THE FUNCTION OF THE STORY BOARD

* 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.
TV SERIES / SPACE CONFLICT III

STORYBOARD SECTION

SCENE 32

(IN INTERIOR) GORGON SPACECRAFT (DAY)

VOLVA: YOU CAN'T LAND YOUR SPACECRAFT HERE. IT'S A NUCLEAR WARHEAD...

GORGON: WHY NOT, VOLVA?

(VSPACECRAFT EXPLODES BEHIND THEM)

VOLVA: I WARNED YOU, RADIATION!

(THEY TURN TO EXPLOSION)

Figure 2–13  Storyboard concept sketches for a TV series proposal entitled “Space Conflict III.”
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 5-8 Using the model to sketch the human figure in action, whose height is normally 7 1/2 heads high depending on sex and racial characteristics.

amidst the shamrock greens surrounding their thatched roof cottage. In the background—a brilliant blue sky.

Like mixing shades of black and white, color also can be “grayed down” or toned down to soften its effect. As with any art form, save the
Every body has volume and mass and exists in a 3-dimensional space.

Charcoal sketch (ink is better or conte crayon)

Figure 5-9 Amarcord (1974), illustrating "light" comedy.
Figure 8-14 Sketchbook exercises.
Figure 6-1  *Titanic* (1997).
Depth of Field and Manipulating Light

Typical light plot for plan/voice:
- Cans + key lighting + fill light
- Key light, back lighting, fill lighting, same positions stay the same.

Note:
- In silhouette, use key light as fill light too.
- Soft w/ slope (diffused)

Figure 3-11

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