
Image Creation & Animation

Lectures of Dr Edit Csanák

4/9 THE CONCEPT AND THE STORYBOARD

CONCEPT AND STORYBOARD MAKING TO AN ANIMATION SEQUENCE

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WHY A STORYBOARD IS ESSENTIAL IN DEVELOPING AN ANIMATED VIDEO?

If you'd like to create an animated video – or even a flip-book, there's one step you should never skip when realising your vision; **you need a storyboard.**

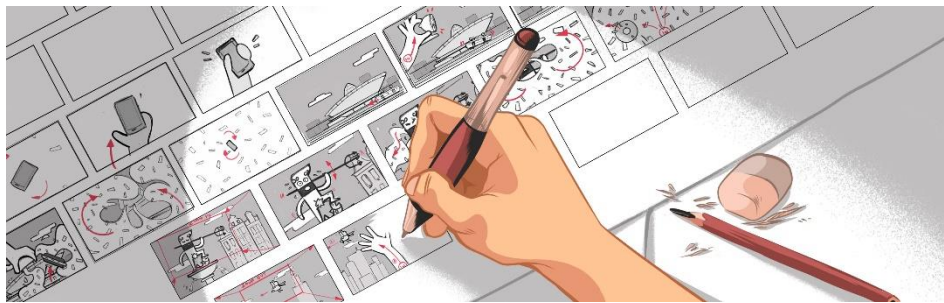


Figure 1. Storyboard-making via www.studiopigeon.com

What is a storyboard?

A storyboard is a graphic organizer in the form of illustrations or images displayed in sequence for the purpose of pre-visualizing a motion picture, animation, motion graphic or interactive media sequence. The storyboarding process, in the form it is known today, was developed at Walt Disney Productions during the early 1930s, after several years of similar processes being in use at Walt Disney and other animation studios.



Figure 2. Walt Disney in work and some Walt Disney Pictures storyboards

The storyboard is like a map...

A storyboard is a visual representation of your script. It's a **document that shows the narrative flow of your video, scene by scene**. A storyboard is like a map. And who would embark on a road trip without a map?

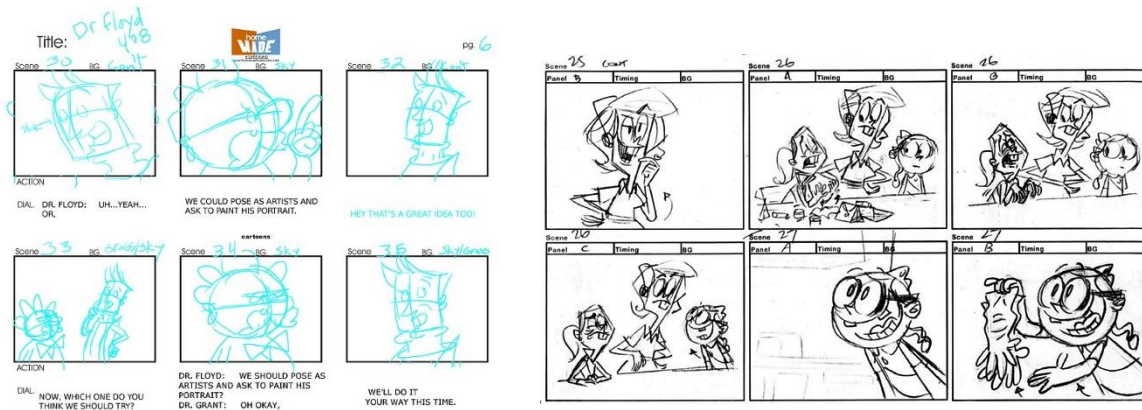


Figure 3. (left) A storyboard for *The Radio Adventures of Dr. Floyd* episode #408 drawn by Tom Ray. and a boardsample (right)

The function of storyboards

Staging: The positioning of characters in each scene for maximum emotional content and clear readability of actions. In Animation it refers to the purpose of directing the audience's attention, and make it clear what is of greatest importance in a scene; what is happening, and what is about to happen. This can be done by various means, such as the placement of a character in the frame, the use of light and shadow, and the angle & position of the camera. In live-action this is referred to as 'Blocking'.

Storytelling: Each panel's sketch clearly communicates to an audience the important ideas expressed through the action of each scene. This is all compromised of different types of shots, framing / editing principles, and scene transitions, and how they are used by filmmakers to help tell a story.



Figure 4. Function of the storyboard: Staging and Storytelling

Most of the time, storyboards are made from hand-drawn sketches and notes scribbled in the margins. Don't expect, however, any colours, background details or character design on a storyboard! These elements are part of project illustrations that are created later on, once the storyboard is confirmed.

STORYBOARDING USAGE

Which media genres use the Storyboards?

1. Film / Television / Video Games

The storyboard is essentially a large comic strip of the film or some section of the film produced beforehand to help directors, cinematographers, video game cinematic director and advertising clients to visualize the scenes and find potential problems before they occur.

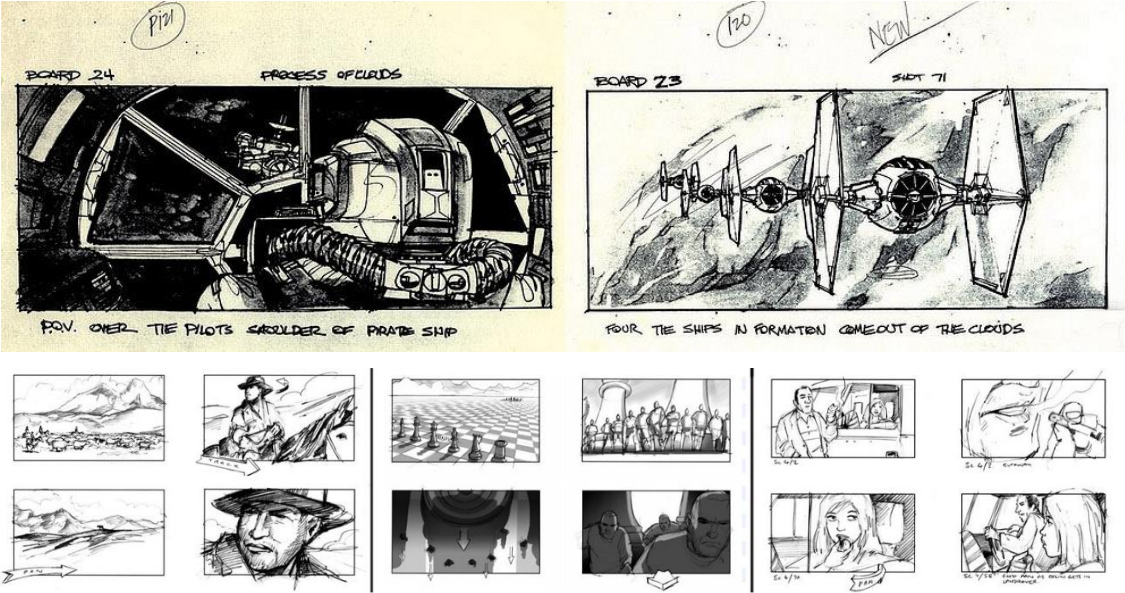


Figure 5. Storyboard examples

2. Animation

In animation and special effects work, the storyboarding stage is followed by a mock-up called "animatic" (also known as Leica reels or story reels) to give a better idea of how the scene will look and feel with motion and timing. All the panels get strung together in a slideshow with the voice actors saying their lines in conjunction to the scenes. This is how you plan out the length of every shot and sequence and ultimately time out the length of the entire episode or film.

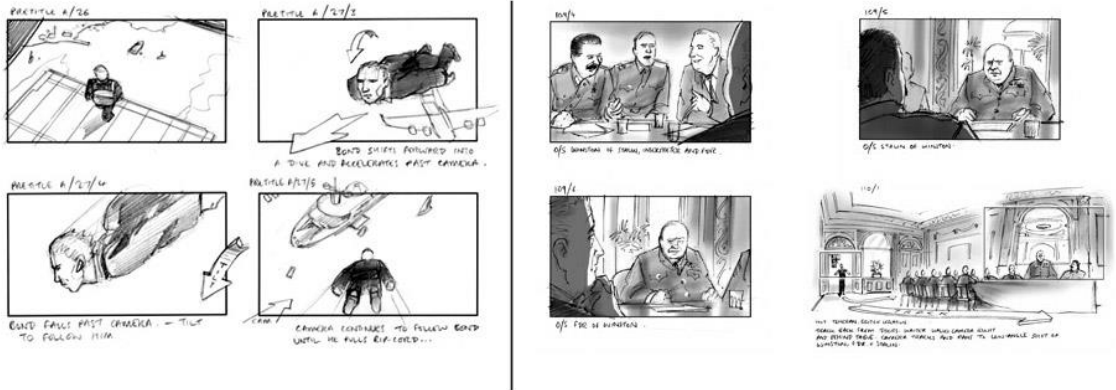


Figure 6. Storyboard example

A leica reel, or: the animatic

In film, specifically animation, a **leica reel**¹ is a type of storyboarding device used in the production of potential series or features. Leica reels are used later in the development process, usually after voice actors have been hired and recorded. It is **made from animated stills**, or sometimes preliminary artwork or storyboard frames, arranged with recorded material. In many cases it is only the vocal soundtrack is arranged, along with a selection of sound effects.

The modern term for "leica reel" is animatic.



Figure 7. Stills from the Gorillaz animatic²

3. Interactive Media / Advertising / Business

Storyboards were adapted from the film industry to business for planning ad campaigns, commercials, workflow proposals or other projects intended to convince or compel an audience to action, and to pitch a concept to the client. Storyboarding is even used in the fields of web development, software development and instructional design to present and describe interactive events as well the display of flowcharts, audio elements and motion graphics.

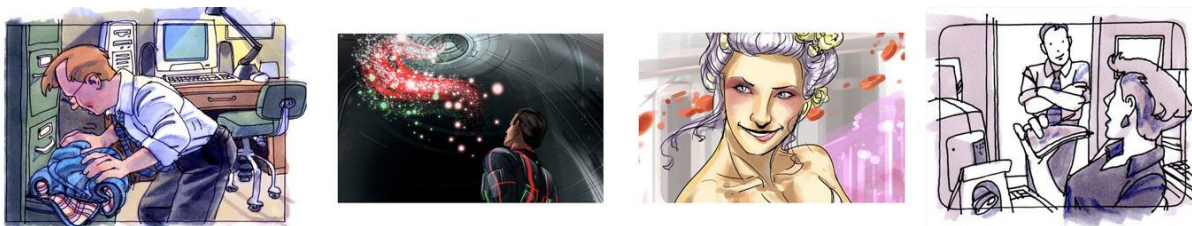


Figure 8. A board sample developed for a client

Nevertheless, probably the most important reason for developing the storyboard is yourself. Whatever animated thing is about to be created or developed, storyboarding it first will always help to plan the work. It is vital to figuring out the staging of all the characters and backgrounds and how the camera will frame these elements.

¹ The name "leica reel" is derived from the German make of cameras called Leicas, which were used to make these filmed storyboards in the early days of animation.

² Video link: https://www.youtube.com/watch?v=MRyPSOyC7_c

Importance of the storyboard in the student work

*"Planning is probably the step most often missed by students, and at the same time, it is probably the most essential tool in your entire animation toolbox, especially in the first few years of your animation life. You should never sit down in front of your computer, animation disc, puppet, or camera setup, until you know exactly what poses you are planning to use, when you are planning to use them, and why. Before you begin any shot, it's so important to study references, work out your thumbnails, and make your timing and acting decisions on paper. This may seem like an "extra" step to some of you, but believe me, it will save you time in the long run and your work will look so much stronger than it would have otherwise."*³

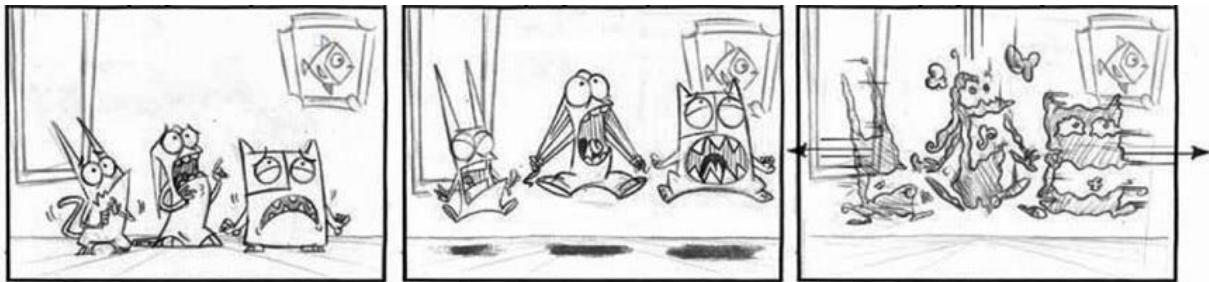


Figure 9. Sample board via floobynooby.com

"I know how to animate that, I'll just sit down and do it." **Planning Comes First. ALWAYS!**

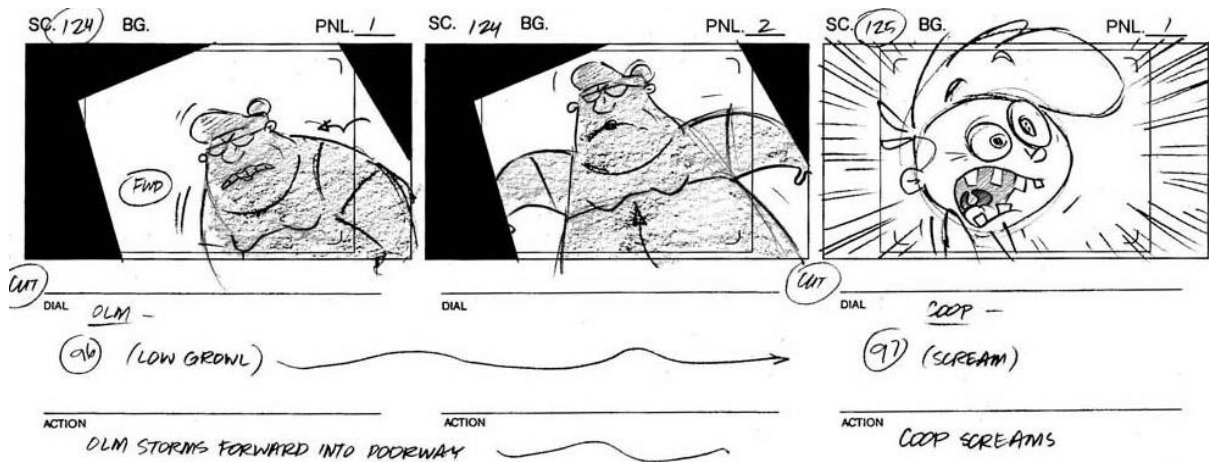


Figure 10. Sample board via floobynooby.com

TERMINOLOGY & EXAMPLES

In the following the terminology and some examples will be introduced in order to can create your own storyboard. At the end of this paragraph you can find a blank template for to tell your story.

Figure 11. (On the next page) Terminology

³ <http://www.floobynooby.com/comp1.html>

TYPES OF SHOTS

EXTREME WIDE or ESTABLISHING SHOT LONG / FAR WS FULL FS MEDIUM MS CLOSE CU EXTREME CLOSE ECU

ANGLES - BASIC

STRAIGHT ON UP SHOT DOWN SHOT WORM'S EYE VIEW BIRD'S EYE VIEW OVER CAMERA

ANGLES - VARIOUS

OTS (over the shoulder) UP SHOT / 2 SHOT short character in FG UP SHOT / 2 SHOT same character size DOWN SHOT / 2 SHOT large person in FG VIEW THROUGH OL VIEW THROUGH (BINGULAR MASK)

OTS - 2 SHOT OTS - 3 SHOT LOW ANGLE / 2 SHOT POV SHOT (POINT OF VIEW) GROUP SHOT FRAMING WITH OLS (OVERLAYS)

Upshots place the viewer beneath the focus and downshots place the viewer above, physically and psychologically. These shots add variety and drama to the sequence. Shot 1 - medium long shot, cut to Shot 2 - downshot (POV), which sets up the upshot (POV).

TILT / DUTCH ANGLE
Used when weird, unstable, impressionistic, spooky, or other novel views are needed.

DUTCH ROLL
Twist in to a tilt to over-dramatize a reaction.

CAMERA MOVES

PAN: CLEARLY DRAW IN ARROWS OF DIRECTION

PUSH IN / TRUCK IN SLOW IN / SMASH IN PUSH OUT / TRUCK OUT SLOW OUT / SMASH OUT

DRIFT IN:
IF THE CUT TO THE NEXT SHOT COMES BEFORE THE CAMERA STOPS

PUSH IN / CAM. ADJ. LEFT SLIGHT ADJ. RIGHT

CAMERA ADJUST: THE CAMERA MOVES LESS THAN ONE FULL FRAME IN ANY DIRECTION

CLOSE UP MEDIUM CLOSE SHOT MEDIUM SHOT MEDIUM LONG SHOT FULL SHOT / LONG SHOT

FRAMING THE SUBJECT

EXTREME CLOSE UP CLOSE UP MEDIUM CLOSE SHOT MEDIUM SHOT MEDIUM LONG SHOT FULL SHOT / LONG SHOT

S/A = SAME AS OL = OVERLAY C = CENTRE
BG = BACKGROUND MG = MIDGROUND
FG = FOREGROUND O/S = OFF SCREEN

USING MOVES IN COMBINATION

SHOW THE DIRECTION AND START & STOP POINTS OF THE PAN. IF ACTING CHANGES THROUGH THE PAN, SHOW A FEW POSES.

MULTIPLANE EFFECT

PAN IN (A) PAN IN (B) TRUCK OUT TRUCK IN WHILE PULLING OFF OVERLAYS

CAMERA MOVES & TRANSITIONS

TRUCK IN TRUCK OUT CAMERA SHAKE CCW ROTATION TRUCK IN CW ROTATION TRUCK OUT

HORIZONTAL PAN - BG TO FG OR FG TO BG ANIMATED ROAD BG ANIMATED GROUND BG

DIAGONAL PAN WITH TRUCK OUT DIAGONAL PAN PAN WITH OVERLAYS UNDERLAYS PAN FASTER IN FG UNDERLAYS PAN SLOWER IN BG

VERTICAL PAN W/ CAMERA AT C HORIZONTAL PAN WITH ACTION ZIP PAN (SWISH PAN / WHIP PAN) RACK FOCUS FROM (A) TO (B)

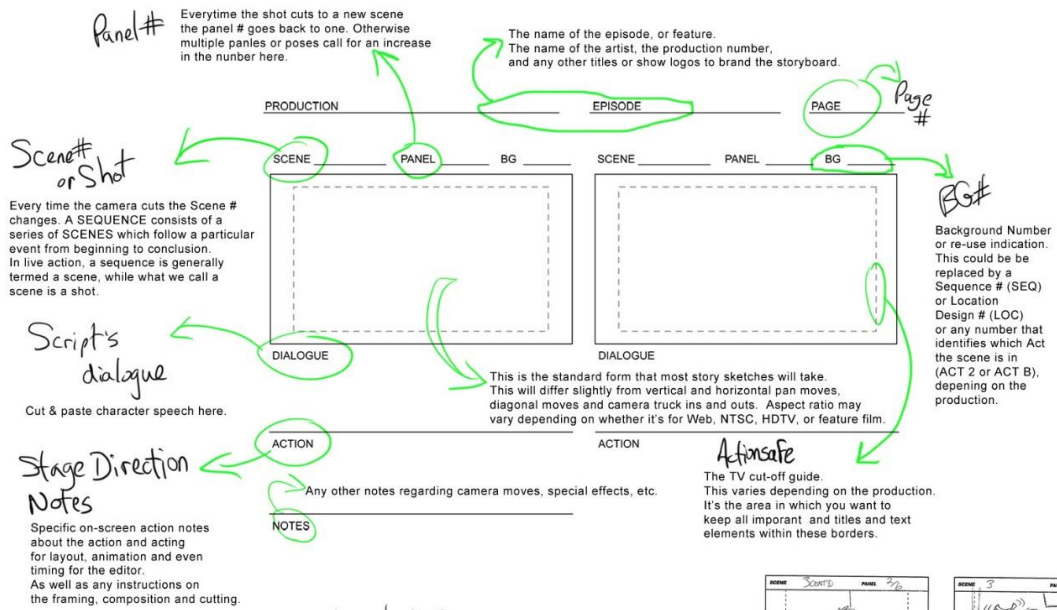
TRUCK IN WHILE PULLING OFF OVERLAYS

TRANSITIONS

RIPPLE DISSOLVE FADE IN FADE OUT IRIS OUT CROSS DISSOLVE WIPE

THINGS TO AVOID: - DEAD CENTER COMPOSITIONS - TILTED/OBLIQUE ANGLES - SPLITTING THE SCREEN IN HALF WITH HORIZONTAL LINES

THE ANATOMY OF A STORYBOARD



Scene Labelling

1. Scene 1, Panel 1 of 1 (first shot of the episode first and only panel)

2. Establishing Shot

3. Fade in & Truck in

4. Action Notes

5. Dialogue speech both off screen and on.

Arrows to indicate movement Walk-in

CUT indicating this is a new shot/angle.

Camera Pan, tracking character as he walks over.

Notice that the Background is drawn in for the first panel, then (unless indicated otherwise) remains the same in all the other poses and panels in the same shot. Lots of arrows to indicate the arcs of motion and direction of gestures and body movements. The scene numbers stay the same as long as the camera does not cut. The Panel numbers accumulate until we cut to a new shot (thus resetting the Panel number back to 1).

Long shot, Medium shot, Close up.

SHOT THE DINING HALL. The children and teachers have finished to eat their lunch for lunch.

SHOT THE DINING HALL. Adam sits silently looking at the empty table in front of him.

SHOT THE DINING HALL. Elena sees that her is hungry and carries over her lunch for him to eat.

SHOT THE DINING HALL. Mr. Adam notices what Elena has done and gets up from the teacher's table.

SHOT THE DINING HALL. Mr. Adam goes back Elena's lunch and says that she may use those lunch for her.

SHOT THE DINING HALL. Elena does not speak or move, she stares proudly ahead.

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Figure 12. Anatomy of the storyboard and sample storyboards

ASSIGNMENT STAGE 2 EXERCISE

1. Hopefully, you're finished with the creation of your character.
2. Create a storyboard for your animation sequence!

Scene:	Scene:	Scene:
Scene:	Scene:	Scene:

Create your own at Storyboard That

Storyboard

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<div style="border: 1px solid black; height: 100px; margin-bottom: 5px;">1</div> <p>What's your first shot: _____</p> <p>_____</p> <p>_____</p>	<div style="border: 1px solid black; height: 100px; margin-bottom: 5px;">2</div> <p>What's happening now: _____</p> <p>_____</p> <p>_____</p>	<div style="border: 1px solid black; height: 100px; margin-bottom: 5px;">3</div> <p>And now: _____</p> <p>_____</p> <p>_____</p>
<div style="border: 1px solid black; height: 100px; margin-bottom: 5px;">4</div> <p>And now: _____</p> <p>_____</p> <p>_____</p>	<div style="border: 1px solid black; height: 100px; margin-bottom: 5px;">5</div> <p>And now: _____</p> <p>_____</p> <p>_____</p>	<div style="border: 1px solid black; height: 100px; margin-bottom: 5px;">6</div> <p>Last Shot! How does your story end? _____</p> <p>_____</p> <p>_____</p>

Figure 13. Storyboard template 1 and 2