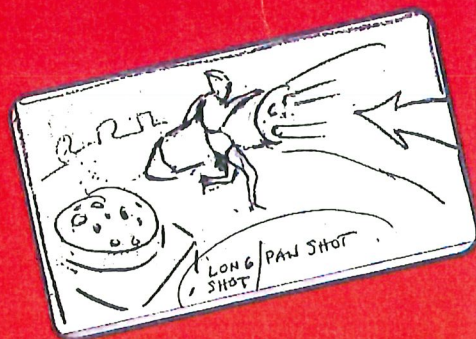


The Art of the Storyboard

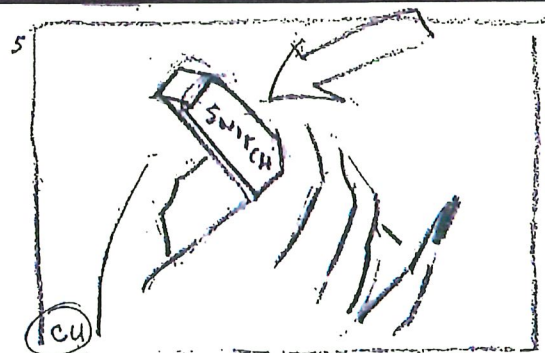
Storyboarding for
Film, TV, and Animation



John Hart



AMANDA: THANKS! HERE'S THE MOON CAKE.



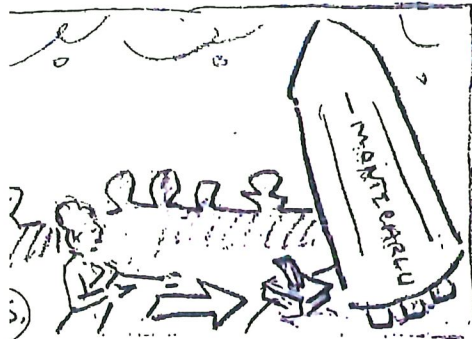
(C.U.)

V.O. AMANDA GOES TO SWITCH



(M.S.)

ROCKET STALLS - PAN ROCKET BACK



AMANDA STARTS COUNTDOWN



(M.S.)

WAITERS PLACE CAKE IN CENTER P

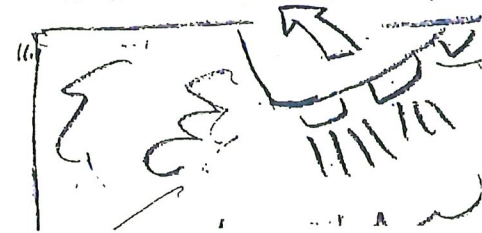


(M.C.U.)

AMANDA LEANS OVER ROCKET TO P



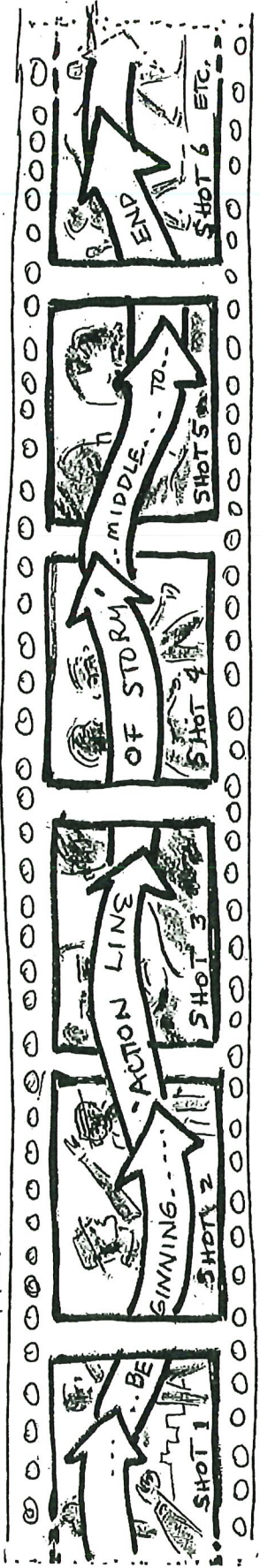
MONT CARLO



THE FUNCTION OF THE STORYBOARD

★ INDIVIDUAL FRAMES INDICATE AND ILLUSTRATE THE GOOD SHOTS THAT MAKE UP AVERAGE FILM.

★ FLOWING ARROW REPRESENTS THE NARRATIVE FLOW OF THE STORYLINE (SCENARIO) I.E., THE CONTINUITY OF THE FINAL SHOOTING SCRIPT



- ★ THE STORYBOARD IS THE VISUALIZATION OF THE WRITTEN WORD (SCREENPLAY) AND ITS STRUCTURE.
- ★ IT SERVES THE VISUAL NEEDS OF THE DIRECTOR, THE DIRECTOR OF PHOTOGRAPHY, THE PRODUCER AND THE SPECIAL EFFECTS TEAM.

Figure 2-6 Storyboard construction schematic illustrating some of Eisenstein's concepts of the construction of a given film (as in Alexander Nevsky).



Figure 2-7 Walt Disney and staff. Storyboards occupy the entire studio wall directly behind them. To illustrate, by sketching figures in ink, the complete narrative flow.

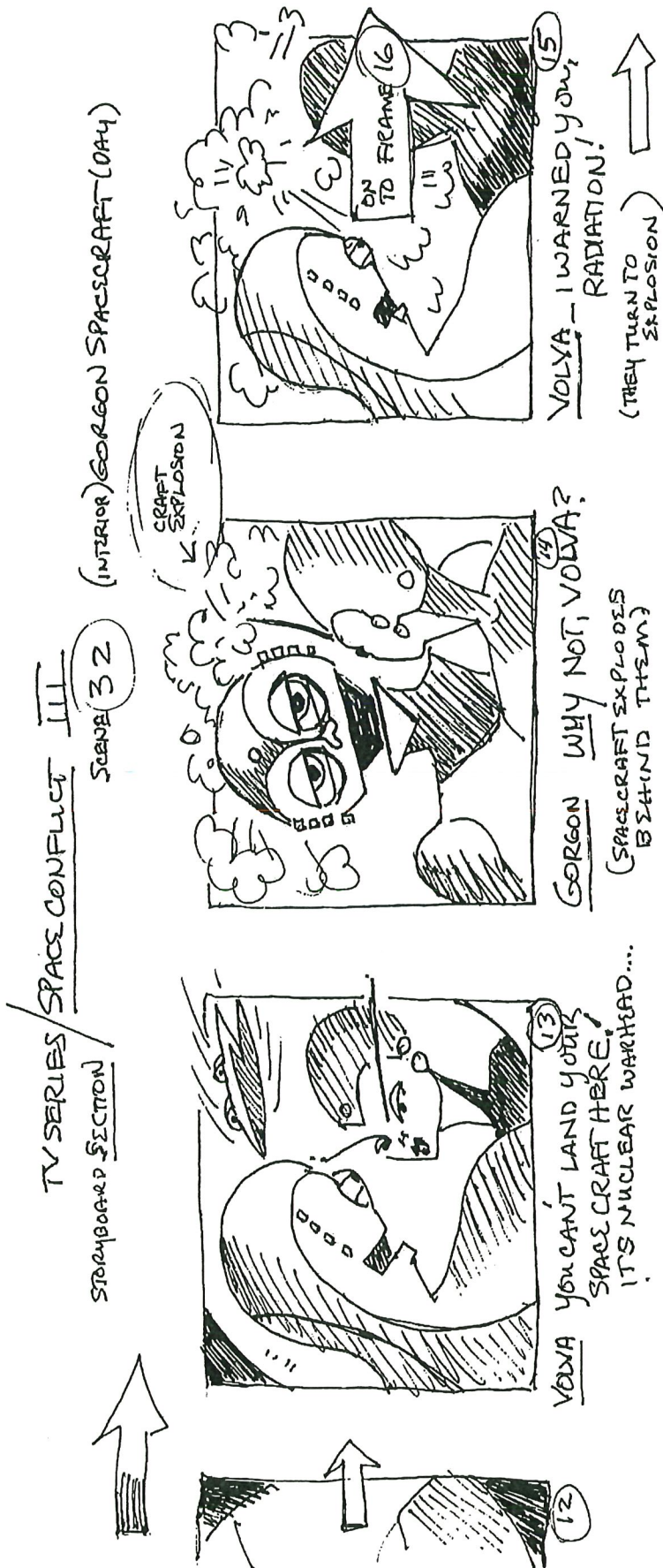


Figure 2-13 Storyboard concept sketches for a TV series proposal entitled "Space Conflict III."

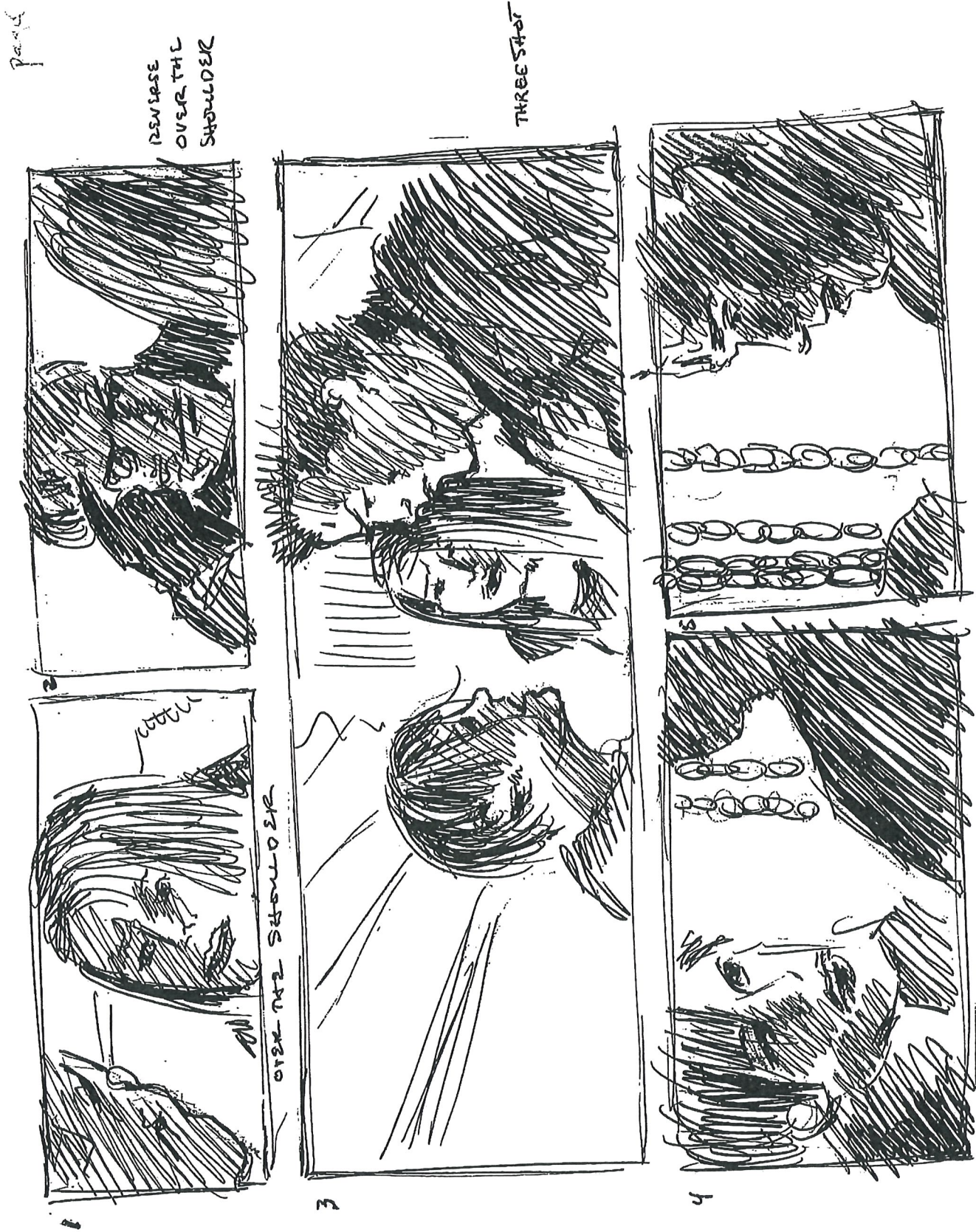
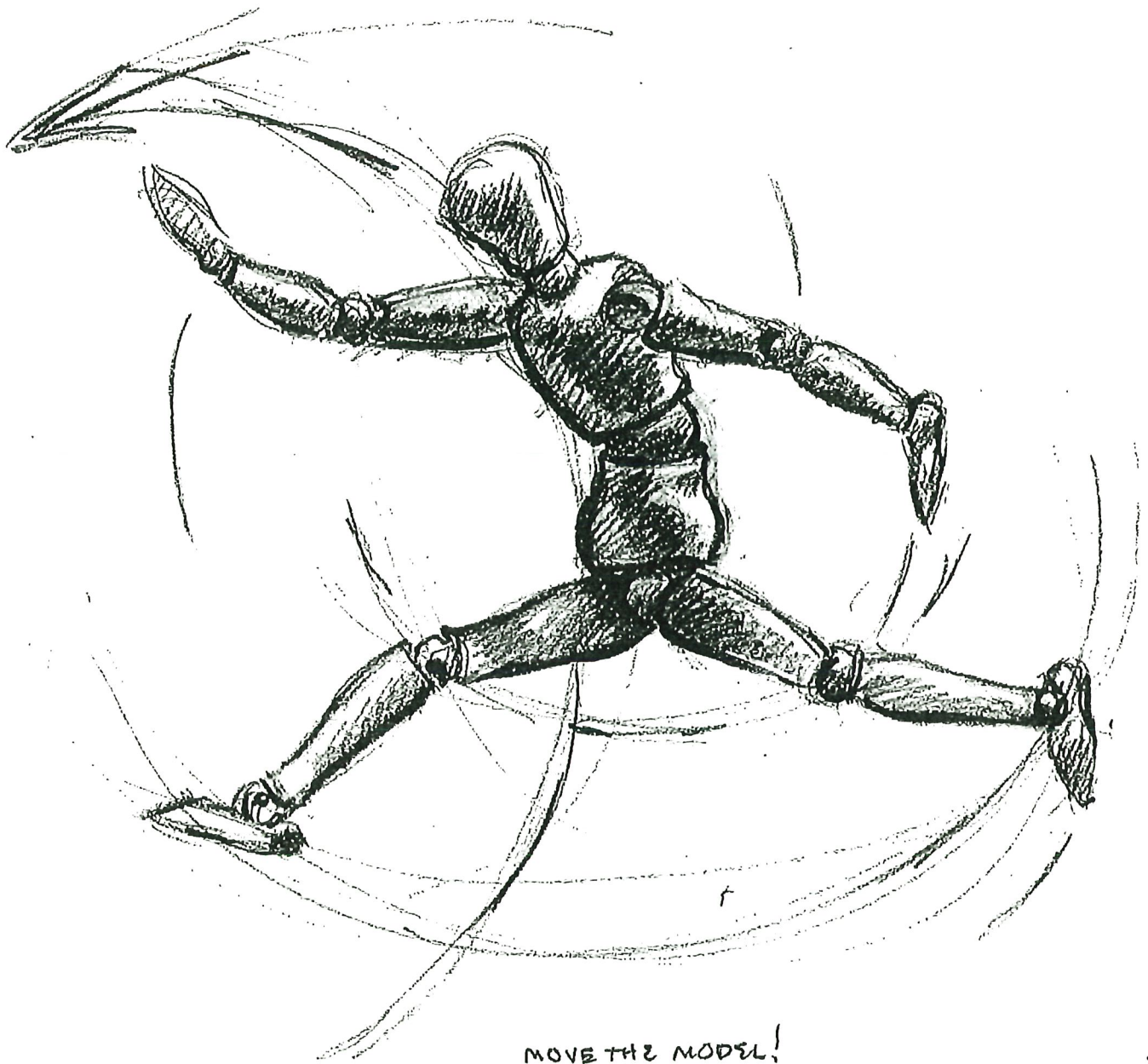


Figure 3-14 Terminator 2: Judgment Day (1991).



MOVE THE MODEL!

EXAMPLE OF:
CONTRA POSTU / TWISTS AWAY
TORQUE: FROM CENTERED
WEIGHT
VOLUMES MOVING IN SPACE

FIGURE MOVEMENT
LEGS/ARMS
BETTER TOO LONG
THAN TOO SHORT

Figure 5-6 Using an anatomical model.

Green is the color that projects calm and the environs of the forest, like John Wayne at ease walking through the lush Irish landscapes in John Ford's *The Quiet Man* (1952), until he encounters Maureen O'Hara, sporting her long, flaming red, windblown hair (Figure 5-11). After that, it's a battle royal through the brownish town until their final clinch

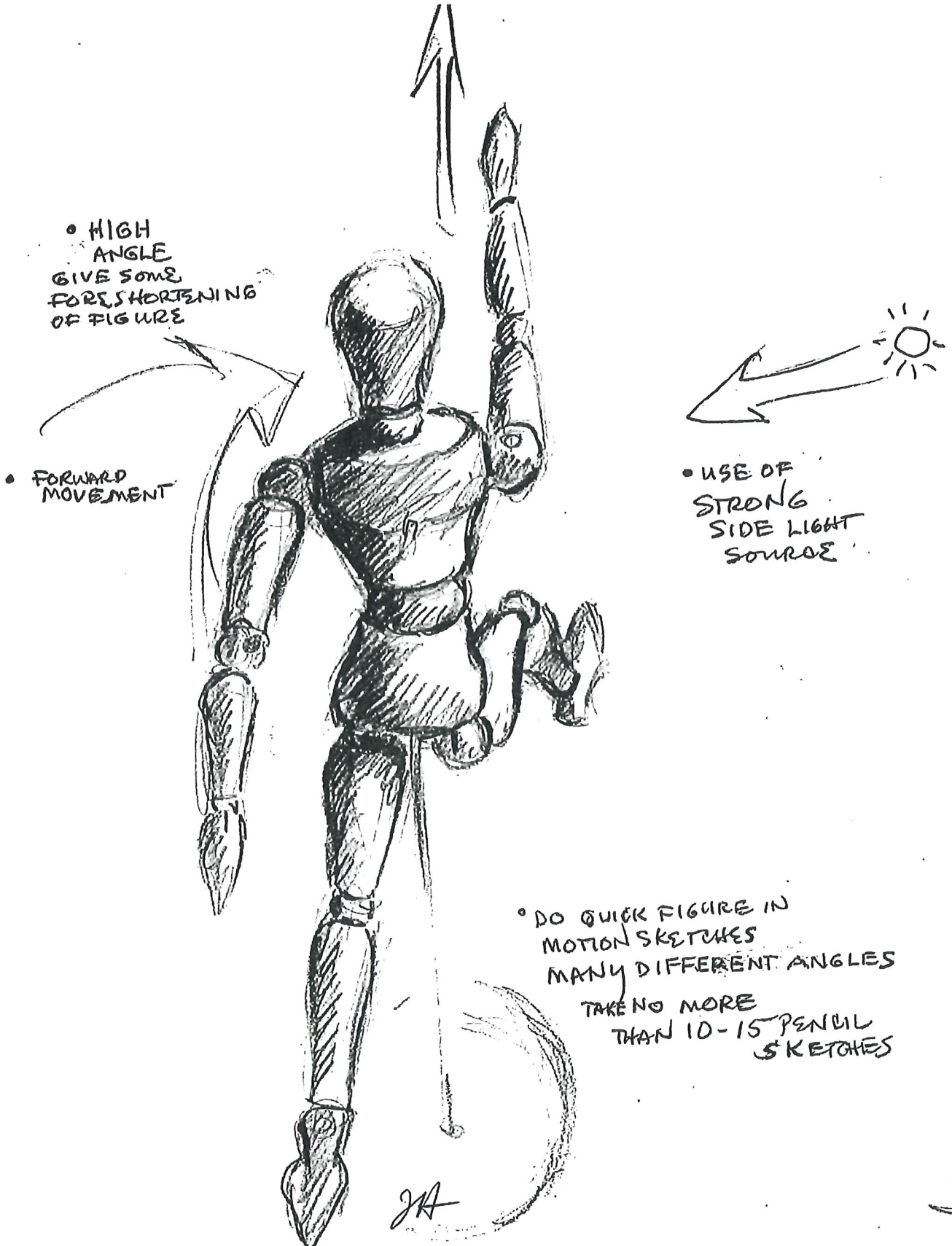


Figure 5-7 Include light and shade in drawings of the model.

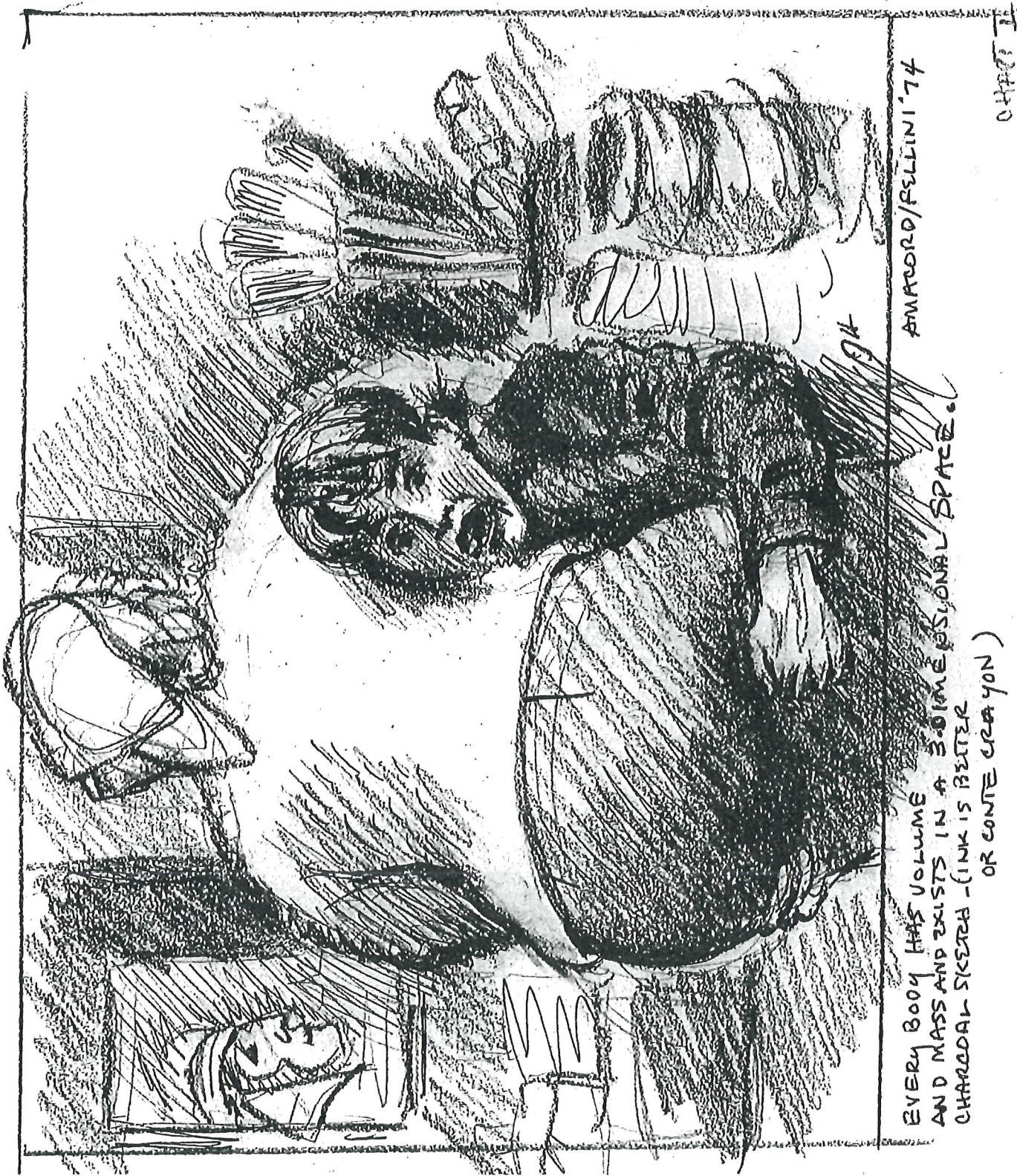


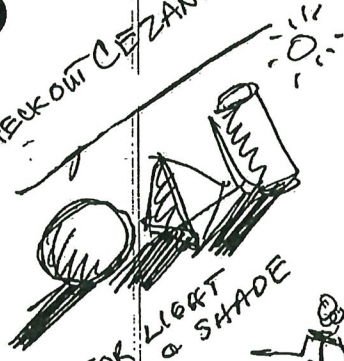
Figure 5-9 Amarcord (1974), illustrating "light" comedy.

2/14/14
5:20

KEEP A SKETCH BOOK

S.2

CHECK OUT CEZANNE



FOR LIGHT & SHADE



CHECK DA VINCI USE FOR PROPORTIONS

SAMMY THE STICK FIGURE



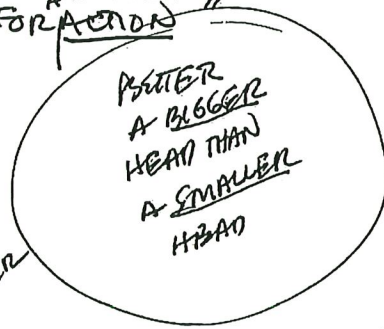
THINK ACTION FILM IS MOTION



EXERCISE - STICK TO IT!

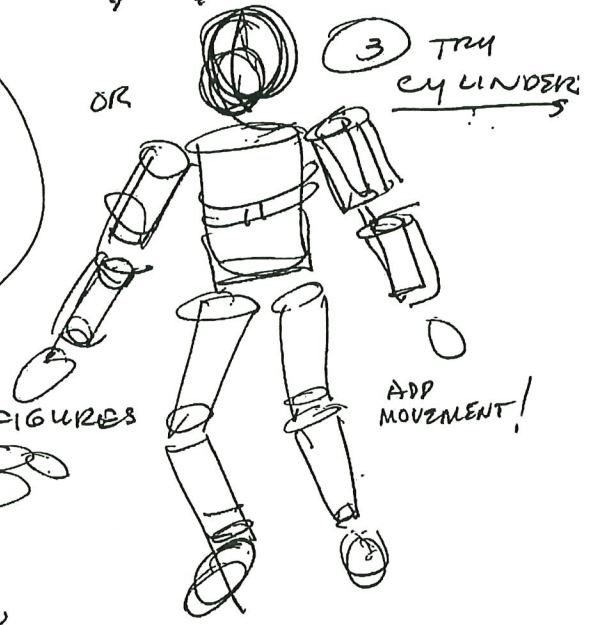
REMEMBER ACTOR:

WHAT'S MY MOTIVATION? - A PARTICULAR FOR ACTION



BETTER A BIGGER HEAD THAN A SMALLER HEAD

OR

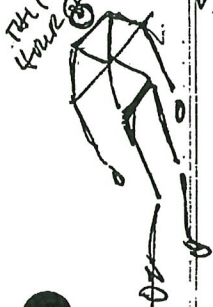


3 TRY CYLINDERS

ADD MOVEMENT!

INSTEAD OF EXERCISE TRY THIS

LOOKS BETTER IF LEGS/ARMS LONGER THAN SHORTER



STYLES OF DRAWING FIGURES OVAL TECH.



SCRIBBLE

LEGS TOO LONG OR ARMS TOO LONG? BETTER THAN TOO SHORT.

STICK

OVALS FOR HANDS

THEN CONNECT

ADD SECONDARY LINES

FOR MORE SOLIDITY



WASTE AND POSE

Figure 5-14 Sketchbook exercises.

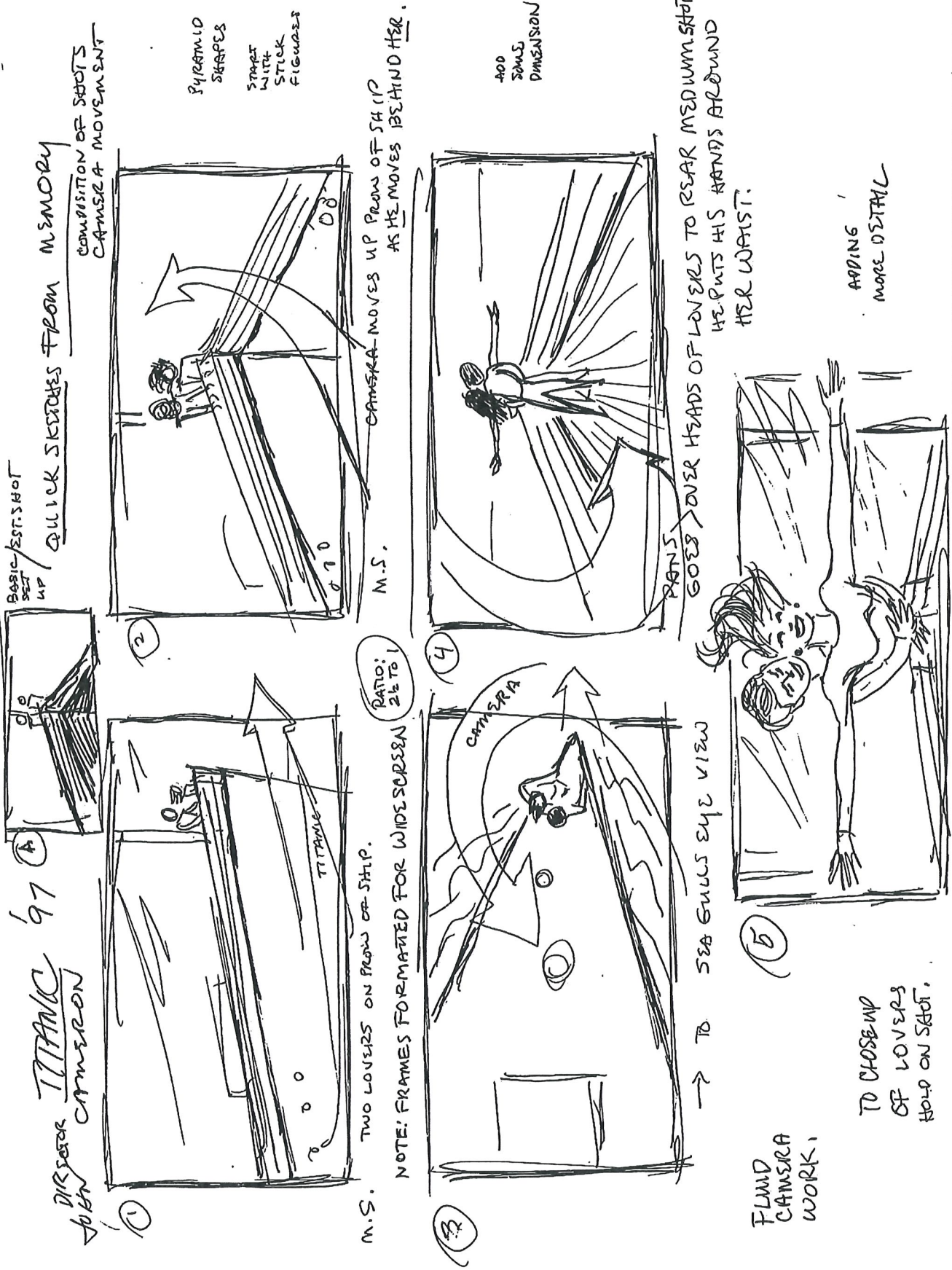


Figure 6-1 Titanic (1997).

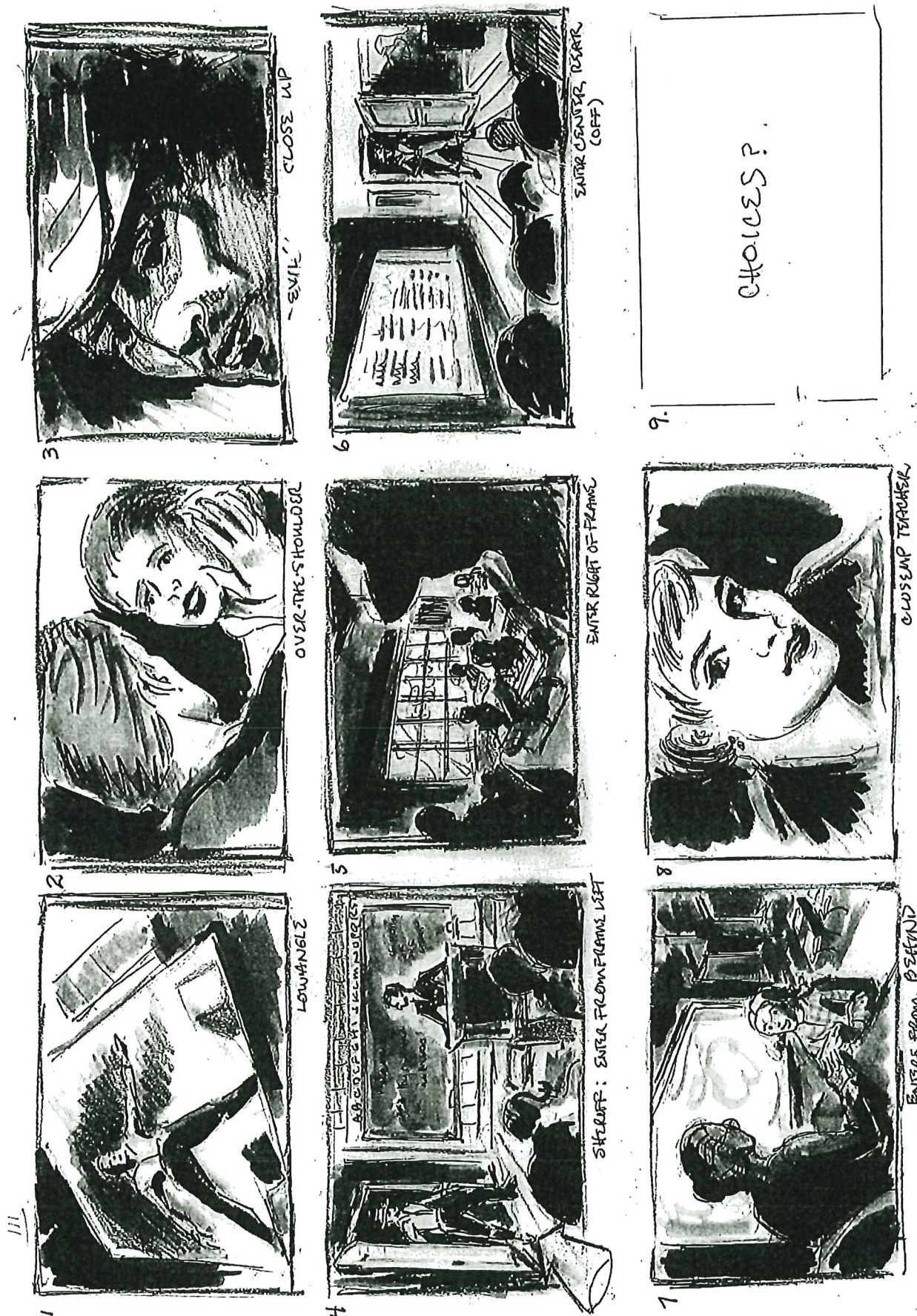


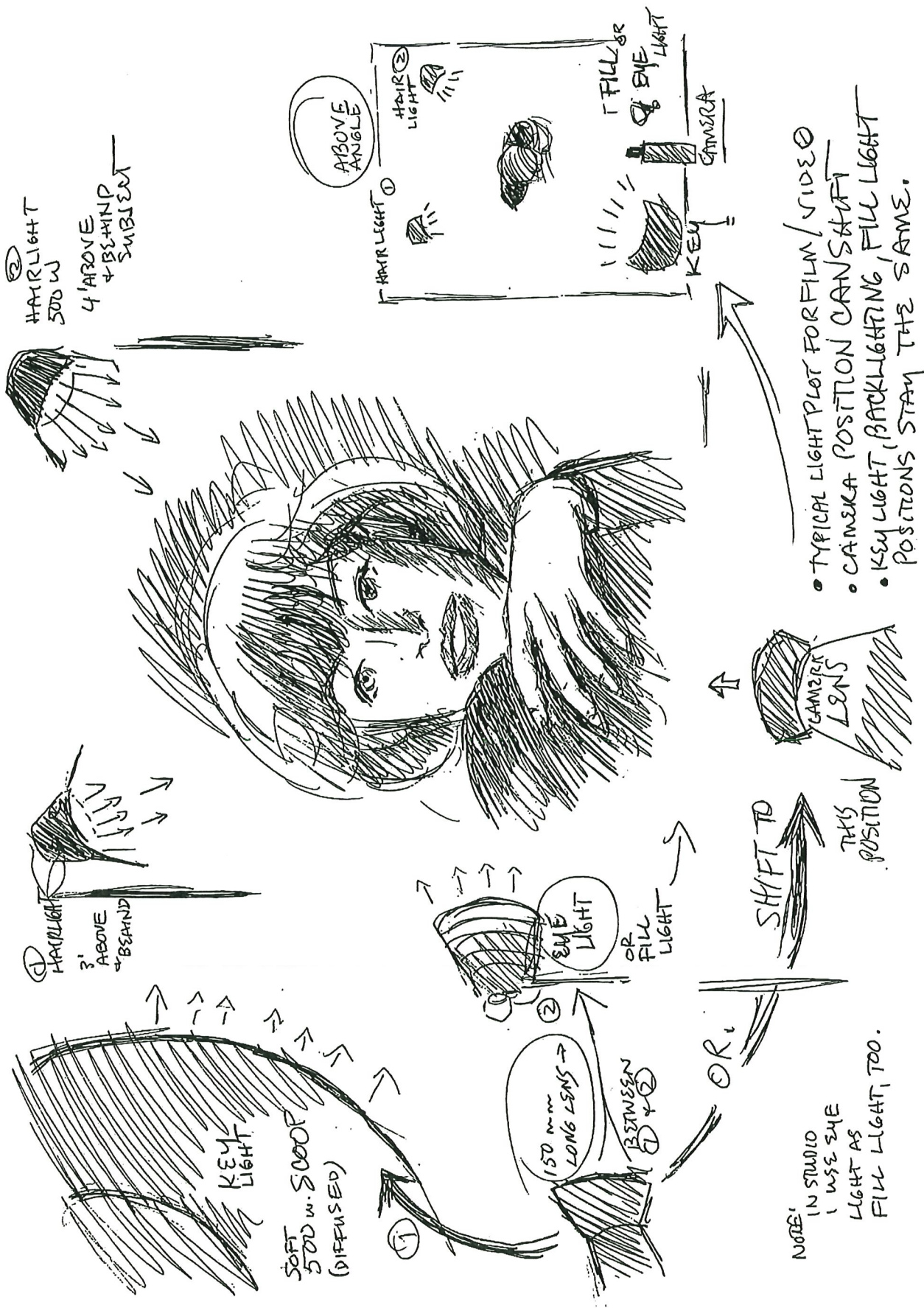
Figure 7-2 Sheriff! storyboard.



Janet Rosenow

(b)

Figure 8-11 *Continued*



(c)

Figure 8-11 Continued



Figure 8-19 An analytical sketch from E.T.