

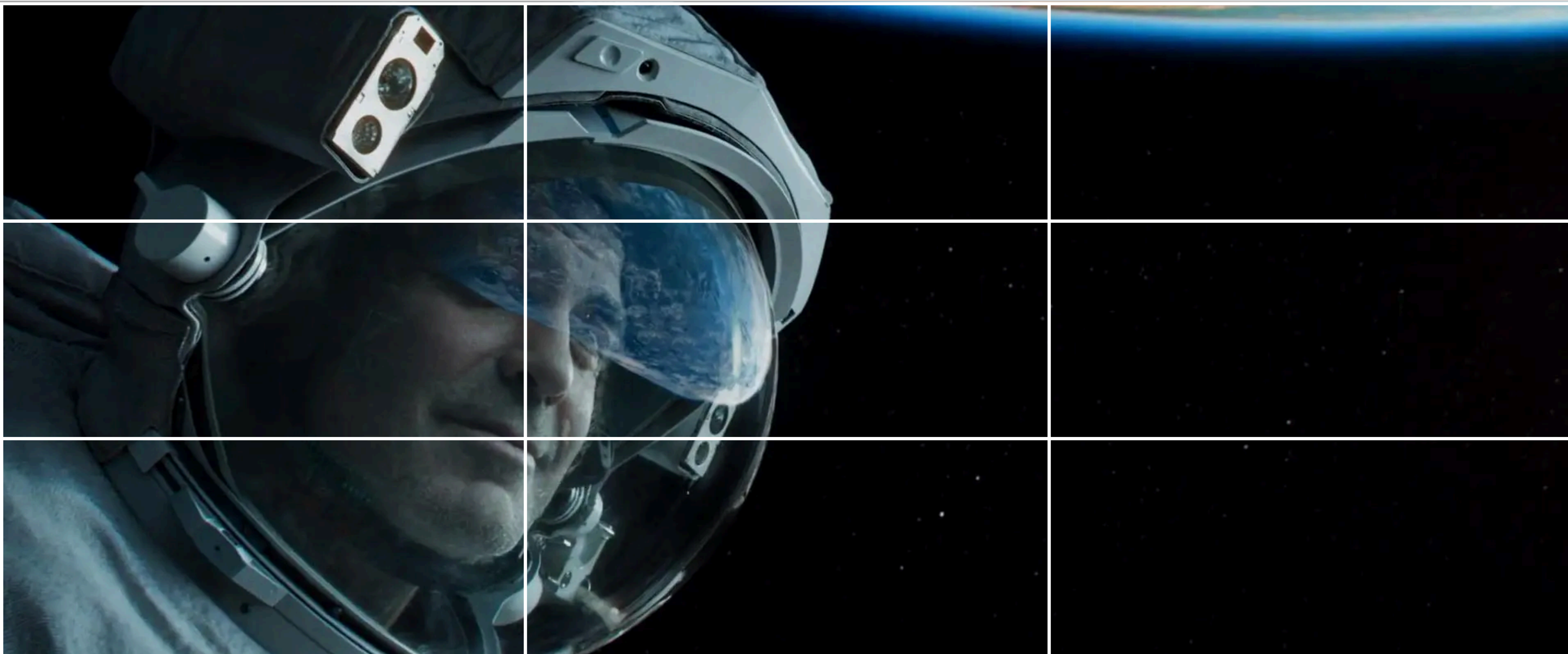
BACKGROUNDS

THIRDS, STAGING, SHADING, LINE, CUTS

RULE OF THIRDS

DIVIDE YOUR DRAWING INTO THIRDS

**PLACE IMPORTANT ELEMENTS IN THE INTERSECTIONS
OR NOT?!**



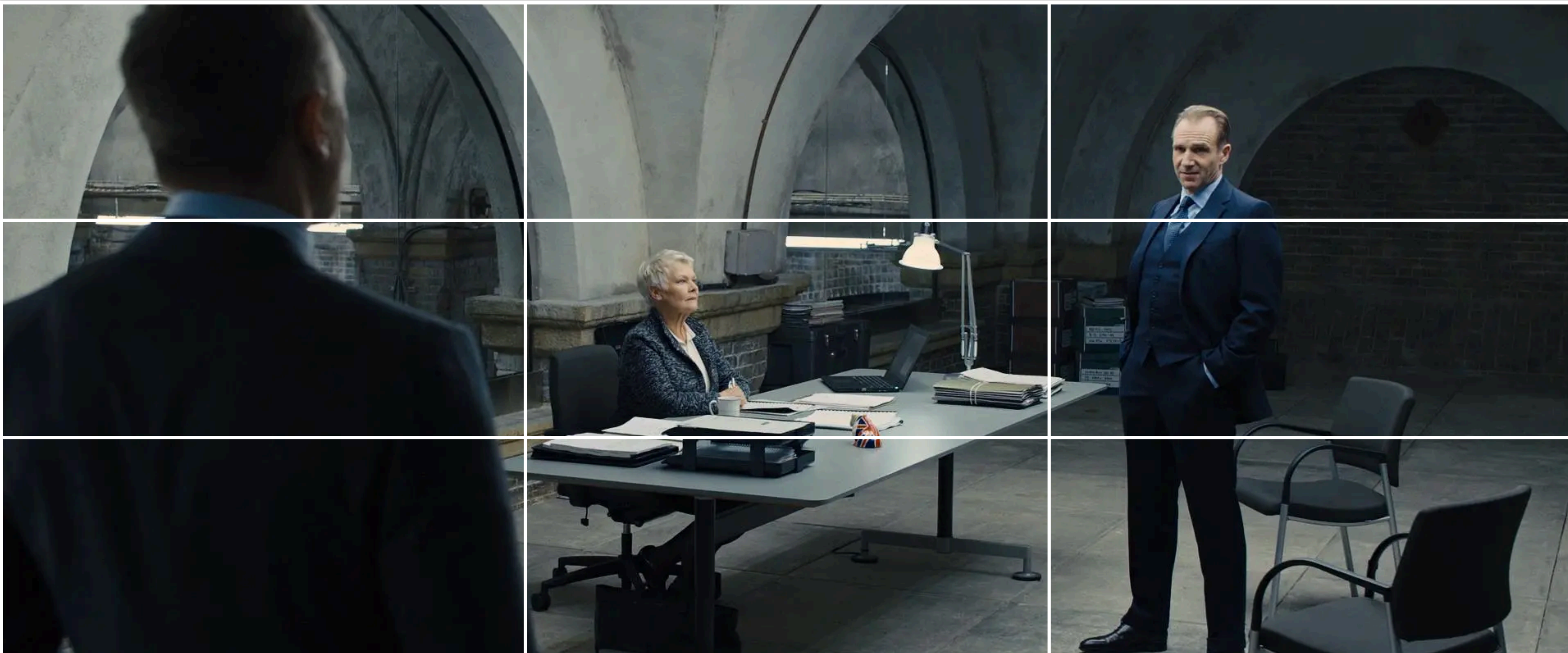
GRAVITY



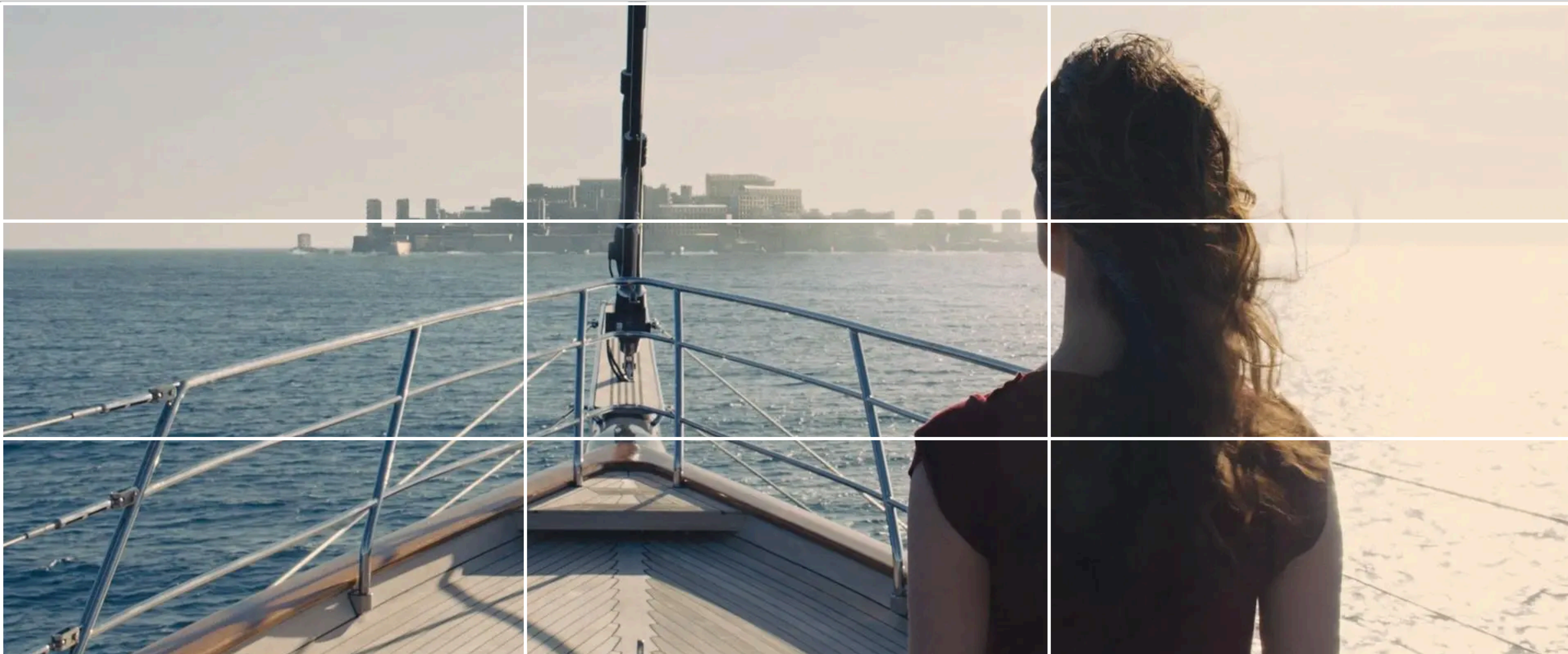
AMELIE



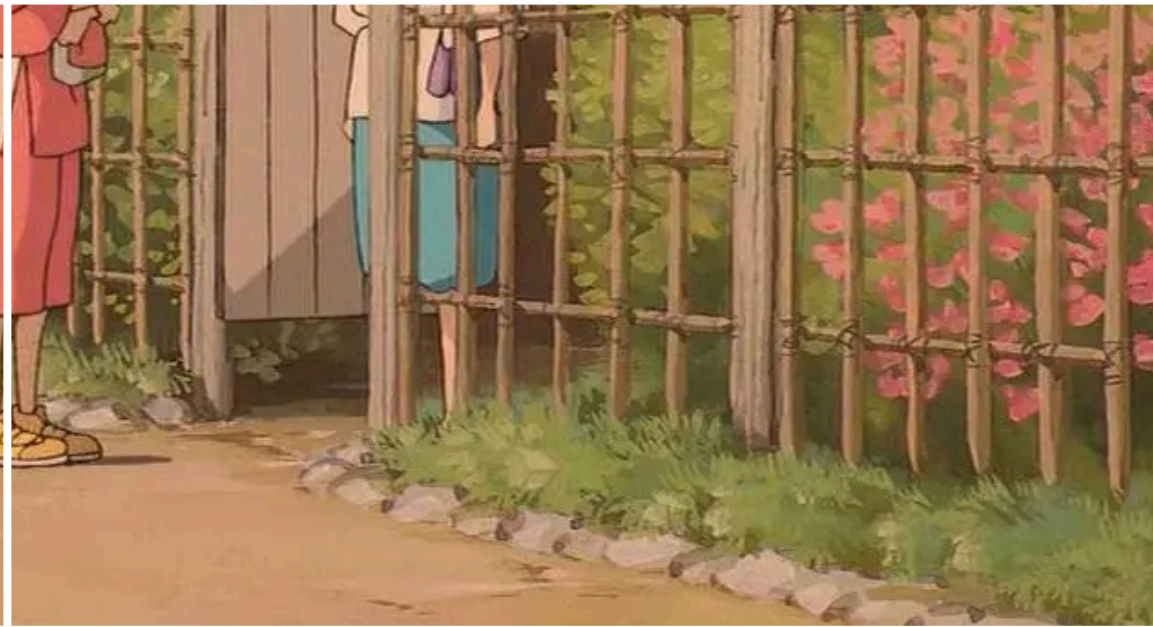
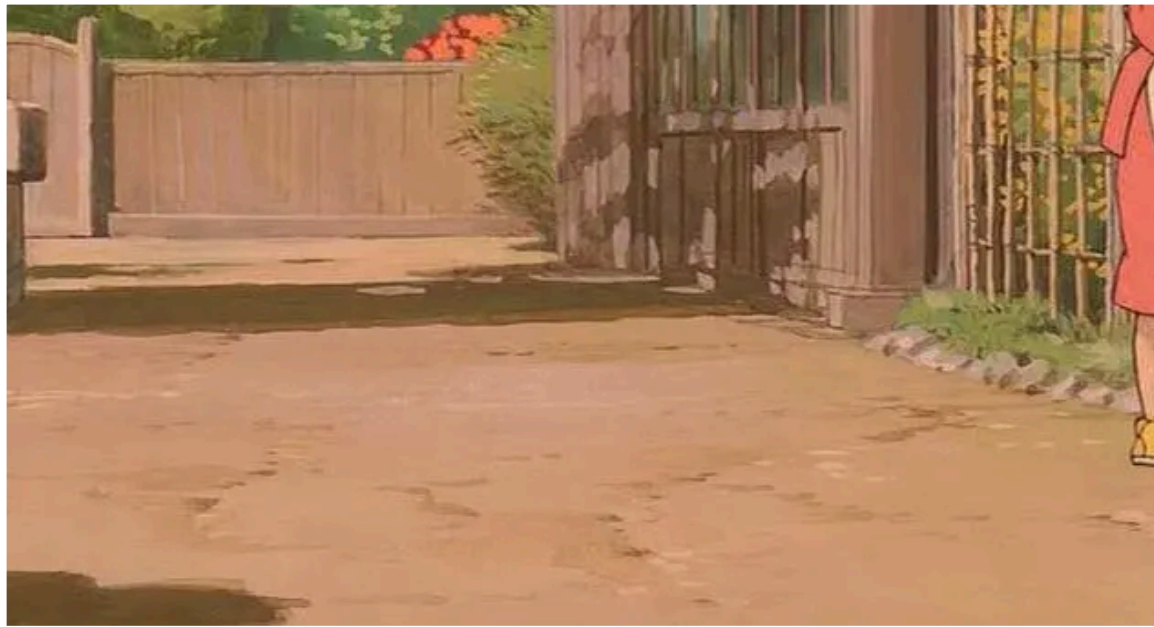
AMELIE



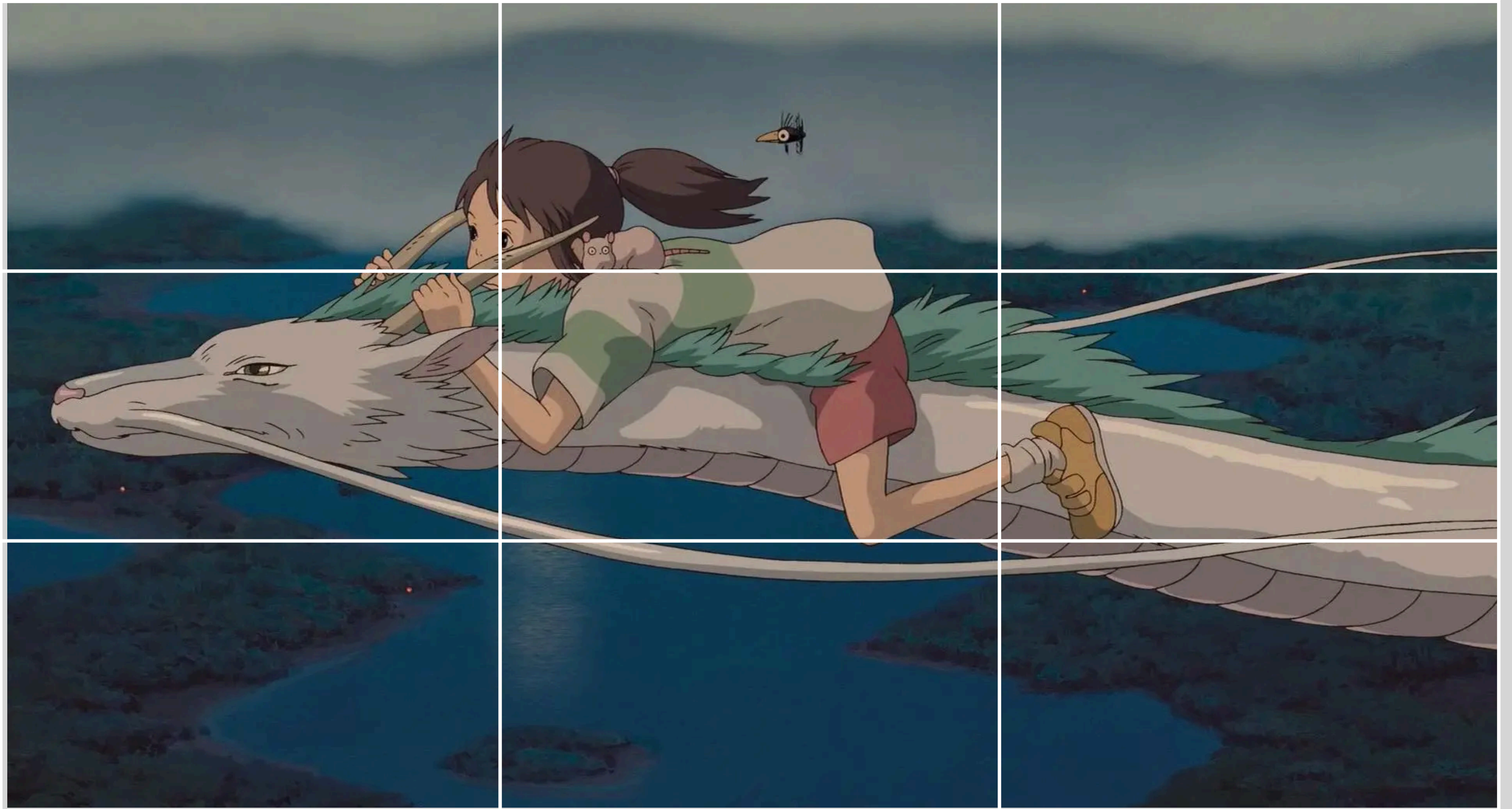
SKYFALL



SKYFALL



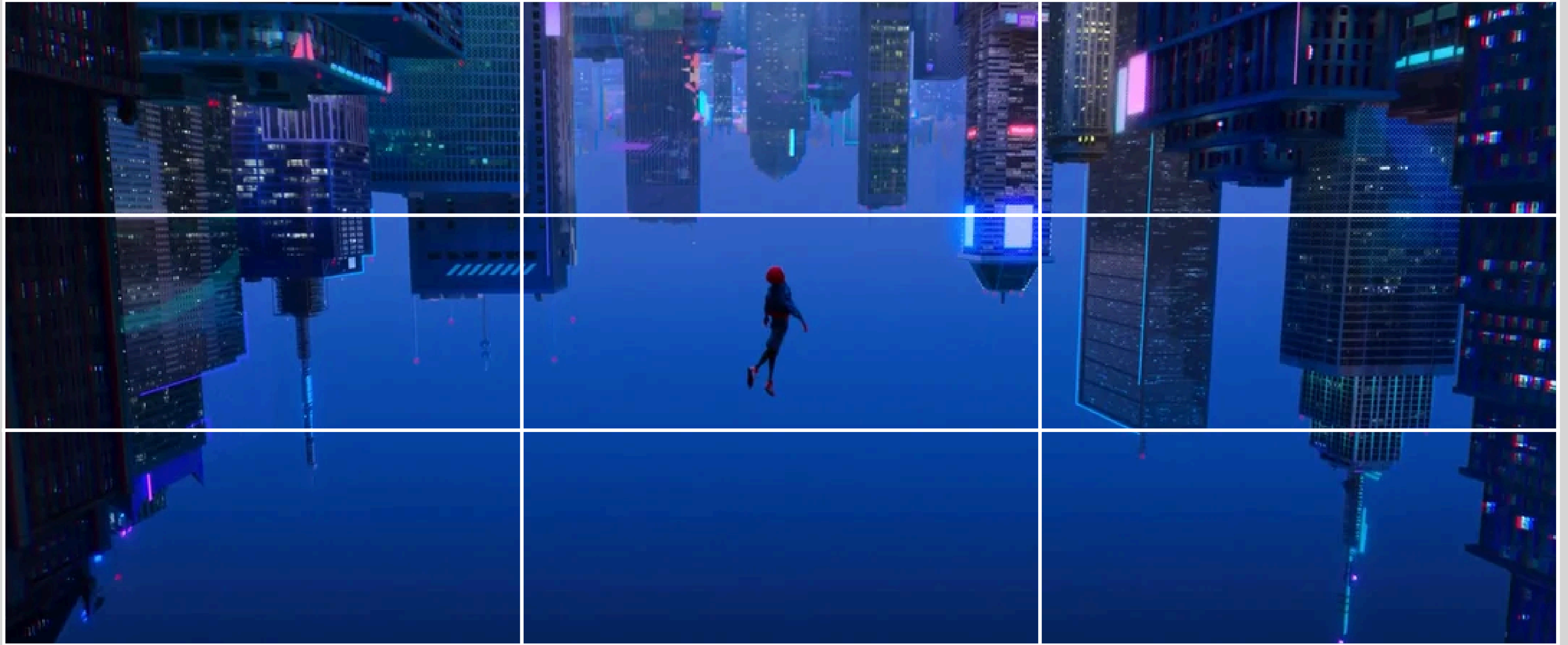
SPIRITED AWAY



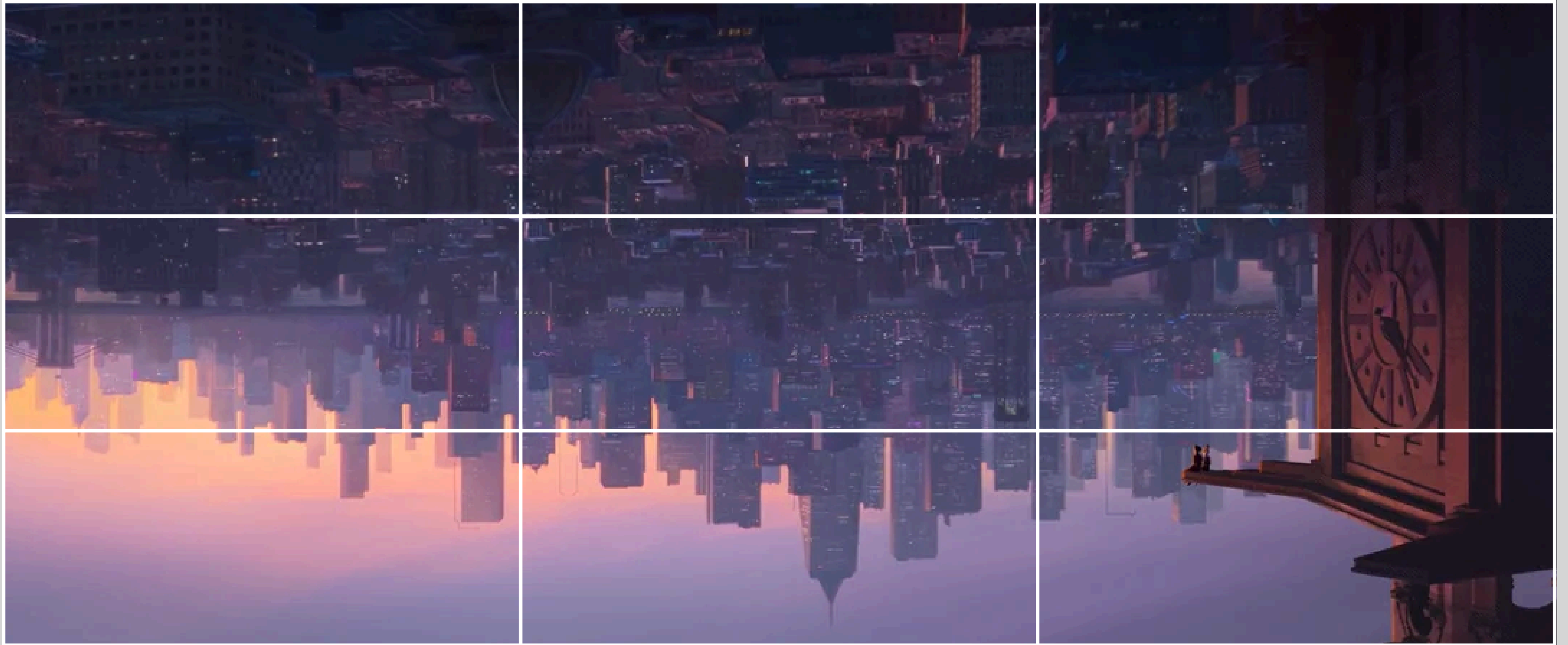
SPIRITED AWAY



SPIDER-MAN: ACROSS THE SPIDER-VERSE



SPIDER-MAN: INTO THE SPIDER-VERSE



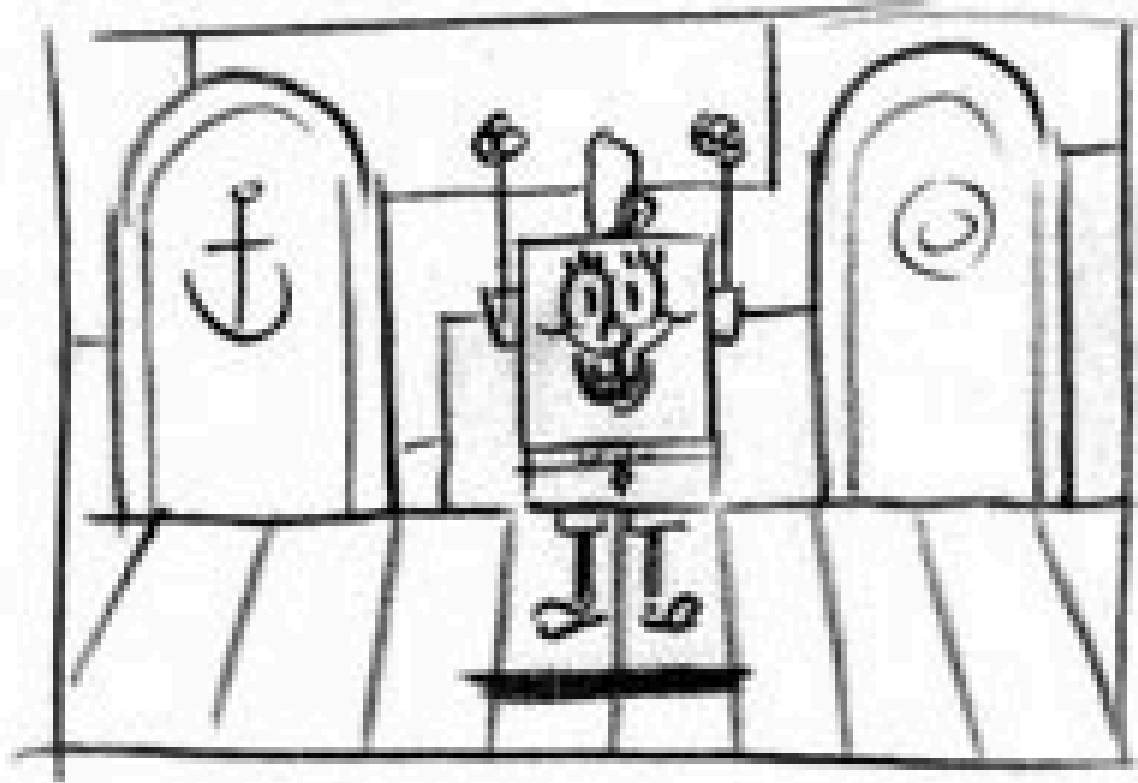
SPIDER-MAN: ACROSS THE SPIDER-VERSE

STAGING

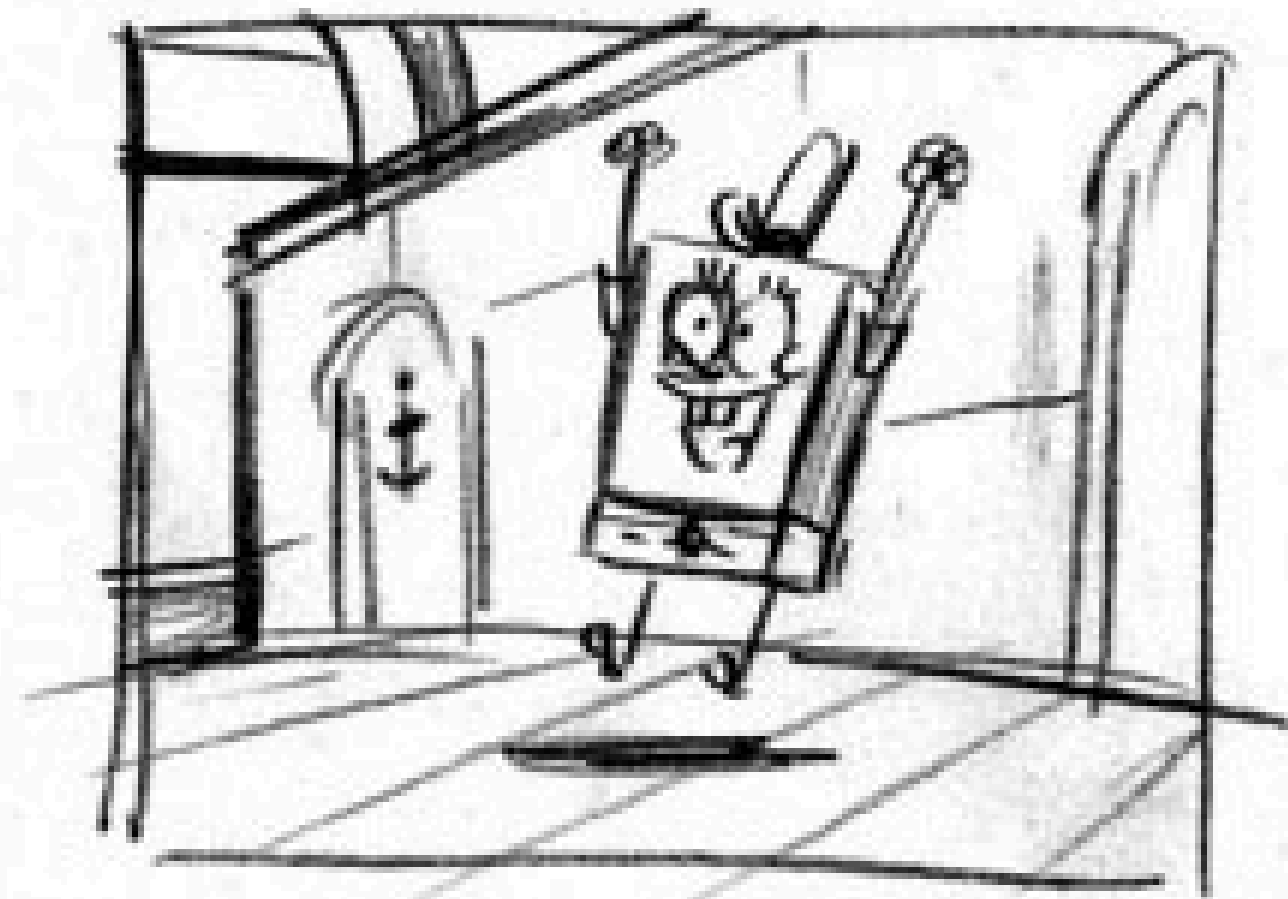
**CREATE AN INTERESTING AND DYNAMIC
BACKGROUND**

GO BEYOND 90 DEGREE ANGLES

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



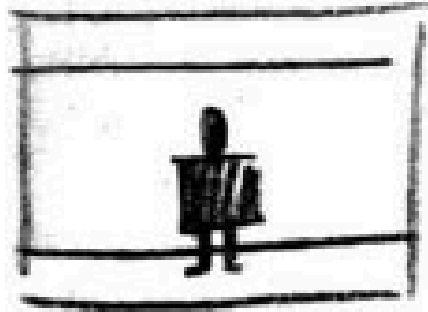
THIS IS TERRIBLE



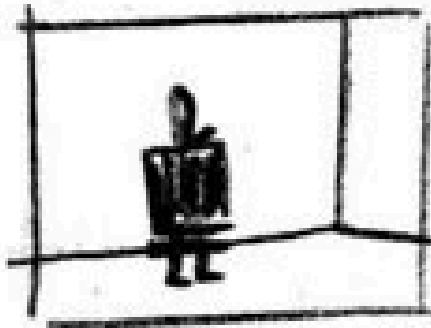
THIS IS BETTER

GO BEYOND 90 DEGREE ANGLES

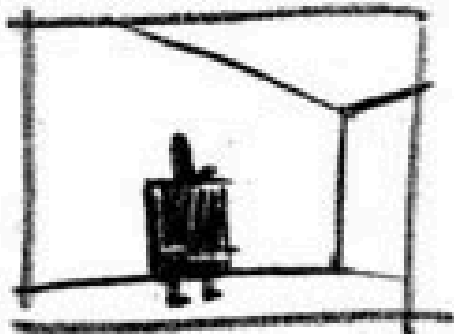
BACKGROUND STAGING: AVOID FLATNESS! USE ANGLES, ASYMMETRY, OVERLAPPING and SILHOUETTES TO ADD DEPTH!



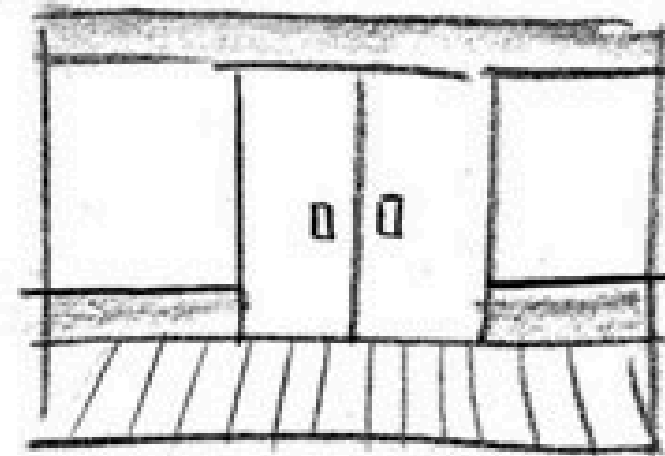
TOO
FLAT



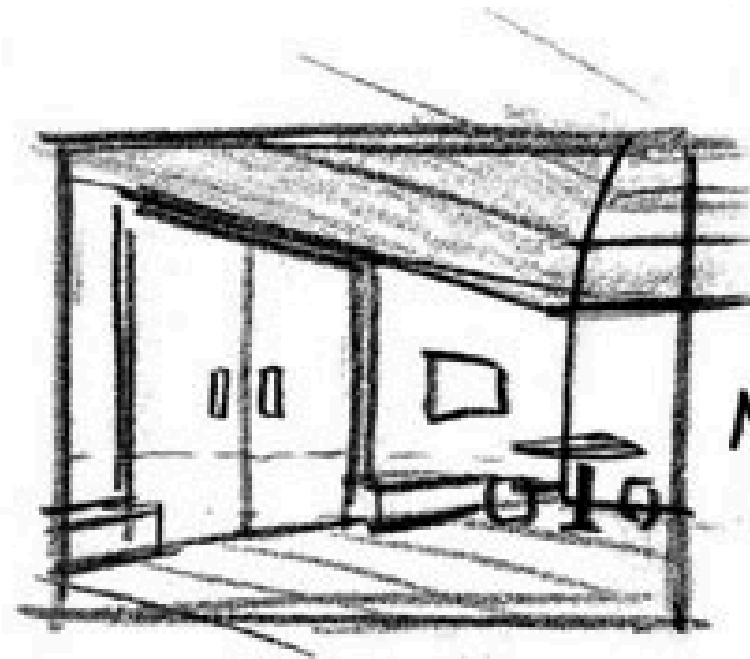
BETTER



NICE!



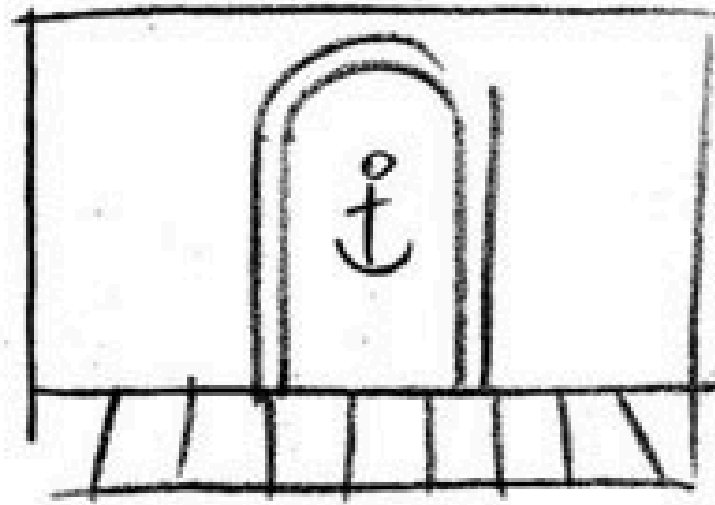
TOO
FLAT



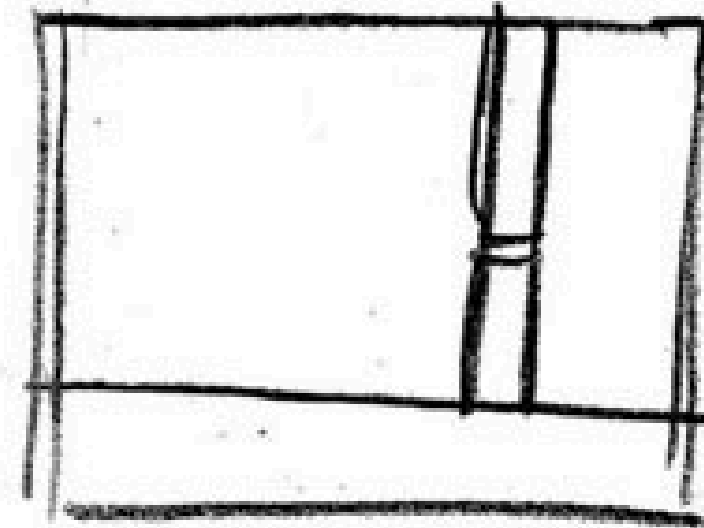
NICE

GO BEYOND 90 DEGREE ANGLES

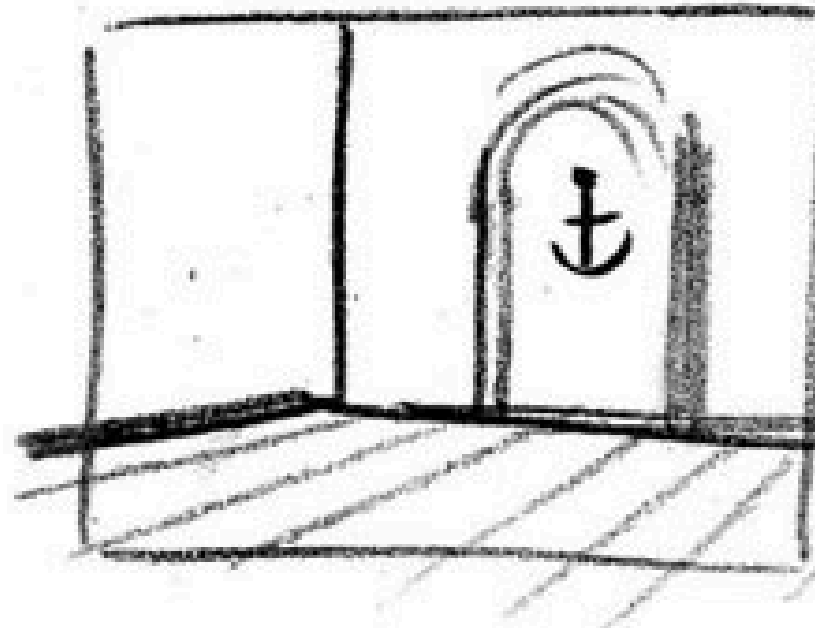
NEGATIVE SPACE / SILHOUETTES...
EDGES HELP DEFINE THE FORMS



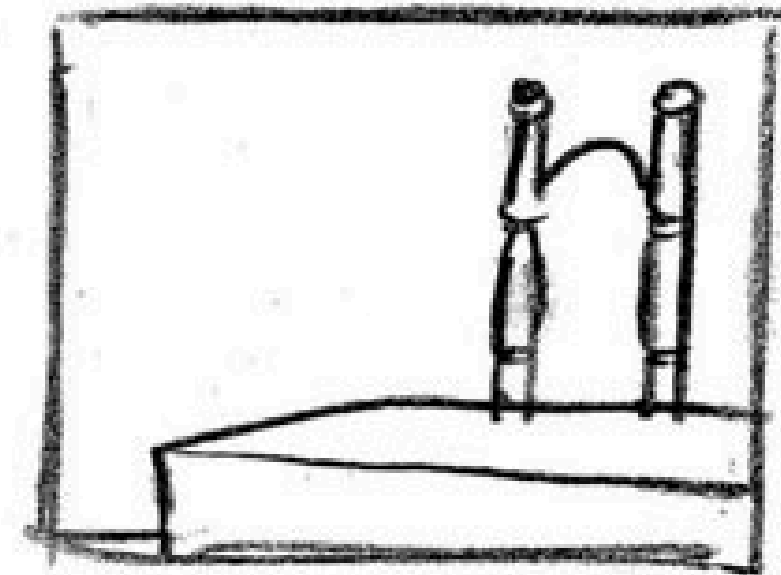
TOO
FLAT



WHAT
IS
THIS?



BETTER

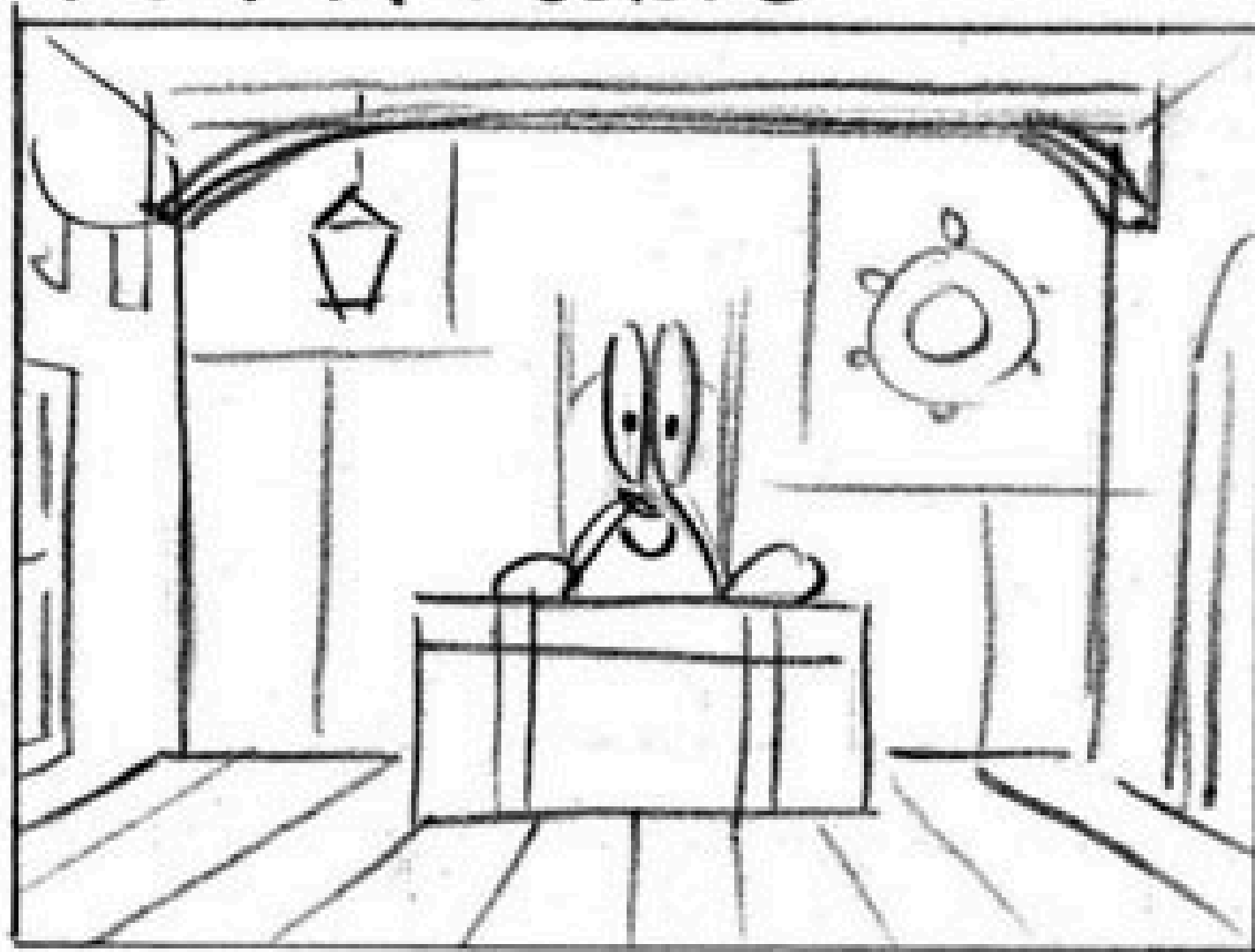


MR KRABS'
DESK &
CHAIR!

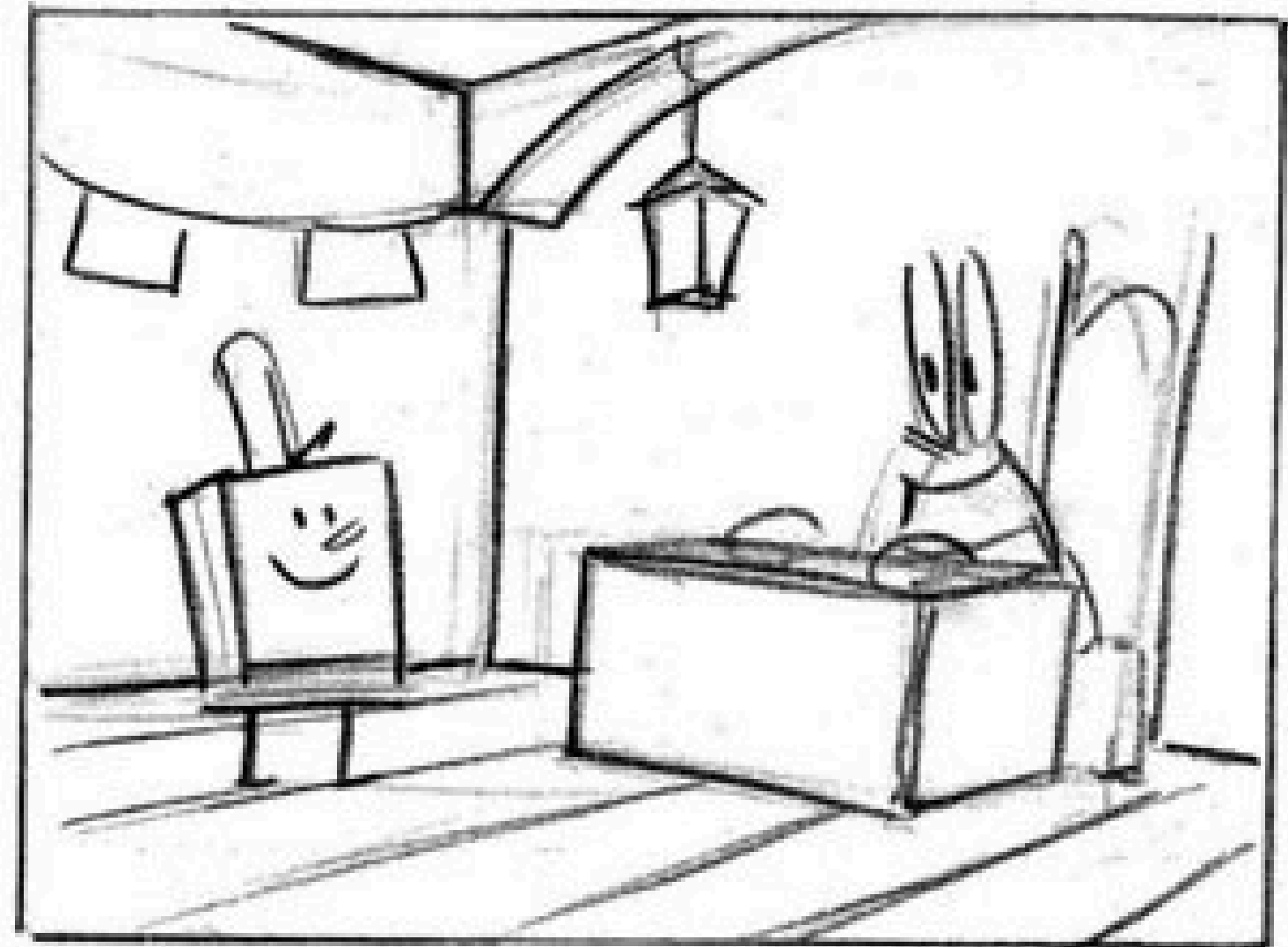
GO BEYOND 90 DEGREE ANGLES

BACKGROUND STAGING: USE ASYMMETRY, ANGLES & DEPTH

TOO FLAT + BORING

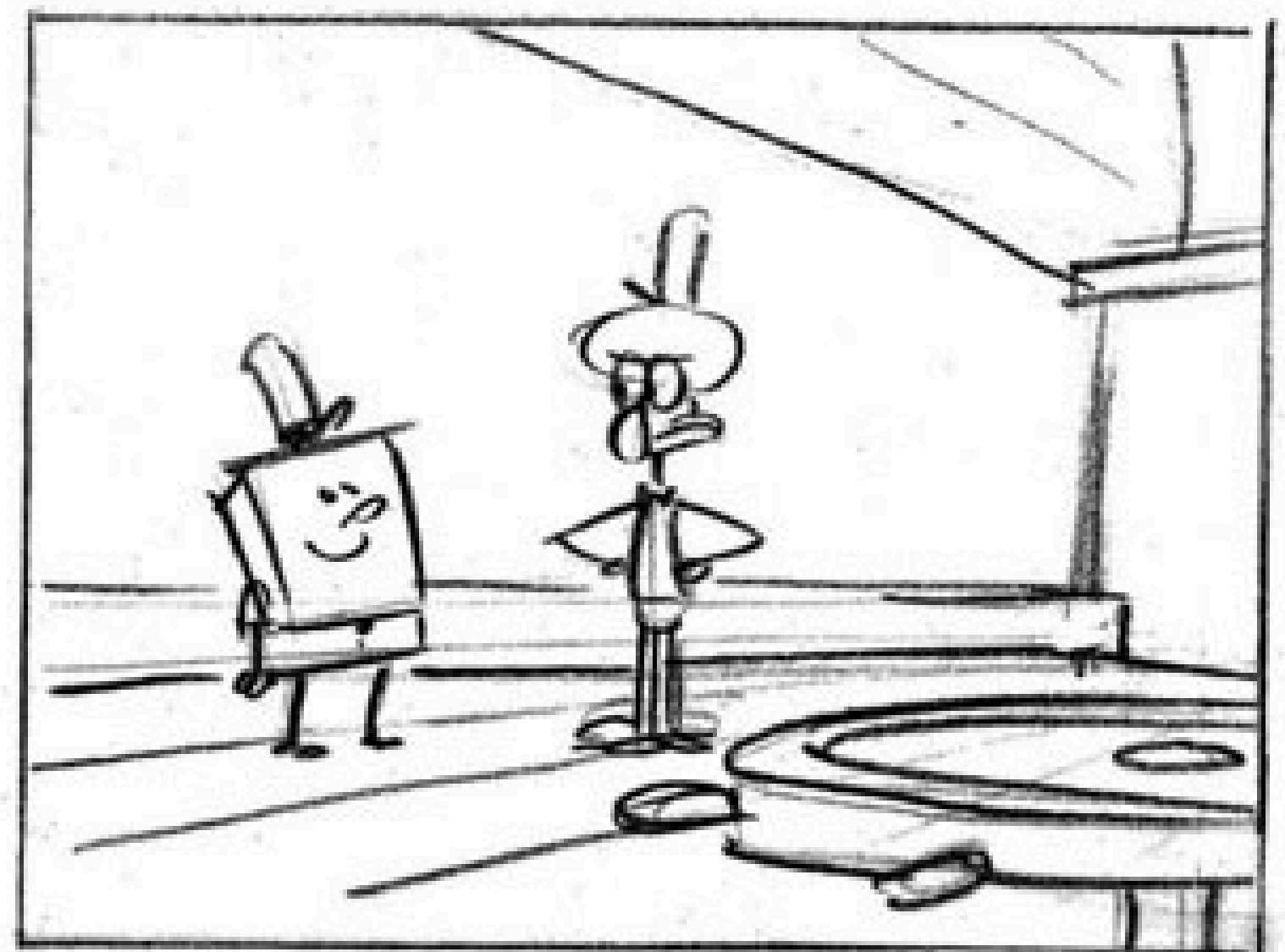
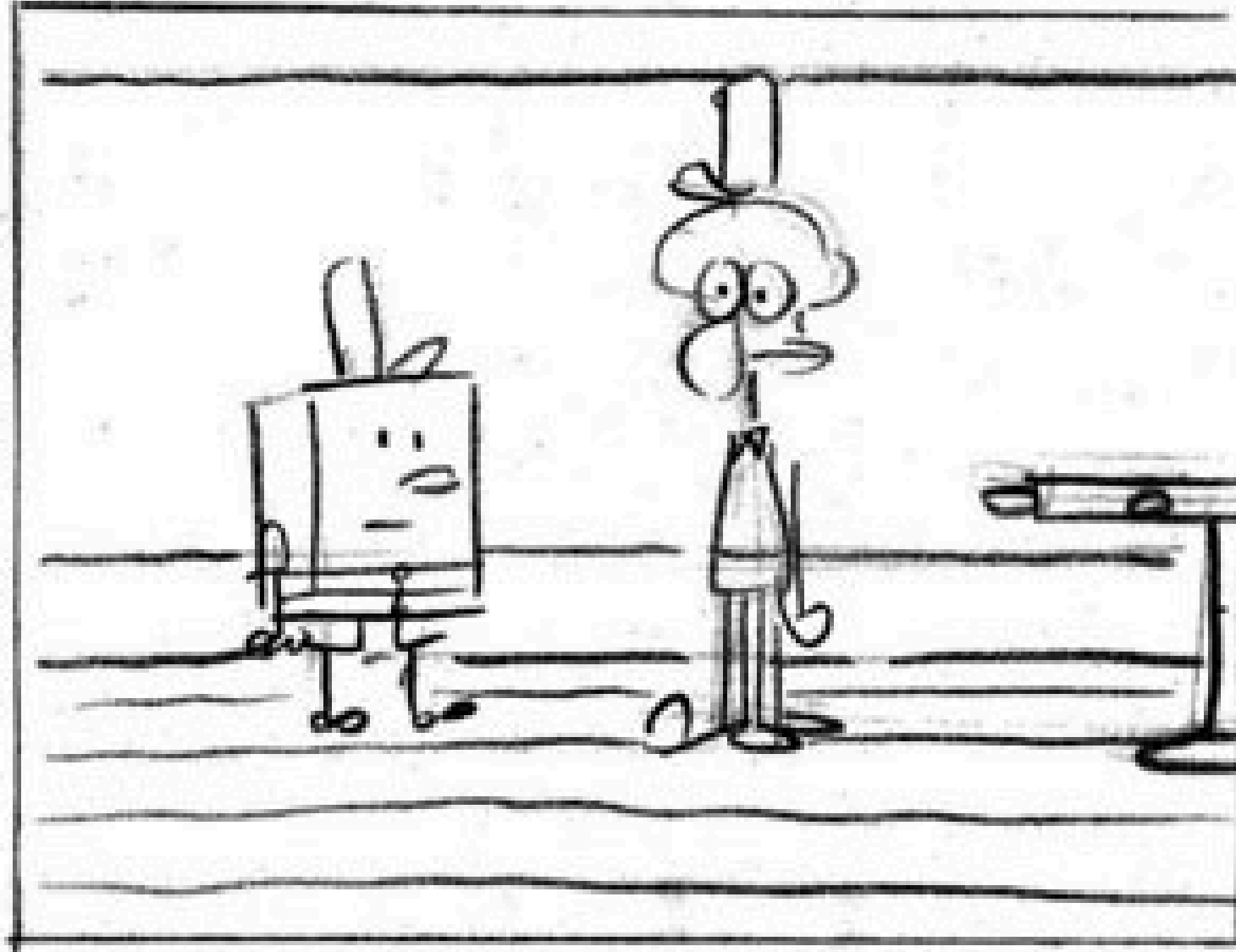


NICE! WAS A SENSE OF SPACE. LOOK AT ALL THE COOL NEGATIVE SPACE SHAPES.



GO BEYOND 90 DEGREE ANGLES

BORING + FLAT

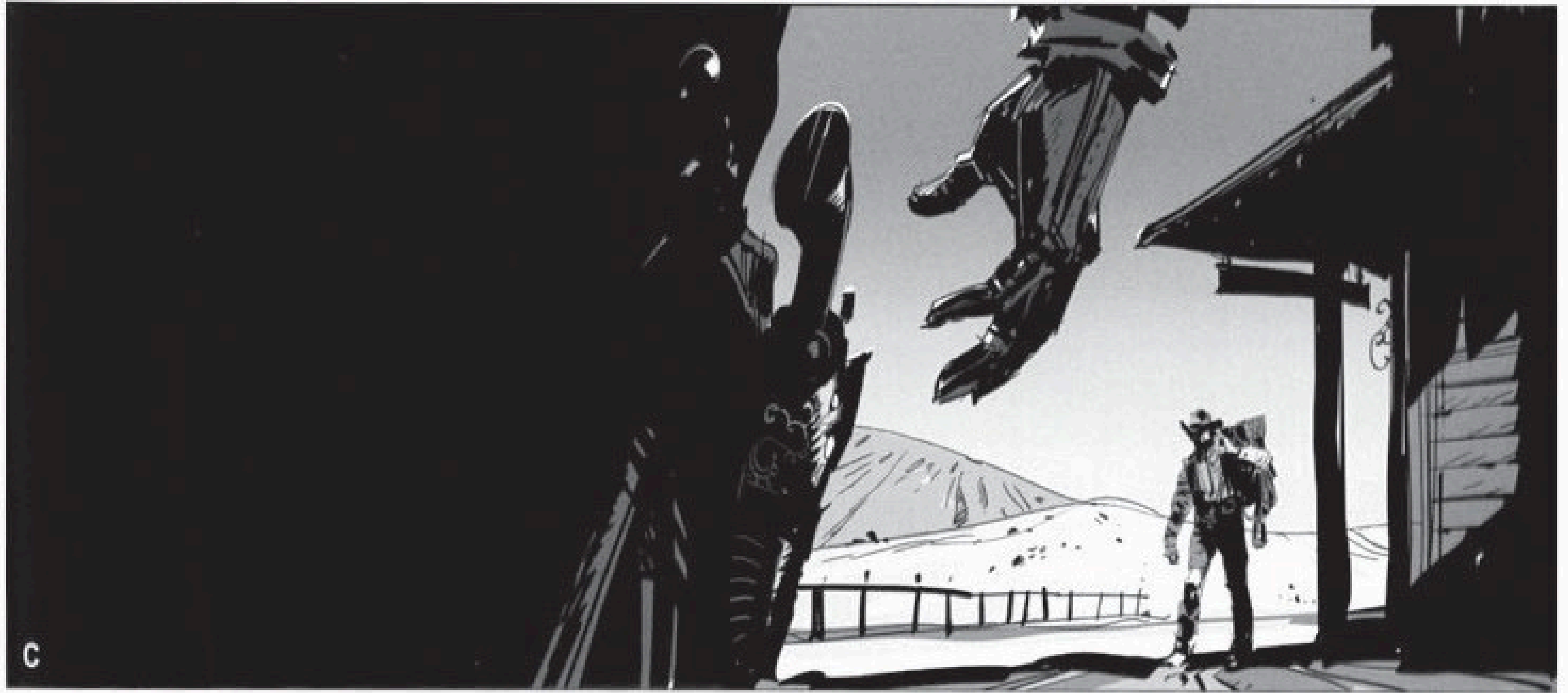


BETTER!

PERSPECTIVE AND CAMERA ANGLE



PERSPECTIVE AND CAMERA ANGLE



C

**LINES IN THE BACKGROUND ELEMENTS
CAN BE USED TO EMPHASIZE THINGS**

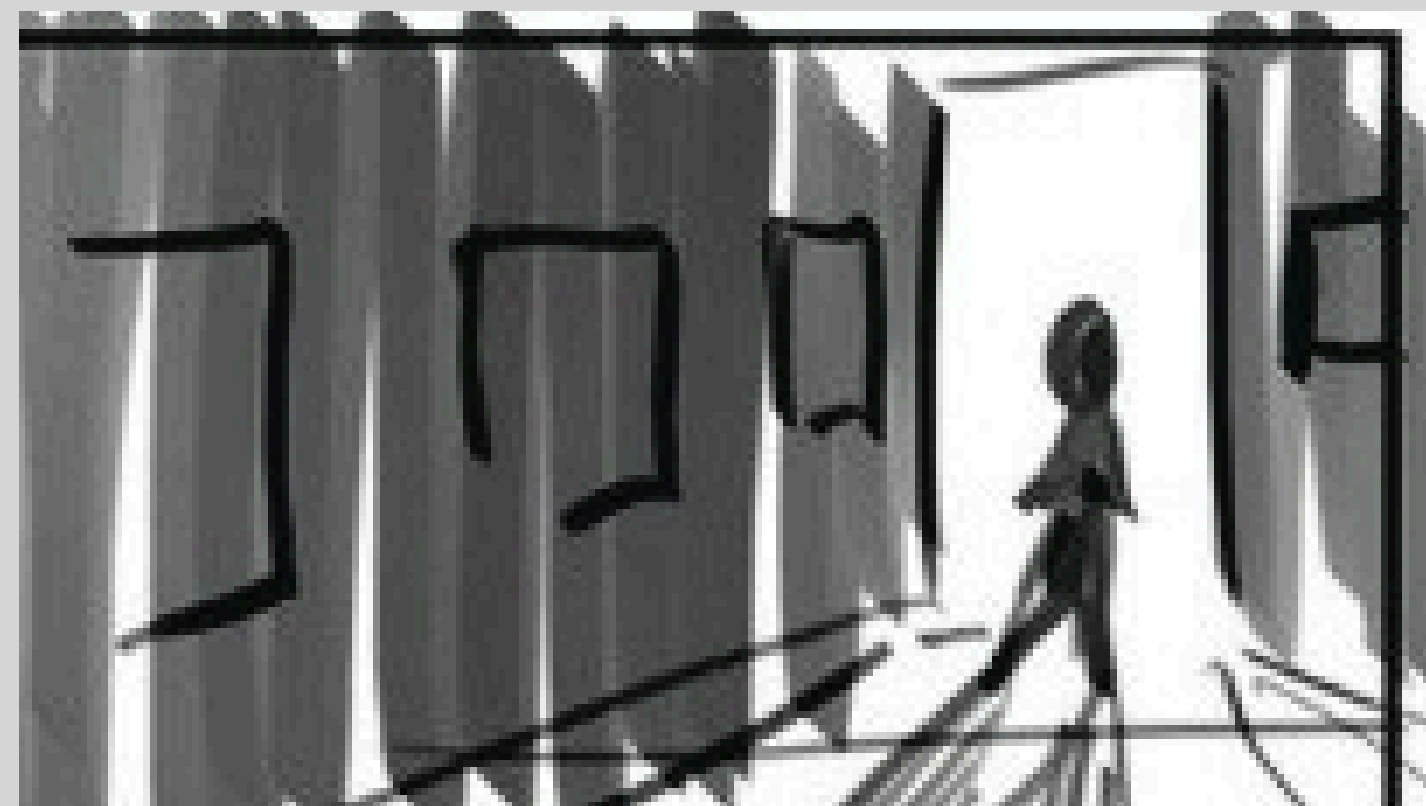
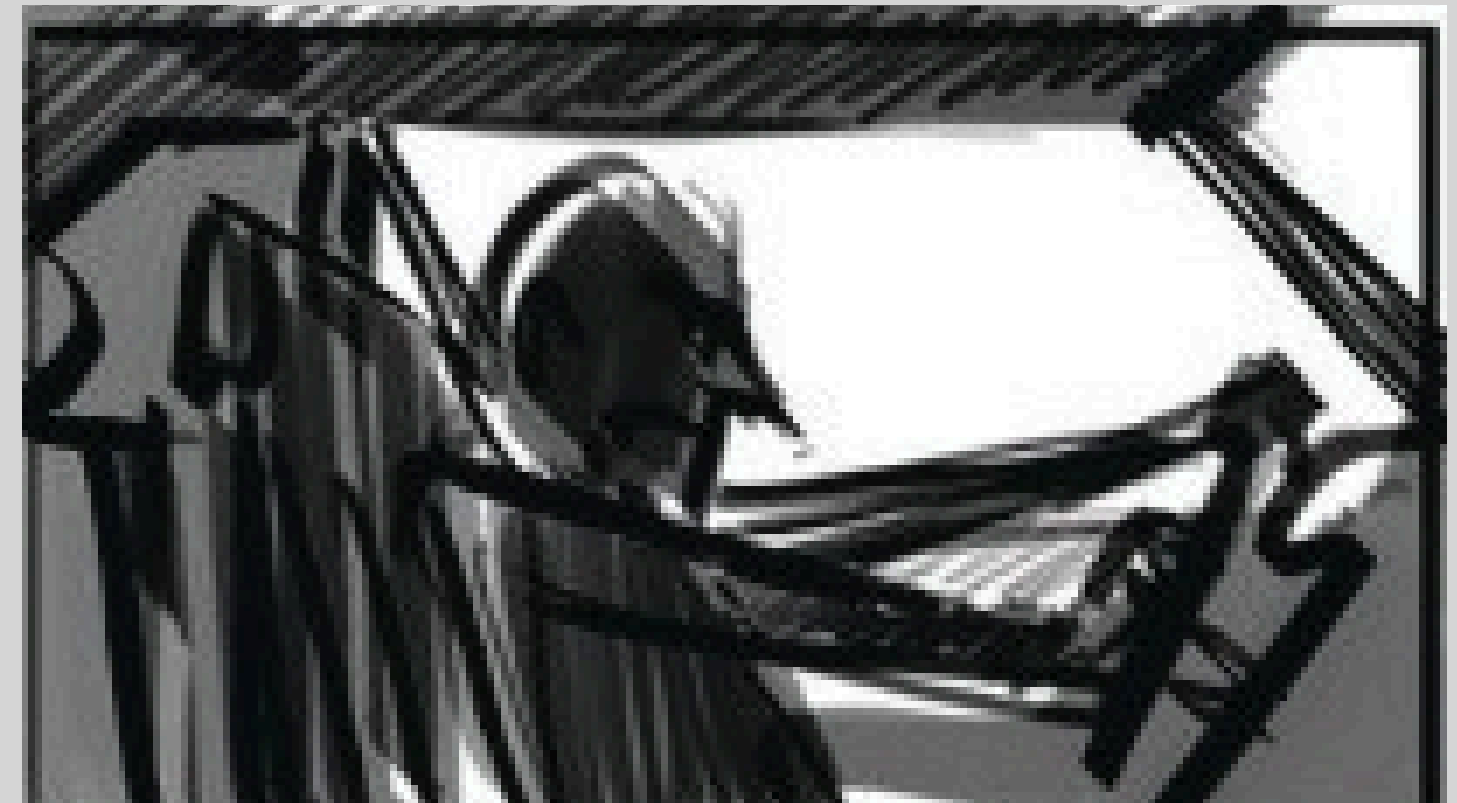


SHADING & LIGHTING

USE LIGHT TO EMPHASIZE ELEMENTS

SHADING AND CONTRAST

USE SHADING TO CREATE 'LIGHT' AND EMPHASIS



LIGHTING
USE WHITE AS 'LIGHT'
DRAW THE DARKNESS/SHADOW



LIGHTING
USE WHITE AS 'LIGHT'
DRAW THE DARKNESS/SHADOW



LIGHTING
USE WHITE AS 'LIGHT'
DRAW THE DARKNESS/SHADOW

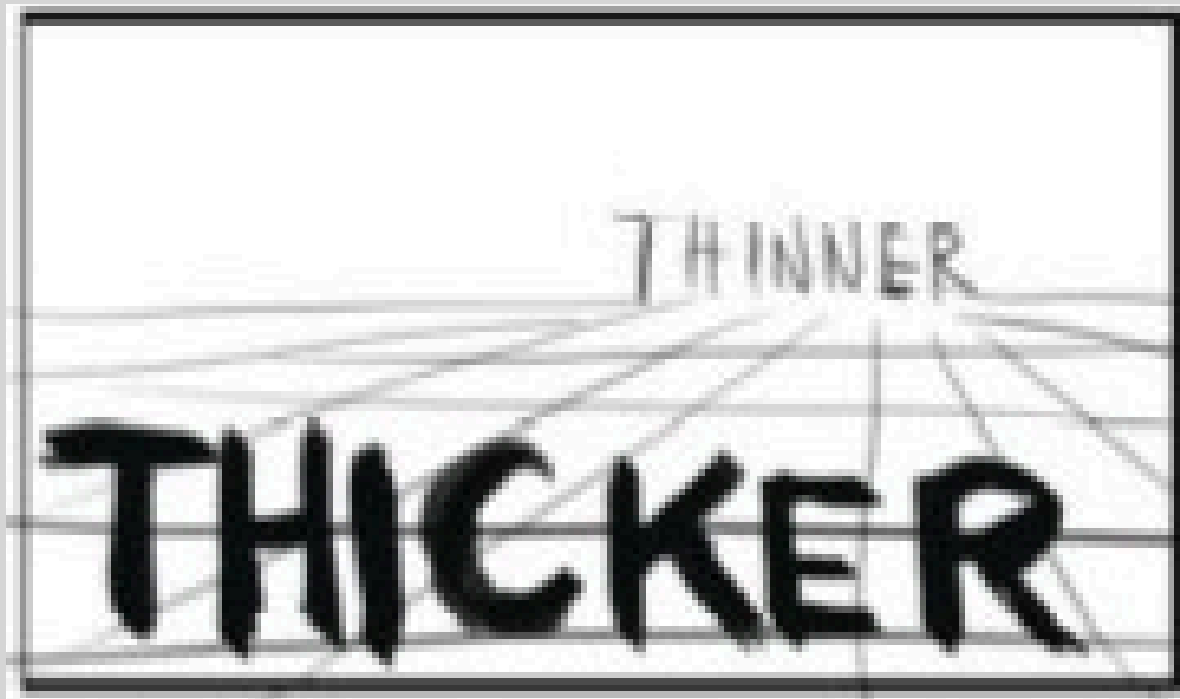


LINE DENSITY

USE DIFFERENT LEVELS OF DARKNESS
AND THICKNESS

LINE DENSITY

LINE THICKNESS TO EMPHASIZE DISTANCE



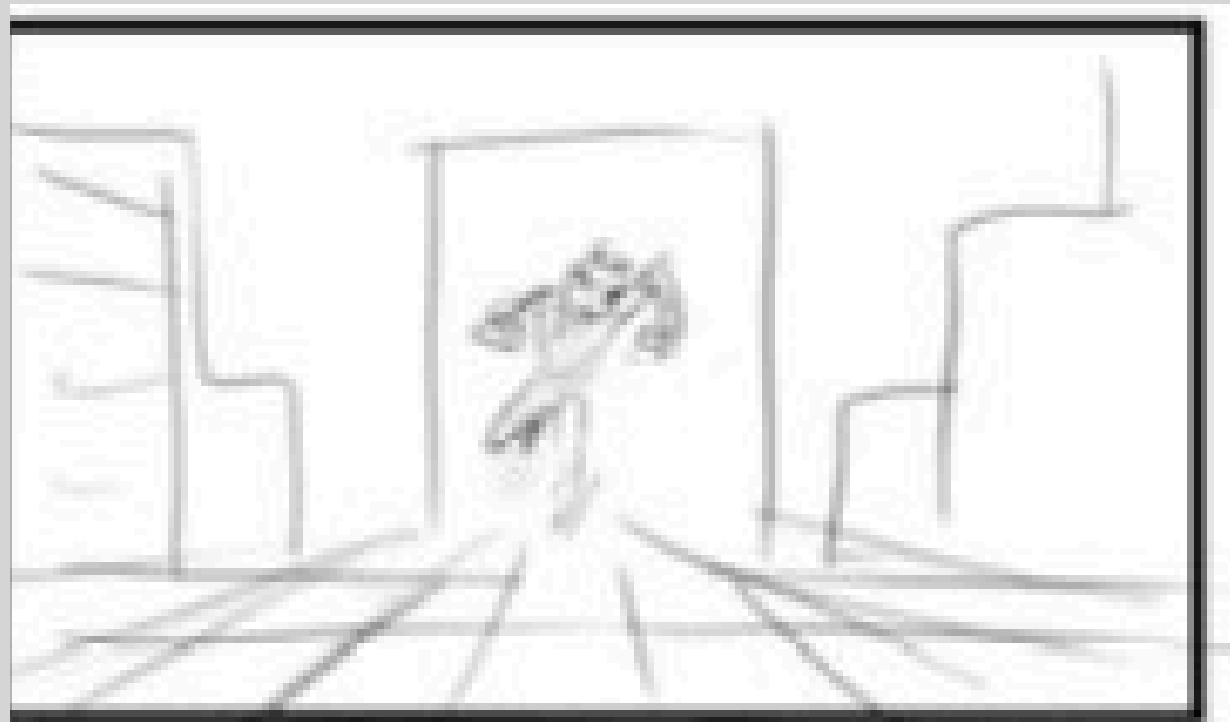
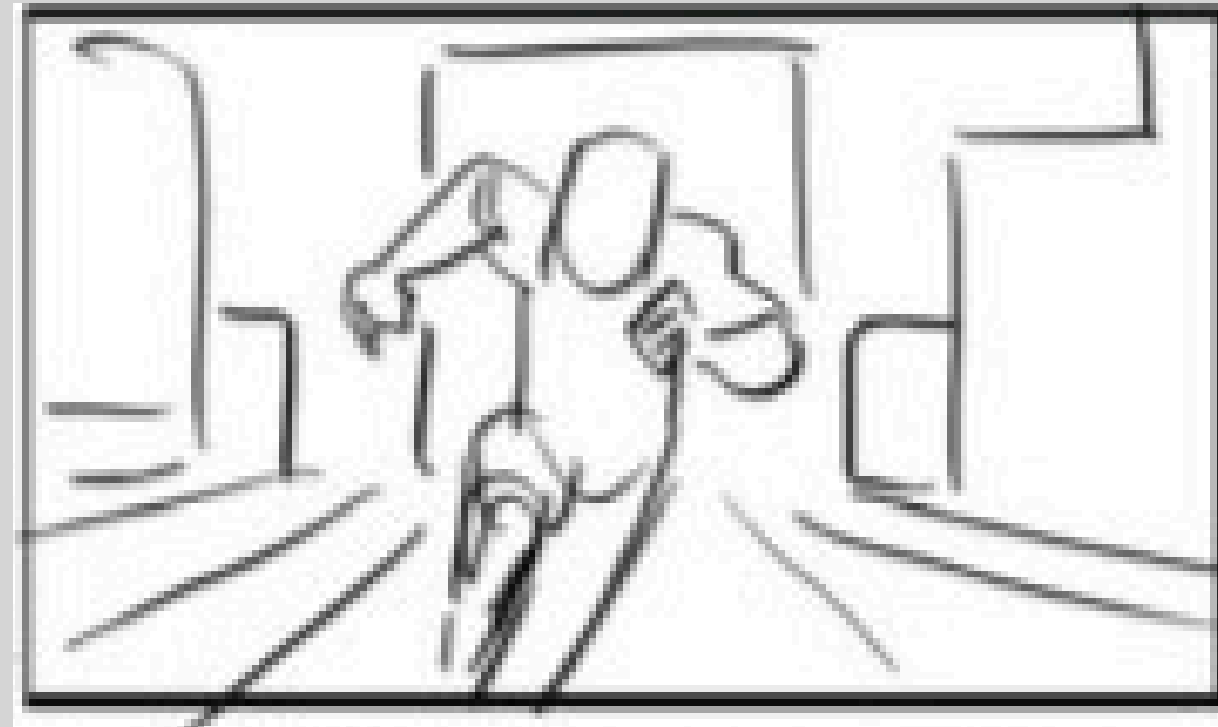
Far away
things can
be drawn
lighter.



LINE DENSITY

LINE THICKNESS TO EMPHASIZE DISTANCE

If all the lines are the same density the depth is lost.



LINE DENSITY

LINE THICKNESS TO EMPHASIZE DISTANCE

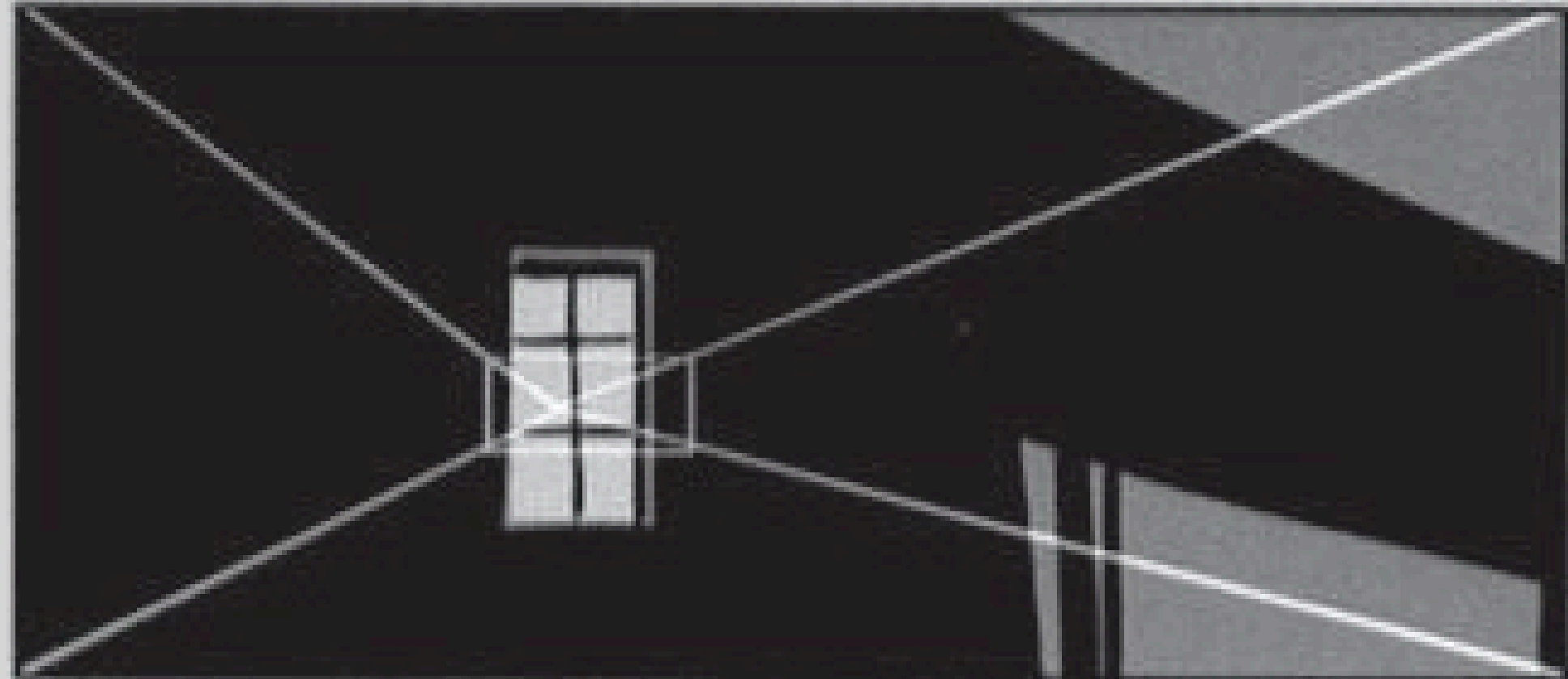
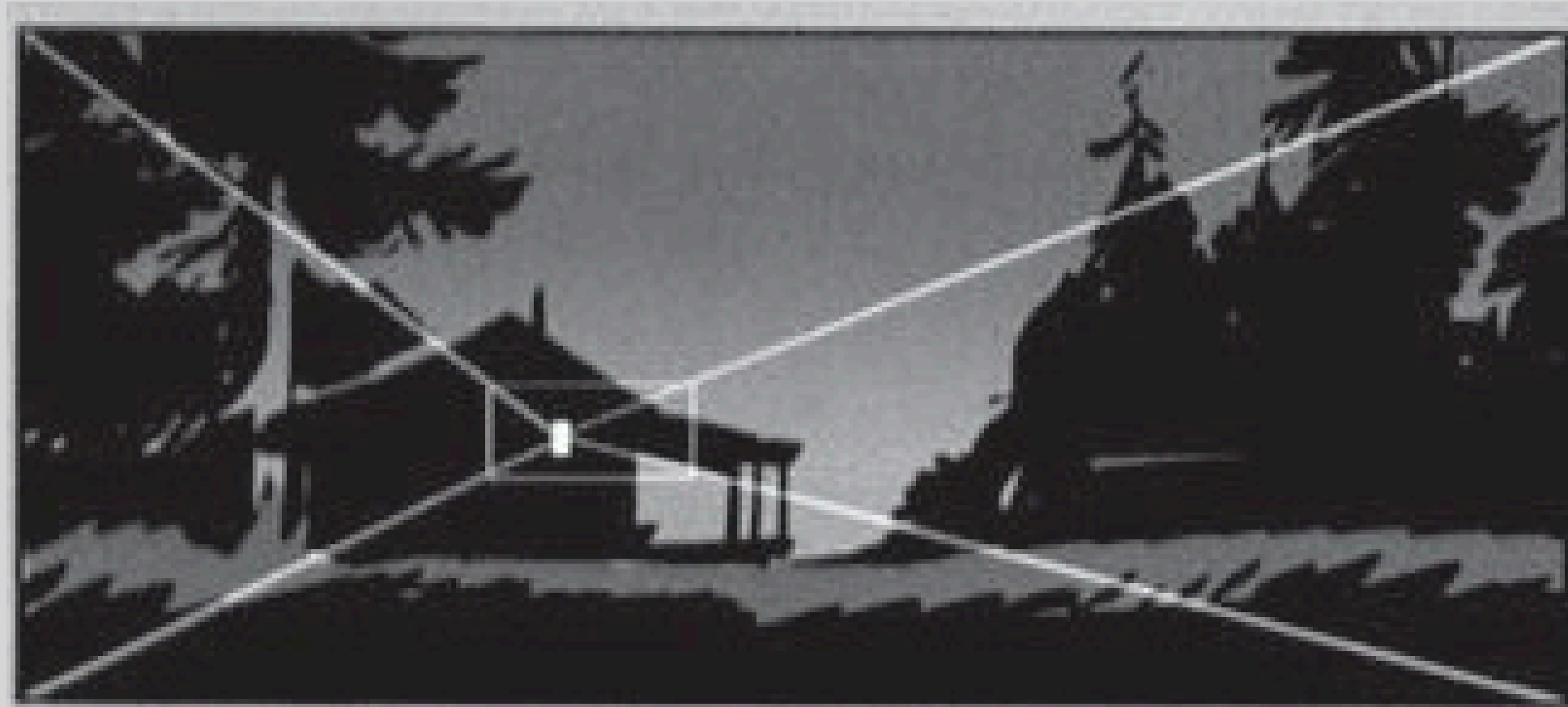


CUTS AND TRANSITIONS

**THE ORDER OF YOUR SHOTS
HELPS TO TELL THE STORY**

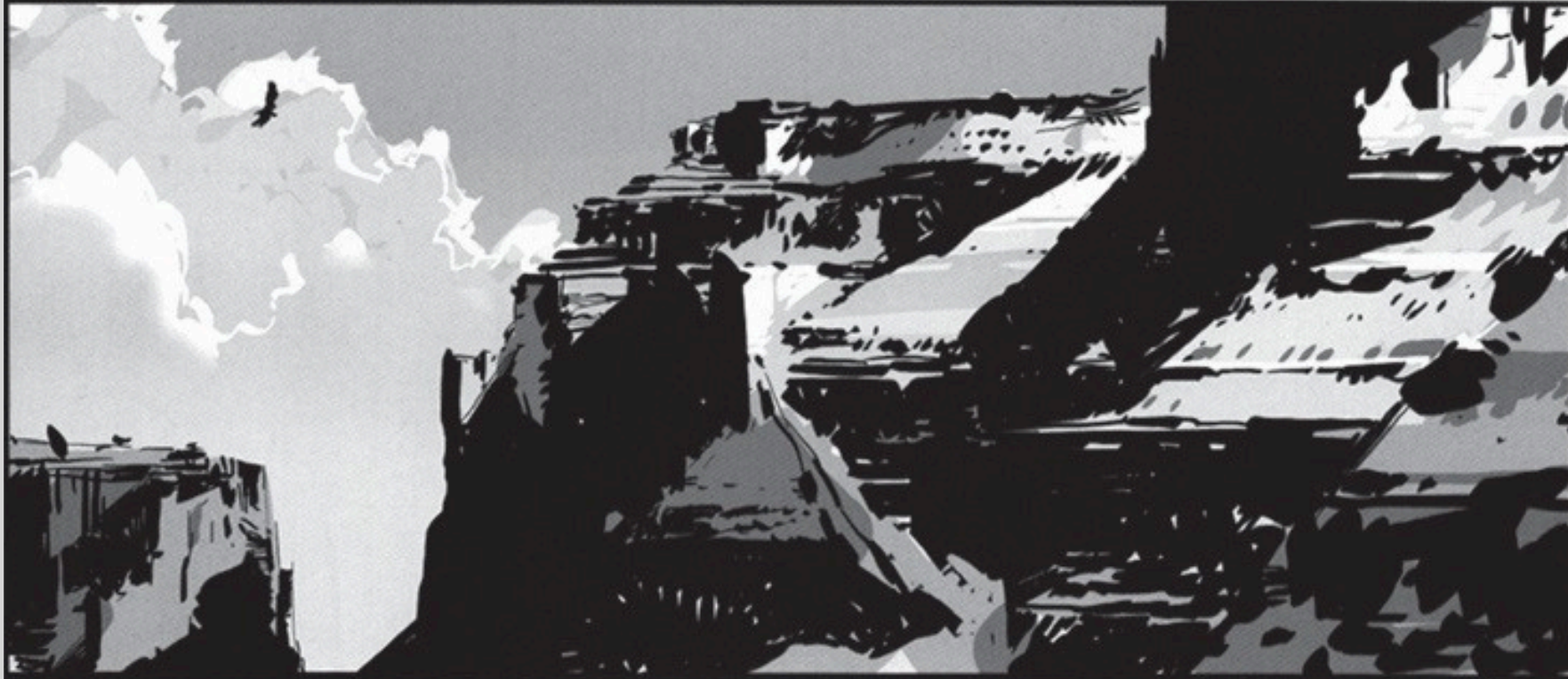
'CUTS' AND TRANSITIONS

TELL THE STORY BY THE ORDER OF SHOTS



'CUTS' AND TRANSITIONS

TELL THE STORY BY THE ORDER OF SHOTS



teacher's note-
PLEASE try creating a storyboard that doesn't include guns, we've got enough of that in this world!
:)

DETAILS!

**SMALL DETAILS IN YOUR BACKGROUND HELP TELL
THE STORY**

THE SIMPSONS' TV ROOM



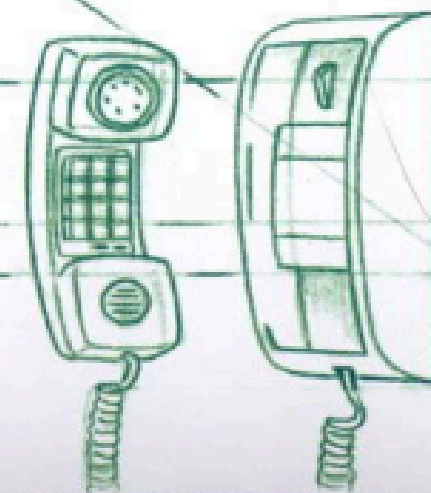
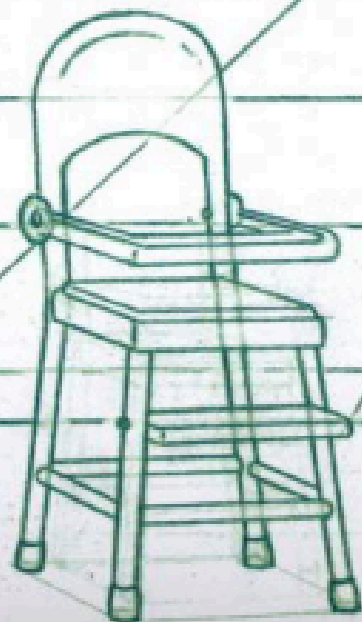
Notice the light perspective lines in these views of the TV room, all going to single vanishing points in the center of the drawings. This is known as "one-point perspective." As the viewer, this perspective places us in the center of the room at about eye level with the vanishing point. The angle at which we see all of the elements in the room is based on that one-point perspective.

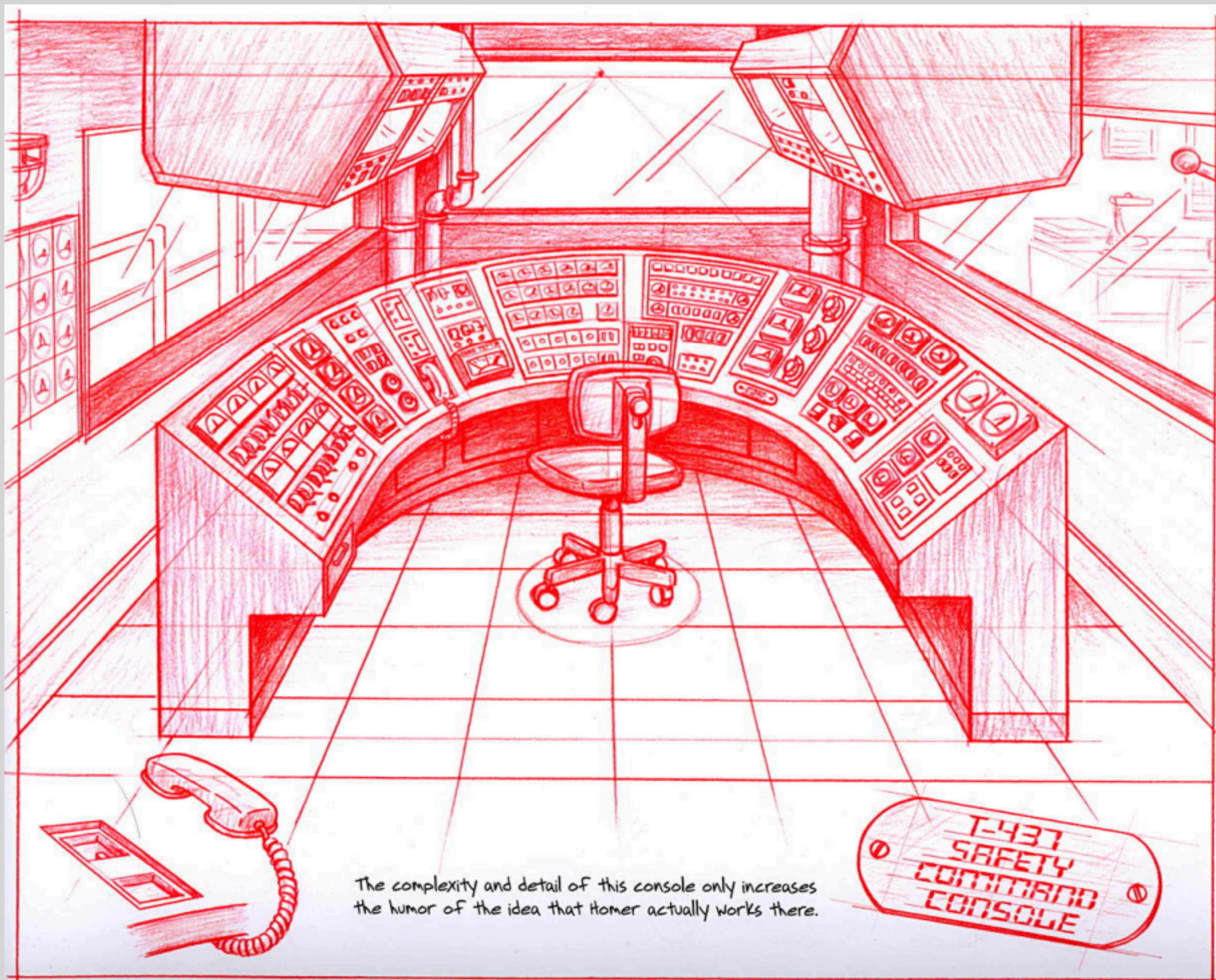
THE SIMPSONS' KITCHEN



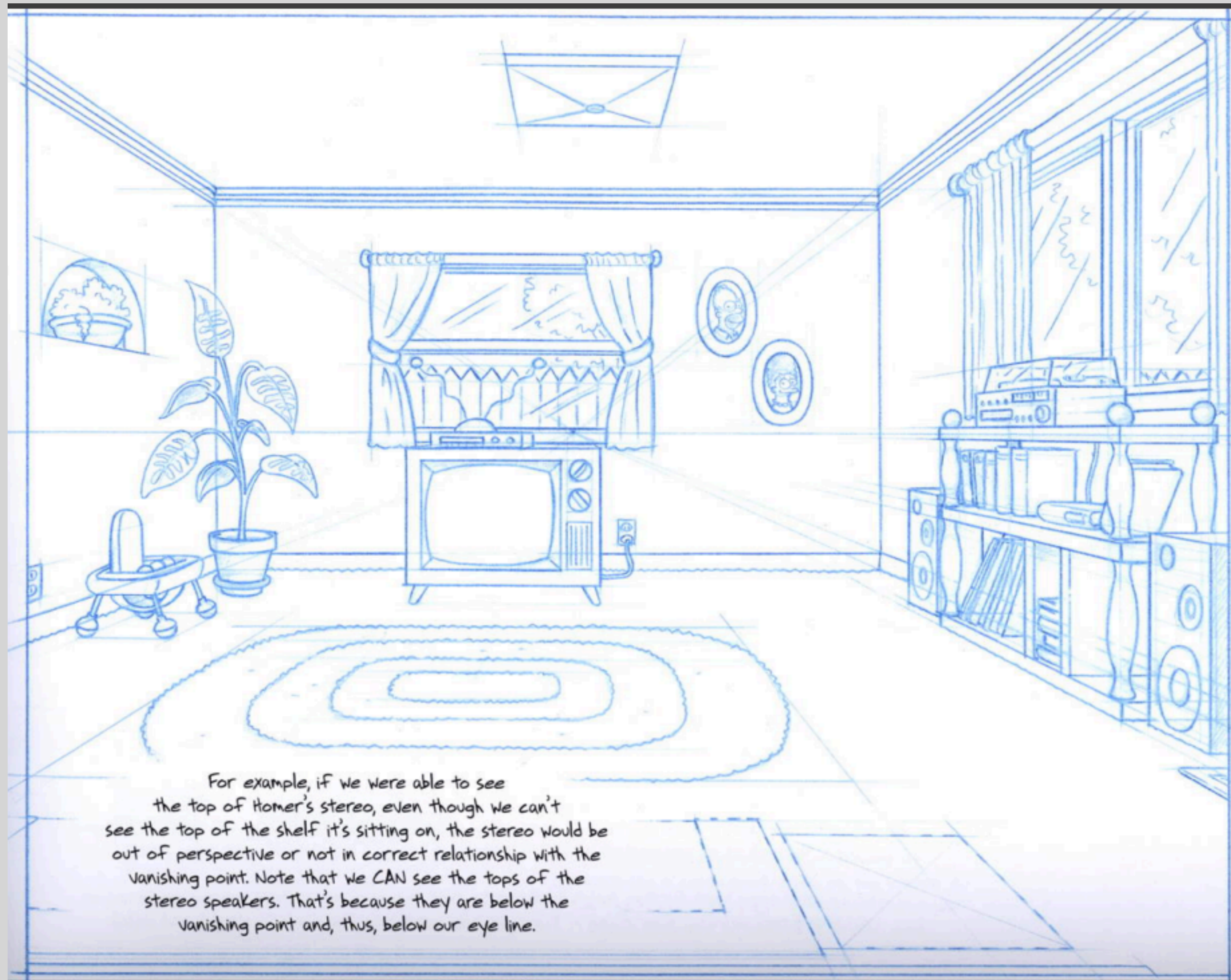
Let's talk about backgrounds. They may not be quite as important as the characters, and you may never see a T-shirt featuring Marge's corn-cob curtains, but let's face it, without backgrounds the characters would flounder in an empty void.

Observational details are key elements of every Simpsons background drawing. In these kitchen views, notice that even though the lines are simplified to work well with the style of the characters, they still give the impression of being real spaces. The perspectives aren't skewed, and the elements aren't drawn in a "cartoony" way. It's all based on real objects and real architecture.





The complexity and detail of this console only increases the humor of the idea that Homer actually works there.



For example, if we were able to see the top of Homer's stereo, even though we can't see the top of the shelf it's sitting on, the stereo would be out of perspective or not in correct relationship with the vanishing point. Note that we CAN see the tops of the stereo speakers. That's because they are below the vanishing point and, thus, below our eye line.