

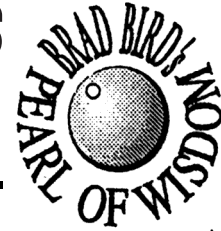
Brad Bird on how to Compose Shots

For Storyboard and Layout Artists

Part 2

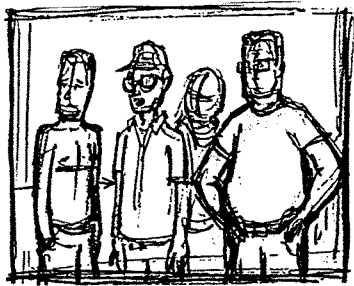
PDF provided by www.animationmeat.com

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



Brad Bird on Composition

Part 2



BILL ENTERS BEHIND BOOMER & DALE.

CAMERA DRIFTS IN TO CENTER THE FOUR ADULTS.

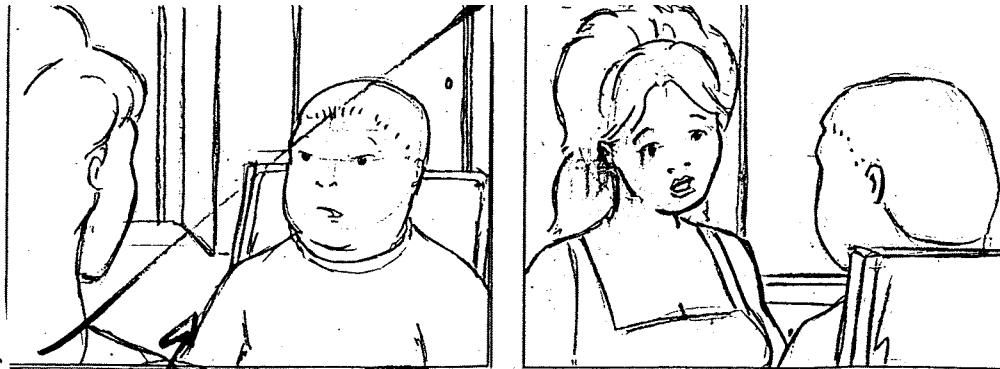


DALE

noise's been giving Nancy
aches all week.

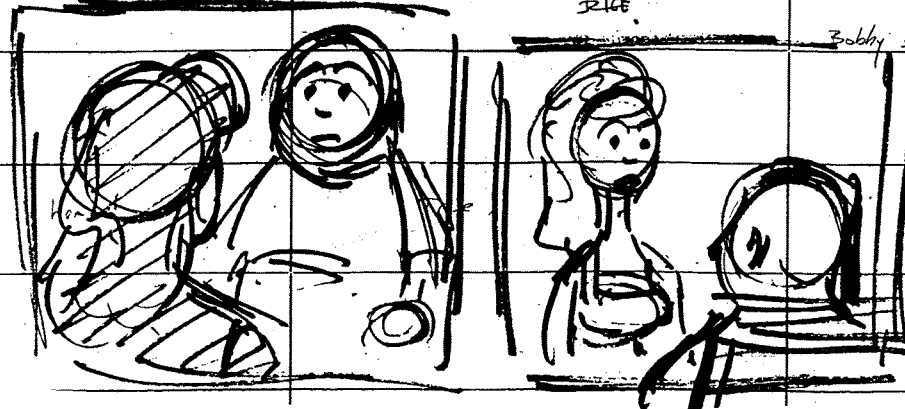
her back broke

**BREAK UP
COMPOSITION
MORE**



THIS LIKE THIS

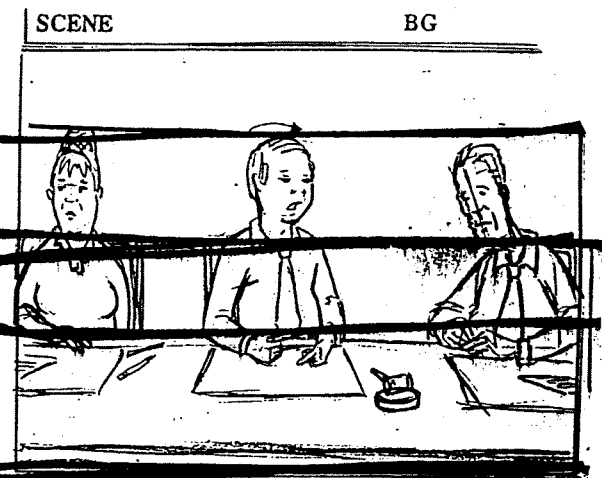
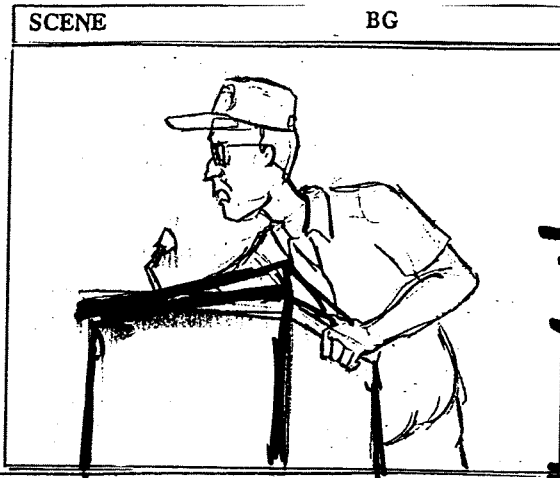
OPEN UP A LITTLE - TOO CRAMPED
DICE



Bobby's

Brad Bird on Composition

Part 2



AGAIN...
TRY NOT
TO HAVE
SO MANY
SHOTS WHERE
LINES DIRECTLY
PARALLEL EDGE
OF FRAME

Some look

BETTER

hates me



that... "Gentle"

BETTER

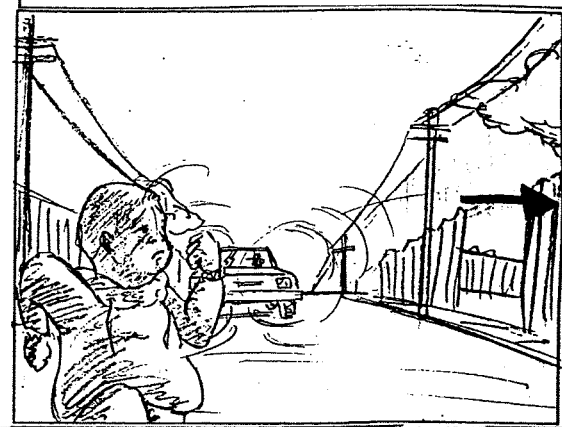
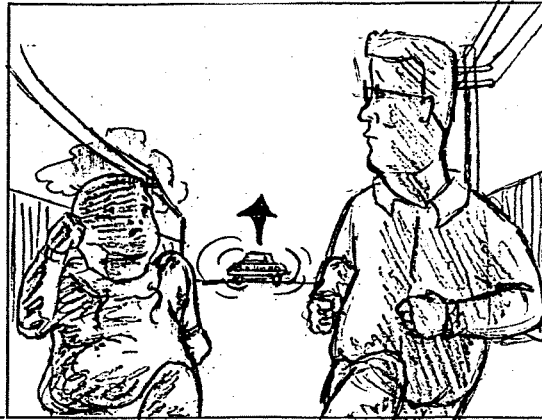
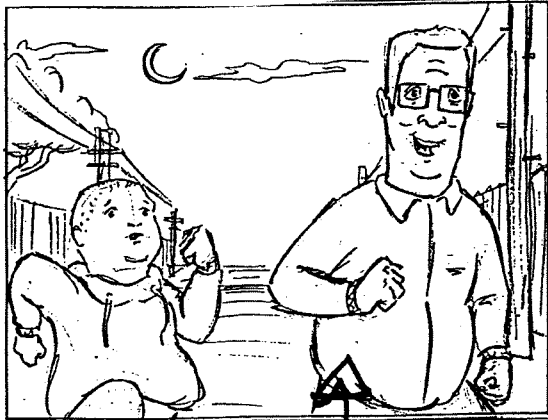
Brad Bird on Composition

Part 2

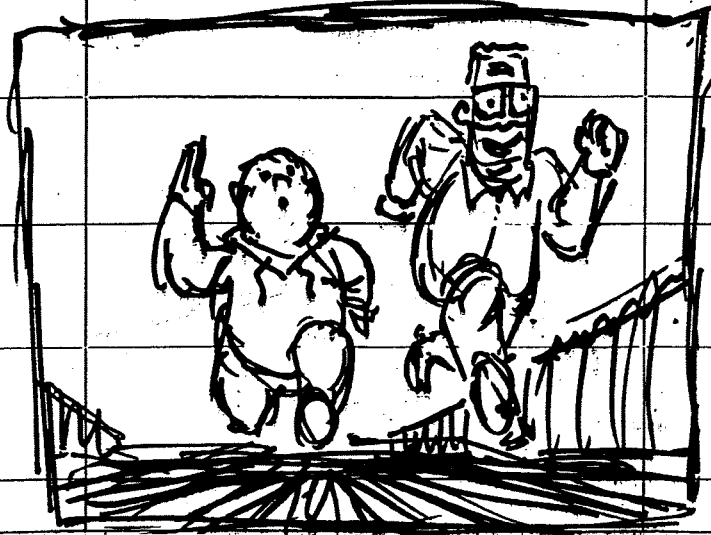


Brad Bird on Composition

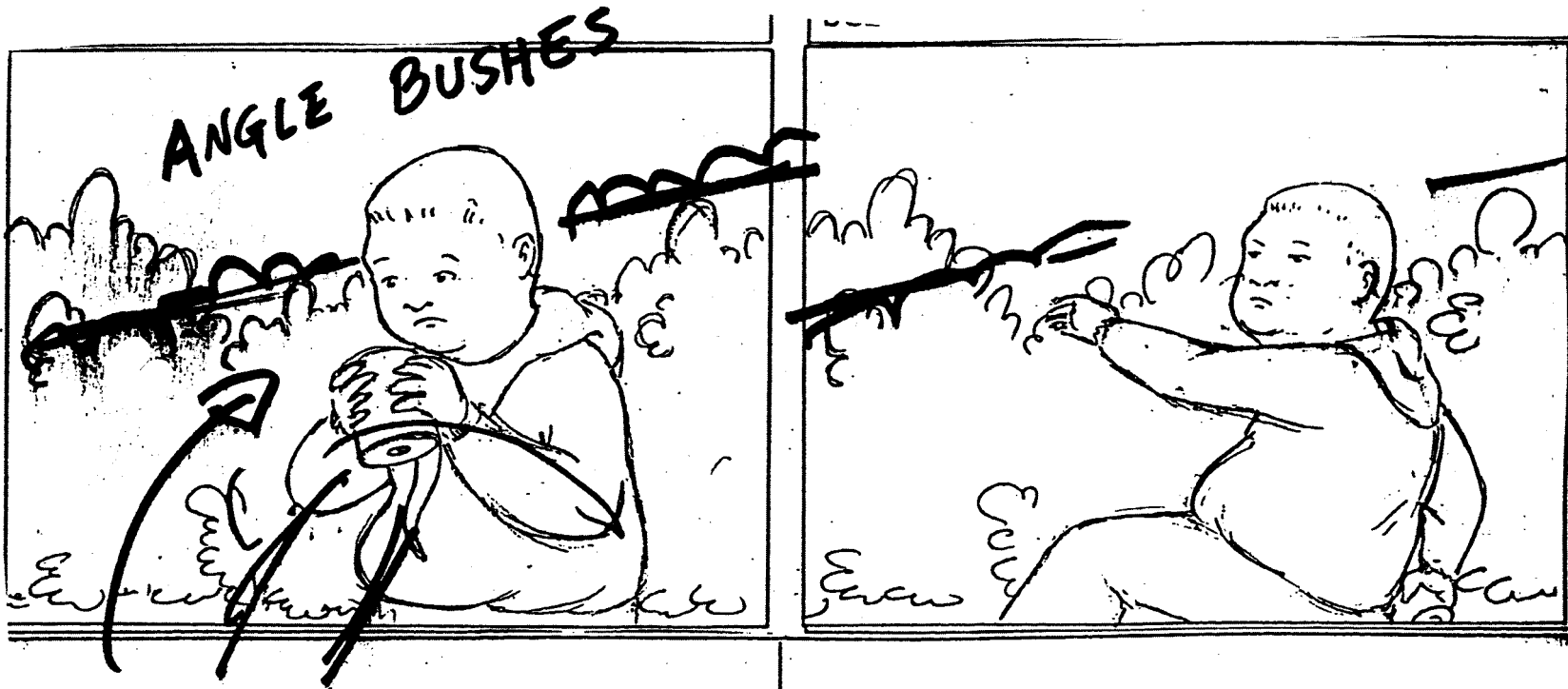
Part 2



Do THIS
LIKE THIS



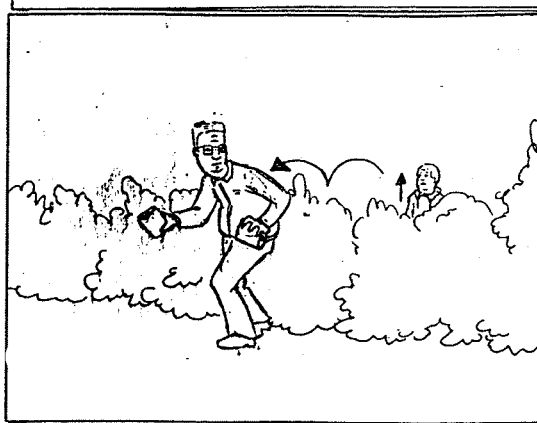
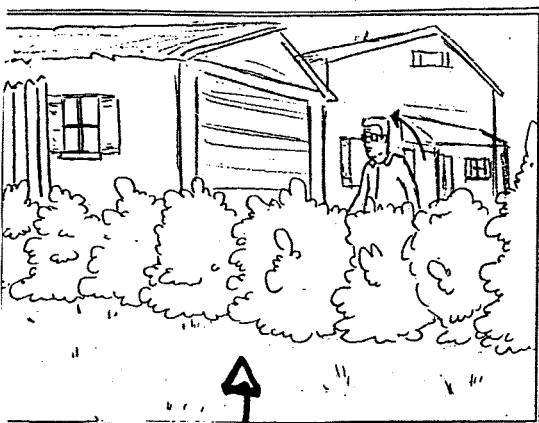
A FULL FIGURE,
LOWER ANGLE,
LESS CLUTTER...
(PHONE POLES ON BOTH
SIDES, ETC)



COMES UP INTO
SHOT W/ ROLL --

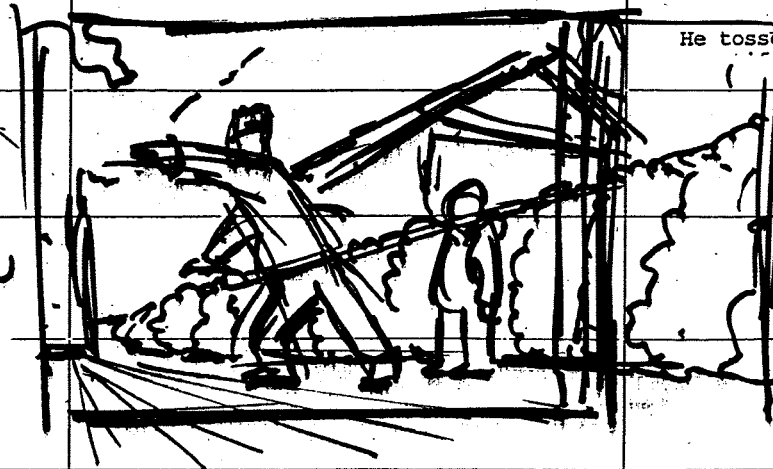
Brad Bird on Composition

Part 2



↑
THIS
LIKE
THIS →

BREAK UP COMPOSITION
LOWER ANGLE
EMPHASIZES SKY, ETC

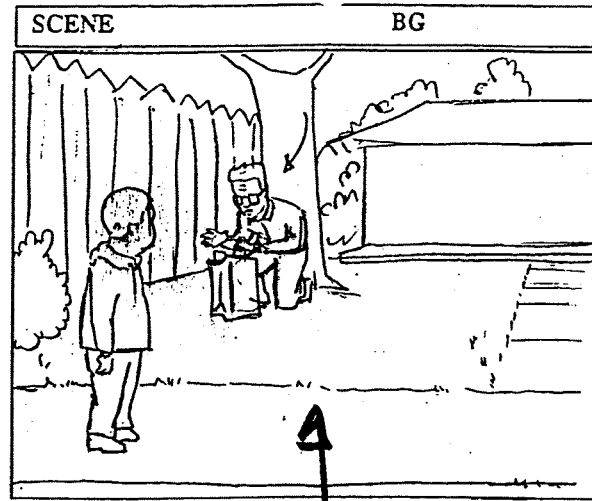


He tosses the roll of toilet paper,

Brad Bird on Composition

Part 2

MAN INC. SHOW # 71901- 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

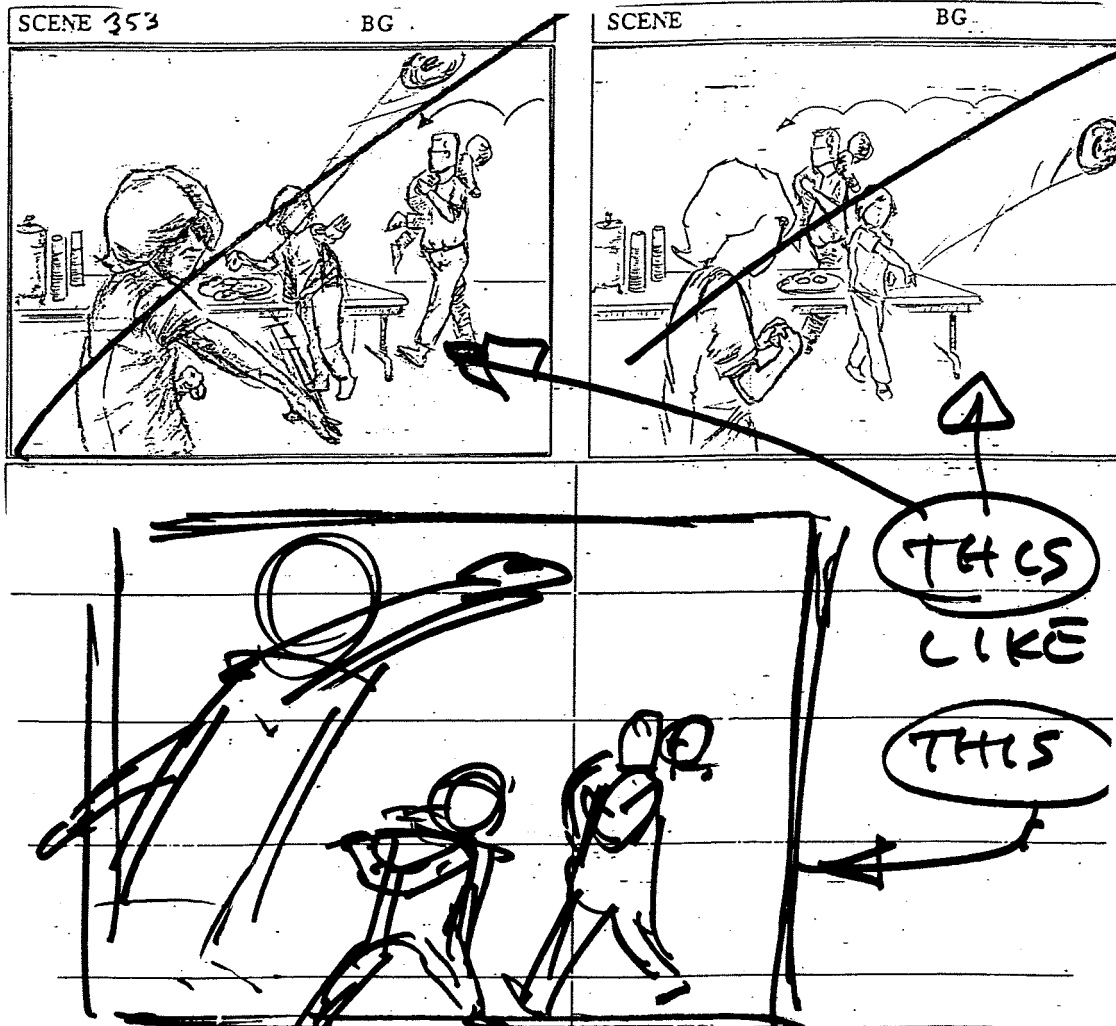


MORE LIKE THIS

Treats* are only half of trick or treat.

Brad Bird on Composition

Part 2



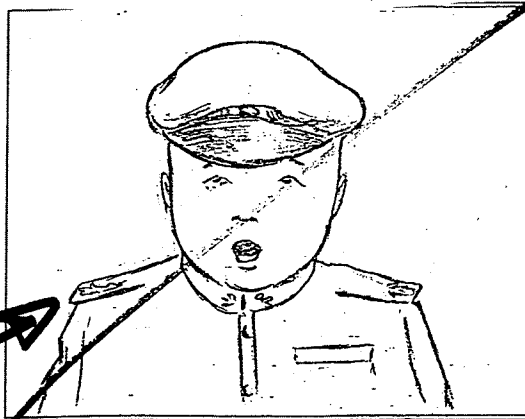
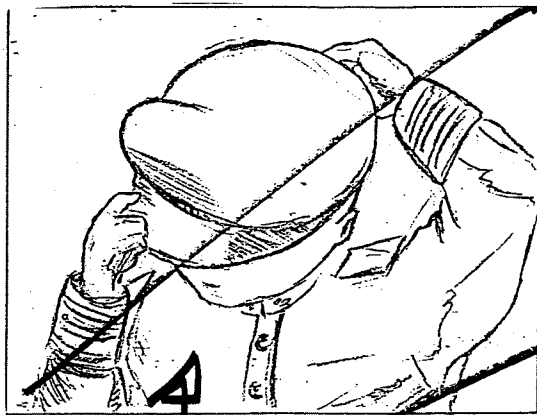
Once again, lowering the horizon really helps!

Try make your compositions more dynamic.

Be aware of how the eye flows around the comp, and what you want the eye drawn to.

Brad Bird on Composition

Part 2



MORE OF AN UP SHOT

THIS LIKE THIS



HANK LOOKS AT BOBBY IN