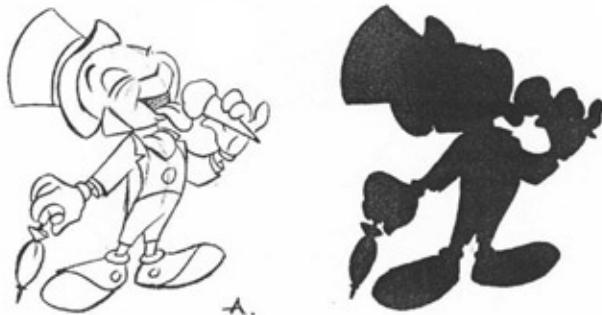


**All Clichés about Story
sketching are true.**

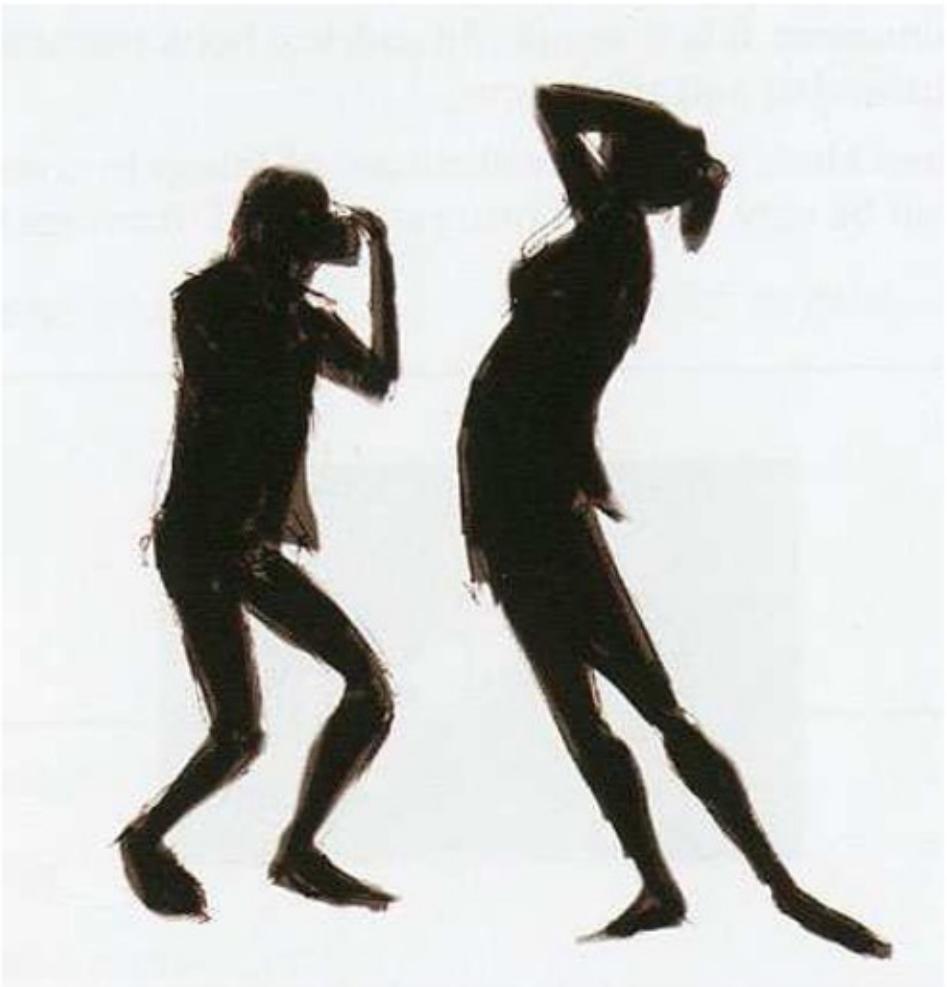
1. Things should read as a silhouette.

1. Things should read as a silhouette.

YES!



NO











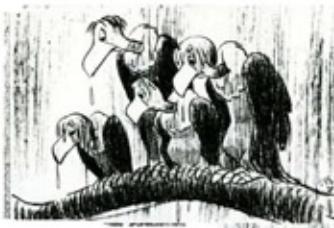


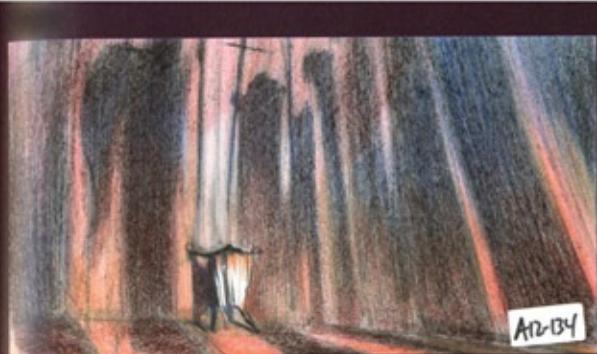


2. The important idea of the sketch should be featured and all else in the sketch sublimated.

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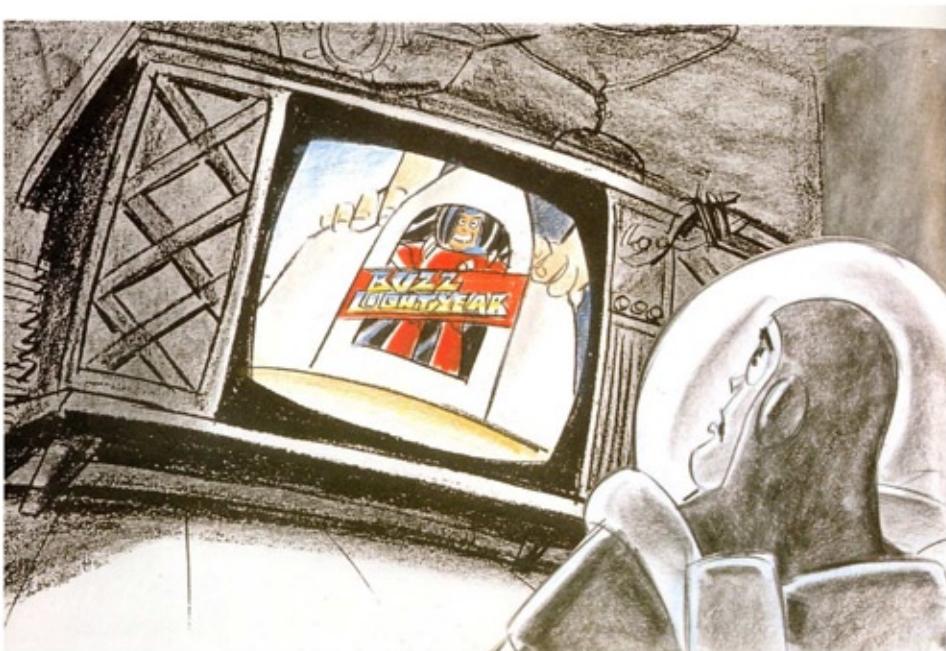
29

2. The most obvious and common staging is the best.

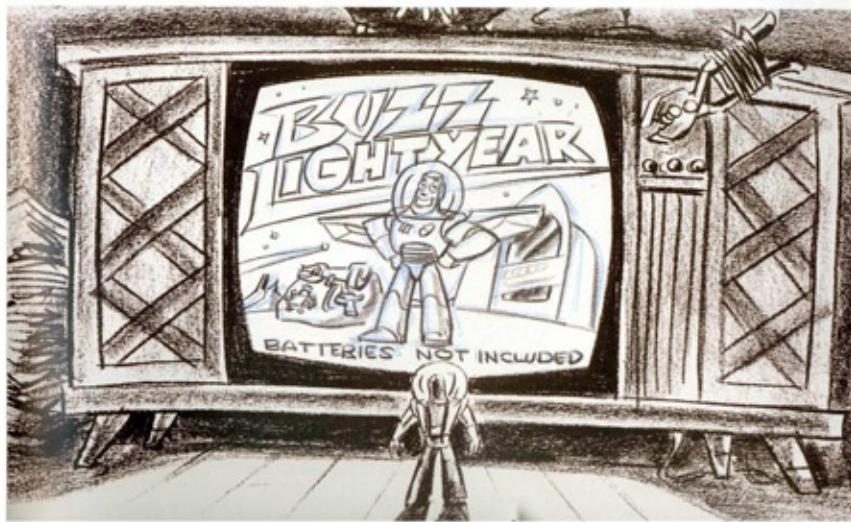
Mosio's
take

Well, it might be the most clear, but
not necessarily the best approach
for your creative vision or style.

2. The most obvious and common staging is the best.

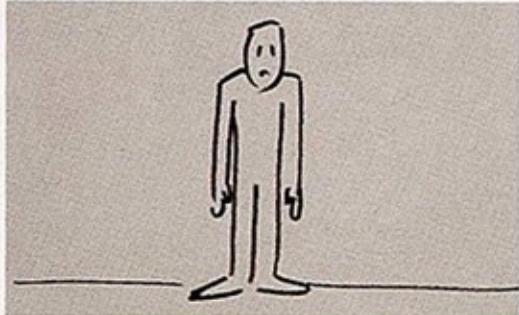


STORYBOARD ART BY BUD LUCKEY.



This does not give you an excuse to do boring, flat drawings

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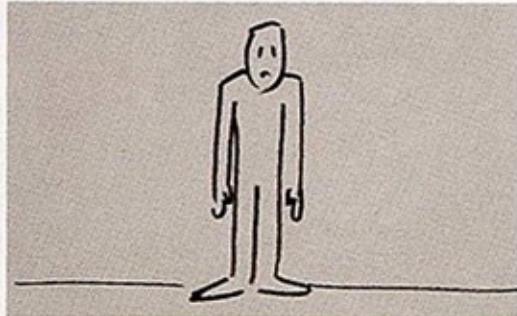


Avoid symmetry in your drawing — it is boring. It can make your drawings look cut out.

Mosio's
take

Unless, of course, symmetry is what you want. Sometimes symmetry, “proscenium” framing, frontality, can be exactly the thing to convey your message or feeling.

This does not give you an excuse to do boring, flat drawings

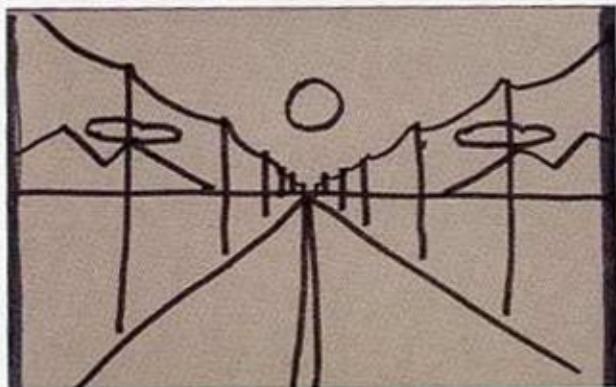


Avoid symmetry in your drawing — it is boring. It can make your drawings look cut out.



Use angles to avoid symmetry and rigid poses. Dynamic symmetry is much more interesting.

Flat



Boring! Symmetry can be boring.

Mosio's
take

Unless you're Wes Anderson...

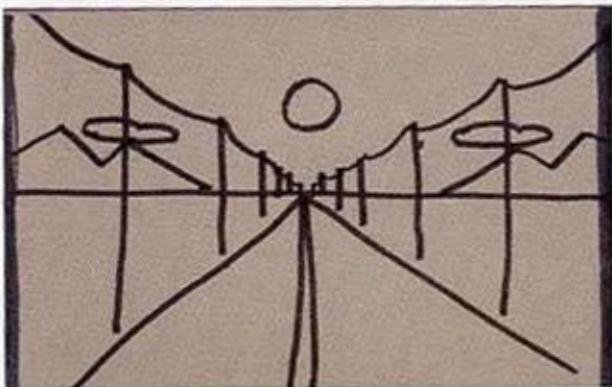


Mosio's
take

Or Stanley Kubrick

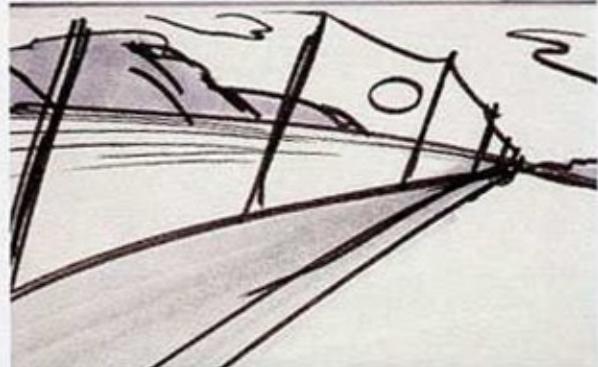


Flat



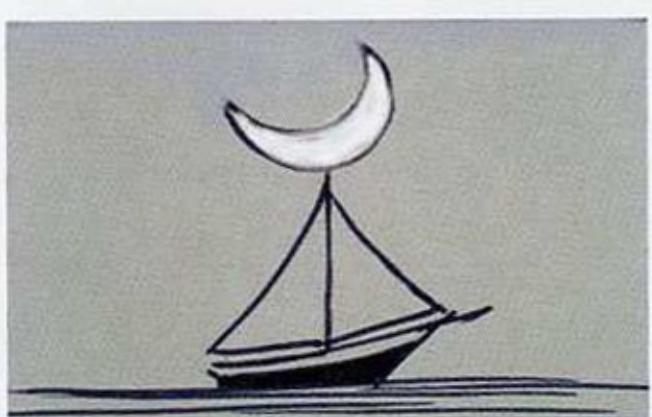
Boring! Symmetry can be boring.

Dynamic



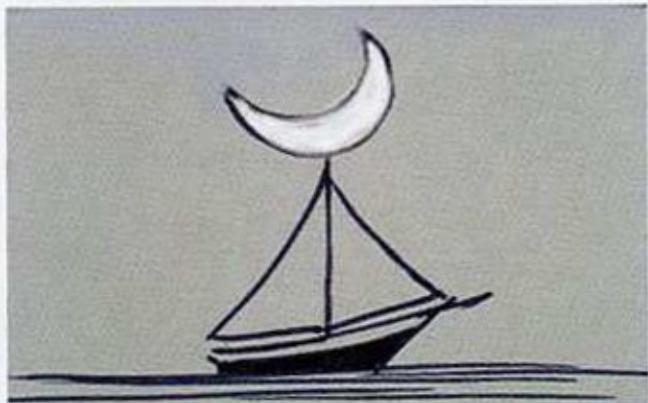
Changing the angle can bring it to life.

Avoid Tangents



Confusing! Bad tangents flatten space and
catch the eyes.

Avoid Tangents



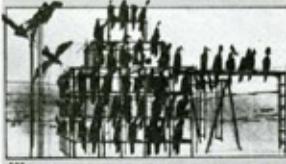
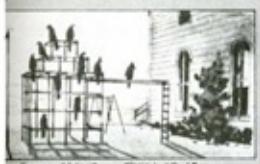
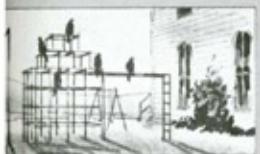
Confusing! Bad tangents flatten space and catch the eyes.



Simple realignment creates interest and restores depth.



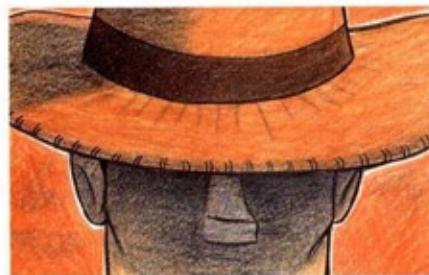
STORYBOARD ART BY JILL CULTON.



418 HOLD FOR 20 OR 30 FEET.

423 MEDIUM SHOT AS MELANIE LEAPS TO HER FEET

427C PAN UP AS CROWS FLY UP AND OVER ROOFLINE

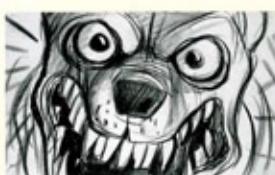
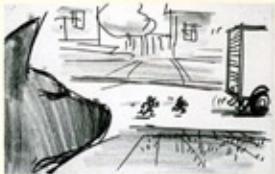


STORYBOARD ART BY JEFF PIDGEON
AND ROBERT LENCE.

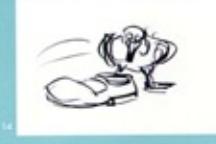
4. Originality often leads to obscurity. If it is a choice between clever or clear, choose **CLEAR.**

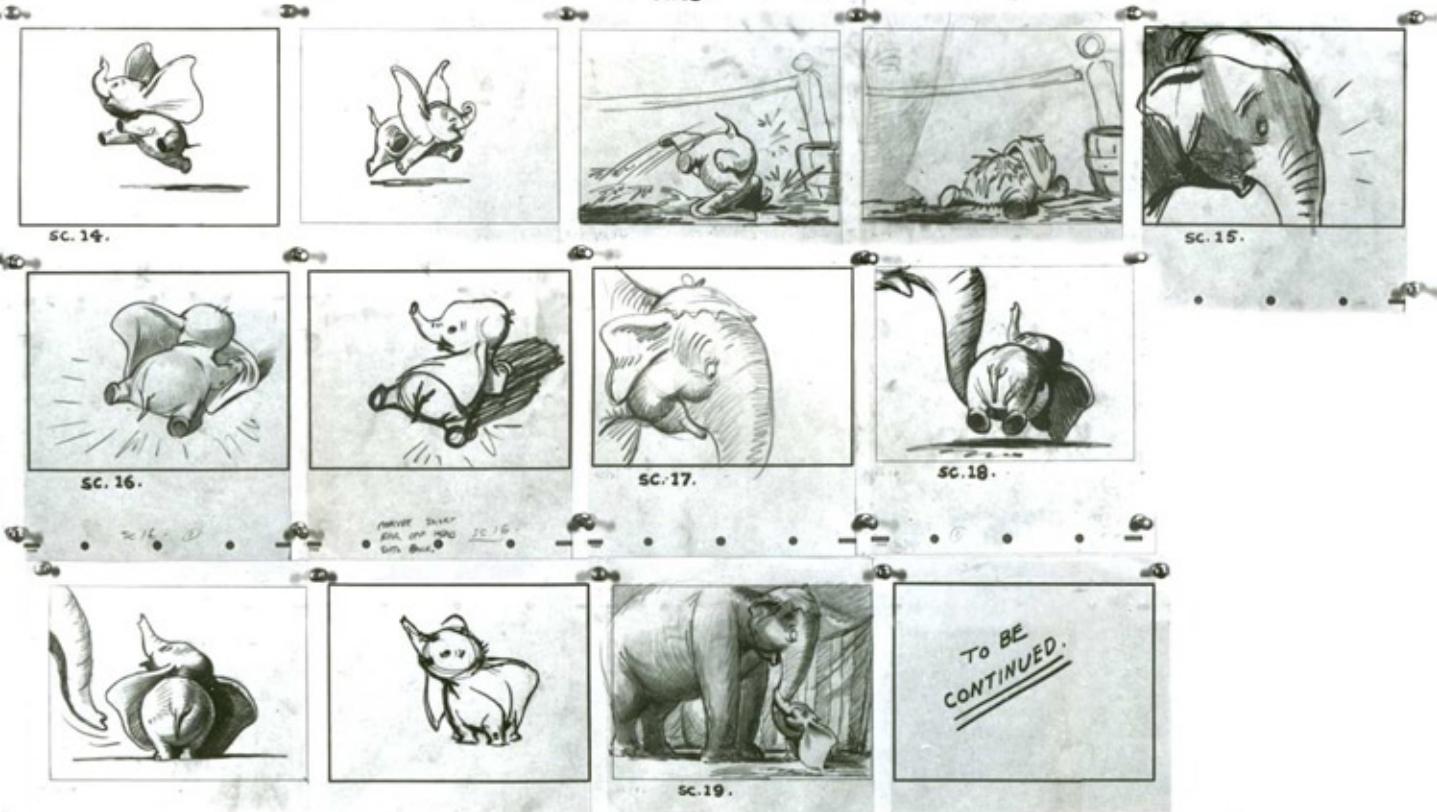


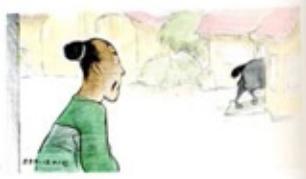
STORYBOARD ART BY JASON KATZ AND BUD LUCKEY.



STORYBOARD ART BY JOE RANFT AND (first row center) ANDREW STANTON.

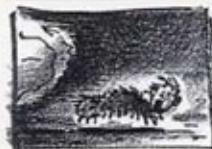
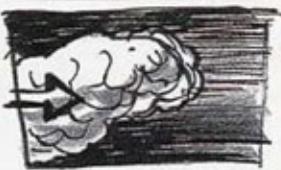








CHOMP!

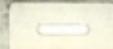


SPRAY!

5. A successful story sketch communicates its idea **instantly**.



6 1/4 F 4920 EW
4940 NS



24 frames

SC 20 ① c



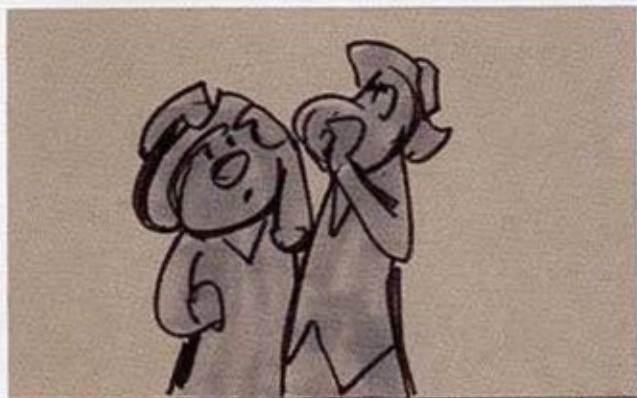


Searching for the answer...



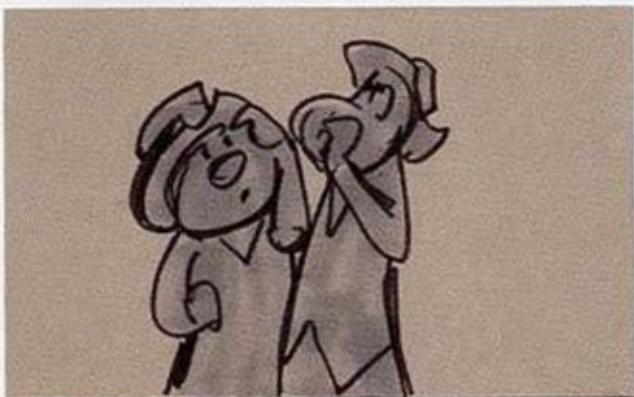
The solution.





Confusing! Crowding.

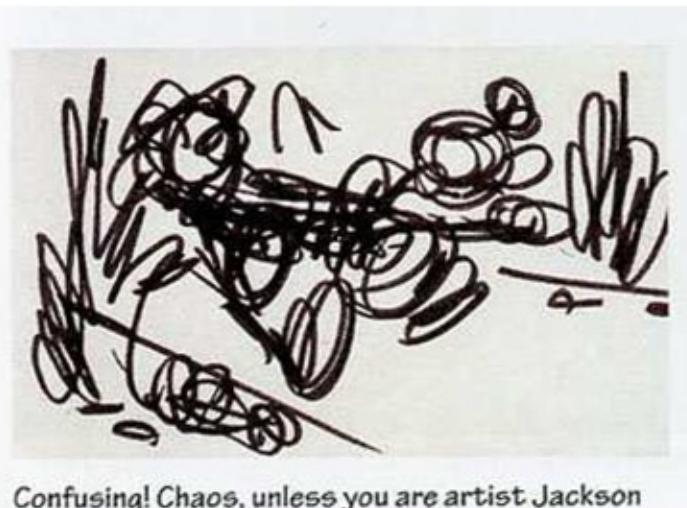
Control values



Confusing! Crowding.

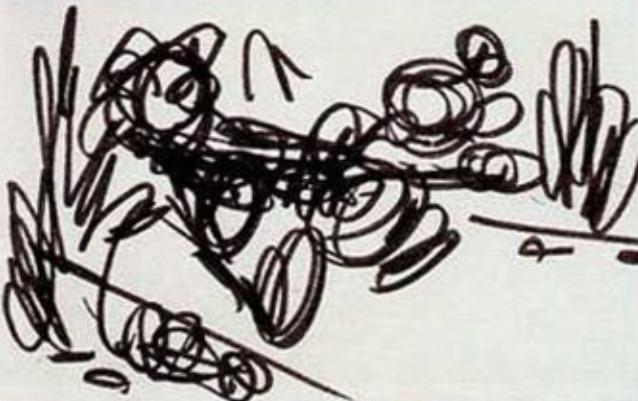


Leave breathing room and negative space.

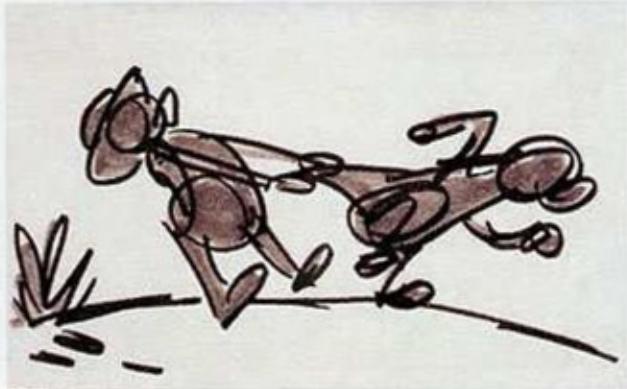


Confusing! Chaos, unless you are artist Jackson
Pollack.

Clarity



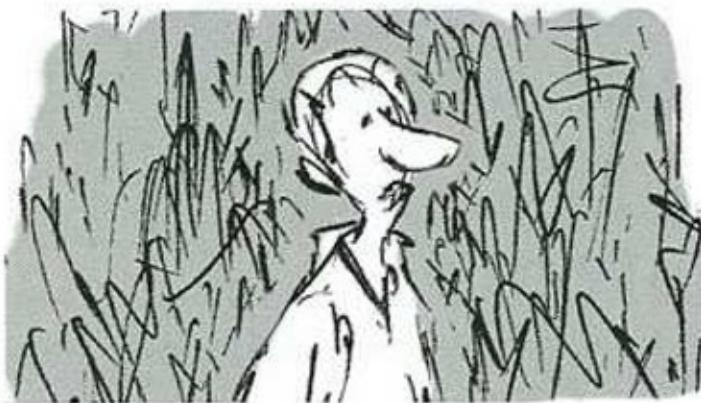
Confusing! Chaos, unless you are artist Jackson Pollack.



Work for clarity.



Separate character from background



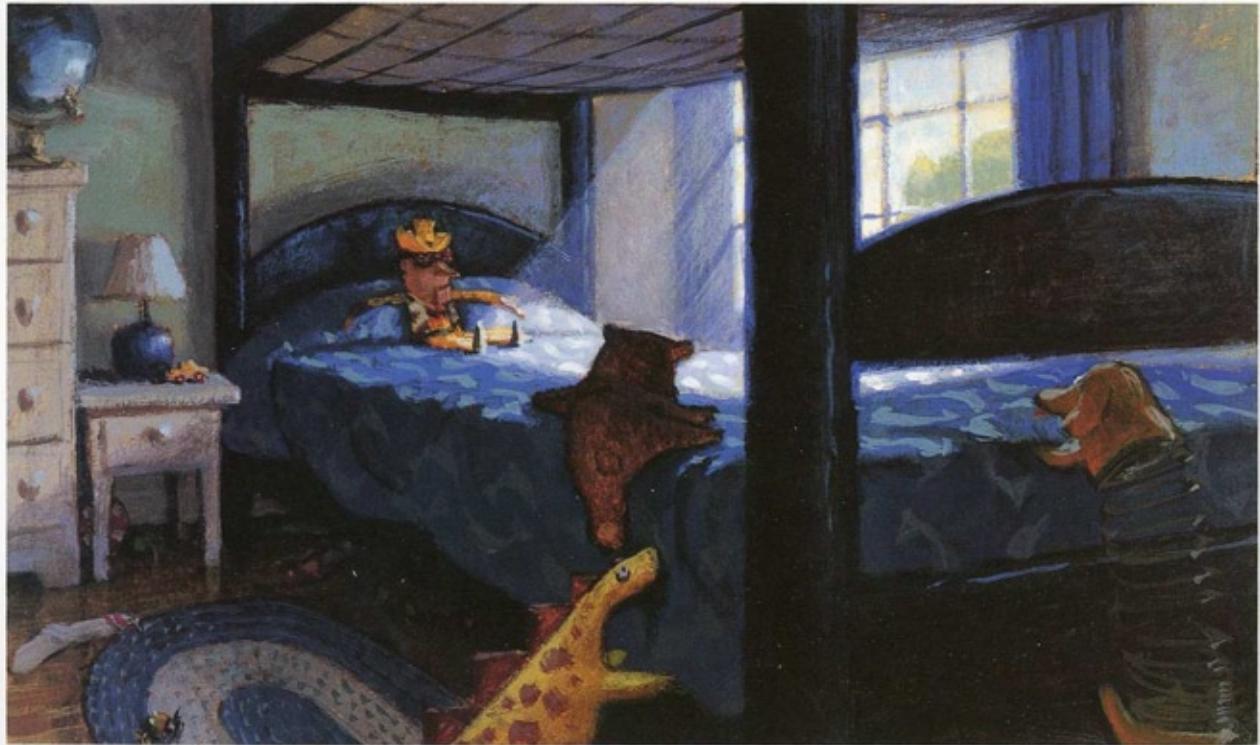


6. The slightest shadow of a question in the viewer's mind means the story sketch needs reworking.



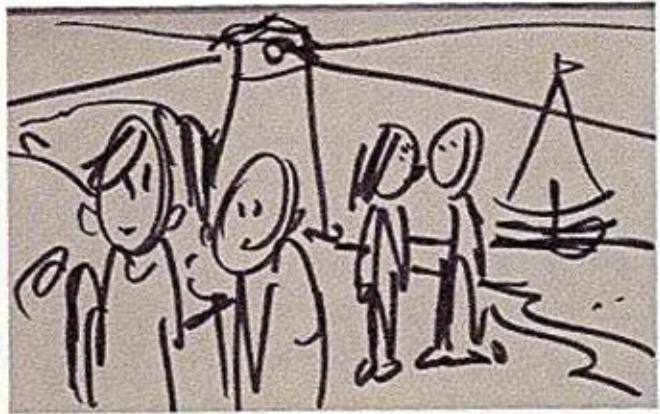
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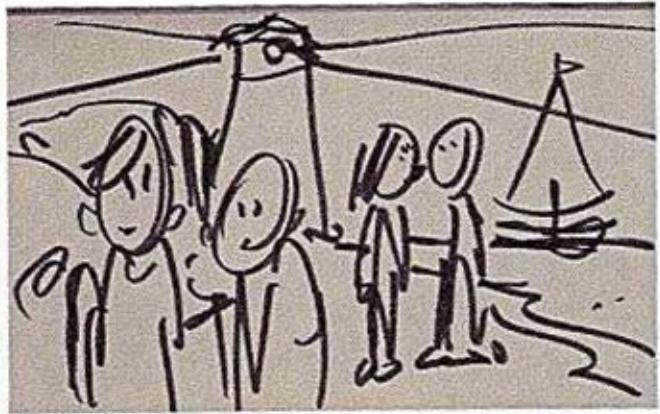


CONCEPT ART BY STEVE JOHNSON.

Better



Confusing! Without a center of attention you
don't know where to look.



Confusing! Without a center of attention you don't know where to look.



Lead the eyes through the picture and make sure there is time to read it.



Confusing! High contrast and spottiness is
hard to read.



Confusing! High contrast and spottiness is hard to read.



Provide transitions and cluster darks together.

STRONG CONTRAST

SUBTLE CONTRAST

GRADUATED CONTRAST

STRONG CONTRAST

SUBTLE CONTRAST

GRADATED CONTRAST



RECAP

RECAP

1. Things should read as silhouette.
2. The important idea of the sketch should be featured, and all else in the sketch sublimated.
should be considered first.
3. The most obvious and common staging ~~is the best.~~
Not an excuse for boring---- we are going for **clarity**
4. Originality often leads to obscurity. If it is a choice between clever or clear, choose **CLEAR.**
5. The successful story sketch communicates its idea **instantly.**
6. The slightest shadow of a question in the viewer's mind means the story sketch need reworking.