

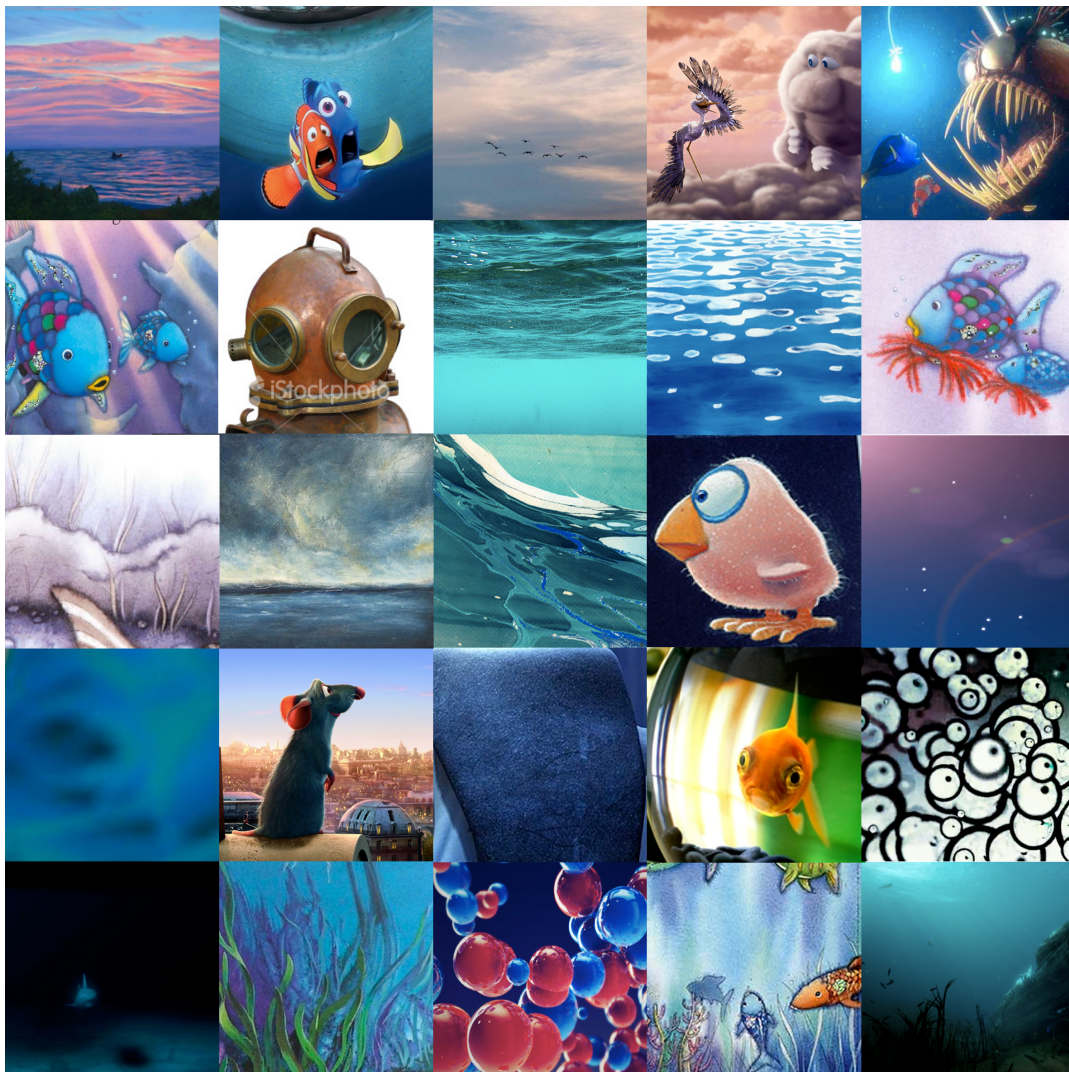
Treatment Group 7

Worktitle "Fanciful Fish"

Synopsis

A tiny fish with a giant imagination day dreams about being a big carnivour in the sea, when suddenly he is abruptly awoken into his mundane reality inside his tiny aquarium.

Moodboard



Visual style frame



We intend to use moody, dark blue tones that are contrasted by the small, warm light of the diver. The environment is painted in 2D and composited on top of 2.5D sprites.

Usage of Sound

In the beginning of the movie the mood builds up with some sort of suspenseful music, as in a horror movie. Probably some sort of classic music, string music. Or it will be just a sound in the background that sets the mood, like a slowly rising deep sound, only one chord. Then when the turning point comes (the lights in the aquarium turn on), the sounds stop and it's still and quiet, just a low sound of bubbles. The movie also contains lots of sound effects representing the environment in the movie, for example: waves, wind, seagulls.

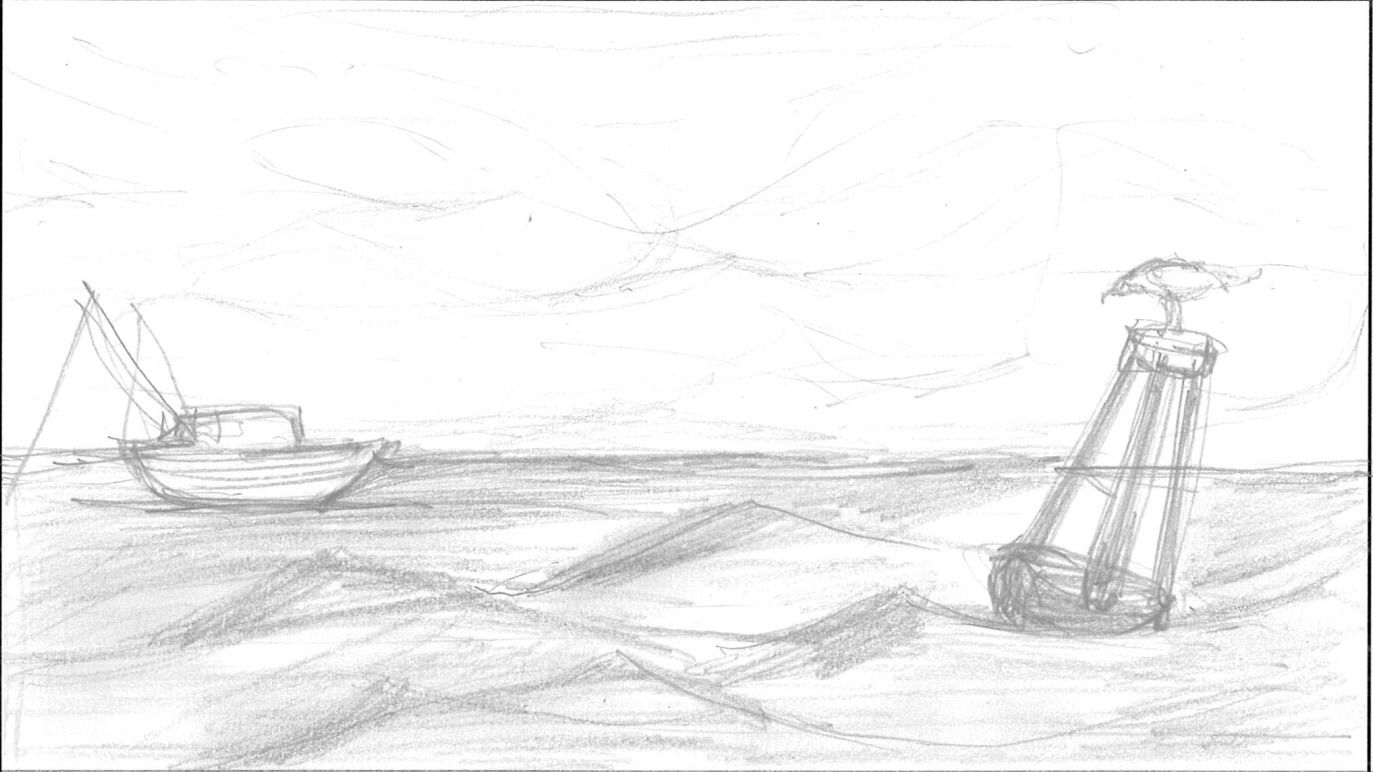
Storyboard

FRAME

HD1080p HD720p 720_405 AspectRatio = 1.77 PixelAspectRatio = 1 (Square)

SHOT

ESTABLISHING



PANEL

ACTION

Int Ext Day Night

DIALOGUE

WE OBSERVE A CLOUDED BUT CALM SEA SCENARIO. THE CAM STARTS TO MOOVE DOWNWARDS.

5

SHOT

NAME REVEALING



PANEL

ACTION

Int Ext Day Night

DIALOGUE

AT INCREASING SPEED WE DESCENT INTO THE DARK OCEAN, PASS BY THE NAME OF THE FILM.

FRAME

HD1080p HD720p 728_405 AspectRatio = 1.77 PixelAspectRatio = 1 (Square)

SHOT

ANTAGONIST & PROTAGONIST REVEALING

PANEL



ACTION

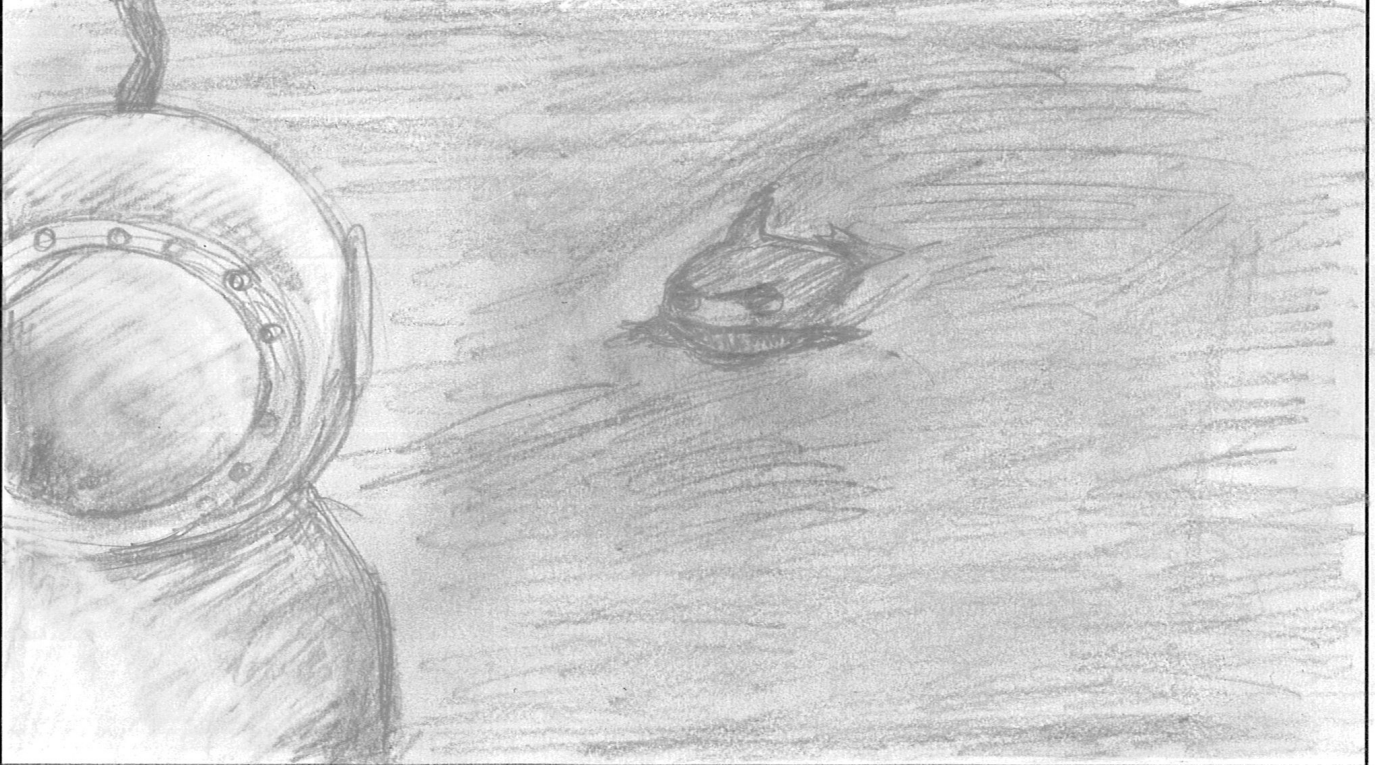
A DIVER IS WORKING ON THE BOTTOM OF THE OCEAN WITH THE LIGHT OF A LAMP WHEN BEHIND HIM A FISH ENTERS THE FRAME AND THE FOCUS PULLS TOWARDS ITS OPEN MOUTH. HE CLOSES THE MOUTH, SWIMS THROUGH THE FRAME. WIPE CUT WITH THE FISH

DIALOGUE

SHOT

ATTACK 1

PANEL



ACTION

WE OBSERVE THE DIVER IN A FRONTAL CLOSE SHOT IN THE CENTER OF THE FRAME. THE CAM SLOWLY DOLLYS TO THE RIGHT REVEALING THE SLOWLY APPROACHING FISH BEHIND THE BRIGHTLY LIT DIVER

DIALOGUE

FRAME

HD1080p HD720p 720_405 AspectRatio = 1.77 PixelAspectRatio = 1 (Square)

SHOT

ATTACK 2

PANEL



ACTION

Int Ext Day Night

DIALOGUE

WITH AN EXPRESSION OF CERTAIN SUCCESS THE FISH QUICKLY APPROACHES THE DIVER.

3

SHOT

REVELATION

PANEL



ACTION

Int Ext Day Night

DIALOGUE

JUST AS THE FISH OPENS HIS MOUTH THE LIGHT SWITCHES ON, THE CAMERA STARTS TO MOVE BACKWARDS...

FRAME

HD1080p HD720p 720_405

AspectRatio = 1.77

PixelAspect Ratio = 1 (Square)

SHOT

PANEL



ACTION

Int Ext Day Night

DIALOGUE

REVEALING THE OCEAN IS JUST
AN AQUARIUM. A VERY LITTLE AQUARIUM

9

SHOT

PANEL

ACTION

Int Ext Day Night

DIALOGUE

Prioritization of scene importance

Shots in the order of importance

“Establishing Shot”

Introduces the audience to the setting and mood of the film.

“Antagonist & Protagonist revealing”

Introduces the main character, his plans and his dreamed-up victim

“Revelation”

Reveals the twist in the story.

“Name Revealing”

Names the film but more importantly gives more depth to the ocean setting

“Attac 1”

Reveals the beginning attac of the fish.

“Attac 2”

Supports “Attac 1”

Techniques and Compositing Overview

The oceanic world the film is set in will be created in Maxon Cinema 4D with very few and simplified geometry but advanced lighting (possibly GI). This will give us fluid performance both in animating and in rendering the shots.

Most of the details that are required for an ocean to come allive and that are not important to the story and not close to the camera will be simple 2D paintings that are distributed and animated on 2.5D sprites with Adobe After Effects.

Instead of attempting to create big, realistic matte paintings and failing in doing so due to time constraints we decided to give the whole environment a very simplified, watercolor style. This decision is not only a economical one but we believe watercolor paintings and a small colorpalette fit the oceanic setting as well as the imagination of a fish.

Instead of experimenting with unreliable software and techniques we decided early on to use only matured apps and plugins. We will use the great level of integration between After Effects and Cinema 4D to save time in creation and rendering of the animation. Two examples of expected time savings are the export of 3D null objects and 3D camera data from Cinema 4D to After Effects that are used to properly place sprites,

particle emitters (for swarms of fish or air bubbles for example) or stereoscopic cameras in After Effects.

Instead of time consuming and unflexible rendering of volumetric motion blur in Cinema 4D we will be using the Reel Smart Motion Blur plugin inside After Effects for this task.

While the official deliverable is required to be 720p we decided to also produce the film in the more future proof 1080p resolution. To give the film the highest ammount of impact and make the audience feel that the whole film unwraps around them we will produce the film in stereoscopic 3D. While creating the storyboard we noticed the particular suitability of the story for this new way of filmmaking because every shot contains a lot of moody depth and we believe that 3D is the ideal way of portraiting this.

Responsibilities

Petter and Jonathan take main responsibility for character development and animation. Hannes, Wilfried and Leo will do background, environment, compositing. Wilfried has the main responsibility for the google document. Everyone takes responsibility for updating the blog. Leo and Hannes are responsible for sound production.

High level task list

Facial expressions

Jonathan, Petter

Rigging

Jonathan, Petter

Texturing

Jonathan, Petter

Environment creation and compositing

Wilfried, Hannes, Leo

Sound creation

Leo, Hannes

Deadines

Friday 8

Facial expressions research

Tuesday 12

Cinema 4D master scene with animated stereo cam rig, placeholders for important props and characters. Sync to team.

Wednesday 13

Fish and diver model

Thursday 14

Cinema 4D master scene populated with all 3D props, lights and animated 3D nulls for After Effects.

Saturday 16

Particle systems for fish swarms, bird flocks and bubbles created.

Sunday 17

UVmapping, bumpmap and textures

Sunday 17

Facial expressions, rigging

Sunday 17

All "special" vfx elements like the god rays or ocean surface created.

Thursday 21

After Effects scene fully populated, lit and animated with final props.

Friday 22

Cinema 4D animation image sequences rendered as stereo, 1080p image sequences.

Friday 22

Sounds and music recorded and prepared for compositing

Sunday 24

Close to final, delivery

Blog

The blog with the updates on the development of Fanciful Fish can be reached at fancifulfish.tumblr.com