Storyboarding

A BASIC INTRO

Storyboarding is...

- Visual Storytelling

- Translating
  - You're visualizing a script/writing
  - You're visualizing the director's vision

- Goals as a Story Artist:
  - Clarity!
  - Moving and reaching your audience

Storyboarding is...

- Acting
- Cinematography
- Layout/Staging
- Character Design
- Environment Design
- Writing
- ... and much more!

Storyboarding is...

- An **iterative** process

- Drawings are **DISPOSABLE**

- About communicating ideas as **QUICKLY** & **CLEARLY** as possible

Why Is Storyboarding Important?

- Provides foundation/sets up groundwork

- Reveals challenges
  - EFX, rigging, modeling, etc.

- Informs what's needed from rest of production
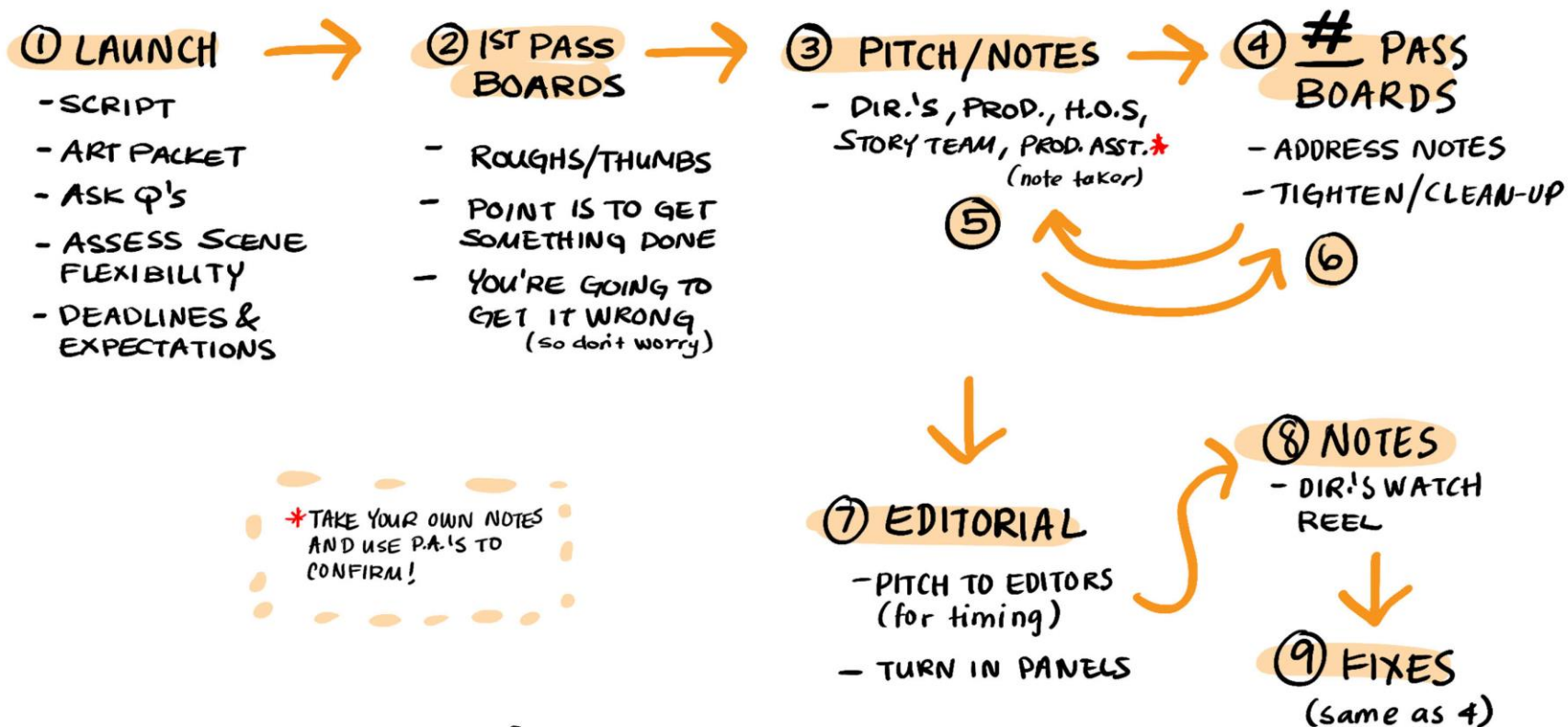
- Saves money

IDEAL STORY PIPELINE:

"STORY REBOARDING"

① **LAUNCH**
- SCRIPT
- ART PACKET
- ASK Q'S
- ASSESS SCENE FLEXIBILITY
- DEADLINES & EXPECTATIONS

→

② **1ST PASS BOARDS**
- ROUGHS/THUMBS
- POINT IS TO GET SOMETHING DONE
- YOU'RE GOING TO GET IT WRONG (so don't worry)

→

③ **PITCH/NOTES**
- DIR.'S, PROD., H.O.S, STORY TEAM, PROD. ASST. * (note taker)

⑤

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④ **# PASS BOARDS**
- ADDRESS NOTES
- TIGHTEN/CLEAN-UP

⑥

*TAKE YOUR OWN NOTES AND USE P.A.'S TO CONFIRM!

⑦ **EDITORIAL**
- PITCH TO EDITORS (for timing)
- TURN IN PANELS

⑧ **NOTES**
- DIR.'S WATCH REEL

⑨ **FIXES**
(same as 4)

(INFO FROM STEVEN MACLEOD)

Getting Started

- **Typical flow**
  - Thumbnails > roughs > clean up

- **Setting Up**
  - Once you have you script/beat sheet, identify the emotional beats you have to hit (usually coincide with the 7 steps)
  - These beats will become your "tent poles" or foundation from which the rest of your story will build out from
  - Ideally, you should be able to tell the story with these few boards

Things to keep in mind…

- KEEP IT SIMPLE!
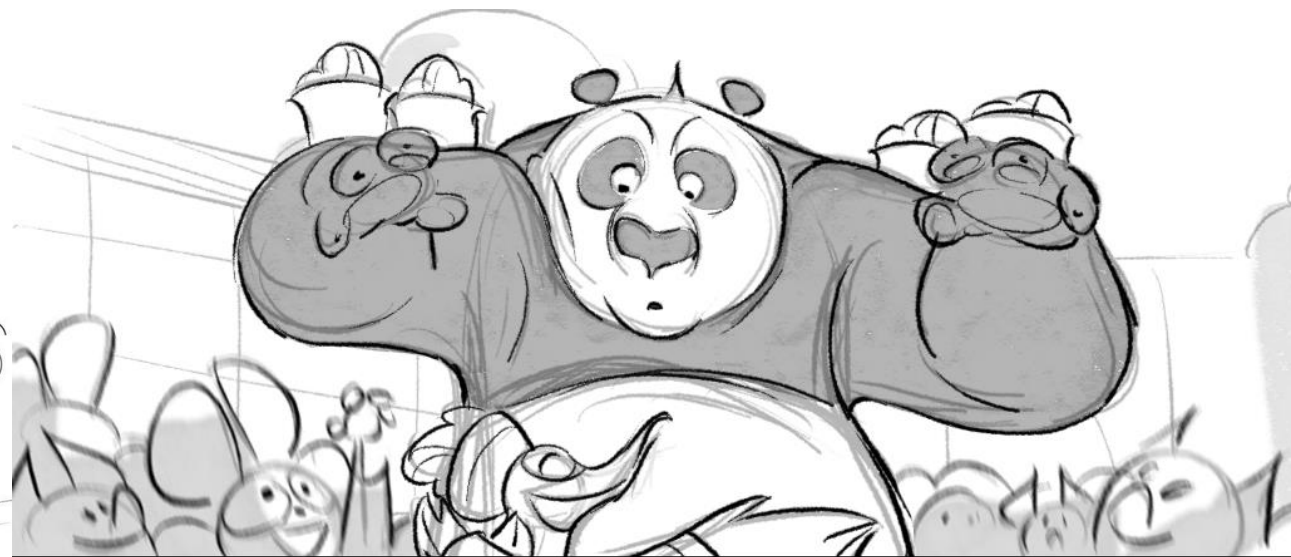 - Develop a **shorthand** for your characters

(*Above*) **Po & Viper – early concept** • Nicolas Marlet – pencil & marker

Toby Shelton

Rad Sechrist

Things to keep in mind…

- KEEP IT SIMPLE!
  - Develop a **shorthand** for your characters
  - Don't add any unnecessary details
    - Anything you add will be read as significant – so if it's not relevant to the scene in some way, don't add it in

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- REMEMBER CLARITY!
  - If we can't tell what something is, take it out
  - Utilize tone to separate background, middle ground, and foreground elements
  - If needed, use spots of color to differentiate characters or highlight important objects
  - Indicate where we are in space (indicate ceiling, ground floor, horizon line, something)
    - We want to avoid floating characters

DIALOG
ACTION
""

Toby Shelton

Thanks!