

FIVE SHOTS / MAKING OF

Grease Pencil to Final Frame

Five rough Grease Pencil animatics rendered into finished shots with the Scenario plugin for Blender, by two video models each, with every key kept on the frame it was drawn. Then measured, fixed and cut into two films.

5

Grease Pencil shots

10

plugin renders kept

31 f

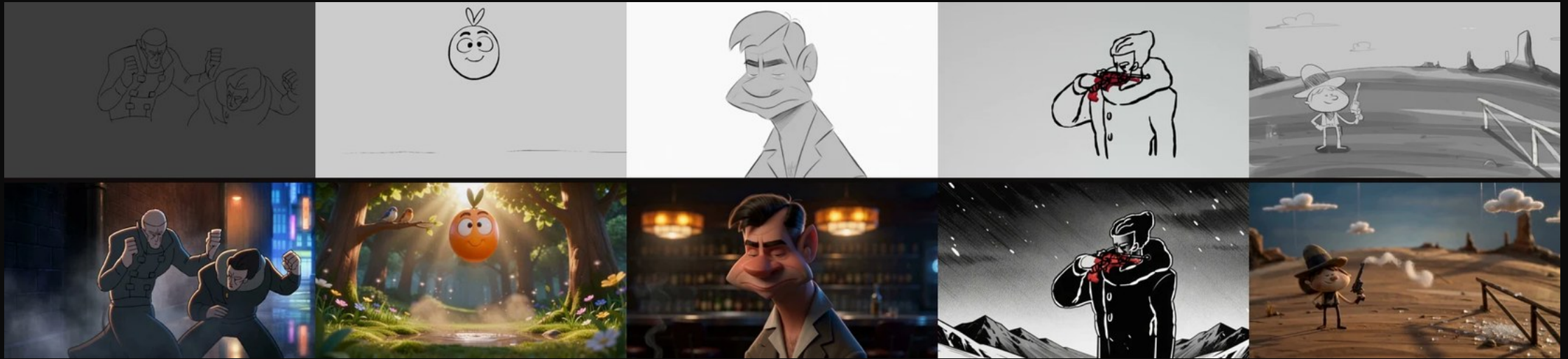
worst drift, fixed

2

films

Five animatics, five worlds.

Each shot is a Blender Studio Grease Pencil sample, between 42 and 198 frames at 24 fps. Top row: the drawing. Bottom row: the render kept for the films, on the same frame.



Alley fight, bouncing ball, Walter, gunslinger, cowboy: drawing above, render below.

The brief

Keep every key, pose and frame of timing the animator drew. Change everything else: the art style, the materials, the light, and a world around the character that reacts to the action. An anime alley in the rain, a forest that bursts with dust on each landing, a 1960s lounge bar, a graphic-novel snowstorm, a stop-motion clay desert.

The source

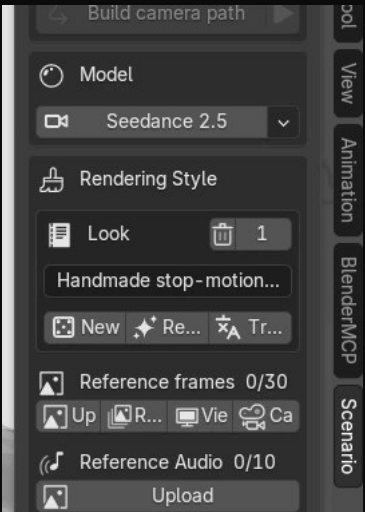
Bouncing Ball and Walter Test by Rafa Cano, Cowboy by Pedro Alpera, and the gunslinger p27B and alley fight p027 from Hero, all published by Blender Studio under CC BY 4.0. The alley fight was the first test; the four others followed as a batch.

Rendered from the Blender sidebar.

Every render went through the Scenario plugin for Blender 0.9.9 in Blender 5.2: the Render Video lane, the scene camera as the source, a model and a written look. A Python script drove the panel inside the running Blender and took a screenshot at each step.



The cowboy in the viewport, the Scenario panel in the sidebar.



Model, Look and reference slots.

The look carries the world

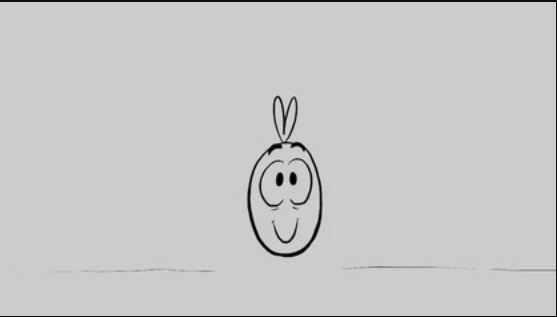
Each look names the medium first, then the same character as drawn, then the timing lock: every pose on exactly the same frame as the reference, same framing. Then the world and how it reacts: a bottle bursting on each shot, dust where the cowboy stomps, lightning where the drawing has white zigzags. Every look ends with no text, no logos, no watermark.

Three settings that mattered

Two Seedance 2.5 jobs failed because their generated soundtrack was rejected by copyright moderation, so generated audio was turned off. The plugin only creates a model's parameter fields when its settings box draws, so the script synced them before setting values. A failed job did not stand out in the panel, so each job was checked.

Too short for video models.

Seedance 2.5 needs at least four seconds, MiniMax H3 five, and MiniMax rejected a capture at 8 fps. Four of the five shots are shorter. The bouncing ball shows the route that keeps real speed.



Capture, frame 30: as drawn.



Capture, frame 70: black pad.



Render, frame 30.



Kept: frame 50 of 50.

Stretch, then speed back

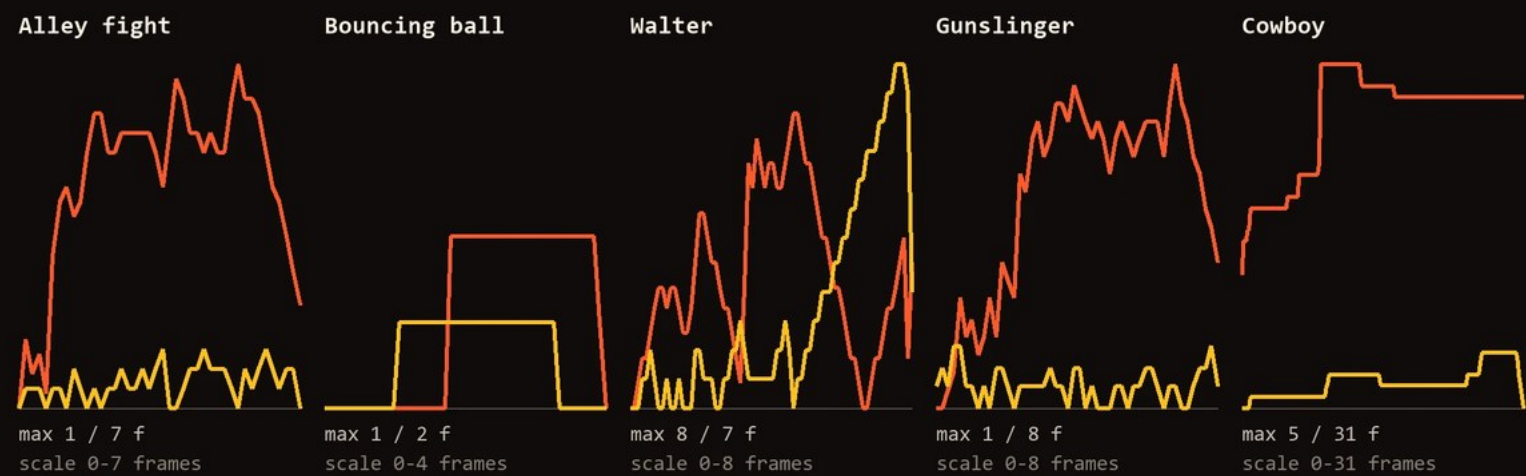
Gunslinger, alley fight and Walter: Blender's Time Stretching slowed each capture by a factor between 1.45 and 2.86, keeping 24 fps, and the render was sped back up uniformly to the original frame count. It is simple, but anything the look adds, smoke or birds, also plays faster.

Pad with black, then cut

The ball keeps its 50 frames; a black card in front of the camera fills the clip to four or five seconds. The first try failed twice over: MatCap lighting tinted the black card grey, and both models stretched the bounce over the whole clip. Flat lighting and one sentence in the look fixed it: the bounce lasts exactly two seconds, then the reference turns black, do not stretch it.

Every frame against the drawing.

Edge features of every drawing frame were compared with every render frame, and dynamic time warping found the best monotonic match. The charts show how far each raw render sat from the drawing, frame by frame. Gold: Seedance 2.5. Red: MiniMax H3.



Frames off the drawing before any fix, per shot. Each chart has its own scale.

What it found

Seedance 2.5 averaged under 2.4 frames off on every shot, with a worst moment of 8.3 frames on Walter. MiniMax H3 drifted more: up to 7.8 frames on the short shots and 31 frames, about 1.3 seconds, on the cowboy, with every pose intact. Across the five shots MiniMax H3 used about two thirds of the credits of Seedance 2.5.

How it was fixed

A render more than two frames off anywhere was rebuilt from its best-matching frame for each drawing frame: four of the five MiniMax renders, plus Walter and the cowboy from Seedance. The others, including both padded balls, needed only the planned speed-back or cut. A side-by-side of frame 1 for every shot checked the start before anything else.

The pencil lines, on the render.

To show the poses land where they were drawn, the dark pencil strokes of a drawing frame are laid in gold over the render of the same frame. A first try with a multiply blend darkened whole shots with grey backgrounds; extracting only the strokes fixed it.



Walter, MiniMax H3, frame 56.



Cowboy, Seedance 2.5, frame 92.

Chosen by score, then by eye

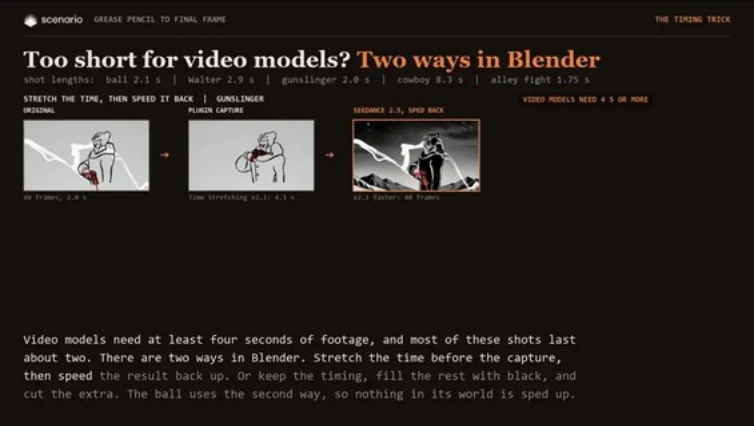
Key frames for the overlay were picked by scoring how close the strokes sit to the render's edges on every frame. Fast motion is where renders slip: the ball's squash frames 14 to 17 were 20 to 43 pixels off, so the montage uses frame 12. The comparator on the page lets you lay the lines on any frame.

Honest about the fixes

Re-timed renders can hold or skip a frame of the model's output to stay on the drawing. The page and the technical film show the raw drift beside the fixed result, so the timing claim is the measured one.

A technical film and a social cut.

Both films reuse the kept renders as they are. The technical film explains the process step by step; the social cut tells the same story in 66 seconds, on the beat.



Technical film: the two routes into the minimum.



Social cut: the opening wipe.



Social cut: key poses, lines on top.

The technical film, 2 min 51 s

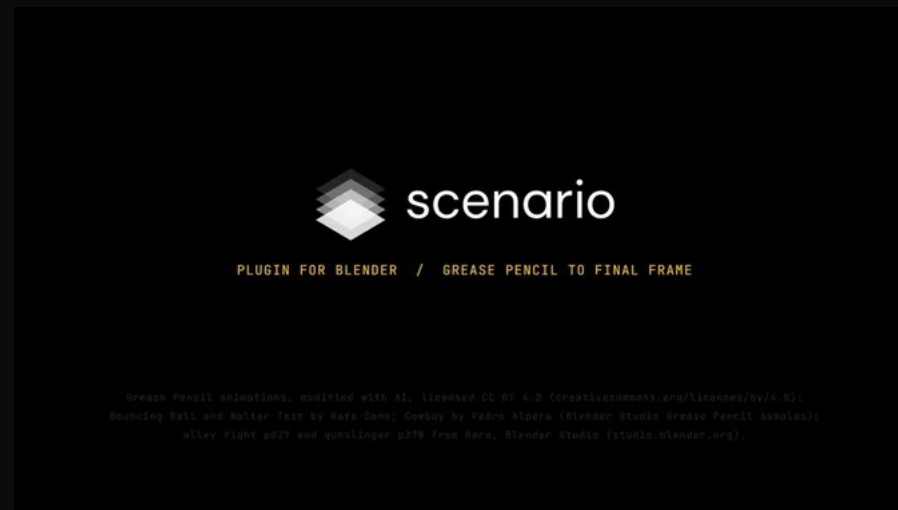
Built in Python with Pillow and ffmpeg: one chapter per shot with frozen-frame proofs, the timing trick, the lag chart and relative cost. Narration by Gemini 3.8 Flash TTS and music by ElevenLabs Music v2.5, both generated on Scenario. The TTS moderation rejected lines that named several brands together, so model names stay on screen.

The social cut, 66 s

Built on the kinetic music video engine published with the Every Scenario exploration: a deterministic three.js and Canvas2D compositor rendered at 1080p60, with every section on a downbeat of a 120 BPM ElevenLabs Music v2.5 track. Footage is never filtered. The voice, Puck, was chosen from three Gemini 3.8 Flash TTS auditions.

Draw it rough. Render it final.

The exploration ships a frame comparator, both films, this making-of and an agent skill that walks your agent through the same steps with your own Grease Pencil shot.



The social cut's end card.

Credits

Grease Pencil animations, modified with AI, licensed CC BY 4.0 (creativecommons.org/licenses/by/4.0): Bouncing Ball and Walter Test by Rafa Cano; Cowboy by Pedro Alpera (Blender Studio Grease Pencil samples); alley fight p027 and gunslinger p27B from Hero, Blender Studio (studio.blender.org). Not endorsed by the authors or the Blender Foundation.

The skill

scenario-grease-pencil-to-final-frame: capture, the two routes into a model's minimum length, look writing with real examples, a Blender script that pads a shot with black, and a script that measures a render against the drawing and fixes its timing. Download it from the exploration page.