

THE TEN COMMANDMENTS OF CLEAN UP

1. **Thou** SHALT NOT
CONCENTRATE ON A CLEAN LINE
BUT RATHER ON A GOOD
DRAWING

2. **Thou** SHALT NOT
CLEAN UP ANY DRAWING UNTIL
YOU HAVE ROLLED IT WITH THE
PRECEDING DRAWINGS AND
THE DRAWING FOLLOWING IT

3. **Thou** SHALT NOT
WASTE ONE LINE. EVERY LINE
MUST ENHANCE THE POSE,
MOOD, ACTION OR CHARACTER

4. **Thou** SHALT HAVE
NO OTHER IMAGES BEFORE
YOU BUT THE BEST. YOUR TASK IS TO
GET THE STRONGEST POSSIBLE
IMAGE ON THE SCREEN

cont'd...

5. **Thou** SHALT NOT
OVER EXPLAIN

6. **Thou** SHALT TREAT
EACH CHARACTER AS A MASS,
MOVING IN SPACE, AND
INFLUENCED BY GRAVITY

7. **Thou** SHALT LEAN ON
THOSE WHO GIVE YOU WHAT
YOU ARE LACKING

8. **Thou** SHALT NOT
LEARN THINGS TO CRYSTALLIZE
KNOWLEDGE BUT SHALT LEARN
PRINCIPLES TO APPLY
CREATIVELY

9. **Thou** SHALT THINK
VOLUME

10. **Thou** SHALT BE
CAREFUL BUT NOT TIMID

GENERAL PROCEDURE FOR ASSISTANTS

LOOK AT STORY BOARD. HOW DOES YOUR SCENE FIT IN?

TALK TO THE ANIMATOR ABOUT THE SCENE

WHY IS THE SCENE IN THIS PICTURE

LISTEN TO THE VOICE TRACK

WHAT IS THE CHARACTER'S ATTITUDE

FLIP THE SCENE FEEL THE FLOW OF ACTION

WATCH FOR ARCS. ACCENTS, AND KEY POINTS IN THE ACTION.

ROLL THROUGH THE SCENE, MARKING EXTREMES ON X-SHEET.

NOTE KEY POSES ON X-SHEET AND WATCH FOR OVERLAPPING ACTION

CLEAN UP 6 OR SO KEY POSES (LOOK FOR WHERE TIME IS SPENT AND EXTREME EXTREMES).

ALWAYS WORK WITH SEVERAL DRAWINGS ON YOUR BOARD

SEE HOW THE DRAWING YOU'RE WORKING ON "FITS IN" TO THE FLOW OF ACTION.

KEEP ONE OR TWO KEY POSE CLEAN-UP DRAWINGS UNDER THESE DRAWINGS AS REFERENCE

KEEP GOING BACK TO THE RUFF DRAWINGS UNDER YOUR CLEAN-UPS; ROLLING THE RUFFS TO CHECK THE ANIMATOR'S INTENTION AS WELL AS THE SMALL RELATIONSHIPS AND SUBTLE SHAPE CHANGES.

USE THE LAYOUT. MAKE SURE YOUR CHARACTER'S FEET ARE MAKING PROPER GROUND CONTACT.

AS YOU WORK KEEP IN MIND

THE ATTITUDE OF THE CHARACTER

EMPHASIZE THE CHANGE OF SHAPE IN THE HEAD AND BODY

CONSTRUCT ALL FORMS AND DETAILS AROUND THE MAIN LINE OF ACTION

DRAW THROUGH - "FEEL" THE WEIGHT AND ROUNDNESS OF THE CHARACTER

THINK LIKE AN ANIMATOR. KEEP THE WHOLE SCENE IN MIND AS YOU WORK ON THE SINGLE DRAWING.

SEVERAL EXTREMES IN SEQUENCE CAN BE ROUGHED IN BLUE RELATED TO ONE ANOTHER. BEFORE BLACKING THEM IN.

WHEN DRAWING IN BLACK DON'T WORRY ABOUT THE LINE. CONCERN YOURSELF WITH SOLID FORMS AND ATTITUDE.

FIND WAYS TO SIMPLIFY YOUR DRAWING.

KEEP A CLOSE EYE ON DIALOGUE. KEEP MOUTH SHAPES SIMPLE.

USE CURVES FOR FLOW, SAG, SOFTNESS AND APPEAL

USE STRAIGHT LINES FOR TENSION. COMPRESSION AND STRENGTH

DON'T LET DRAWINGS GET STIFF; KEEP A FEELING OF FLOW TO THE DRAWING.

WATCH VOLUMES; KEEP THEM CONSISTENT. DON'T TAKE IT FOR GRANTED THAT THERE ARE NO VOLUME PROBLEMS IN THE RUFFS.

THE THICKNESS, WEIGHT, AND NATURE OF FABRIC EFFECTS - HOW YOU DRAW IT (FOLDS AND CORNERS, ETC.) AND HOW IT MOVES.

AVOID PARALLELS AND TANGENTS.

EYE DIRECTION - MAKE SURE THAT THE CHARACTER IS LOOKING WHERE HE/SHE SHOULD.

TWIST AND TILT BODY RELATIONSHIPS