

**COLLEGE OF NON-CONVENTIONAL VOCATIONAL COURSES FOR WOMEN
(CNCVCW), CSIBER.
KOLHAPUR**



A PROJECT REPORT ON

“STORYBOARD AND BACKGROUND DESIGN”

SUBMITTED TO
CNCVCW AFFILIATED TO

SHIVAJI UNIVERSITY KOLHAPUR

IN PARTIAL FULFILLMENT OF REQUIREMENT FOR THE DEGREE OF

BACHELOR OF MULTIMEDIA

SUBMITTED BY

SAMIKSHA CHALKE

UNDER THE GUIDANCE OF
MR. RAGHUNATH TOPKAR
ASSISTANT PROFESSOR

DEPARTMENT OF MULTIMEDIA

2020-2021

DECLARATION

I hereby declare that, the project work entitled **“STORYBOARD AND BACKGROUND DESIGN”** is my original work. To the best of my knowledge and belief it contains no material previously published either written by another person or material which to a substantial extent has been accepted for the award of any other degree or diploma of the university or other institute of higher learning. Except where due to acknowledgement has been made in the text.

NAME: MISS. SAMIKSHA ARUN CHALKE

DATE: 10-08-2021

COLLEGE OF NON-CONVENTIONAL VOCATIONAL COURSES FOR WOMEN

(CNCVCW)

CSIBER, KOLHAPUR.

CERTIFICATE

This is to certify that, **SAMIKSHA ARUN CHALKE** Of Bachelor of Multimedia(B.M.M.) III has satisfactory completed the project entitled **“STORYBOARD AND BACKGROUND DESIGN”** in partial fulfillment of Bachelor Degree in Multimedia affiliated to Shivaji University, Kolhapur, for the academic year 2020-2021.

Mr.Raghunath Topkar
(Project Guide)

Forwarded Through: Dr. A. R. Kulkarni

(M.Sc., PhD, MMEI, RQP, LEAD AUDITOR (EMS))

(Principal)

EXTERNAL EXAMINER

ACKNOWLEDGMENT

I have great pleasure in the submission of this project entitled “**STORY BOARD AND BACKGROUND DESIGN**” in partial fulfillment of Bachelors of Multimedia (B.M.M.) program.

While submitting this project report, I take this opportunity to thank those directly and indirectly related to project work. Without their active co-operation and guidance, it would have been extremely difficult to complete this task in time.

As the outset, I keep in record my deep sense of gratitude towards my project guide **MR. RAGHUNATH TOPKAR** who guided me, right from initial stage of project and offered me several valuable suggestions for developing this project in a systematic and presentable manner.

I am also thankful to our Faculty Members, our Principal **Dr.A.R.Kulkarni**, and **Dr. A.D.Shinde**, Secretary and Managing Trustee for their support throughout my project work.

DATE: 10-08-2021

PLACE: CNCVCW, Kolhapur

Samiksha Arun Chalke

ABSTRACT

The project titled “STORYBOARD AND BACKGROUND DESIGN” is all about creating my own storyboard and background design.

In this project I have done one full storyboard according to story and background. All the panels and background are unique in its own way. All the panels are hand drawn and then it is border with black pen for its better use for print and digital media. And background design are created in adobe photoshop .

Fro background design ,first I look for references, and download it. Sketching was the 1st step and after that I have scanned the images and taken onto laptop. And then I start drawing digitally by using pentab .for that I use brush tool Adobe Photoshop. after completing drawing I started to paint it, I use all the effects in that are available in photoshop ,to make the background realistic.

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INTRODUCTION OF STORYBOARD

Animation

Animation is the process of designing, drawing, making layouts and preparation of photographic sequences which are integrated in the multimedia and gaming products. Animation involves the exploitation and management of still images to generate the illusion of movement. A person who creates animations is called animator. He / she use various computer technologies to capture the still images and then to animate these in desired sequence.

Storyboard

A **storyboard** is a visual representation of a film sequence and breaks down the action into individual panels. It is a series of ordered drawings, with camera direction, dialogue, or other pertinent details. It sketches out how a video will unfold, shot by shot. Creating a storyboard might just sound like an extra step in the process of making video for your business, but trust us — it's a step you won't want to ignore. When you storyboard a video you're setting up a plan for production, including all the shots you'll need, the order that they'll be laid out, and how the visuals will interact with the script.

The video storyboard is a starting point or suggested thorough line around which you can plan your coverage (all the angles you will shoot of a scene). This really comes in handy when you're making your video, as it ensures you won't forget any scenes and helps you piece together the video according to your vision.

History

Special effects pioneer Georges Méliès is known to have been among the first filmmakers to use storyboards and pre-production art to visualize planned effects. However, storyboarding in the form widely known today was developed at the Walt Disney studio during the early 1930s. In the biography of her father, *The Story of Walt Disney* (Henry Holt, 1956), Diane Disney Miller explains that the first complete storyboards were created for the 1933 Disney short *Three Little Pigs.*), the first storyboards at Disney evolved from comic book-like "story sketches" created in the 1920s. it was Disney who first recognized the necessity for studios to maintain a separate "story department" with specialized storyboard artists. Storyboarding became popular in live-action film production during the early 1940s and grew into a standard medium for the previsualization of films. The creation of the storyboard is attributed to Georges Méliès. The form widely known today was developed at the Walt Disney studio **during the early 1930s**

There are two basic versions of storyboard format: traditional and thumbnail. In short, the difference between these two layouts comes down to how much detail you include. **Traditional storyboards** are what we see above — basic pencil sketches that include detailed information like arrows for camera movement, characters, props, etc. There are also **thumbnail style** thumbnail in this **storyboards** that don't have any writing. Keep in mind I use the term article and was referring to the image, not this style board. Again, the more detail you put into it, the easier it will be to execute later.

Importance of storyboard

The storyboard is a very important part of the pre-production process because it clearly conveys how the story will flow, as you can see how your shots work together. It also allows you to see potential problems that would not go unnoticed, ultimately saving you time and money.

Why filmmaker use storyboard

The aim of the storyboarding process is twofold: to ensure that you get all the coverage you need on set to craft a coherent and exciting story in the editing room, and to do so in an economical way, so as to avoid spending time filming unnecessary shots or lose money in video production or special effects.

What Are Storyboards Used For?

- Film. ...
- Theatre. ...
- Animatics. ...
- Photomatic. ...
- Comic books. ...

Business

Definition: a storyboard is a series of diagrams that shows a sequence of displays.

This can have a fixed timeline such as that in a video or digital animation. Some storyboards do not have a fixed timeline because the sequence depends on choices made by the user or viewer, for example: interactive media products and computer games. There are two main parts to a storyboard. The first is the sequence of different scenes to tell the story. The second is the information that is provided for each scene.

Purpose: A storyboard is a planning document. It is created before the final product is developed and used to illustrate a story or show the changes of scene. In many cases this will be based on a timeline but could also be decided by the user's choices of selection or navigation.

Types: Today storyboards are used with both linear and non-linear media products.

A linear product: is one such as a film, video or animation. There is a fixed timeline with this so that the viewer would see the story develop in the same sequence as the scenes in the storyboard.

A non-linear product: is one such as an interactive media product, digital game or other products with a graphical user interface (GUI)

Who uses a storyboard?

The following are some examples of who might use a storyboard:

1 Creative designer: e.g to illustrate and develop their ideas or as a walkthrough 1
Clients: for the creative designer to illustrate their ideas 1 Production staff: to know
the content, continuity, scene parameters (such as lighting, angles, movement,
duration etc) needed for the recording or creation of scenes. Production staff may
include camera operators, animators, web designers or game programmers.

The production process

After a storyboard has been finished work can start on the production. This can be
creating the content, shooting the video footage, drawing and animating characters
or producing a page for a website.

Creating the finished work can be a time consuming process so it is important that
the storyboard is detailed, accurate and what is actually wanted!

Methods of creating storyboards

Good hand drawing skills are not essential unless you want to develop a career as a storyboard artist. If the storyboard will be used to sell an idea to a client then strong visuals will be needed. Otherwise, if it is just for you then very simple diagrams and sketches can be enough.

If representing people a simple 'stick person' is a quick and easy approach. The important thing here is that the story is clear so that you can remember your ideas at a later time. The scene content and story can always be changed and adapted if you have better ideas or need something a bit different.

The main methods and options are:

- 1 Use of paper based templates (or custom designed)
- 1 Software choices and platform options (eg using a computer or tablet)
- 1 Use of templates in software options (ie different types for different products)
- 1 Requirements for annotations to each scene – again this depends on what type of product it will be.

Even with hand drawn artwork many storyboards are assembled in a digital software application. This allows scenes to be added, deleted or moved very easily. Adobe Photoshop is often used but a number of dedicated applications are also available. Examples include Storyboard Lite, Frameforge 3D Studio, Storyboard Artist and Storyboard Quick. Tablet devices can also be used. There are several apps now available that can be used to create basic storyboards, including those that are designed for creating comic strips.

STORY
THE CAMEL
AND THE JACKAL

THE CAMEL AND THE JACKAL

Summer season was begun and it was getting worst day by day. all the water sources in desert were dried, creatures were wandering in search of water. after searching everywhere, finally a thirsty camel entered into a jungle, he was too thirsty he came to a river bank side, drank water and slept under the tree. the next day there he met a jackal, and they became very good friend. both of them lived on the bank of a river. they both decided to walk along the jungle in search of food, after whole day searching food, they get tired, they came back to river side and slept.

on next day the jackal said to the camel" let us go to the sugarcane farm on the other side of the river". they went to the river bank side, but the jackal did not know swimming, he tried to swim but he can't. so the camel carried him on his back and crossed the river. after crossing the river, they entered the sugarcane field and began to eat. after eating they were wandering around the area after a while they both decide to spend their night near a farm, so they slept under a tree.

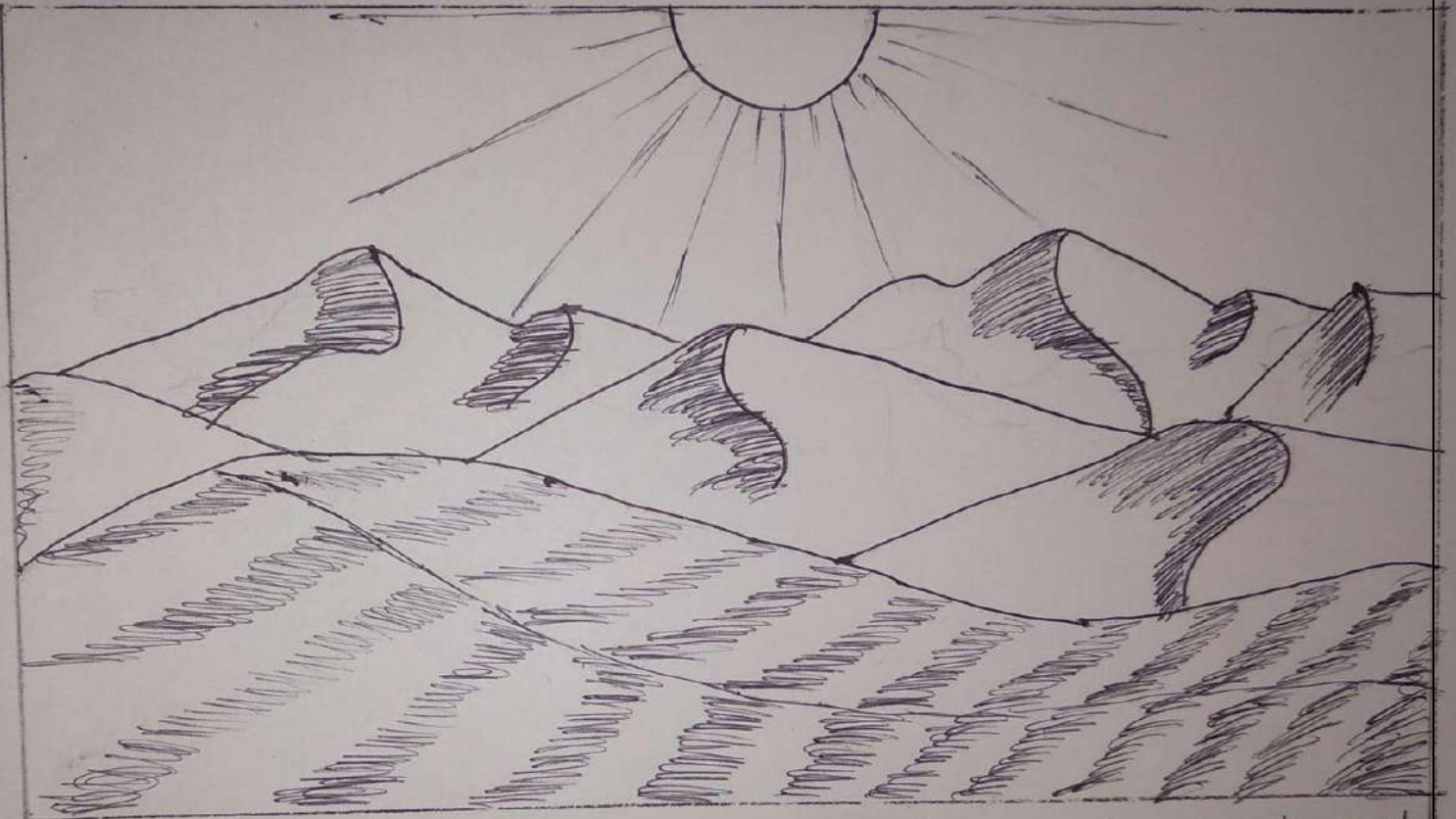
next day they both started eating the sugarcane, soon jackal was jam with his food, he was too satisfied but camel was still eating. suddenly jackal hide himself in the field ,and howled loudly. hearing this, all farmers reach the spot with long sticks, they saw the camel eating the sugarcane ,and started beating him. jackal laughed to the camel. now the camel and the jackal had to cross the river again, so jackal requested the camel to take him across the river. the camel carried jackal on his back ,both were crossing the river ,when they reached the middle of the river the camel took a dip into the water. jackal fell into the water. camel looked at

jackal and started laughing. after this incident the "jackal felt sorry for tricking his friend".

he promise that" these thing will never happen again". so camel forgive him and they happily went back together.

STORYBOARD

5C-1



Shot: long shot | camera panning along the desert.

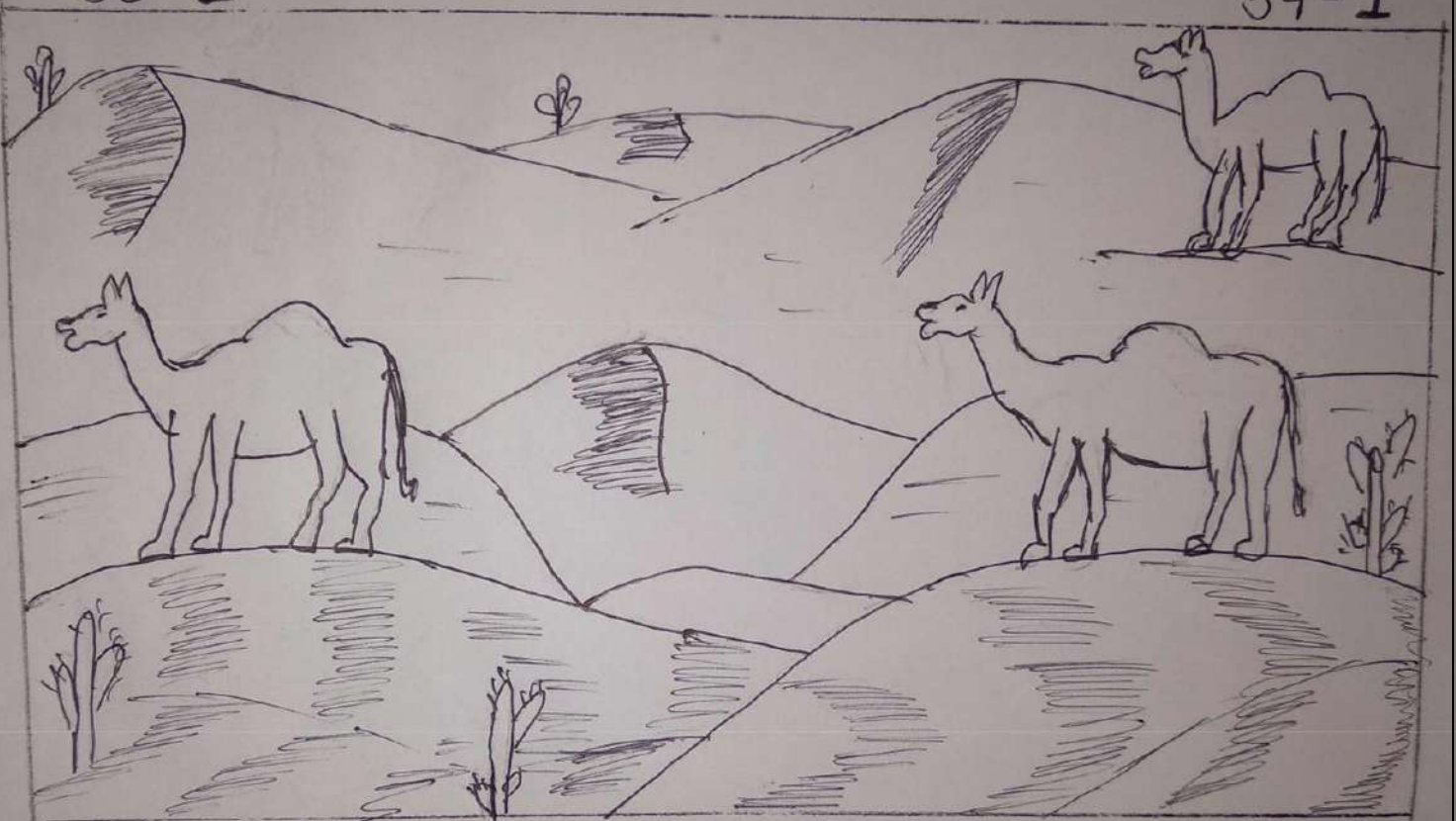
Action: opening scene of full desert,

Sound: Desert wind blow sound.

Time: 6 sec.

SC-1

69-1



Shot: long shot .

Action: Thirsty camel searching for water.

Sound: Desert wind blow sound.

Time: 4 sec

SC-2



Shot: wide/long shot, came from backside

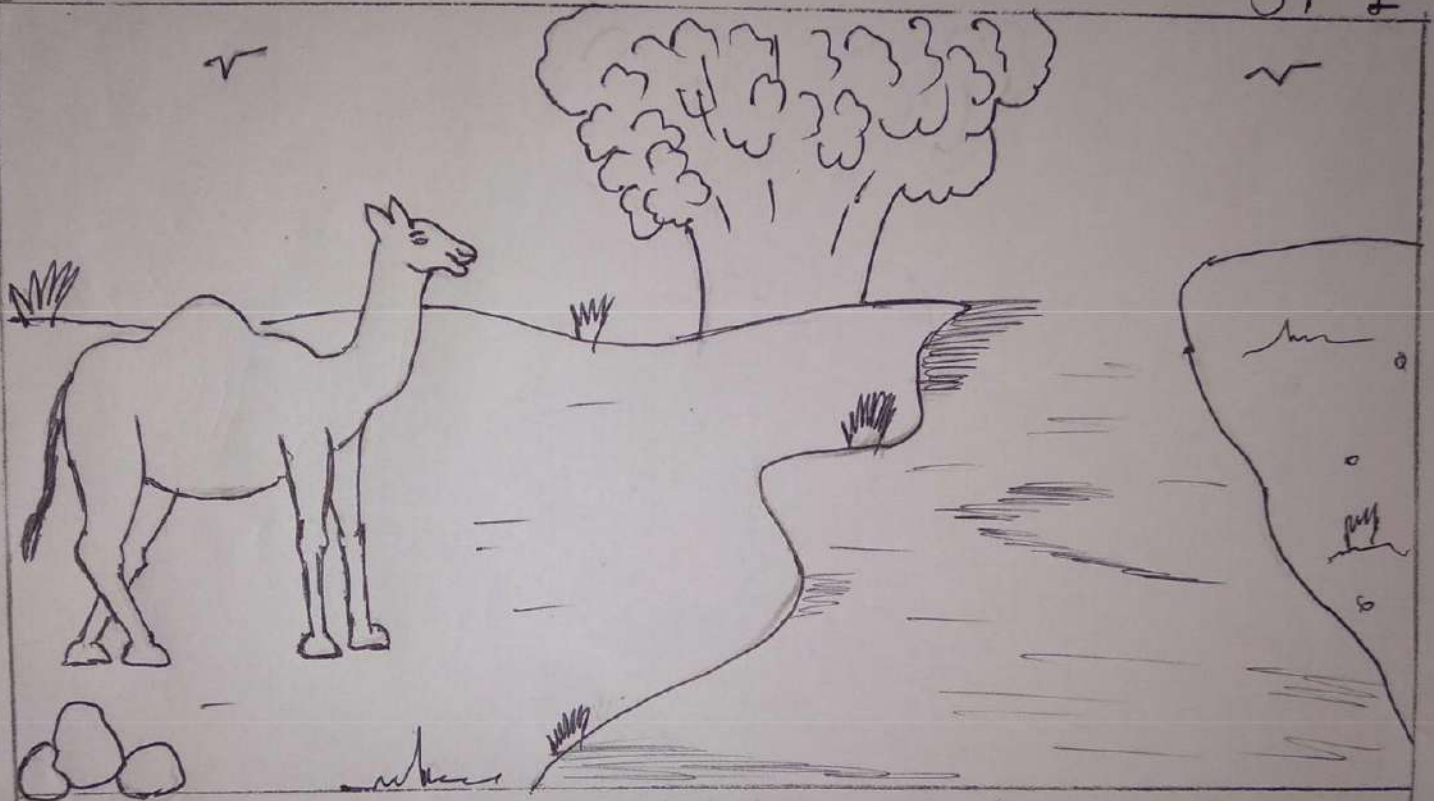
Action: camel entered into jungle

Sound: Jungle sound, Bird sound.

Time: 3 sec

5C-2

59-1



Shot: long shot / wide angle.

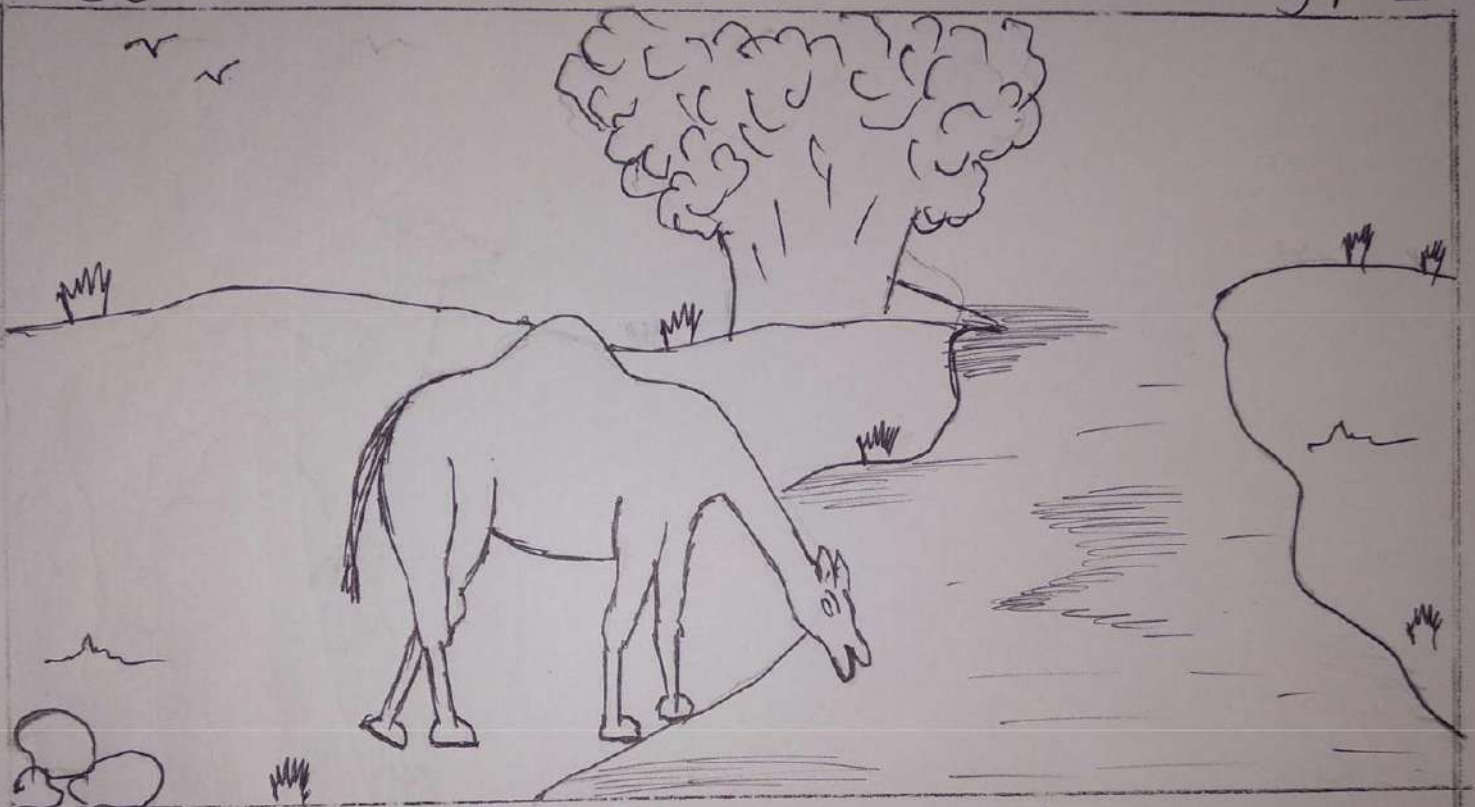
Action: he came to river bank side.

Sound: river flow sound, bird sound.

Time: 3 sec

SC-2

59-2



Shot: long shot / wide angle

Action: camel drinking water.

Sound: River flow sound, Bird sound.

Time: 4 sec

SC-2

59-3



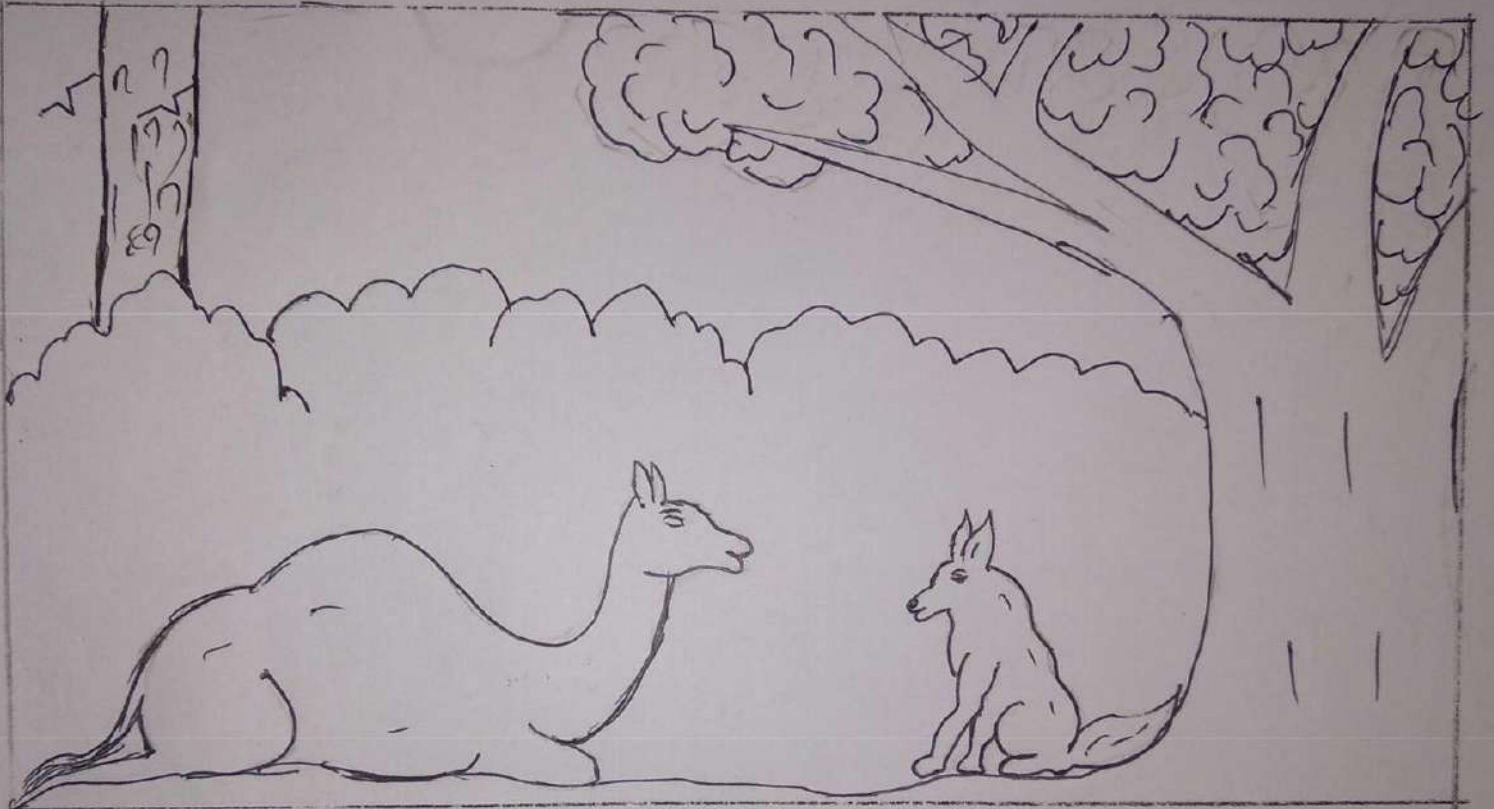
Shot: Mid-long-shot.

Action: he slept under the tree.

Sound: Night sound.

Time: 3 sec.

SC-3



Shot: Mid-longshot.

Action: camel met Jackal.

Sound: Morning / bird chirping sound.

Time: 8 sec.

SC-3

-59-1



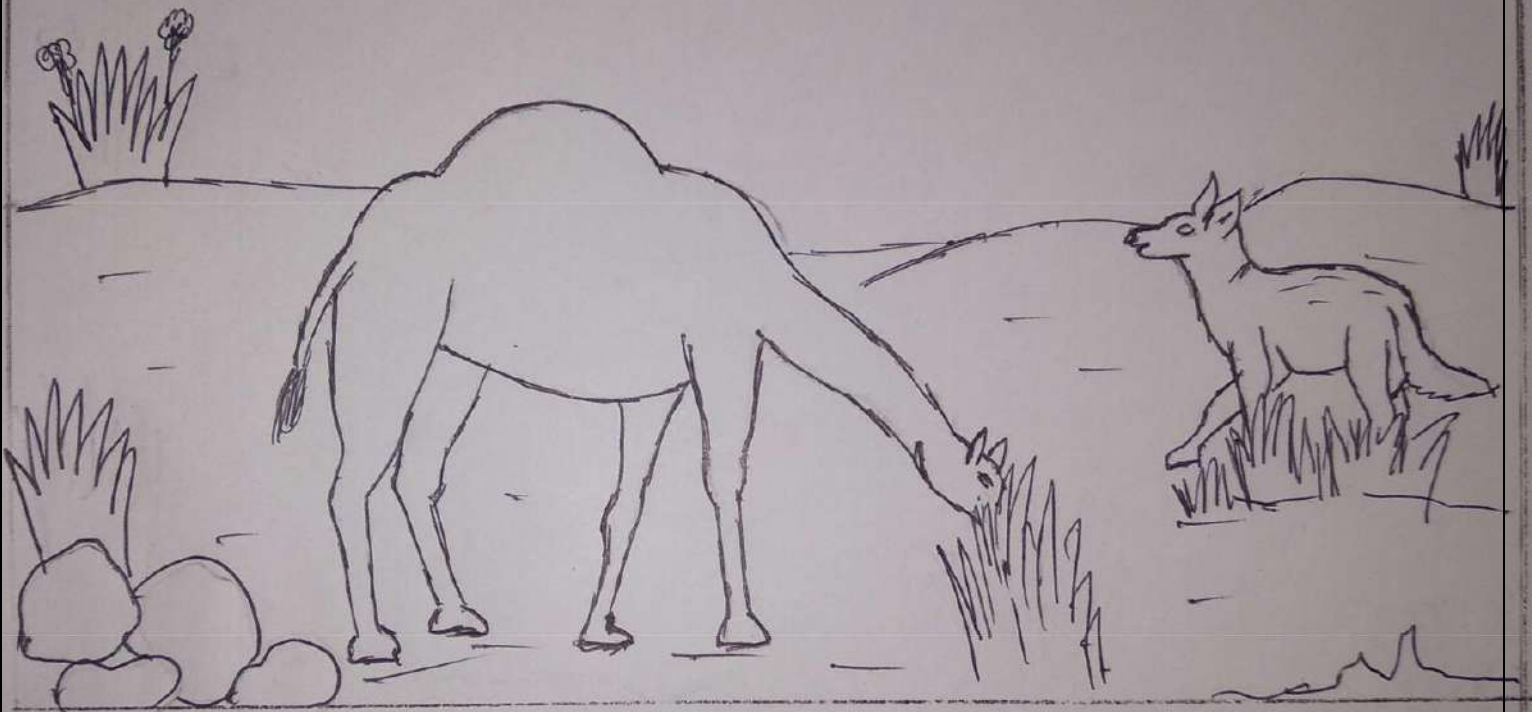
Shot: long shot.

Action: They walk along the jungle.

Sound: jungle sound, wind sound.

Time: 6 sec

SC-4



Shot: Mid shot.

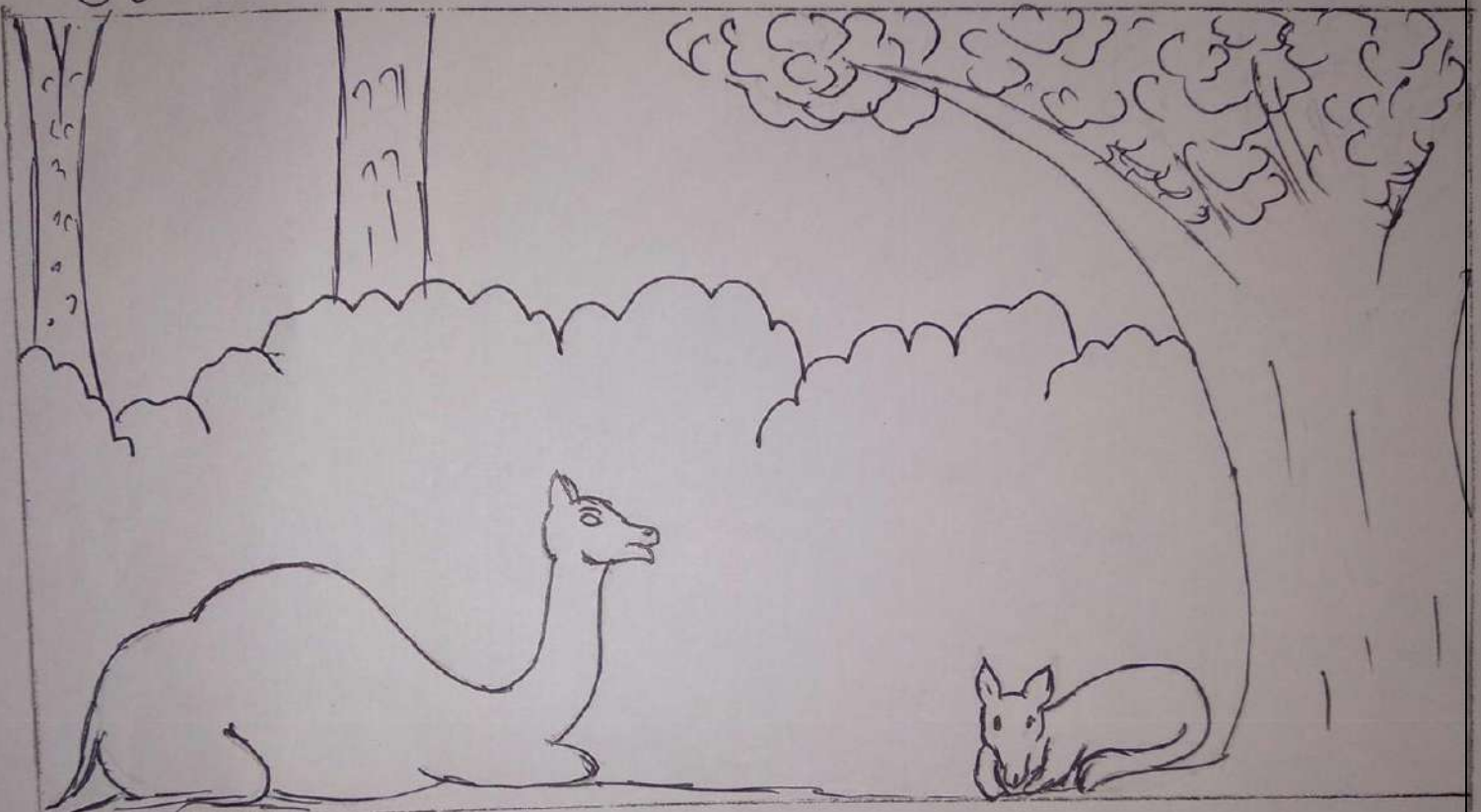
Action: They both are eating.

Sound: wind sound.

Time: 3 sec

SC-4

59-1



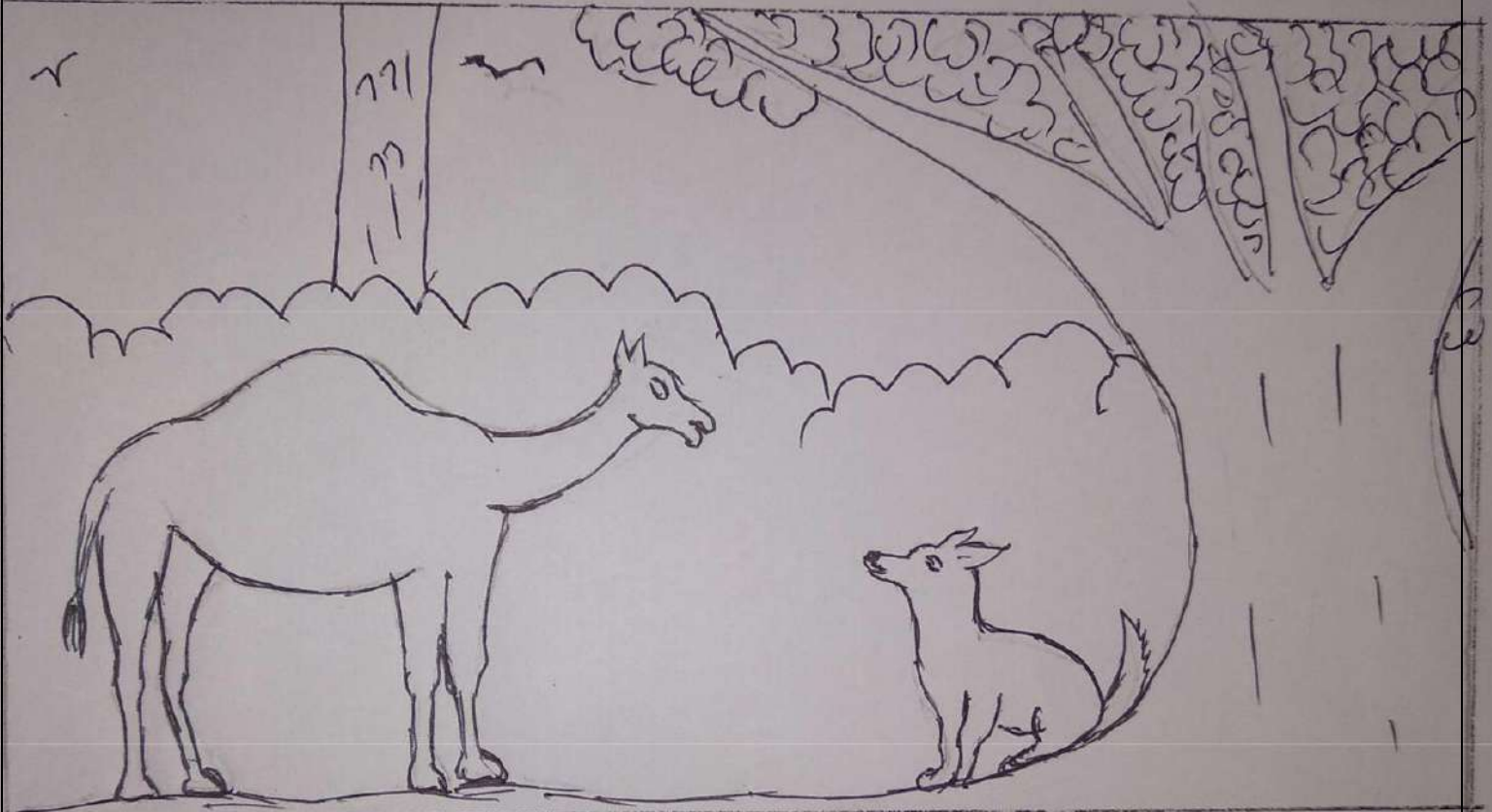
Shot: Mid-long shot.

Action: both were sleeping.

Sound: night sound.

Time: 2 sec.

SC-5



Shot: Mid-shot.

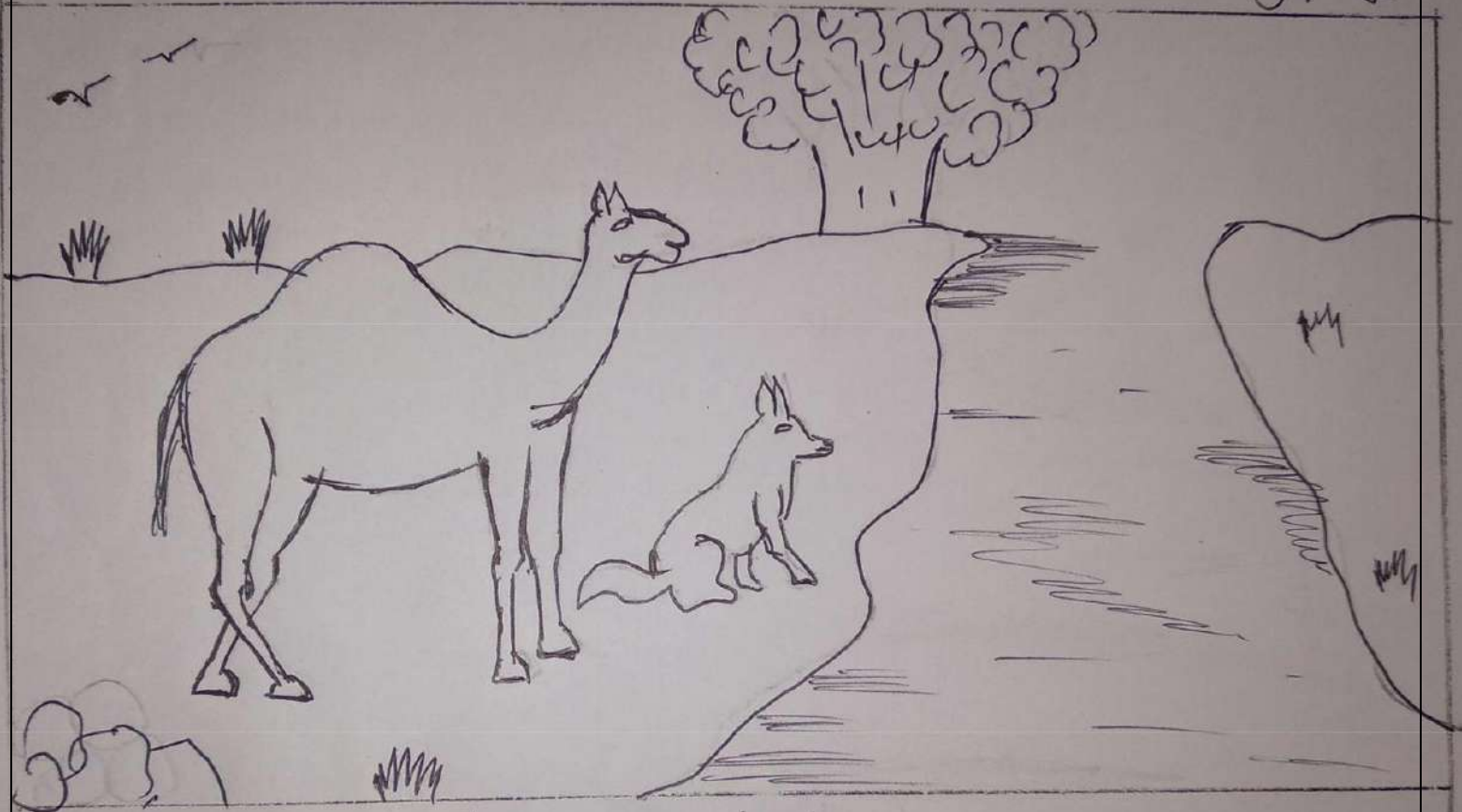
Action: Jackal said to the camel, for going other side of the river.

Sound: Bird chirping sound.

Time: 6 sec

SC-5

59-1



Shot: Mid-long shot.

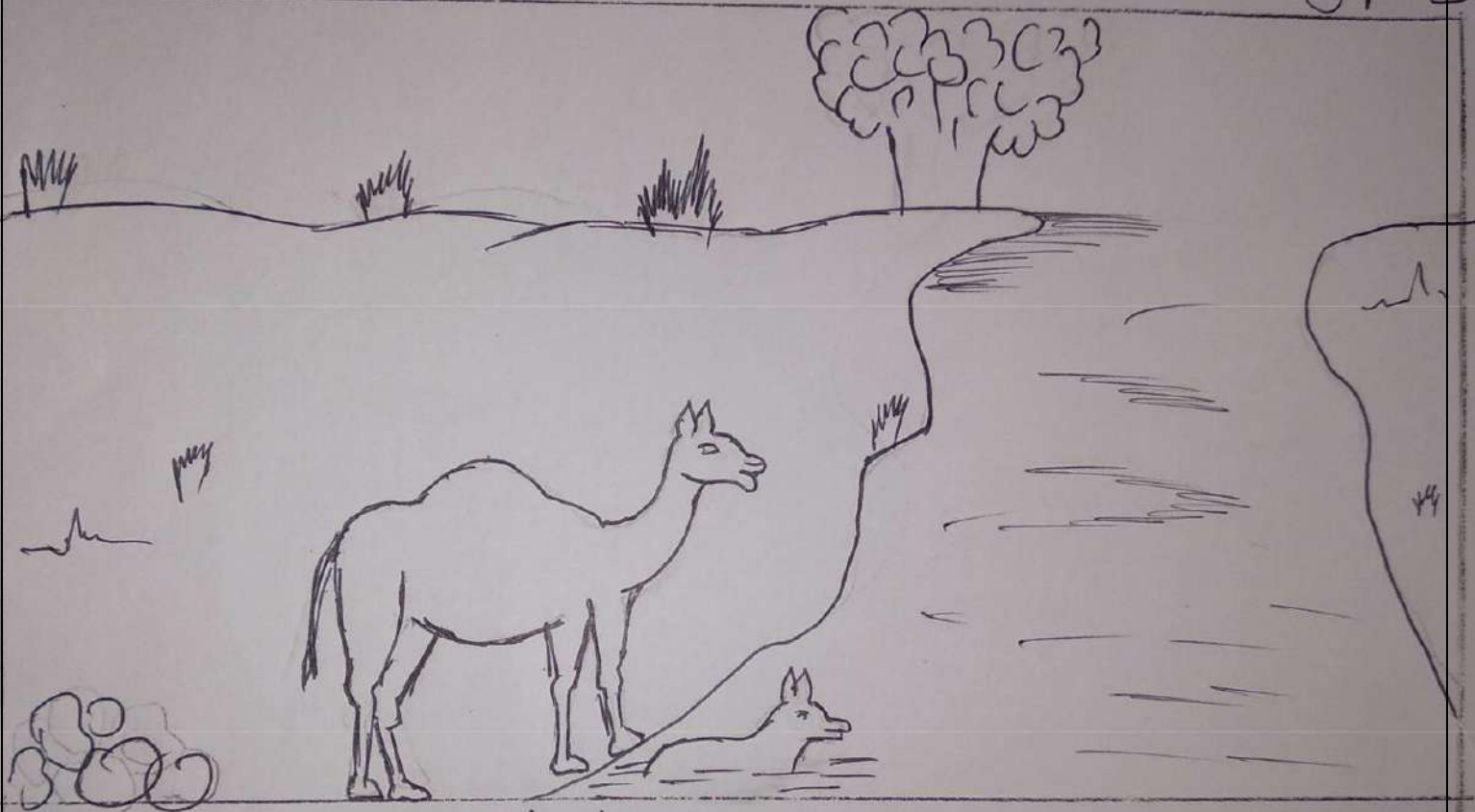
Action: They came to river-bank-side.

Sound: river flow sound, bird sound.

Time: 5 sec

SC-5

59-2



Shot: long-shot

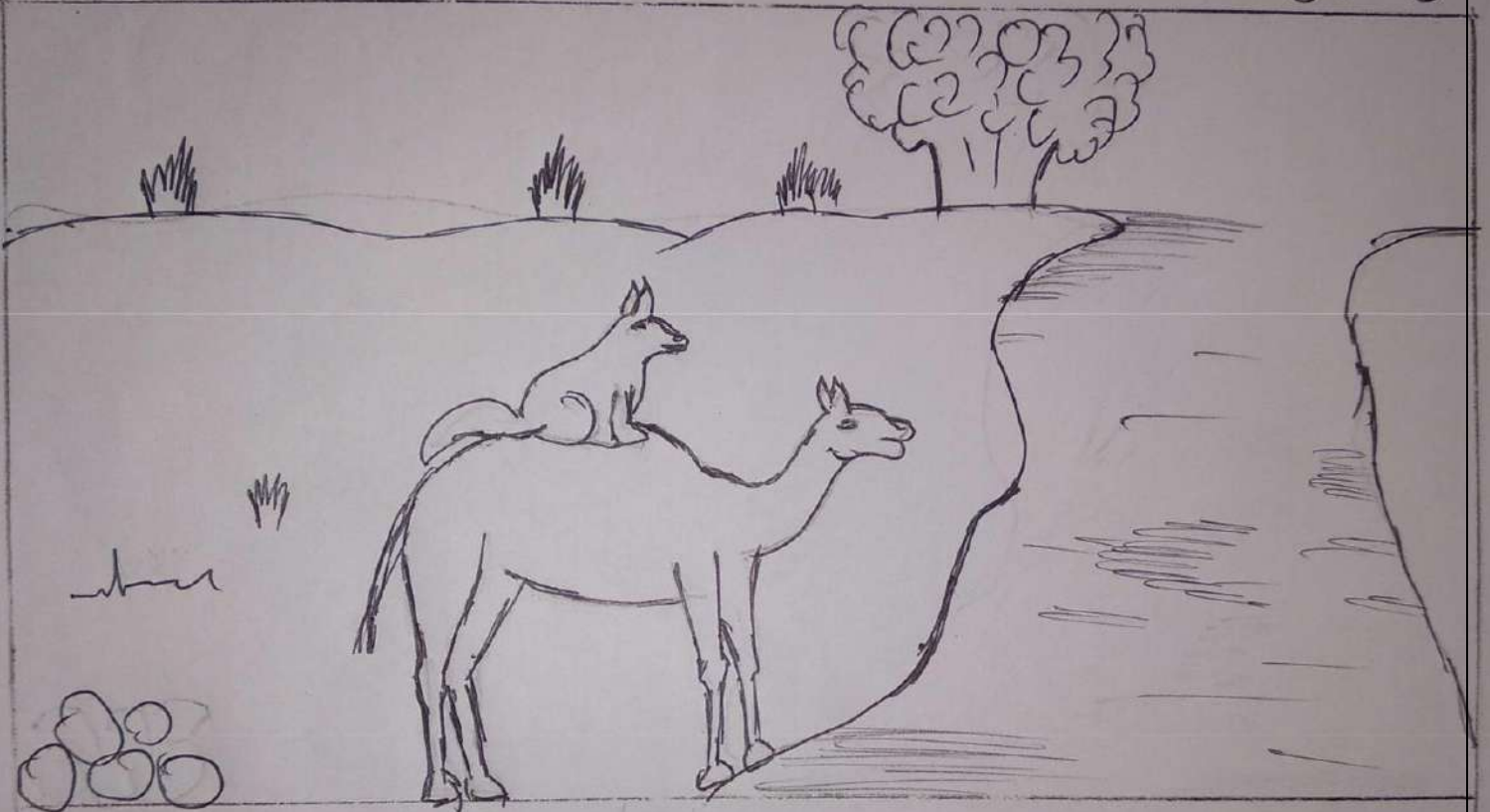
Action: Jackal tried to swim.

Sound: river flow sound.

Time: 3 sec

SC-5

59-3



Shot: long-shot.

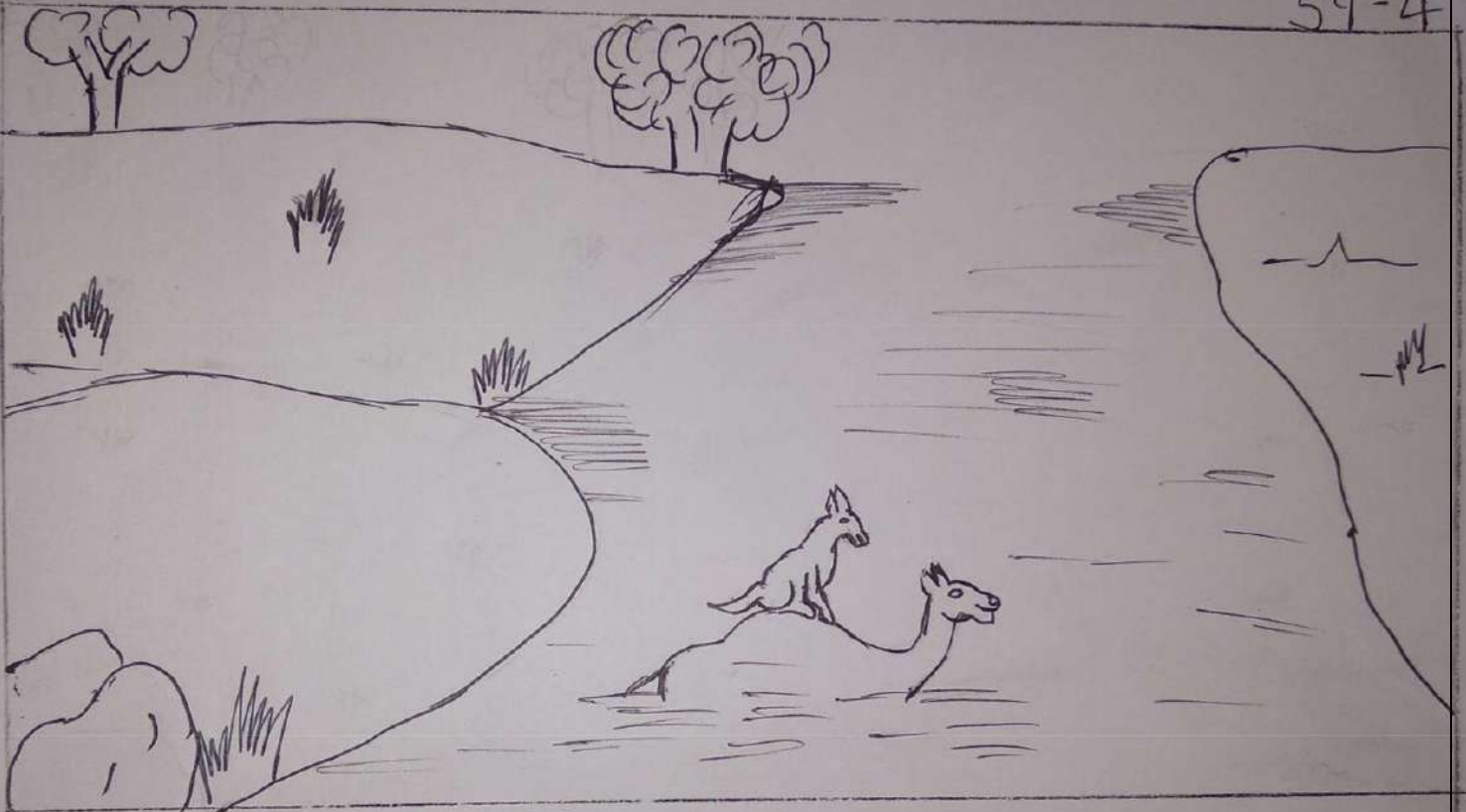
Action: camel carried Jackal on his back.

Sound: river flow sound.

Time: 2 sec

SC-5

59-4



Shot: long shot.

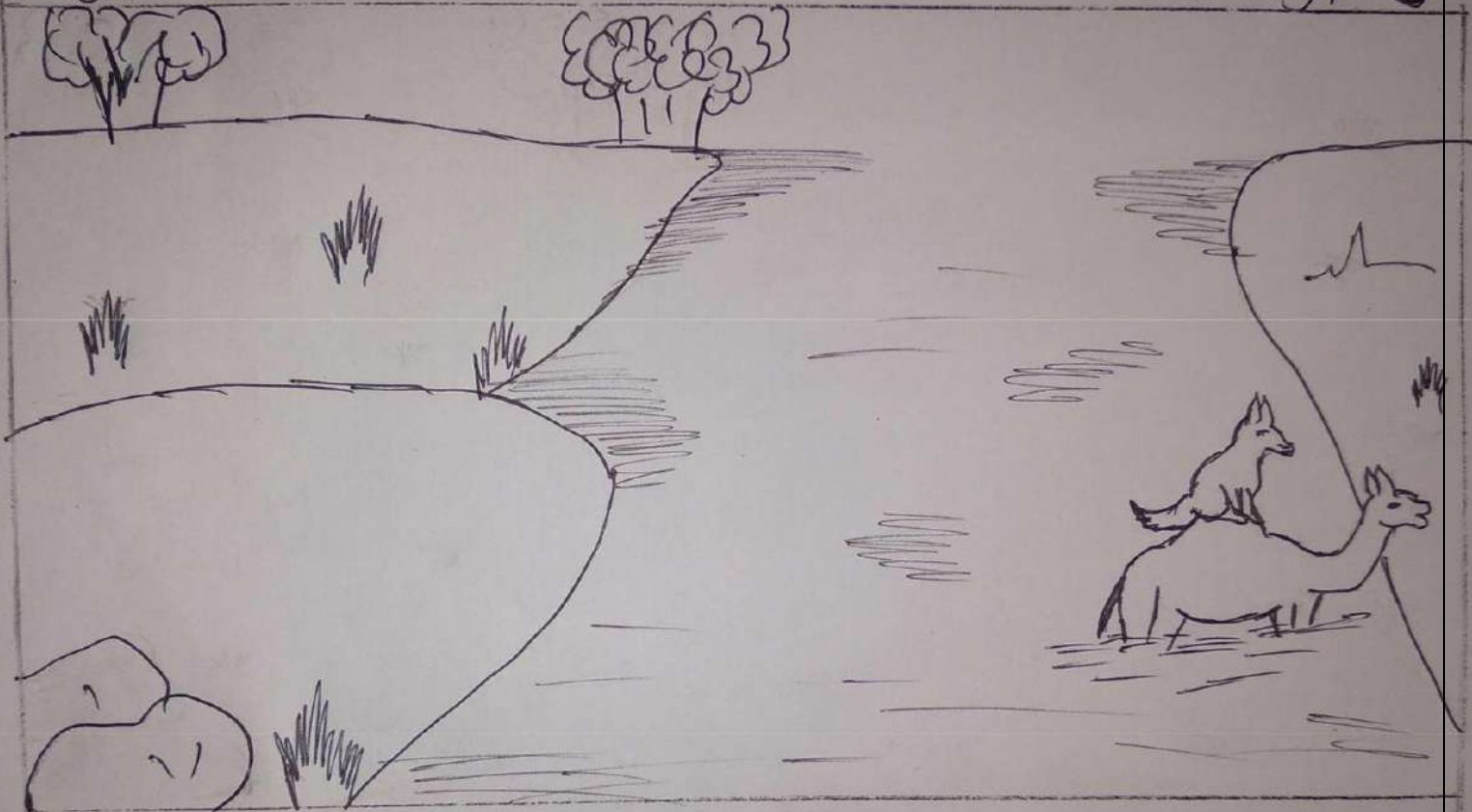
Action: They both crossing the river.

Sound: river flow sound.

Time: 1 sec

5C-5

59-5



Shot: long shot.

Action: They both crossing the river.

Sound: river flow sound.

Time: 1 sec

SC-6



Shot: long shot / wide angle.

Action: They entered ^{into} sugarcane field

Sound: wind blow sound.

Time: 4 sec

SC-6

59-1



Shot: Mid-longshot.

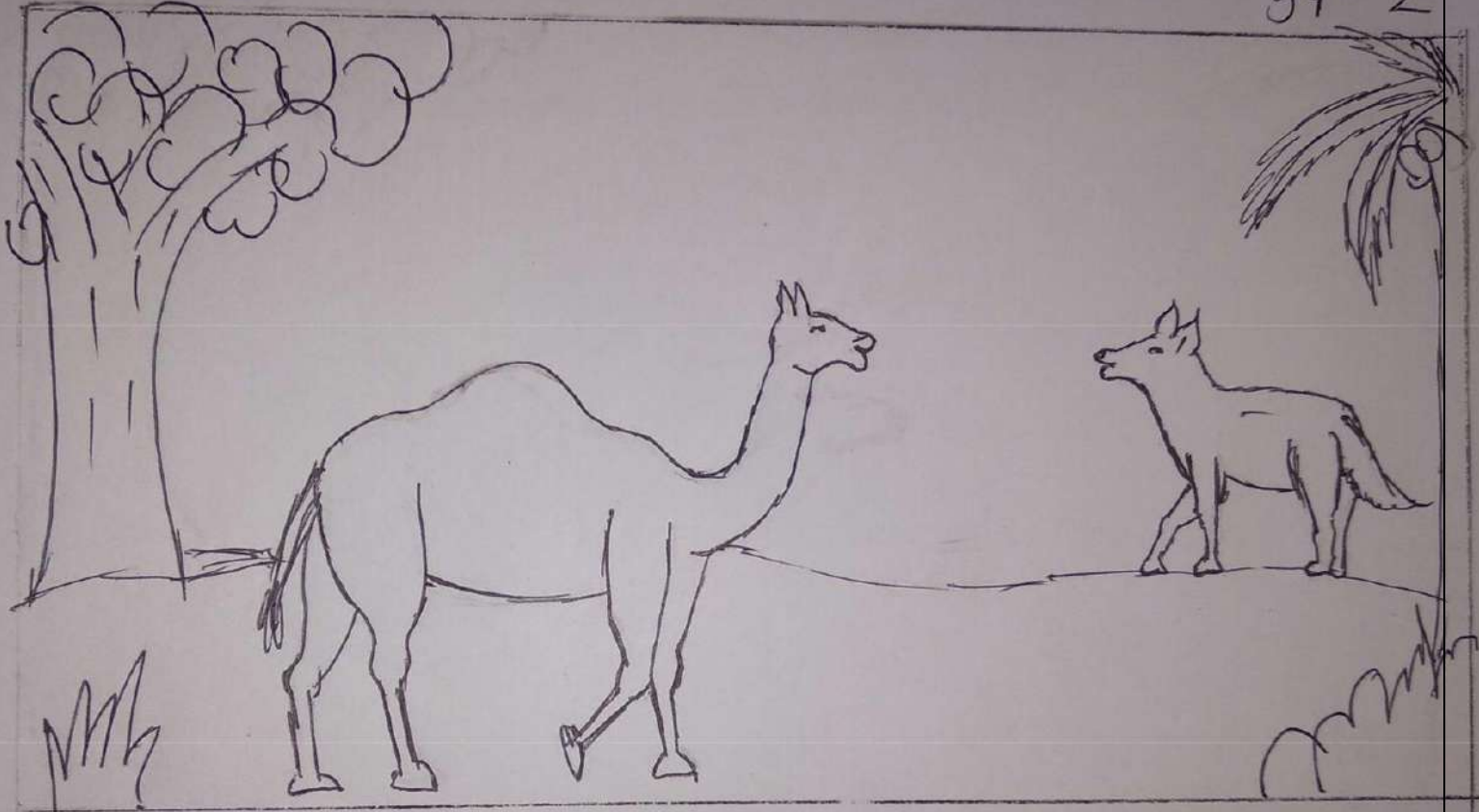
Action: They both started eating sugarcane.

Sound: wind blow sound.

Time: 3 sec

SC-6

59-2



Shot: mid-long shot.

Action: They were wondering that area.

Sound: wind blow sound.

Time: 3 sec

SC-6

59-3



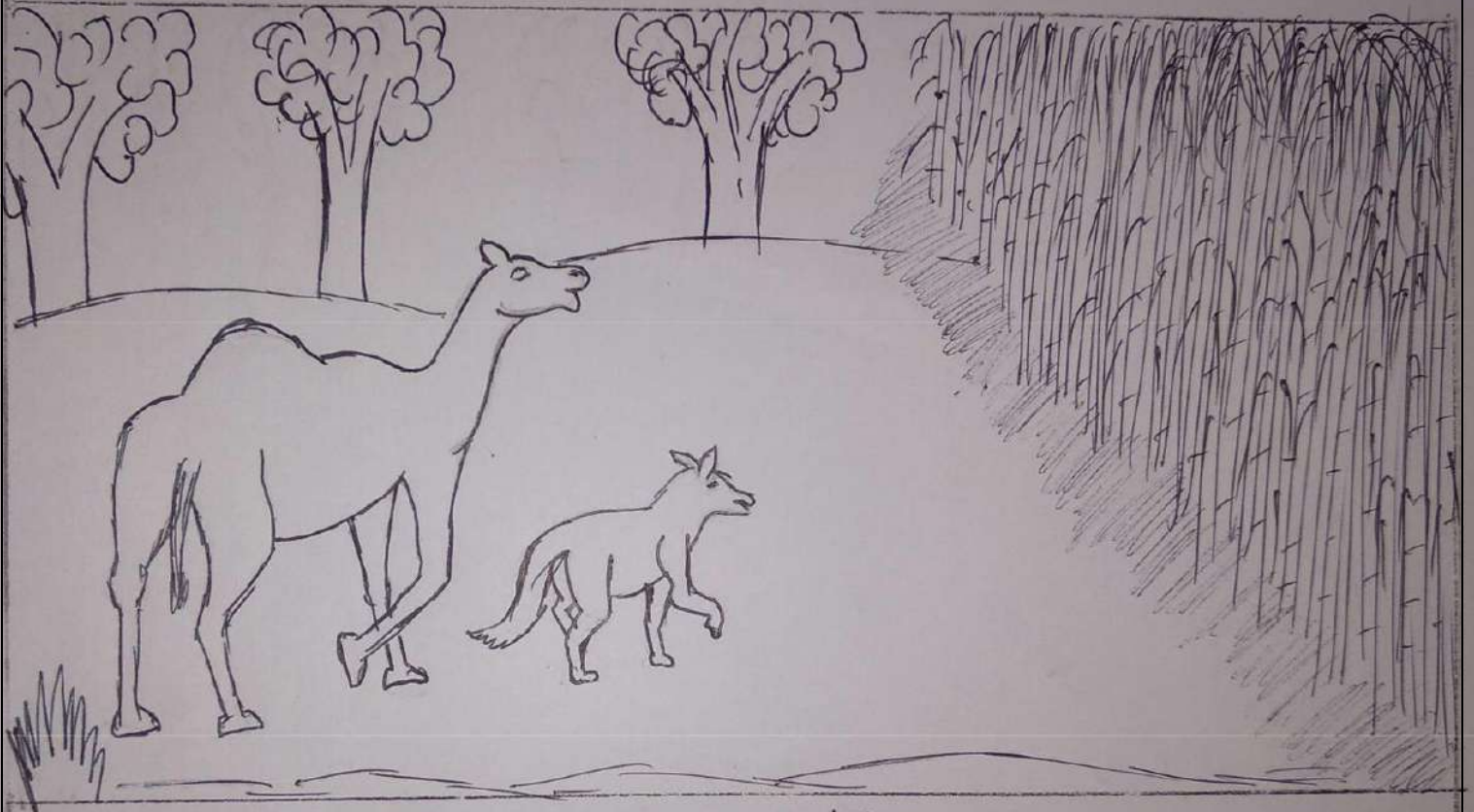
Shot: mid-shot.

Action: They slept under the tree.

Sound: Night sound.

Time: 3 sec.

SC-7



Shot: long shot - / wide angle.

Action: They entered into sugarcane field.

Sound: wind blow sound.

Time: 3 sec.

SC-7

59-1



Shot: mid-longshot.

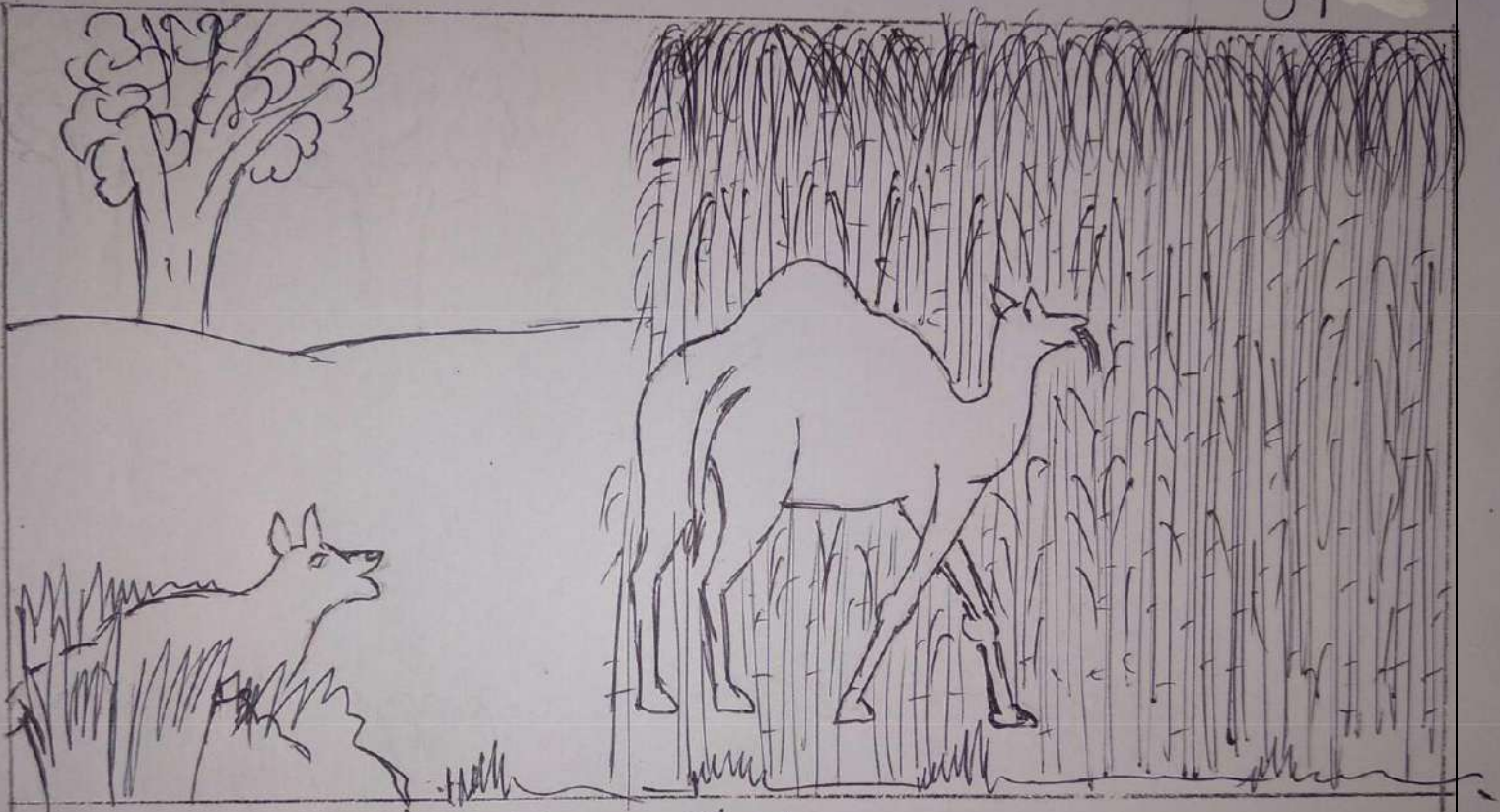
Action: They both started eating sugarcane.

Sound: wind blow sound.

Time: 4 sec.

SC-8

59



Shot: Mid-long-shot.

Action: camel eating, & Jackal hide himself in the field.

Sound: wind blow sound, hiding in bush sound.

Time: 5 sec

SC-8

59-1



Shot: close-up-shot.

Action: Jackal howling.

Sound: howling sound.

Time: 4 sec

SC 8

59-2



Shot: long shot - wide angle.

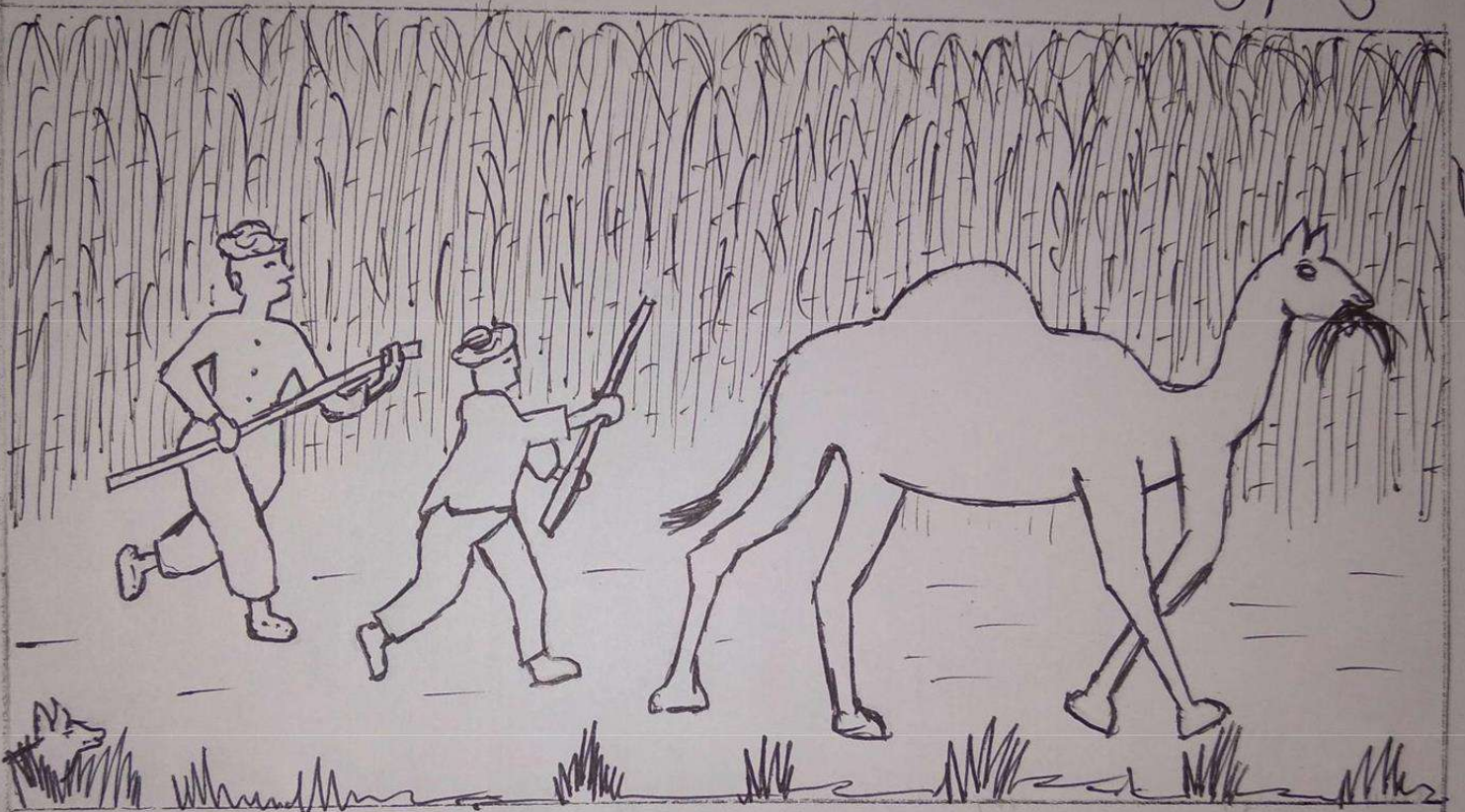
Action: farmer running towards the farm.

Sound: wind blow sound.

Time: 5 sec

SC-8

59-3



Shot: mid-long-shot / wide angle.

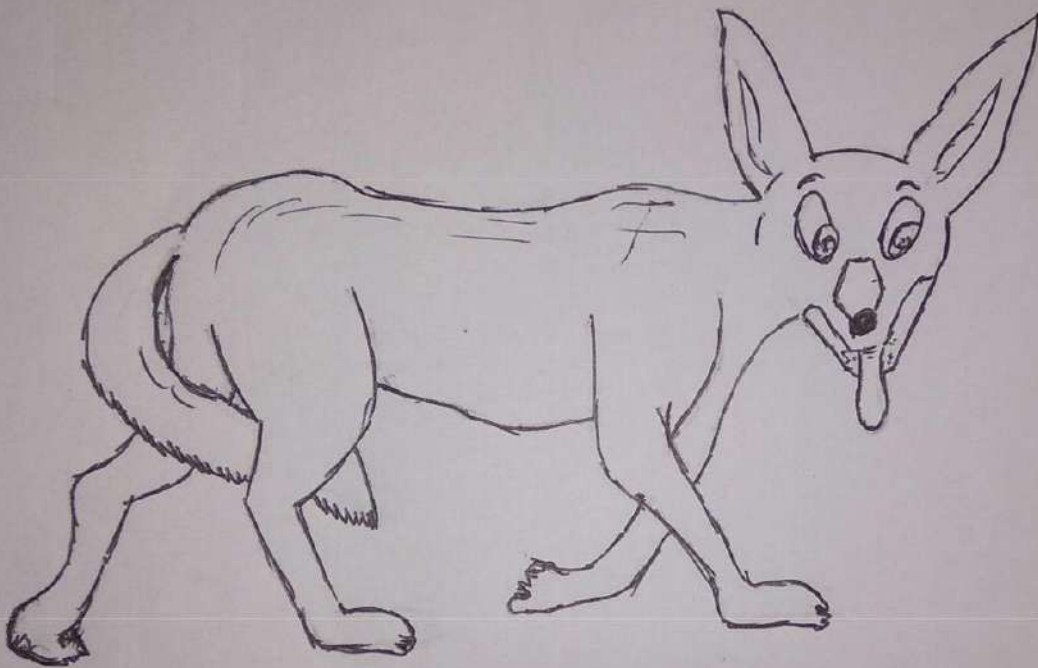
Action: farmer beating camel / camel is running

Sound: wind blow sound.

Time: 4 sec.

SC-8

59-4



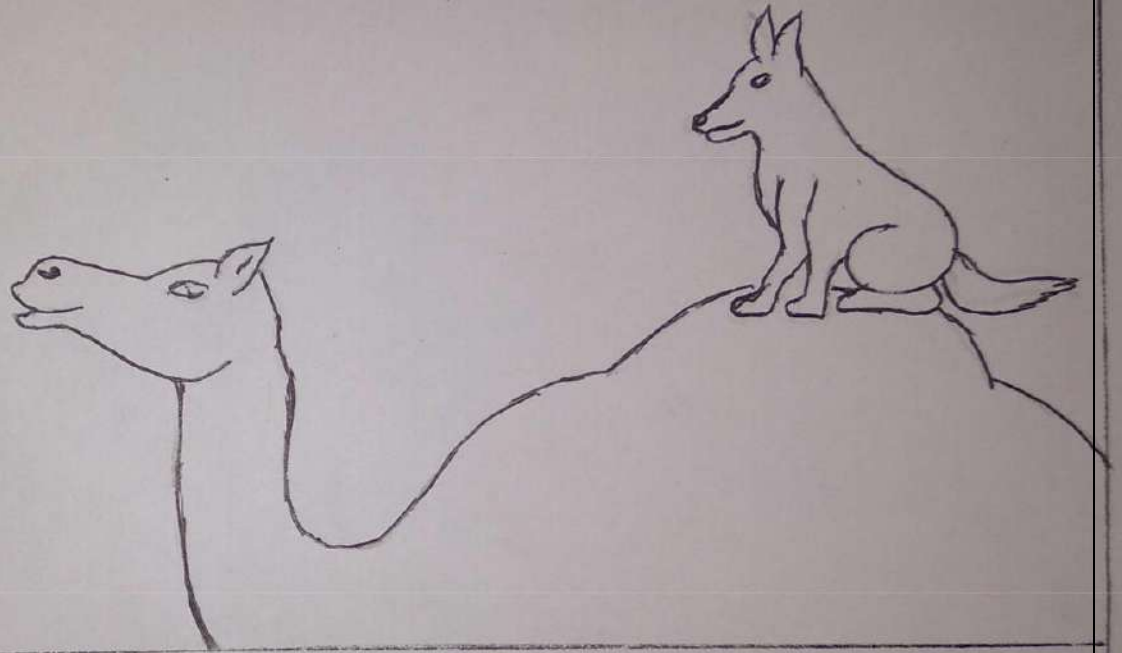
Shot: Full shot - camera zoom to the face.

Action: Jackal was laughing.

Sound: -

Time: 2 sec

SC-9



Shot: close shot

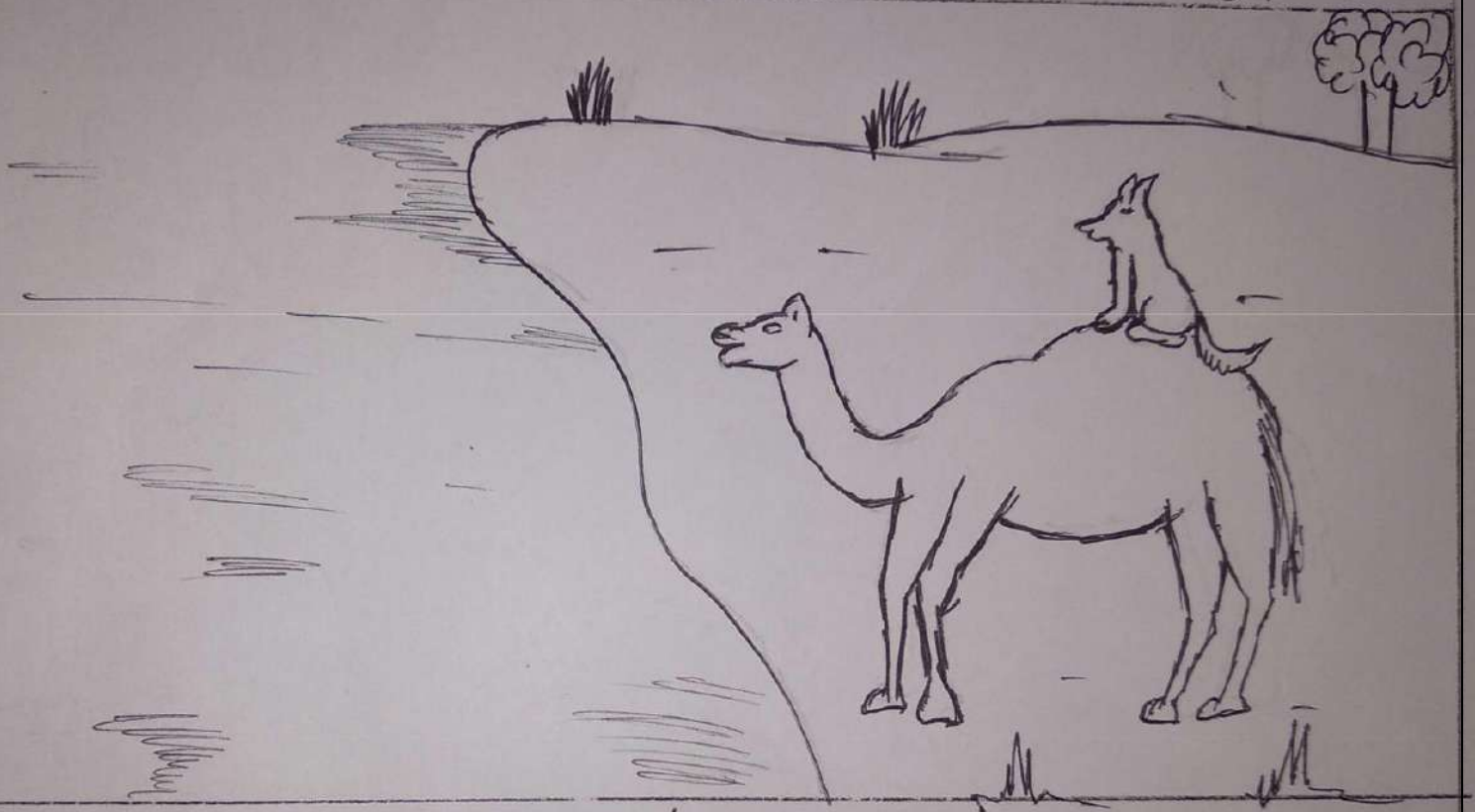
Action: Jackal requested / camel carried Jackal on his back.

Sound: wind blow sound, river flow sound.

Time: 3 sec

SC-9

59-1



Shot: Mid-long-shot.

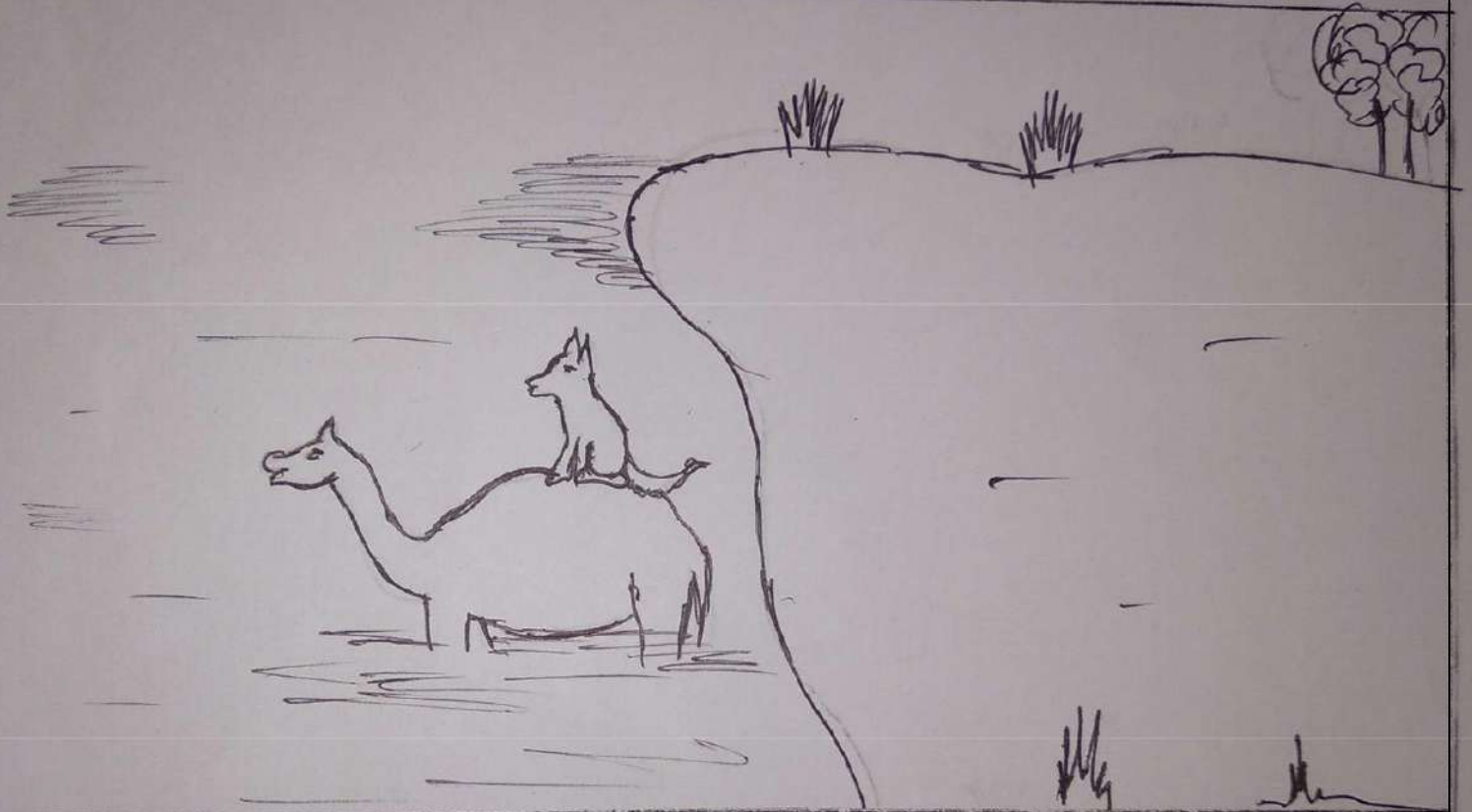
Action: camel carried jackal on his back.

Sound: river flow sound.

Time: 3 sec

SC-9

59-2



Shot: mid-long-shot.

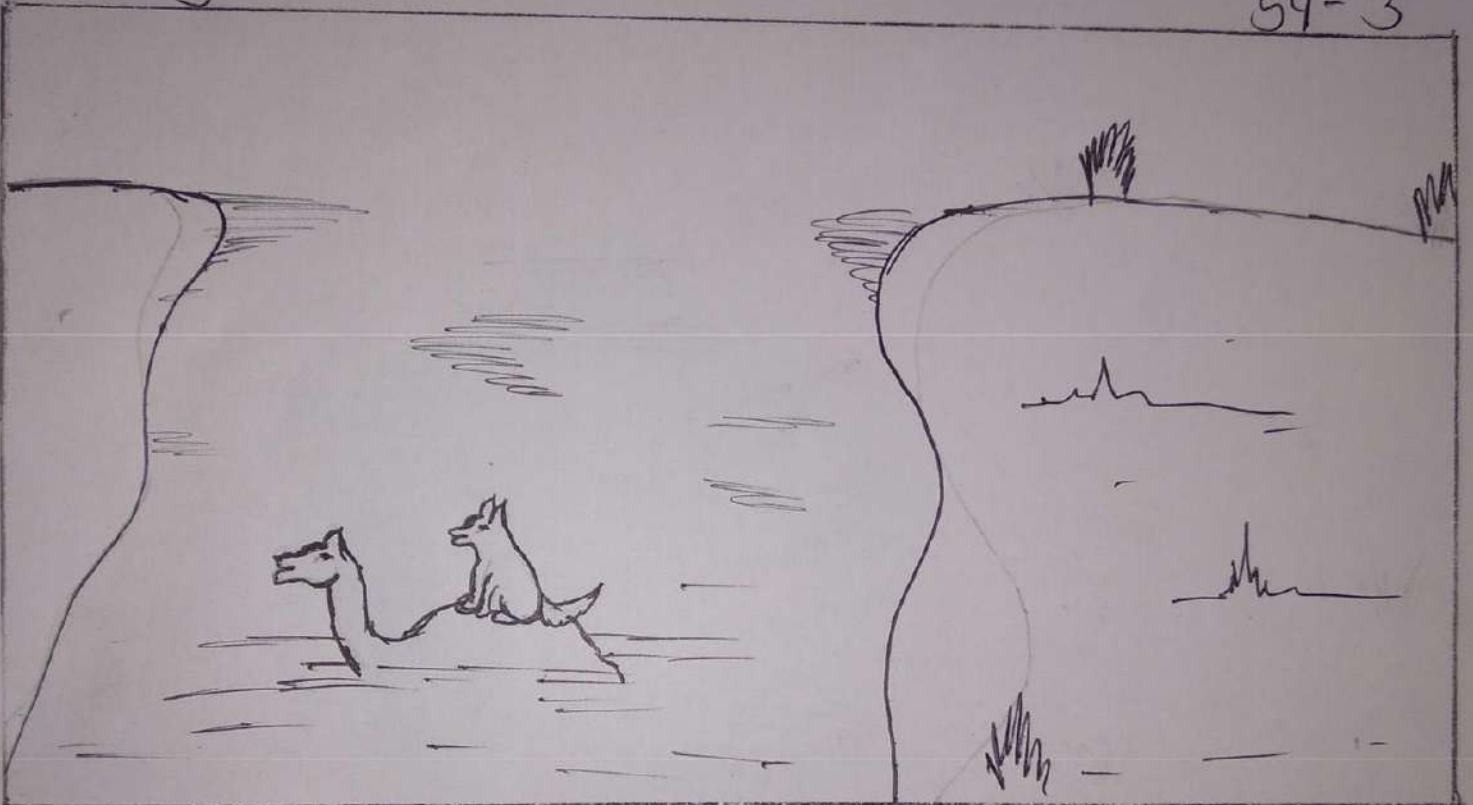
Action: They were crossing river.

Sound: river flow sound.

Time: 2 sec

SC-9

59-3



Shot: long shot .

Action: Middle of the river/camel dip into water

Sound: dipping sound .

Time: 4 sec

SC-9

59-4



Shot: close shot.

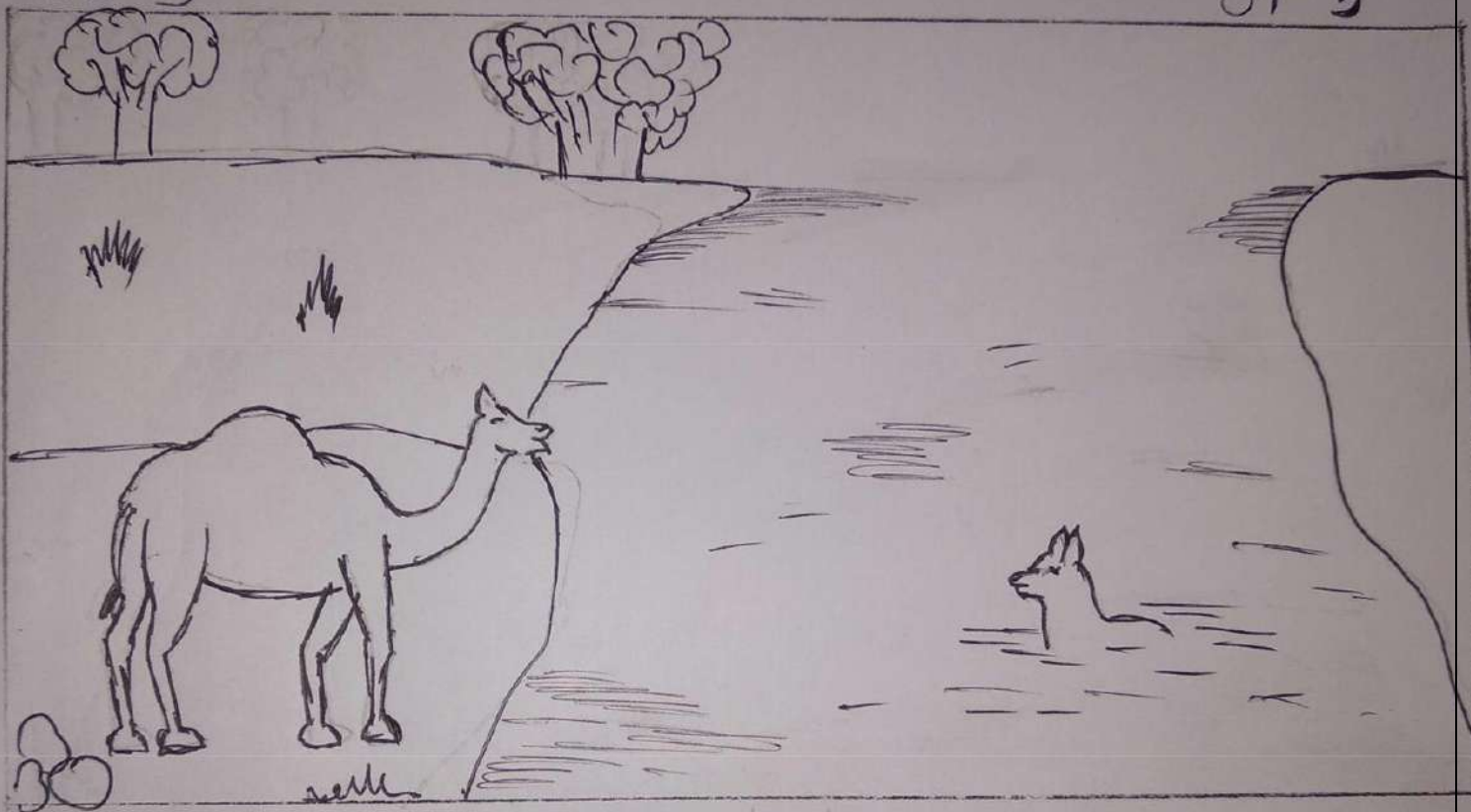
Action: jackal fell into the water.

Sound: water sound.

Time: 2 sec

SC-9

59-5



Shot: mid-long-shot.

Action: camel looking to the jackal.

Sound: river flow sound.

Time: 2 sec

SC-9

59-6



Shot: close up.

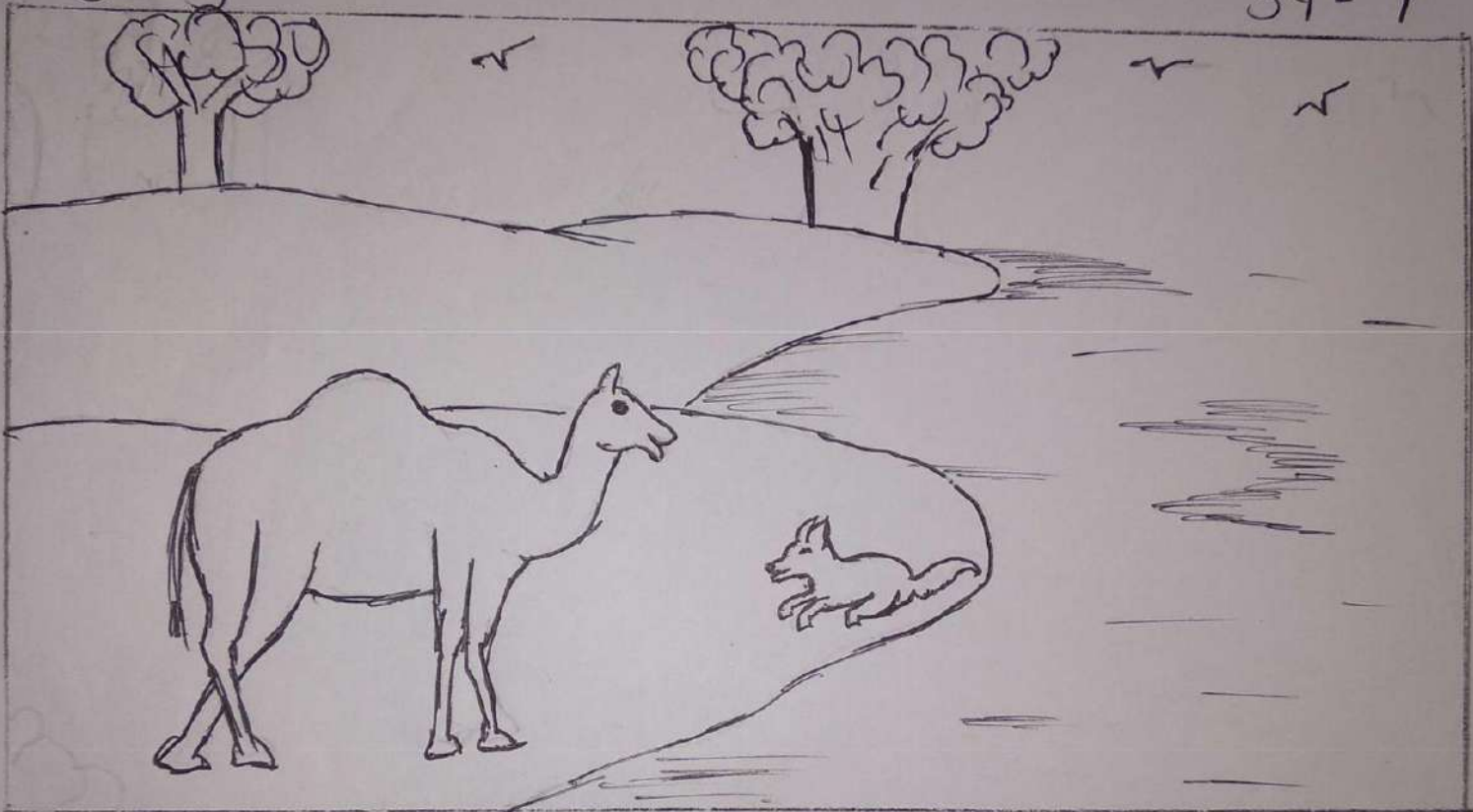
Action: camel laughing to the jackal.

Sound: -

Time: 2 sec

SC-9

59-7



Shot: Mid-long-shot.

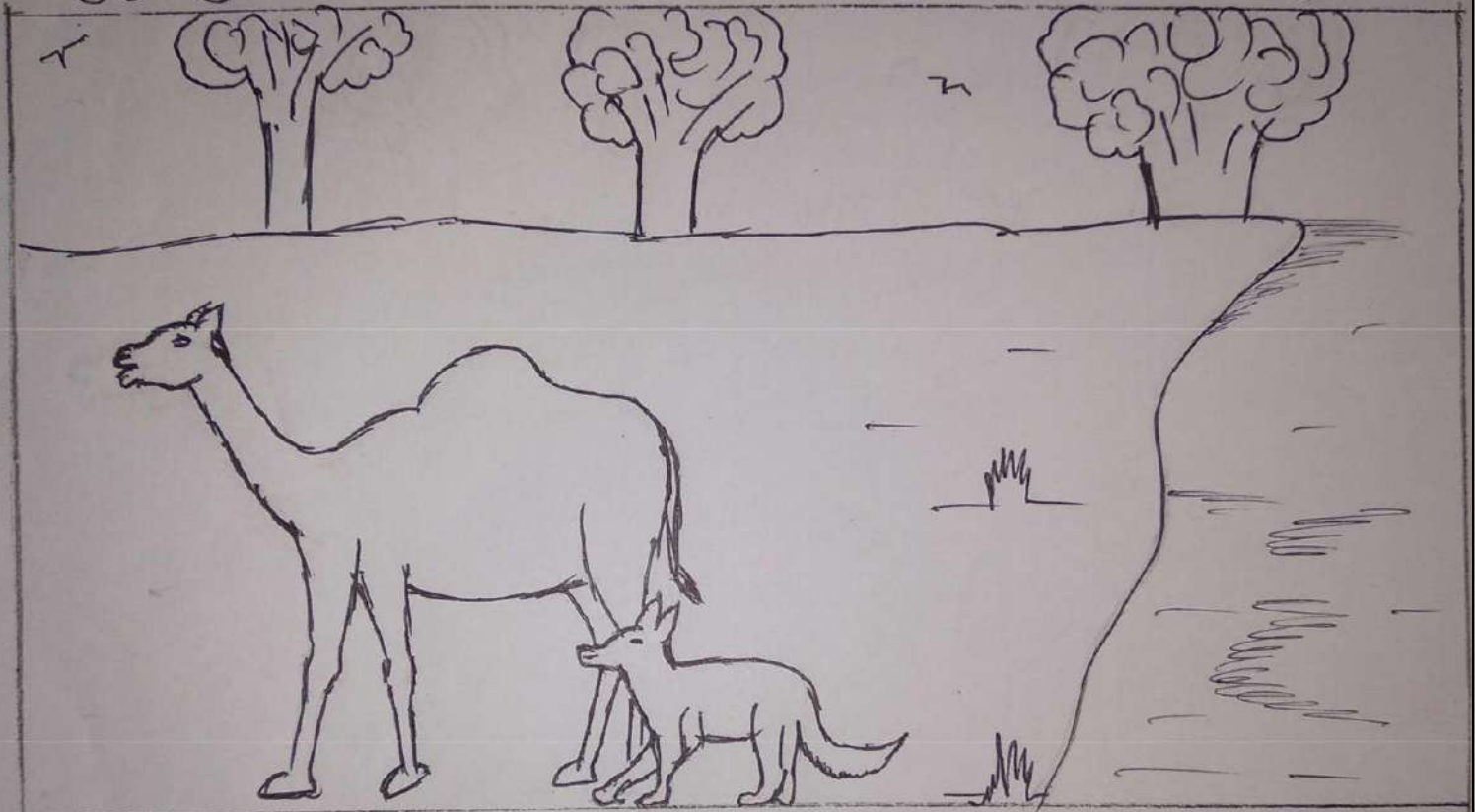
Action: Jackal felt sorry for tricking his friend.

Sound: river flow sound, bird sound.

Time: 6 sec

SC-9

59-8



Shot: long shot.

Action: camel forgive him / & they happily went back together.

Sound: river flow sound, bird sound, wind sound.

Time: 6 sec.

**INTRODUCTION
OF
BACKGROUND DESIGN**

BACKGROUND DESIGN

Background designers design the scenery around, or on top of, where the animation happens. .

A background designer has two tasks: to design backgrounds for new scenery and to draw/paint those backgrounds for the final animation.

Some studios hire background artists who solely paint the final backgrounds. And sometimes background painters also fill the role of a designer where they create new locations with guidance from the art director.

All background painters & designers follow a specific style based on the animation.

You can see the differences when you compare the backgrounds from old Road Runner cartoons to modern TV shows like Adventure time or Family Guy.

Each cartoon has its own unique style and the background designer needs to create places that can be real and that blends into the cartoon's artistic style.

You probably won't find much of a difference between jobs for background painters, background artists, and background designers.

But there is a slight difference between a background designer and a layout designer. The layout designer(or layout artist) creates

fully-rendered black and white versions of the final backgrounds taken from storyboards for each shot of the animation.

If you want to become a background painter then you'll need to study environments and landscapes. Painting from life is the cornerstone of building a visual library to help you invent new places that feel realistic to each animated world.

You'll obviously need strong fundamentals because backgrounds use a lot of perspective along with atmospheric light/shadow.

But you should also read through plenty of art books on background & layout design to understand the process and terminology.

Most background designers start as background/layout artists where they just draw or paint an existing design. But with enough practice

you can become a paid background designer or even an art director.

The Animation Network Podcast has an incredible interview with Clarke Synder, a background painter for Cartoon Network.

It's so cool to hear his story about breaking into the industry and how the process of background painting works.

What does a background designer do?

Background designers design the scenery around, or on top of, where the animation happens. Once the storyboard has been signed off, they use the storyboard panels as a basis and inspiration from which to create detailed backgrounds for each scene. Sometimes multiple scenes will use the same background, so, firstly, they need to make a list of all the backgrounds that need to be designed for the film. They create designs which fit the style of the animation, thinking about colour, texture and light. Background designers also watch out for the way objects in the foreground and background of scenes will interact and make sure that everything lines up appropriately and that nothing is too distracting. They present these designs to the director and address any of their feedback to create a scene with which the director is happy. Once approved, these designs can be refined with line and tone, often by a layout artist. The role of a background designer varies depending on the size of the animation studio. In smaller studios they are likely to do the role of a layout artist and a background designer. studios,

What's a background designer good at?

...1...Drawing: have a very high level of technical skill, be able to create work in a variety of styles showing strong attention to detail, have strong understanding of form, colour, texture, and light, know how these elements work together

...2...Knowledge of environments: understand architecture, have good awareness of city spaces and countryside landscapes

...3...Creativity: use your imagination to come up with original and innovative ideas and create work which sparks the director's imagination

...4...Communication: understand what the director wants and be able to take and act on feedback to alter your designs

...5...Watching animations: have a passion for the medium and a love of the industry

Tools of the trade

Image editing software (Adobe Photoshop)

3D modelling, sculpting and painting software (Blender, 3DS Max, Maya, Mudbox, ZBrush, Substance Designer, Quixel)

2D animation software (TVPaint, ToonBoom Harmony)

Physical art materials: pencil and paper, paint, ink, chalk

why backgrounds are important

Backgrounds complete the image; they put your illustration into context, help the audience out visually,

they enhance your drawing into a composition, and this is what Gary takes you through this month: how to build an innovative,

content-rich room behind a drawing that complements your work instead of stealing the

Where does the background design come in the animation pipeline?

Animation is created through a process in which creative contribute to the final animation at different stages.

This process is known as the pipeline. The pipeline starts with an idea which is developed into a script. Then a

storyboard artist sketches the panels which map out the scenes of the animation. That's where background designers come in.

They draw the backgrounds while the character designers create the figures. Once those elements are in place,

the layout artist decides how the figures should be placed in the background.

BACKGROUNDS



Image size : 1280 x 720

Resolution: 300

Software : Adobe Photoshop

Tool : Pen Tool

Colour Mode: RGB



Image size : 1280 x 720

Resolution: 300

Software : Adobe Photoshop

Tool : Pen Tool

Colour Mode: RGB



Image size : 1280 x 720

Resolution: 300

Software : Adobe Photoshop

Tool : Pen Tool

Colour Mode: RGB



Image size : 1280 x 720

Resolution: 300

Software : Adobe Photoshop

Tool : Pen Tool

Colour Mode: RGB

CONCLUSION

I have successfully completed the project on designing my own storyboard and backgrounds. I have used both traditional and modern way to design these panels and I made a story first “The camel and The jackal”.

Then I made storyboard according to story. For storyboard I made a panels of size 16:9. In that panels there are camera angle, description, sound, time which we need to write for the further animation process. Then I start rough scribbling of storyboard, and started imagine of which camera angle I want, how the story look of using different camera angles. I use different types of camera angles, and shots for creating my storyboard attractive.

I made panels very simple and understandable for further production process. Then I make final panels by boarder it by using black pen . so it can print well..and about” background design” which has been made by taking inspiration from the things around me. From nature and environment . for that I use photoshop and started draw ,and then I use colour which makes the background realistic..

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