

LAYOUT COMPOSITION



SHAPE is stronger than LINE



VALUE is stronger than COLOR



FOCUS Directing the eye.



RADIATION



TARGET



SPOTLIGHT



SPOTLIGHT



SILHOUETTE VALUE



CONTRAST
USE THE CHARACTER'S TONAL VALUE.

TIE-INS & LOST AND FOUND



TIE-INS: PLACES WHERE THE TONAL VALUE OF THE CHARACTER ANCHOR HIM TO THE TONAL VALUE OF THE BACKGROUND.



LOST AND FOUND: PLACES WHERE SILHOUETTE OF THE CHARACTER IS SOMETIMES LOST IN THE BACKGROUND. THIS IS TRUE TO LIFE.



TOTALLY LIGHT ON DARK



TOTALLY DARK ON LIGHT



MIDDLE VALUE ON MIDDLE VALUE



LOST AND FOUND IS MUCH MORE EFFECTIVE ON PANNING OVERLAYS THAN THE OLD IDEA OF COMPLETE TONAL SEPARATION.



THE BG SHOULD INCLUDE SOME UNTEXTURED AREAS TO ECHO AND RELATE IT TO THE UNTEXTURED CEL PAINT OF THE CHARACTERS.

BREATHING SPACE

LEAVE SOME AIR OR BREATHING SPACE FOR THE EYE TO REST IN.



BREATHING SPACE NEED NOT BE SKY EVERY TIME



IT CAN BE GROUND IN A DOWNSHOT



A BIT OF WALL



A ROCK



WATER. AIR CAN BE ANY UNTEXTURED AREA.

The importance of harmony cannot be overstressed.

HARMONY

(NO CONTRAST)

HARMONY IS ACHIEVED BY DOMINANCE

AND DOMINANCE ONLY!

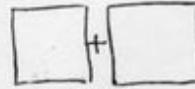
EVERY ASPECT OF
PICTURE-MAKING IS
MADE UP OF LINKED
COMPLEMENTS



DARK + LIGHT
VALUE



COLOR
(TONE)
ONE PRIMARY + TWO
SECONDARIES



COLOR
(TEMPERATURE)
WARM
(CONTAINS
YELLOW)
COOL
(CONTAINS
BLUE)



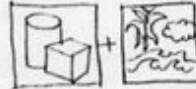
COLOR
(INTENSITY)
RAW + TONED



TREATMENT
CLEAR + TEXTURED



SHAPE + LINE



GEOMETRIC + ORGANIC



FORM + MOTION

AND
MANY OTHERS...
STRAIGHTS, CURVES
ETC...

WHEN ONE SIDE OF THE COMPLEMENTARY PAIR DOMINATES - HARMONY IS CREATED.
THEN AND ONLY THEN IS CONTRAST POSSIBLE.



TREE WEED



MOUNTAIN MOHAMED

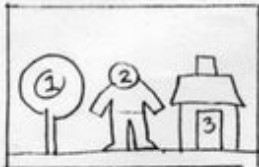


ZEPPELIN PREFLY



SKY LAND

HIERARCHY



MAKE THE OBJECTS
HAVE A DEFINITE
HIERARCHY.



DOMINANT OBJECTS ARE
USUALLY NOT THE
CENTER OF INTEREST.

NOT ENOUGH SPACE
TO TELL THE STORY?
USE THE TELL-TALE.

CONTRAST

THE PROVINCE OF CONTRAST IS TO PROVIDE
VARIETY



FAT THIN



DARK LIGHT



RED BLUE

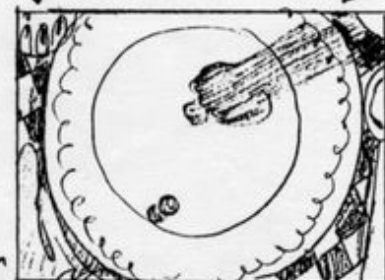
Contrast gets the attention, so it assumes
a MAJOR ROLE IN THE VIEWER'S MIND...

BUT

IT ABSOLUTELY DEPENDS ON HARMONY TO EXIST!

GLASS

PEPPER
MILL



SPOON

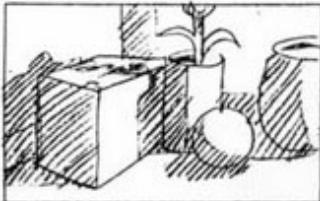
SERVETTE

The frugal repost

CHECKERED
TABLE CLOTH

TREATMENT

SHAPES



PLAN LIGHT-STRUCK LAYOUTS SO THAT CAST SHADOWS ARE A PART OF THE COMPOSITION AS WELL AS OBJECTS.

USE GROUPS OF SIMILAR TONES



IN THE BEST DISNEY LAYOUTS, THE LIGHTS DESCRIBE THE OBJECTS. THE LIGHT-STRUCK PARTS EMERGE FROM BASICALLY ONE TONE OF SHADOW. STUDY THEM.

INTERNAL RHYTHM OR SIGNATURE



AFTER THE STRUCTURE IS SOLVED TRY FOR INTERNAL RHYTHM IN THE FINISHED DRAWING.



CURVES & STRAIGHTS



CURVES DOMINANT



STRAIGHTS DOMINANT



GROUPING



LOOK FOR A WAY TO GROUP ELEMENTS



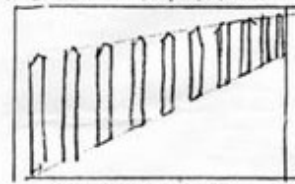
AVOID PICKET FENCE ARRANGEMENTS

RHYTHM

RHYTHM IS SIMPLY REPETITION.



GO FOR 'ROBATO' RHYTHM UNEVEN SPACES, NO TWO ALIKE, VISUAL JAZZ.



AVOID MECHANICAL 'METRONOME' SPACING. ALL THE SAME, A MARCH BEAT.

STYLE



AVOID THE DIAGRAMATIC BOTANY SPECIMEN. EVERY LEAF PERFECT AND IN A FLAT PLANE.



AVOID THE ARRANGED MANMADE LOOK.



NOT DECORATIVE...



NOT PHOTOGRAPHIC...



...BUT AN ARTIST'S DRAMATIZATION; AN ARTIST'S INTERPRETATION.

DO THUMBNAILS.



IF IT REAPS AS A POSTAL STAMP...



IT WILL REAP AS A BILLBOARD.



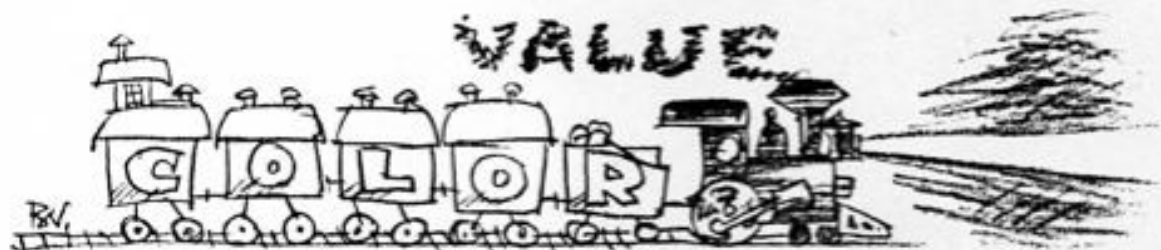
USE REFERENCE.



BE A WITNESS.

MAKE YOUR PICTURES 'WHAT THE WITNESS SAW.'

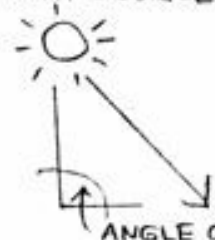
PAINTING LIGHT



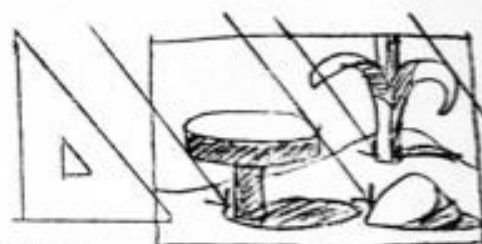
LIGHT LEADS THE WAY - COLOR FOLLOWS

AS EACH LAYOUT COMES THROUGH, SET UP THE ANGLE AND DIRECTION OF THE LIGHT FOR THE ENTIRE SEQUENCE.
DO TONAL SKETCHES.

LIGHT SOURCE



ANGLE OF LIGHT



FIND THE BEST SIDE AND ANGLE.

TRY MORE THAN ONE.

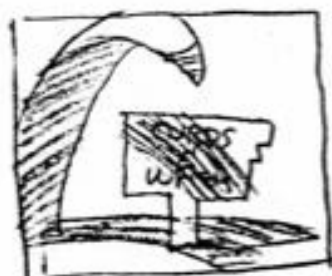
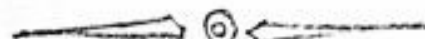
USE A STRAIGHT EDGE AND WORK OUT AN EXACT PATTERN OF LIGHT, BEARING IN MIND THE RELATION OF THE CHARACTER TO THE AREA WHERE IT MOVES.



LIGHT OVER MID • LIGHT OVER DARK • DARK OVER MID • DARK OVER LIGHT AND SO FORTH —

CONSIDER THE **DRAMA** OF THE SCENE. SAVE SOMETHING FOR THE BIG MOMENTS. DON'T OVER-DRAMATISE A LIGHT OR HAPPY SCENE.

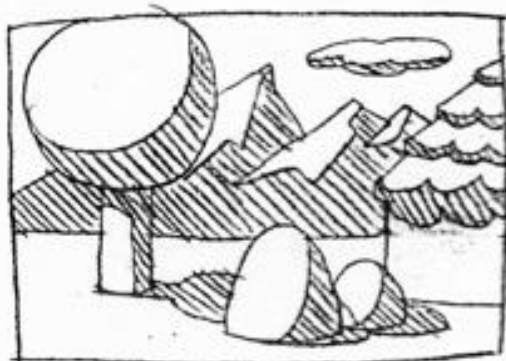
"CHEATS." CHEATS ARE INEVITABLE AT TIMES. MAKE THEM FEEL AS LOGICAL AS POSSIBLE — GIVEN THE LIGHT SOURCE.



SHADOW CHEATED FOR LEGIBILITY.

POSTERIZING

POSTERIZING MEANS SIMPLIFYING. CREATE CLEAR LIGHT AND SHADOW PATTERNS. REDUCE ALL OBJECTS TO JUST **TWO** AREAS: THE LIGHT SIDE AND THE SHADOW SIDE.



DON'T SHADE OBJECTS.



DON'T BE VAGUE.



MAKE SHADOWS DEFINITE.

EDGES

ONCE YOU HAVE ESTABLISHED A PATTERN OF LIGHT AND SHADOW, THE SOFTNESS OF THE EDGES WILL DETERMINE:

1. FOCUS



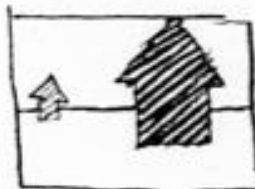
OBJECTS OUT OF FOCUS ARE SOFTEST.

2. FORM



ROUND OBJECTS HAVE SOFTER SHADOW EDGES THAN ANGLED OBJECTS.

3. DISTANCE



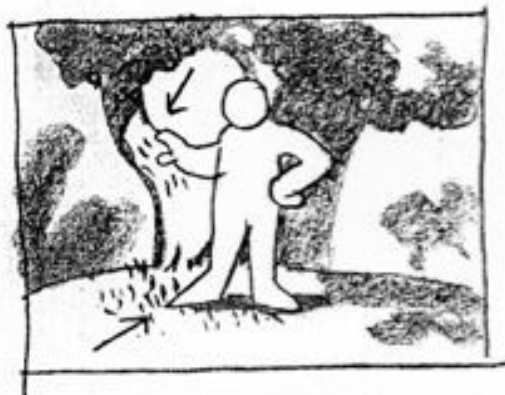
DISTANT OBJECTS HAVE SOFTER EDGES DUE TO DECREASED CONTRAST OF VALUE.

HARD EDGES LIKE BRIGHT COLORS BRING OBJECTS UP CLOSE TO THE PICTURE PLANE.



FOCUS

FOCUS IS CREATED BY TEXTURE IN THE LIGHT SIDE (NOT IN THE SHADOW) OF AN OBJECT. HIGHLIGHTS AND OTHER THIRD TONES* BELONG HERE. HIGHLIGHTS OUTSIDE THE FOCAL AREA SHOULD BE SOFTENED.



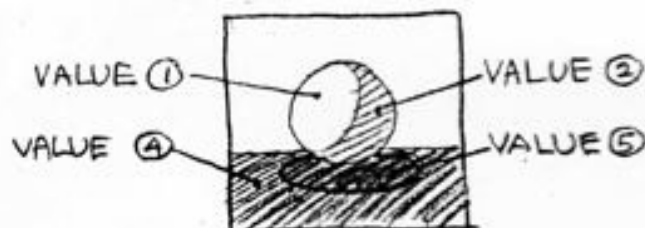
*THIRD TONE: A VARIATION IN THE LIGHT TONE OR SHADOW TONE.

FOCUS BELONGS NEAR THE CHARACTER.

CONSISTENT LIGHT

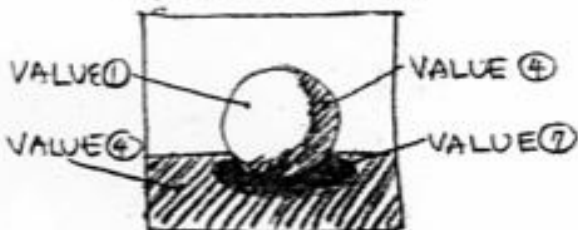
LIGHT IS KEPT CONSISTENT BY HOLDING THE SAME DIFFERENCE (OF LIGHT TO SHADOW) THROUGHOUT.

SOFT LIGHT



ONE VALUE DARKER IN SHADOW.

STRONG LIGHT



THREE VALUES DARKER IN SHADOW.

EXCEPTIONS.

FRAMING ELEMENTS



CONVENTIONALLY DARKER, FRAMING ELEMENTS SHOULD STILL BE RELATED TO CENTRAL AREAS.

SHINY OBJECTS



USE REFERENCE FOR HIGHLY REFLECTIVE OBJECTS; GLASS, CHROME, ETC. THE IMAGINATION ISN'T GOOD ENOUGH,

MULTIPLE LIGHT SOURCES



REFLECTED LIGHT

REFLECTED LIGHT IS OFTEN OVERDONE. **DON'T** USE ANY AT ALL IN:

MOONLIGHT



DIFFUSED LIGHT



USE IT ONLY IN STRONG LIGHT AND SHINY OBJECTS.
IT CAN APPEAR AS TRANSITIONAL SHADING IN LARGE AREAS.
DON'T MAKE THINGS SHINY THAT NEEDN'T BE.

DON'T...



PUT HIGHLIGHTS EVERYWHERE



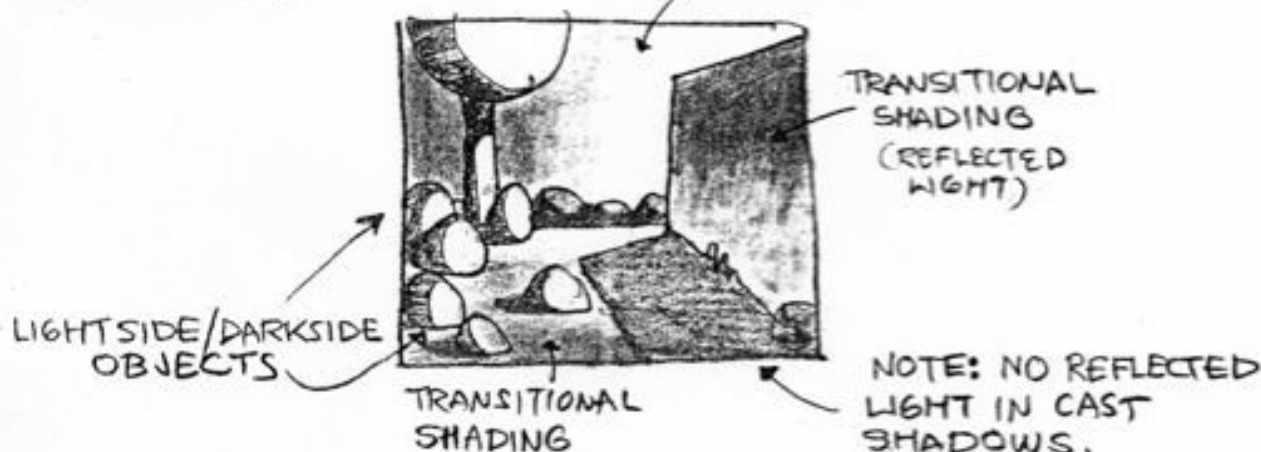
BUT DON'T SPARE THEM WHERE THEY MEAN SOMETHING!!

TRANSITIONAL SHADING



TRANSITIONAL SHADING IS A CHANGE OF VALUE OR COLOR ACROSS AN AREA. SAVE IT FOR LARGE AREAS. USE IT TO CREATE SPACE AND LIVEN-UP A "PLAIN CARD" B.G. MAKE IT LOGICAL WITH THE LIGHT,

TRANSITIONAL SHADING



IN SHORT: PAINT A SOFT-EDGE POSTER WHICH GOES A BIT SHARPER IN THE FOCAL AREA.