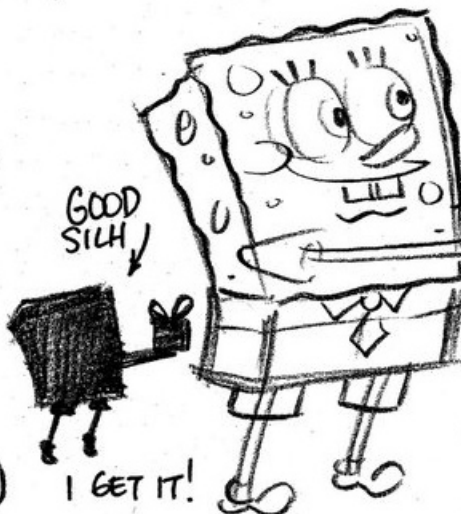
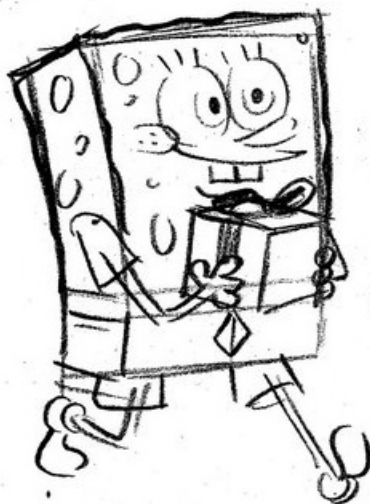


SILHOUETTES = CLARITY = STORYTELLING SUCCESS

1

Hey, SpongeBob...whatcha got?

A PRESENT?



FOR ME?

DON'T WORRY ABOUT STRETCHING SPONGEBOB'S ARMS.
- HE DOESN'T MIND.



A GOOD SILHOUETTE IS THE KEY TO CLARITY.

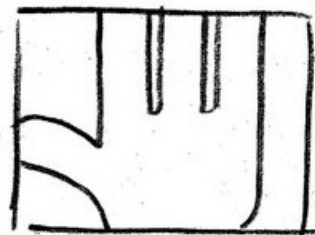
BAD SILHOUETTE (WHAT IS IT?)



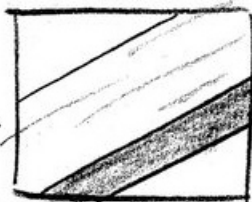
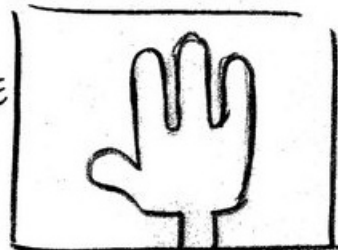
BAD



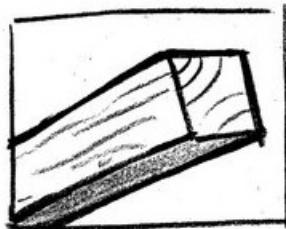
WE NEED TO SEE EDGES...



TO RECOGNIZE THE FORM.



WHAT IS IT?

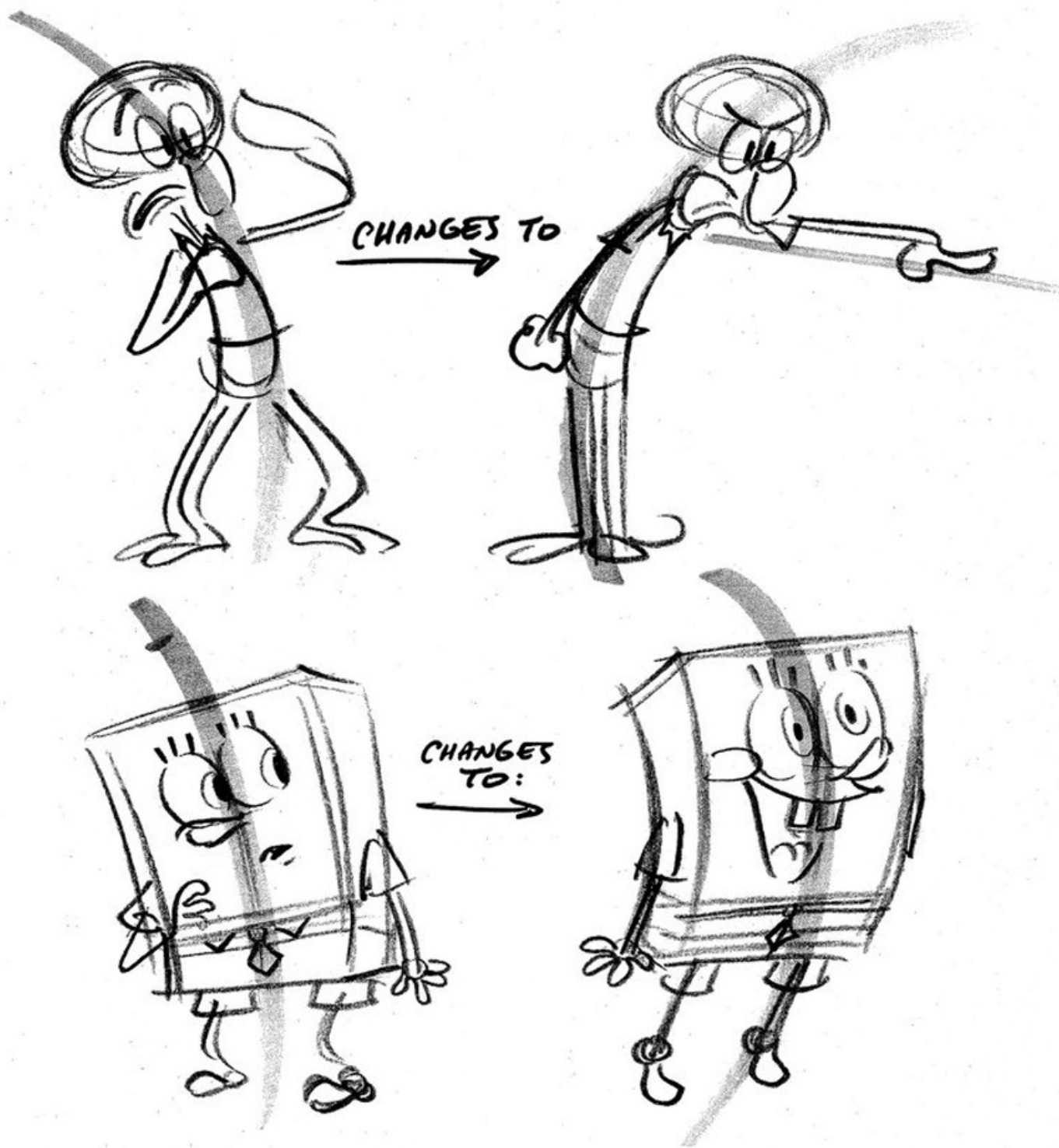


OH!



LINE of ACTION!

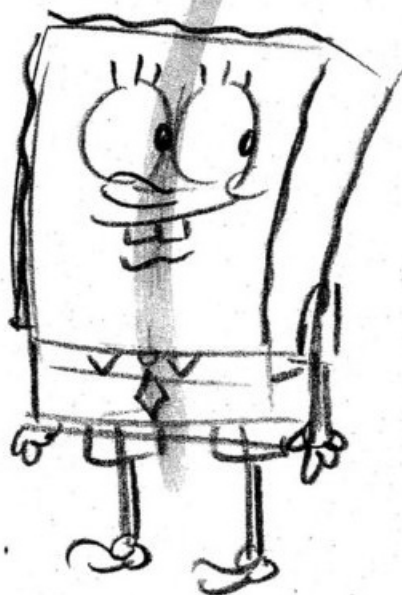
2



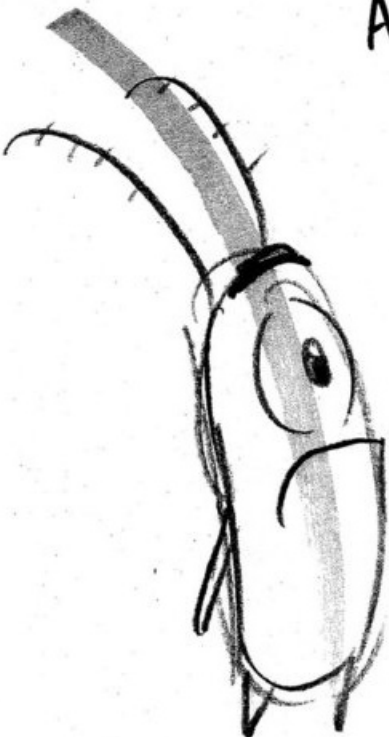
ACTING IS MOVEMENT and CHANGE
and CONTRAST

LINE of ACTION!

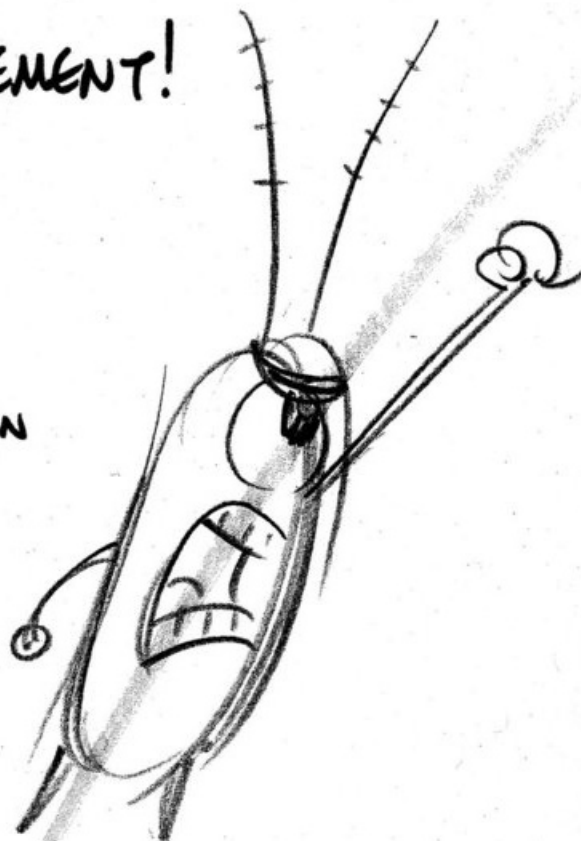
3



ACTING IS MOVEMENT!

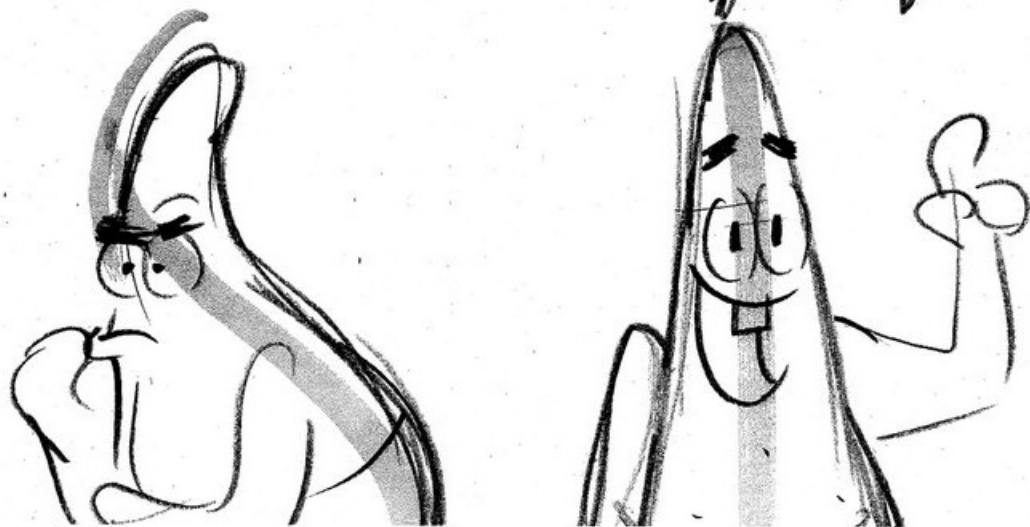
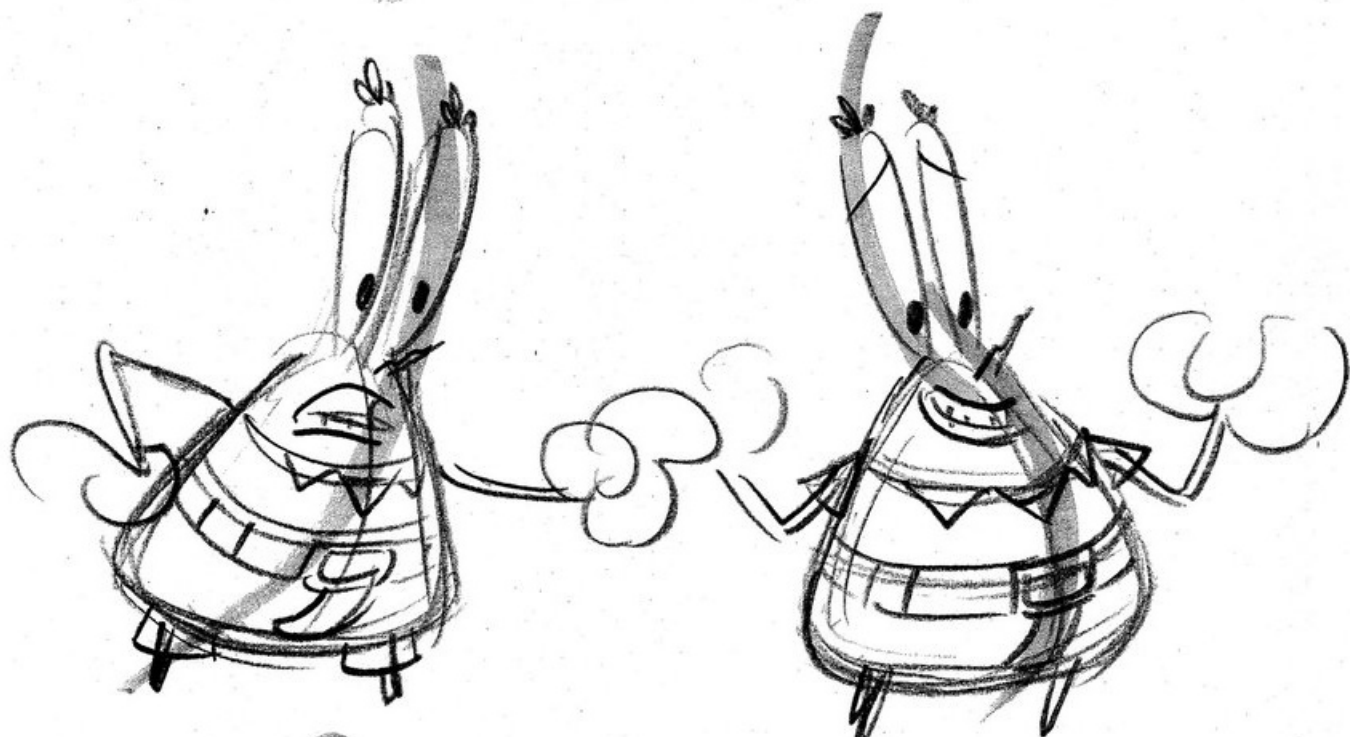
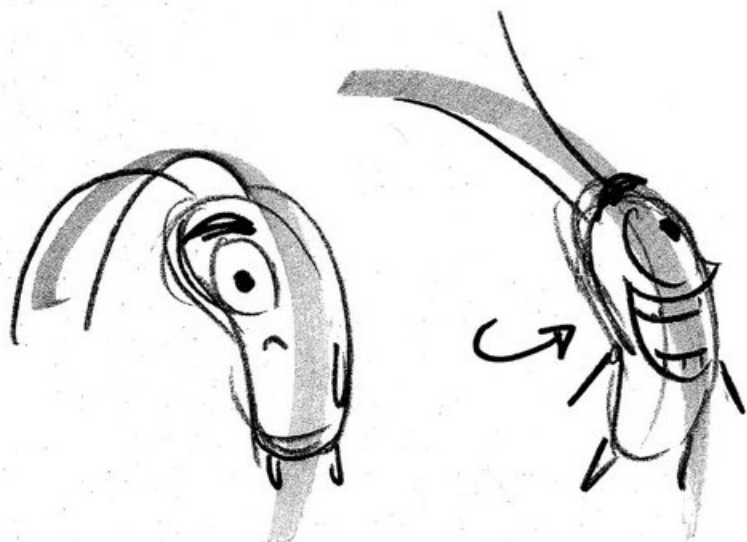


CONTRAST IN
ATTITUDE
ANGLE
INTENSITY

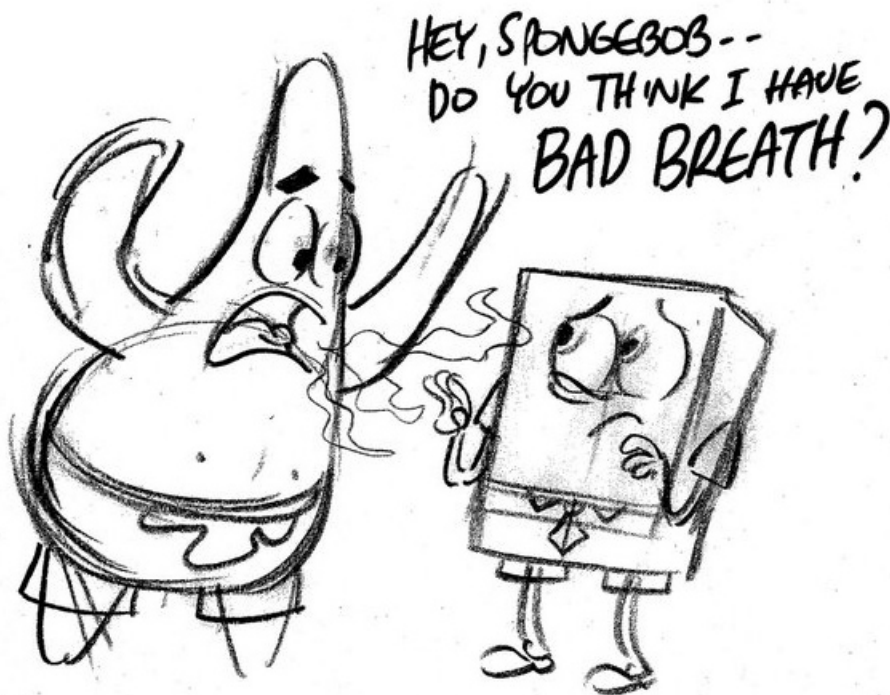
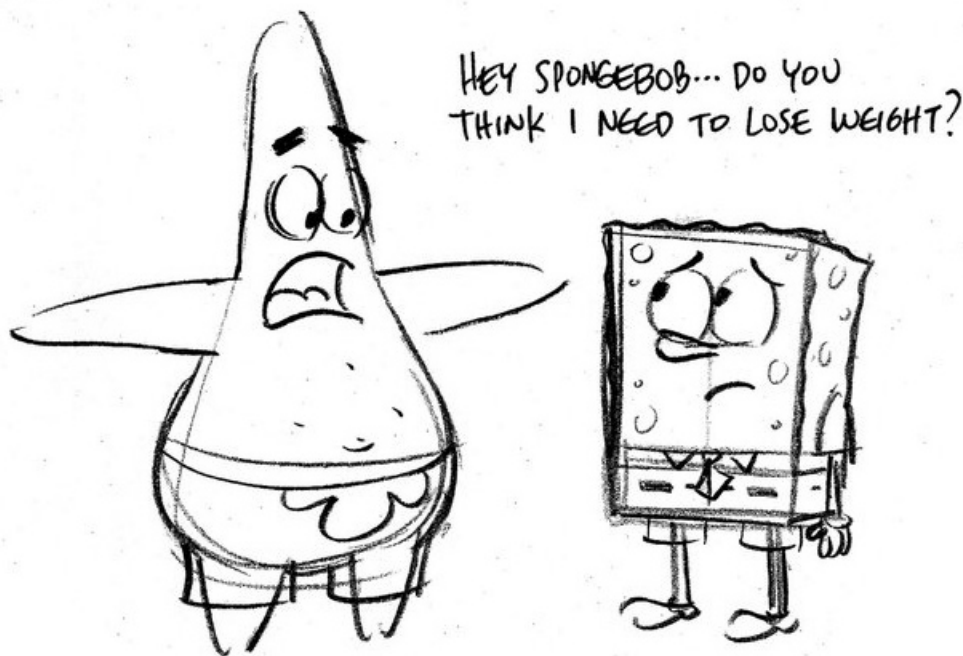


LINE of
ACTION!

4

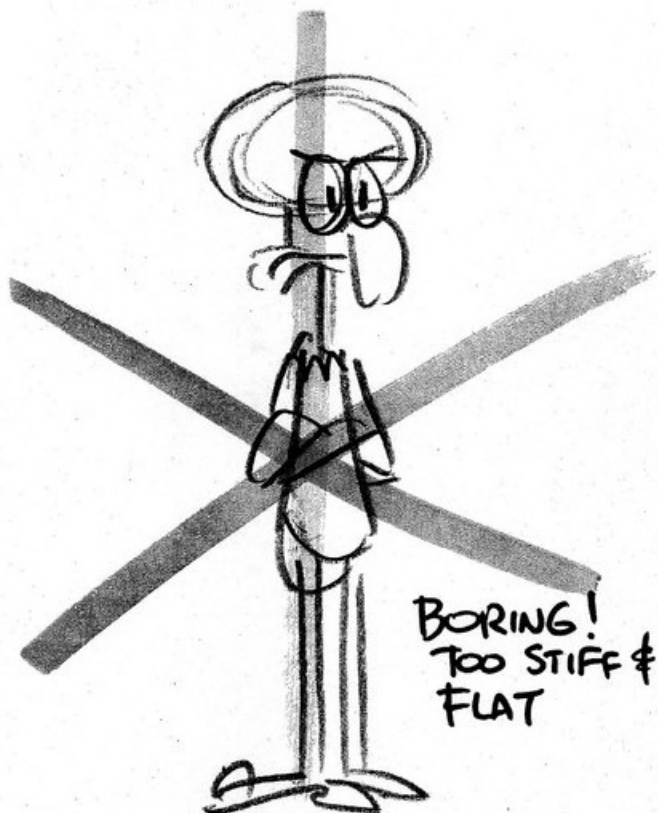


HOW FAR SHOULD YOU PUSH IT? IT DEPENDS ON THE CONTEXT...



FULL-BODY - ACTING / LINE OF ACTION / ANGLES

6



BORING!
TOO STIFF &
FLAT



BETTER...



LET HIS BODY
TELL THE STORY!



NOTE THE
SILHOUETTE!

90° ANGLES ARE
MECHANICAL and DEAD

LIFE and MOVEMENT HAVE ANGLES
(ANIMATION) and CURVES!

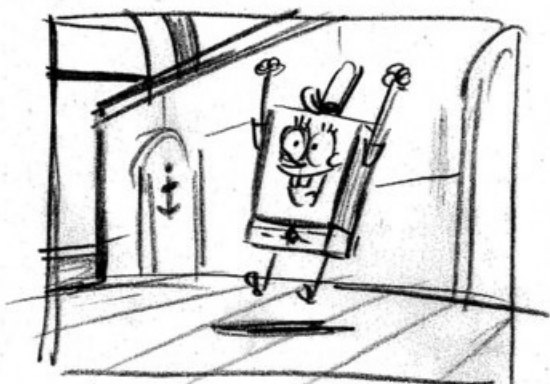
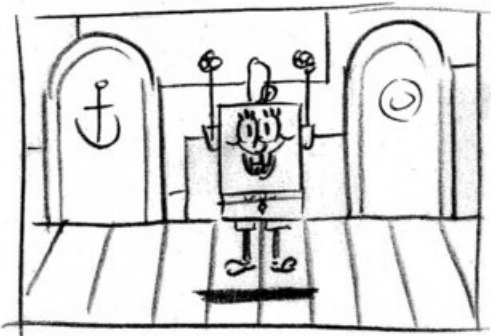
7

BORING -
STOCK TO
THE
HORIZONTAL
+ VERTICAL

NICE -
MOVED OFF THE
HORIZONTAL
+ VERTICAL AXES

The storyboard panel border is always a plain old rectangle, so keep your drawings filled with ***lively angles*** to prevent them from flattening out.

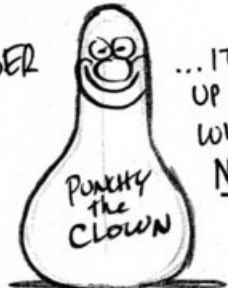
Whenever possible, keep the characters and background elements OFF of the horizontal and vertical!



THIS IS TERRIBLE

THIS IS BETTER

REMEMBER
THIS
TOY?



...IT ONLY STOOD
UP STRAIGHT
WHEN IT WAS
NOT MOVING!

ANGLES = ACTION
& MOVEMENT
& LIFE!

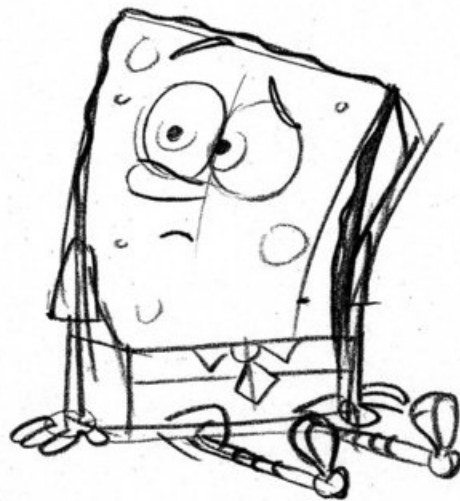
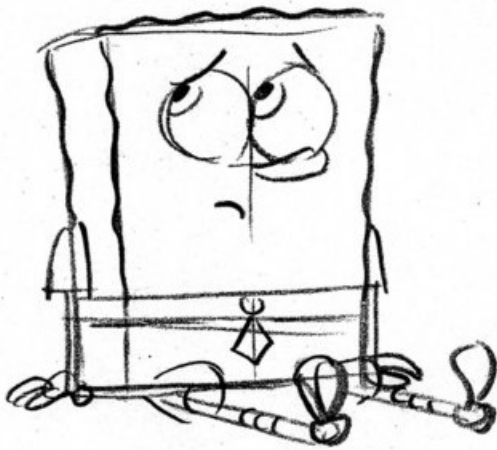


PUSH YOUR POSES!

8

THIS WORKS,

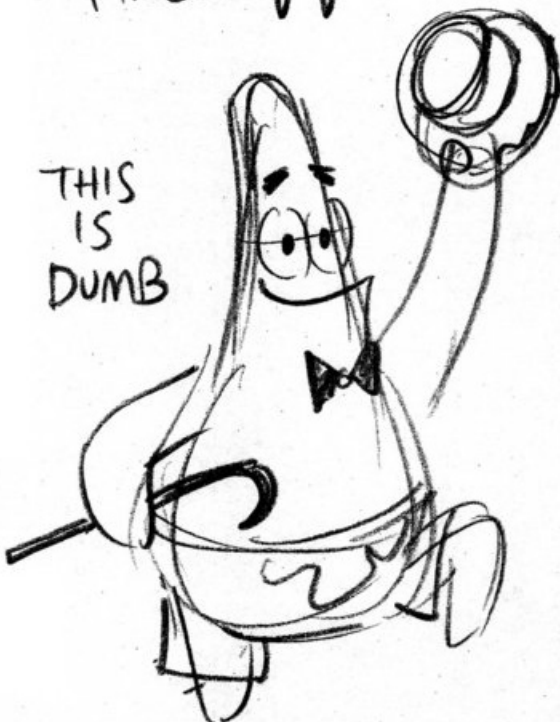
BUT THIS IS NICER



THIS
IS
FINE...



BUT THIS
IS STRONGER



THIS
IS
DUMB



BUT THIS
IS DUMBER,

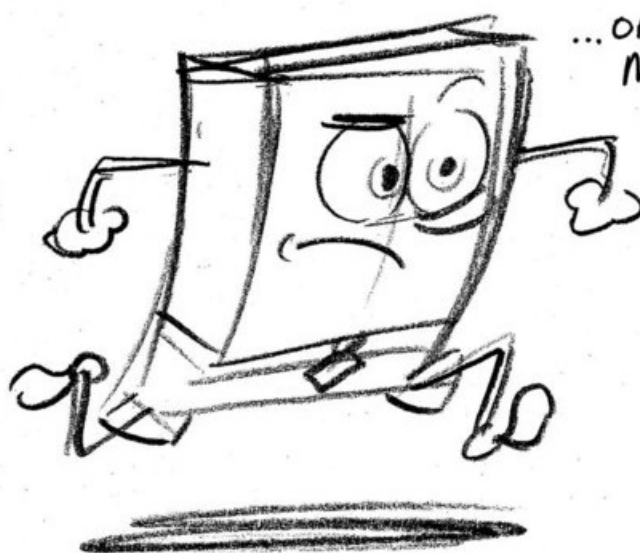
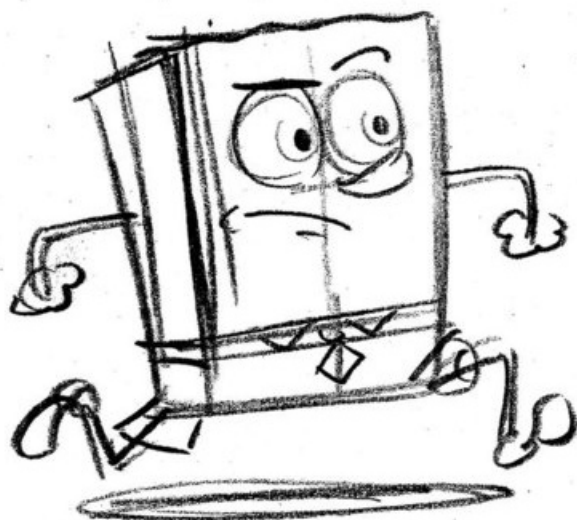
IF YOU
WANT PAT
TO LOOK UP...



RUNNING



...MAKE HIM
REALLY LOOK UP!



...ON A
MISSION

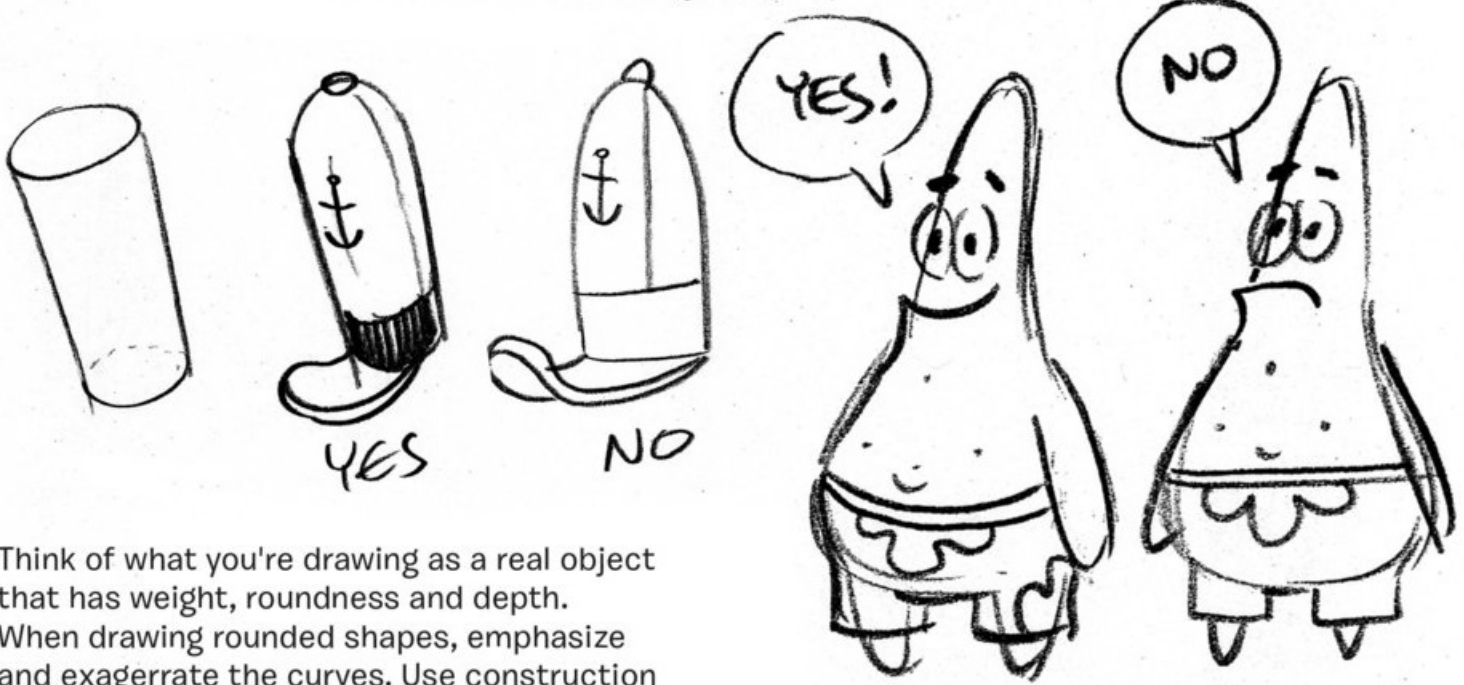


RUN FOR
YOUR LIFE!

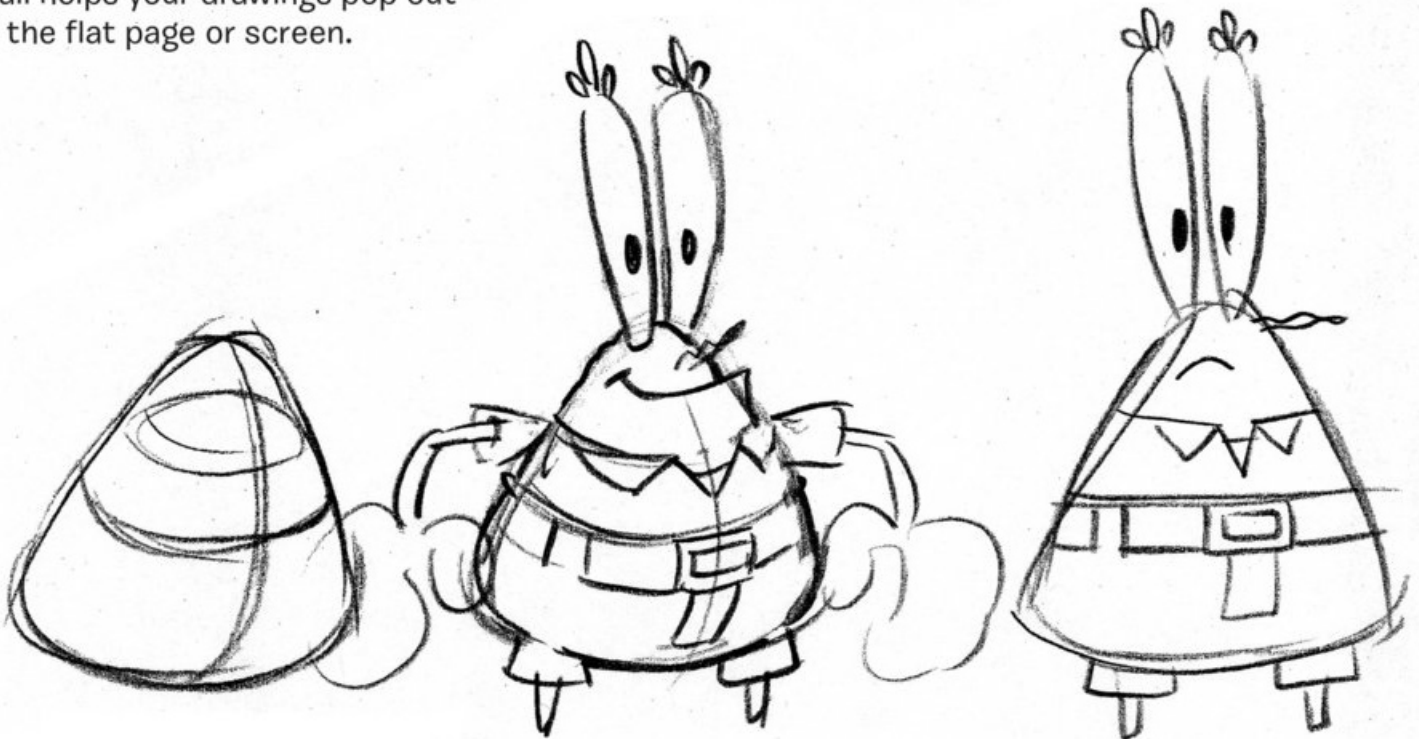
**How far can
you push it?**

DRAW THROUGH TO EMPHASIZE ROUNDNESS & DEPTH

10



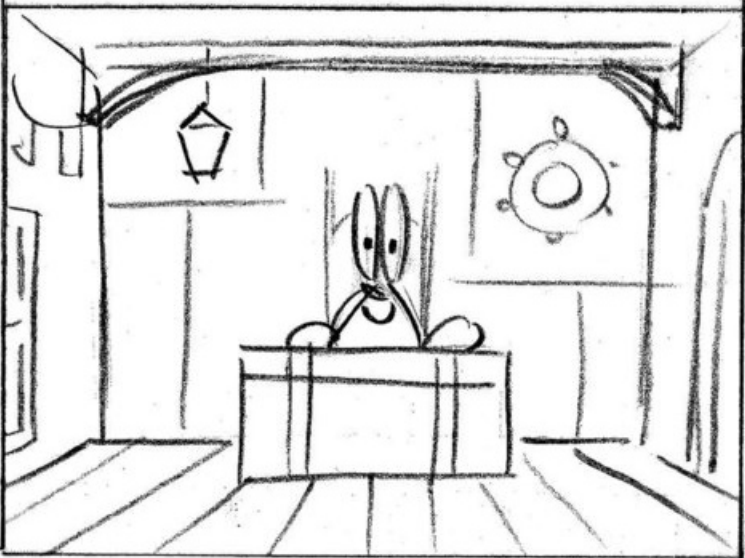
Think of what you're drawing as a real object that has weight, roundness and depth. When drawing rounded shapes, emphasize and exaggerate the curves. Use construction lines to trace the forms all the way around. It all helps your drawings pop out of the flat page or screen.



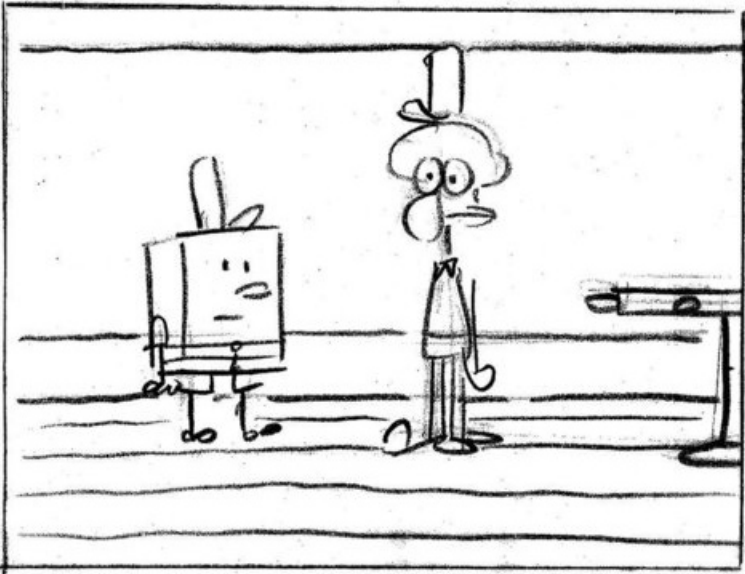


BACKGROUND STAGING: USE ASYMMETRY, ANGLES & DEPTH

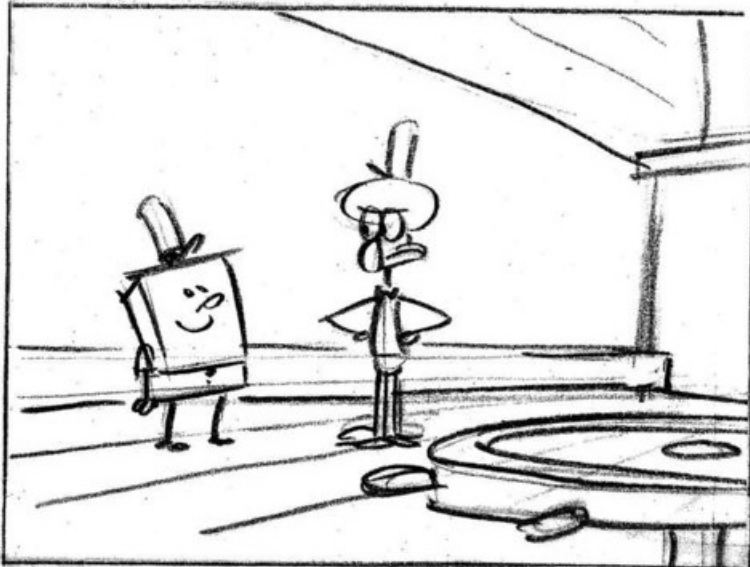
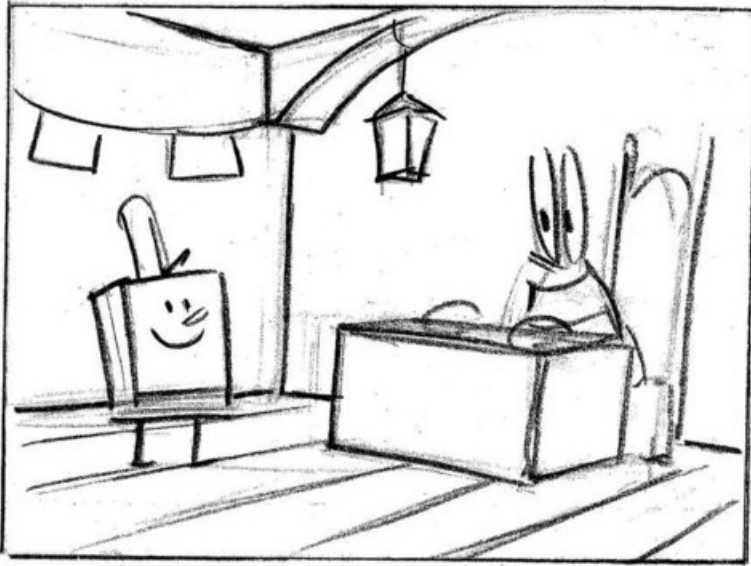
TOO FLAT + BORING



BORING + FLAT



NICE! HAS A SENSE OF SPACE. LOOK AT ALL THE COOL NEGATIVE SPACE SHAPES.



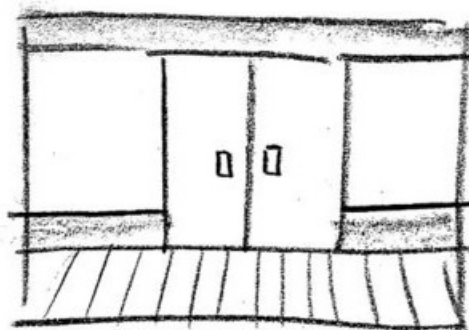
BETTER!

BACKGROUND STAGING: AVOID FLATNESS! USE ANGLES, ASYMMETRY, OVERLAPPING and SILHOUETTES TO ADD DEPTH!

12



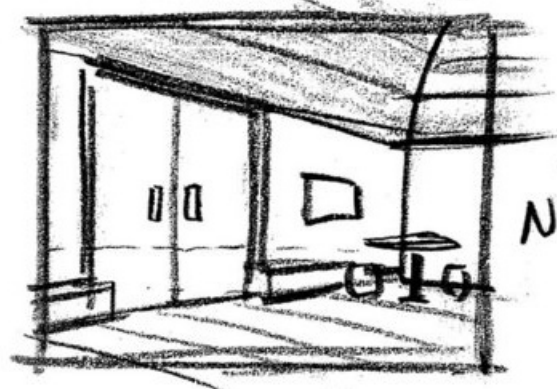
TOO
FLAT



TOO
FLAT



BETTER

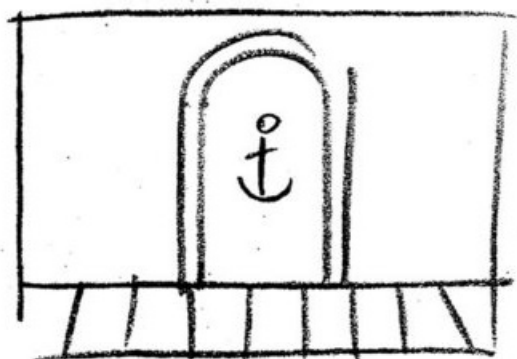


NICE

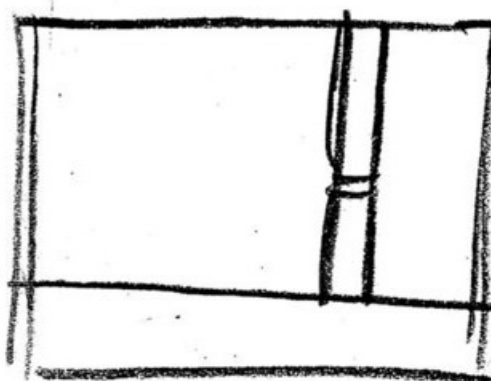


NICE!

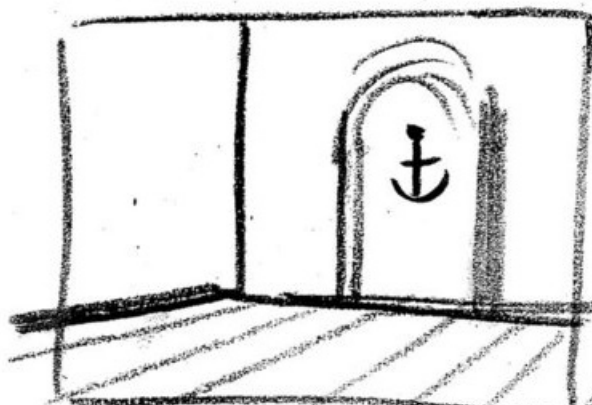
NEGATIVE SPACE/SILHOUETTES...
EDGES HELP DEFINE THE FORMS



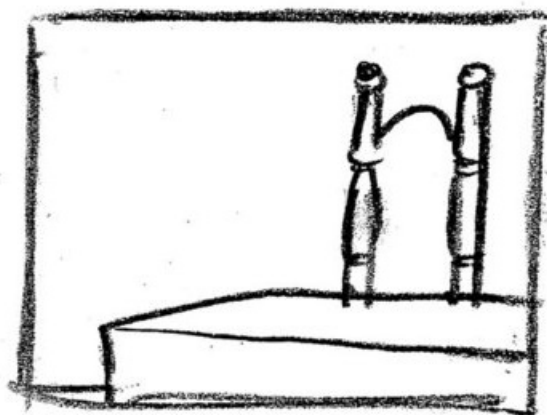
TOO
FLAT



WHAT
IS
THIS?



BETTER



MR KRABS'
DESK &
CHAIR!

Storyboard commentary in RED

by storyboard artist Sherm Cohen

START HERE

PAGE 2

Scene 1 CONT'D Panel 1 Slug

Scene 1 CONT'D Panel B Slug

Scene 1 CONT'D Panel A Slug

Because it opens with a Right-to-left pan, the scene starts on the far right side of the page. This panel is blank because the director cut the extra pose out of the board.

I.S. MEANS "IN SCENE"

25

Action:

Dialog: PATRICK: HEY, SPONGEBOB!
I PAINTED A PICTURE OF YOU

Scene 2 CONT'D Panel B Slug

25

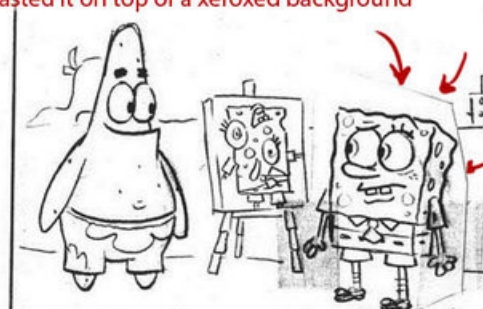
TIMER'S NOTES

Action: SB WALKS TOWARD CAMERA, SNAPPING HIS FINGERS WHILE HE DOES A FUNKY WALK.

Dialog: SPONGEBOB:
WHISTLES
A1 A2 P2N1 H4D A2
12x + 12x + 12x + 700
PAGE

Scene 2 CONT'D Panel C Slug

You can see from the faint marks around SpongeBob that I drew his pose on a separate paper and pasted it on top of a xeroxed background



(SETTLE POSE)

Action:

Scene 4 CONT'D Panel B Slug

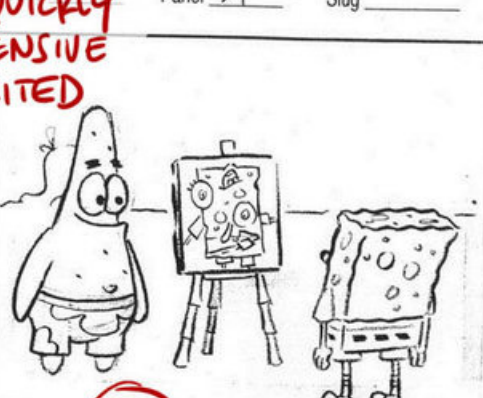
Note that SpongeBob's eyes now shift away from the painting and toward Patrick



Action:

Dialog: BUT IT DOESN'T REALLY LOOK LIKE ME.
200

Scene 4 CONT'D Panel A Slug

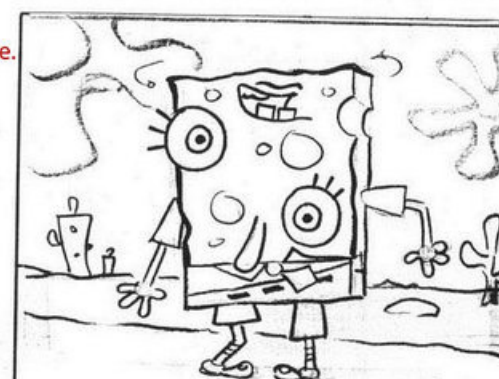


PLEASE H.U. PAT TO PREVIOUS SC
START POSE ONLY

Action: MEANS "HOOK UP"

"Hook up" tells the animators to match Patrick's first pose to his pose in the previous panel.

Scene 4 CONT'D Panel A Slug



If you're going to draw a gag or something funny, make sure to get your "camera" close enough to really see it!

...HU FACE NOW
LOOKS JUST LIKE THE PAINTING

Scene 8 Panel A Slug



..and so the final gag is: NOW the painting looks just like SpongeBob!

"NOW IT DOES!"

Action: PAT GESTURES TO PAINTING.

Dialog: PAT: NOW IT DOES.
HA HA.

Notice that the horizon line is much lower in this close-up; It's important to make the background different from one scene to another to avoid what is called a "jump cut."

(SETTLE POSE)

Action:

Dialog: SB: GIGGLES

12x

Action: SB OB STOPS WOBBLING,
SPONGEBOB BLINKS X 2

Dialog:

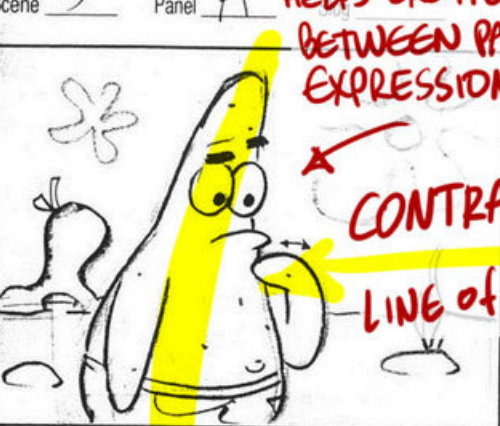
12x

CUBIST PAINTING OF SPONGEBOB

Action:

Dialog: SB: HM M M M.....
DRIFT
1/2

Scene 5 Panel A Slug



Action: PAT RUBS HIS CHIN

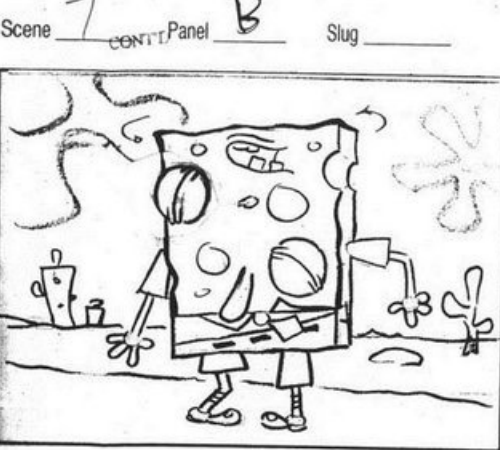
Scene 6 CONT'D Panel B Slug

Notice that there's more dynamic angles in this panel (compared to Panel A). Those more dynamic lines of action create a contrast that makes the scene more effective.



Action: PAT APPROACHES SPONGEBOB, AND HIS HANDS MOVE RAPIDLY AROUND SPONGEBOB'S FACE.

Scene 7 CONT'D Panel B Slug



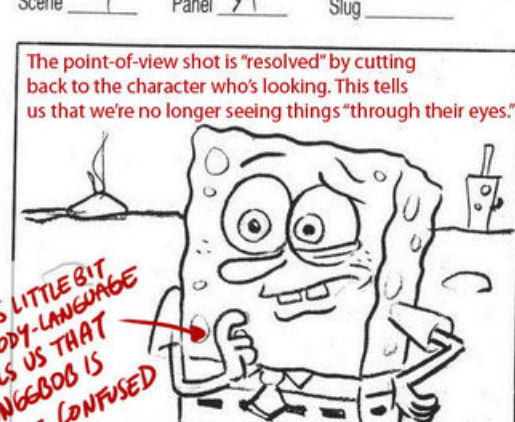
Action: SB OB STOPS WOBBLING,
SPONGEBOB BLINKS X 2

Dialog:

12x

Action: PATRICK RUNS (IN) AND PUTS PAINTING DOWN. SB OB DOES A MILD TAKE.

Scene 4 CONT'D Panel A Slug



SB OB LOOKS SKEPTICAL

Action:

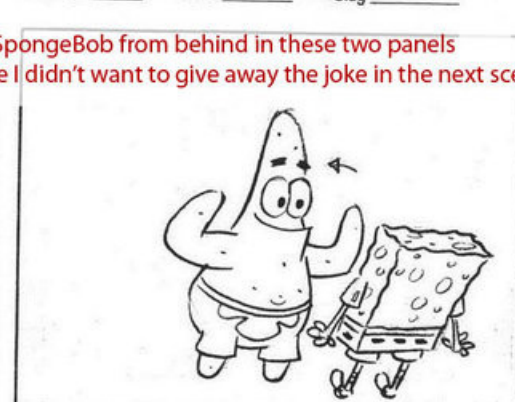
Dialog: SB: THAT'S NICE PATRICK,
200

Scene 4 CONT'D Panel B Slug



Action: PAT SNAPS HIS FINGERS AND LOOKS LIKE HE'S GOT AN IDEA

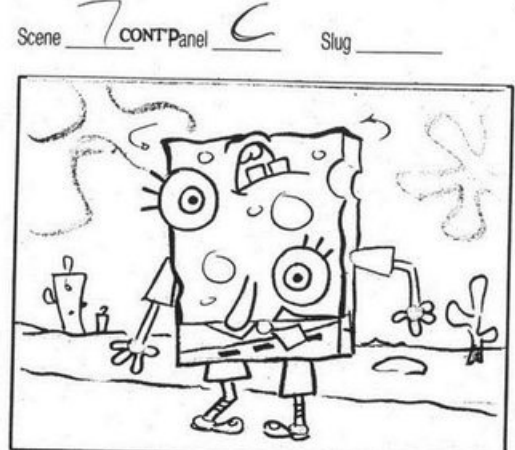
Scene 6 CONT'D Panel C Slug



(HOOK-UP POSE ONLY)

Action: PAT FINISHES AND MOVES BACK

Scene 7 CONT'D Panel C Slug



Notice that the horizon line is much lower in this close-up; It's important to make the background different from one scene to another to avoid what is called a "jump cut."

(SETTLE POSE)

Action:

Dialog: SB: GIGGLES

12x