

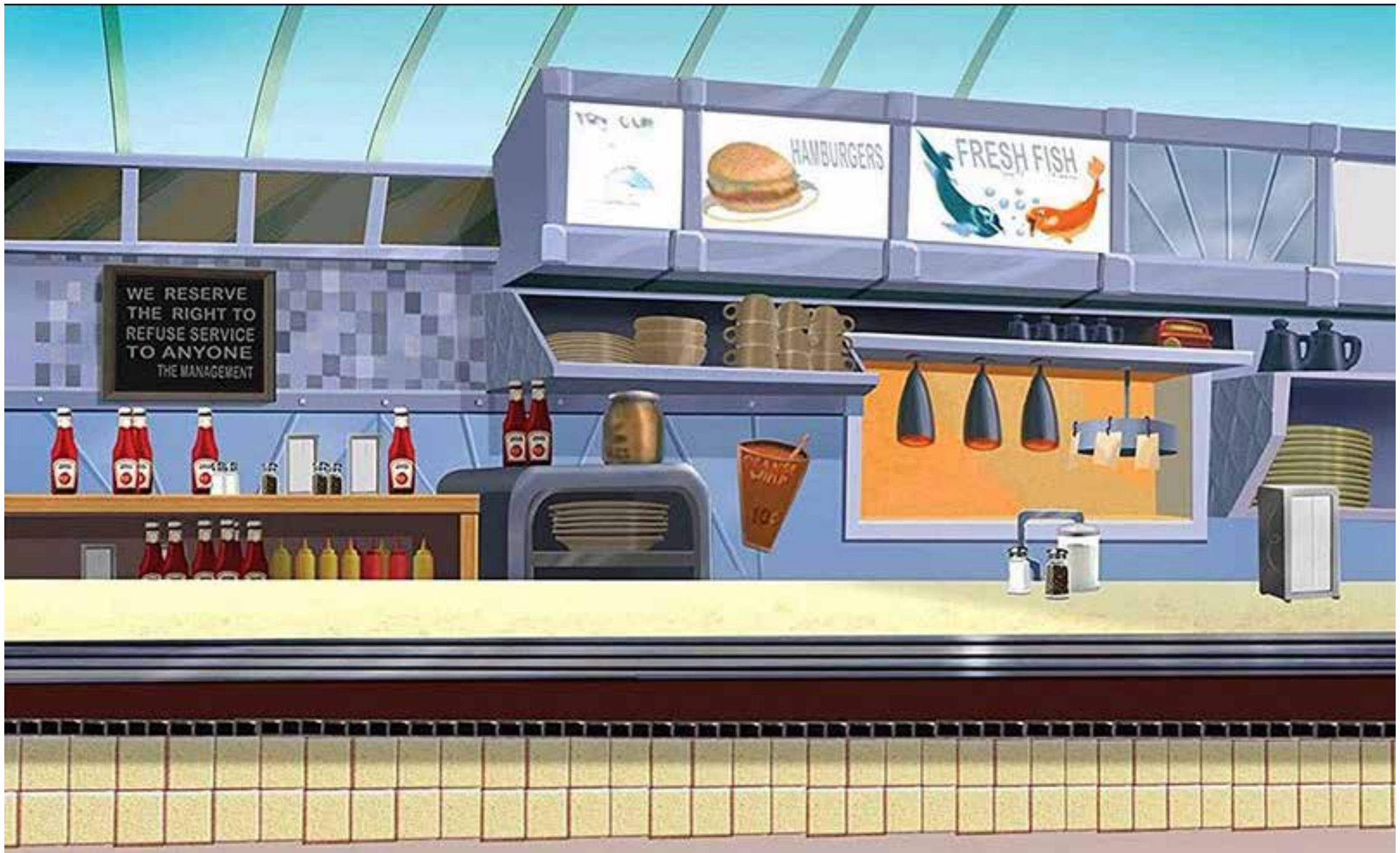
ENVIRONMENTS DICTATE SETTING • POV • STYLE • STORY



ENVIRONMENTS DICTATE SETTING • POV • STYLE • STORY



ENVIRONMENTS DICTATE SETTING • POV • STYLE • STORY



ENVIRONMENTS DICTATE SETTING • POV • STYLE • STORY











DIGITAL
MEDIA

UNIONS

CHARACTER
DESIGN

ANIMATION

TV & FILM

NARRATIVE
/POV

GAMING

ENVIRO-
NMENTS

SERVICING
THE STORY

STORY-
BOARDING

ADVERTISING

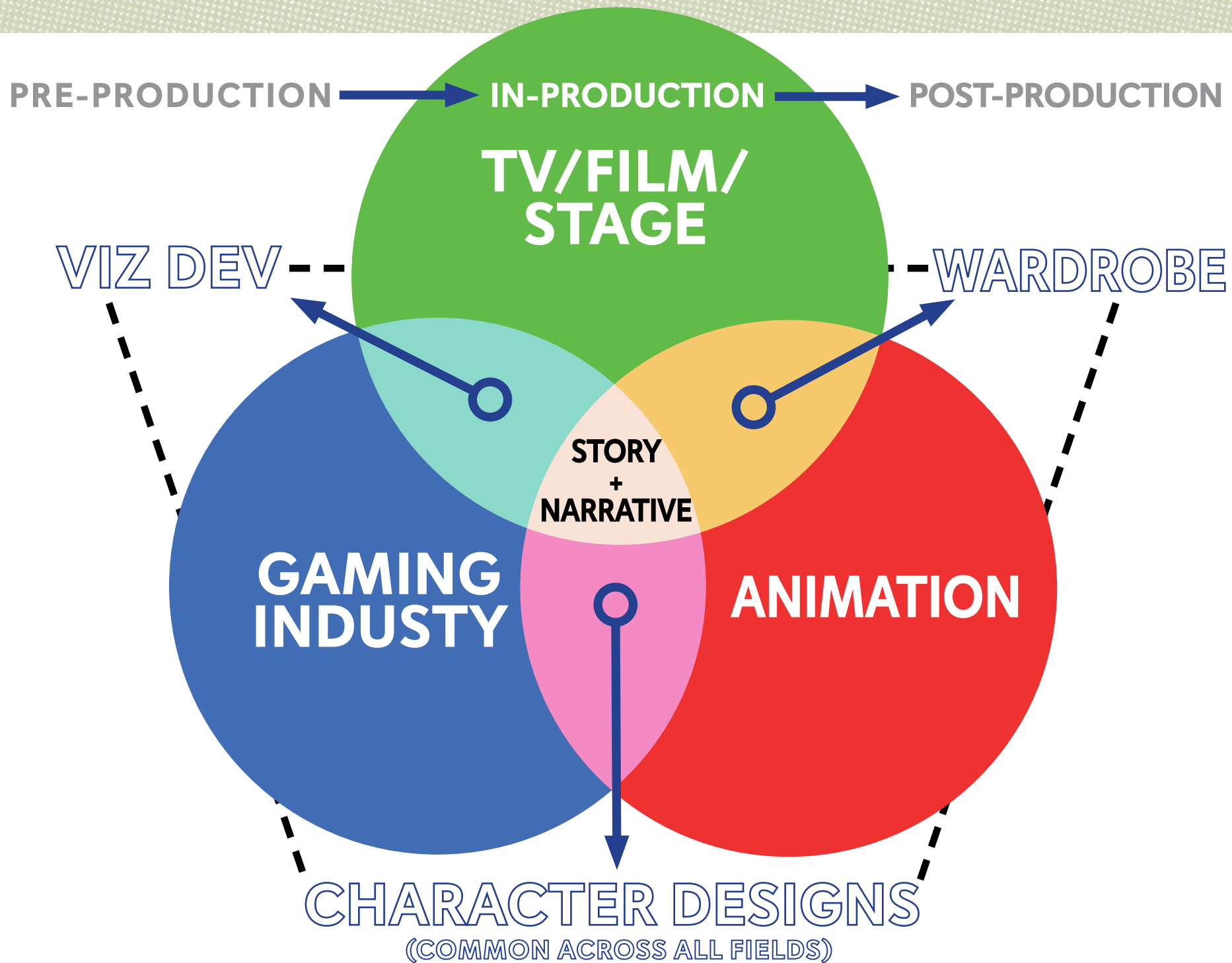
EDITORIAL
ILLUSTRATIONS

PRINT
ADS

PRINT
MEDIA

CHILDRENS
BOOKS

PRINT
MEDIA







IT GOES BY MANY NAMES

VISUAL DEVELOPMENT ARTIST

ANY MULTIMEDIA ARTIST WHO WORKS IN A RELEVANT FIELD OF VISUAL DEVELOPMENT OR SOMEONE WHO SPECIFICALLY WORKS ON ANIMATED MOVIES AND TV SHOWS. THEY ARE RESPONSIBLE FOR BUILDING THE WORLD AND CHARACTERS FOR A STORY

CONCEPT ART, DESIGN, ILLUSTRATION, STORYBOARD, BACKGROUNDS, CHARACTER DESIGNER, VEHICLE DESIGNER, KEY ART, EXPRESSION SHEET, ETC.

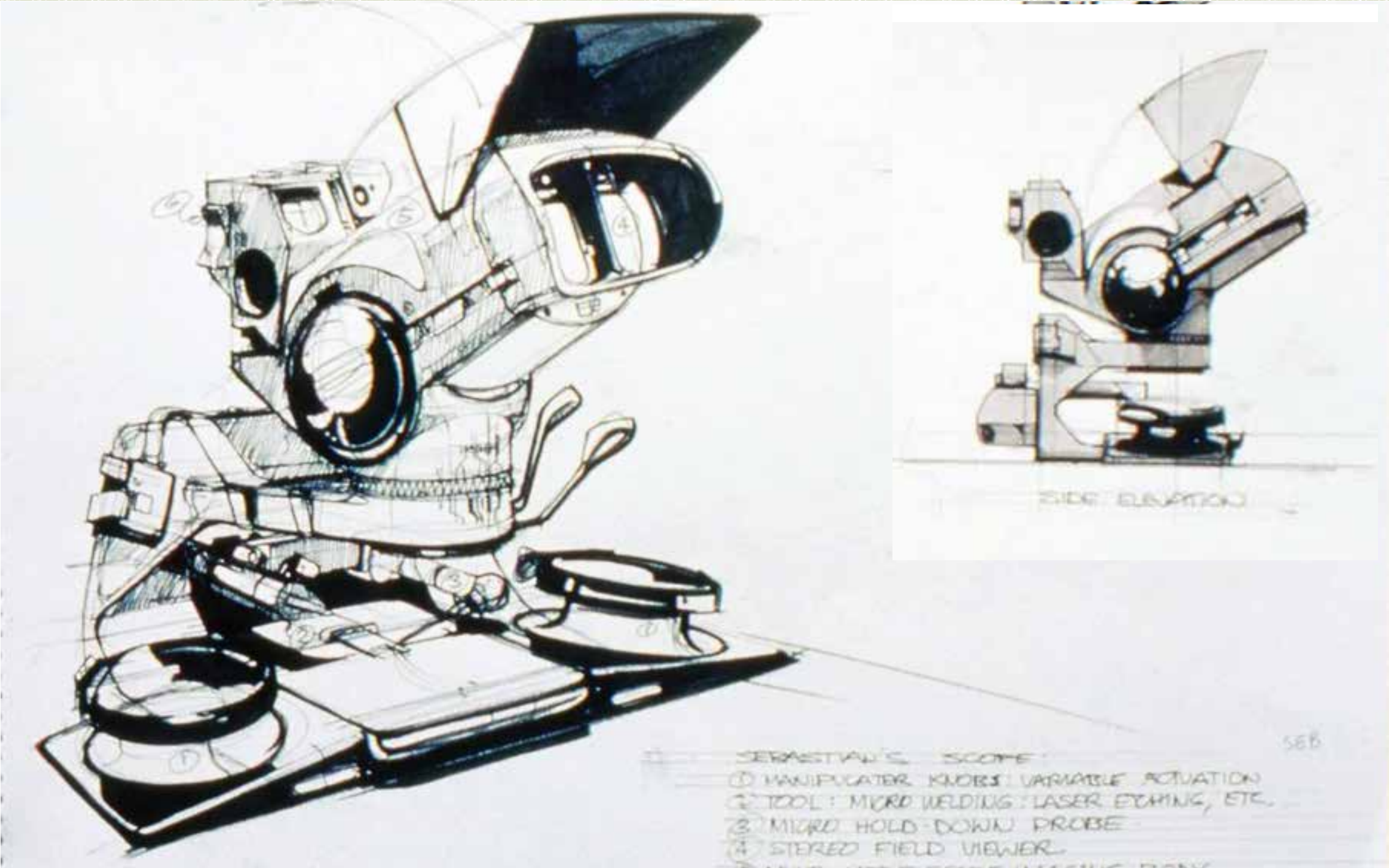
VISDEV ARTISTS CAN DESIGN ANYTHING FROM BACKGROUNDS TO CHARACTERS TO PROPS TO VEGETATION AND EVEN FURNITURE.

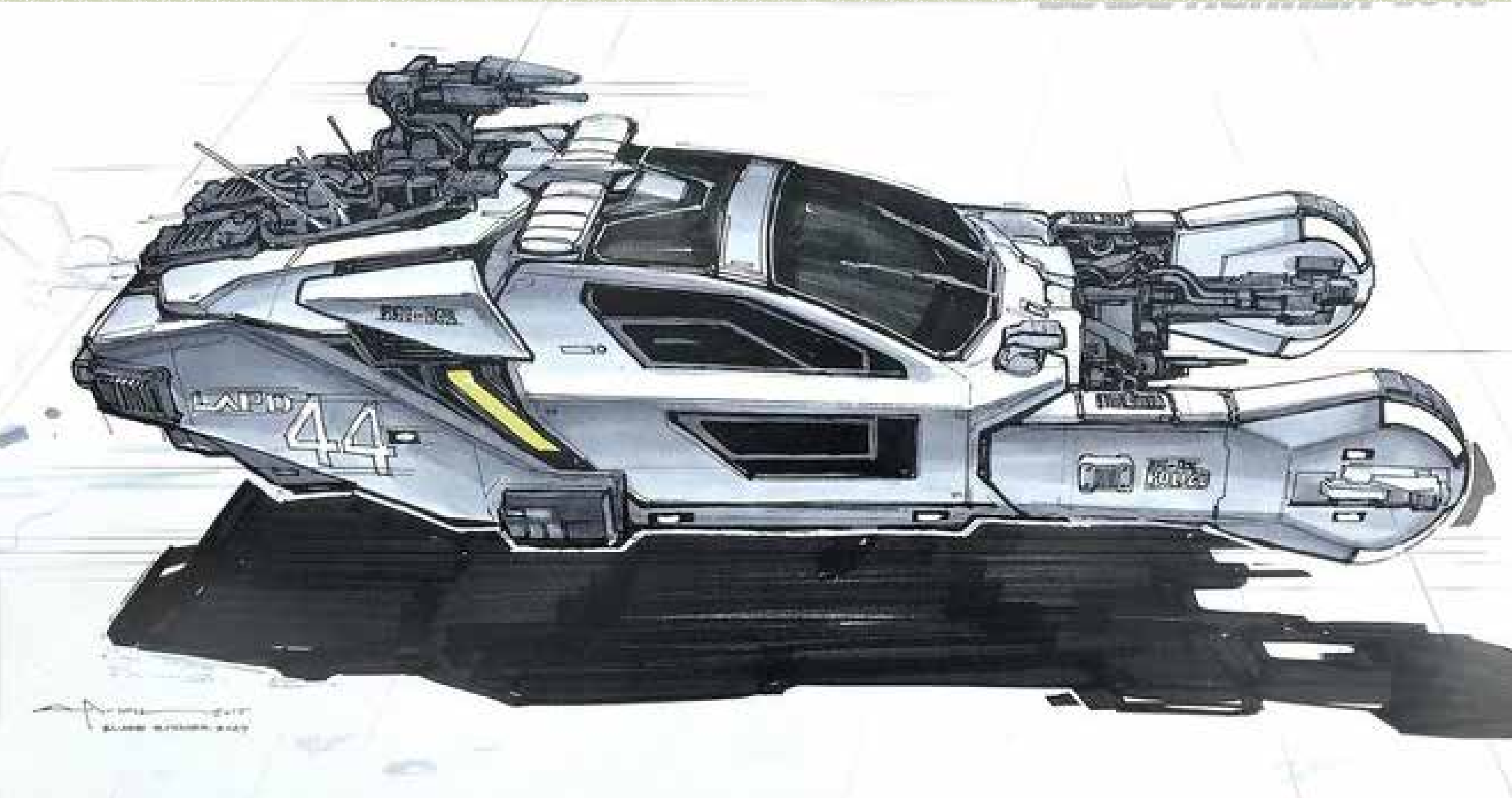
VITAL TO PRE-PRODUCTION

WIDE RANGE OF ART IS DEVELOPED TO BUILD OUT THE WORLD



WIDE RANGE OF ART IS PRODUCED FOR PRE-PRODUCTION TO BUILD OUT THE WORLD





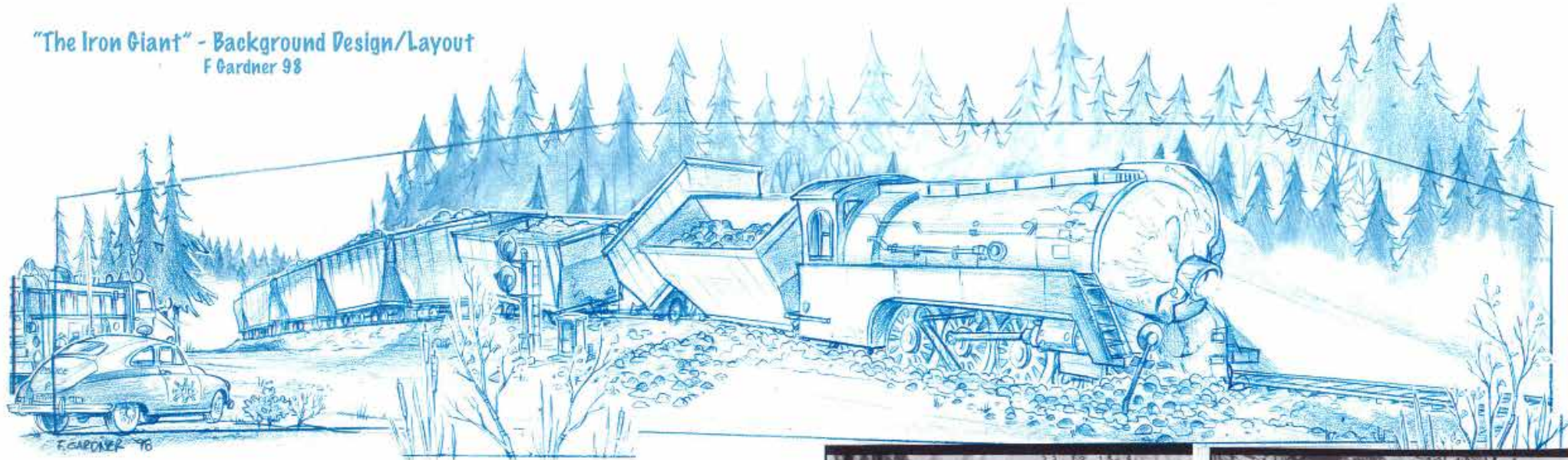


VIZ-DEV MEETS PRE-VIZ: STORYBOARDS AS A PART OF PRE-PRODUCTION



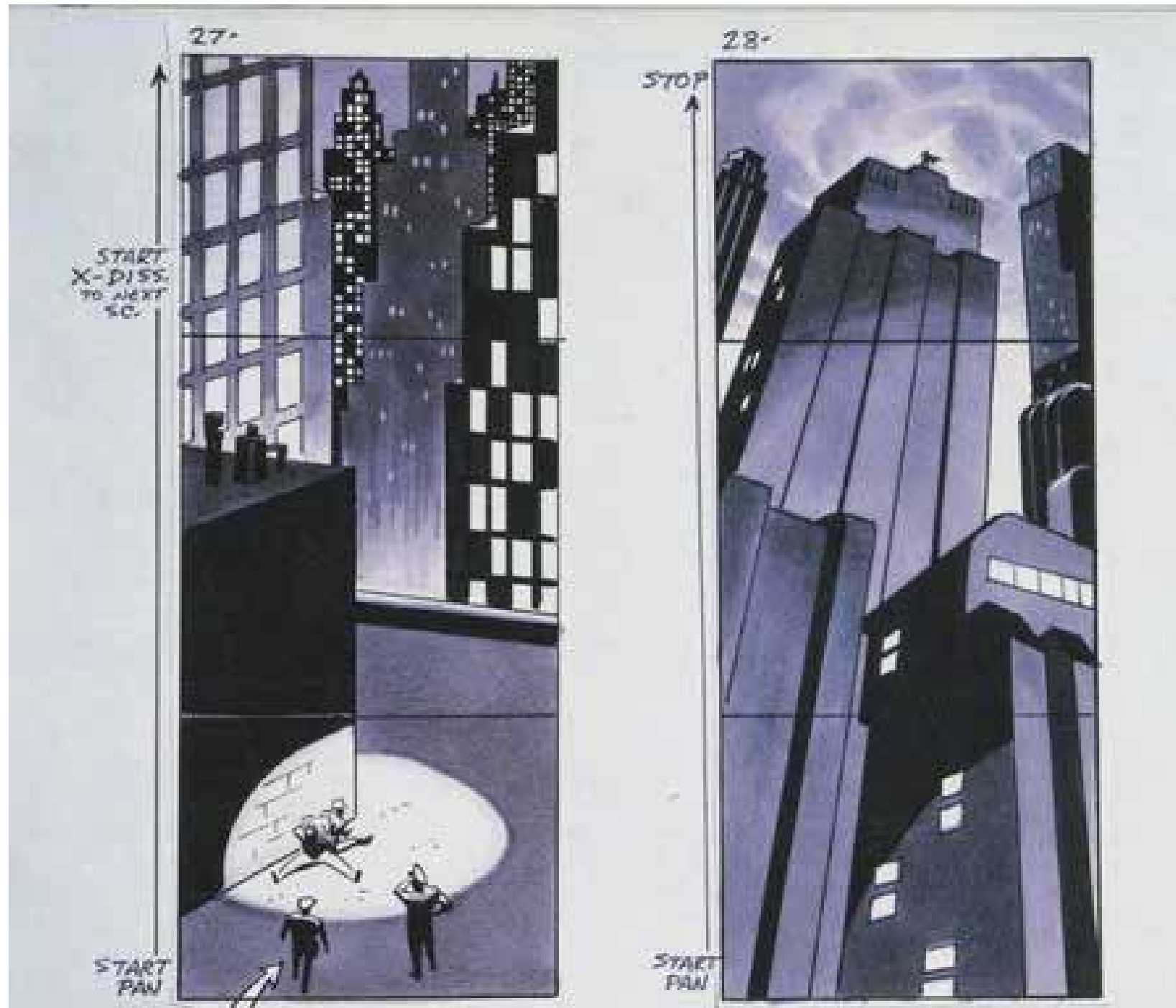
STORYBOARDS • NOT ALWAYS RECTANGLES—GO HAND-IN-HAND WITH PRE-VIZ

"The Iron Giant" - Background Design/Layout
F Gardner 98



Animatic Camera Blocking





**NARRATIVE
DECORATIVE
INFORMATIVE
CONCEPTUAL**

OPENLAB: BATMAN THE ANIMATED SERIES STORYBOARD

Batman The Animated Series: From Storyboard To Animation ...

YouTube 

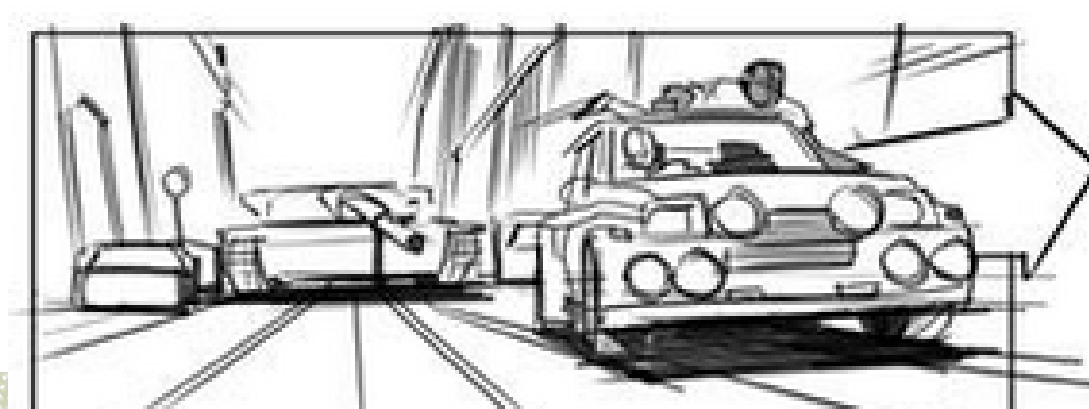
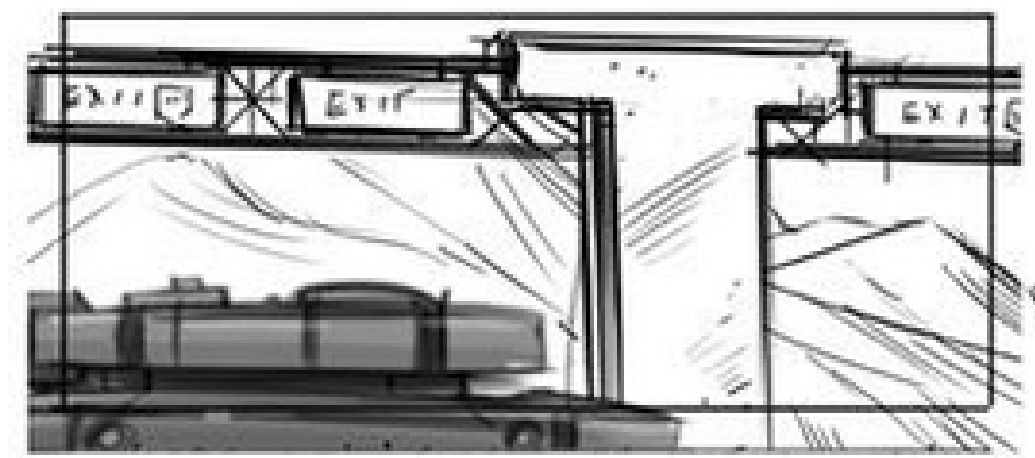
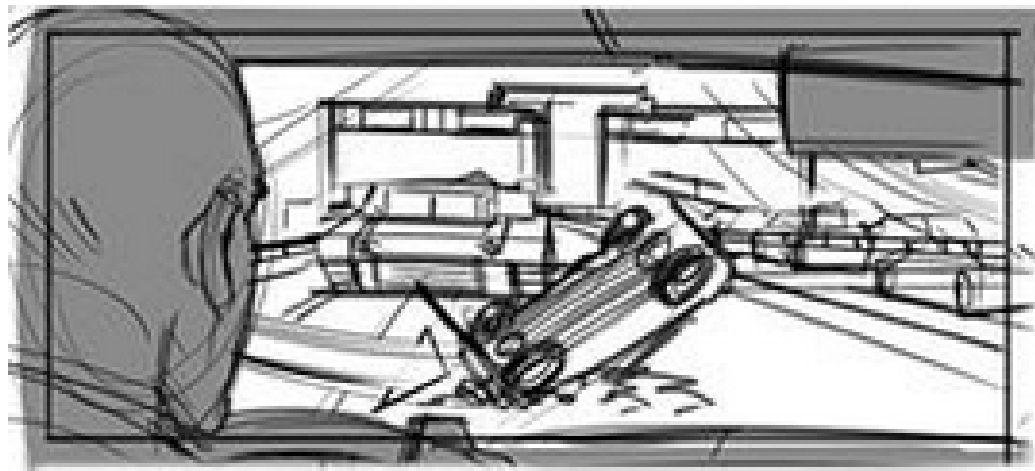
 YouTube · Batman Animated · Jan 30, 2014

 Batman The Animated Series: From Storyboard To Animation - Intro 🕒 ➦
Watch later Share

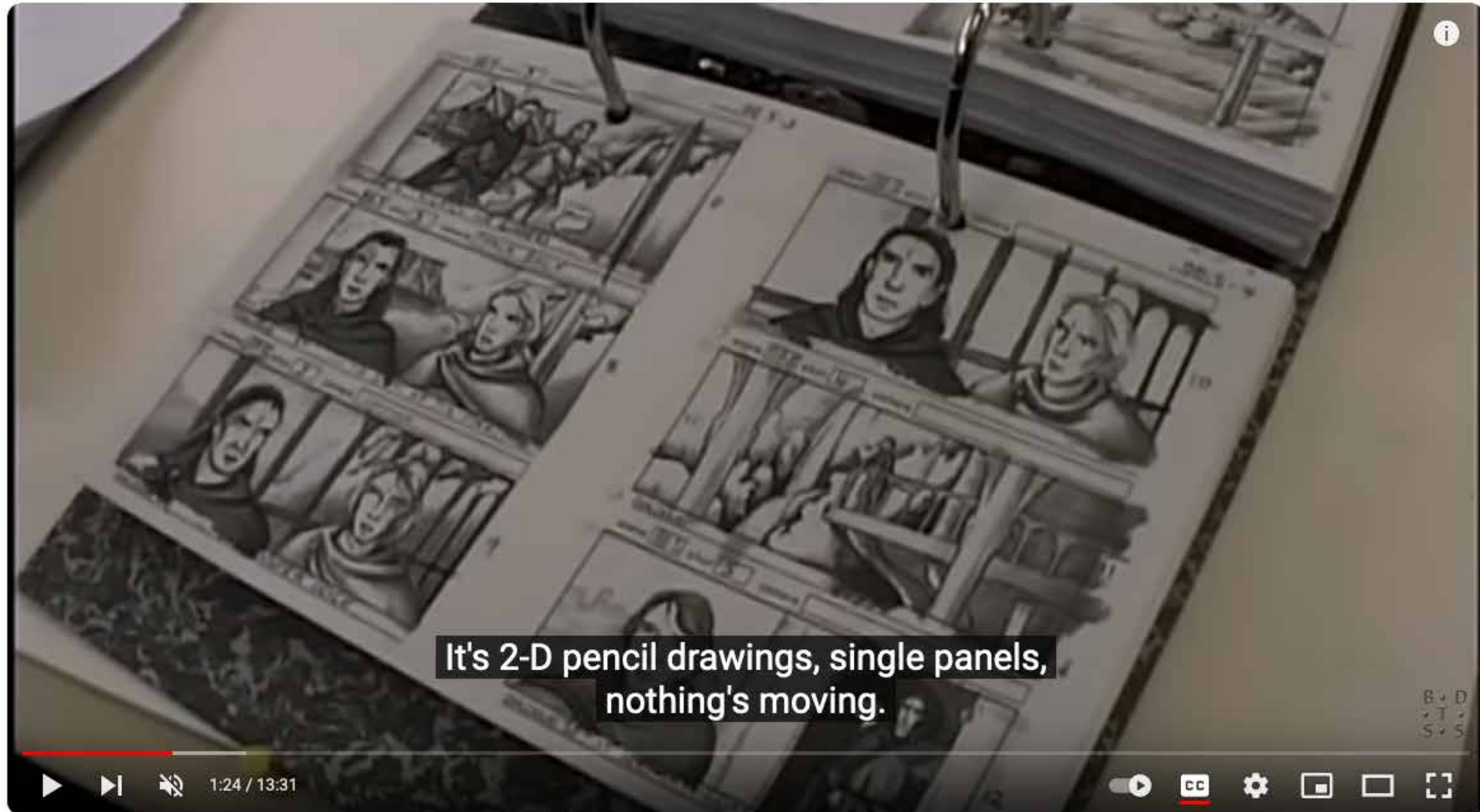


<http://batmananimated.tumblr.com/>

  0:00 / 1:01 CC  YouTube 



OPEN LAB: PETER JACKSON STORYBOARD



01x04 - Storyboards and Pre-Viz - Making Words Into Images | Lord of the Rings Behind the Scenes

STORYBOARD EXAMPLE

SC. 167: EXT. OCEANFRONT

HERO exits car to lean against vehicle as the sun begins to set. **HERO** looks at a picture they're holding and gives a faint smile. **HERO** puts the picture away, we see they are badly hurt.

STORYBOARD EXAMPLE

SC. 167: EXT. OCEANFRONT

HERO exits car to lean against vehicle as the sun begins to set. **HERO** looks at a picture they're holding and gives a faint smile. **HERO** puts the picture away, we see they are badly hurt.

WIDE
ESTABLISHING
SHOT

OTS LOOKING
@PIC
BEACH

MCU
OF
SMILE

LOW ANGLE
MEDIUM SHOT

LOW ANGLE MCU
OF INJURY
+PUT PIC AWAY

PRODUCTION DESIGNER

Head of the Art Department

- Responsible for the visualization and generation of set designs/sketches/renderings
- Decides the design concept relating to set decoration, props, special effects, costumes, etc.
- Collaborates closely with the producer(s), director, and cinematographer

COMPUTER ARTIST

- Designs and produces graphics for use on sets, locations, and general use in productions
- Responsible for the organization and tracking of graphic elements
- Works with 3rd party vendors to produce graphics

ART DIRECTOR

Project Manager of the Art Department

- Facilitate's Production Designer's creative vision for all the sets and locations
- Responsible for the Art Department's budget, scheduling, and hiring
- Problem-solver

ART COORDINATOR

Administrator of the Art Department

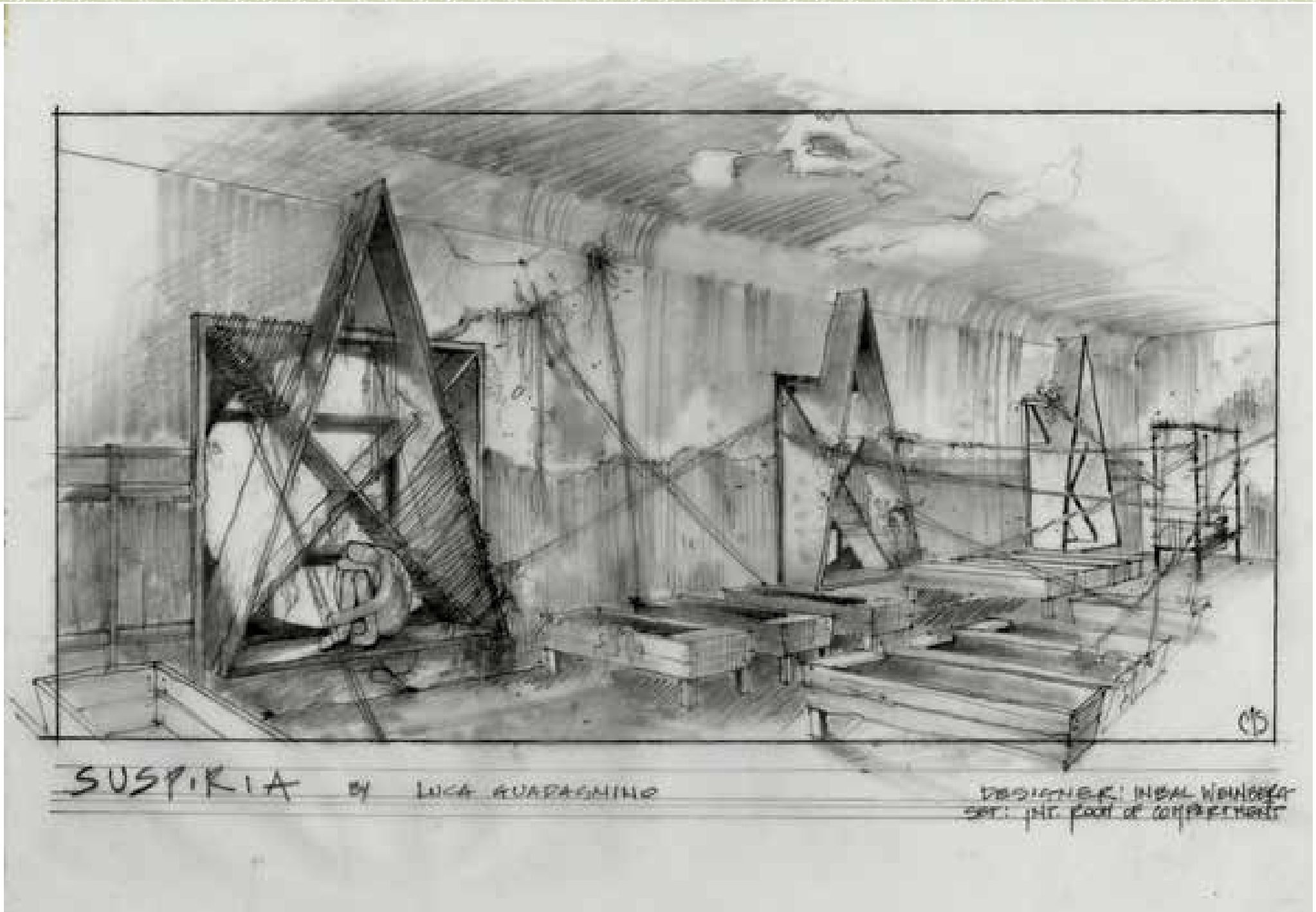
- Assists the Art Director and Production Designer in business matters. Oversees the smooth operation of pre-production, principle photography, and wrap-up.

SET DESIGNER (AKA ASST ART DIRECTOR)

- Works closely with the production designer and art director to design and draft plans of the numerous sets for film, television, and theatre
- May be tasked with producing a physical or 3D digital model of a set/location

ART DEPT PA





STAGE & SCREEN



**Film Industry
Unions and Guilds**



SAG-AFTRA.



I support the



**Titmouse
NYC Union**



STAGECRAFT DEPARTMENT: Venues that include Broadway theaters, opera houses, dance centers, regional theaters, seasonal outdoor amphitheaters, arenas, concert halls, parks, television awards venues and stadiums.

MOTION PICTURE & TV PRODUCTION DEPARTMENT:
On movies large and small, animated films and series, internet content, television shows across the dial - including children's programming, reality, game, awards and talk shows.

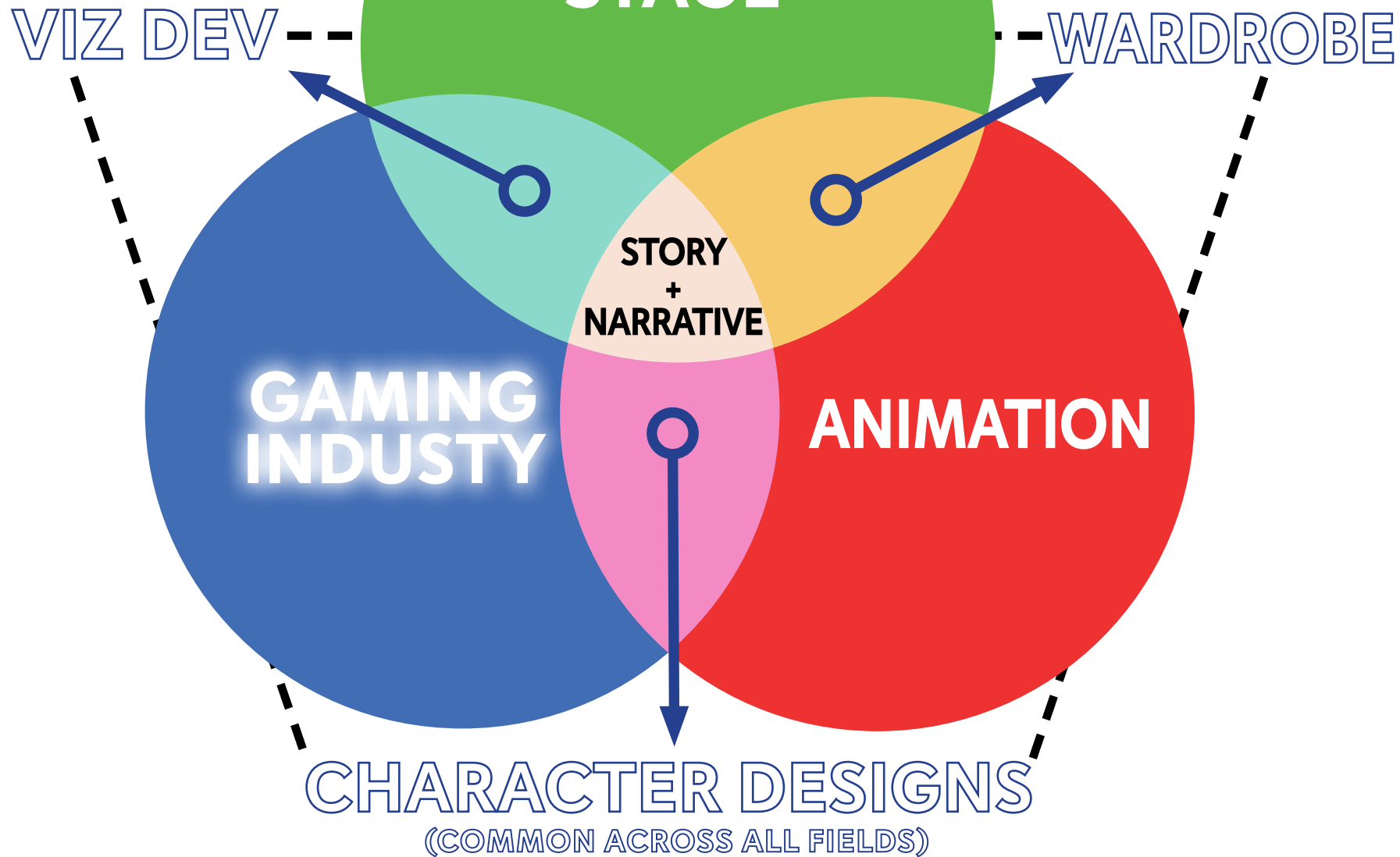


Essential Guide: Film Crew Positions



Loring Weisenberger
February 9, 2021

PRE-PRODUCTION → IN-PRODUCTION → POST-PRODUCTION



NARRATIVE
DECORATIVE
INFORMATIVE
CONCEPTUAL

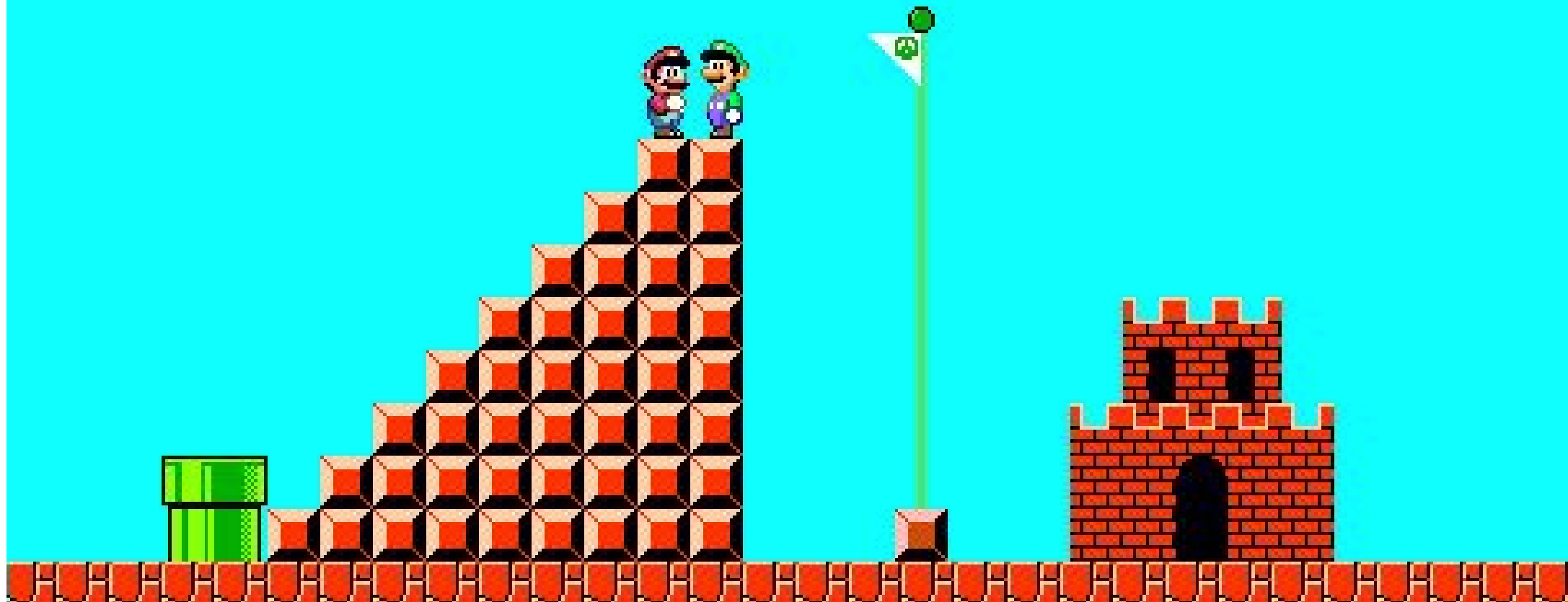
GAME INDUSTRY SHARES MANY OF THE SAME ROLES & RESPONSIBILITIES



CONSIDER THE CLASSIC GAME OF CHESS.
A **GAME ARTIST** is responsible for designing how the board and chess pieces look, while the **GAME DESIGNER** is responsible for determining how those move around and how they interact/compete against each other.

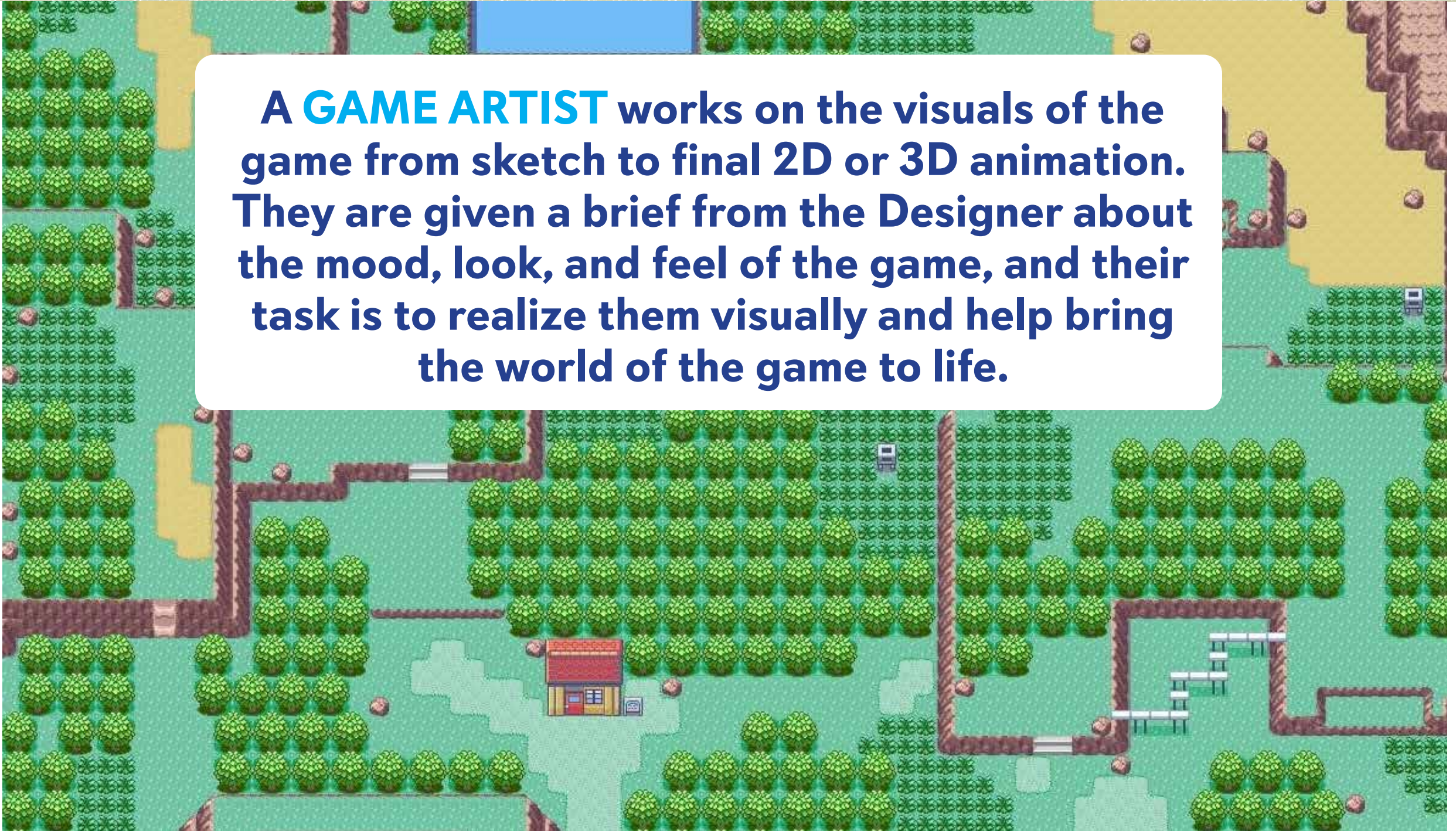


A GAME DESIGNER is the main player in the creation of a game. They will have a substantial creative and managerial hand in its production, and, depending on the size of the team, they may write the narrative structure of the game along with plotting the mechanics of how the game is played.



NEW TITLE INTRO: GAME DESIGNER VS. GAME ARTIST

A GAME ARTIST works on the visuals of the game from sketch to final 2D or 3D animation. They are given a brief from the Designer about the mood, look, and feel of the game, and their task is to realize them visually and help bring the world of the game to life.



IT IS THE ROLE OF THE GAME ARTIST TO TELL THE STORY THROUGH THE VISUAL LANGUAGE OF THE GAME. This begins with rudimentary drawings and prototypes of the characters, objects, and environments —known as assets—that will make up the world of the game.

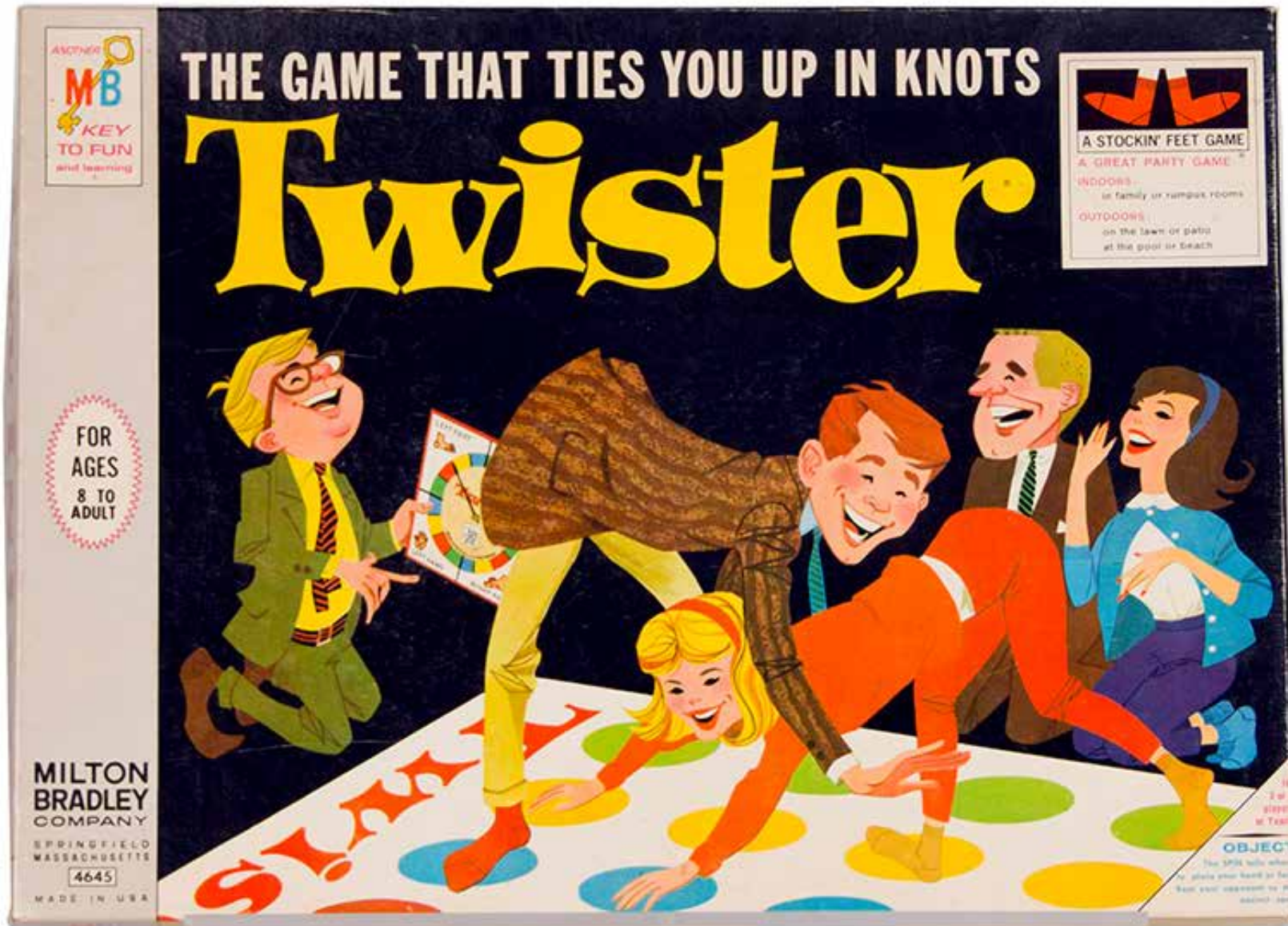


If you have artistic talent, enjoy the visual medium, and are interested in the microelements of game development, **GAME ARTIST** is for you. OR, if you have a broad range of creative and technical skills and enjoy the macro view of game design, **GAME DESIGNER** may be the path for you.



BOARD GAMES: GAMING INDUSTRY EXPANDED

There's a **purpose** to the art of the game. If a storyline is not available, "purpose" is **THE BIG IDEA**.

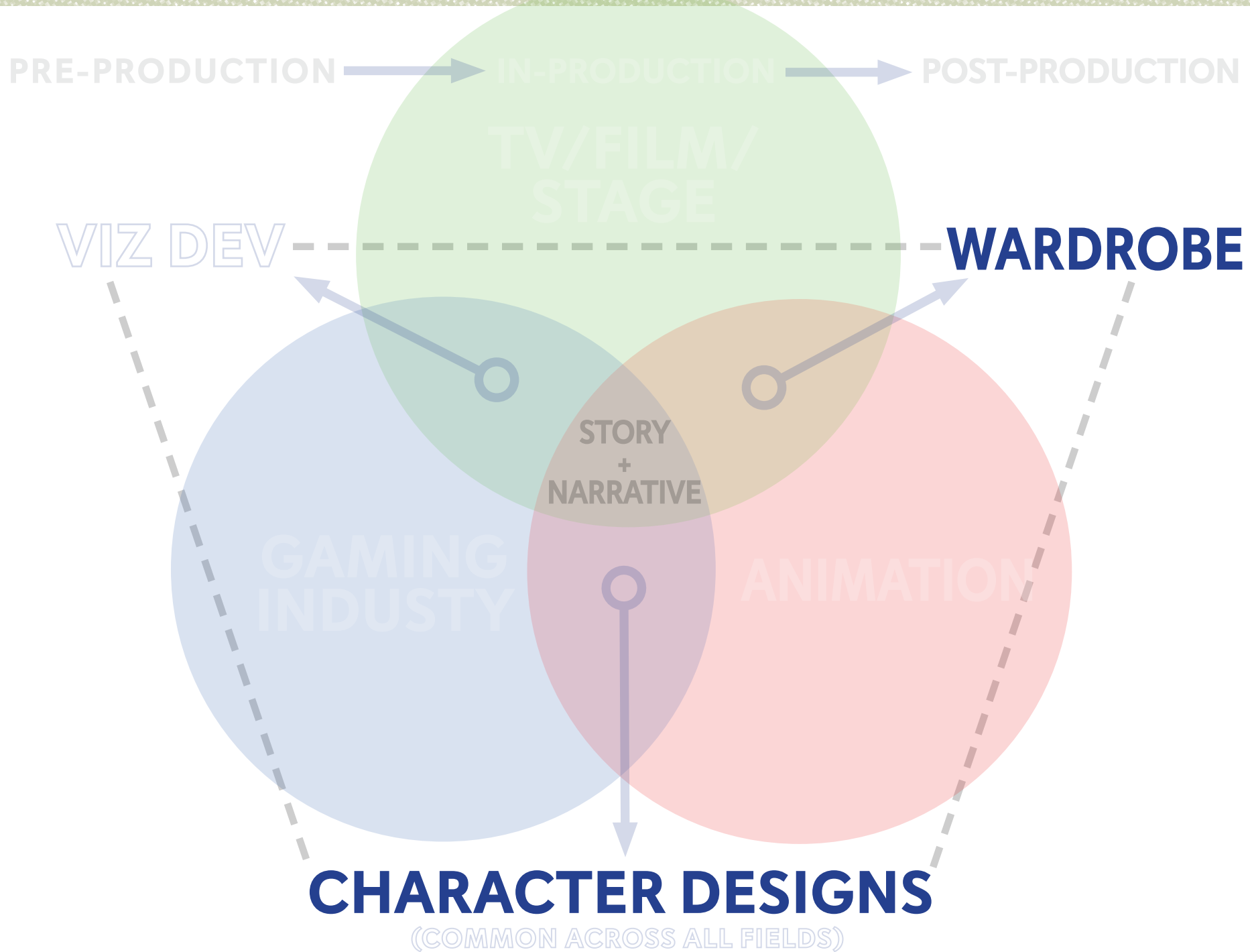




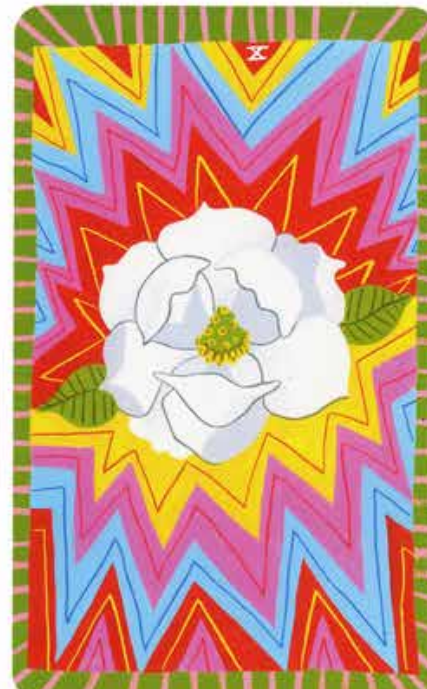
NARRATIVE
DECORATIVE
INFORMATIVE
CONCEPTUAL

GAMING INDUSTRY AT LARGE

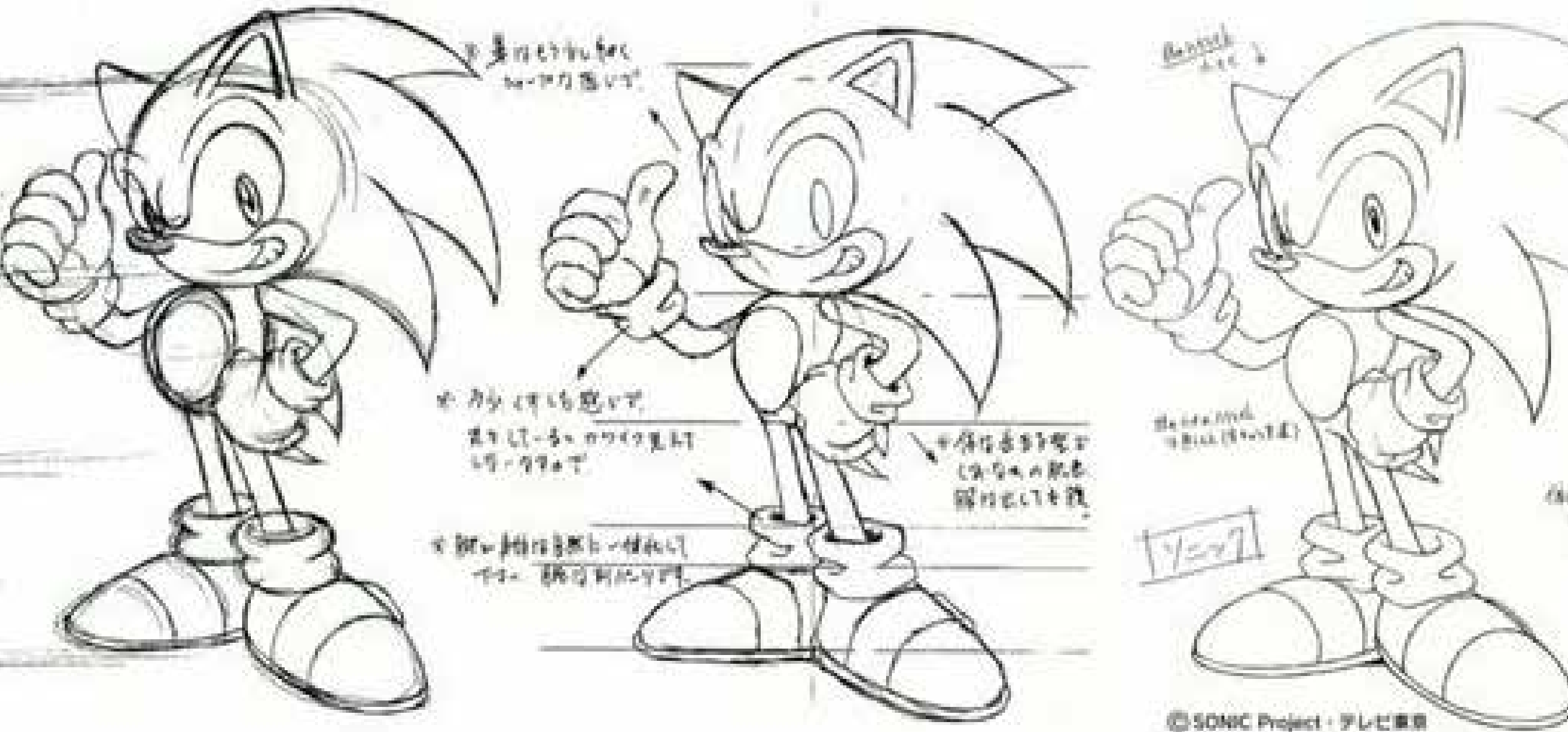




CHARACTER DESIGN + WARDROBE



CHARACTER DESIGN + WARDROBE



CHARACTER DESIGN + WARDROBE • TAKE CUES FROM REAL-LIFE



ILLUSTRATION IN TANDEM WITH FASHION & TEXTILE INDUSTRIES: "FASHION ILLUSTRATION"

NARRATIVE
DECORATIVE
INFORMATIVE
CONCEPTUAL



TEXTILE INDUSTRIES AFFECT WARDROBE/STORY: PATTERNS & CONCEPTS

Sheila Hicks

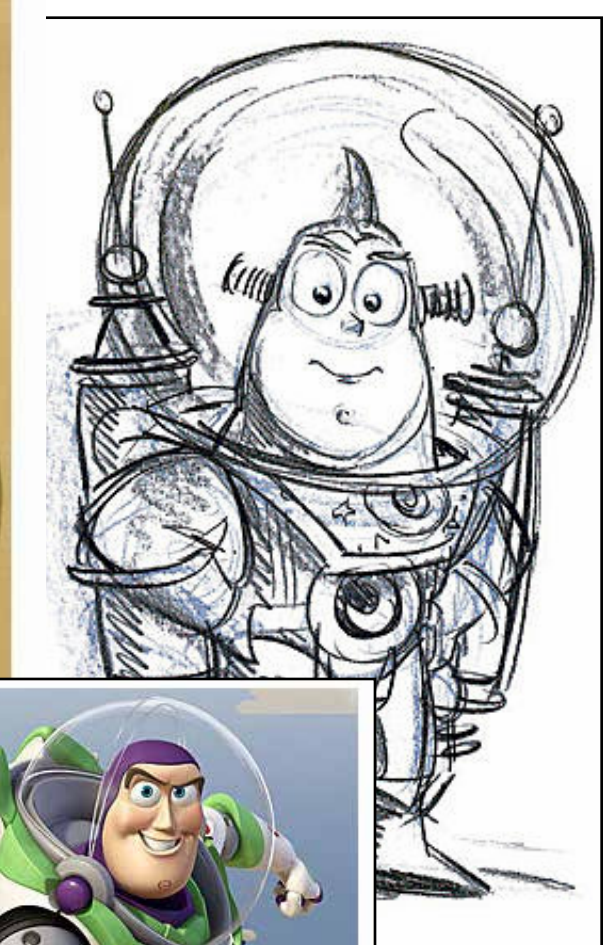
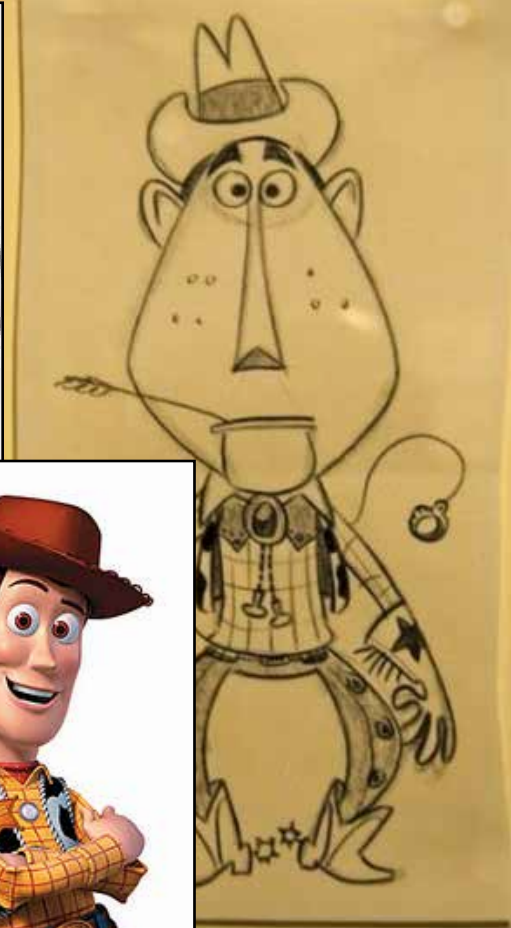
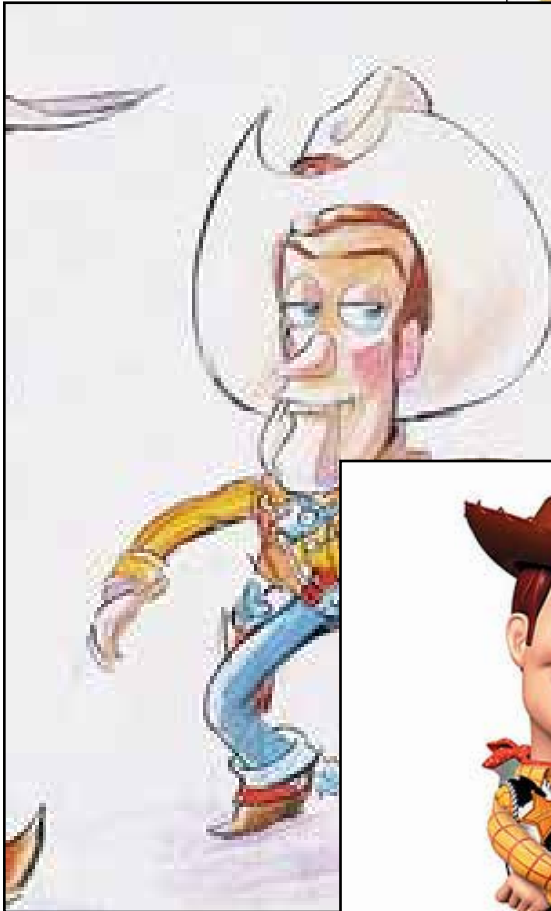


Enid Marx



CHARACTER DESIGN + WARDROBE





**(W3) SKETCHES
VS. FINAL PRODUCT**



CHARACTER DESIGN + WARDROBE





PHYSICAL APPEARANCE: species, age, gender, size, and ethnicity

PERSONALITY: thoughtful, angry, selfish, silly, introverted, extroverted etc.

PERSONAL OR PROFESSIONAL HISTORY: education, occupation, relationships, beliefs

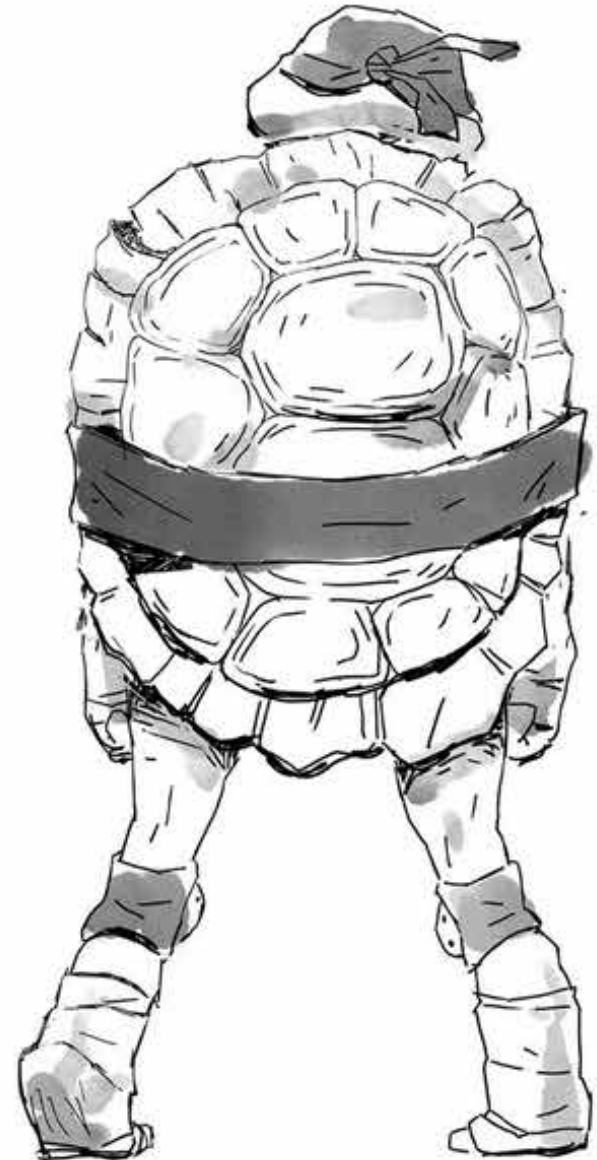
CHARACTER MOTIVATIONS: goals, money, sex, power, revenge, friendships, love, etc.

IMPORTANT EVENTS: life-changing moments or experiences that affect who the character is

CHARACTER DESIGN + WARDROBE



CHARACTER DESIGN + WARDROBE



SO HOW DOES THIS RELATE TO THE FINAL!?!?!?



ILLUSTRATION 1: BASIC PRINCIPLES INKED FINAL

8.5" x 10.5" ILLUSTRATIONS • 4 OF 4: "CHARACTER SHEET"

CHARACTER SHEET

-REFINED -PEN OR PENCIL

- **2x TURN-AROUNDS**
(FRONT + PROFILE)
(2 ANGLES/SAME POSE)

-MAIN CHARACTER
PREFERRED

- **1x OBJECT**
-2 ANGLES OF OBJECT
(SHOWN TWICE)

- **3x EXPRESSIONS**
 - DIAL IT TO 11
 - BEST ANGLE FOR IT

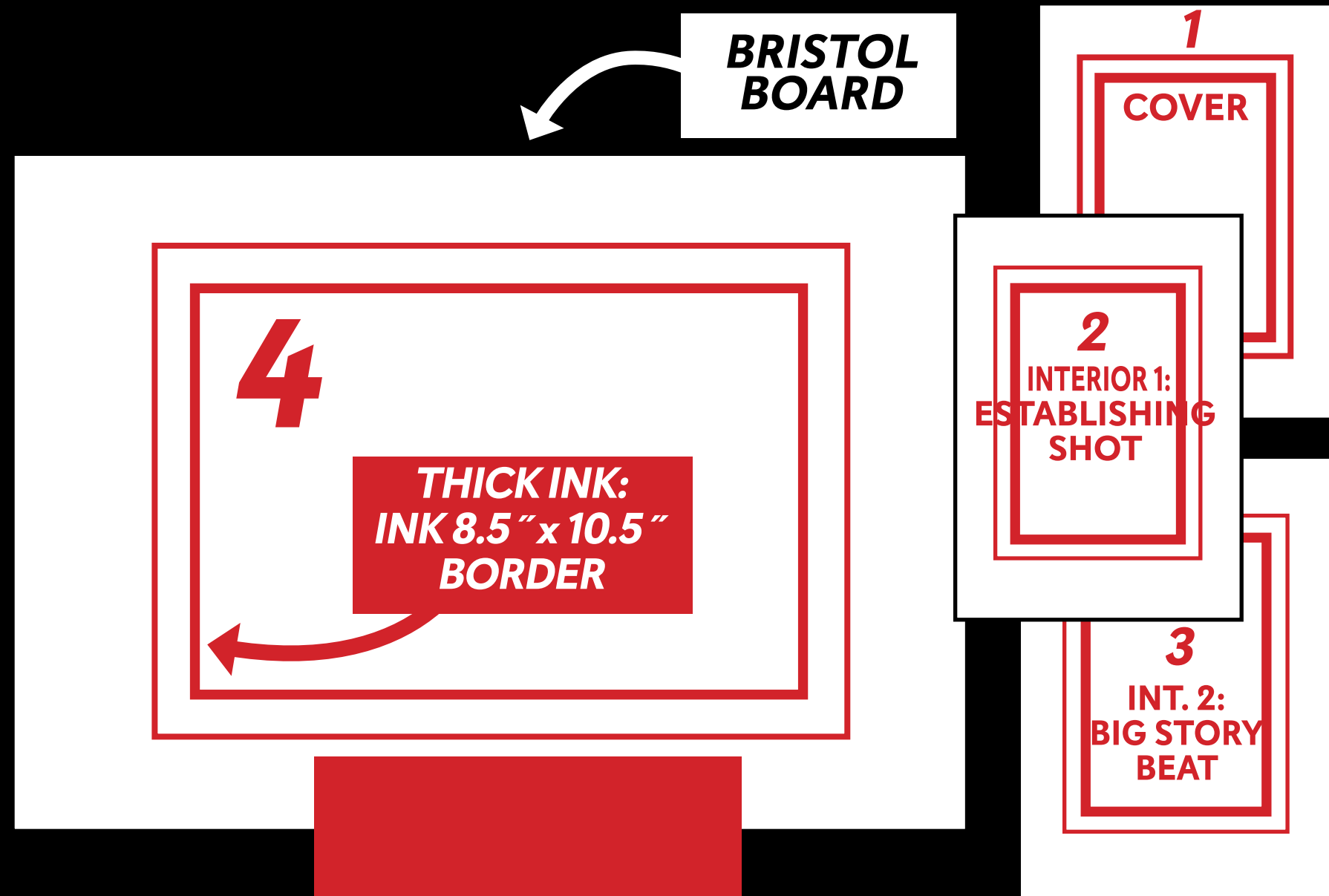


ILLUSTRATION 1: BASIC PRINCIPLES FINAL: **ORIENTATION** **CHARACTER SHEET IS MEANT TO BE LANDSCAPE**

**MAKE A
DECISION FOR
ILLUSTRATIONS 1-3:**

ALL PORTRAIT

OR

ALL LANDSCAPE

**FIGURE THIS OUT
DURING THE SKETCH
PHASE!/BY WEEK 13**

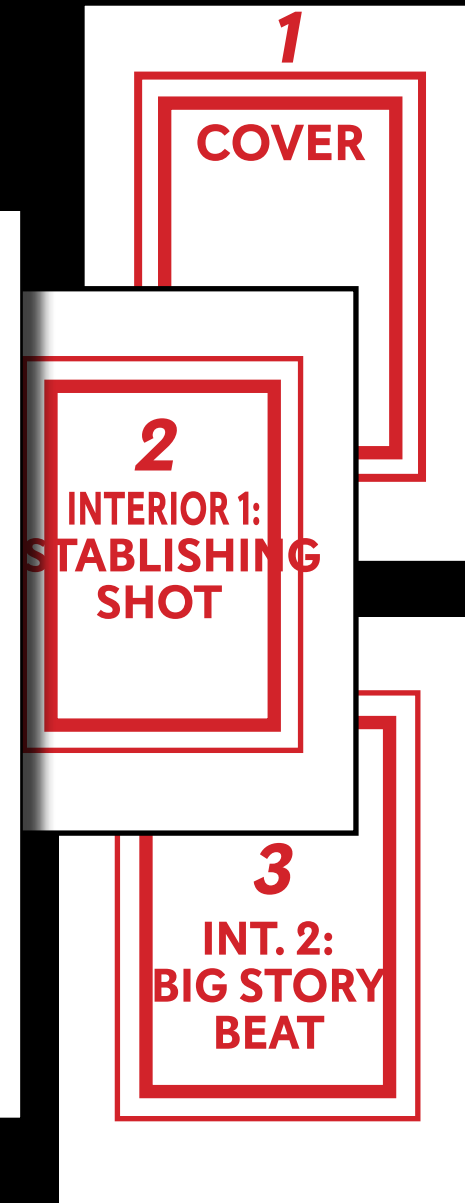
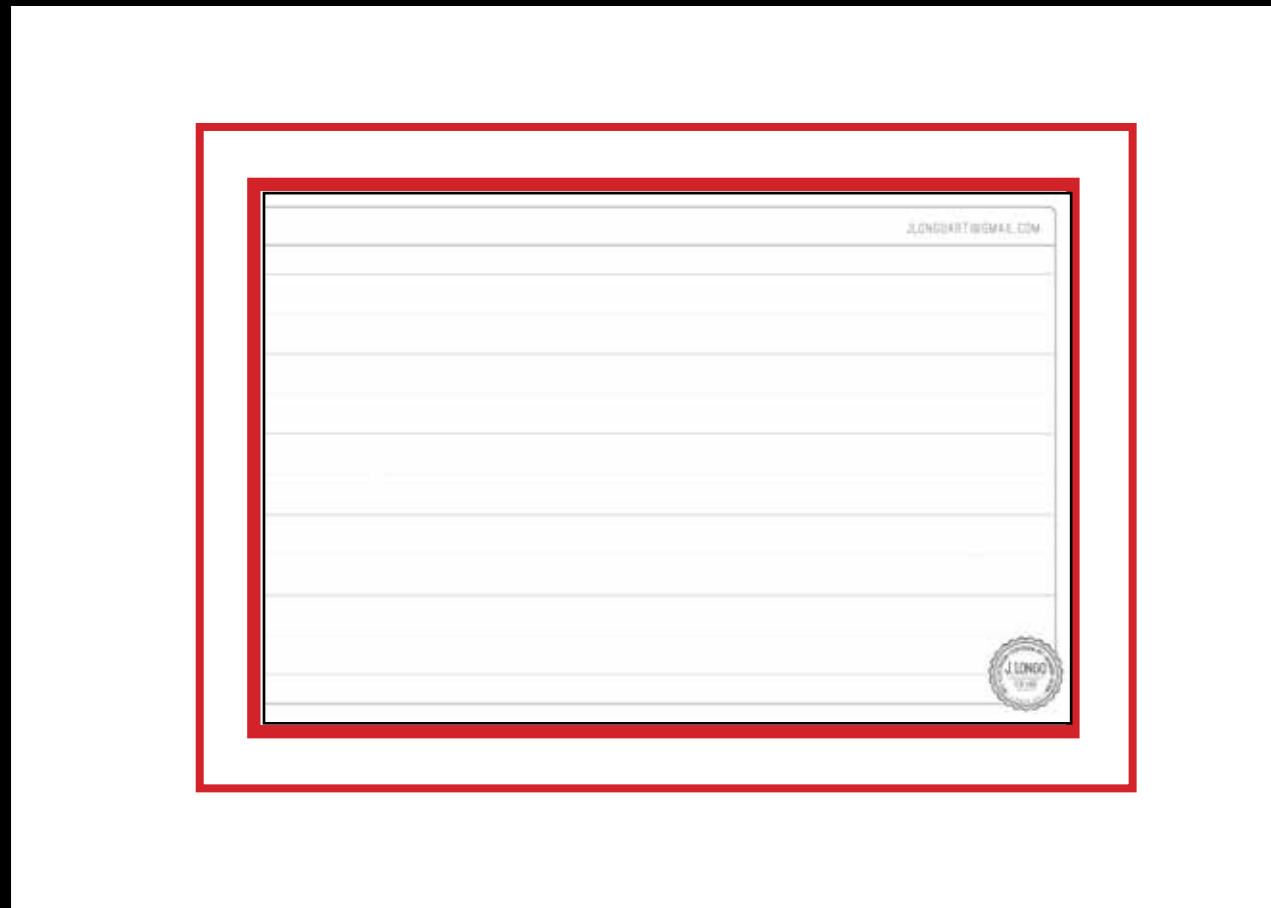


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8.5" x 10.5" ILLUSTRATIONS • 4 OF 4: "CHARACTER SHEET"

CHARACTER SHEET

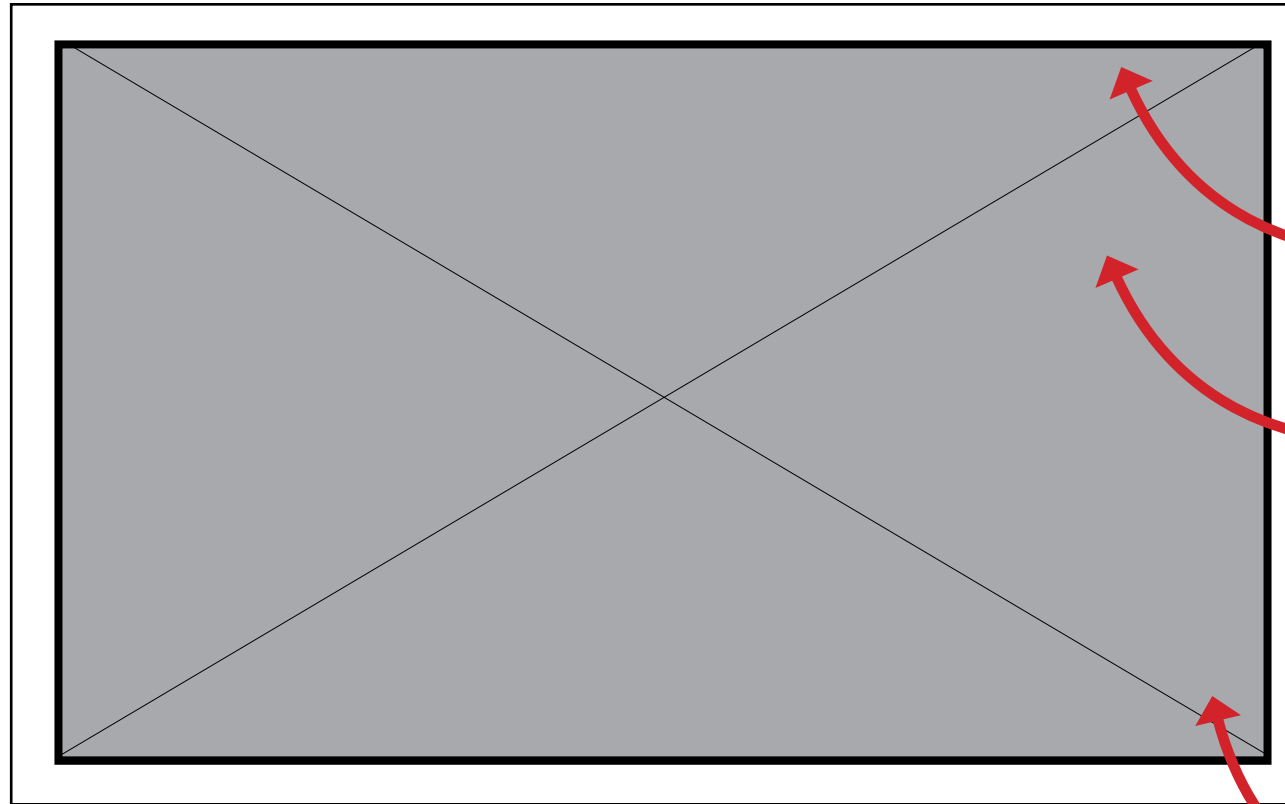
• 2x TURN-AROUNDS
(FRONT + PROFILE)
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-MAIN CHARACTER
PREFERRED

• 1x OBJECT
-2 ANGLES OF OBJECT
(SHOWN TWICE)

-3x EXPRESSIONS
• DIAL IT TO 11

• COLOR
1x TURN-AROUND +
1x EXPRESSION



SPACE FOR
PROJECT
NAME
+TITLE/
+INFO/
+ CONTACT

SERIES OF
HORIZONTAL
LINES

CREDIT/
GUARD
AGAINST
IP THEFT

ILLUSTRATION 1: BASIC PRINCIPLES INKED FINAL

8.5" x 10.5" ILLUSTRATIONS • 4 OF 4: "CHARACTER SHEET"

CHARACTER SHEET

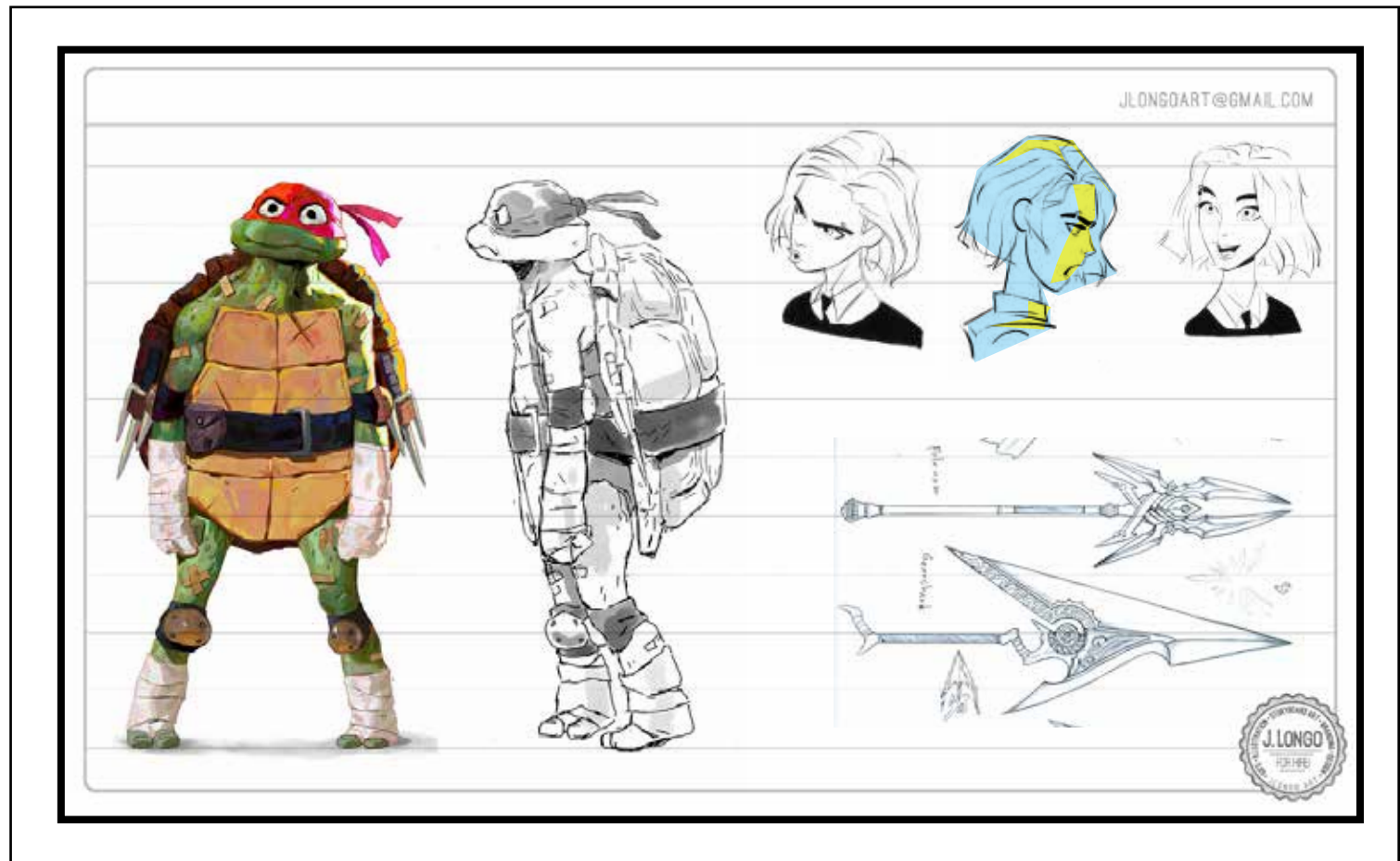
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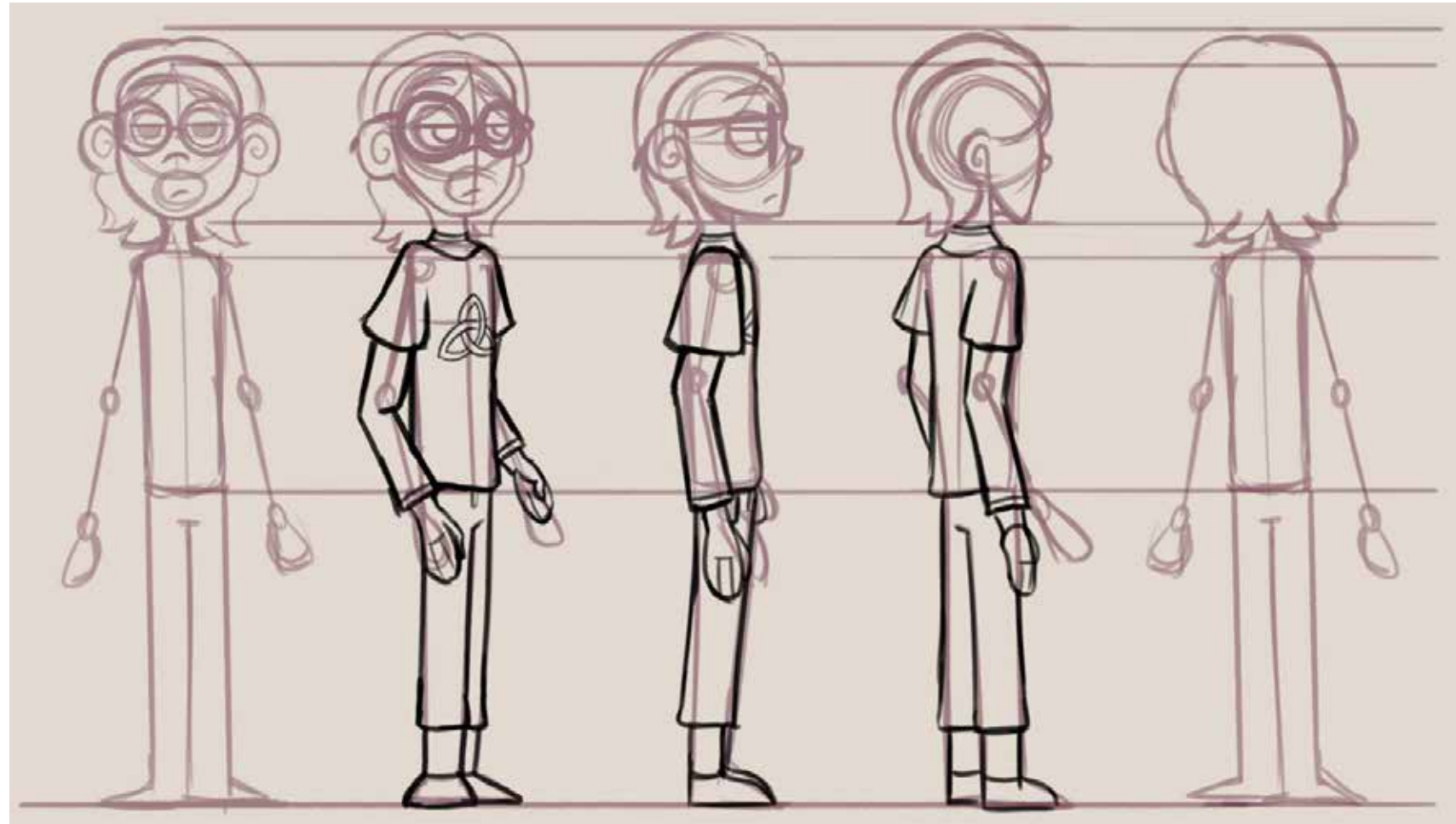
- **1x OBJECT**
-2 ANGLES OF OBJECT
(SHOWN TWICE)

- 3x EXPRESSIONS**
 - DIAL IT TO 11
 - BEST ANGLE FOR IT



TURN-AROUND POSES (FRONT & PROFILE)

AFTER INITIAL SKETCHES: CREATE PARALLEL HORIZONTAL LINES THAT LINE UP BODY PARTS ACROSS FRONT, BACK, SIDE & 3/4 POSES. REFINE TWO OF THOSE POSES FOR THE CHARACTER SHEET.



**YOUR CHARACTER SHEET SHOULD BE A REFINED DRAWING, EITHER IN PENCIL OR INK.
YOUR CHARACTER SHEET SHOULD ALSO BE MAYBE THE 11TH TIME YOU'VE DRAWN THE CHARACTER!**

CHARACTER DEVELOPMENT= START WITH SHAPES!



CIRCLES

Circular shapes or soft shapes read as the friendliest. Circular shapes in nature have a tendency to be harmless, so they make us predisposed to like the round character.

SQUARES

Square-like shapes communicate strength, stability, and confidence. They often depict steadfast characters who are dependable, like Wreck-it-Ralph.

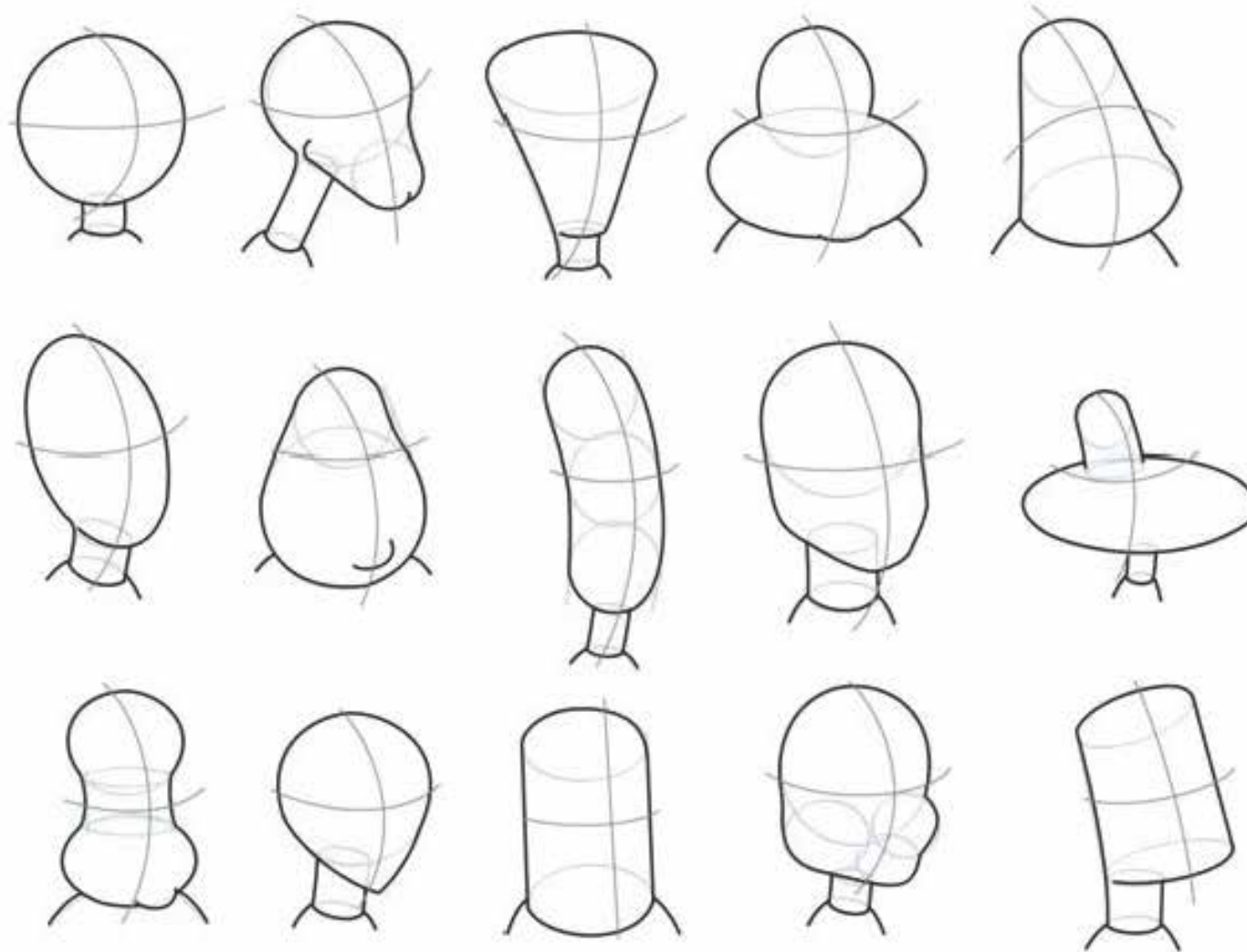
TRIANGLES

Triangles are composed of diagonal angular lines. They are the most dynamic of the three shapes. This shape is often the basis for bad guys or villains, as the shape form is easily made to appear sinister and communicate aggression.

SUPPORTING MATERIALS ARE A PART OF YOUR FINAL PRESENTATION/PROCESS: THE ASSIGNMENT REQUIRES SKETCHES AND EXPLORATIONS THAT LEAD UP TO YOUR CHARACTER SHEET.

CHARACTER SHEETS = START WITH SHAPES!

When you are designing your own characters, don't settle! Take the time to test out many different variations on the theme.



**CHARACTER SHEET SHOULD BE A REFINED PRODUCT, EITHER IN PENCIL OR INK.
BEGIN CHARACTER SHEET AFTER YOU'VE SKETCHED OUT THE CHARACTER 10+ TIMES!**

START WITH SHAPES • SKETCH TO DEVELOP BEFORE DOING THE CHARACTER SHEET!

As we have seen in so many aspects of illustration, our designs are strengthened by multiple attempts.

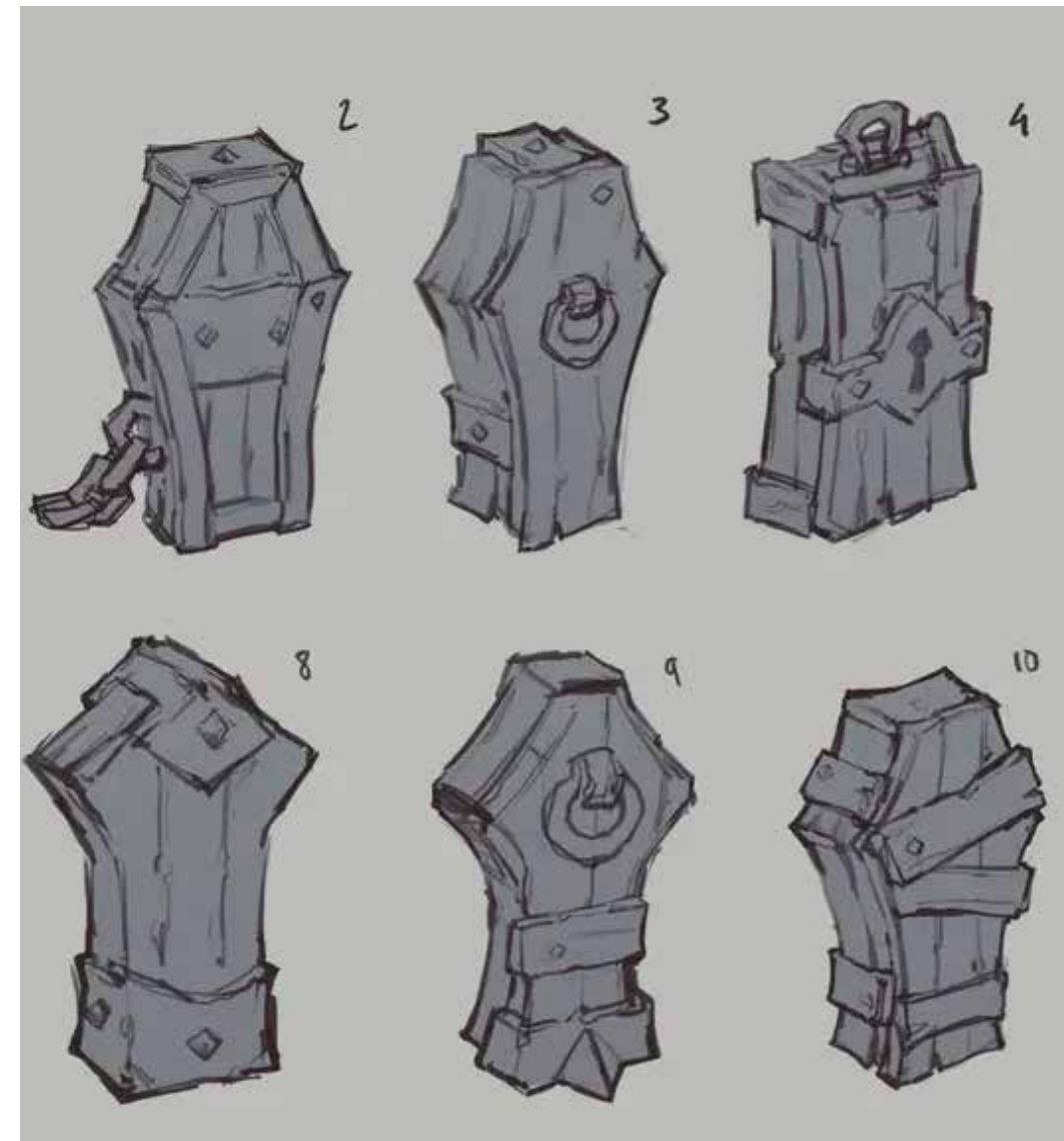


Once you have a basic form, try out different smaller shapes, for example swapping out different facial features, to achieve a memorable character communicating the right personality to the viewer.

CHARACTER SHEETS HAS 1 OBJECT FROM 2 DIFFERENT ANGLES

1 OBJECT (2 ANGLES)

ESSENTIAL DEVICE, WEAPON, TOY, JEWELRY, ANIMAL, OR ACCESSORY THAT HELPS DEFINE YOUR CHARACTER.



YOUR OBJECTS SHOULD BE A REFINED DRAWING, EITHER IN PENCIL OR INK

1 CHARACTER SHEETS HAS 3 EXPRESSIONS

3 EXPRESSIONS (1 IN COLOR)

DEVELOPING THE SHAPE, TONE, PERSONALITY AND TURN-AROUNDS OF THE CHARACTER PRECEDE THIS STEP. THERE WILL BE MORE NEXT WEEK ON COMICS AND EXPRESSIONS.

EXPRESSIONS ARE BEST DONE AFTER YOU'VE DEFINED THE CHARACTERS MOTIVES, PERSONALITY & SHAPE



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8.5" x 10.5" ILLUSTRATIONS • 4 OF 4: "CHARACTER SHEET"

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(FRONT + PROFILE)
(2 ANGLES/SAME POSE)

- MAIN CHARACTER
PREFERRED

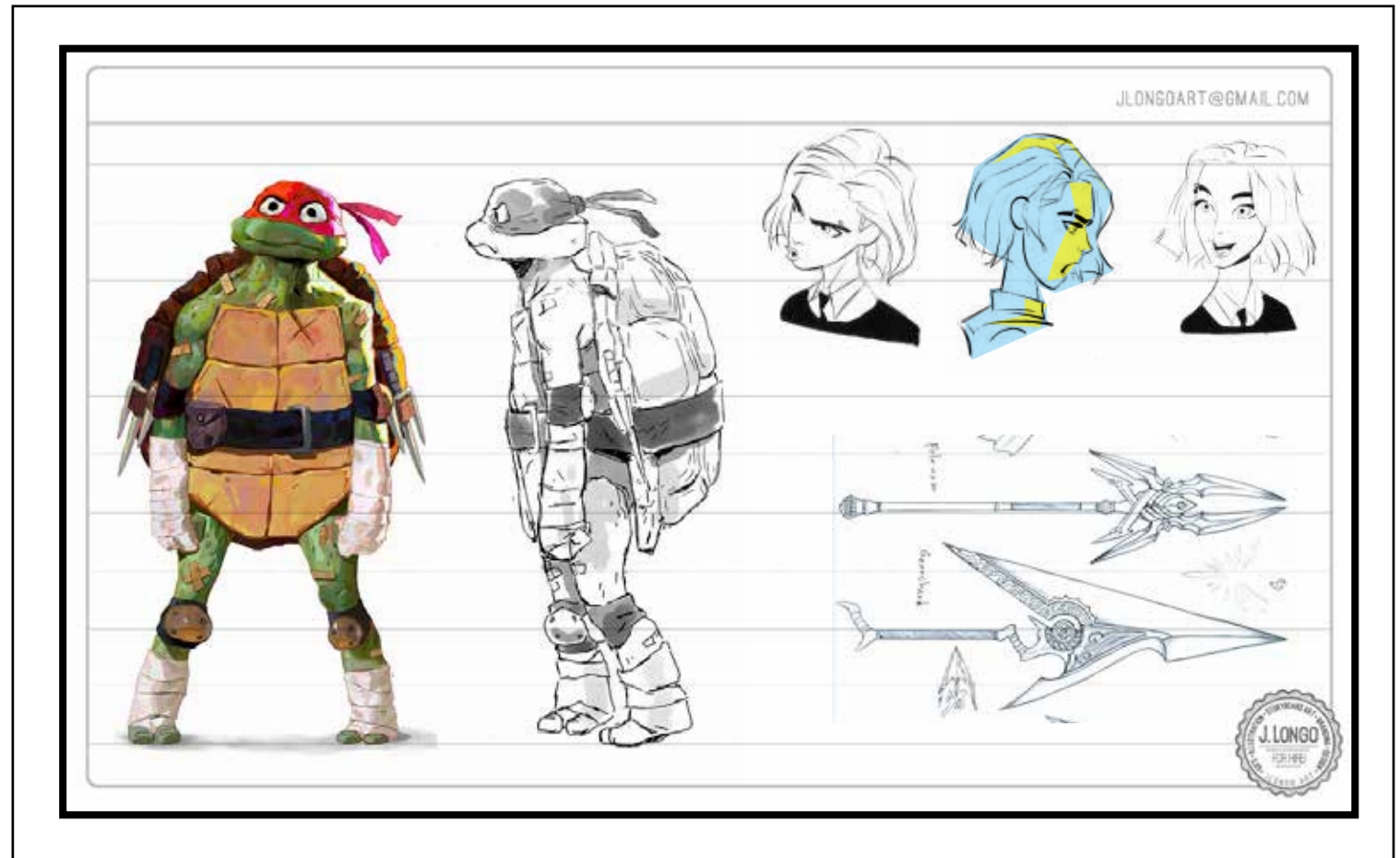
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(SHOWN TWICE)

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- BEST ANGLE FOR IT



FAIRYTALE FOLKTALE / FABLE REBOOT TIMELINE

WEEK 11) FULL STORY CONCEPT

LOCK DOWN IN FULL BEFORE WEEK 13

WEEK 12) CHARACTER SKETCHES

DUE IN FULL, WEEK 15

WEEK 13) +CURVEBALL!

DUE IN FULL, WEEK 15

THE ABOVE + PROCESS + PRESENTATION

DUE IN FULL, WEEK 15

NEXT FRIDAY, APRIL 26, 2024: NO CLASS

FRIDAY MAY 1, 2024 • WEEK 13: CARTOONS/COMIC/EXPRESSIONS

FRIDAY MAY 10, 2024 • WEEK 14: REQUEST-A-TOPIC/ LAB

FRIDAY DEC. 17, 2023 • WEEK 15: FINAL! PRESENT & GTFO!