



TANO.
SERVICES

www.gaetanoleonardi.com



FROM SCREENPLAY TO COMIC

Time: 20 comic pages x month
Budget: depending from the style
*Timeframe and costs vary depending
on the complexity and scope of the project.

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MINIMUM VIABLE PRODUCT READY

- **MVP product ready** to be tested with a target group;
- Dialogue testing and first cut;
- First-pass direction;
- First rhythm and pacing pass;
- Breakdown of scenes and backgrounds;
- Preliminary layout development.

FROM MEDIUM TO MEDIUM

A comic adaptation of the traditional screenplay allows the story to be tested with a target audience even before producing an animatic. It also helps estimate the number of required scenes and backgrounds, provides an early sense of layout and visual composition, and contributes to shaping the overall direction.

WIDE SHOT.

The truck (carrying milk) lies tilted across the highway. Cars overturned. White milk floods the asphalt like a river. Steam rises from the protagonist's damaged car. The camera slowly **pans upward**. A title forms like a cinema poster:

THE FLOOD

8

EXT. DESERT - DAY

CLOSE UP - DRIVER'S FOOT

A foot steps firmly onto dry ground.

LONG SHOT - ESTABLISHING

A vast desert filled with floating islands. From them, rivers pour down into nothingness. The DRIVER stands with her back to us, looking toward the horizon. She extends her left hand toward the passenger, who kneels beside her. In her right hand she holds a **shield made from a car door**. Above them, enormous flying creatures drift slowly through the sky. Something between pterodactyls and alien flying fish. Creatures from another dimension.

CLOSE UP - DRIVER'S EYES

Her eyes narrow with determination.

DRIVER

Fuck!

WIDE SHOT - DRIVER, BACK SEAT GIRL

Wind moves slowly across the sand. The floating platforms drift like fragments of forgotten worlds. The BACK SEAT GIRL speaks quietly, as if remembering something ancient.

DRIVER (CONT'D)

Are you hurt?

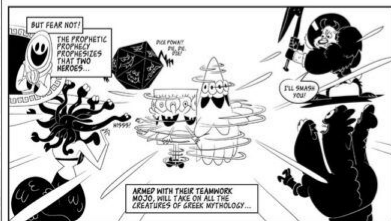
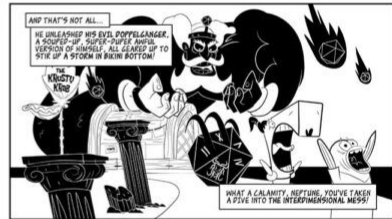
MEDIUM SHOT - BOTH

The BACK SEAT GIRL looks at the DRIVER. Then down at her leg.

BACK SEAT GIRL

Let me rest for five minutes.



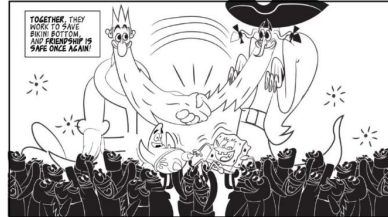
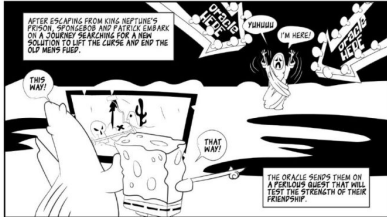
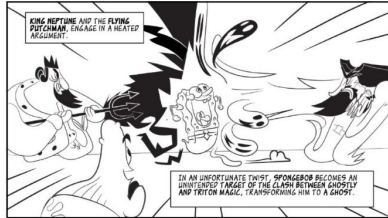


QUICK VISUAL SYNOPSSES

By quickly writing short story synopses and transforming them into a 9-panel comic format that fits on a printed A4 page, you can gain a fast and clear overview of possible narrative directions before moving into full script development.

These quick visual synopses allow the director to make early decisions, explore different story paths, test pacing, evaluate emotional beats, and gather feedback from other team members.

It was used on: ["SpongeBob SquarePants: Titans of the Tide"](#)
Client: [Paramount Games](#)



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FROM COMIC TO VIDEO

Time: starting from 2 weeks +
Budget: depending from the style

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FROM COMIC TO VIDEO

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Budget: depending on the style

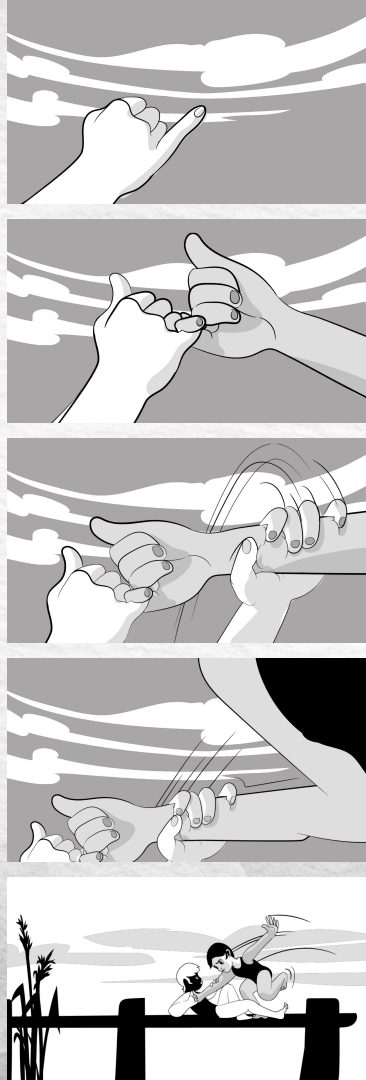
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DIRECTION, NARRATIVE & EDITING

- Directing;
- Pacing and rhythm;
- Editing;
- Music direction;
- Casting and voice-over supervision.

FROM MEDIUM TO MEDIUM

A video adaptation of a comic through directing, pacing, rhythm, editing, and the addition of audio and voice acting performed by professional actors, creating a final product designed to work effectively for social media, marketing campaigns, or to be used like a low cost animatic to pitch to potential investors and partners.



QUICK VISUAL SYNOPSES

A comic is a different medium from an animatic, so the material needs to be adapted accordingly. For example, dialogues can be longer and more detailed in a comic, while they often need to be shortened and streamlined when brought to the screen.

[Take a look to a case study](#)



CHARACTER DESIGN

Time: Starting from 1 weeks +
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FROM PRELIMINARY STUDY TO TECHNICAL DEVELOPMENT.

- Sketches and pose exploration;
- Different styles tailored to the project;
- Turnaround sheets;
- From 2D design to 3D development through sculpting;
- Team supervision.

FROM IDEA TO CHARACTER

character design services ranging from preliminary study to technical development. This includes sketches and pose exploration, turnaround sheets, the transition from 2D concepts to 3D design through sculpting, as well as supervision of the entire production process through to the final product.



QUICK ENOUGH TO BRIEF

Early character sketches during the pre-production phase. These materials were primarily prepared to brief the next stage of development with the art team and the design team.







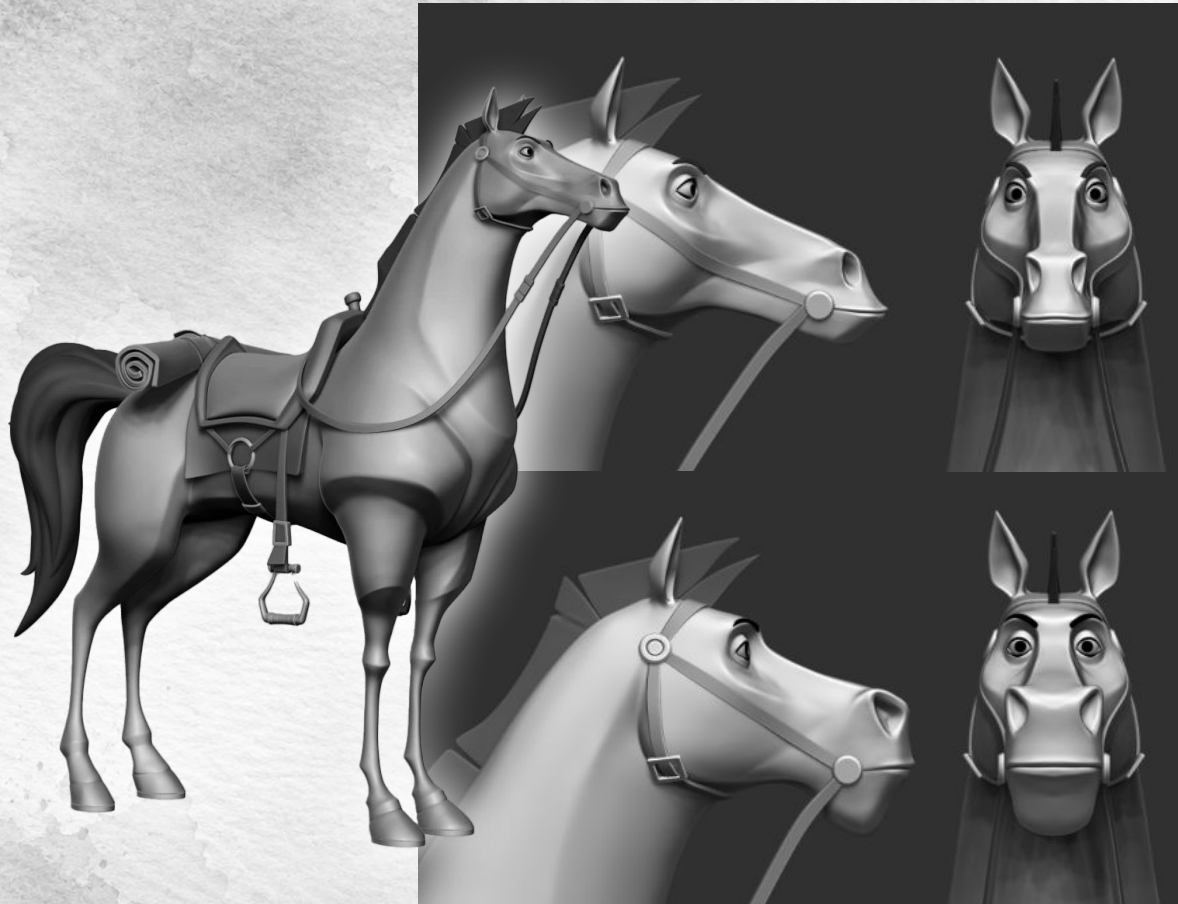




NOT JUST 2D

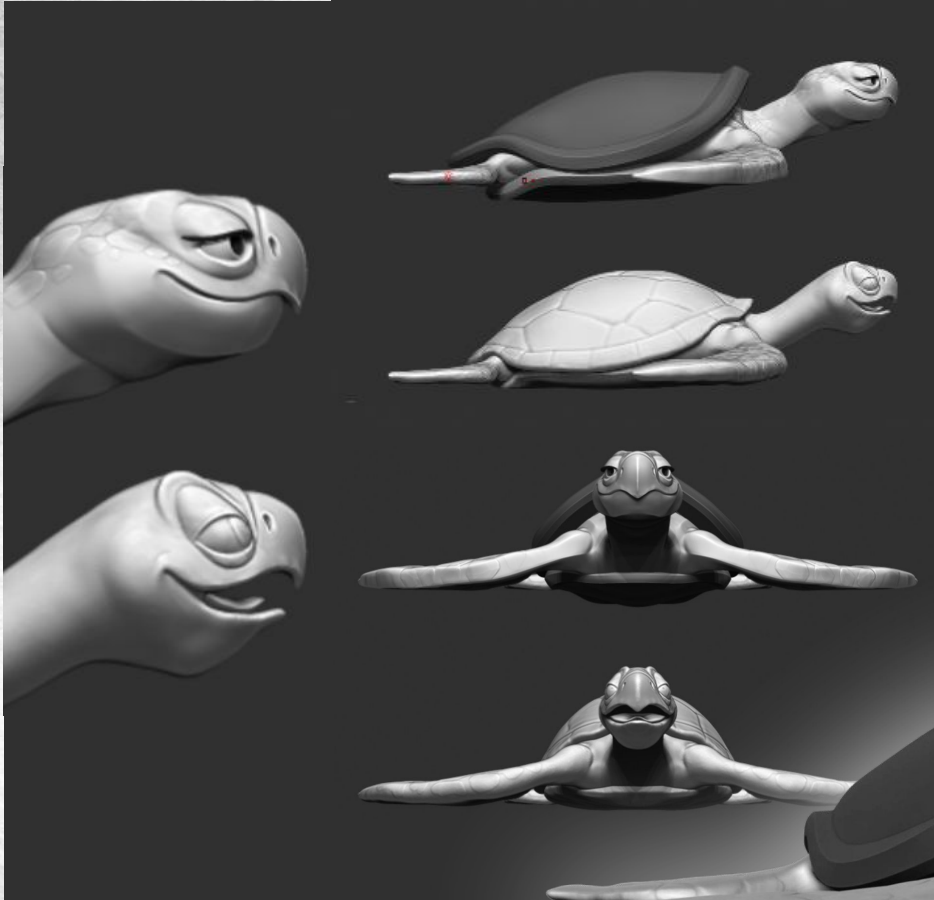
3D interpretations that preserve and enhance the original vision, giving each character charisma, personality, and a distinctive presence.

Fast iterations and rapid blockouts to quickly capture the essence of the character in three dimensions.



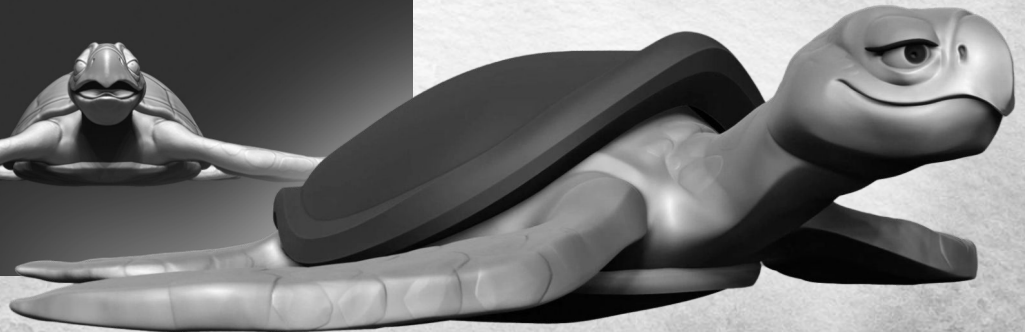
SCULPTING SUPERVISING

Supervising the sculpting process and working directly on top of the artists' models ensures visual consistency while preserving the integrity and identity of each character throughout production.



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PROJECT OPTIMIZATION

Time: starting from 2 weeks +
Budget: starting from €25K+

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DEFINE OR CLARIFY

- The **core** concept;
- The characters' core identities;
- The mood and tone;
- The visual style;
- The directorial approach;
- The narrative structure and direction.

RESEARCH & PRODUCT DESIGN

Analysis service focused on helping projects grow in a practical and sustainable way. Optimize resources, defining the most effective direction, and identifying which elements are essential and which can be sacrificed to strengthen the project.

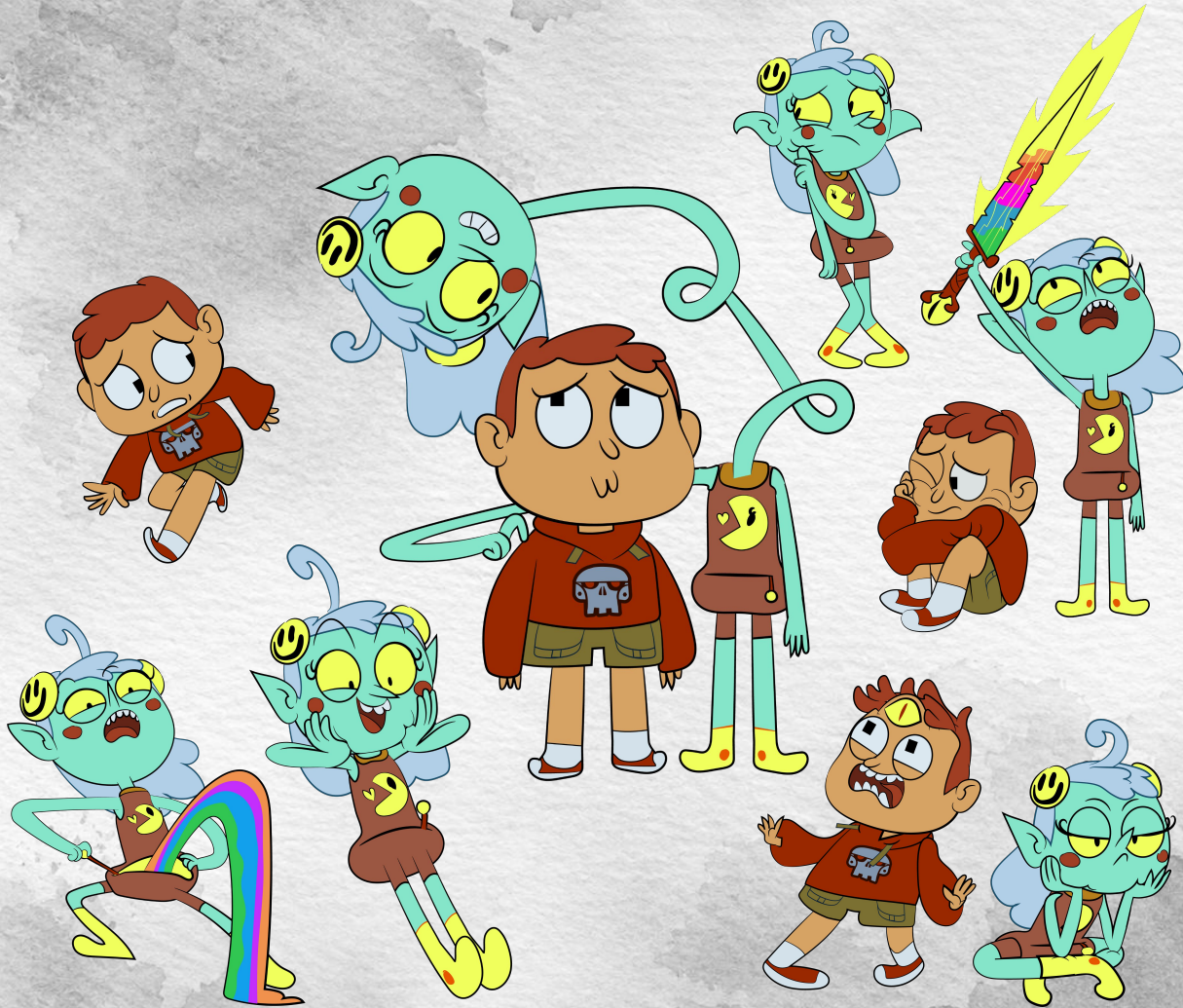


THE SPIRIT OF THE 80'S

This example showcases the analysis of a TV series aimed at a children and pre-teen audience. The project is set in the 1980s and follows a group of kids experiencing their first adventures away from home. To ensure authenticity and strengthen the storytelling, extensive research was conducted on media, culture, and visual references from that era.

It's about facing fears, growing up, clashing with teenagers, discovering independence.

Stand by Me, The Goonies, teased hair, bullies, Madonna's pop explosion, Pacman and the golden age of videogames...



CHARACTERS CONTRAST

CharOne: supernatural, wild-haired, bold, **athletic but awkward** when it comes to human customs.

CharTwo: clumsy, **fearful**, maybe a little chubby. A dreamer, geeky, marginalized, shy... but bursting with imagination so strong it becomes uncontrollable.

Their contrast must be clear. She's pragmatic (as much as someone from another world can be), he's insecure, but what connects them is the magic of imagination.

OPTIMIZE RESOURCES

Removing **CharOne's family** gives more space to explore the fear of separation, the bittersweet anxiety of being away from home for one summer. His little sister could stay (she works as a good counterpoint).

Instead of introducing new characters to fight their nemeses, the existing backstory of **CharTwo** - who comes from another world - can be leveraged to create fresh narrative possibilities.

Solutions could include **CharTwo's magical powers, mysterious artifacts from their world**, or even **CharOne's boundless imagination**, such as suddenly manifesting a third eye. This approach expands the story organically while keeping the cast focused and cohesive.



CONFLICTS

Lean into '80s archetypes: Madonna-style girls, punks, big hair, bullies... The camp teens can be rivals, obstacles, or even reluctant allies for our protagonists.

“THE ONE WHO KNOWS”

An investigator could add charm and humor. Maybe a camp caretaker, another kid, or an eccentric adult.

A sort of Mr. Crocker (from *Fairly OddParents*): always close to the truth, but never quite getting there.



CRAFTING THE LOOK

Exploring Directions & Possible Paths





PITCH DEVELOPMENT

Time: starting from 3 weeks +
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TEAM MANAGEMENT & DIRECTION

- Casting artists and **voice** actors to match the project's identity;
- Supervision and copywriting;
- Creative direction and consulting for the pitch core **communication**.

RESEARCH & ANALYSIS

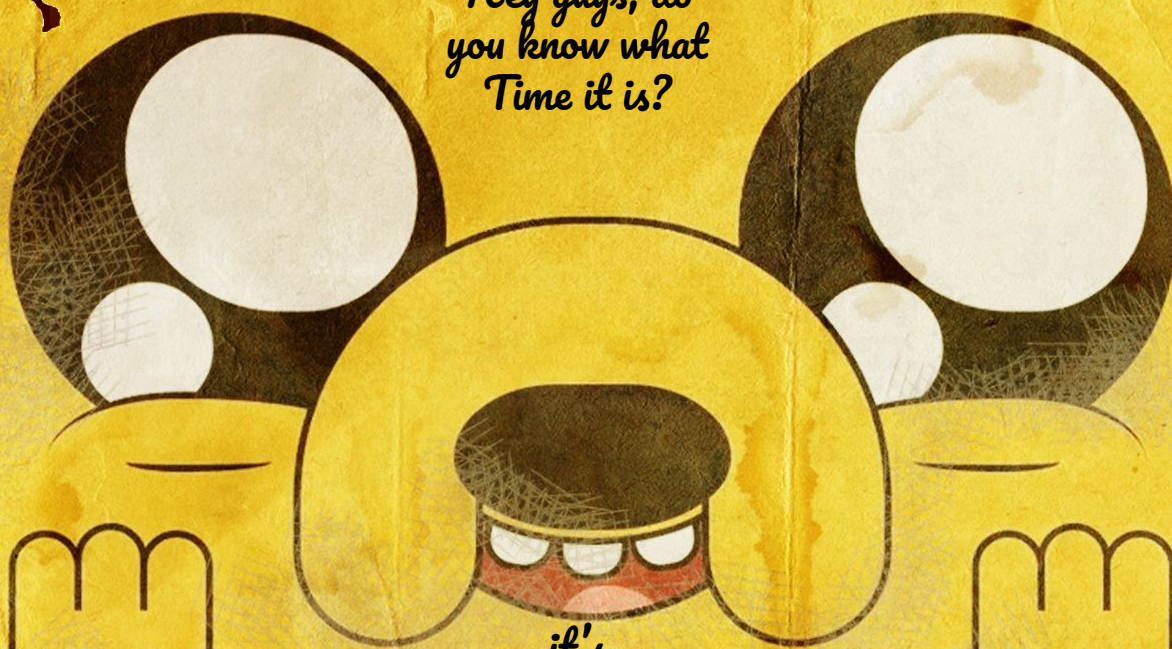
Casting, selection, and supervision of artists and voice actors whose style best fits the project's identity, while personally overseeing every creative choice, communication strategy, and storytelling decision to shape the pitch into a clear, compelling, and memorable presentation.

KEVIN EASTMAN UNIVERSE



Fistful of Blood is the property of Kevin Eastman. All images in this pitch were created by Gaetano Leonardi, inspired by the phenomenal work of Simon Bisley and Kevin Eastman, purely to capture the spirit and mood of this iconic comic. Unauthorized use, reproduction, or distribution of these images is strictly prohibited.

Hey guys, do
you know what
Time it is?



!!!



it's
PITCH
TIME

Adventure Time belongs to Cartoon Network,
and it was created by Pendleton Ward

Disney



GRAVITY FALLS

*The upside
Down*



?



?

Gravity Falls belongs to Disney, and was created by Alex Hirsch.



The game Core

#2

Does Free Will exist???

Would a god truly be bound by the laws of time and space?

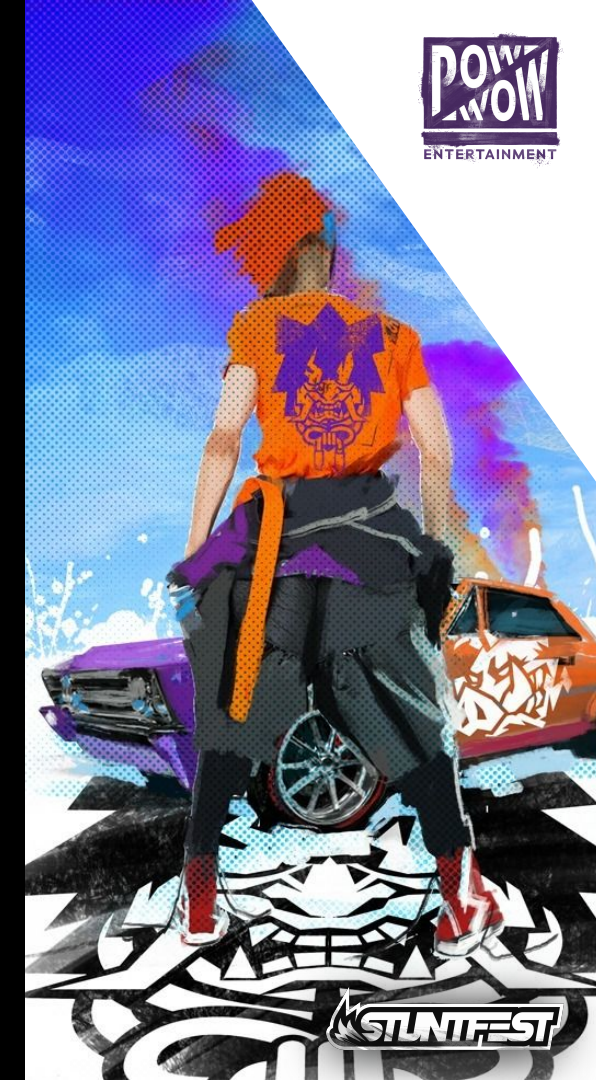
The mastermind, **Bill Cipher**, has been orchestrating a grand scheme behind every pivotal moment of the series.

Will history unfold as we know it...
or is an entirely different future waiting to be written?

GRAVITY FALLS





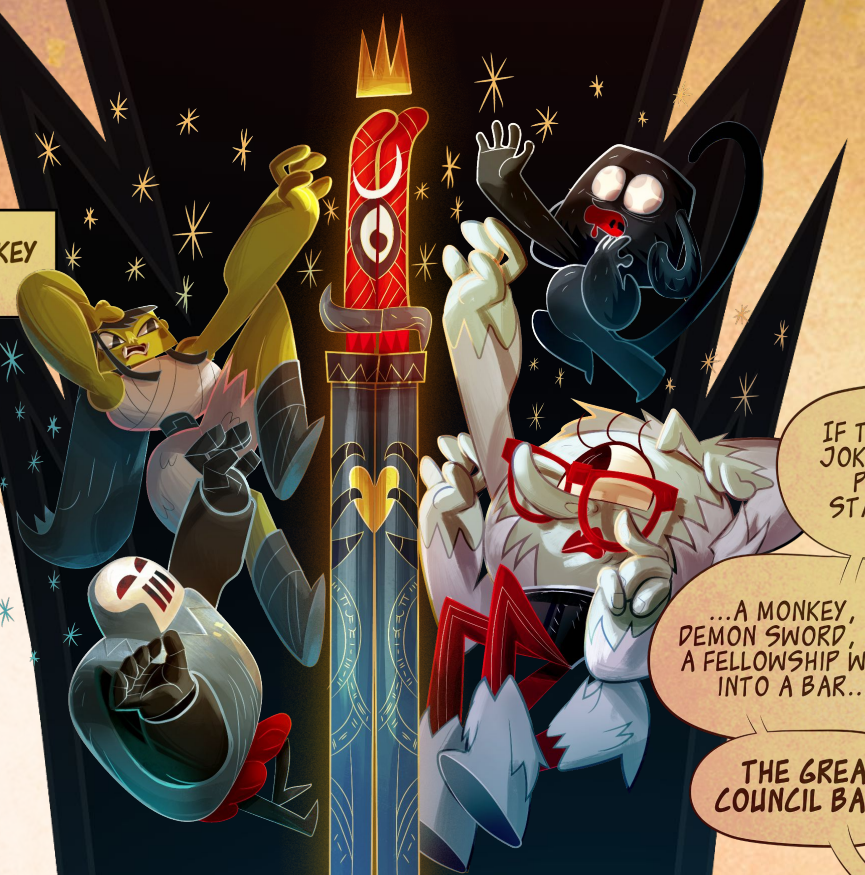


**POWER
OF
NOW**
ENTERTAINMENT



IN A WORLD FULL OF MAGIC AND WONDER, WHERE ANCIENT PROPHECIES ARE RANDOMLY WHISPERED IN THE WINDS...

THIS IS THE TALE ABOUT A MONKEY WITH A CUP-SHAPED HEAD...



IF THIS WERE A JOKE, IT WOULD PROBABLY START WITH...

...A MONKEY, A DEMON SWORD, AND A FELLOWSHIP WALK INTO A BAR...

THE GREAT COUNCIL BAR...



... LEADING A QUIRKY FELLOWSHIP ON A MISSION TO DELIVER "SWORDY", A DEMON-POSSESSED SWORD, TO THE GREAT COUNCIL OF SAGES.

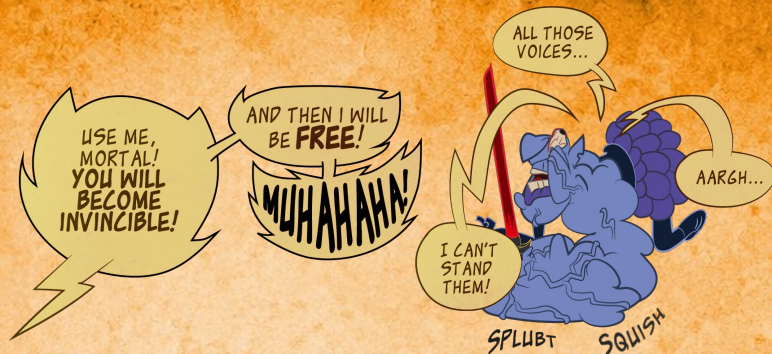
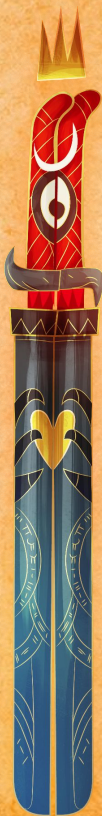
TV SERIES

Genre: Comedy/Fantasy
Target: Kids
Format: 11' x 24 episodes

THE FELLOWSHIP OF THE SWORD



The Fellowship of the Sword embarks on a wild and comedic journey across bizarre lands, facing ridiculous enemies while trying to deliver **Swordy**, a cursed, demon-possessed talking blade, to its fate.



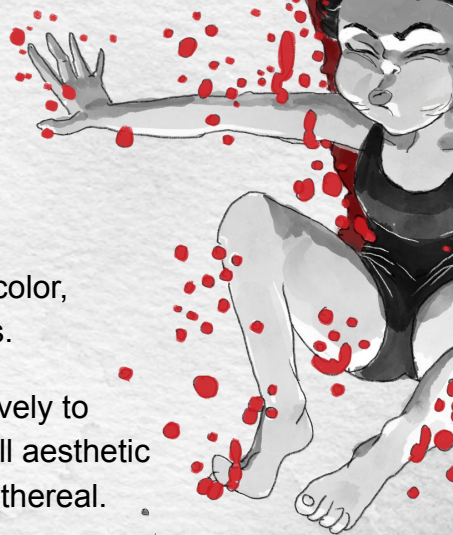
Swordy grants unimaginable power to whoever wields it, at the tiny cost of turning them into a mindless servant under the sword's control.

But **Moffee**, a clueless monkey whose head resembles an upside-down coffee cup is completely immune to the blade's curse, **driving Swordy into absolute frustration.**



SHORT FILM

Genre: Drama;
Target: Adults;
Format: 13'.



THE VISUAL STYLE

It will be hand-painted grayscale watercolor, reminiscent of ink wash illustrations.

A single accent color will be used selectively to highlight important elements, while the overall aesthetic will remain minimalist, atmospheric, and ethereal.



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GAME DESIGN

Time: starting from 4 weeks +
Budget: depending on the scope
*Timeframe and costs vary depending
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FROM PRELIMINARY STUDY TO TECHNICAL DEVELOPMENT.

- Core loop and game design concept;
- Clear visual and written documentation;
- Pitch development to brief the team and update stakeholders;
- Team-led brainstorming through visual sketching;
- R&D prototyping and early concept testing;
- Authorship and creative direction.

FROM 0 TO 1

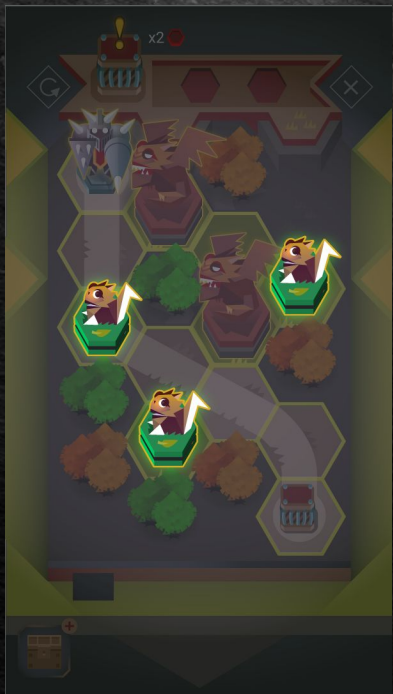
A complete service that includes core loop and game design development, team building, feasibility studies, pitch development to brief teams and update stakeholders, team-led brainstorming through visual sketching, R&D prototyping and early concept testing, as well as authorship and creative direction.

GAME DESIGN

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CORE LOOP DEVELOPMENT

The advantage of designing a simple yet solid core loop is its almost limitless scalability. With the addition of new obstacles, procedurally generated levels, or enemy types that require specific equipment to defeat, the game can expand almost indefinitely while keeping the gameplay fresh and engaging.



GAME DESIGN

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NOT ONLY DIGITAL

In a world where everything is becoming digital, we never forget the physical one. Instead, we embrace the strengths of each medium, creating a bridge between the physical and the digital so they can enhance one another.

And besides... who can resist that unmistakable smell of freshly printed paper when opening the box of a brand-new game?



GAME DESIGN

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INDIE GAME HITS

When you have a great story and a cohesive team, even a project that seems impossible to position in the market can find its audience.

Still There is a perfect example: despite its unconventional concept, it went on to sell more than 250,000 copies



GAME DESIGN

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FORTNITE PROTOTYPING

End-to-end production of a prototype (from 0 to 1), using the Fortnite ecosystem to test ideas and validate core game design concepts before full-scale development.

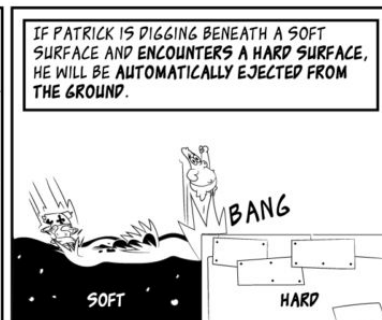
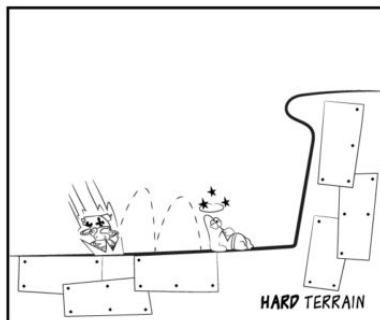
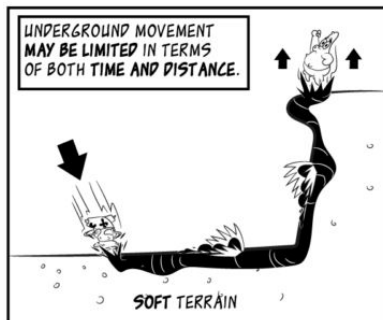
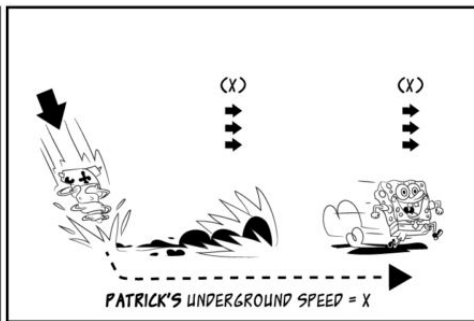
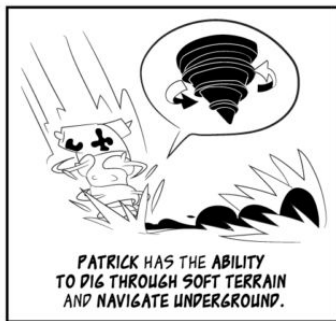
ON
FORTNITE

GAME DESIGN

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SHARED CLEAR VISION

Using hand-drawn sketches to communicate game design ideas helps visualize potential issues early and significantly improves team communication.

The goal is to clearly demonstrate how the game should work, prevent misunderstandings, identify problems before implementation, and align everyone around a shared vision before development even begins.



ART DIRECTION

Time: starting from 4 weeks +
Budget: depending on the scope
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ART DIRECTION

Case study: "[SpongeBob SquarePants: Titans of the Tide](#)"

Client: [Paramount Games](#)

TEAM MANAGEMENT

- Hire and mentor the team;
- Brief and supervise the team;
- Improve cross-department communication;

DIRECTION GUIDELINES

- Define visual style guidelines;
- Support narrative and game design development.

NOT ONLY VISUAL

Pre-production and production art direction services, ranging from building, guiding, supervising, and mentoring teams to establishing production pipelines that maintain consistency across different departments.

This also includes defining visual style guides, developing character designs, and creating all the documentation needed to support artists throughout the entire production process.

Case study

[SpongeBob SquarePants: Titans of the Tide](#)

(Paramount Games).

Briefing
KEY points

2 cultures
clash

Friendship
always
triumphs!

Second layer:
Mermaid Troops

First layer:
Neptune against F.
Dutchman

First layer:
SB&PT Avoiding
the escalation

To enhance the overall
composition and bring more
delight to the marketing, it
would be beneficial to make



Second layer:
Ghost ships

First layer:
F. Dutchman
against Neptune

Third layer:
Two magics Clash

Third layer:
BB (Bikini Bottom)
is in danger

2 cultures
clash

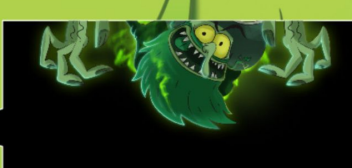
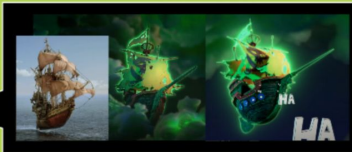
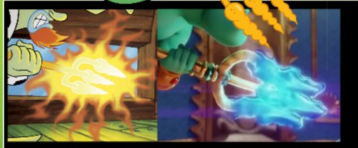
Something
strange is
occurring.

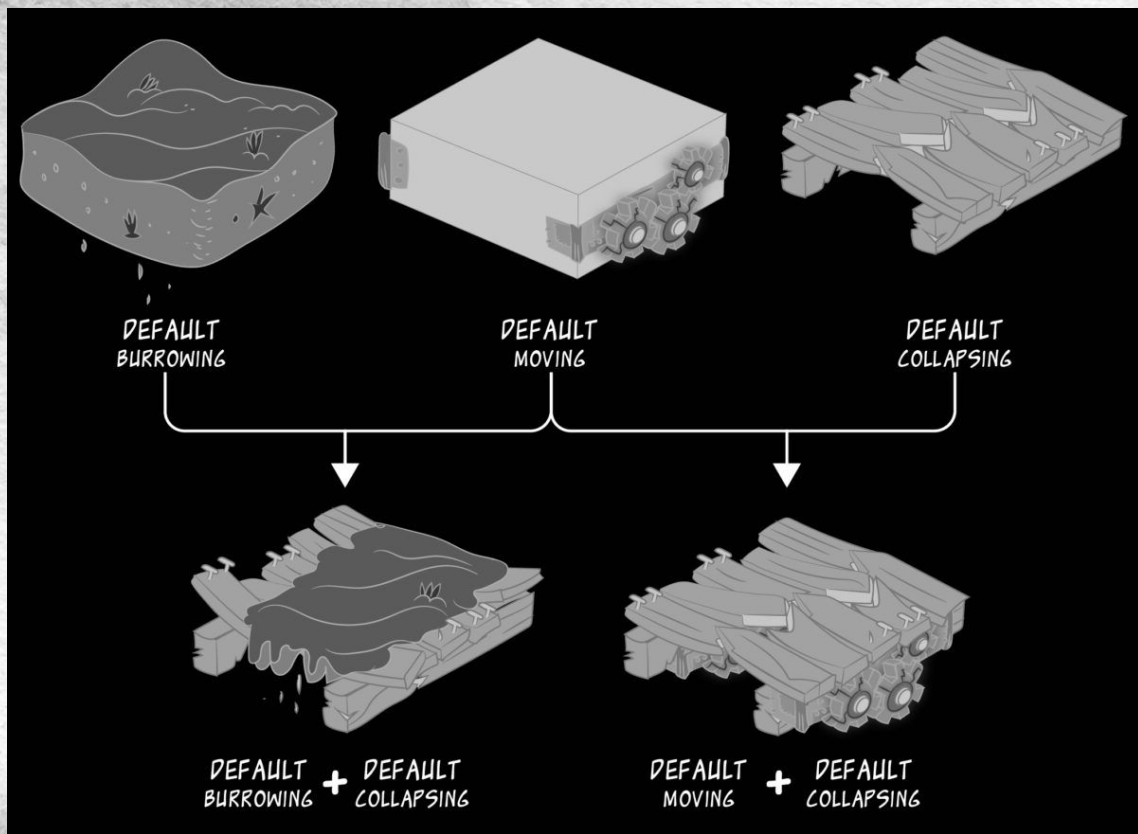
COMMUNICATION GOALS

Communication is always the key. Analyzing it before developing any visuals is one of the fundamental aspects of art direction. Creating clear documentation that defines the objectives and communicates the intended message to partners, clients, and the internal team is an essential part of the process.



Briefing
References

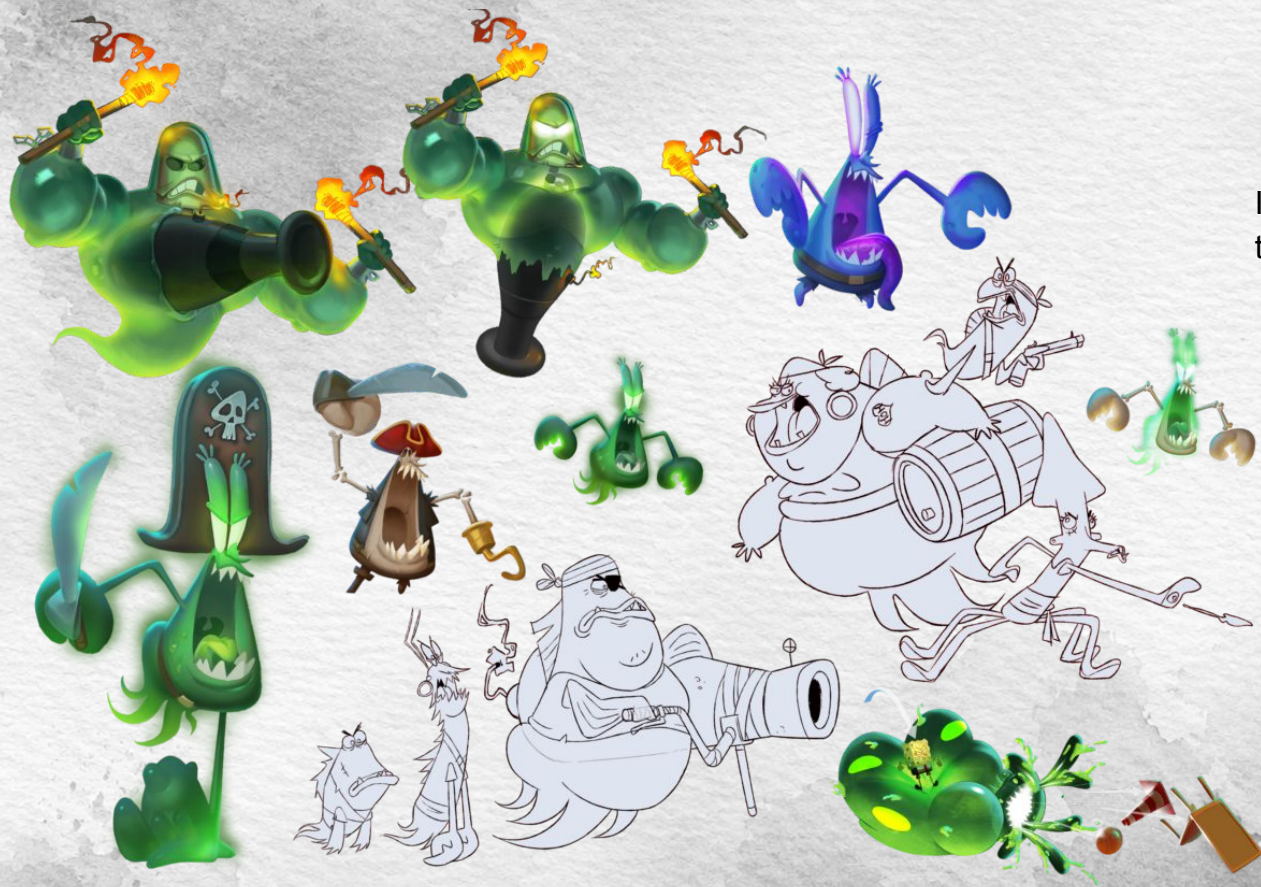




CROSS-DEPARTMENT

The goal is to clearly communicate what needs to happen in the game, prevent misunderstandings, identify potential issues before they arise during production, and align the entire team around a shared vision before anyone even starts working.



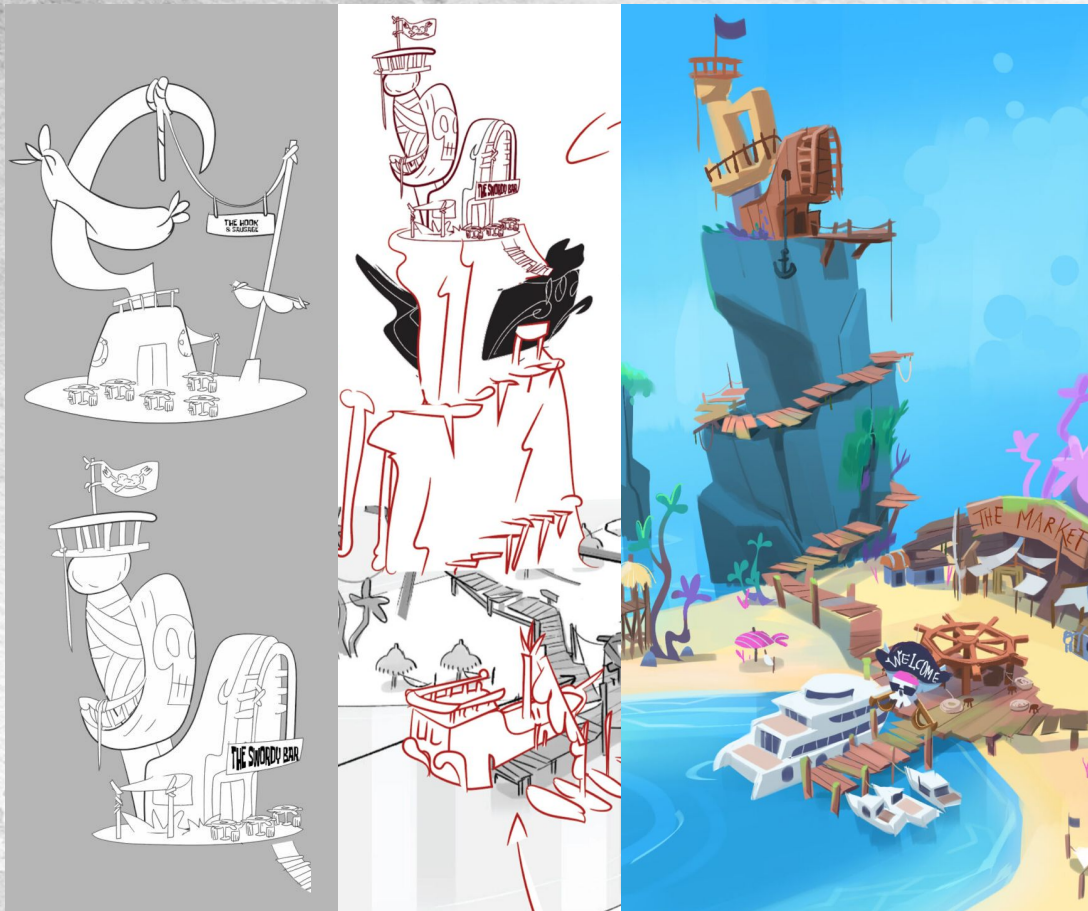


UNLOCKING TEAM STRENGTHS

In this specific case, the shader artist's talent for rendering was combined with the character designer's ability to create strong, simplified shapes. The shader artist drew inspiration from the character designer's appealing forms, while the character designer gained more time to focus on poses, exploration, and iteration.

The result was a more efficient workflow, a stronger visual outcome, and a happier, more productive team.





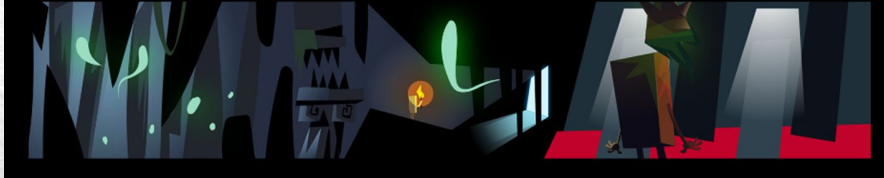
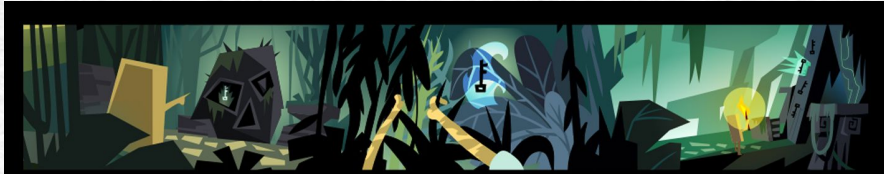
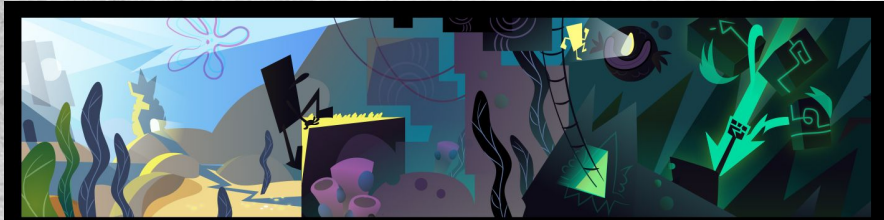
COLLABORATION IS THE KEY

The ability to delegate and clearly explain what works, what doesn't, and why is essential. Maintaining an ongoing dialogue with artists through rapid sketches and visual feedback is one of the most effective ways to achieve this.

Efficiency is the key, and the enthusiasm generated through open collaboration and continuous visual communication is what ultimately drives better design decisions and strengthens the project as a whole.

Example of collaboration between art direction and the artist: final artwork (colored version) by Arianna Robustelli.

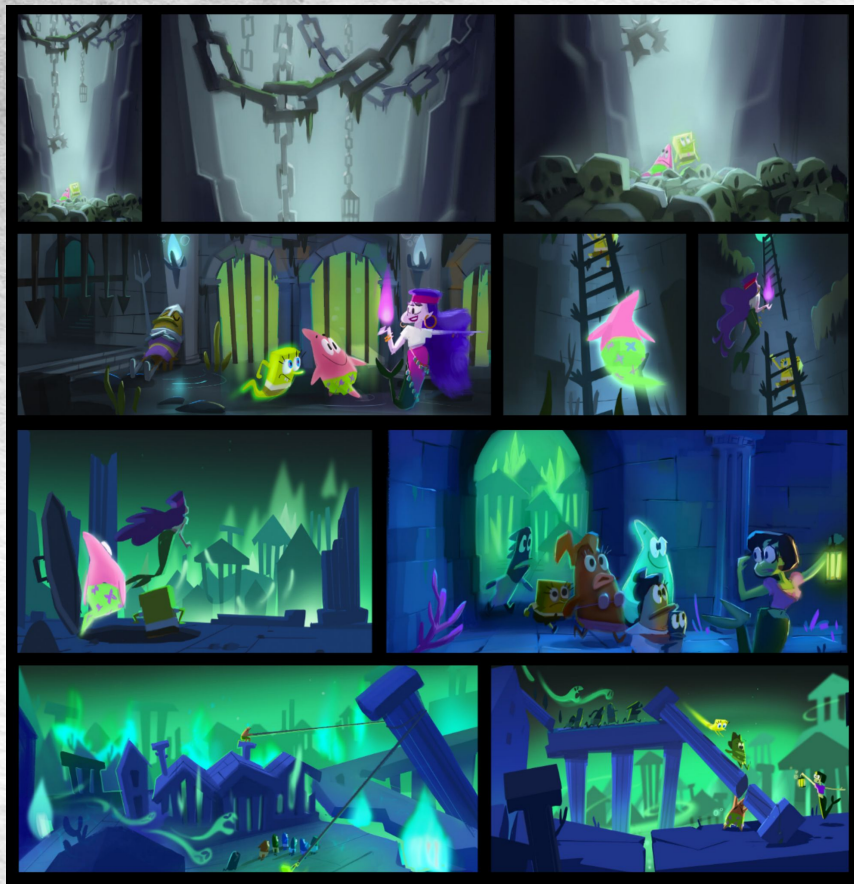




COLOR BEATS

Color is not merely an aesthetic choice, it is a powerful tool that supports direction and reinforces communication. Through contrasts in saturation, luminance, and complementary hues, color helps guide the audience's perception and emotional response.





COLOR BEATS

The underground sections: intentionally gray, quiet, almost monotonous, to convey stillness and suspension... until the player emerges outside, where everything explodes into chaos, fire, and color.

A true visual BOOM.

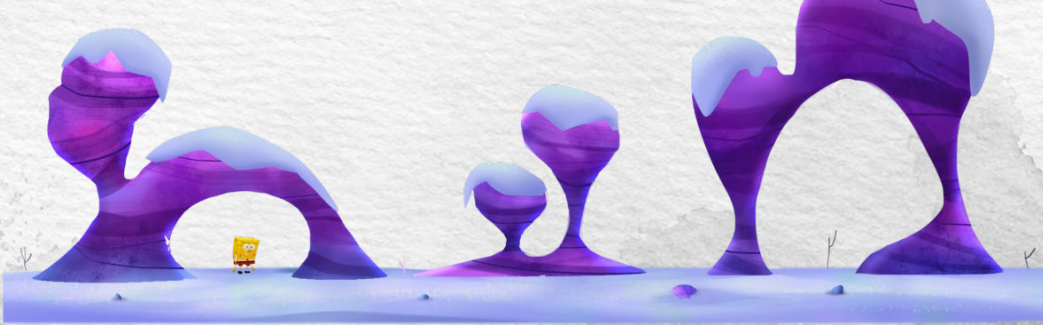
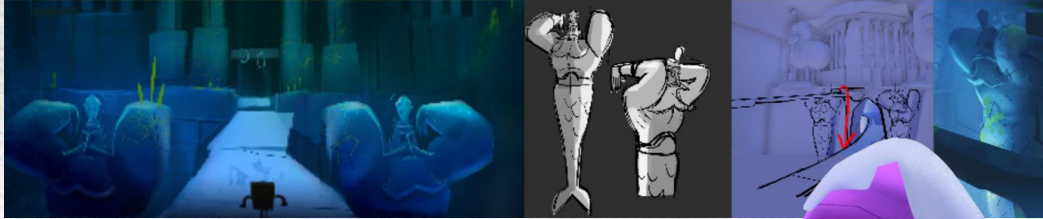
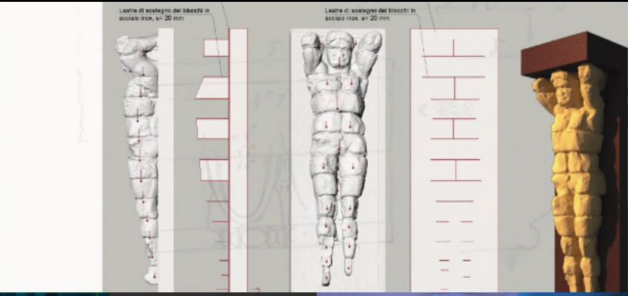


Color Keys - Art by Arianna Robustelli. Art direction, direction by Gaetano Leonardi.

Caryatid



Telamon



VEGETATIONS & ARCHITECTURES

A thorough study of the geographical area, archaeology, and the typical architecture was conducted and organized in a clear and comprehensive way, allowing the artists to work efficiently and with strong historical grounding.

An extensive study of SpongeBob vegetation was conducted and prepared for the artists, providing detailed references and examples of each plant & rock formation native of the IP.





Sculpting by Ernst Nobis; Art Direction by Gaetano Leonardi.

NO COUNTRY FOR BOTTLENECK

When a production bottleneck emerges in the transition from 2D concepts to 3D characters, rapid sculpting blockouts provide an effective solution.

By creating fast 3D blockouts early in the process, the production pipeline can be optimized, design issues can be identified sooner, and approvals can happen much more quickly. In practice, this approach can accelerate iteration dramatically. For example, enabling the approval of eight character blockouts in less than a week.



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