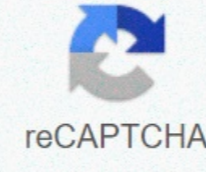




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What do storyboard artists use

Career OverviewStoryboard Artists create visualizations of scripts (animatics) so that the creative team can see the episode or movie before full animation or recording begins. Douglas Einar Olsen, Storyboard Artist in shows like Little Big Awesome and Rick and Morty describes what he does: In animation, Storyboard Artists generate what you might call the raw images of the show. We take a script and start visualizing it by creating drawings that represent each story. We draw them in order on a timeline, so we start 'looking' something. Sometimes we also get a radio play (an audio file with temporary dialogue) so that we can refine the timing closer to how the episode will go. Eventually, these pieces of footage are edited together to create a rough version of the episode - at work, we call this the animatic. Olsen explains that Storyboard Artists are part of the team that generates the animatic. Sometimes we plot whole scenes, sometimes we make fixes based on the notes of the director or writer. Other times we need to add acting or special effects animation. As you imagine, my daily is busy drawing a lot! On Rick and Morty, Olsen is part of a four-person team: three Storyboard Artists and the Director. He explains the work dynamics: We start with a kick-off meeting with the Show Runner and department heads. Here we analyze the delivery script and discuss specific areas that require attention from the storyboard. Our director then breaks the episode into chunks and assigns them to every member of the team. We then retreat to our storyboard den (basically just an office!) and embark on what is called a 'thumbnail pass': a very simple plotting from a scene. Olsen says this is his favorite part of the process, as it offers the most creative freedom for us Board Artists - we're starting to pull the episode off the air and it's where we can pitch our most wild ideas. Olsen: Once the thumbnail pass is ready, it is reviewed by the director who gives notes. We incorporate these into our sequences and the cleanup/streamlining process begins. Rinse and repeat for eight or nine weeks. Once Olsen's team has a sleek, concept version of the future episode, it's ready to be sent to the animation department to be fully animated for television. The average annual salary for Storyboard Artists is about \$114,300. The annual salary for Storyboard Artists ranges from \$85,000 to \$149,000. Olsen thinks the revenue is healthy: Many Storyboard Artists enjoy the income in the high six figures. We get paid weekly - because the work is 'seasonal', you're booked for the show season production cycle. If you're lucky, that show will be renewed and you'll keep working until it's canceled. Olsen warns that any is unpaid, so he will freelance if he has to keep making money. The animation union offers us health care - as long as you enough hours, health insurance extends across every show, he adds. We are proud to offer a completely free feature to help you find the right film career. Try our fancy, new Film Career Finder. Try our fancy, new Film Career Finder. All in all, Olsen loves the storyboard lifestyle, though sometimes crazy. He explains that his work is seasonal: I am booked for about ten or eleven months of the year with one or two months off to focus on personal projects, freelance or travel. Occasionally I accept freelance work if it's really a cool project, but I try not to do it too often because it swallows up my nights and weekends, which can be stressful. Olsen gives excellent advice to budding artists: Keep your balance at the beginning; initially, there is a strong urge to prove yourself when you are hired for a new job and you give yourself 100% to the project. Don't do this! Studios will benefit and suck out all your creative juices! Work absolutely hard, but save a little creative energy for your own projects, whether it's figure drawing, what GIFs do or just drawing for your pleasure. This creates a healthier mindset and allows you to stay more creative. Before entering storyboarding, Olsen did all kinds of illustration work and visual art. It wasn't until he turned 30 that he broke into television animation: I've had a wonky trajectory. I knew I was interested in storyboarding and directing, but didn't quite understand how that translated into a career that went beyond picking up freelance gigs or maybe joining some kind of commercial store. He emphasizes the need to explore your own voice even before you broke into the industry. I was always exploring different creative interests, trying to execute different personal projects - often they burned up in different ways, but I always learned and expanded my creative voice. Olsen suggests that building your own portfolio means you have work to show when the time is right. One day I was lucky enough to be in the right place at the right time (with the right things in my portfolio) and meet a new studiomate who had contacts in the TV animation industry. After getting to know me and my work, he kindly recommended me for a position in Adult Swim's The Venture Bros. However, it wasn't a straight step in a Storyboard position: I started with Background Design and while there are a lot of stories around a character, I still had my sights set on storyboards, so I started hanging out in their department , ask questions, see how they did their job. Eventually, Olsen was offered a Storyboard Revisionist position and began gaining real, in-show experience. said it was just a matter of showing responsibility from that point on, producing solid work and being chill to work with - that last point is why people continue to recommend me within the industry. Next Olsen storyboard tested on a called Axe Cop on Fox, where he was eventually promoted to director. That led me to my job with Rick and Morty and even the storyboarding of my first feature film, the upcoming live-action Sonic The Hedgehog movie. Olsen explains his current goals, which he shares with many of his colleagues: My short-term goal is to go to director here on Rick and Morty, but I'm also trying to sell my own shows and direct/produce short projects like Lil Dicky's 'Professional Rapper'. Olsen broke into the industry as a Background Designer, but the entry-level job is a Storyboard Revisionist. He says there are some internships worth watching, but repeats: I'm more of a proponent of being a self-starter and generating your own work to be there regularly. Try to get that for the right people. He suggests comics have nothing to do with each other: Comics are definitely a cousin of storyboarding - Cartoon Network occasionally rents out the indie comic scene if you make a bit of noise there. He also recommends working as a Storyboard Artist for commercials: It's a healthy way to wet your feet and make money along the way. I've heard that people start in commercials and end up going all the way to Marvel features. I'd like to mention something my boss, Justin Rolland, said on one of his podcasts. People often ask him how he can get into 'the biz' and his answer is 'just make things.' But what does that mean? Olsen explains: Commit to one year and commit to one thing every month. I emphasize 'complete' because performing something up to completion is how you take full advantage of the creative exercise. When you see something blossom, you can clearly reflect on what you have produced. What things count? Olsen reassures: It can be something as simple as an illustration, a comic page or a GIF; anything that can realistically be completed in a time frame of one month. By the end of the year, you'll have 12 things you've created and probably a much stronger idea of the direction you're moving, your strengths, your challenges. When that gatekeeper shows up, you can say, Look at the 12 cool things I made! With purely creative arts, practical experience and aptitude are very personal. Olsen emphasizes a certain skill, essential for him: Work hard to recognize and connect with your artistic voice. I'd describe it as developing your taste. This is less of a style or way you draw, it's more like keeping track of what you like in art or film and exploring those same themes for yourself. Olsen emphasizes the willingness to experiment: Experimentation involves a lot of failure, which means learning. This builds trust and (hopefully) a bold vision. Many people out there are good at drawing, but if you have a 'bold vision' or in your work, that is something that will help every artist stand out. Studying other media related to storyboarding also helps strengthen your narrative language. Olsen Olsen I'm actually taking acting lessons now to get a better idea of how to bring my drawings to life and communicate with actors from their point of view. Any secondary interests are part of your unique recipe and artistic take on things. Being easy to work with is the key, Olsen says. You want to be a combination of being friendly, putting ideas on the table and getting things done. So much work in the industry is based on recommendations - no one recommends someone who isn't brilliant to work with! Olsen stresses that Storyboard Artists should be cool and respectful under pressure. A show I directed had a Storyboard Revisionist that would only appeal to up to 40% of my notes - I think he thought the rest was optional? Maybe what was already there looked good enough for him? As you imagine, I wasn't interested in working with him again, so pay attention to what's being asked of you! Olsen is crystal clear about where to start: The training starts with drawing as much as possible. Study the figure, create landscape and location drawings, keep a sketchbook. While drawing, you can even create simple story beats by drawing boxes and filling them with everything you see around you. All images in order - even random ones - will give you an idea of what's possible in storytelling. Olsen also emphasizes analyzing your favorite movies, staying attentive to how they poach scenes, putting together shots, building tension and making you laugh. He mentions another widely available source: There's a great PDF I always recommend: a Storyboard Bible by Brad Bird called Storyboarding the Simpsons Way. Google it and get free access to it. It covers many of the basic mechanics of visual storytelling - even my professional colleagues (myself included) visit it often. As for formal education, Olsen suggests that any art school with an animation or illustration department is a solid place to build fundamental skills. CalArts, SCAD, SVA and Ringling are all schools with remarkable animation programs. In L.A., there are several industry-specific schools such as Concept Design Academy or Gnomon Academy. Olsen also recommends the classes offered by the Storyboard Artists' union, The Animation Guild. Olsen repeats a truism for all creative artists: The most important thing is to get your hands dirty and teach yourself as much as possible. For me personally, I was 70% self-taught. The other 30% came from intuitive teachers who managed to push harder where I was already going. Plus, keep an eye on your creative colleagues - often they can teach you just as much. The Animation Guild is highly recommended; Olsen lists their website with resources for lessons or network/industry events. He continues: There is also the CTN Animation Expo, a popular, annual where aspiring animation people go to network and crowds. I also love other L.A. events, like CALA (Comic Arts Los Angeles - a small press strip party) and the Loop De Loop monthly GIF GIF What's the biggest suggestion you'd give to someone who wants to come into this career? Research your interests hard and explore those themes in your work. What is the #1 mistake people make when they try to get into this career? Load your portfolio with too much stuff. Don't record every project you've ever done. Be specific; if you've focused on storyboarding, add storyboards and maybe some animation examples like the main event, not everything you've done at school. A laser-focused portfolio shows me that that person is serious. What is the question that people should ask about this career, but rarely do? It can take a long time to find your way in, often for years. It is imperative that you do not give up - keep working and study the craft while finding other ways to survive. This can be the real challenge - do you have the patience and dedication to that? If you could describe in one word what makes you successful, what would it be? Douglas Einar Olsen grew up in the wooded suburbs of Long Island, N.Y., in the city of Smithtown. He began his artistic career as one of the founders of the Ninja Turtle Drawing Club in Ms. Bell's 3rd grade, enjoyed making parody films with his friends, and eventually found himself in the wing of the local illustrator and teacher, Jeffrey K. Fisher. Olsen attended the Rhode Island School of Design (04) as an illustration major, where he recently served as a visiting artist. There he developed a passion for visual stories and travel and spent his last year abroad in Rome. After his studies, he continued his travels in Berlin, Tuscany and Amsterdam and eventually settled in Brooklyn, where he continued his artistic and professional development by practicing visual art, freelance design and working as an art supervisor. He eventually came into contact with the TV animation industry through a studiomate who introduced him to the producers of The Venture Bros. This led to his first position in an industry project as a Background Designer, then to an ongoing career as Storyboard Artist and Director in Animation, with credits such as Rick and Morty, Major Lazer, Axe Cop, Golan the Insatiable and Little Big Awesome. Olsen recently completed storyboards for his first feature film released in November, Sonic the Hedgehog. We use cookies to understand how you use our site and to improve your experience. This includes personalizing content and advertisements. By continuing to use our site, you accept our use of cookies, revised privacy policies and terms of use. 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