

SILHOUETTES = CLARITY = STORYTELLING SUCCESS

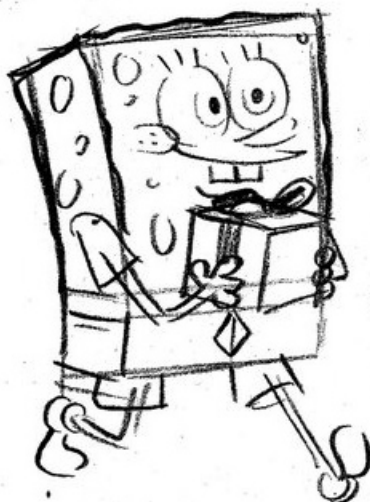
1

Hey, SpongeBob...whatcha got?

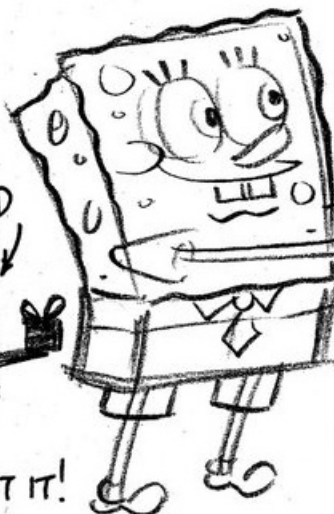
A PRESENT?



?



GOOD SILH ↓



FOR ME?

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



A GOOD SILHOUETTE IS THE KEY TO CLARITY.

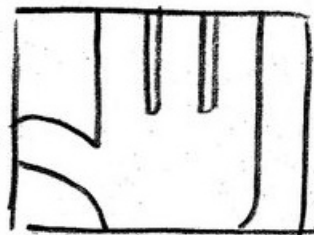
BAD SILHOUETTE (WHAT IS IT?)



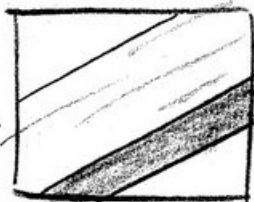
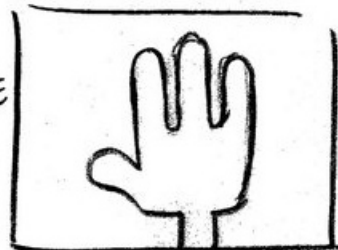
BAD



WE NEED TO SEE EDGES...



TO RECOGNIZE THE FORM.



WHAT IS IT?

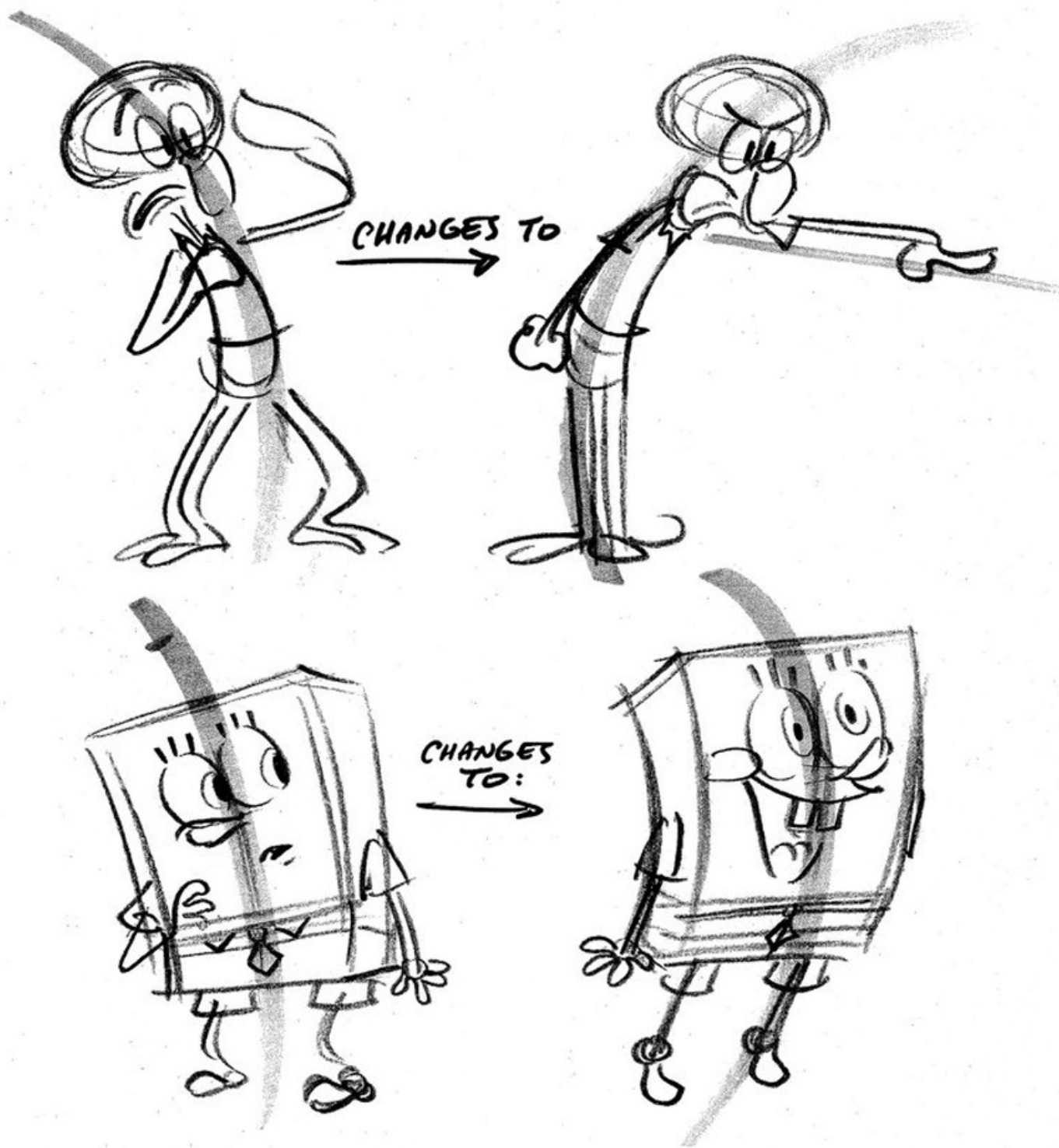


OH!



LINE of ACTION!

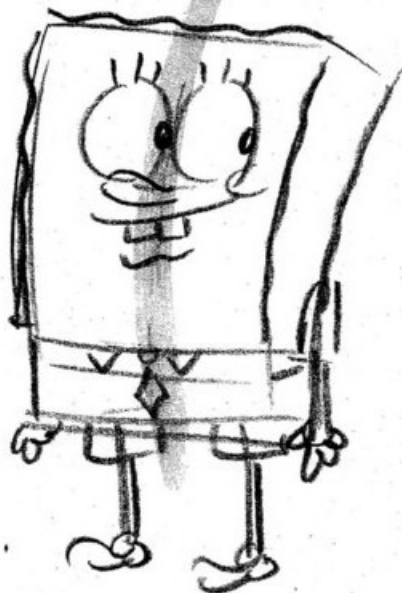
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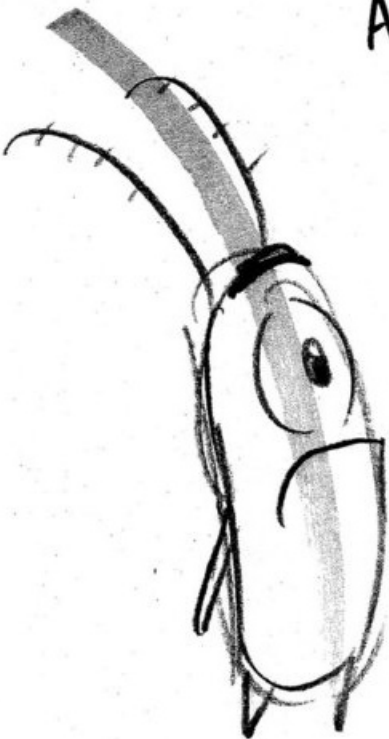
ACTING IS MOVEMENT and CHANGE
and CONTRAST

LINE of ACTION!

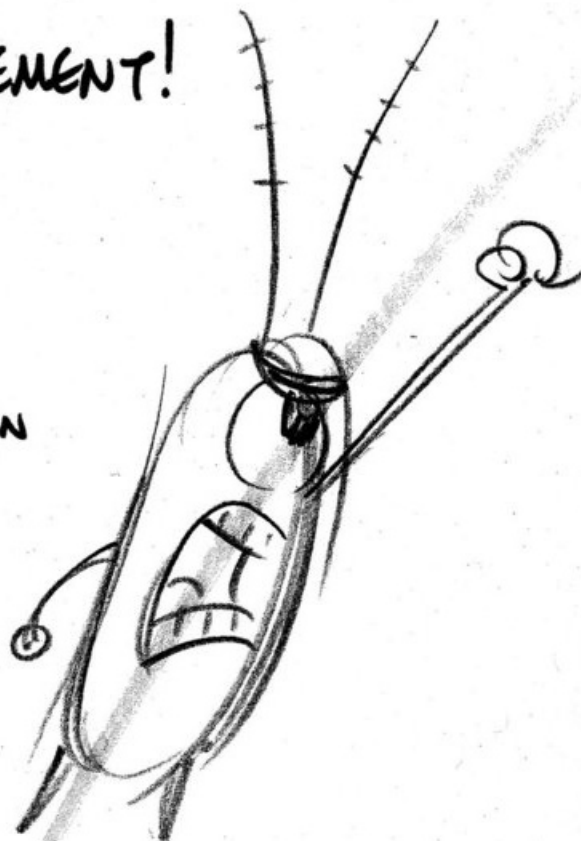
3



ACTING IS MOVEMENT!

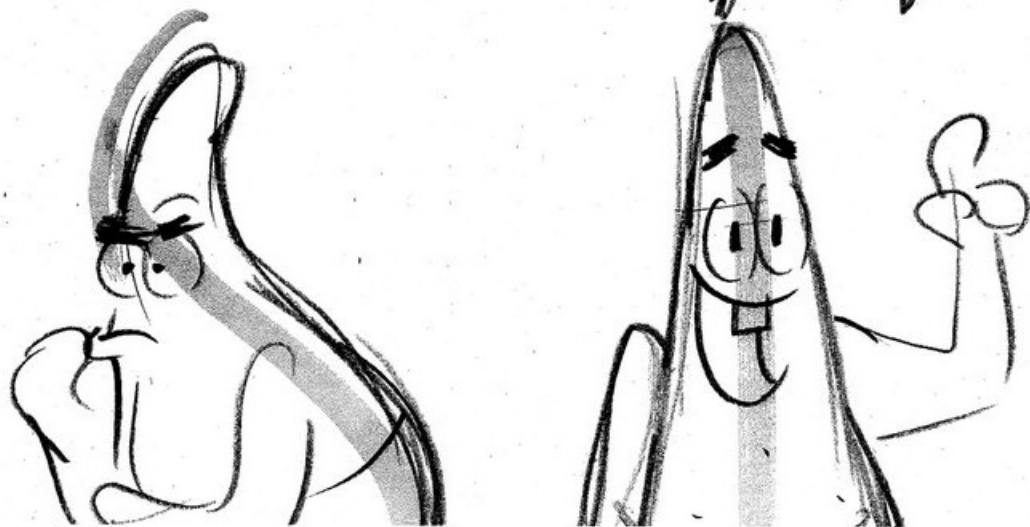
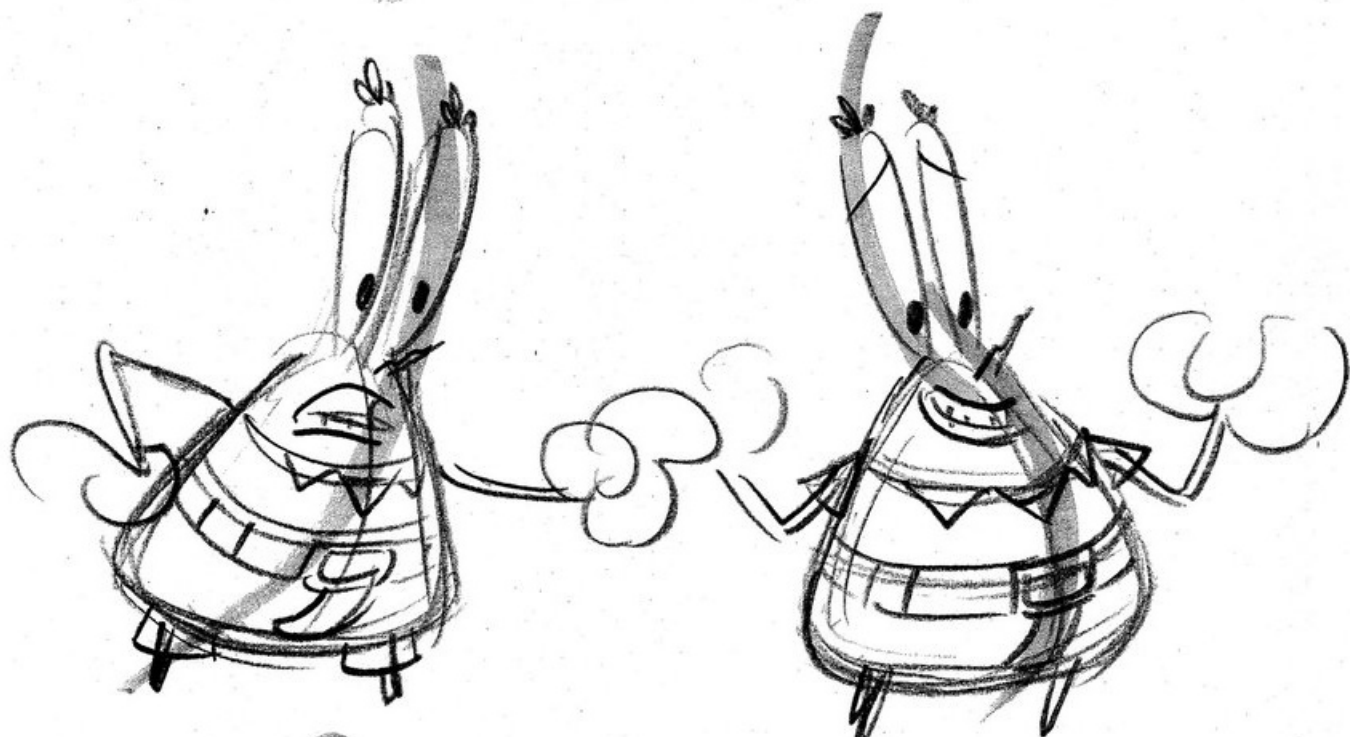
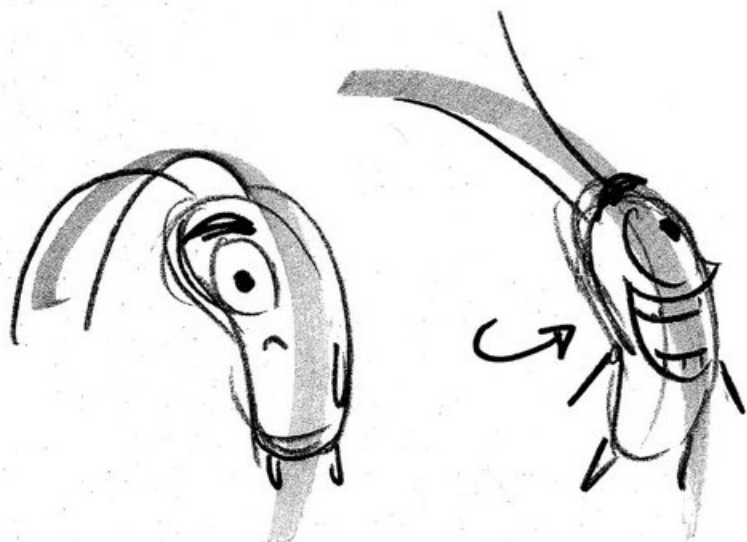


CONTRAST IN
ATTITUDE
ANGLE
INTENSITY

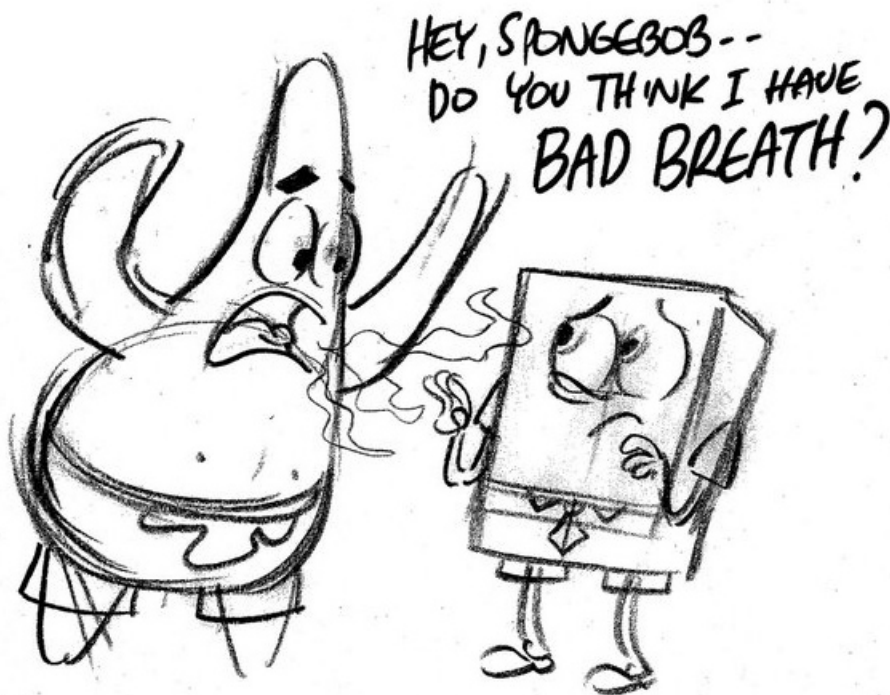
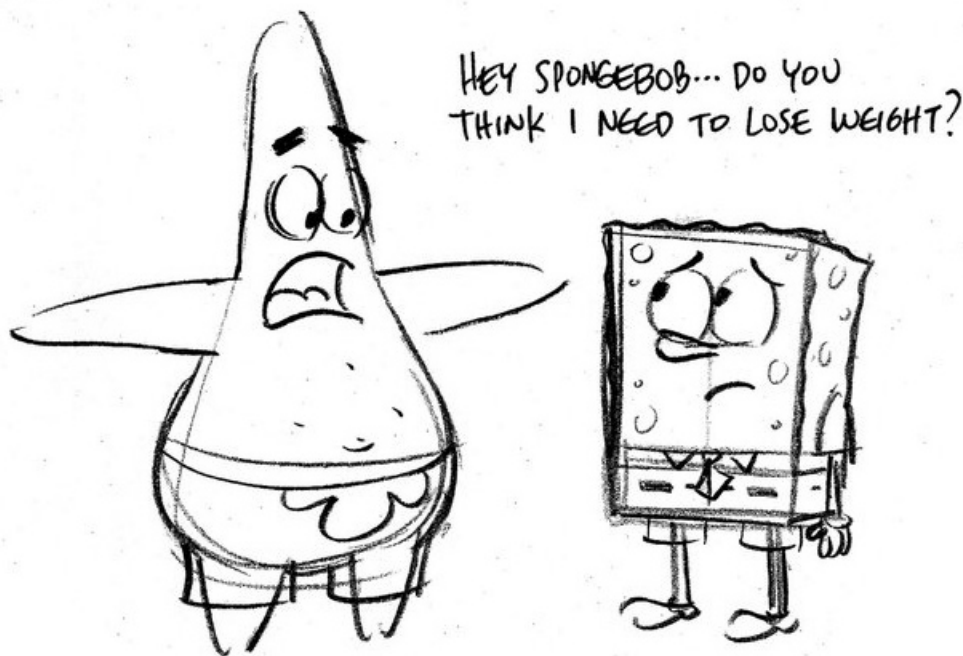


LINE of
ACTION!

4

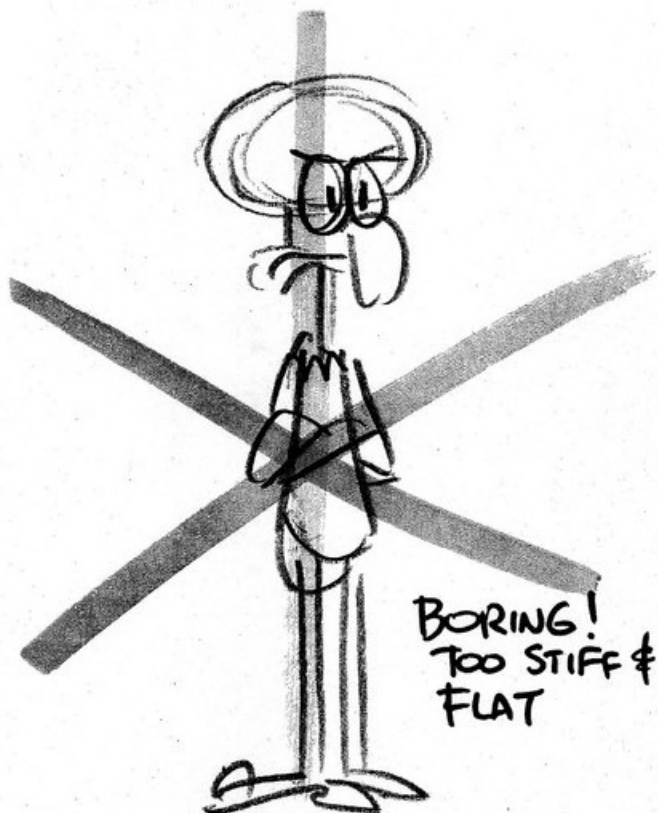


HOW FAR SHOULD YOU PUSH IT? IT DEPENDS ON THE CONTEXT...



FULL-BODY - ACTING / LINE OF ACTION / ANGLES

6



BORING!
TOO STIFF &
FLAT



BETTER...



LET HIS BODY
TELL THE STORY!

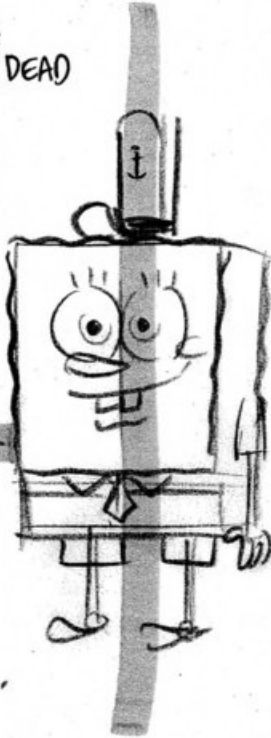


NOTE THE
SILHOUETTE!

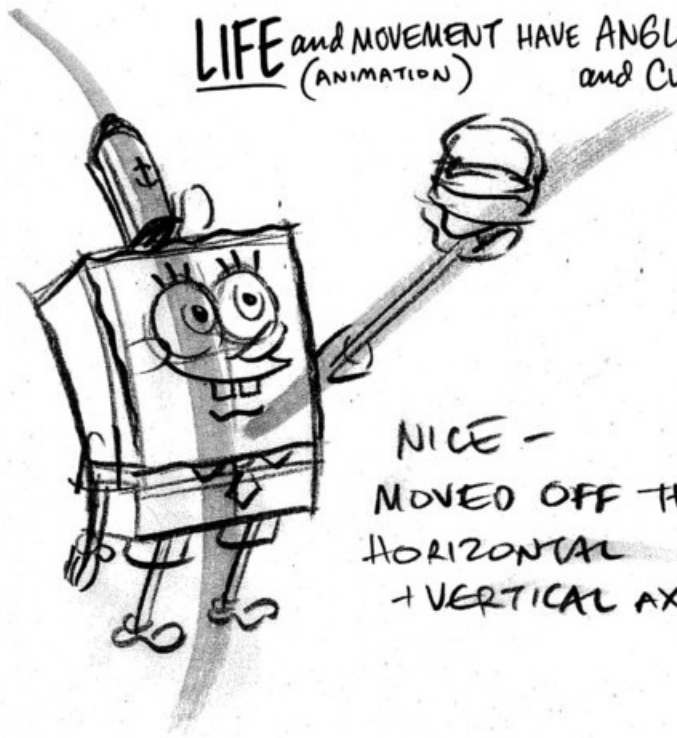
90° ANGLES ARE
MECHANICAL and DEAD

LIFE and MOVEMENT HAVE ANGLES
(ANIMATION) and CURVES! 7

BORING -
STOCK TO
THE
HORIZONTAL
+ VERTICAL

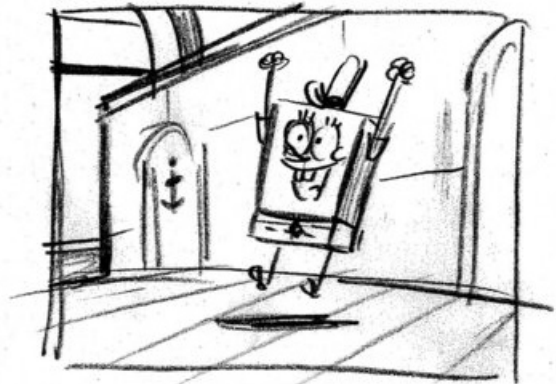
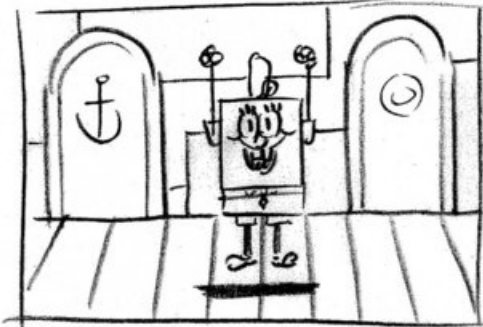


NICE -
MOVED OFF THE
HORIZONTAL
+ VERTICAL AXES



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

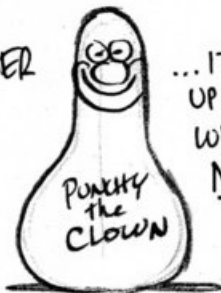
Whenever possible, keep the characters and background
elements OFF of the horizontal and vertical!



THIS IS TERRIBLE

THIS IS BETTER

REMEMBER
THIS
TOY?



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

ANGLES = ACTION
& MOVEMENT
& LIFE!

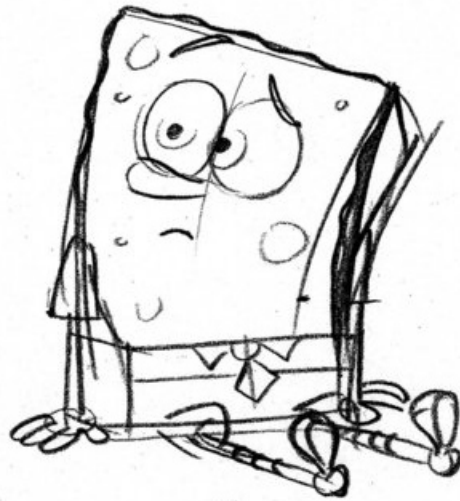
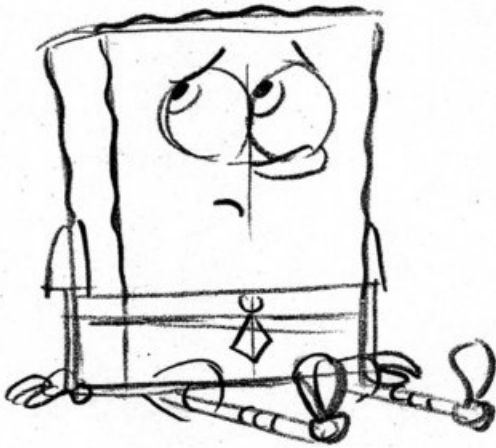


PUSH YOUR POSES!

8

THIS WORKS,

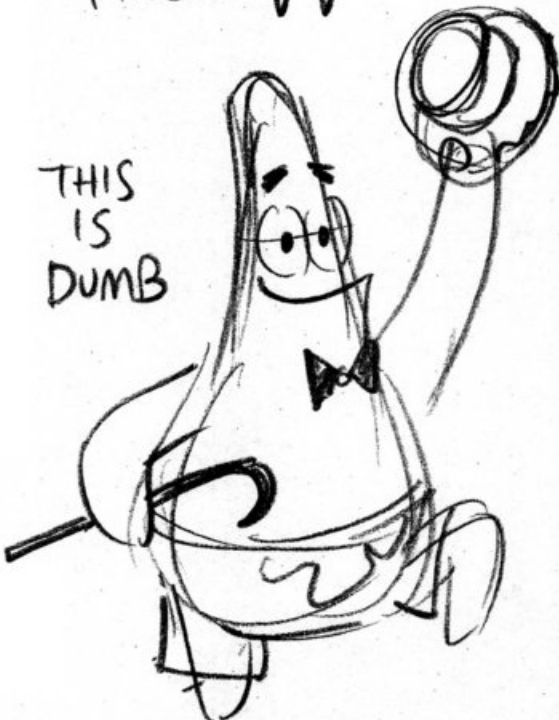
BUT THIS IS NICER



THIS
IS
FINE...



BUT THIS
IS STRONGER



THIS
IS
DUMB



BUT THIS
IS DUMBER,

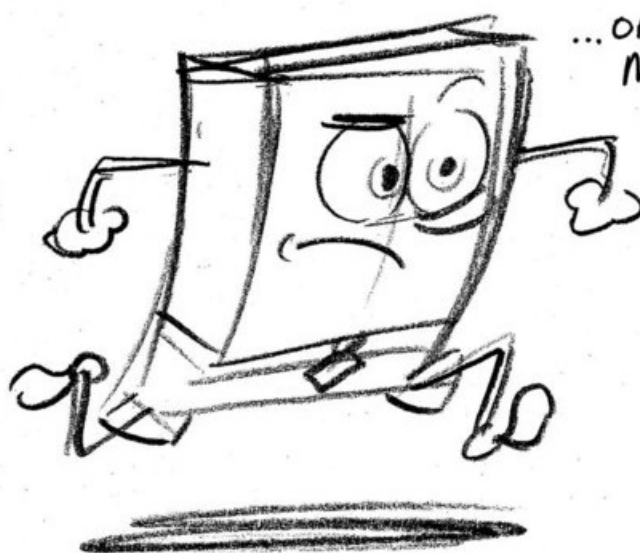
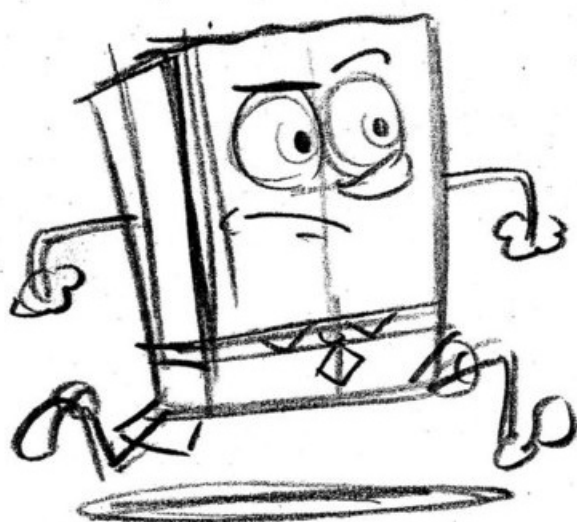
IF YOU
WANT PAT
TO LOOK UP...



RUNNING



...MAKE HIM
REALLY LOOK UP!



...ON A
MISSION

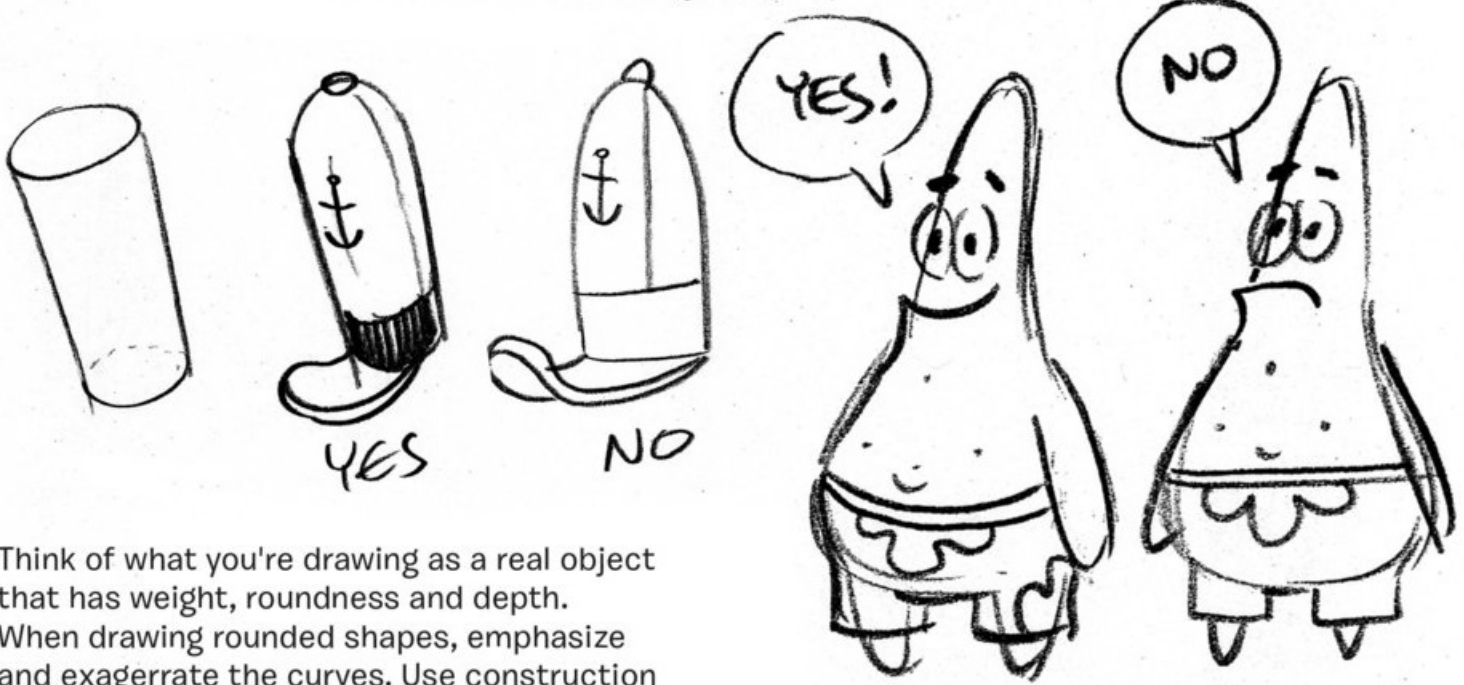


RUN FOR
YOUR LIFE!

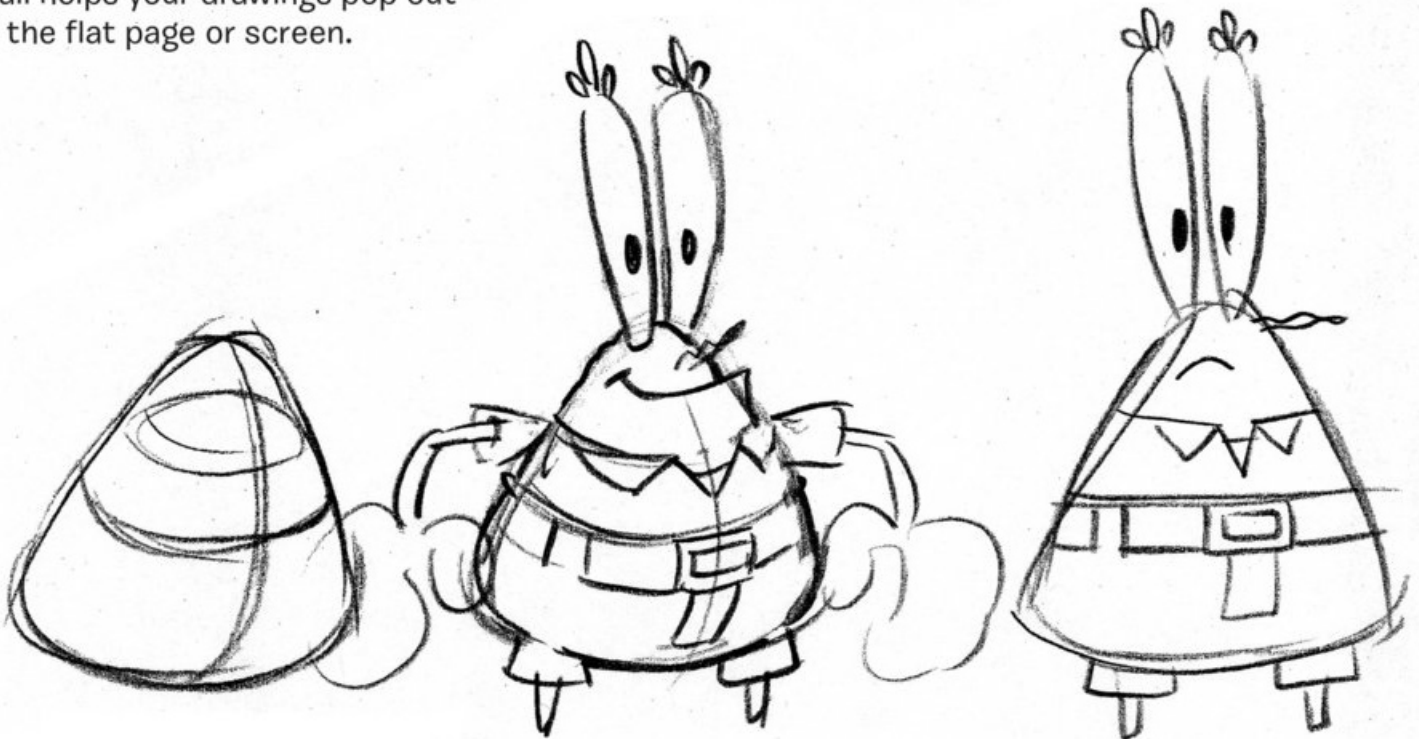
**How far can
you push it?**

DRAW THROUGH TO EMPHASIZE ROUNDNESS & DEPTH

10



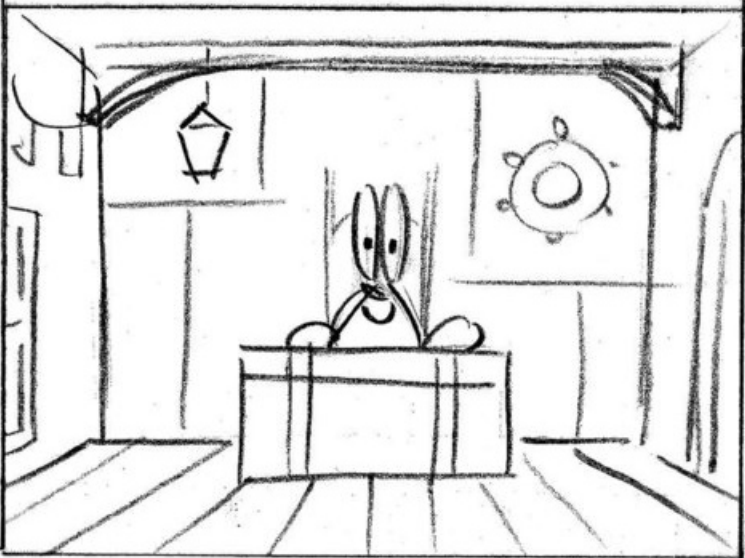
Think of what you're drawing as a real object that has weight, roundness and depth. When drawing rounded shapes, emphasize and exaggerate the curves. Use construction lines to trace the forms all the way around. It all helps your drawings pop out of the flat page or screen.



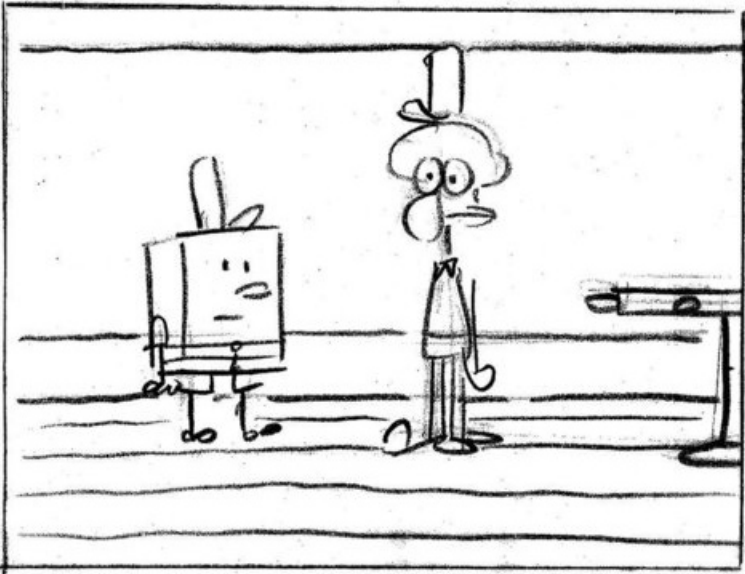


BACKGROUND STAGING: USE ASYMMETRY, ANGLES & DEPTH

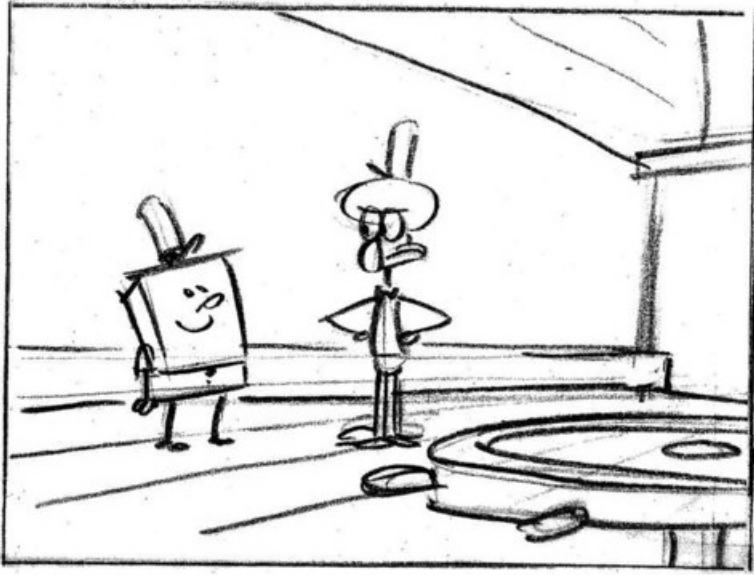
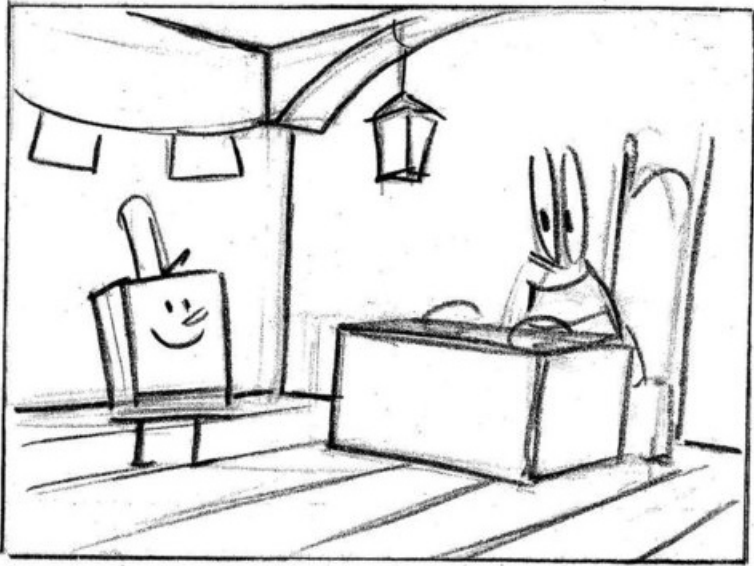
TOO FLAT + BORING



BORING + FLAT



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



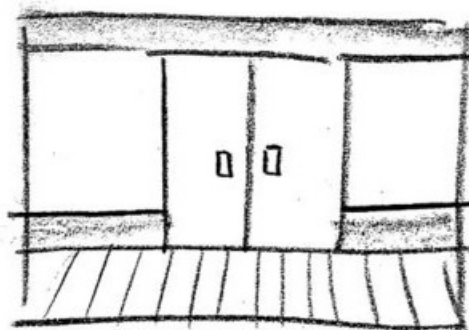
BETTER!

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

12



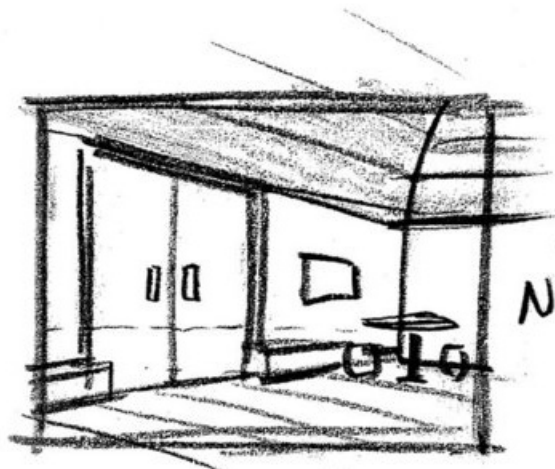
TOO
FLAT



TOO
FLAT



BETTER

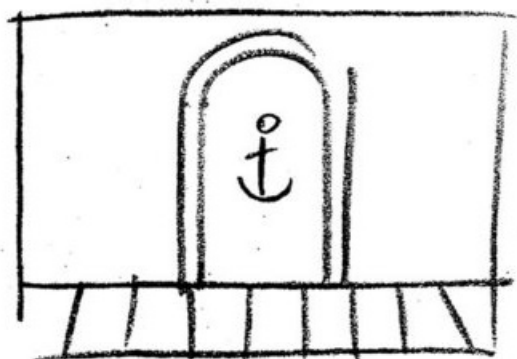


NICE

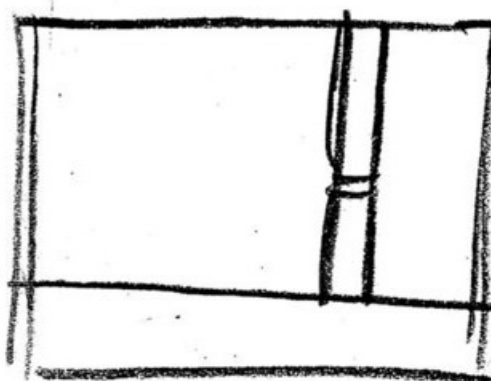


NICE!

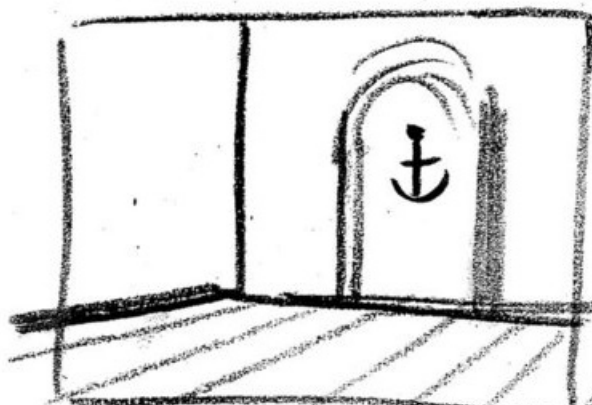
NEGATIVE SPACE/SILHOUETTES...
EDGES HELP DEFINE THE FORMS



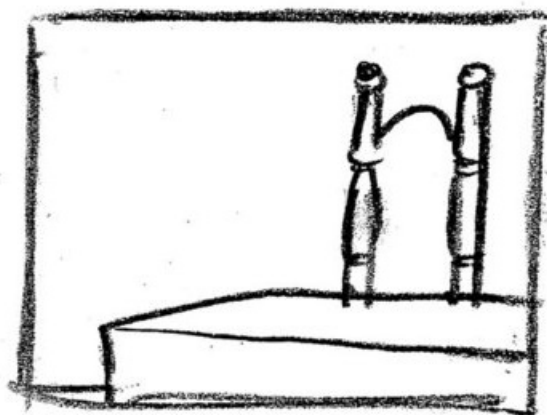
TOO
FLAT



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"

Action:

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

DIALOG:

TIMER'S NOTES

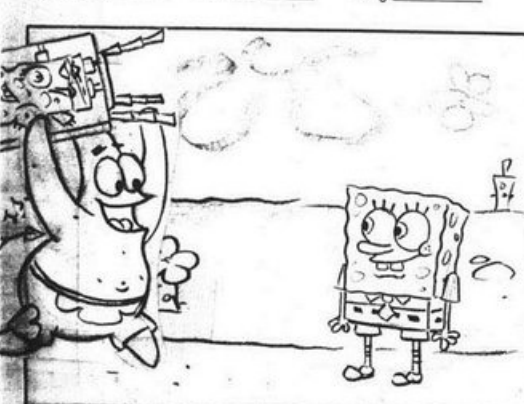
Action: SB WALKS TOWARD CAMERA, SNAPPING HIS FINGERS WHILE HE DOES A FUNKY WALK.

Dialog: SPONGEBOB: WHISTLES (A1) (A2) (B1) (A2) 12x + 12x + 12x + 700

SCENE DESCRIPTION

Action: SBOB EXITS PINEAPPLE HOUSE... SBOB WALKS TOWARD CAMERA, DOWN HIS WALKWAY - SNAPPING HIS FINGERS

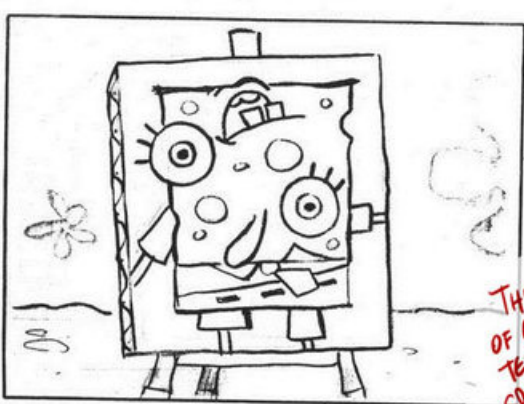
Dialog: "CUT TO" MEANS THIS IS A NEW SCENE, WITH A NEW BACKGROUND + STAGING



(START POSE)

This image (below) is a Point-of-View shot (POV); This image is a closer view of the painting as seen from SpongeBob's point of view. The pattern starts with SpongeBob looking at the painting in Sc.2/Panel 3, then we see what he sees in the image below...

Scene 3 Panel A Slug

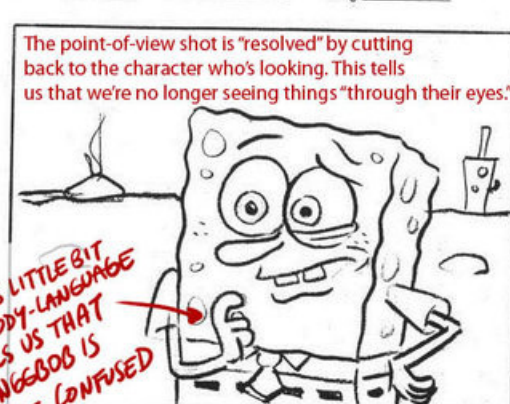


CUBIST PAINTING OF SPONGEBOB

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

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

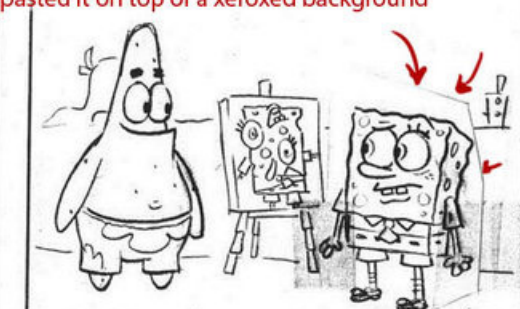
Scene 4 Panel A Slug



SBOB LOOKS SKEPTICAL

Action: Dialog: SB: THAT'S NICE PATRICK, 200

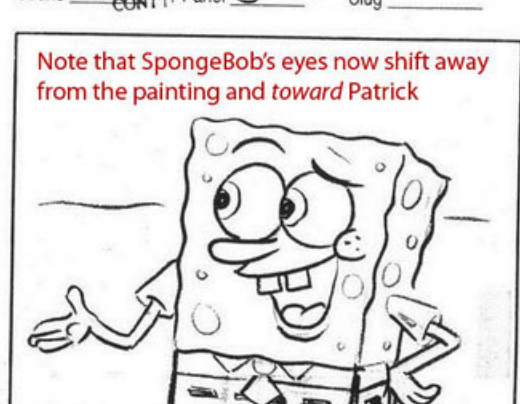
You can see from the faint marks around SpongeBob that I drew his pose on a separate paper and pasted it on top of a xeroxed background



(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

THIS "START POSE" HELPS CREATE A CONTRAST BETWEEN PATRICK'S EXPRESSION...

...SO THIS POSE BECOMES FUNNIER BECAUSE HE QUICKLY GOES FROM RENSIVE TO HAPPY + EXCITED



PAT RUBS HIS CHIN

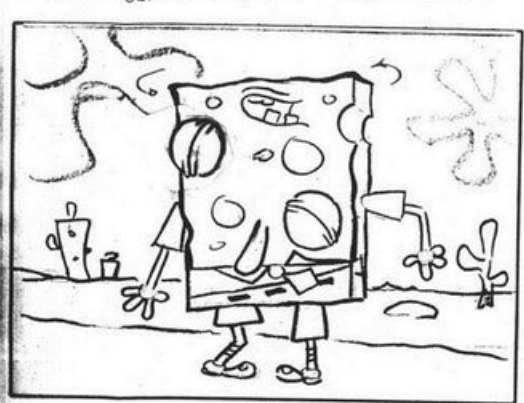
Action: Scene 6 CONT'D Panel B Slug

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.



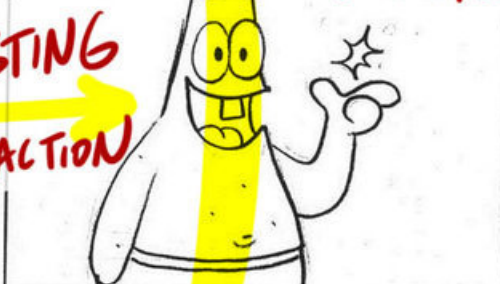
Action: PAT APPROACHES SPONGEBOB, AND HIS HANDS MOVE RAPIDLY AROUND SPONGEBOB'S FACE.

Scene 7 CONT'D Panel B Slug



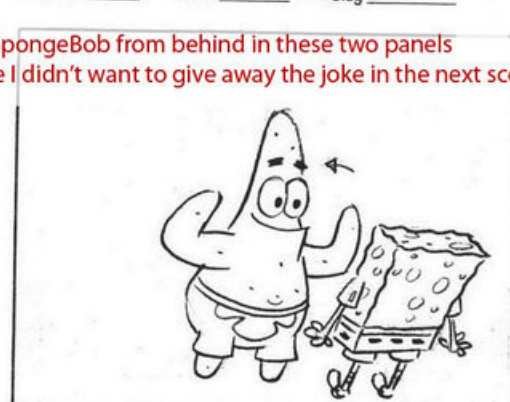
Action: SBOB STOPS WOBBLING, SPONGEBOB BLINKS X 2

Dialog:



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

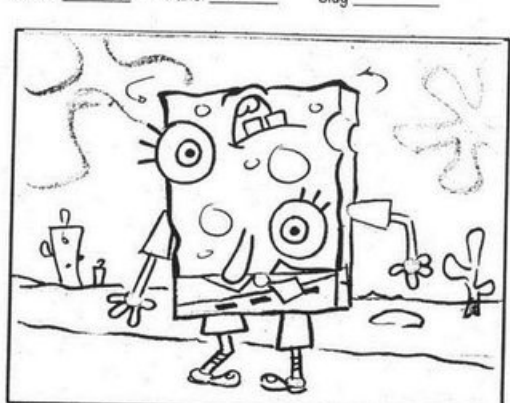
Scene 6 CONT'D Panel C Slug



(HOOK-UP POSE ONLY)

Action: PAT FINISHES AND MOVES BACK

Scene 7 CONT'D Panel C Slug

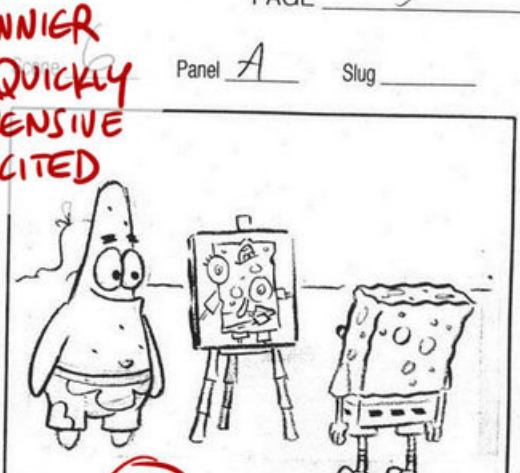


Notice that the horizon line is much lower in this close-up; It's important to make the background different from one scene to another to avoid what is called a "jump cut."

(SETTLE POSE)

Action:

Dialog: SB: GIGGLES 12x

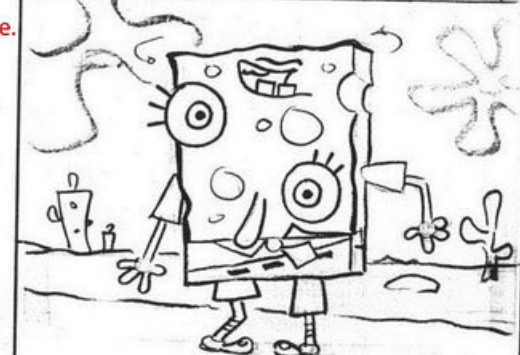


PLEASE H.U. PAT TO PREVIOUS SC START POSE ONLY

Action: MEANS "HOOK UP"

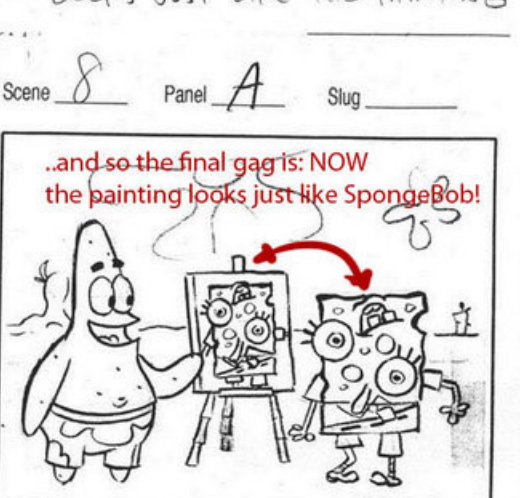
"Hook up" tells the animators to match Patrick's first pose to his pose in the previous panel.

Scene 7 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!

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.