HOW TO USE STORYBOARDS

Now that it’s printed, you may want to know how to use it. I will provide the information of it’s uses.

PAGE

You gotta keep track of your work somehow…

SERIES / PROJECT

In here, you may label the title of the animation you’re planning to develop. Usually this is were the Name of the Show will be placed. To name common few: Invader Zim, Fairly Oddparents, Avatar the Last Airbender, etc.

EPISODE TITLE

Here, the title of the Episode will be placed. The Episode’s Number can be place here as well. Usually the in the first production, it would mostly likely be named a Pilot.

CODE

Mainly production code or number to help the studio keep track of certain projects.

SCENE

Scripts are usually written in this kind of method where the scene numbers are too displayed.

LAYOUT

It is here where the illustrations will be placed.

ACTION - DIALOGUE - NOTES

-ACTION: Here you'll describe the characters actions such as movement of any kind, and expressions. This includes even the environment, such as the weather (rain, snow, wind, etc.) or unnatural (explosions, car movement, blinking traffic light, etc.) that takes place around the scene.

-DIALOGUE: Here you would label the Quotes from a certain character, indicated by the script. With dialogues, be sure you label the character that speaks if there is more then one character in the same scene. If how ever the character that is speaking but is NOT on screen, remember to label (O.S) Off Screen before their name.

-NOTES: Any additional specifics can be added as notes to help the animators further understand the scene. Notes can also help Foley Artist selection sounds needed for the scene, such the likes as wind, birds chirping, deep breathing, etc. Do Not worry about Musical Score, since musicians are better off determining with the directors.

INT EXT / DAY NIGHT

Usually seen in Scripts, but I found that this could help the storyboard as well. INT and EXT means Internal and External respectively. If the scene takes place inside a building, cave, or any form of shelter, INT would be selected. External ultimately mean the scene is Outside, thus EXT is selected. If however the scene takes place in both, for example: One character is inside his car, while speaking to someone outside his car, then both INT and EXT may be selected.

-DAY and NIGHT: Easy to understand, however both may be selected if the scene takes place during either SUNRISE or SUNSET. Sunrise, I usually circle both DAY and NIGHT, but underline DAY. As for Sunset, again circle both, but this time underline NIGHT.

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..::TIPS USING STORYBOARDS::..

First of all, don’t worry about making it in the best quality. It’s meant to me the concept of the animation where animators use it to pull the springs together. Even if your storyboard is the neatest of them all, it will still not go into television, just the final cut will make it. Unless of course they release a DVD or Blu-Ray with behind the scenes... then maybe.

TIP #1: Labeling your lighting area is important as well. In the storyboard, shading is not needed, but the animation needs shading by those who shade it. The solution would be to label areas of where the light is casting from, such as the sun, porch light, flash light, etc. You can also add the lines of were the shading will start.

TIP #2: You may also notice a lot that some scenes tend to zoom in towards the character or object of such. The most common use of the zooming method would be to draw out the entire scene and then drawing a box around the area to zoom in or out of. In scene Action of the storyboard sheet, you can label zoom in or zoom out. When editing the video, the editors will use their tools to put the zooming method in action. Also remember the Timing, if you want a slow zoom, label that as ”Slow Zoom (In/Out)” or for a fast zoom, you can label it as a “Last Second Zoom (In/Out)” or “Quick Zoom (In/Out).”

TIP#3: Chroma Key method is a simply and faster way in storyboarding. Like the Blue or Green Screen used in movies and TV, backgrounds can too be absent in the scene as long as you label it. For example: We have a night scene in the storyboard, instead of wasting away your pencil with the night sky, you can leave it in plain white. You then can label the sky ‘Night sky’, there are other names of labeling it as well, like Gradient Night Sky meaning the sun already set but light can still be seen from it in the night. The animators well read the label once the storyboard is given to them and will add it to the final cut. Also, let’s say a man is sitting down in his office; here you will then draw the entire office. The next scene, he stands without the movement of the scene, just the character. In this scene, you will not need to redraw the office if it hasn’t changed, here you could just draw the Character and maybe the desk yet the rest is plain. The plain white area can be label “No Change” or “S/A” or something similar.

TIP#4: When drawing a scene, it's best to stay consistent with the character's position on screen. Jumping character "A" from left to right and back in new shots could confuse the viewers. Keep one character on the left of the screen and the other on the right. When you would like to change camera shots, keeping them in position on screen helps viewers focus on the story rather than wondering what’s going on the scene.

Let’s say you have character “A” in a new shot from left of the screen to the center. A possible way to center character “A” and remain consistent is by having the character facing (however angle you wish) the same direction (right in this case).

However, keeping a character on one side of the screen throughout the entire picture isn’t the goal and it shouldn’t be. You can reset their position rather easily in a few ways.

1: By having character “B” move from the right of the screen, to the left, passing character “A.” Doing this resets the shots: Now character “B” should remain in the left and character “A” is now on the right. Basically a swap. Characters are people, and people move about.

2: A new scene. If you’re cutting to a new scene; say from a restaurant to an apartment complex, you don’t have to be fussy about character position if you’re cutting from one place to another. This is optional of course. If you feel more consistent than others; than keep them in place. If you feel you list to mix it up between scenes; this is a perfect spot to reset.

Well, that’s all I have for you right now. Thank You for looking through my minor guide and such. I hope for those of you who are planning to get into the world of animation learned in advance and I hope this small guide help give you a kickstart to your goal.