

ONE 15-SECOND SHOT / MAKING OF

Previs *to Picture*

A colour-coded Blender previs of a cliff road at dusk, turned into a photoreal shot by a Scenario video model, with the camera, the timing and every car position kept. One agent, one prompt, 52 minutes.

15 s

one continuous take

52 min

from an empty folder

18

Scenario generations

4,198

credits (CU)

A previs that talks.

The brief: film previs turned into a finished shot. An original vintage roadster speeds along a cliff road at dusk, the camera tracks alongside, then cranes up to reveal a lighthouse and the sea. Claude Opus 5.5 built it alone, with Blender 5.2 running headless, the Scenario Blender Plugin and the Scenario MCP.



Frame 1: the tracking starts at 1.5 m beside the car, on 28 mm.

Colour, never grey

The cliff road is written in Blender Python: an S-curved road, a guard rail on the sea side, a dry-stone wall, 640 gorse and scrub blobs, 70 cypress cones, a 24 m lighthouse in seven red and white bands, six sea stacks. Every material has its own flat colour, so a model can be told what each one is.



Frame 340: after the crane, the headland and the lighthouse.

The camera, designed in numbers

The move is a set of functions of time, checked by projecting the car, the lighthouse and the sun into the camera before rendering. A first take on 32 mm was rejected because the car overflowed the frame. The previs rendered in EEVEE in 90 seconds for 360 frames through the plugin's render service.

A car, a sky, three materials.

Blender holds the layout, the animation and the camera. The hero car, the light and the surfaces came from Scenario, called through the Scenario Blender Plugin.



GPT Image 2: an invented, unbadged roadster.



Hunyuan 3D Pro 3.1, then Tripo Segmentation v2.



Scenario Skybox GPT: the dusk world.

The car, from concept to moving parts

The concept became a textured mesh, then 33 separate parts, so the four wheels turn at the right rate for their 0.345 m radius. Both versions sit in one asset slot of the Scenario Blender Plugin, swapped to check the fit.

Light and surfaces

The 360 dusk sky is the world, rotated so the afterglow sits where the reveal lands. Patina Material made asphalt, limestone and sandstone for a look-development version; three first runs at 2048 px failed, were refunded and ran again at 1024 px.

Every shape gets a name.

Scenario asset captioning read previs frame 100 as low-poly shapes. So the style-frame prompts keep the exact composition, lens and car position, and translate each shape: the yellow blobs are flowering gorse, the green cones are Italian cypress, the beige band is a dry-stone wall of pale limestone.



Previs frame 100



Tracking style frame, GPT Image 2



Previs frame 340



Reveal style frame, GPT Image 2

One frame per part of the shot

The tracking frame sets the car, the driver, the wall and the gorse in low golden light. The reveal frame sets the sandstone cliffs, the lighthouse, the sea stack and the afterglow. Scenario's quality gate scored both 96.

The beam that was cut

Scenario asset analysis reviewed previs frames 100 and 340 and warned that the beam cones may confuse the model into generating a solid object instead of volumetric light. The beams were hidden and the previs rendered again before the video pass.

Motion from the previs, look from the frames.

Seedance 2.5 received the previs at 1280 x 720, 24 fps and exactly 15.0 seconds, and the two style frames. The prompt says which input governs what: the previs for timing, layout and motion, the frames for the look, and the framing of the previs over that of the images.



Previs frame 220



Seedance 2.5, frame 220

Read the schema first

Before the call, the model schema gave the reference limits: Seedance 2.5 accepts up to 10 reference videos and 4 to 30 seconds. The run used 1080p, 16:9, 15 seconds, with native audio off, since the sound would be scored separately.

What the prompt tells the model to ignore

Ignore the CG look of @video1: its flat colours, faceted low-poly bushes, cone-shaped trees, smooth mannequin driver and plastic surfaces. The picture came back in native 1080p in about six minutes.

Same inputs, two video models.

Seedance 2.0 ran on the same previs, style frames and prompt. Scenario asset analysis compared the two: Seedance 2.0 scored 4 out of 10 for photorealism and kept faceted bushes, low-poly cone trees and flat colours; Seedance 2.5 scored 8 out of 10.



Seedance 2.0, frame 1: 4/10



Seedance 2.5, frame 1: 8/10, kept

Why a shoot-out

Scenario's recommend tool ranked another video-to-video model first. The brief asked for Seedance, so both versions ran side by side on identical inputs instead, and the scores decided.

Time and credits

Seedance 2.5 took about 6 minutes for 2,042 CU. Seedance 2.0 took about 11 minutes for 1,482 CU and was not used.

Same camera, same places.

Scenario asset analysis compared previs and picture at frames 1, 100, 220 and 340: layout and camera fidelity 9 to 9.5 out of 10, photorealism 8 to 9. Scenario depth detection on frame 340 put the lighthouse, sea stack, headland edge, road and cypresses in the same places.



Previs frame 340



Picture frame 340



Depth: previs left, picture right

What the reviewer flagged

Slight swimming of the road texture, warping wheel spokes, guard-rail jitter and a flickering lantern. The shot shipped with them; the next pass would run from a more textured previs and add the beam back on top.

Frame count and drift

The picture came back with 361 frames. An edge-correlation check found it drifting up to one frame behind the previs in the second half; its first frame was dropped to deliver exactly 360. Scenario's quality gate passed the final stills at 94 and 96.

Mixed to the camera's distance.

A strings score in three timed sections (Drive 7 s, Rise 5 s, Reveal 4 s) from ElevenLabs Music Advanced v2.5, and four effects from ElevenLabs Sound Effects v2: engine, sea wind, a crane whoosh at 6.4 s and a wave at 11.2 s. Mixed in Python to -16.5 LUFS.



Tracking: the engine at full level.



The crane: the engine falls about 20 dB.



The reveal: wind and the wave.

The engine follows the camera

Its gain is $(7 / d)$ to the power 0.9, where d is the real camera-to-car distance from the shot. Two other score takes were rejected: one resolved at 12 s, before the reveal; one read its timestamps literally and stayed silent for 8 s.

The receipt

Car, sky and materials (5 models)	342 CU
Two style frames, GPT Image 2	102 CU
The picture, Seedance 2.5	2,042 CU
Comparison take, Seedance 2.0	1,482 CU
Three score takes and four effects	210 CU
Review, analysis and checks	20 CU
Total, 30 finished Scenario calls	4,198 CU

From the session's Scenario job records. The three failed material runs were refunded and are not counted.