

A FEW REAL GENERAL RULES TO HELP YOU START STORY BOARDING

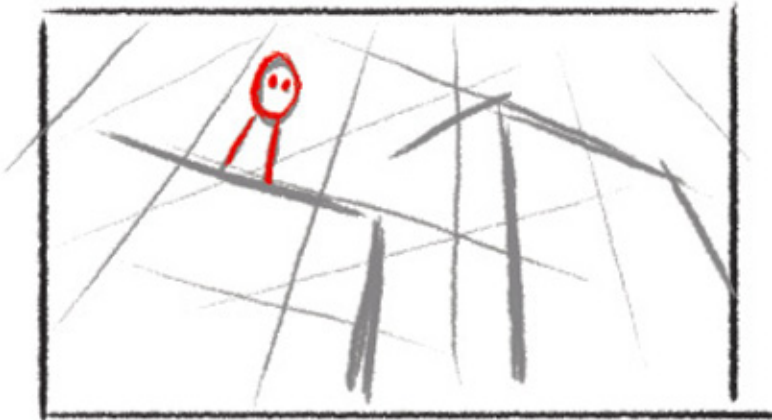
①

☐K

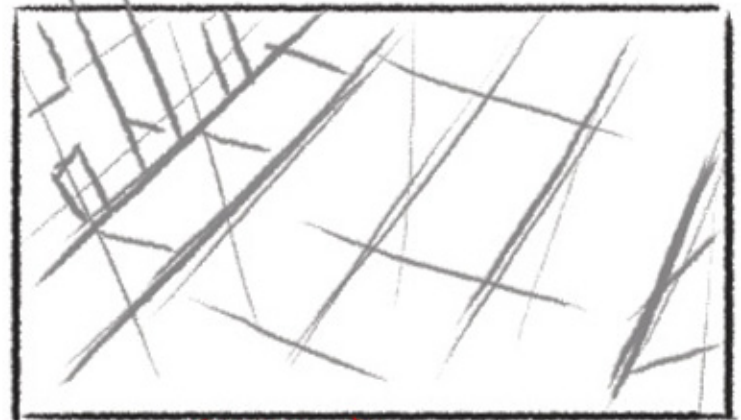
GENERALLY KEEP THE CAMERA JUST BELOW THE EYE LEVEL.



- UNLESS IT'S A POINT OF VIEW SHOT (POV)



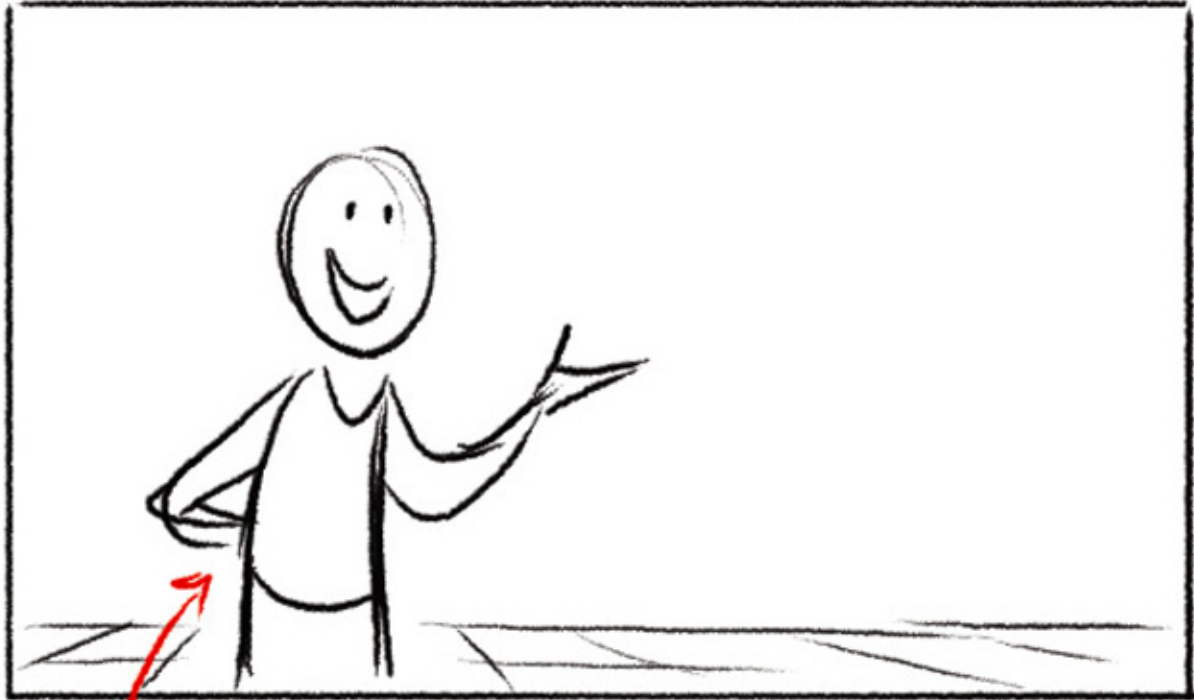
FIRST YOU SEE A CHARACTER LOOKING - THEN CUT TO HIS POV



(POV)
DOWN SHOT



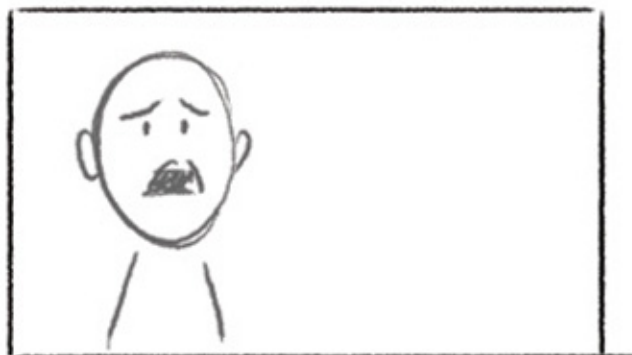
YOUR MAIN JOB IS JUST TO "NOT CONFUSE THE AUDIENCE". PICK THE SIMPLEST SHOT THAT GETS THE STORY POINT ACROSS.



FOCUS MORE ON WHAT YOU SHOW THAN HOW YOU SHOW IT

IF THIS GUY IS DOING SOMETHING INTERESTING, THAT'S WHAT REALLY MATTERS. PICK THE CLEAREST SHOT SO PEOPLE CAN FOLLOW THE STORY.

GENERALLY YOU ONLY CUT TO REVEAL
NEW INFORMATION. OTHERWISE DON'T
CUT



CUT IN BECAUSE YOU
NEED TO SHOW THE EMOTION

AND FEEL FREE TO
REUSE SHOTS OVER.
DON'T FEEL LIKE YOU
NEED A NEW SHOT
EVERY TIME YOU CUT.
REMEMBER, IT'S
THE CLEAR STORY
THAT COUNTS.



CUT OUT TO SHOW
SOMETHING NEW.
LIKE IF YOU NEED
TO SHOW HIS HANDS



CUT WIDER IF YOU
NEED TO SEE A
FULL BODY ACTION



OR WIDER IF YOU WANT
TO REMIND THE AUDIENCE
OF THE LOCATION.

YOUR STORY GUIDES
THE CUTS.

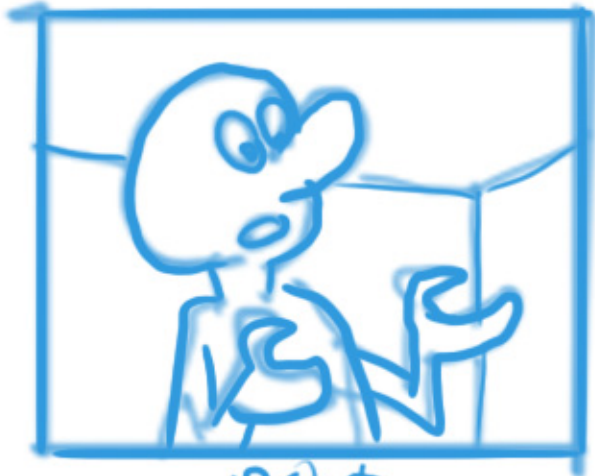


CLOSE

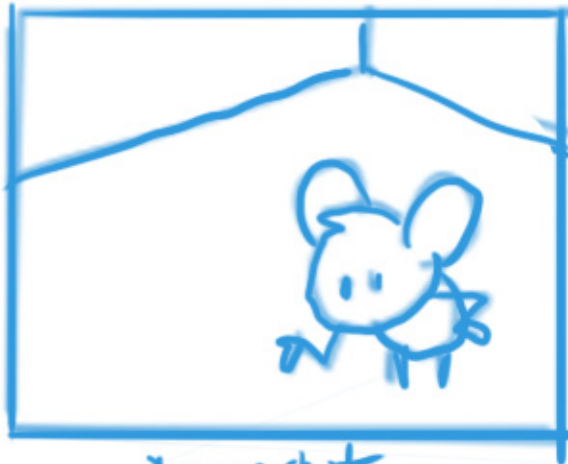
MED

WIDE

←—————→
 WORK YOUR WAY IN AND OUT SLOWLY. DON'T ERRATICALLY CUT IN AND OUT. IT STARTS TO CONFUSE PEOPLE AND MAKES THEM "SEA SICK".



upshot



Downshot



upshot

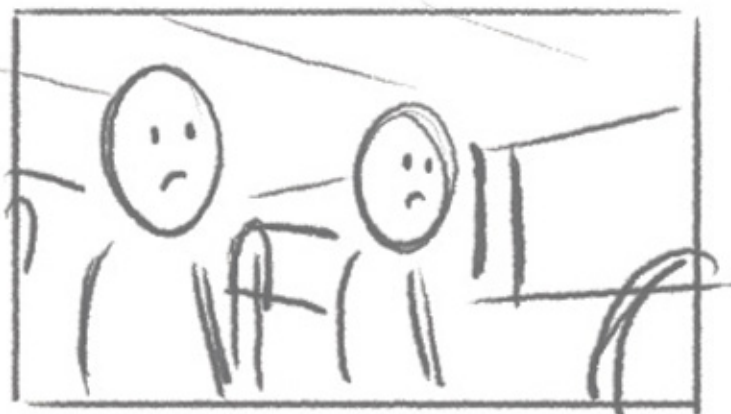


Downshot

Here's a quick cheat for upshots & downshots

Instead of struggling with the angle by keeping the characters on-model, draw them straight-on, let the background convey the angle.

CUT ON ACTION WHEN YOU CAN. HAVING A LITTLE BIT OF MOVEMENT WILL HELP THE CUT. STUDY FILMS AND LOOK FOR LITTLE BITS OF MOVEMENTS RIGHT BEFORE A CUT



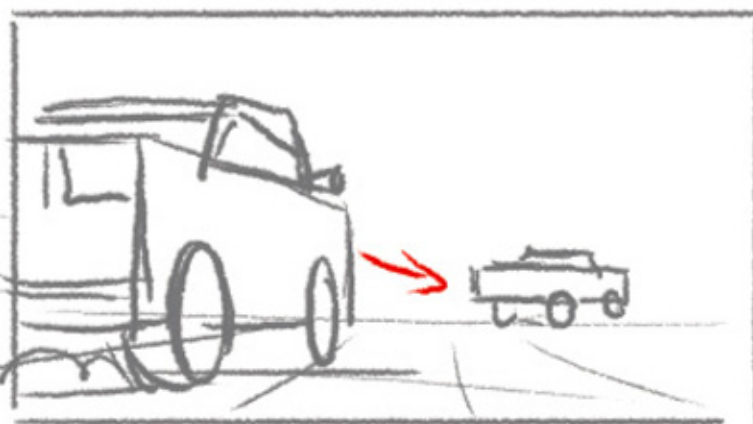
2 PEOPLE IN A CAR



REACHES FOR SHIFTER

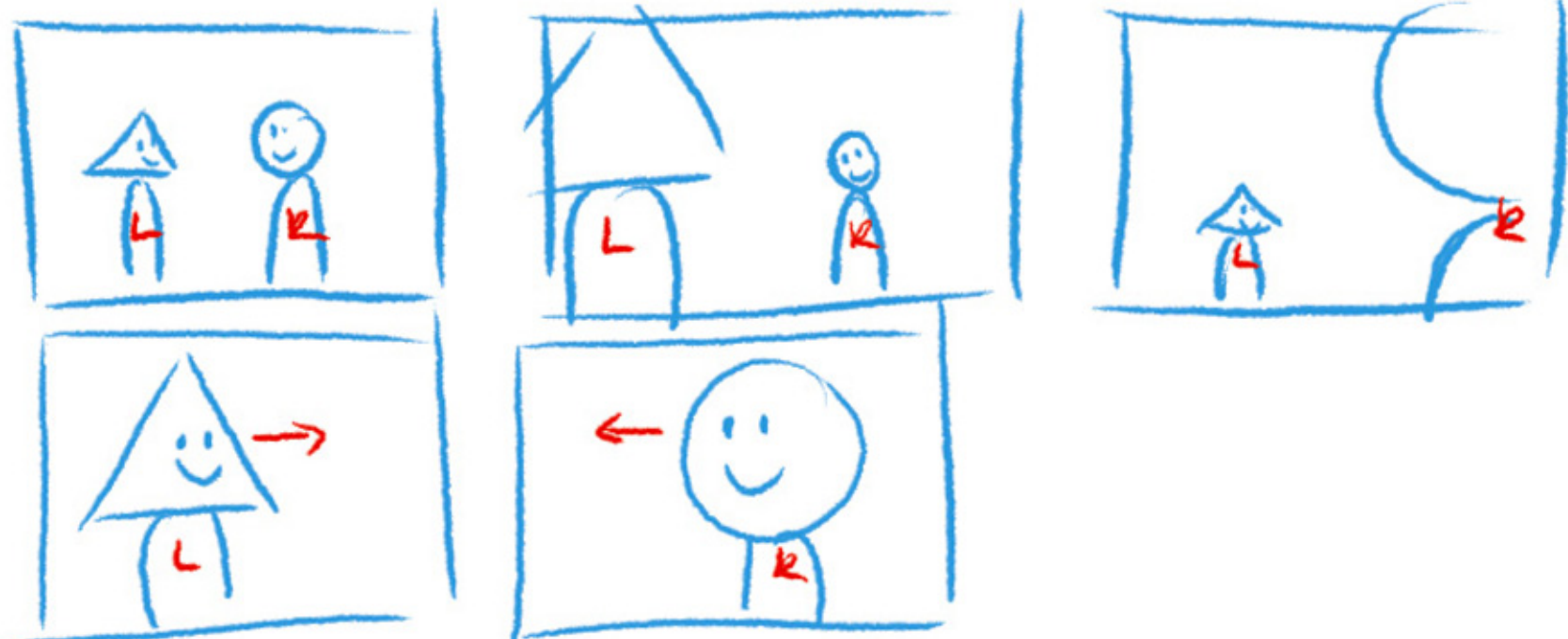


CAR STARTS TO MOVE FOR A SPLIT SECOND

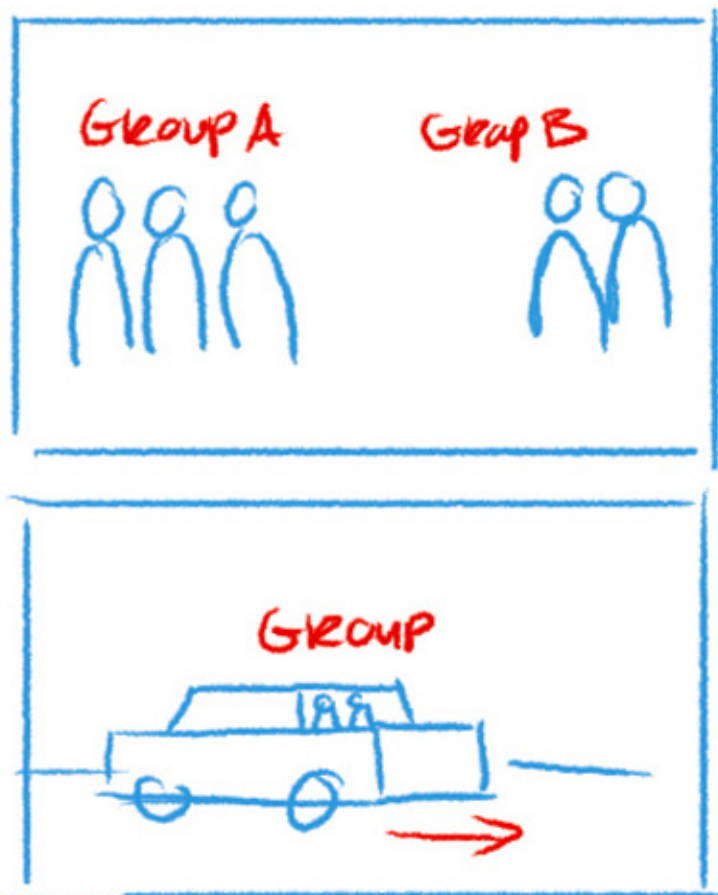


CUT TO NEW SHOT OUT SIDE AS CAR IS JUST STARTING TO MOVE.

THIS HAPPENS ALL THE TIME IT MAKES CUTS VERY SMOOTH.

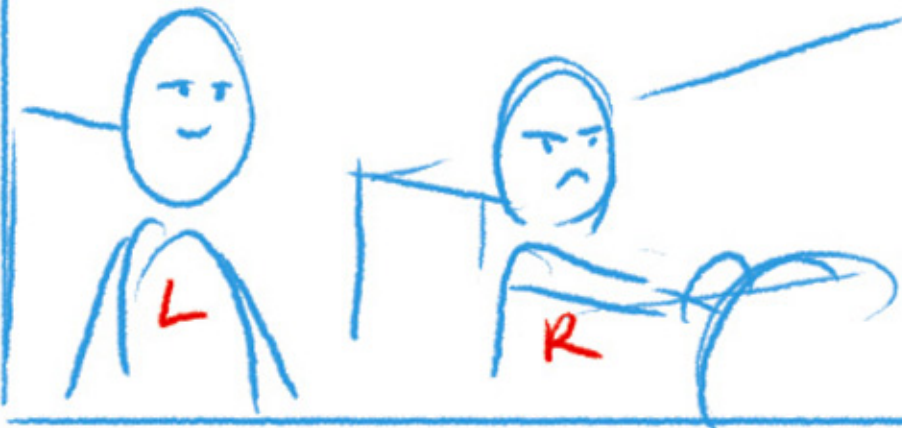


KEEP YOUR SCREEN DIRECTION IN ORDER TO NOT CONFUSE THE AUDIENCE. IF SOMETHING IS ON THE LEFT, KEEP IT ON THE LEFT AND VICE VERSA.

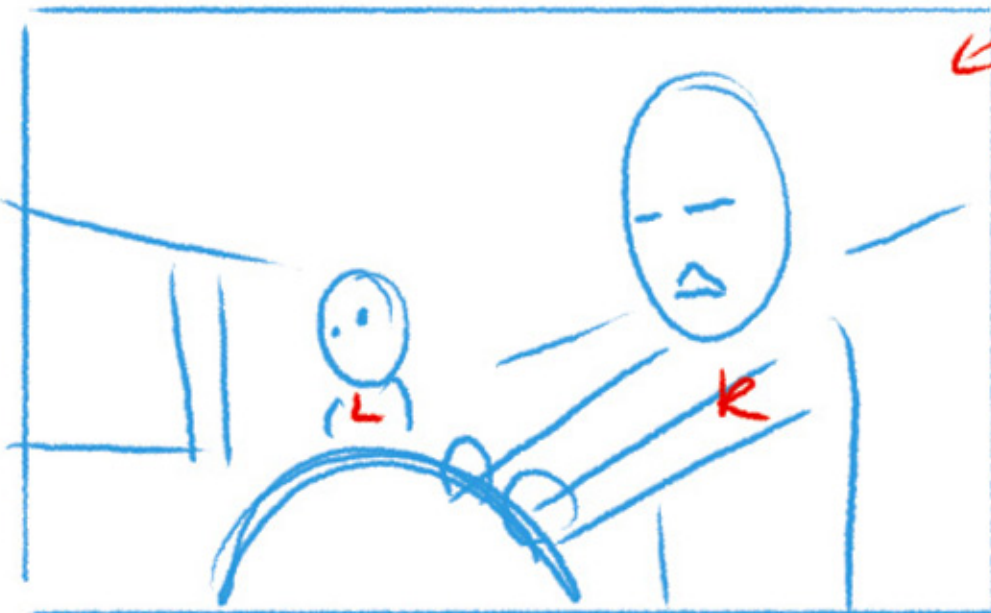


IF YOU HAVE GROUPS OF THINGS LIKE TWO GROUPS OF PEOPLE. OR PEOPLE IN A CAR. WHEN YOU ARE WIDE ENOUGH TO SEE THE BIG GROUPS KEEP A SCREEN DIRECTION BUT, IF YOU CUT INTO THE GROUP YOU CAN CREATE NEW SCREEN DIRECTION "INSIDE THE GROUP".

CAR (GROUP GOING RIGHT)



CUT INSIDE THE GROUP



NOW I CAN CUT TO THE OTHER SIDE "INSIDE" THE CAR GROUP. BUT IF I CUT BACK OUT OF THE CAR, THE GROUP IS STILL GOING RIGHT

PICK THE CLEAREST SHOT. ONLY GET FANCY IF IT ADDS TO THE STORY.

A FLAT SHOT IS FUNNY

USE VISUAL METAPHORS.
EX: THROUGH A FENCE
OR SHADOWS THAT
LOOK LIKE BARS



FUNNY



TRAPPED



TRAPPED



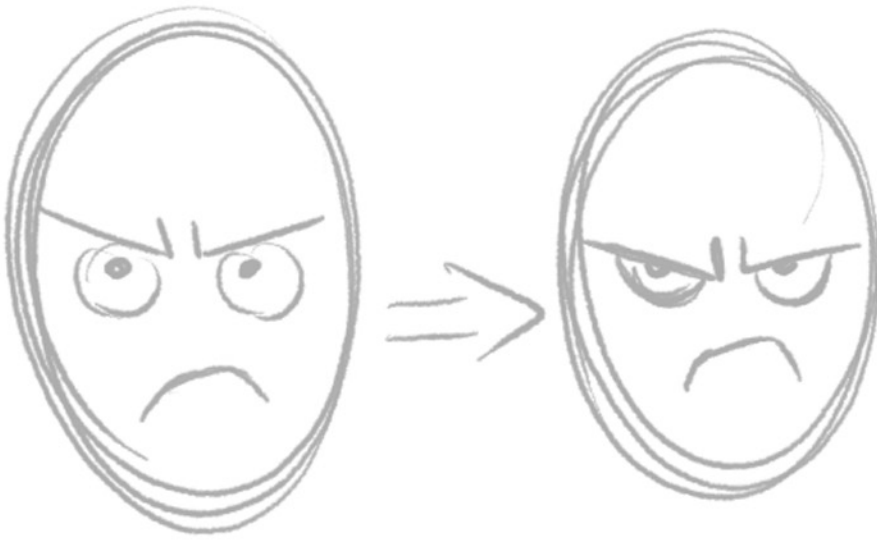
POWERFUL
UP SHOT



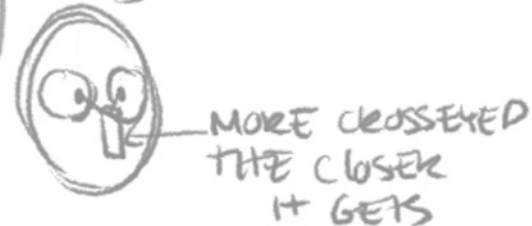
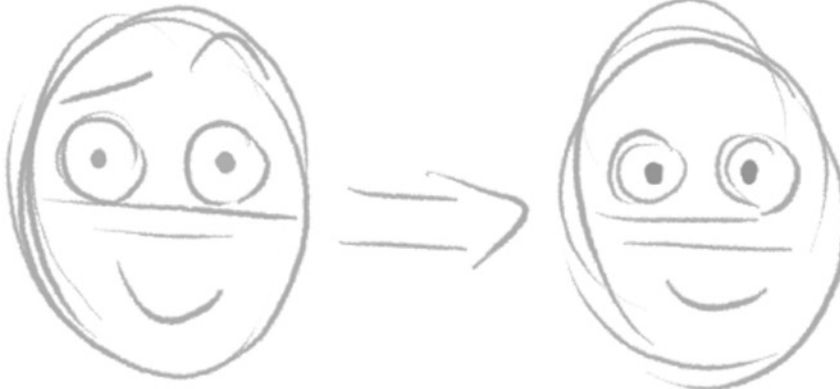
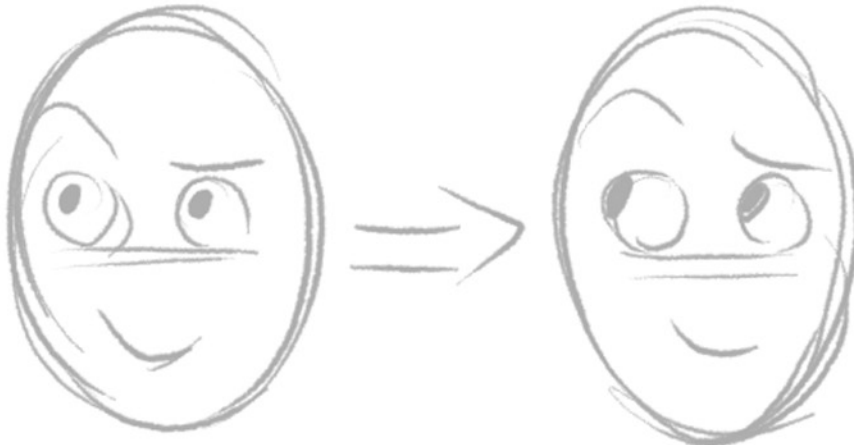
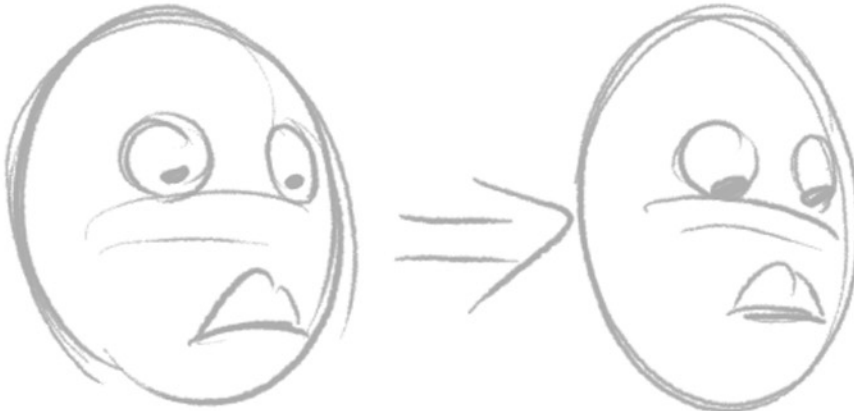
WEAK
DOWN SHOT



ALONE

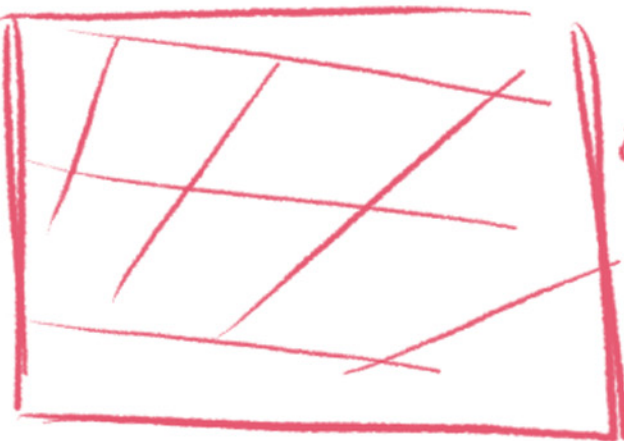


TRY TO COVER
PART OF THE
PUPIL IF YOU
CAN IT
WILL FEEL
MORE ALIVE

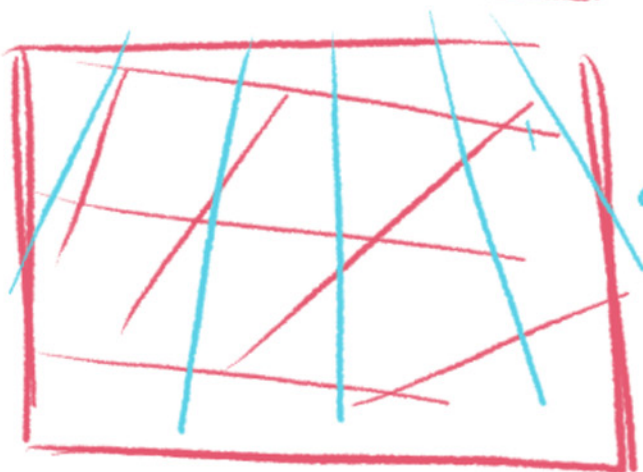


UP + DOWN SHOTS.

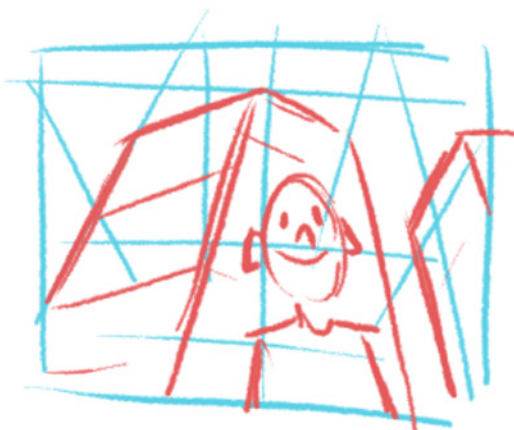
UP



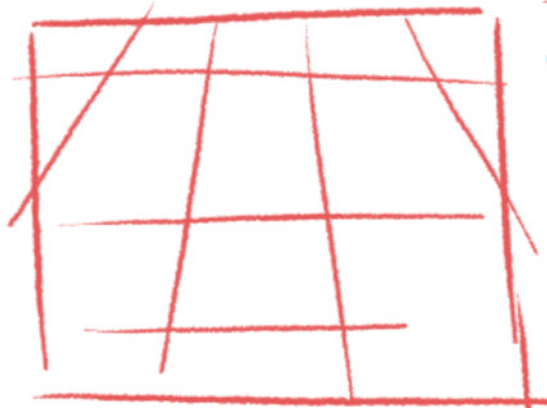
← THROW IN A SKY GRID



← RADIATE OBJECTS DOWN



DOWN



RADIATE UP



LAYOUT TRICKS + TIPS

① THE EVEN SPACING CHECK.



Ⓐ SO, YOU DRAW YOUR DRAWING



LOOK HOW EVEN

Ⓑ WE NATURALLY WANT TO SPACE EVERYTHING EVENLY



Ⓒ TRY TO PUSH IT AWAY FROM BEING EVEN



Ⓓ CHECK IT AGAIN

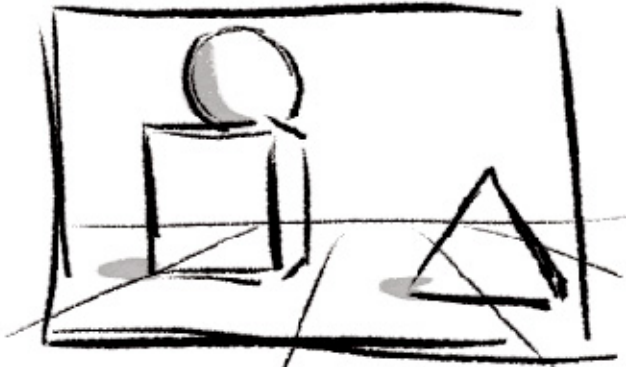


BETTER, BUT STILL ONE BIG ONE

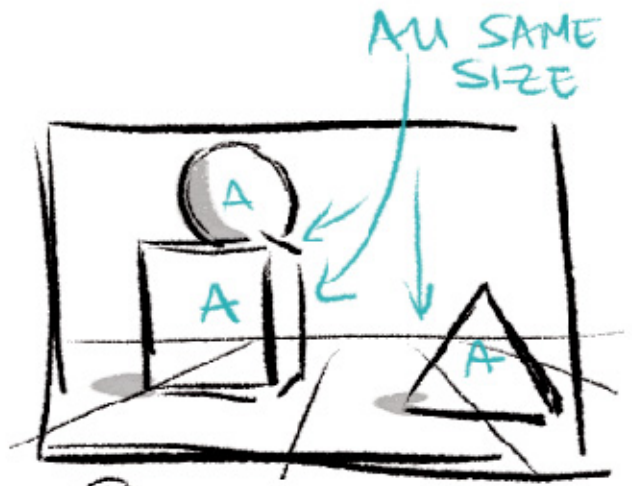


Ⓔ PUSH IT AGAIN

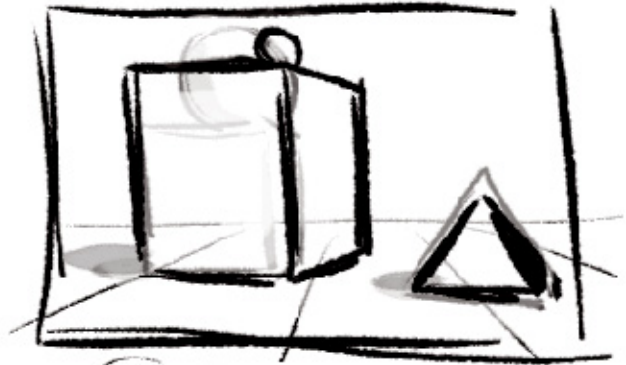
② SIZE CHECK



① START WITH YOUR DRAWING



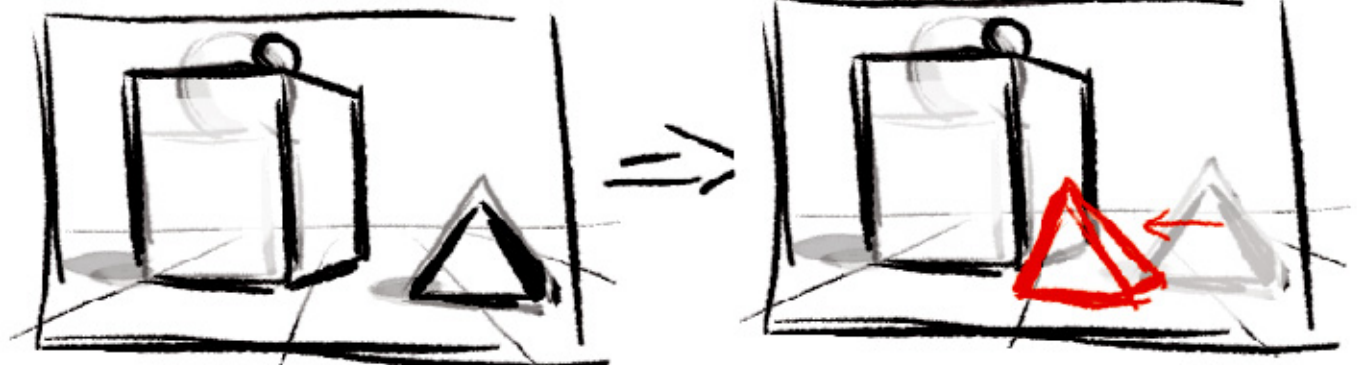
② CHECK FOR SAME SIZE OBJECTS



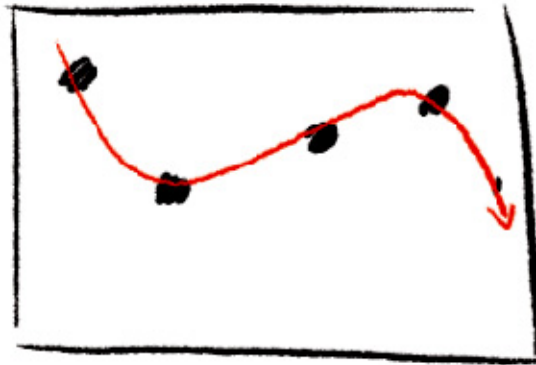
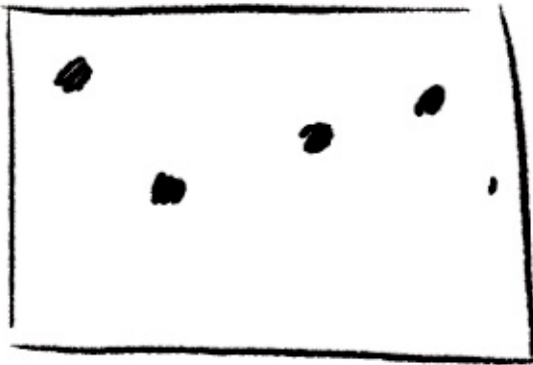
③ TURN INTO BIG, MED, SMALL

③ IN FRONT OF / BEHIND CHECK

PEOPLE NATURALLY WANT TO PLACE THINGS NEXT TO EACH OTHER INSTEAD OF IN FRONT OR BEHIND



④ LEADING THE EYE CHECK



ANY MARK YOU PUT DOWN WILL LEAD THE EYE

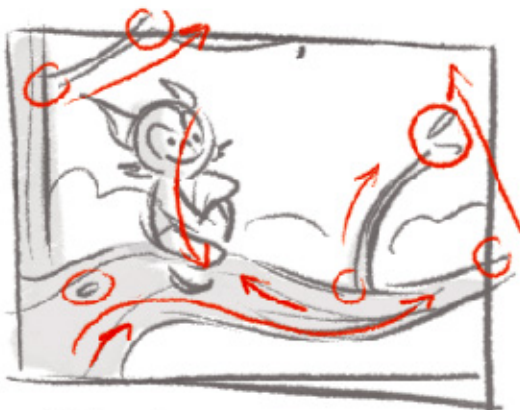
USE THIS TO YOUR ADVANTAGE



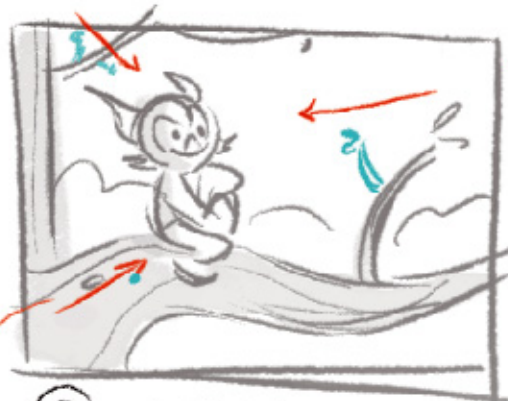
① YOUR DRAWING



② I WANT TO LEAD THE EYE HERE



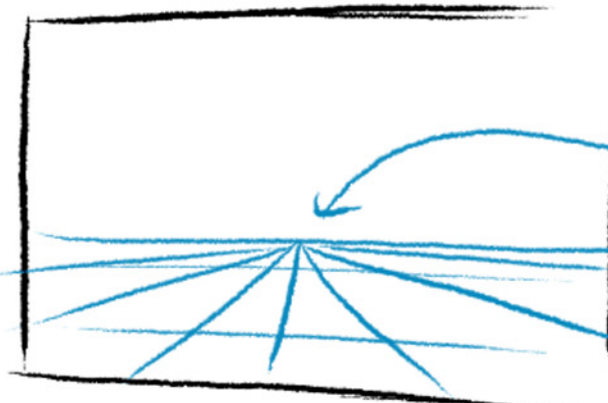
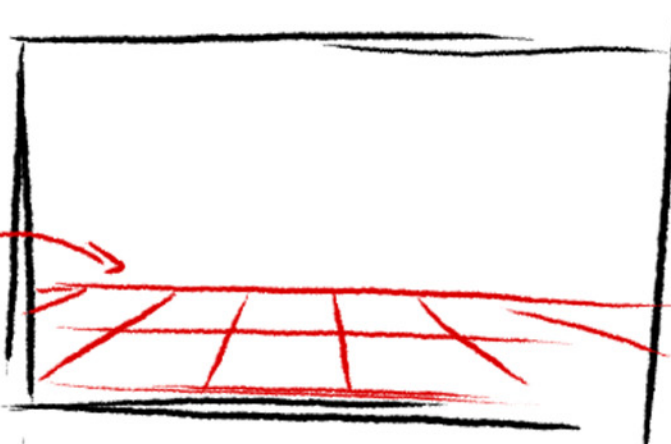
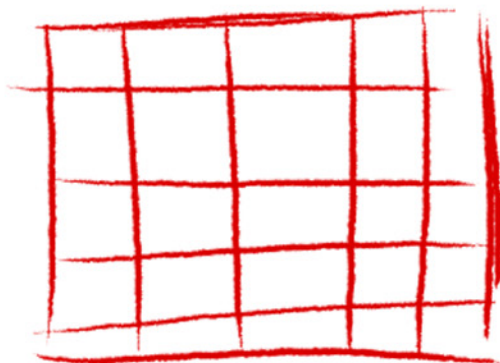
③ MY EYE IS BEING LED LIKE THIS



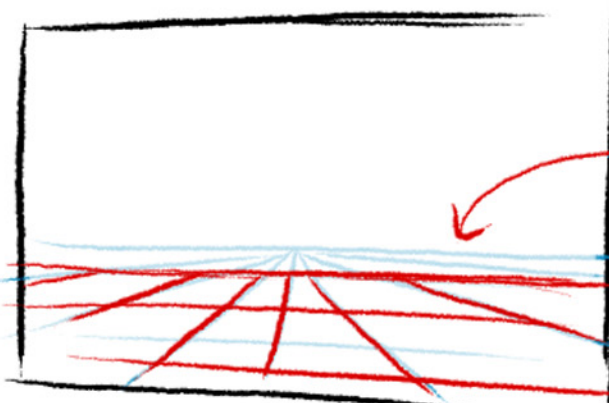
THIS EXTRA LEAF LEAD ME BACK TO HIM

④ WHAT CAN I ADD TO LEAD MY EYE BACK TO HIM

NOW YOU KNOW PERSPECTIVE, LET'S MAKE "THE GRID"

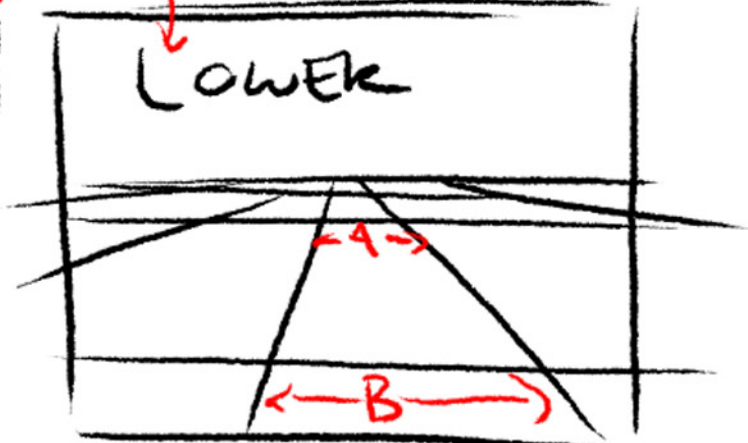
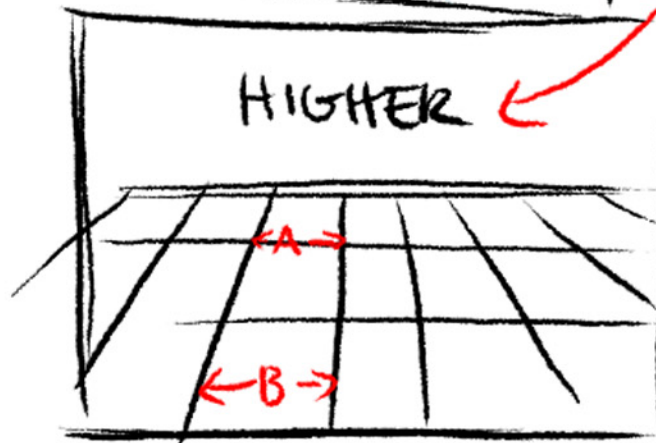


HAVING IT GO TO A POINT LOOKS "FAKE" IN REAL LIFE YOU WILL ALWAYS HAVE AN OBJECT IN THE WAY, OR ATMOSPHERIC PERSPECTIVE

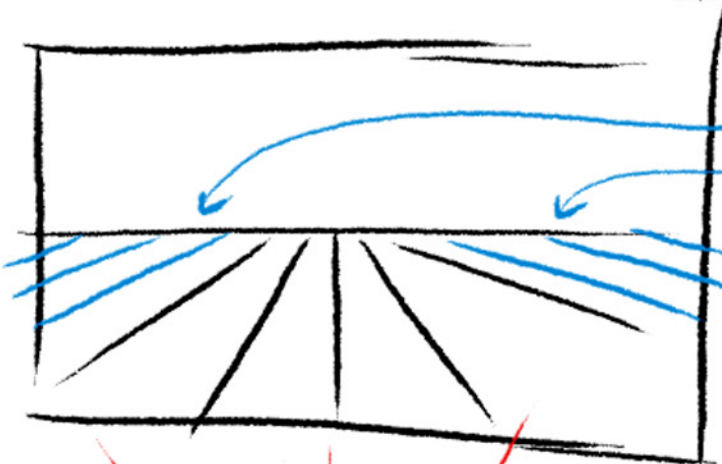
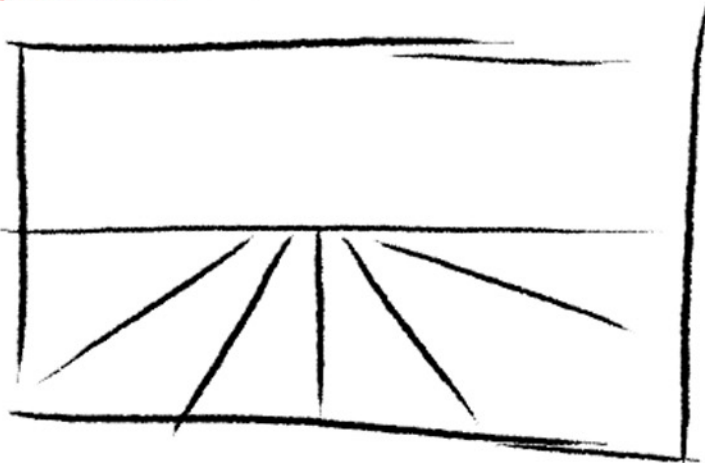


INSTEAD, CUT IT OFF A LITTLE EARLY

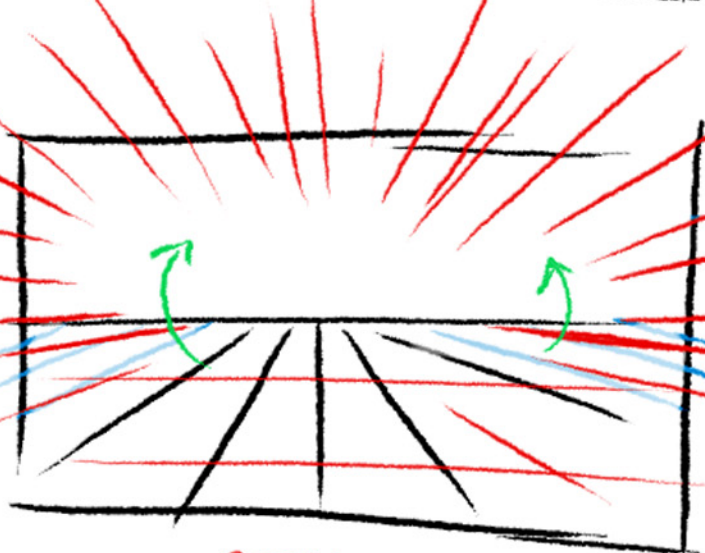
THE LOWER YOU GET, B GETS MUCH MORE THAN A



COMMON MISTAKES



FOR SOME REASON,
PEOPLE START
TO GET PARALLEL
RIGHT ABOUT
HERE



REMEMBER



IT GOES UP +
AROUND

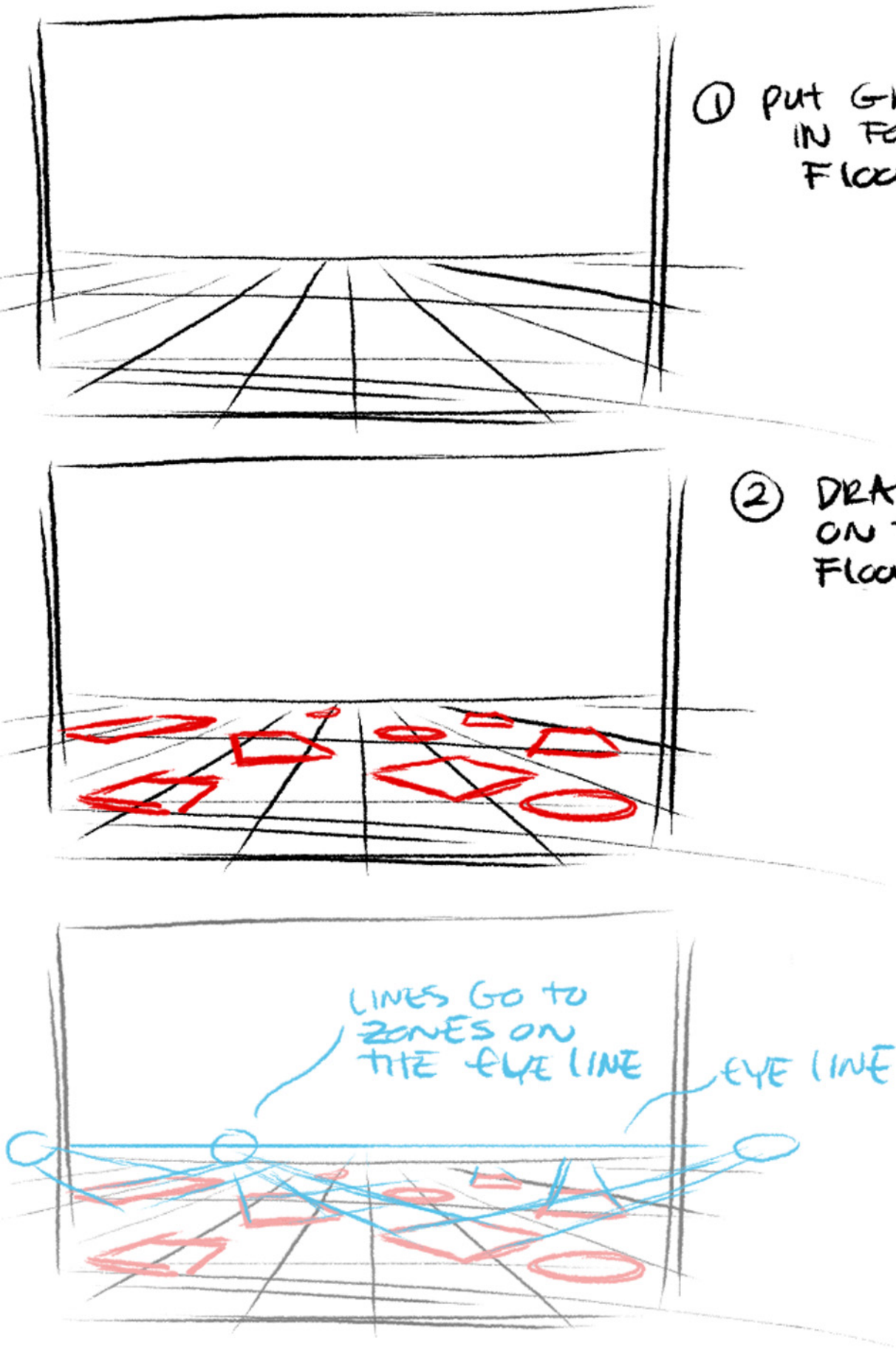
NOW, LETS ADD SOME STUFF

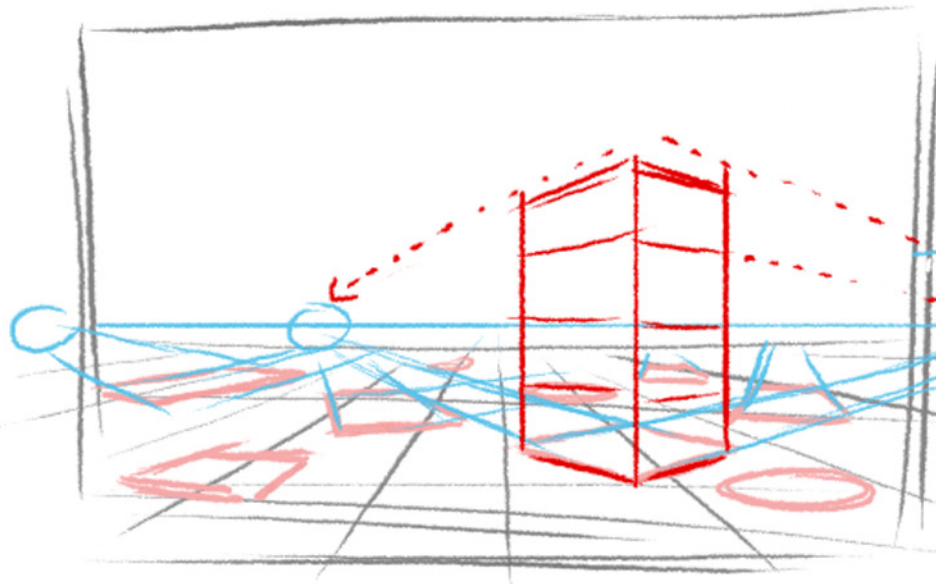
① PUT GRID
IN FOR
FLOOR

② DRAW
ON THE
FLOOR

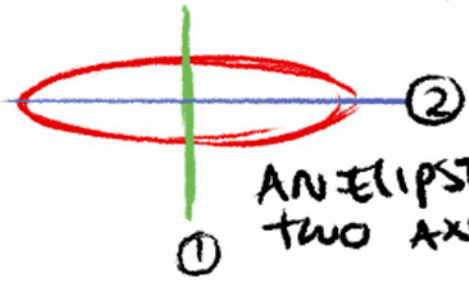
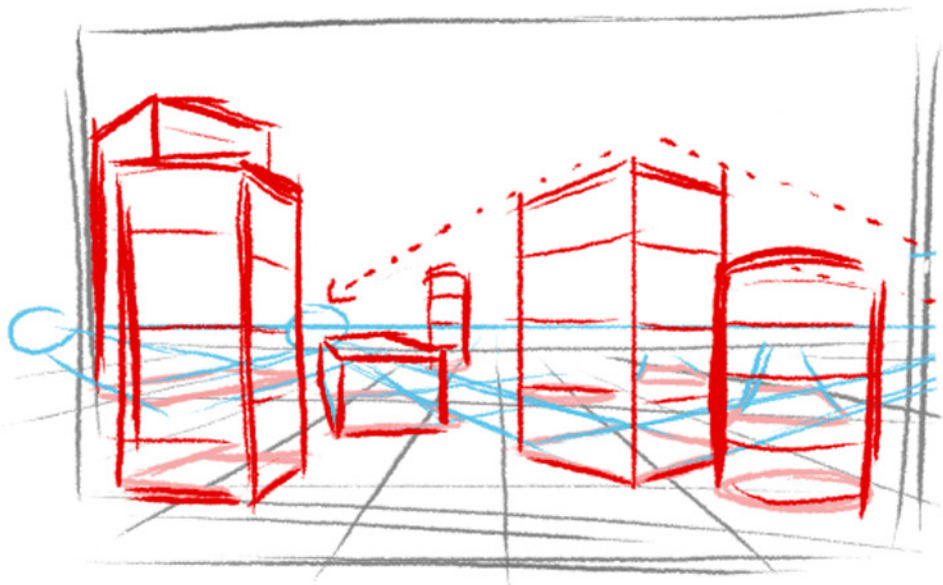
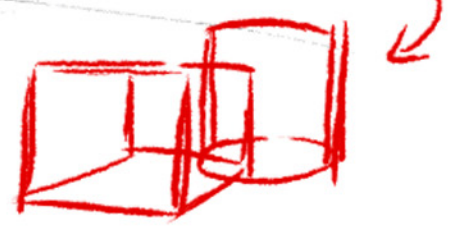
LINES GO TO
ZONES ON
THE EYE LINE

EYE LINE

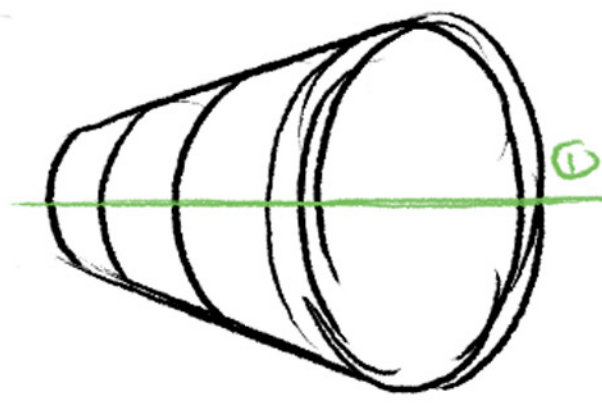




③ PULL THE OBJECTS UP FROM THE FLOOR (THIS WAY OBJECTS WILL NOT BE INSIDE EACH OTHER)

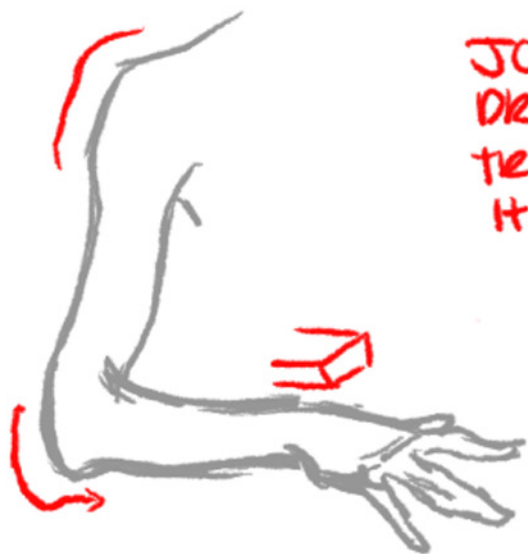


AN ELLIPSE HAS TWO AXIS.



① GOES WITH PERSPECTIVE OR UP AND DOWN

THE SQUIGGLE



JOINTS ARE HARD TO DRAW. IF YOU ARE TRYING TO GET A POSE IT WILL KILL YOU TO STOP AND FIGURE OUT A JOINT.

- SO USE A SQUIGGLE 



IF YOU LOOK THROUGH MY DRAWINGS YOU WILL SEE THESE EVERYWHERE

WHAT IS IT, I DON'T KNOW, I JUST KNOW I CAN QUICKLY PUT DOWN A "SQUIGGLE" AND MOVE TO THE NEXT PART OF THE DRAWING



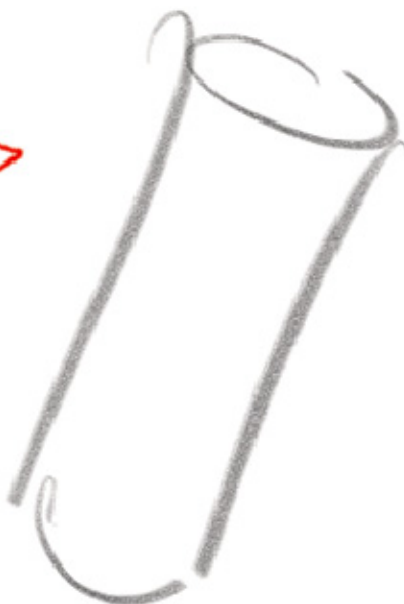
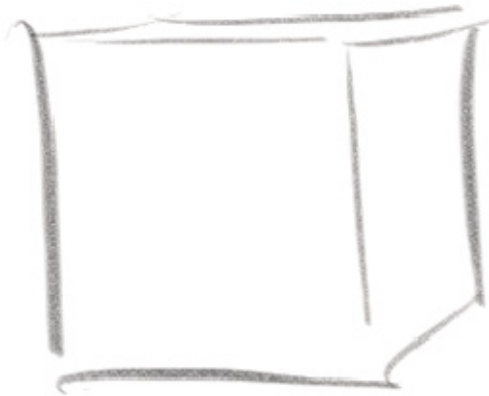
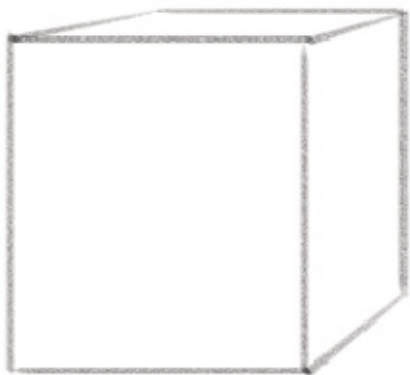
THESE ARE WHY I DRAW VERY FAST

IF YOU TRY TO MAKE THE
DRAWING PERFECT, YOU
WILL NOTICE ALL THE
FLAWS

IF YOU JUST WHIP
THE LINES IN WITHOUT
MUCH CONCERN, IT WILL
LOOK LIKE THE FLAWS
ARE ON PURPOSE

ACTUAL DRAWING

STORY SOFTED DRAWING



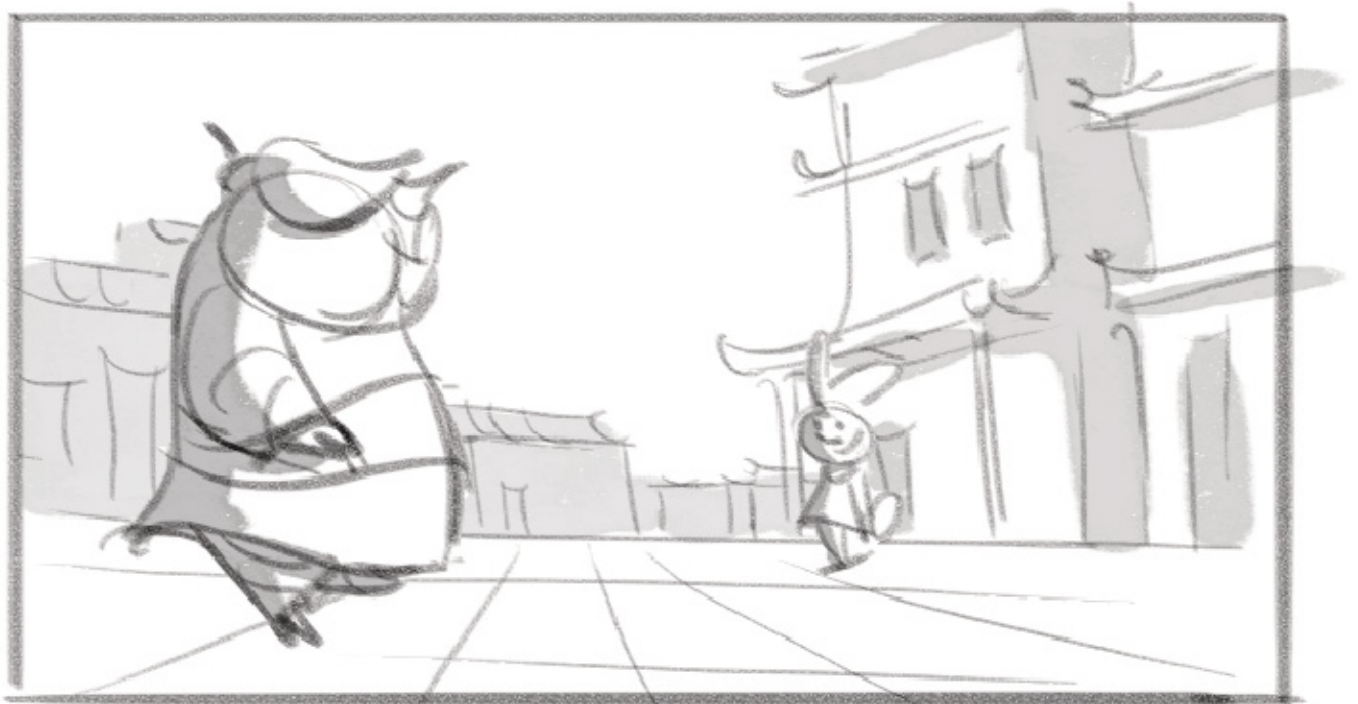
THIS WAY YOU
CAN LEAVE
MISTAKES AND
DRAW FAST.

THE SAME GOES FOR CHARACTERS.

THIS TAKES TOO LONG
FOR STORYBOARDS

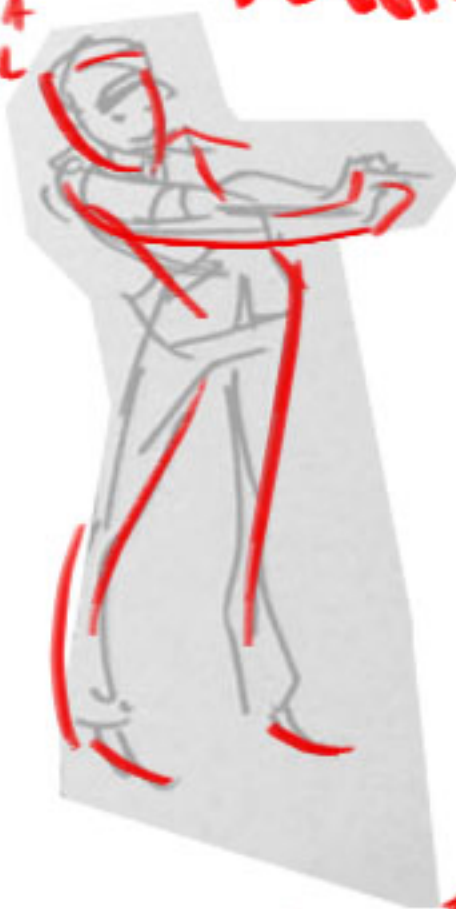


SOMETHING LIKE
THIS IS BETTER



GETTING DRAWINGS DOWN FAST

SOMETIMES SHAPE IS OBVIOUS AND I PUT IT IN AS A DETAIL



I LIKE TO USE SHAPE + SIMPLE LINE



I'M THINKING
OF THIS SIMPLE
SHAPE

I OFTEN USE A
MIXTURE OF
FLOWY LINES
AND BROKEN
LINES.



DESPITE
BROKEN
LINE

TRY TO GET
BIG SHAPES +
ANGLES

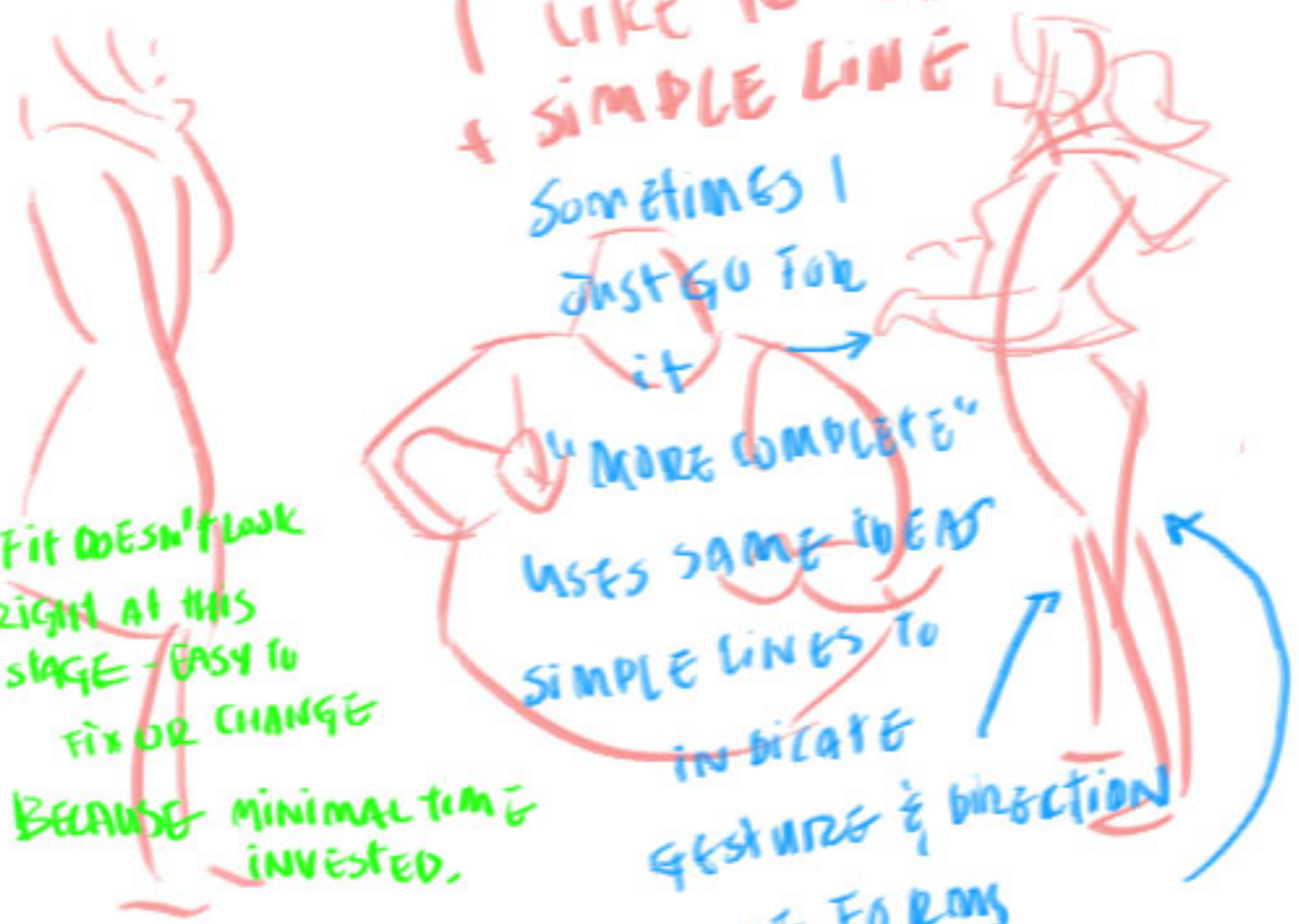
I LIKE TO USE SHAPE
+ SIMPLE LINE

SOMETIMES I
JUST GO FOR
IT

IF IT DOESN'T LOOK
RIGHT AT THIS
STAGE - EASY TO
FIX OR CHANGE
BECAUSE MINIMAL TIME
INVESTED.

"MORE COMPLETE"
USES SAME IDEAS
SIMPLE LINES TO

INDICATE
FEATURES & DIRECTION
OF FOLDING



I USE BROKEN
LINE A LOT
SOMETIMES
"SUGGESTS"
"COMPLETION"
SUGGESTS
CHANGE
IN
DIRECTION

Just two EYES



DON'T ALWAYS
HAVE TO DRAW
ALL FACE
DETAILS

try to suggest thing
w/ SIMPLE
LINE



Sometimes
I use simple "+"
FOR FACE

I LIKE USING LINES THAT
WRAP AROUND FORM
TO FAKE
STRUCTURE

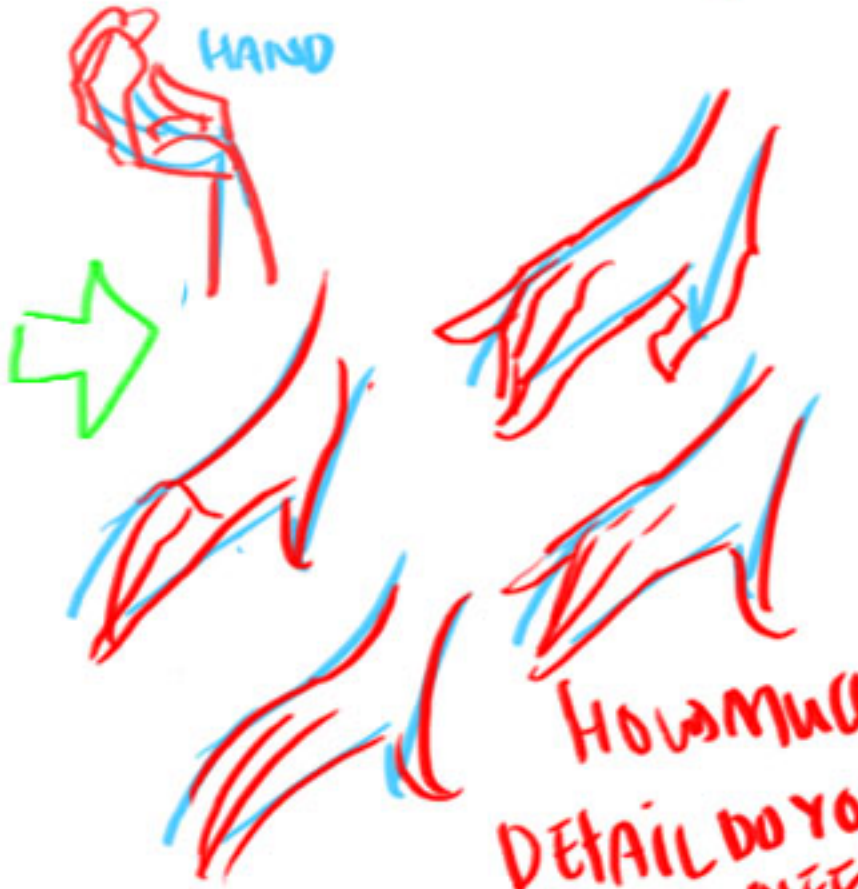




I USE SAME IDEAS
WHEN DRAWING OUT
OF MY HEAD.



W SIMPLE INDICATION YOU CAN
PUT DOWN IDEA FAST + ADD MORE
DETAIL IF NEEDED.



HOW MUCH
DETAIL DO YOU
NEED?



CAN DO WHATEVER
YOU WANT W/ IT

