

Brad Bird on How to Compose Shots For Storyboard & Layout Artists

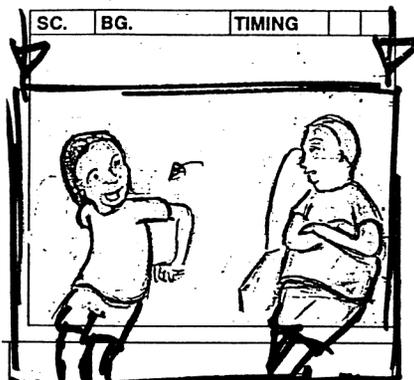
PDF provided by www.animationmeat.com

**Samples of Visual Consultant
Brad Bird's Composition Notes**





Brad Bird on Composition

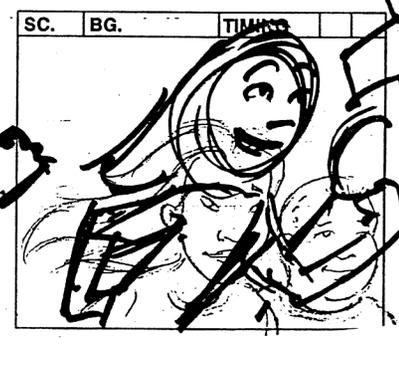
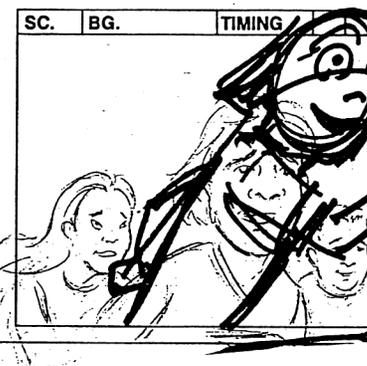


ADJUST DOWN
ON ACTION
(WHEN ACTION
MAKES THE

do something
COMPOSITION
SUDDENLY SUCK,
CORRECT FOR
IT!!)

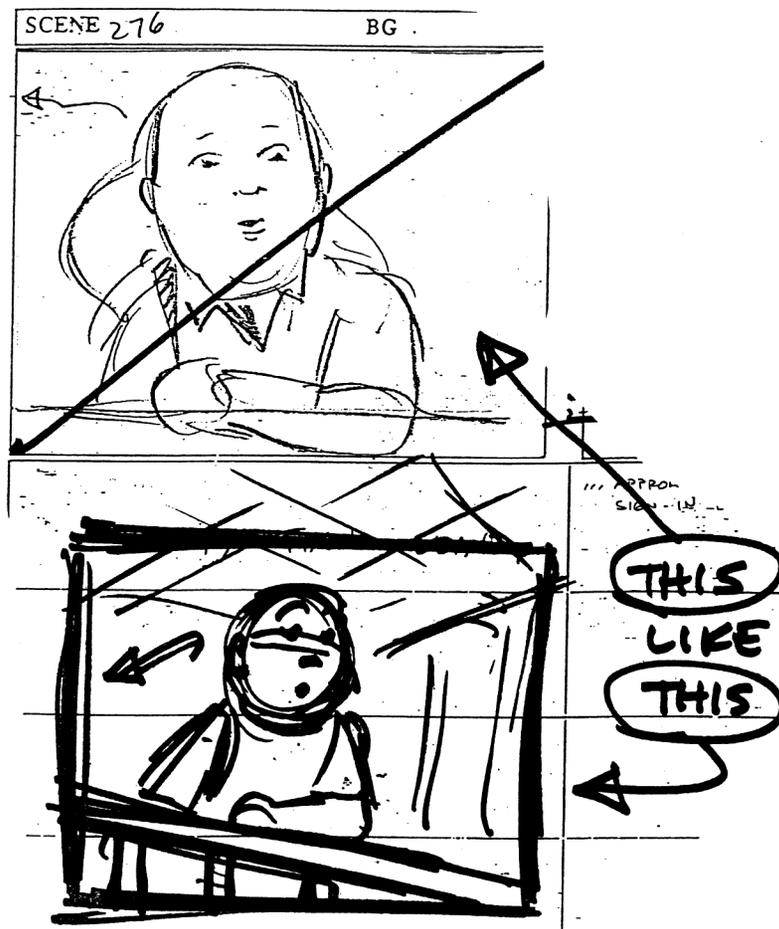
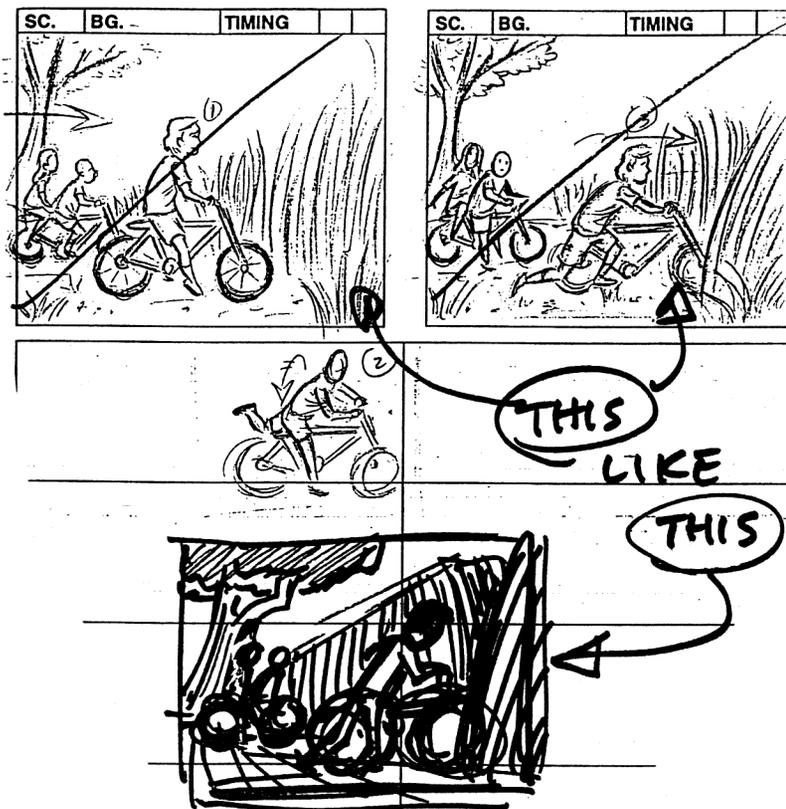


MAKE COMPOSITION
LESS FLAT ~





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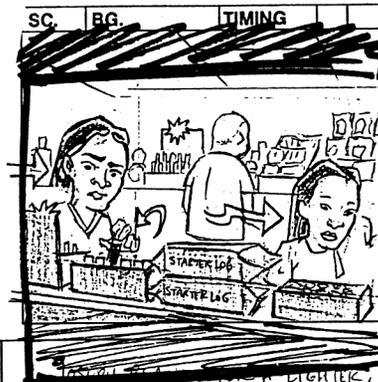


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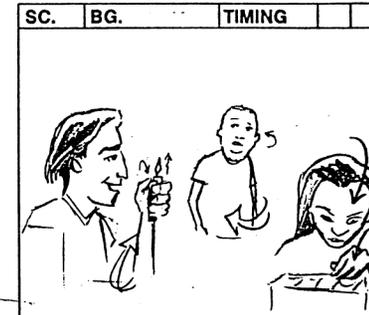
JOSEPH PICKS LIGHTER FROM
DISPLAY CONNIE LIFTS CANDLES

Connie picks up some scented candles.

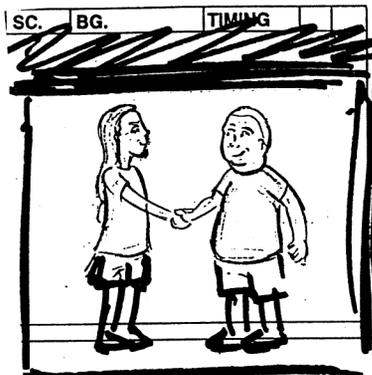


JOSEPH PICKS UP THE LIGHTER,
CONNIE WALKS FORWARD, STOPS AT
A DISPLAY, BOBBY LOOKS DOWN IN BG

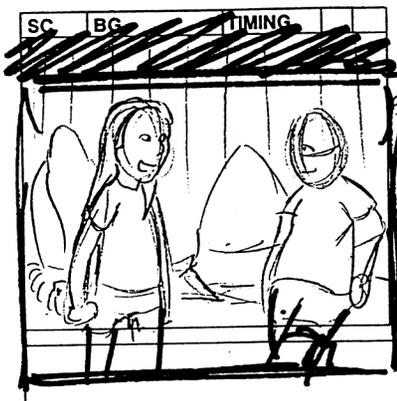
INT. GET IN GET OUT MINI-MART - CONTINUOUS
Bobby, Connie and Joseph wander through the aisles.



JOSEPH FLICKS THE LIGHTER ON
CONNIE REACHES FOR CANDLES
BOBBY TURNS TO JOSEPH



bobby



THIS LIKE
THIS

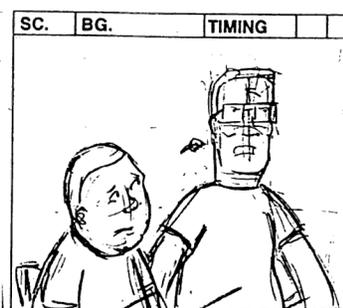
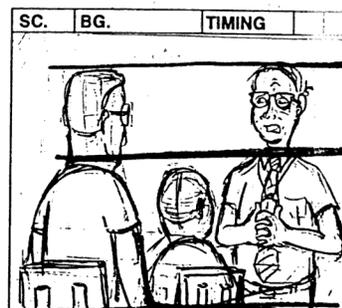
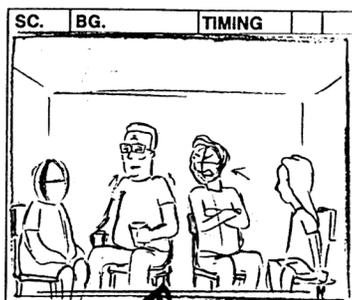
(Joseph con.)

Let's get butane lighters.

CA'MON!



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A

THIS
LIKE
THIS



LOWER
ANGLE

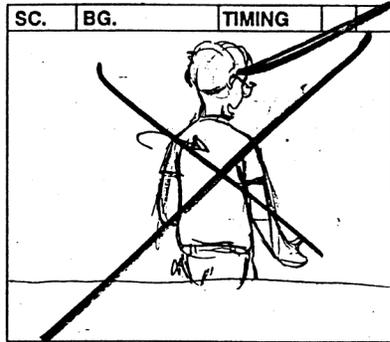
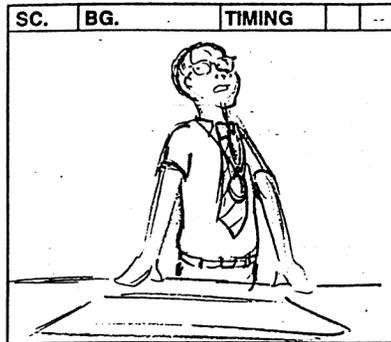
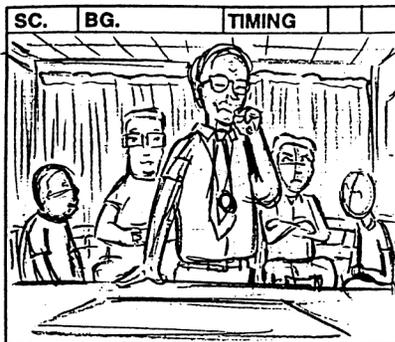
Use lower angles and remember to make sure characters aren't parallel to each other. Break things up!

We owe it to ourselves to find out why.

HANK
You're saying it's my fault I'm here instead of meeting my community's energy needs?



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① GRANDY CLEARS THROAT.

GRANDY
(CLEARS THROAT) Gentlemen. Let's try an "active listening" exercise.

OR?

THIS →

THEN GRANDY LEANS BACK ON DESK

SLIDE OUT GRANDY + DESK SLIGHTLY

GRANDY (CONT)

Kahn,

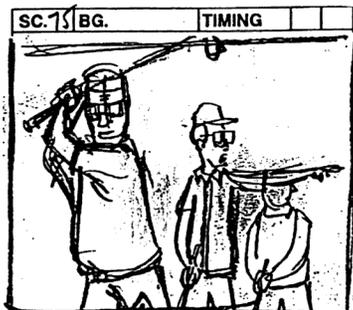
I want you to tell Hank

(AT A DIAGONAL) TO CLEAR THEM FOR PUSH IN ON KAHN

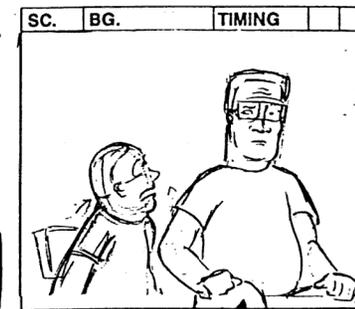
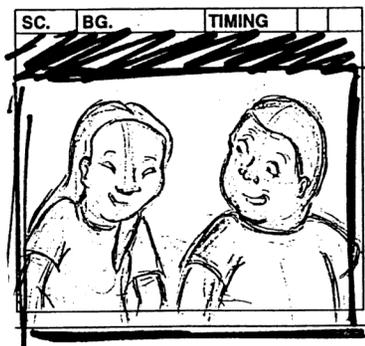
GRANDY: (cont)



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THIS
LIKE THIS



THIS
LIKE
THIS



Brad Bird on Composition

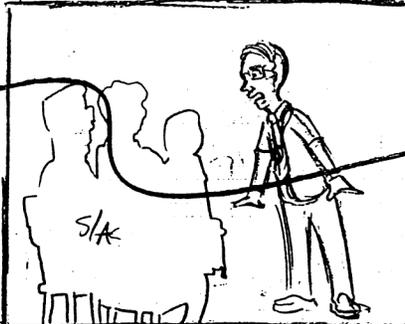
SC. BG. TIMING



KIDS LOOK UP TO GRANDY
HOOK UP TO PREVIOUS SC.

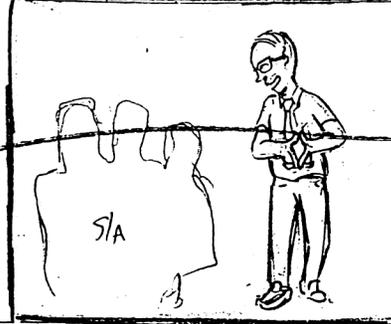
Grandy blows his pitch pipe at the two men.

SC. BG. TIMING

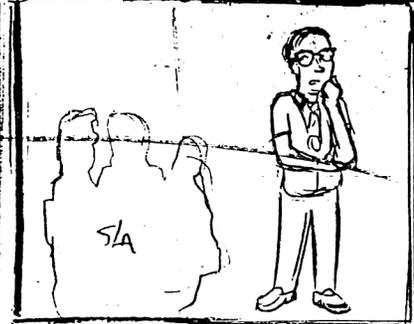


CLEAN UP COMPOSITION

SC. BG. TIMING



SC. BG. TIMING



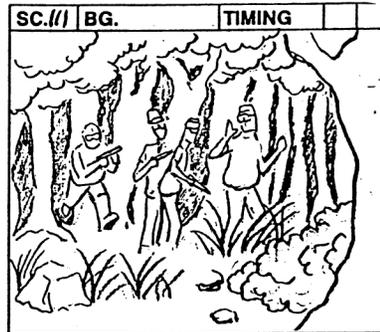
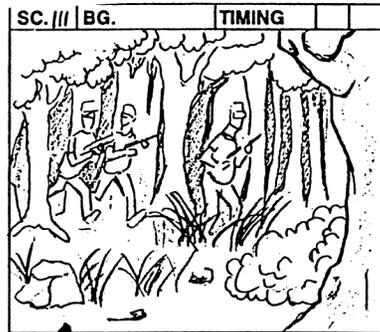
LIKE THIS

GRANDY
Time out.

Does your composition have a nice silhouette?
Make sure things read clearly.



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THIS

THIS LIKE THIS

PAN INTO FROM LEFT...

They've come to a little clearing in the trees. Hank holds up his hand for silence.

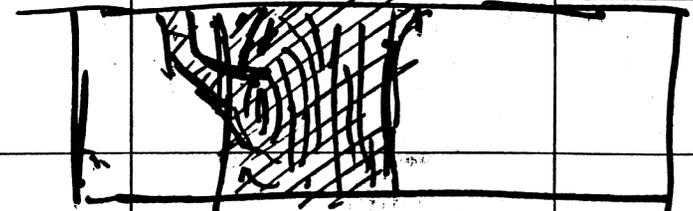


BILL
... I can't afford not to.

HANK
Shhh! This is it, guys.

START → STOP

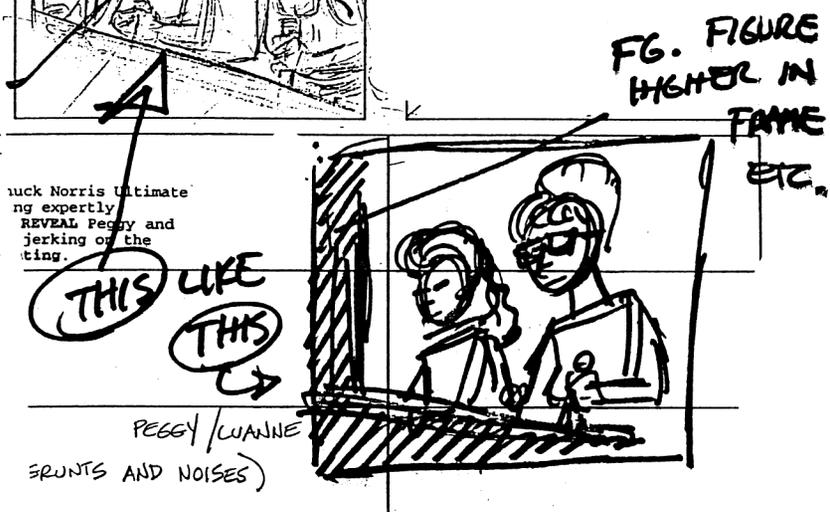
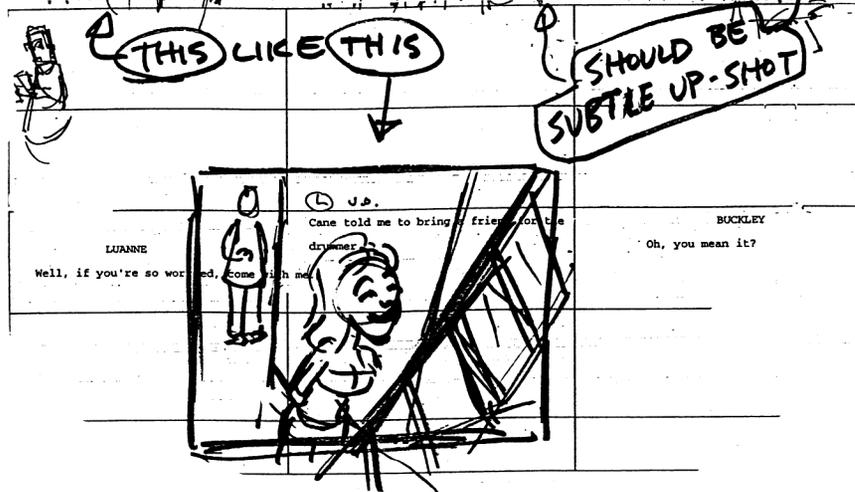
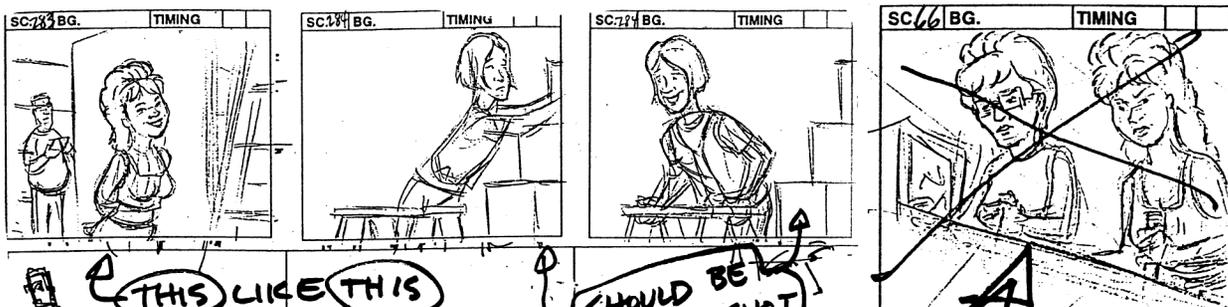
THIS IS SO THAT WOODS APPEAR DEEP, AND WE CAN FEEL CLEARING ETC.



SLIDE O.C. TREE @ FASTER RATE



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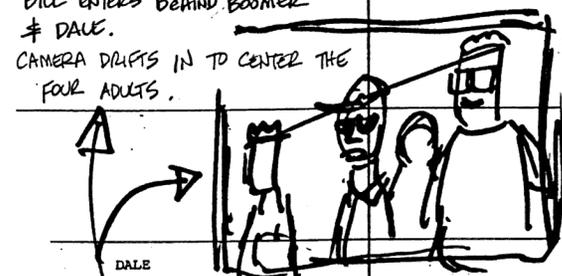


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BILL ENTERS BEHIND BOOMER & DALE.

CAMERA DRIFTS IN TO CENTER THE FOUR ADULTS.



DALE

noise's been giving Nancy
aches all week.

her back broke

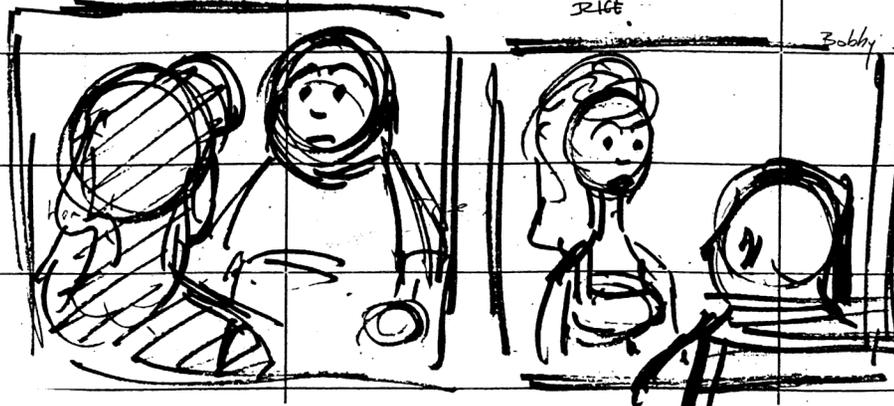
**BREAK UP
COMPOSITION
MORE**



THIS LIKE THIS

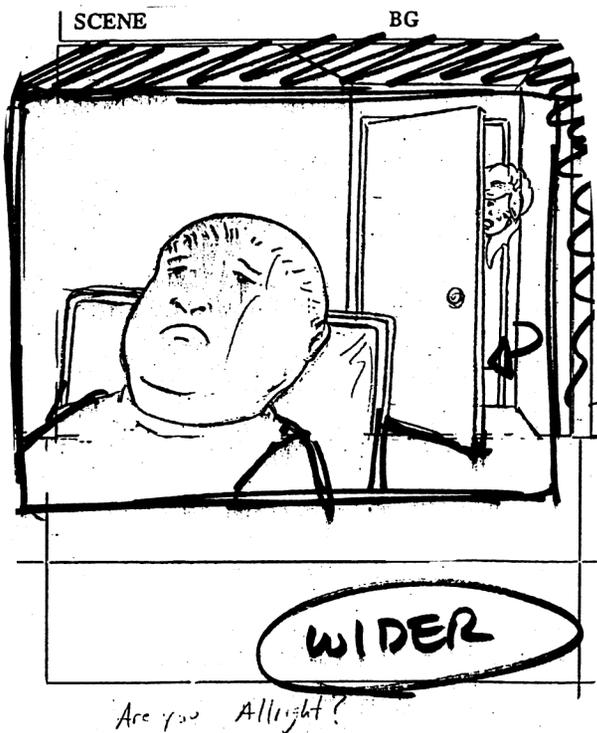


OPEN UP A LITTLE - TOO CRAMPED
SPACE



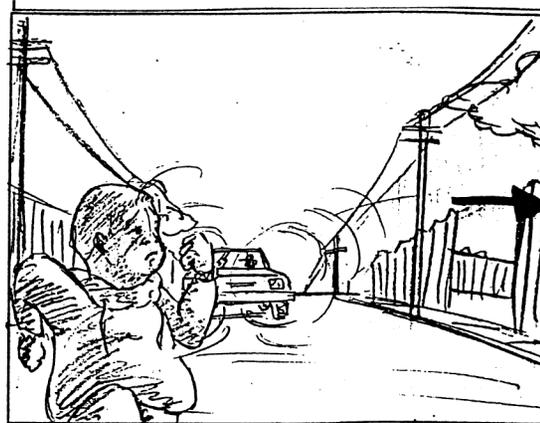


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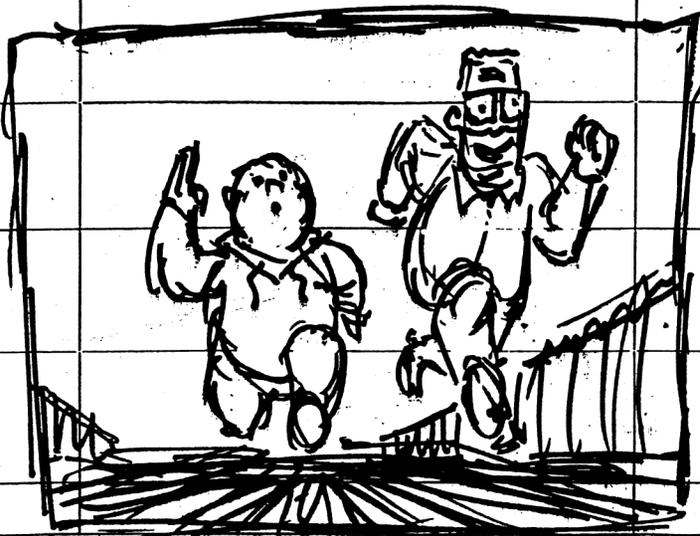




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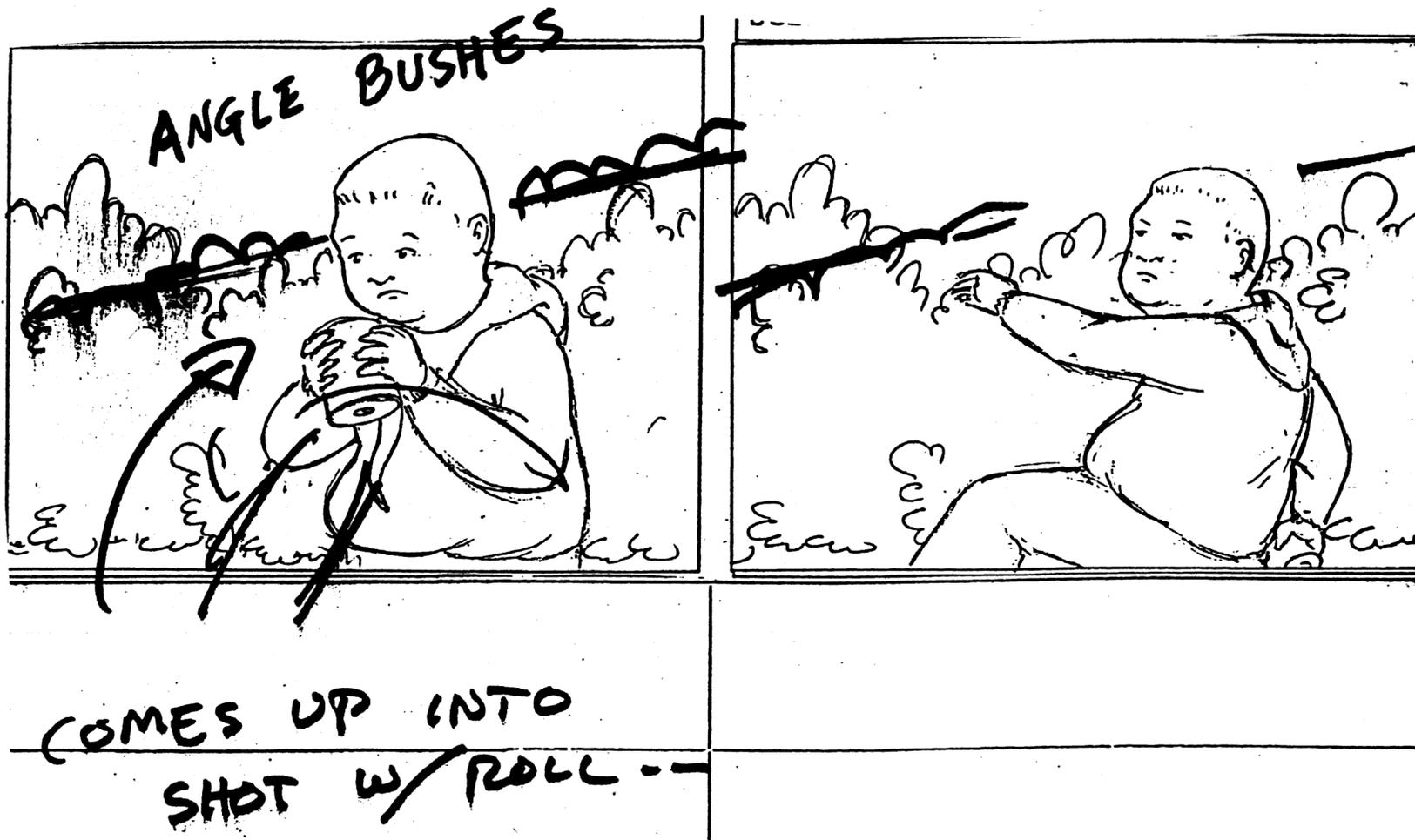
Do THIS
LIKE THIS



A FULL FIGURE,
LOWER ANGLE,
LESS CLUTTER...
(PHONE POLES ON BOTH
SIDES, ETC)

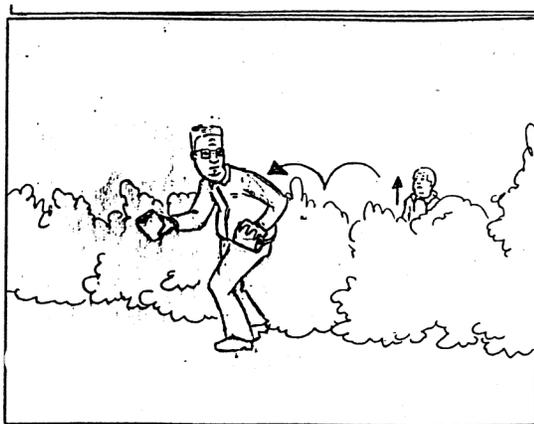


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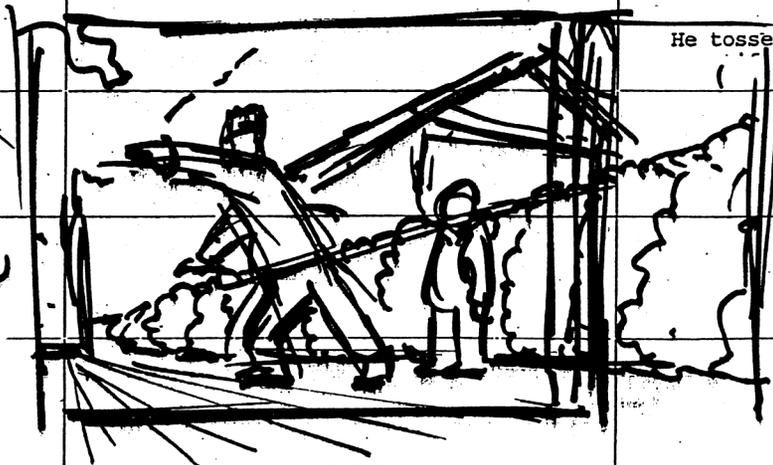


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↑
THIS
LIKE
THIS →

BREAK UP COMPOSITION
LOWER ANGLE
EMPHASIZES SKY, ETC

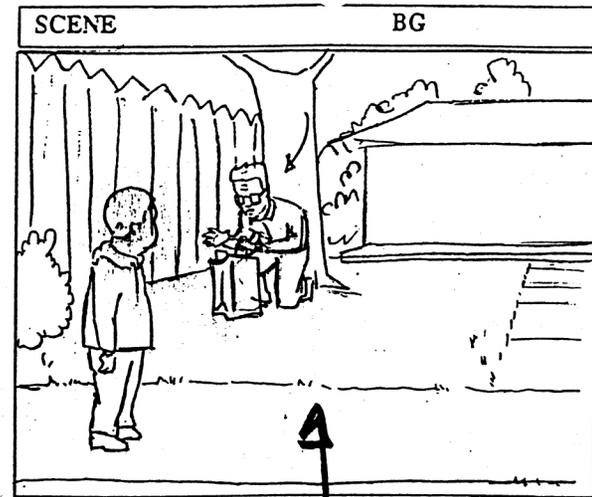


He tosses the roll of toilet paper,



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MAN INC. SHOW # 77901- 0006



Use perspective to your advantage. Try get some depth into your comps!

A lower horizon line really sets your characters into the composition.

THIS IS A REALLY WEAK COMPOSITION

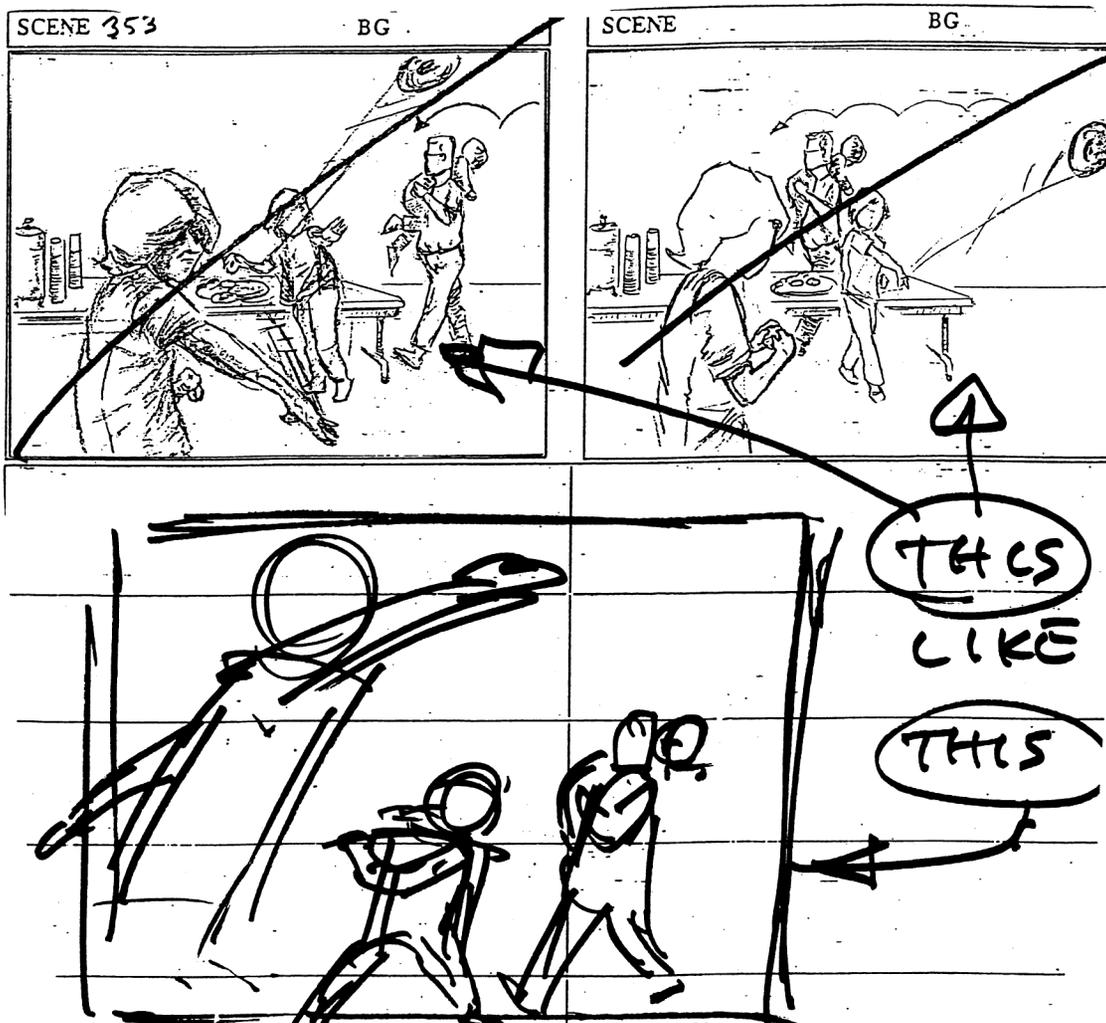


"treats" are only half of trick or treat.

MORE LIKE THIS



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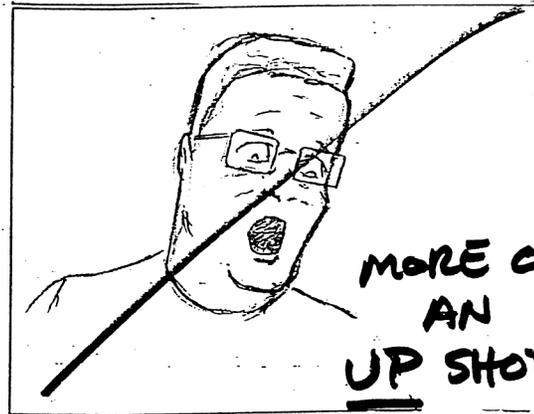
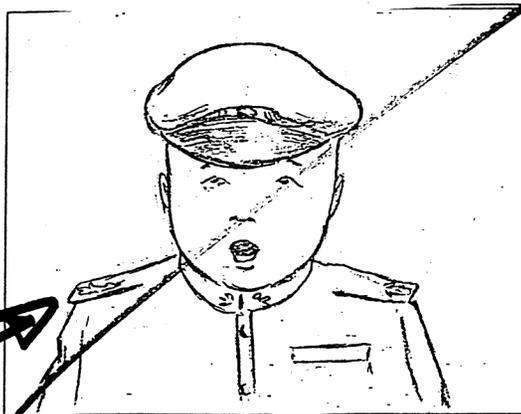
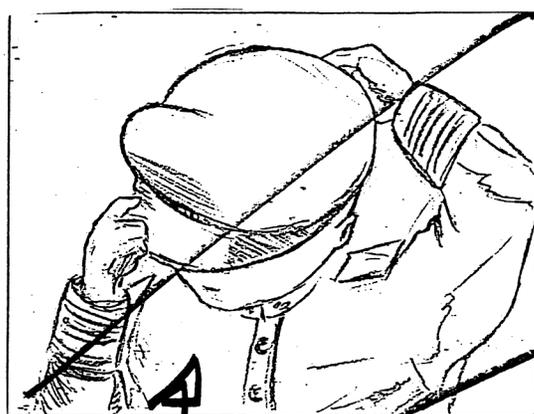


Once again, lowering the horizon really helps!

Try make your compositions more dynamic. Be aware of how the eye flows around the comp, and what you want the eye drawn to.



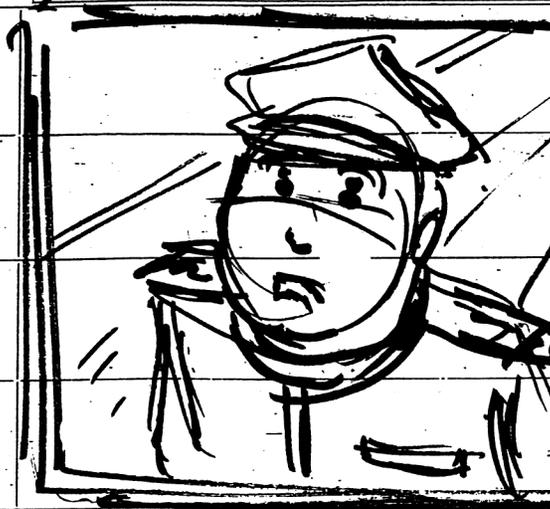
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MORE OF AN UP SHOT

THIS LIKE

THIS



HANK LOOKS AT BOBBY IN