

CONCEPT PITCH

Concept Pitch

Introduce your idea for a short animated blender film (ca. 2-3 mins):

- 5-8 Pages PDF, consisting of title, log line, synopsis, storyboard sketch, protagonists, background design, references, contact information (Name, MatrNr)
- Ca 2-3min Presentation
- Presentation& delivery of PDF-file: Tue ~~2.6.~~ 11h LintPool
31.5.

A concept consists of...

- An idea for a short Blender animation
- Describe the idea
- Visualise the idea

...what you need is:

- A story/dramatic structure
- A set/background/location
- The protagonists/characters/objects

The Idea

- If you are planning a film of ca. 2mins, it will be almost impossible to tell a complex story in an understandable way
- Rather think about a situation, an observational scene or a gag
- Play with the expectations of the audience! The more unexpected the resolution the more tension you create

The written part of the concept should consist of...

- Title
- **Log Line:** one sentence which tells what is the film about?
- **Synopsis:** one-paragraph overview of the basic idea, the story, plot and motivation of the characters. It establishes the conflict and resolution for the story. Key scenes, locations, main characters are being described.
- References

The visual part of the concept should consist of...

...concept art: drawings, illustrations or images of the characters and the locations of the story:

- Character design
- Background design
- Storyboard Sketch

3D Animation

- It is helpful to think of 3D animation as a digital hybrid of classic animation techniques and live-action film.
- All of the basic principles of 2D animation apply: traditional animators' knowledge of movement, weight, expression of character...
- Just as a live-action director sets up cameras, positions actors, and lights scenes, so too must a 3D- animator.

Character Design

- Main protagonist
- Basic shape: geometry/symmetry
- Emphasis on face
- As few joints as possible
- Colours/Texture

Olivier Besson/GlobZ



-1-



-2-



-3-



-4-



-5-



-6-



-7-



-8-

Cubemen



0



11



12



13



14



6



17



18



19

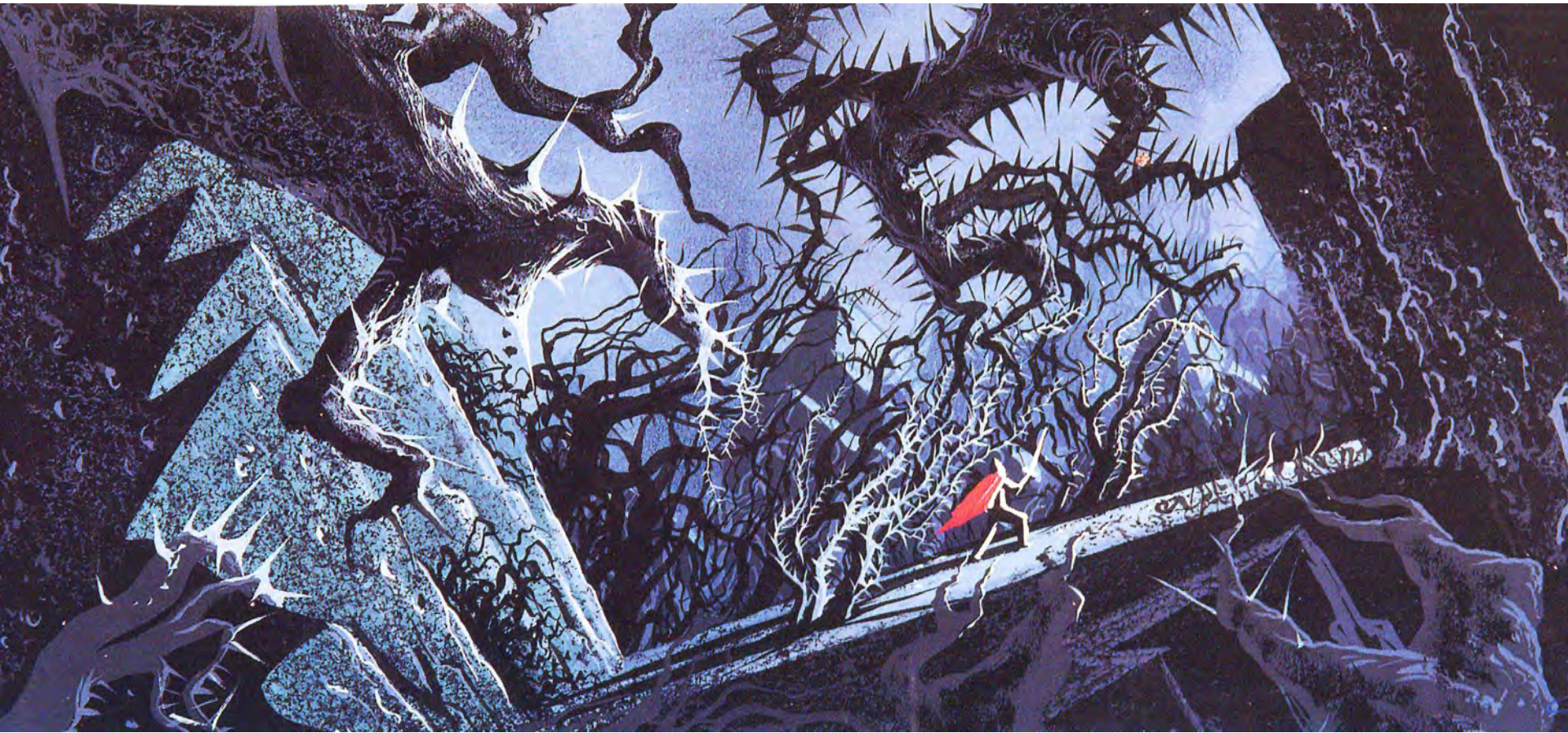


20



Background Design




- Surrounding/location
- Landcape/cityscape/indoors?
- Light situation: day/night?
- Colours/Contrast
- Props needed?
- Where to put the camera?



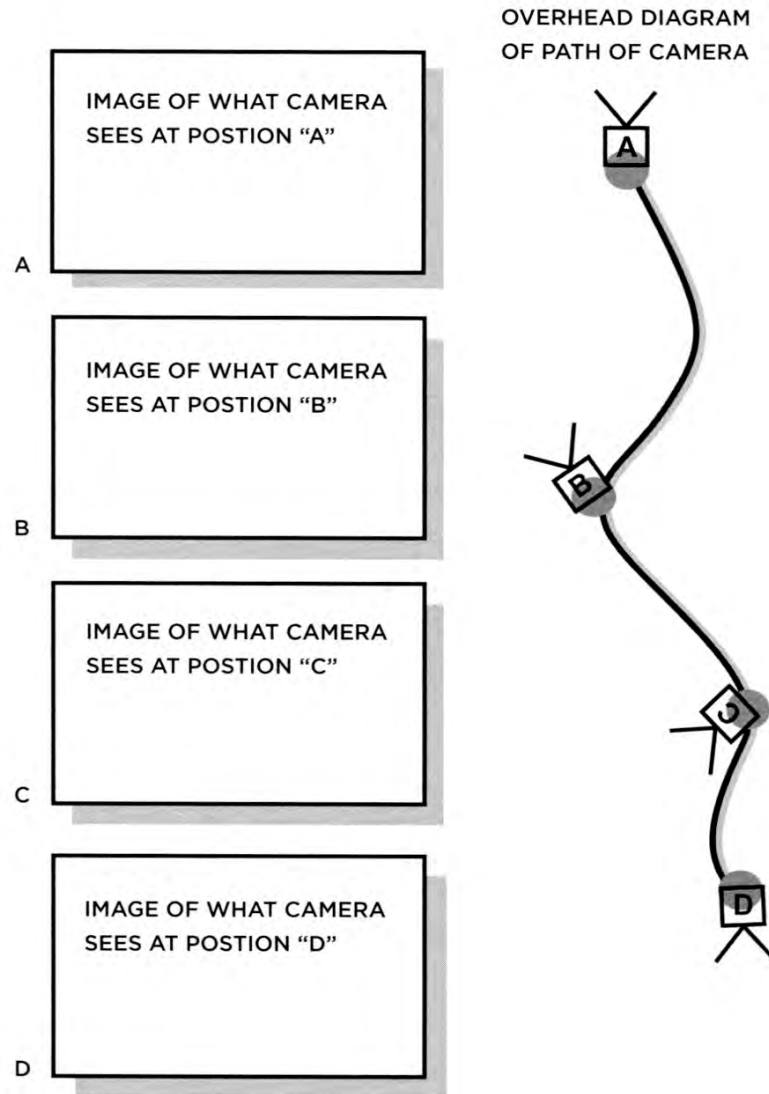
The Storyboard

planning your short animated film

- Black and white quick sketches will do
- define the figures and scene
- What are the key moments in the story?
- decide the composition of the frame (shot lengths), the movement of the figures within the frame, the precise camera movements and camera angles within a travelling shot
- If your scene consists of complex camera movements, an overhead diagram might be helpful

SET #	SET TITLE:			SCENE #	
				724	
WEATHER	STAGE OR LOCATION:			TIME	
FOGGY				:30	
SCENE DESCRIPTION:				DAY	NIGHT
				EXT.	INT.
EXT - CITY STREET					
④				JIMMY DRAWS HIS 45, JUST AS THE TAIL CAR PASSES HE FIRES AT THE FRONT TIRE, THE CAR SWERVES OUT OF CONTROL.	
- CUT -					
⑤				IT ROARS DOWN A STEEP STREET AND PLOWS INTO A WALL.	
- CUT -					
⑥				D.H. SLAMS IT INTO REVERSE, BARKS UP, PICKS UP JIMMY - THEY SPEED OFF.	
- CUT -					

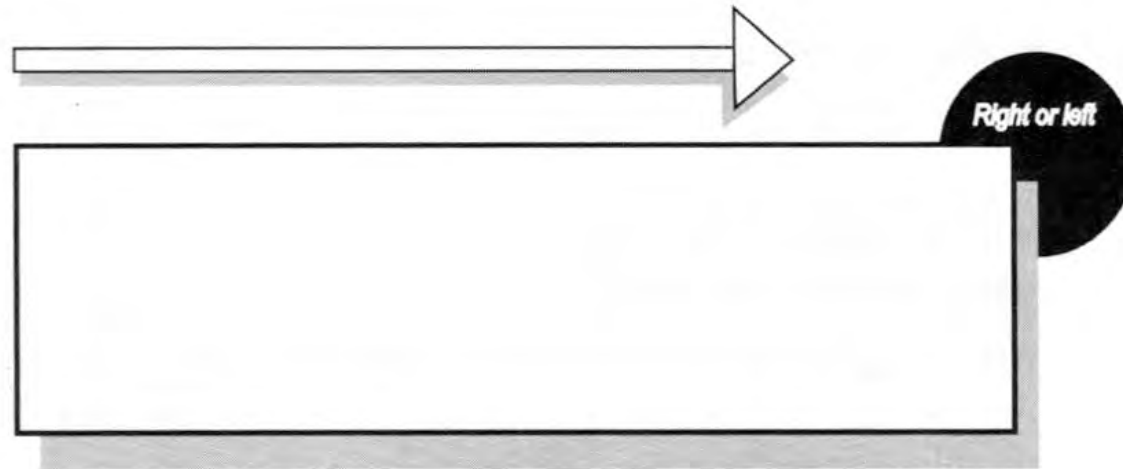
Overhead Diagram



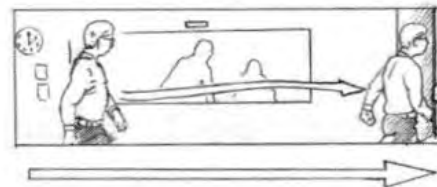
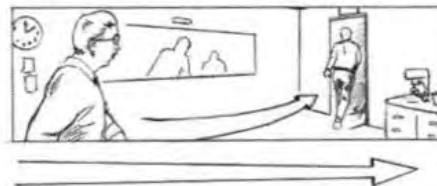
symbols for the overhead diagram



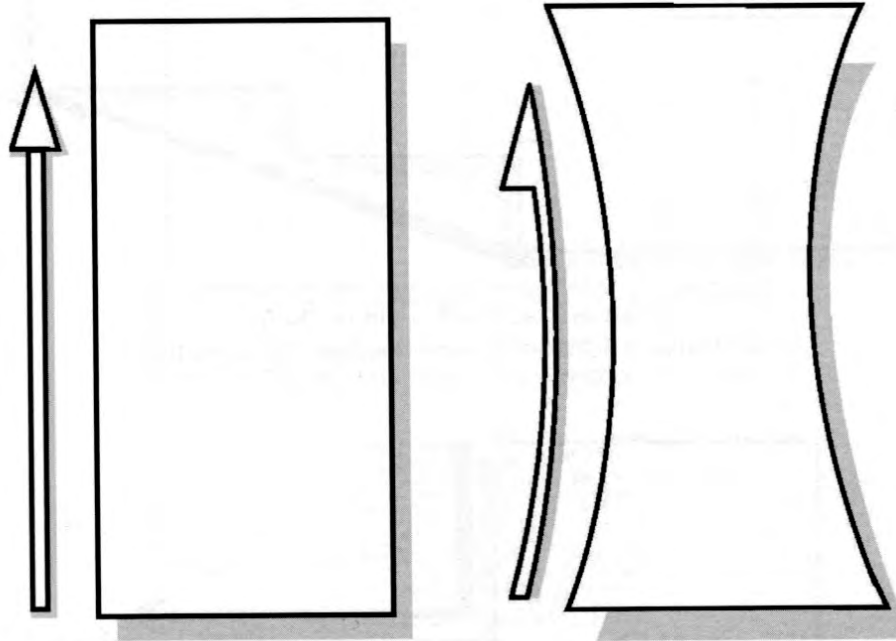
Horizontal Camera Movements: Pan/Track



Panning or Tracking on the horizontal plane

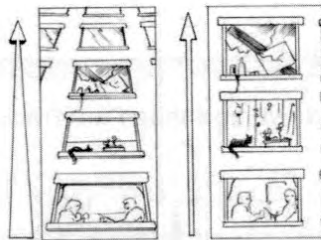


Vertical Camera Movements: Tilt/Boom

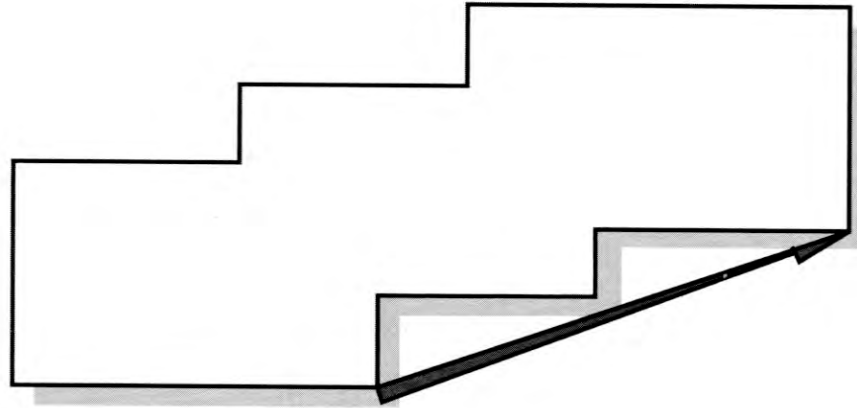


Tilt, Vertical Pan or Boom

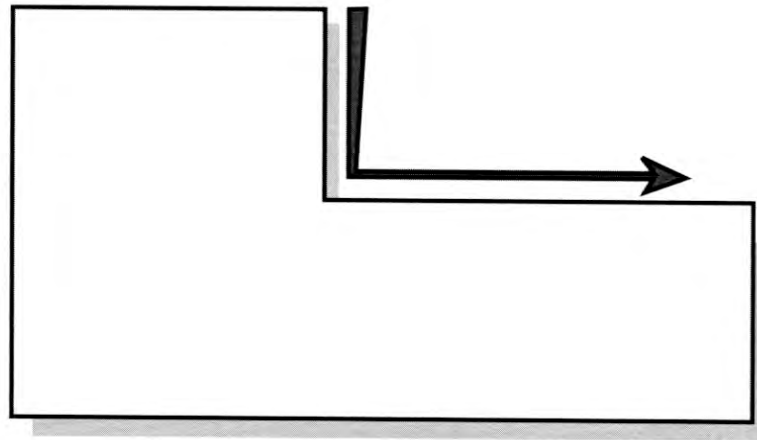
Alternate profile



Combined Horizontal and Vertical Camera Movements



Pan or Track with a Tilt or Dolly
(Vertical and horizontal movement at the same time)



Tilt/Boom down and then Pan/Track screen left

Shot Lengths

- The shot length defines the distance from object/figure to the camera

1. Long Shot



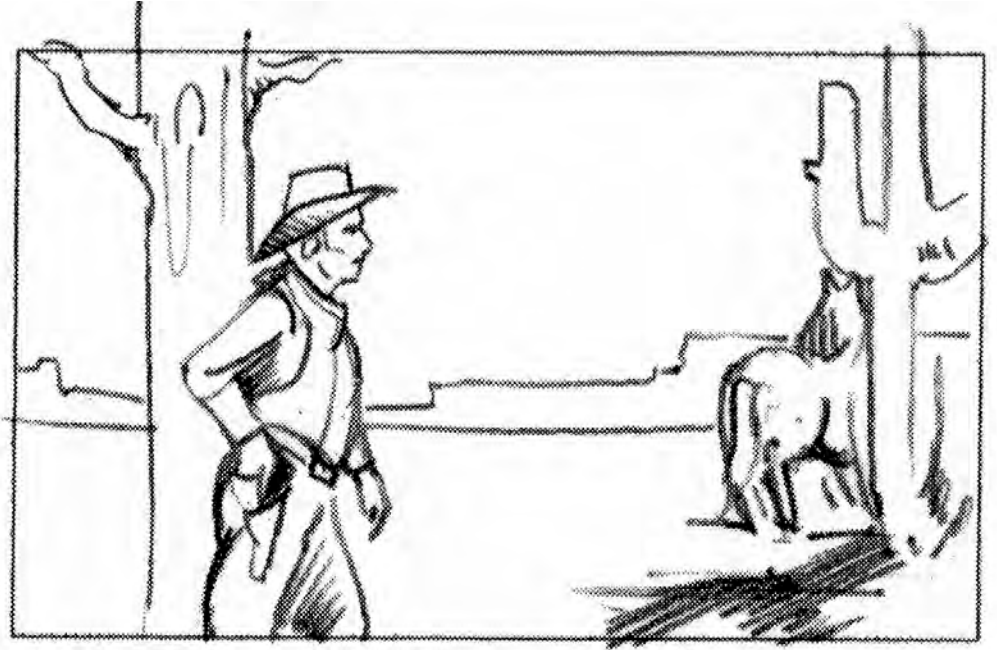
A Shot giving a broad view of the field. The camera appears to be far away from the subject. Emphasizes on the surrounding landscape/cityscape.

2 Full Figure



Shot composed around the scale of a full human figure. One or more figures can be seen acting within their immediate vicinity. Emphasis on whole body movement of the character within his environment.

3. American Shot



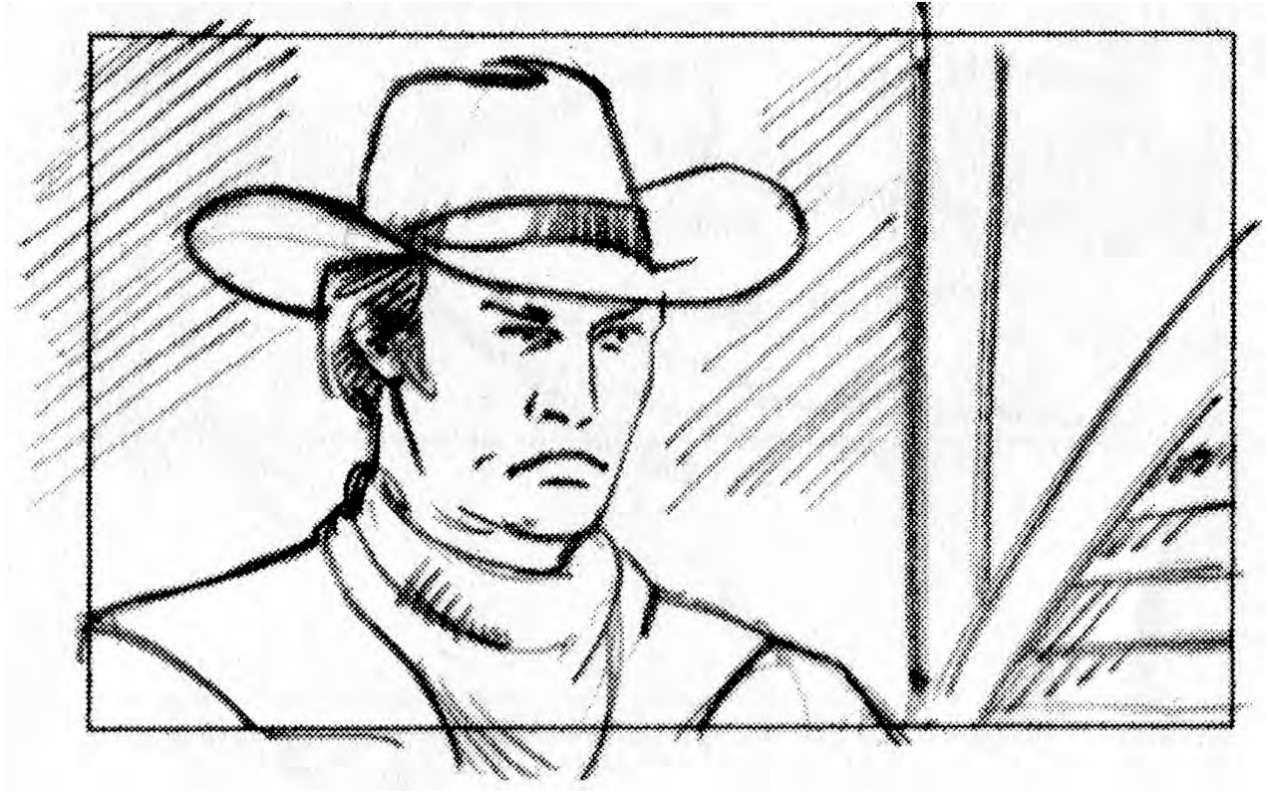
A shot that frames a figure from the knees up. Subject more important than the surrounding landscape.

4. Medium Shot



The field of view „frames“ the actor from the waist up. Emphasis on Gesture and facial expression.

4. Close Up



The object/head of the character fully fills the frame. Emphasis on facial expression.

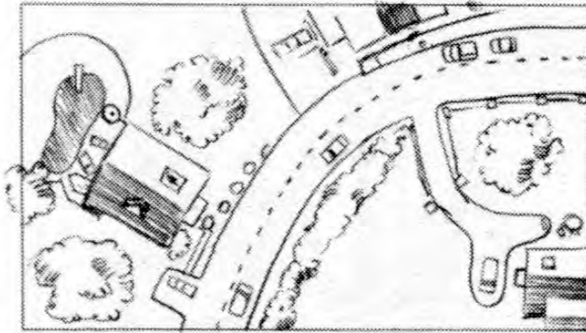
5. Extreme Close Up/Detail

A shot with a very narrow field of view.

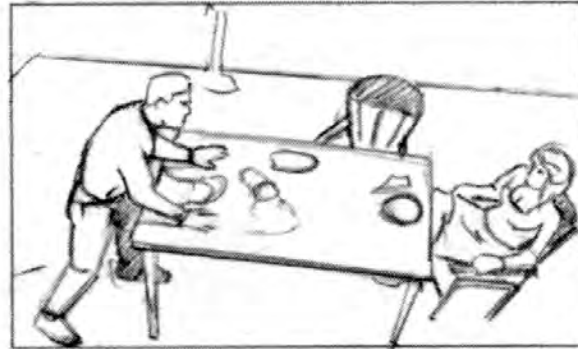


Gives the impression that the camera is very close to the subject.

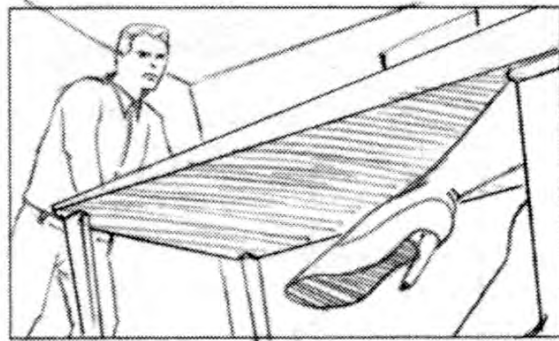
Camera Angles



Aerial Shot



High Angle



Low Angle

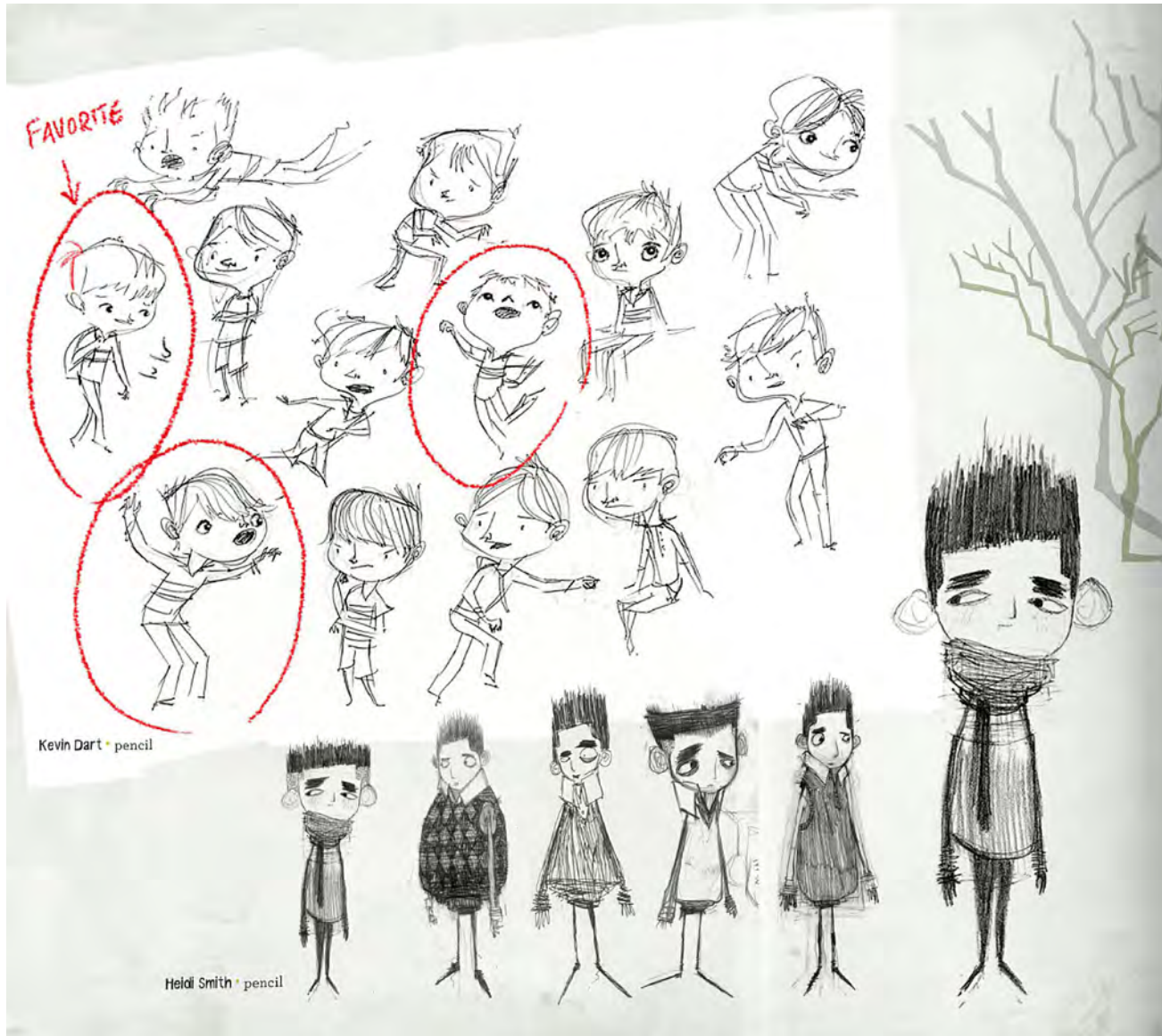
Planning Your Short Animated Film

A movement within a shot can be achieved by...

... the movement of the figures within the frame

... and the camera movement(s), which can be a pan, track, tilt, boom or a combination of both, a zoom-in or a zoom-out.

Paranorman Character Design



Paranorman Character Design



Chris Butler • digital



Chris Butler and Heidi Smith • digital



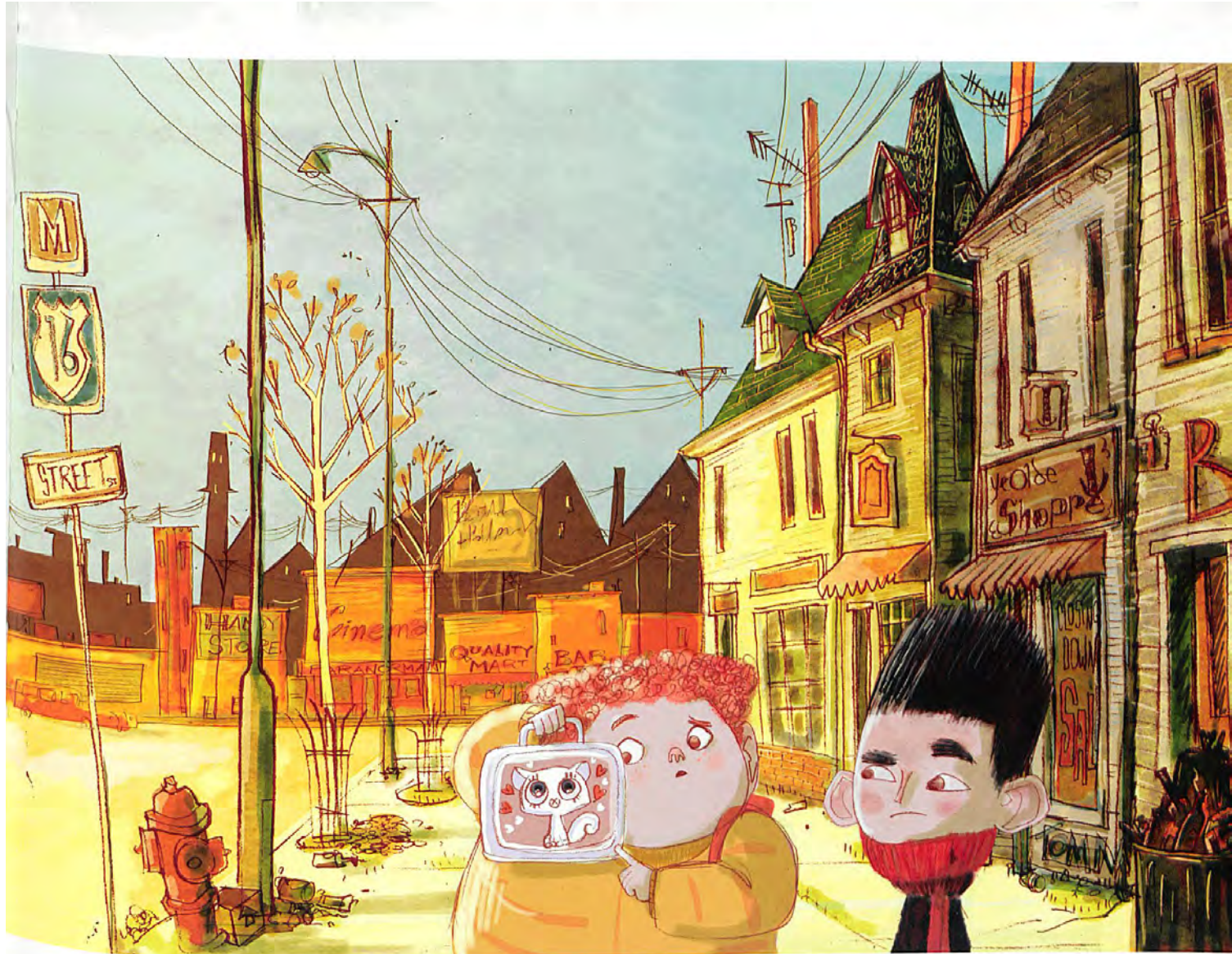
“When I draw something it’s an intense experience, which is why I get neurotic about my privacy. I need that. I have to become like the character. It’s like acting. I have to jump into the paper and try to be that character.”

—HEIDI SMITH

Paranorman Character Design



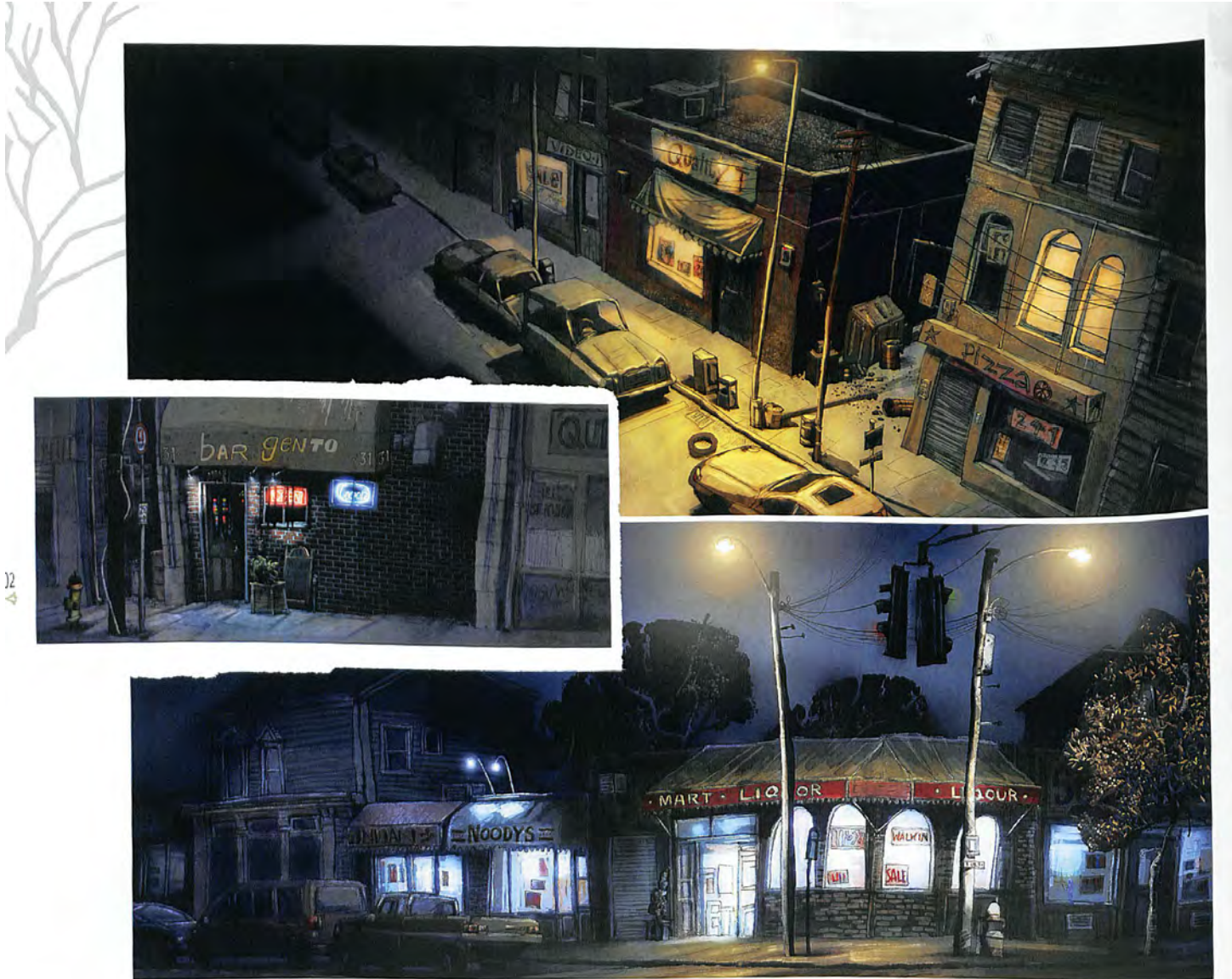
Paranorman Background Design



Paranorman Background Design



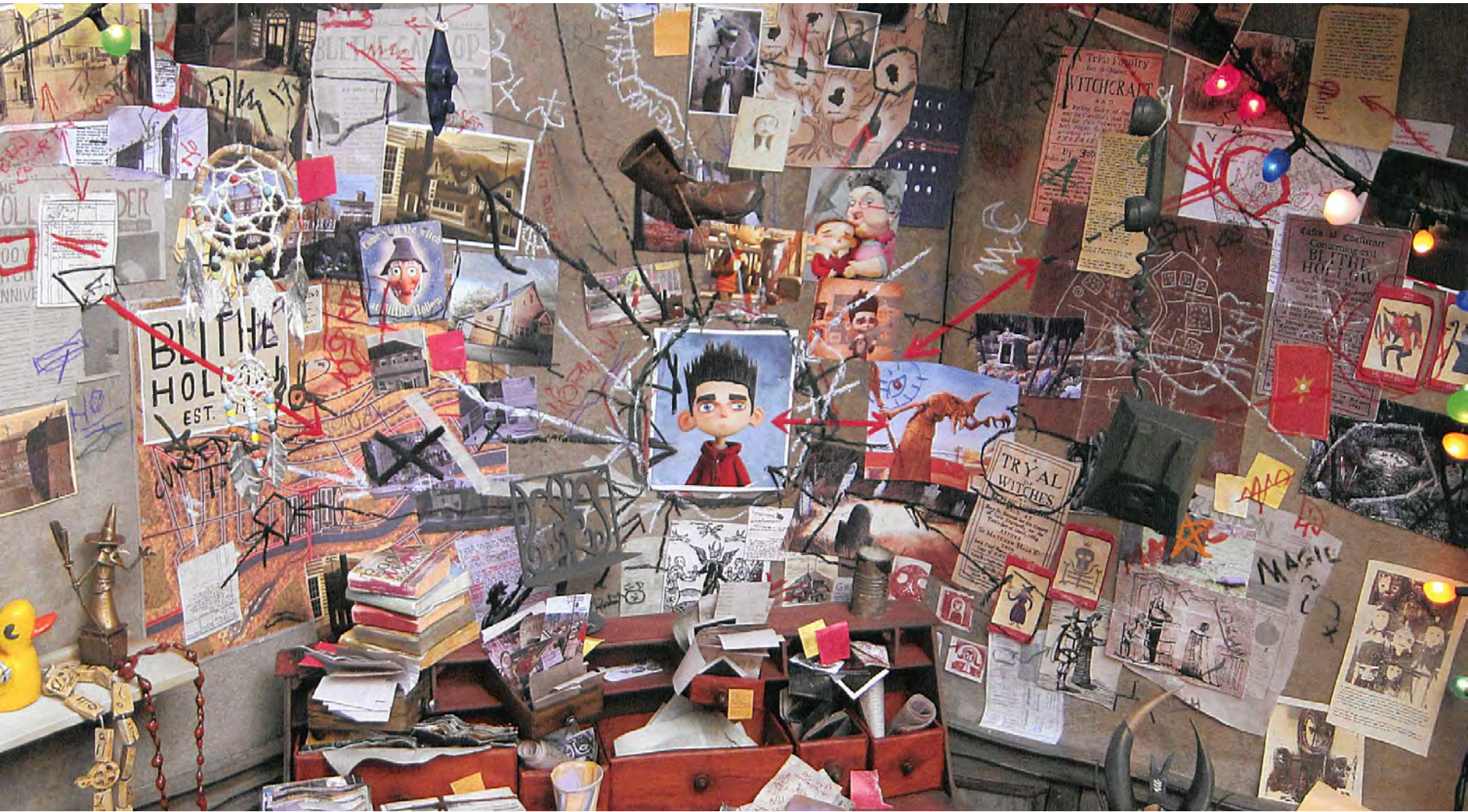
Paranorman Background Design



Paranorman Background Design



Paranorman Background Design



Literature/Links

STORYBOARD

Marcie Begleiter: from word to image, Michael Wiese Productions, 2010

CONCEPT ART

Jed Alger, The Art and Making of Paranorman, Chronicle Books, 2012

CHARACTER DESIGN

Robert Klanten: Pictoplasma/Pictoplasma 2, Gestalten Verlag 2001/2003

LINKS (inspirational)

<http://motionographer.com>

<http://animade.tv/blog>