



# Beaming a 'Board

## STAR TREK: PICARD

### STORYBOARDS

BY DANIEL HYUN LIM, STORYBOARD ARTIST

Every artist's journey is filled with unique challenges and opportunities, and mine has been a cosmic adventure of galactic proportions. My creative journey began with *Star Trek: Discovery*, continued with *Strange New Worlds*, and reached a memorable milestone with the final season of *Picard*. As I traversed these diverse yet connected galaxies, I have worn several hats, each adding to my development as an artist.

My first exploration of the *Star Trek* universe started as a costume concept artist for the first season of *Discovery* and subsequently *Strange New Worlds*. Designing costumes was not just

about aesthetics; it was a complex process of incorporating intricate details and symbolic emblems that enhanced visual storytelling. As my experience in costume illustration continued I found myself working on the final season of *Picard* under the guidance of the esteemed costume designer, Michael Crow. It felt like a homecoming, a return to a universe where I was most creatively engaged.

No sooner had I finished the conceptualization of costumes when another opportunity arose. Honey VFX offered me the chance to assist with the storyboards for *Picard*. My first encounter

with Showrunner Terry Matalas infused me with a creative surge. Terry's vision for the show was a blend of nostalgia and ambition. He aspired for the visual effects to resonate with the slower, less flashy narrative style of the pre-J.J. Abrams era of *Star Trek*. Guided by the brilliant Art Department helmed by Dave Blass, I used Blender and an array of impressive 3D models to create hybrid "storyboards/animations". These sequences ingeniously integrated suspenseful, measured pacing with thrilling space-bound action.

My work on *Picard* was more than a project; it was a transformative journey. It highlighted the significance of pacing in storytelling, demonstrated the power of teamwork, and above all, it underscored the exhilaration of creating art that resonates with millions of fans.

Storyboarding on the series was taken up by a team that included some of the best talent in not just the *Star Trek* universe, but across the entertainment world. I am sharing these pages



with fellow artists Dan Caplan and Aaron Sowd, who joined me in contributing to these final chapters of the *Picard* story.

In this boundless universe of creativity, one thing remains certain: the best is always yet to come. As I continue to navigate the thrilling cosmos of *Star Trek*, I carry with me the iconic Vulcan salutation, "Live long and prosper!"

**C.** TITAN AND VULCAN WARSHIP IN SHIP JUNKYARD

**D.** SHRIKE FINDS TITAN

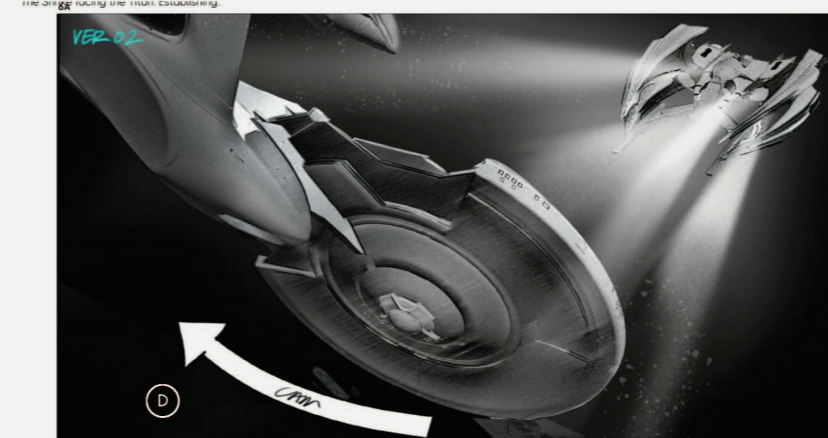
**E.** ENTERPRISE FIGHTS THE BORG CUBE.

**A.** FRONTIER DAY (PARAMOUNT+ CBS)

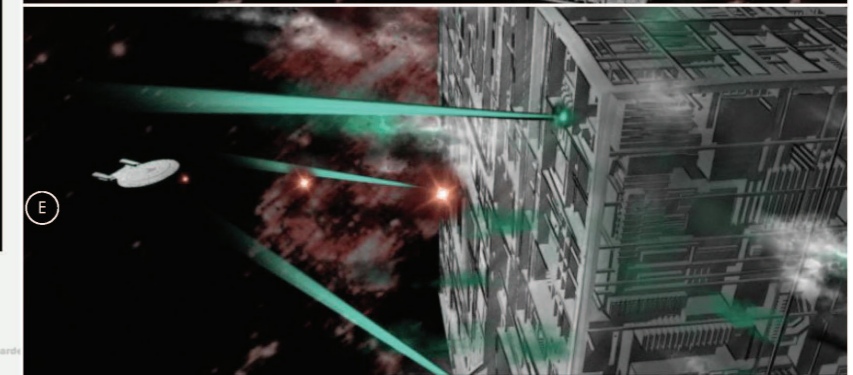
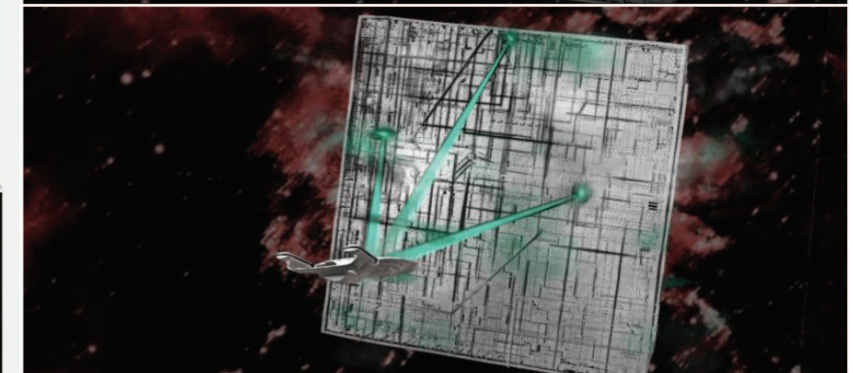
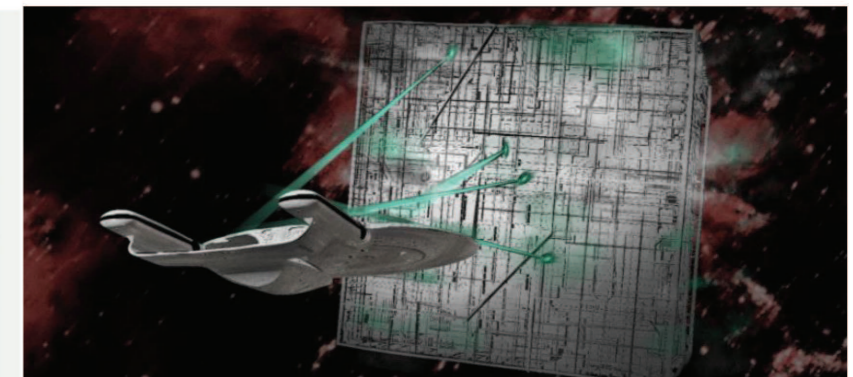
**B.** PICARD COSTUME RENDERINGS

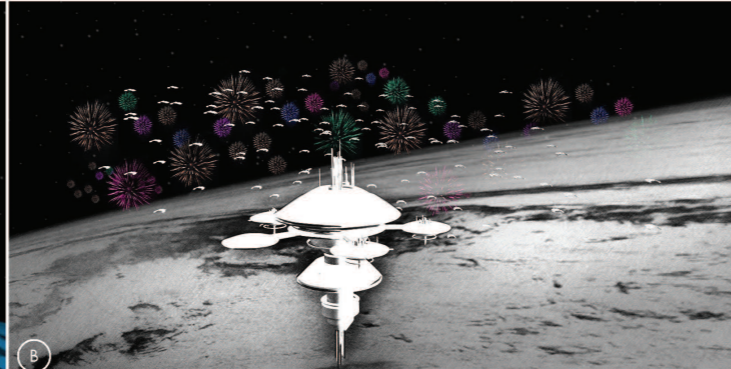


EXT. SPACE  
The aftermath of a ship-to-ship battle. The TITAN floats at an unnatural angle. Dark and dead Smoke swirls from her hull. Next to Titan is an equally dead VULCAN WARSHIP (we saw in the ship junkyard earlier). Debris floats between them.



EXT. SPACE  
VER 02  
The Shrike facing the Titan. Establishing.





**Aaron Sowd:**

The first time I met Akiva Goldsman, I was working with Will Smith on the set of *Winter's Tale*. We then worked together again on *Titans* a few years later. So when I got the call to help storyboard the finale of *Star Trek: Picard*, season one, right before the holidays, how could I refuse?

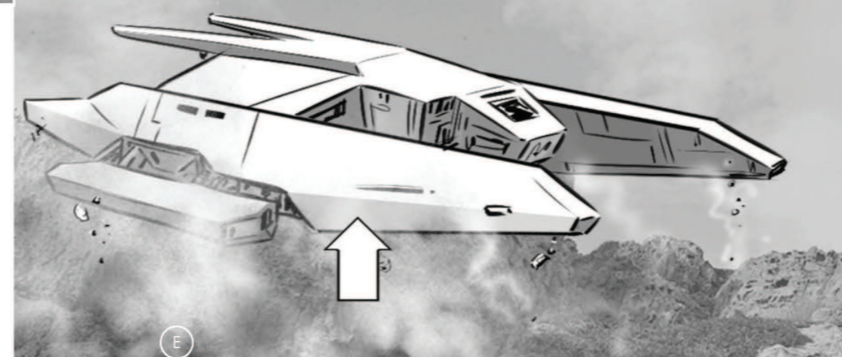
Akiva wanted me to help him storyboard re-shoots that addressed the network notes for the finale, and they were due yesterday, so it was down and dirty and time was of the essence. I set up my drawing station in a producer's office next to his as fast as I could. I hadn't even gotten the Wi-Fi password yet before Akiva popped his head into the office to ask, "You got anything for me yet?" "Nice to see you, too!" I said.

The next few days were stressful but fun, and it turned out to be one of the best jobs of my career. I would draw frames as quickly as I could, typically spending no more than 5-10 minutes per frame. Then we would run over to the edit bay and look at what I had just drawn as it got cut into the daily edit. We were adding scenes to solve story problems alongside Pulitzer Prize-winning writer Michael Chabon. He was writing new pages

faster than I was drawing, and I had to keep up! I remember (spoiler alert!) Picard originally died on the surface of the planet, but it made more sense to have him die sacrificing himself aboard the *La Sirena* before they beam him down to the planet. We added a lot of story beats down on the planet with Rios and the soccer ball bomb, choreographed the final space battle above the planet with the orchids and *La Sirena* vs. the Romulans, ultimately resolving the conflict in a more heroic and dramatic way.

Our goal was to simplify and expand things where needed, while minimizing the need for re-shoots. We ended up swapping out Captain Janeway for Captain Riker, which was more satisfying for fans given the long history between those two.

Later, when we were doing the re-shoots at Santa Clarita Studios, I had more time to work and drew more polished frames which you see in this article. I got to walk the sets with the DP and block out the shots between Picard and Jirati aboard the *La Sirena*. I even got to sit in the Captain's chair! We really do have the best job ever!



STORYBOARDS BY DANIEL HYUN LIM

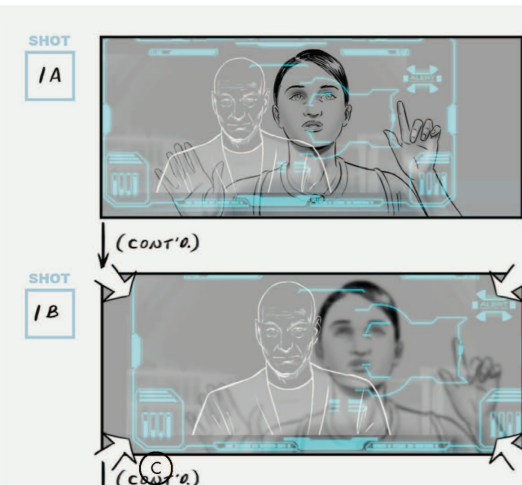
**A.** TITAN BATTLES INTREPID AS SHUTTLE CRASHES INTO THE NACELLE.

**B.** ESTABLISHING SHOT FRONTIER DAY

SEASON ONE STORYBOARDS BY AARON SOWD.

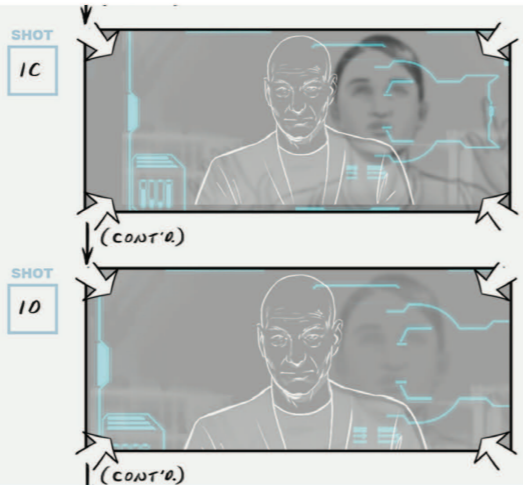
**C&H.** MS. SOJI AND PICARD COMMUNICATE THROUGH HOLOGRAMS.

**D-G.** ASSORTED STORYBOARDS AND THE FINAL FRAMES SHOT FOR THE SERIES.



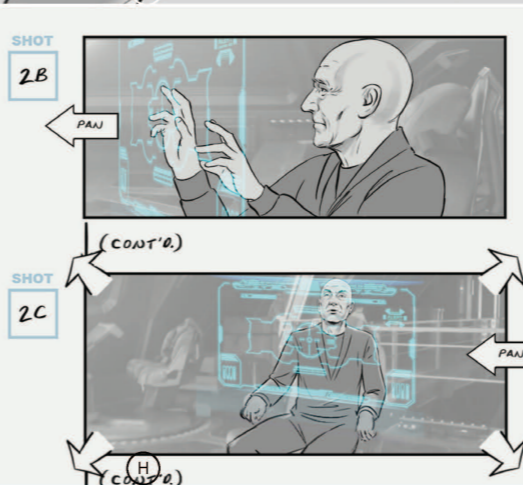
MS SOJI ON COPPELIUS, HOLOGRAM OF PICARD IN FG  
**PICARD**  
 I'VE SOMETHING TO GIVE YOU AND YOUR PEOPLE THAT I HOPE WILL CHANGE YOUR MIND.

(CONT'D.) SLOWLY PUSHING INTO SOJI  
**SOJI**  
 AND WHAT IS THAT?



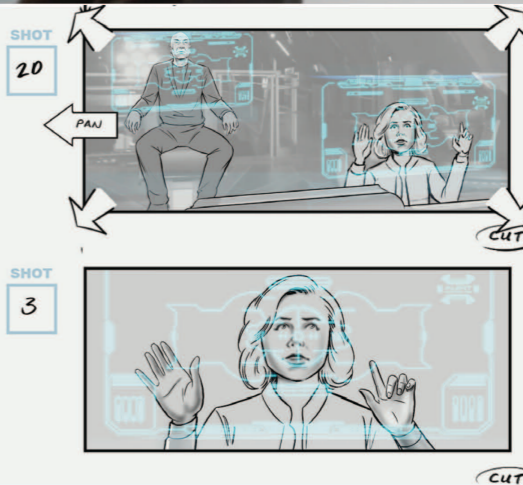
(CONT'D.) PUSHING INTO HOLOGRAM OF PICARD IN FG

(CONT'D.) PUSH IN/RACK FOCUS TO HOLOGRAM OF PICARD



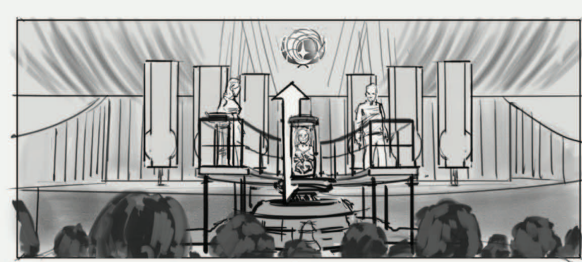
(CONT'D.) --CAMERA WARPS AROUND HIM--

(CONT'D.) --AND BACK REVEALING MORE OF THE SHIP POWERING UP--

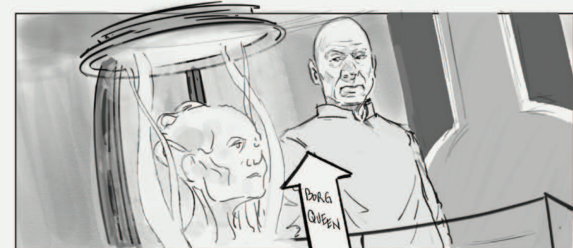


(CONT'D.) --PULLING BACK PAST JARATI, AND AROUND TO REVEAL THE ENTIRE SHIP

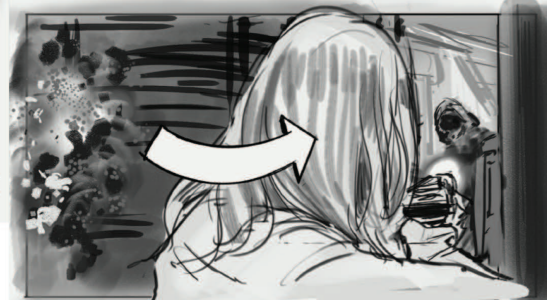
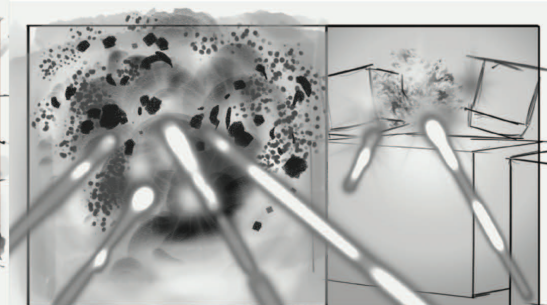
CU OF JURATI LOOKING OUT THE FROM OF THE SHIP.



A BORG QUEEN RISES UP



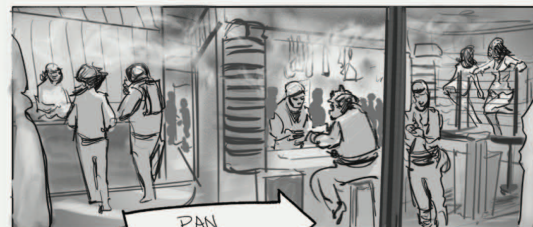
LOW ANGLE PICARD AS SHE RISES



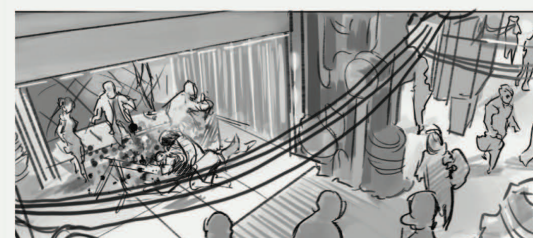
B



"I'M GLAD YOU'RE FEELING BETTER"



PAN



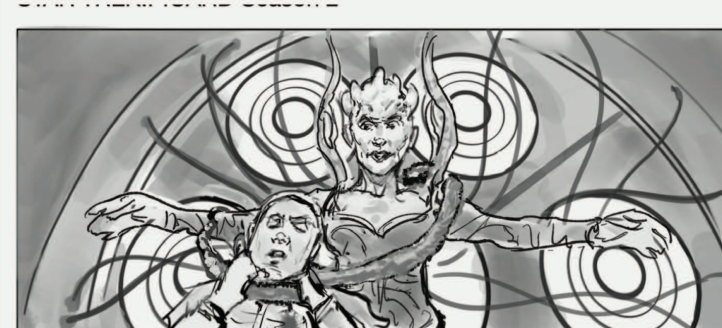
HIGH ANGLE ON DEFTIVE STALL WITH WORF & LAVA ON FLOOR



WOLF RISES UP FROM LAVA IN F.G. - RAFFI ARRIVES



C ANGLE - WOLF STANDS W/ FLAME - "BEREADINGS ARE ON WEDNESDAYS"



LOW ANGLE MED. BORG QUEEN & LE CLERC



E POV OF VOX, MOVING IN - PICARD ENTERS



**Dan Caplan:** One of the best things about this business—and worst—is that you never know what’s coming next. It’s usually a surprise, and sometimes, a dream job falls in your lap. That was the case when I was working with Producer/Director Doug Aarniokoski on a police drama, and he invited me to beam aboard *Star Trek: Picard* for both seasons two and three, shooting back to back. Having grown up seeking out the original series reruns wherever possible, then enjoying *The Next Generation* and its companion spin-offs, I was excited to engage, and boldly draw where so many talented artists and designers had drawn before.

Season two continued to build new story lines with the previous season’s new characters while connecting them with familiar foes and themes from *TNG*, and the rest of the *Star Trek* universe. One early scene foreshadowed the introspection and psychological drama often associated with the Picard character, and many of my storyboards involved flashbacks and fantasy sequences involving Picard as a child.

In a plot twist reminiscent of several original series episodes, Picard and the crew awaken to find

themselves in a time travel conundrum that ties their fate to the Borg Queen, and requires a trip back to 21st century Earth. Many of the sequences I storyboarded involved the growing power of the Borg Queen, especially when she gets loose from her containment field and begins to take over the *La Sirena* ship. I pushed the lighting and angles, working with the limitations of the set, prosthetics, and VFX budget.

After season two brought back some favorite *Next Generation* crew members, season three followed suit, gradually expanding until reaching the full blown reunion that fans hoped for.

Beginning with a bang, Dr. Beverly Crusher is introduced, defending herself from a pair of

space invaders on board her medical supply ship. The set was an odd and narrow configuration, with challenging sight lines for a shootout, and storyboarding helped determine angles and shots that would work together to build the sequence.

Shooting at Santa Clarita Studios, *Picard* didn’t have the most extensive backlot. But they made good use of what they had, repurposing a couple of street lengths several times. For episode three, it became District 6, where Raffi (introduced in Season 1) and *TNG* alum Worf track down an important informant. With access to a Sketchup model, I helped make the most of the setting, visualizing how to build a foot chase through a crowded alien marketplace.

Admiral Picard’s journey in season three hinges on a personal discovery, rather than a galactic one, which ultimately ties into his infamous past Borg assimilation, and he is led once again into a confrontation with the Borg Queen, who is facing her own existential crisis. It was a thrill to play with these iconic characters and environments, building on the fantastic concept art by James Chung, John Eaves, Michael Meyers, Igor Knezevic, and Neville Page.

Though this trilogy of seasons brings closure to the captain and crew of the *Next Generation*, we’d love to see more. Will we get the adventures of Captain Seven of Nine and the *Enterprise G*? I have three words for studio execs: Make It So.

STORYBOARDS BY DAN CAPLAN

A. SEASON TWO STORYBOARDS OF PICARD AND THE BORG QUEEN ON STAGE.

B. SEASON THREE STORYBOARDS OF DR. BEVERLY CRUSHER BATTLING INVADERS ON HER SHIP.

C. WARF IN THE ALIEN MARKETPLACE IN DISTRICT 6.

D. THE BORG QUEEN CAPTURES LE CLERC. STORYBOARD AND FINAL FRAME.

E. PICARD FINDS VOX. STORYBOARD AND FINAL FRAME.

STORYBOARD BY DANIEL HYUN LIM

A. TITAN ESCAPES THE DAYSTROM



F

# PERSPECTIVE

THE JOURNAL OF THE ART DIRECTORS GUILD



US \$8.00

NOVEMBER DECEMBER 2023

## CONTRIBUTORS



**RUTH DE JONG** received a BFA from Texas Christian University where she majored in painting and minored in photography. Before pursuing a master's in painting, she had a course-altering conversation with Jack Fisk, whose daughter, Schuyler Fisk, is a dear

friend. De Jong joined Jack as an assistant on *There Will Be Blood* and continued to work with him as an Art Director over the next 10 years on a slew of films for directors Paul Thomas Anderson and Terrence Malick.

In 2016, she made her Production Design debut with the Oscar-winning film *Manchester by the Sea* and has since created many memorable worlds—from the revival of the eerie town of Twin Peaks for the 2017 reboot for which De Jong was nominated for an Emmy; to the stunning, scenic Dutton family ranch for Taylor Sheridan's *Yellowstone* in 2018; to the surreal and unsettling underbellies of Jordan Peele's *Us* and *Nope* (2019 and 2022 respectively, both of which received Art Directors Guild and Black Reel nominations for Outstanding Production Design). Her most recent film, *Oppenheimer* (2023, Christopher Nolan), transported viewers to the Manhattan Project's top-secret Los Alamos town and gave a front-row seat to the birth of the atomic bomb.

De Jong's talents blur lines over into residential and commercial interiors; in between films, she's designed spaces and furnishings for select homes, bespoke shops and restaurants. De Jong and her master woodworker brother, Peter De Jong, also founded De JONG & Co. in 2014, creating handmade furniture and home goods. De Jong resides in Montana, with her husband, producer Charlie Skinner; their daughter; and an English Shepherd.



**DANIEL HYUN LIM** is an artist who has successfully bridged the worlds of art and entertainment. His prolific career demonstrates his incredible versatility as a concept artist and storyboard artist. Daniel earned high honors in BFA

Illustration from the Art Center College of Design in 2003 and a master's in Illustration from the School of Visual Arts in 2006. This period shaped his artistic trajectory, redirecting his interest from editorial

illustration to the more collaborative entertainment industry.

A pivotal moment in Daniel's career was his collaboration with cinematic icon Robert Zemeckis on storyboards for the film adaptation of *Pinocchio*. This opportunity not only deepened his love for visual storytelling but cemented his commitment to storyboard artistry.

Daniel believes in prioritizing family and a balanced lifestyle. Outside the artistic realm, Daniel has a competitive streak as a master-ranked player in *Pokemon Unite*, demonstrating his diverse skills and lighthearted nature. Today, Daniel continues to create compelling visuals, contributing his unique talents to his projects and inspiring all who experience his work.



**ARTHUR MAX** is an Academy Award-nominated Production Designer for his work on *Gladiator*, *American Gangster* and *The Martian*. In addition to his Oscar nominations, Max has won several other honors, including the BAFTA, the National Board of Review prize,

the Broadcast Film Critics honor, and two Art Directors Guild Awards—one for *Gladiator* and one for *The Martian*. He was previously nominated for *Black Hawk Down*, *Robin Hood*, *American Gangster*, *Prometheus* and *Panic Room*. His first Production Design job was Fincher's 1995 thriller, *Seven*.

The native New Yorker began his career as a stage lighting designer in the music industry following graduation from NYU in the late 1960s. Those assignments included work at Bill Graham's famous music venue The Fillmore East and the historic Woodstock Festival of 1969. During the following decade, he designed concert lighting and festival stages for many rock and jazz artists. He was Pink Floyd's lighting designer during the band's tours in the US and around the world in the early 1970s. After studying architecture in England, Max completed several architectural design projects in London including an award-winning lighting design for the stage of St. John's Concert Hall, a former 18th century church in the centre of Smith Square, Westminster, London.

Recently, he worked on *The Last Vermeer* and *The Last Duel*, which premiered at the Venice Film Festival. Arthur also recently wrapped on *House of Gucci* and can currently be found on *Napoleon*, his 15th project with director Ridley Scott.