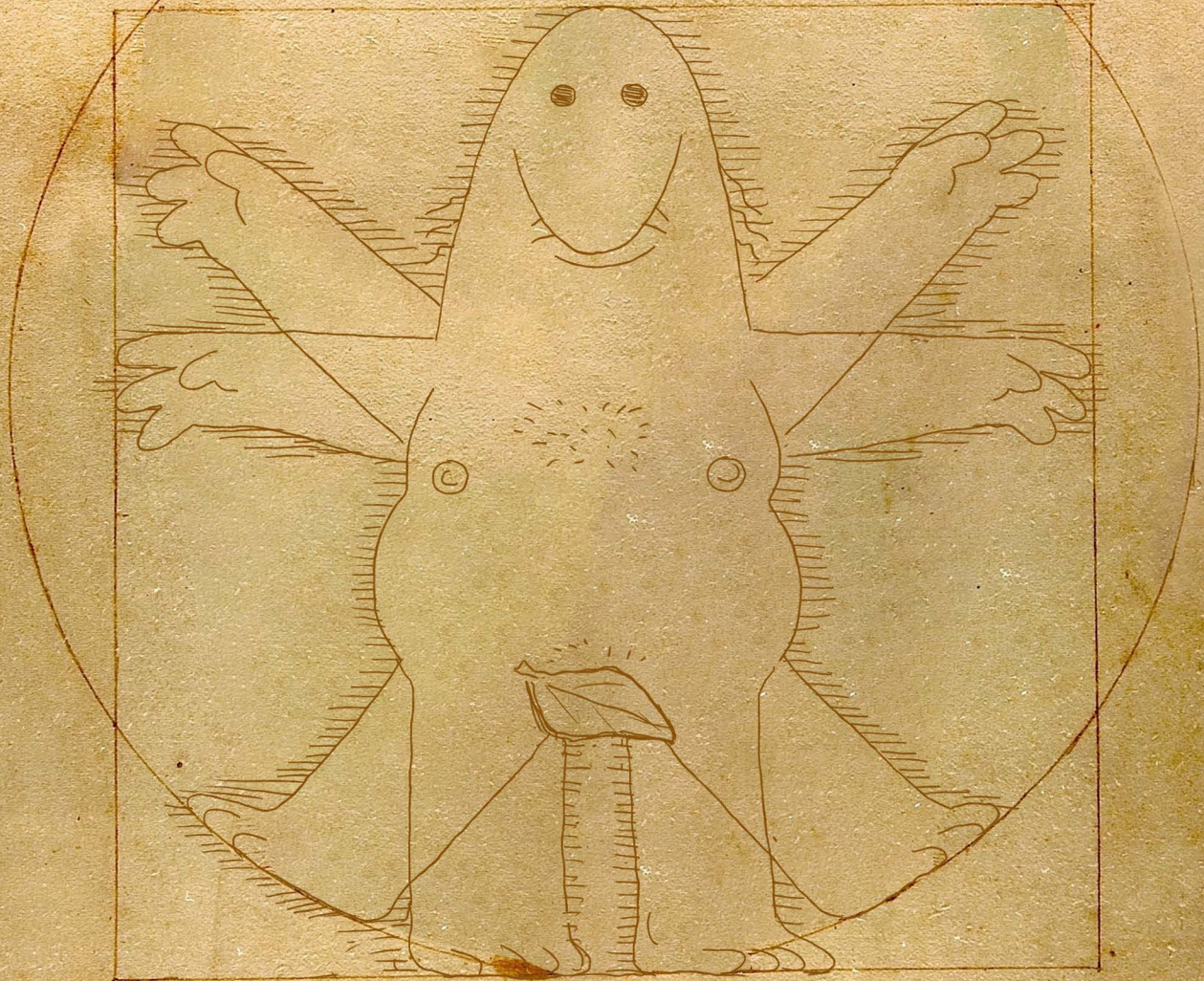


[adult swim]

DESIGN & CLEANUP
RULES

TM

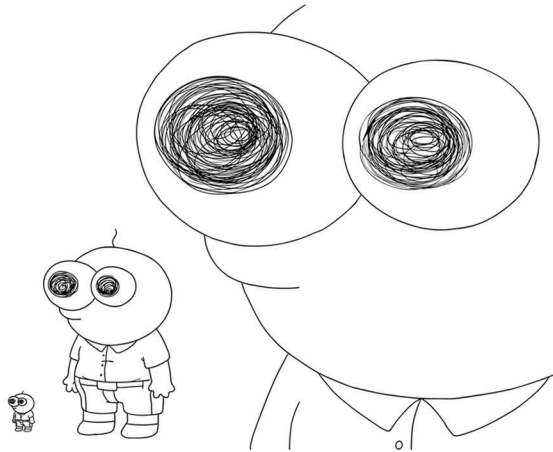


SMILING FRIENDS

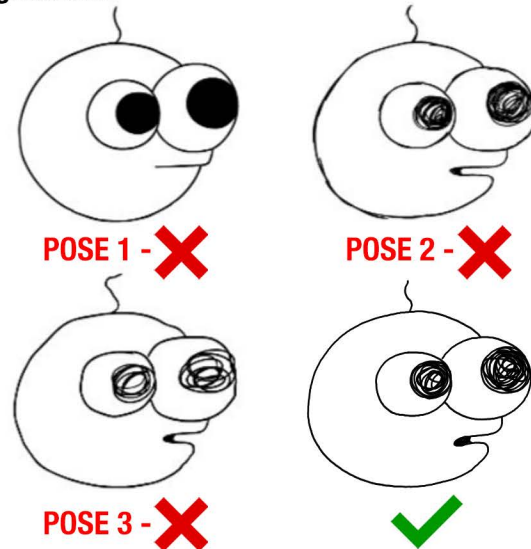
created by zach hadel & michael cusack

[design rules - line weight, line quality & bodies]

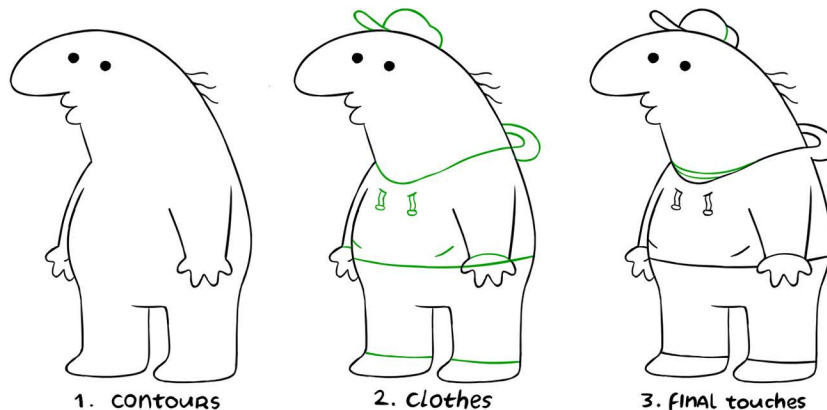
RULE 1 - LINE WEIGHT: Smiling Friends uses a universal line weight. The line weight is always the same across every single shot (wide, medium, & closeup) for ALL characters, props, efx, & backgrounds. Even though the 3 Pim's in the images below are all different sizes, their line weight is exactly the same.



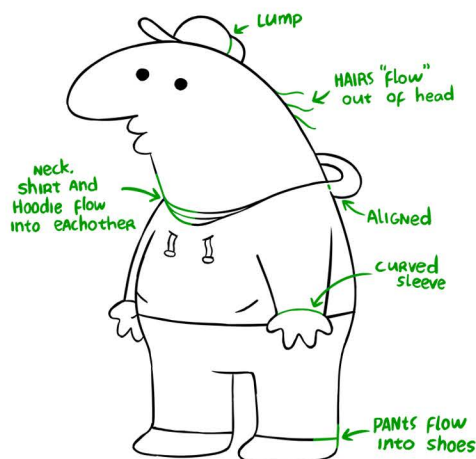
RULE 2 - LINE QUALITY: Lines do not have to be perfectly straight or symmetrical. Lines can be a little bit wobbly and should NOT be too - clean (1), scratchy (2) or sloppy (3). This rule applies to ALL characters and backgrounds.



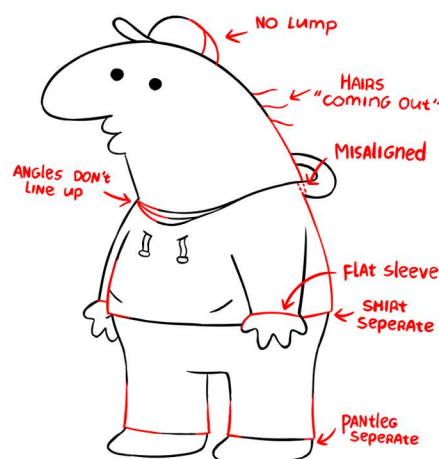
RULE 3 - BODIES WITH CLOTHES: Generally, it's encouraged to draw the characters' entire bodies before drawing their clothes, almost as if they are wearing spandex, and then build the clothes overtop that. In doing this, we avoid potential issues that designers/animators can run into with the implied geometry of the designs, and it also results in a more optimized look. Note how the contours of Charlie's clothes all sort of "segue into each other" smoothly, allowing for streamlined use of line and avoiding the characters feeling "lumpy".



✓ GOOD "FLOW"

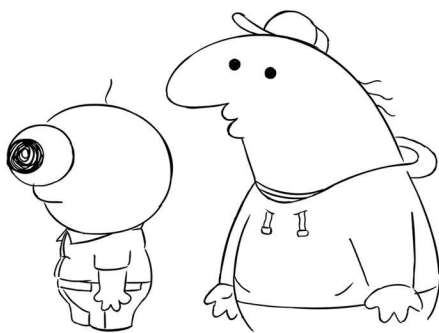


✗ BAD "FLOW"



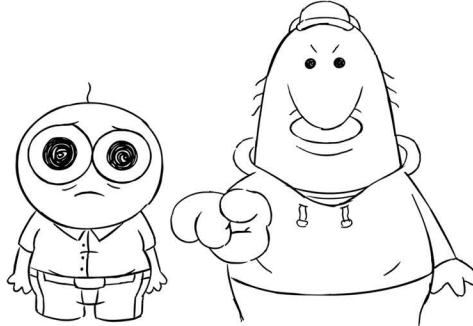
[design rules - angles & poses]

RULE 4 - DRAWING ANGLES: 3/4 front view (FV) and profile/side view (SV) angles are the norm when drawing the four main smiling friends. Front-on drawings are the exception, only used in outlier cases for comic effects or when otherwise appropriate for a specific moment. On the other hand, characters like the Boss and Mr. Blingo are designed to be depicted consistently from the front or side view.



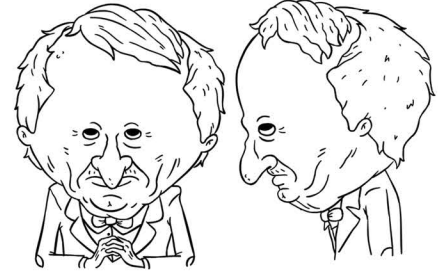
STANDARD

SIDE VIEW (SV) 3/4 FRONT VIEW (FV)



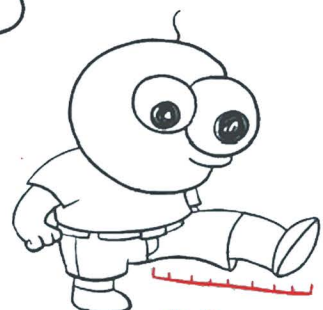
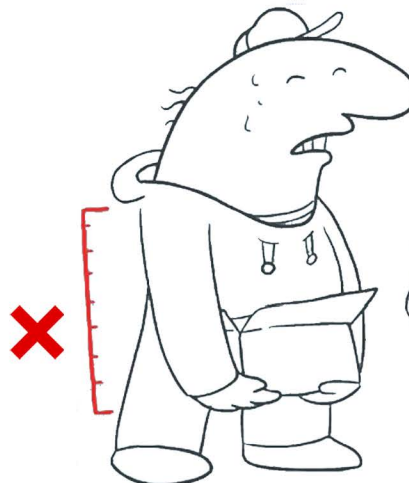
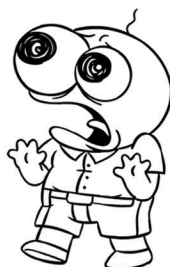
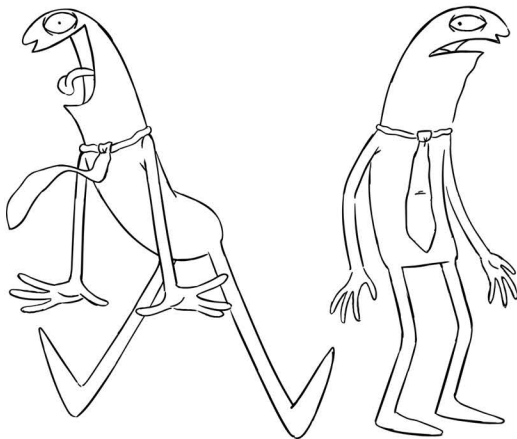
EXCEPTION

FRONT VIEW (FV)



NOTE: Always have the boss drawn at front-on and profile/side view angles, similar to a south park character.

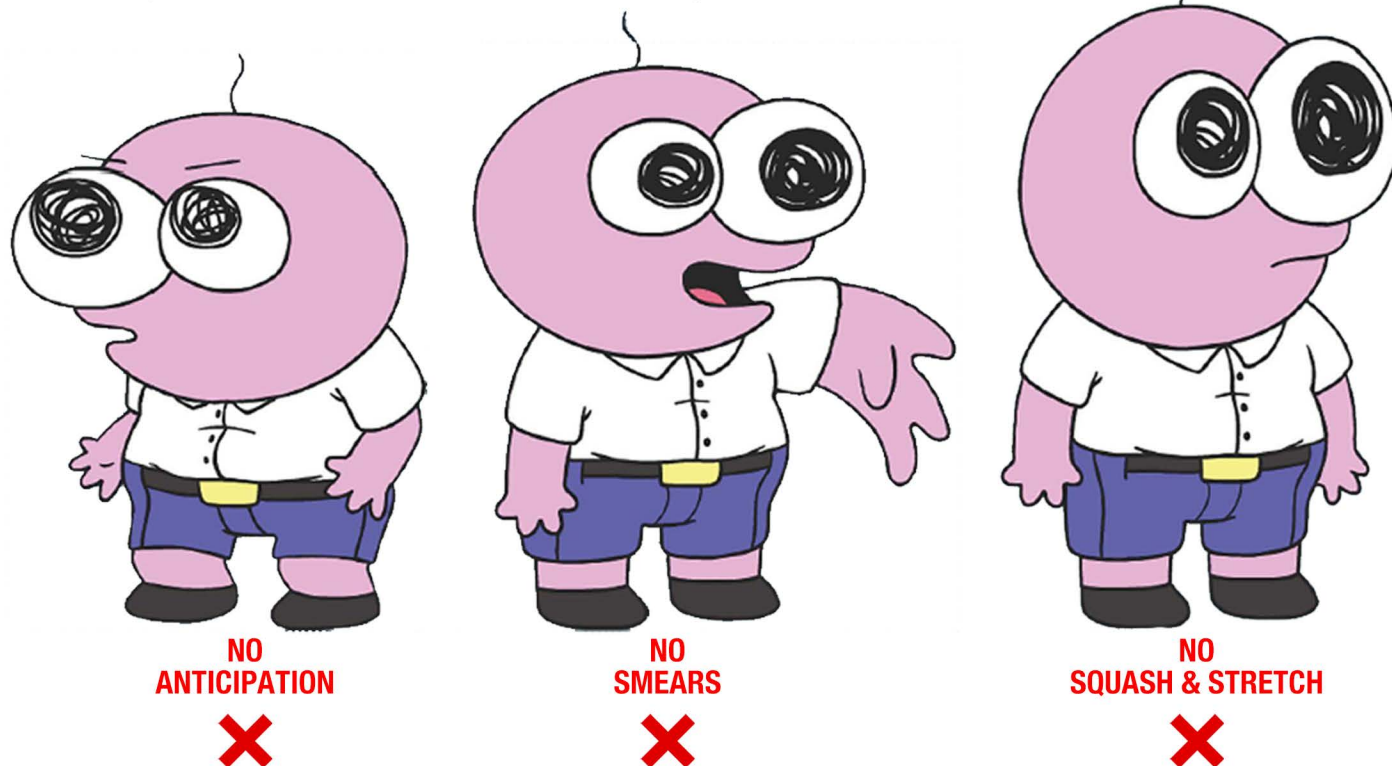
RULE 5 - POSES: Avoid “cartoon cliché” poses. Anything that feels expressly “pushed” or “cartoony” and not believable in a real-world context (unless requested otherwise). overly dramatic, or out-of-character posing or acting. Try to focus on believability & consistency. keep character body parts consistent. No shrinking or stretching body parts. Never draw the characters in “wacky” or “stretched out” poses - these characters are not looney toons.



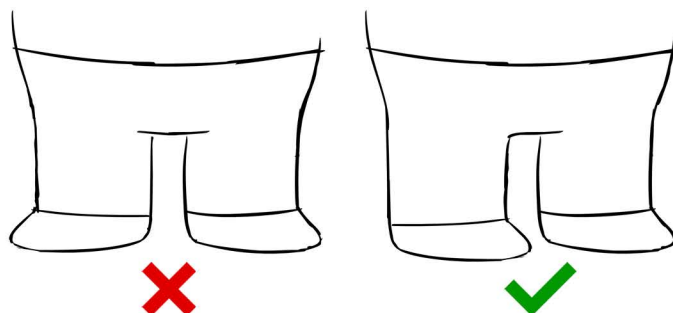
[design rules - no a.s.s.s. & feet]

RULE 6 - NO A.S.S.S. (NO ANTICIPATION, SMEARS, SQUASH & STRETCH): This is mostly for animation, but should also be kept in mind for special pose designs. Smiling Friends character designs do not have anticipation, smears, or squash and stretch poses.

NOTE: Except on rare occasions when the directors request it.



RULE 7 - FEET DIRECTION: Avoid having characters' feet positioned face opposing directions, or conversely, form an acute angle. Generally, we'll want both feet to be positioned on the same perspective plane and reminiscent to how people normally stand in real life.

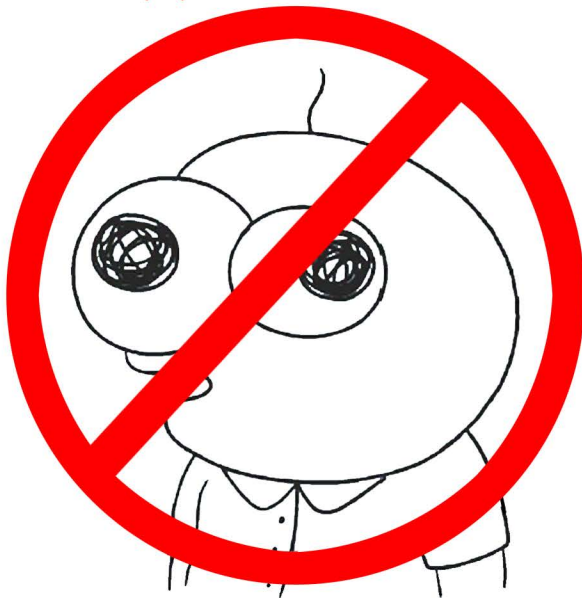
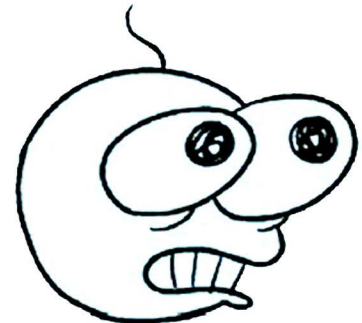
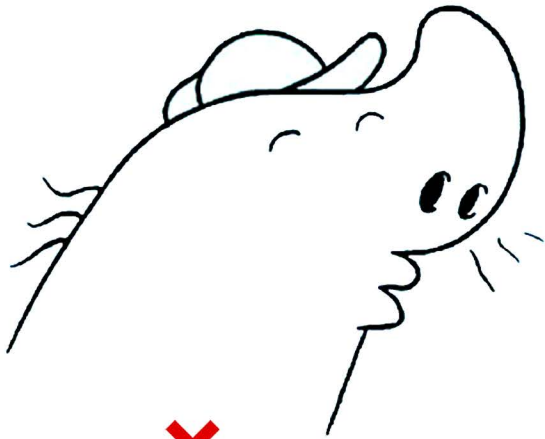


RULE 8 - FEET UNDERSIDE: For underside of feet - create the base of the foot with a single line that almost connects with the outline, but not quite. Fill with a darker shade of the top colour by adding some black and shifting the hue down slightly too. Never use pure greys. As a general rule - add a hint of blue.



[design rules - faces & expressions]

RULE 9 - FACES & EXPRESSIONS: Wacky faces are difficult to pull off, you should stick to the character framework and strive for realistic expressions. which means play it straight. **DESIGN TIP:** Use a mirror to explore authentic expressions to capture the mood of the scene.



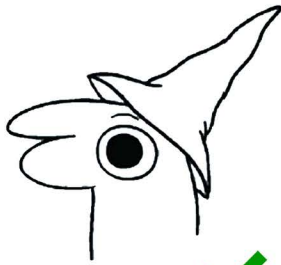
NEVER DO A "DERP" FACE.



NEVER GIVE THE CHARACTER THE "HUH??" FACE (ONE EYEBROW RAISED, OTHER DOWN).



ANGRY



HAPPY



TIED



BORED

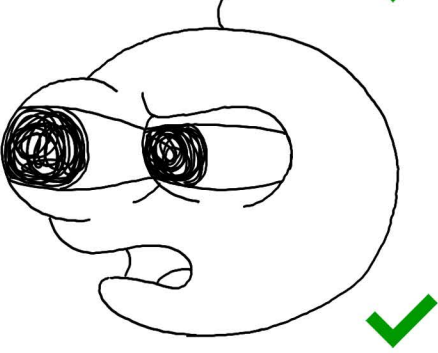
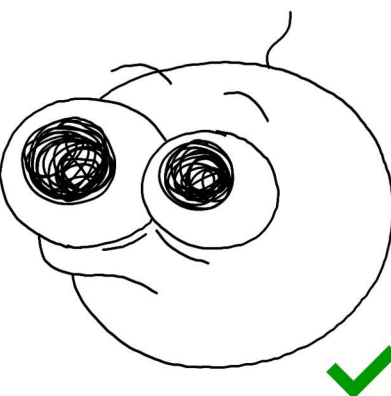
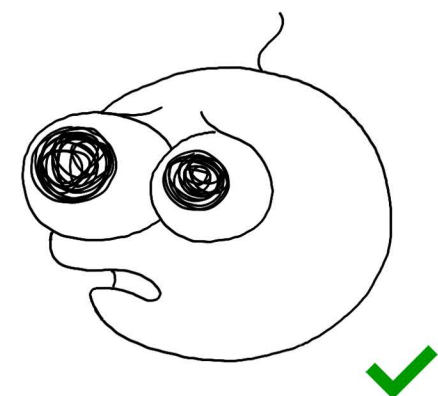
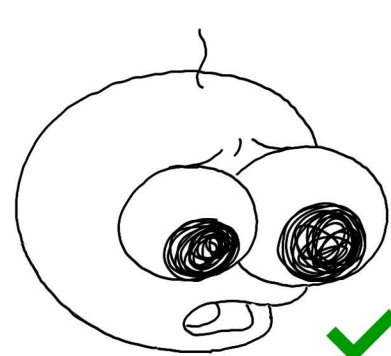
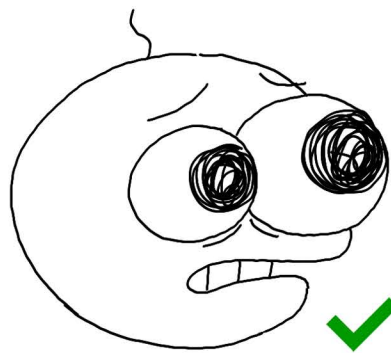


AFRAID



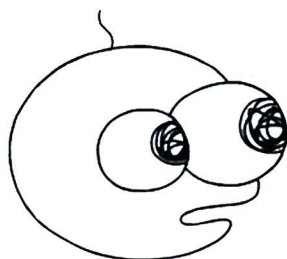
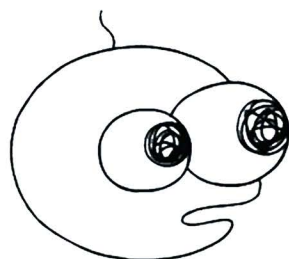
SPECIAL POSE

[design rules - expressions continues]

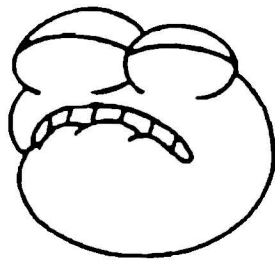
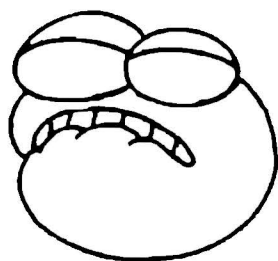


[design rules - pupils & eyelids]

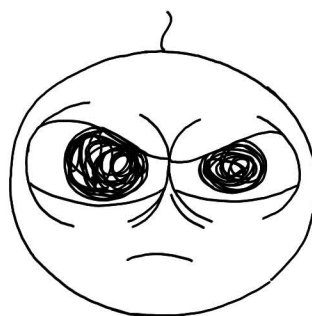
RULE 10 - PUPILS: Don't chop the pupil when its right up against the edge of an eyeball. Make the pupil more of an oval if you need to push it right up to the edge.



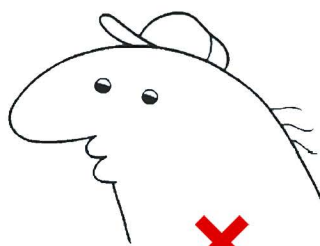
RULE 12 - CLOSED EYES: Don't draw closed eye expressions with fully closed eye shapes. Leave a gap.



RULE 14 - UNDER EYE LINES: Be mindful of the length of the lines under the eyes. Longer lines make characters look tired.

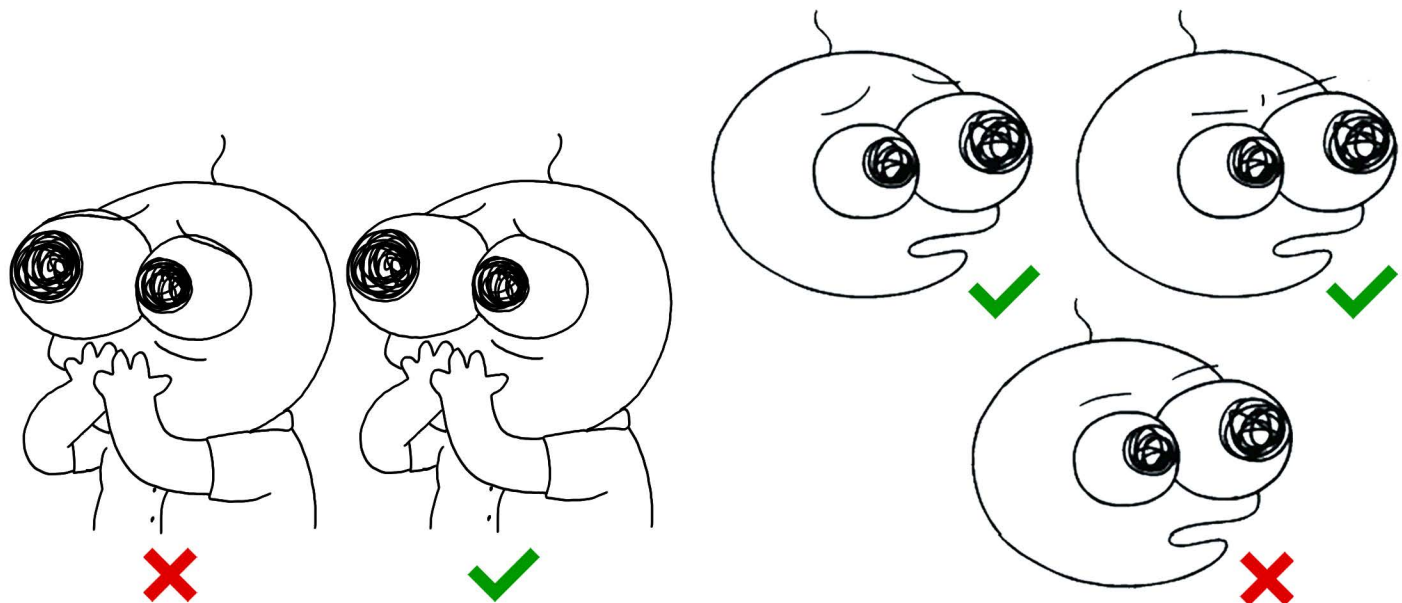
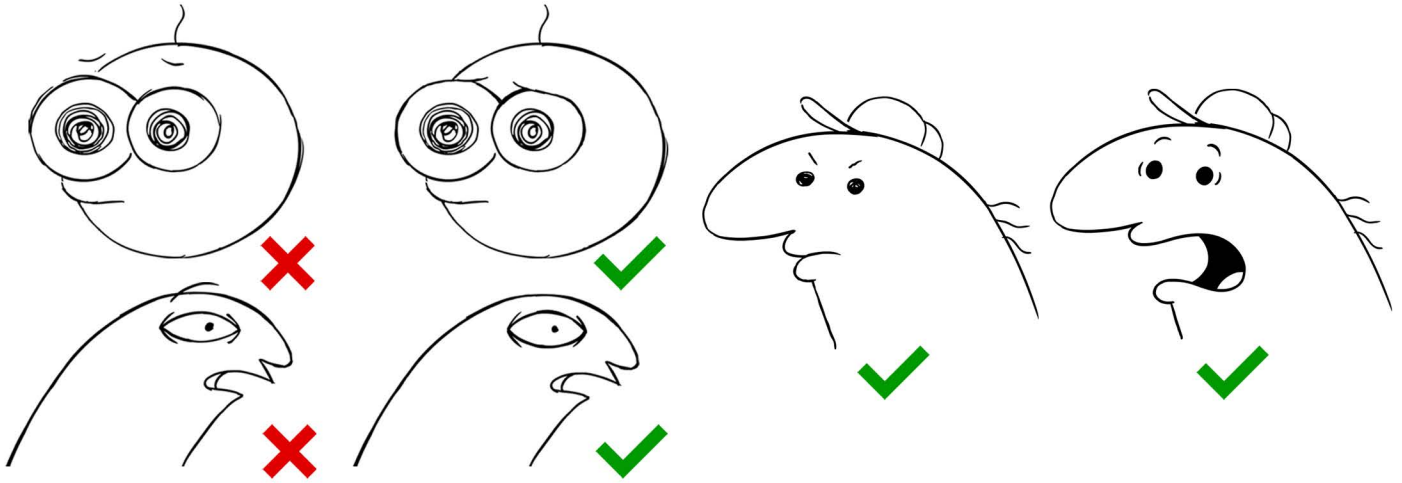


RULE 15- EYELIDS: Charlie, Allan, Pim & Glep - Skin overlaps the eyes with no closed line outside the eye.



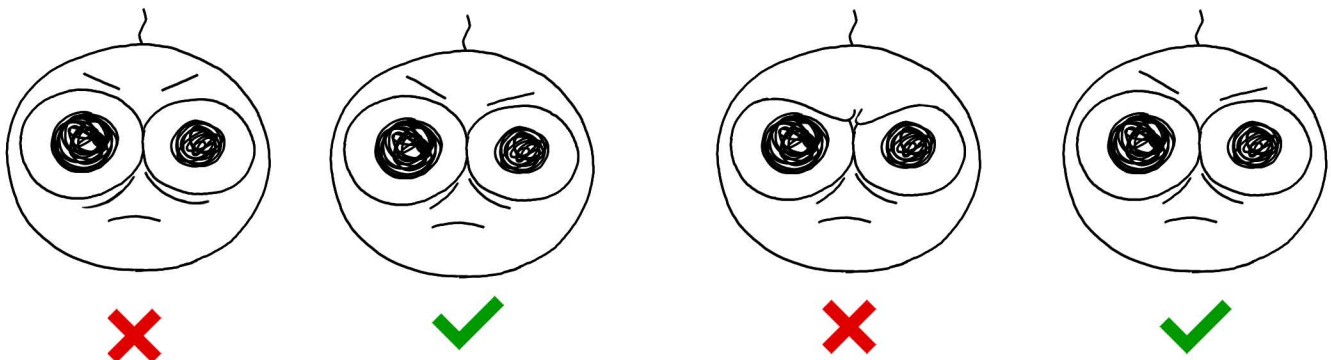
[design rules - eyebrows]

RULE 16 - EYEBROWS: Allan and Pim are rarely given eyebrows - we only allow this in particular cases where it is executed especially well. Utilize the eyelids/top parts for these characters in their expressions when drawing them and try to involve eyebrows as seldom as possible. Charlie, on the other hand, only has dark circles for eyes and so we tend to try getting a bit more out of his eyebrow acting compared to the other characters.



NO OVERLAPPING LINE WHEN BROW DROPS LOW.

USE CURVE OR STRAIGHT LINE FOR EYEBROWS
NOT SOMEWHERE INBETWEEN.

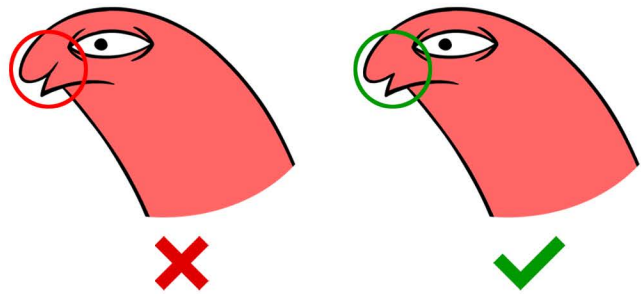
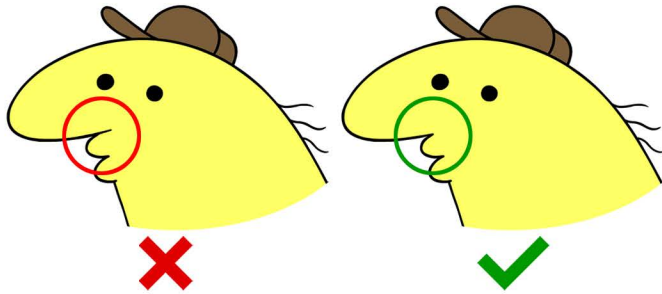


DO NOT MAKE THE LENGTH OF THE LINES UNDER THE
EYES TOO LONG - MAKES CHARACTERS LOOK TIRED.

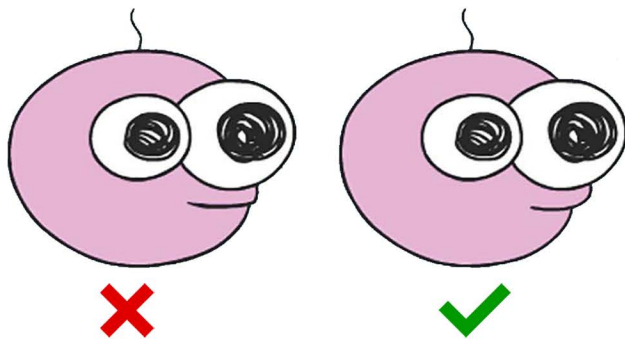
EYE SHAPE WITH EYEBROWS NOT ON MODEL

[design rules - mouths]

RULE 17 - MOUTHS: Below are some rules to follow regarding mouth designs & shapes.



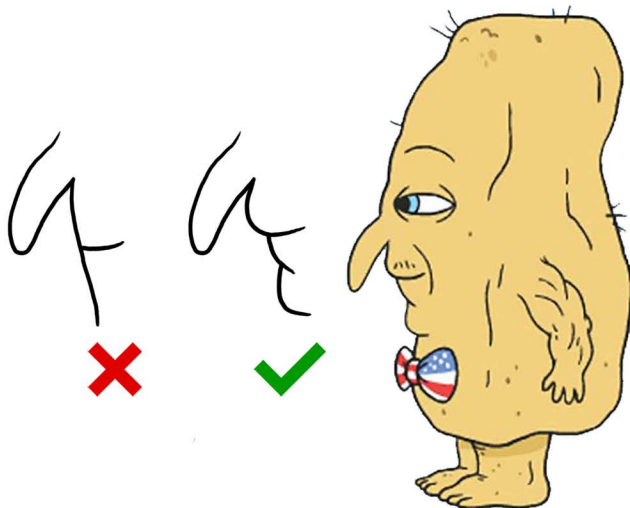
AVOID EXTENDING THE NOSE LINE OVER THE LIP.
THE NOSE LINE THAT CONNECTS TO THE LIP LINE SHOULD END IN A POINT.



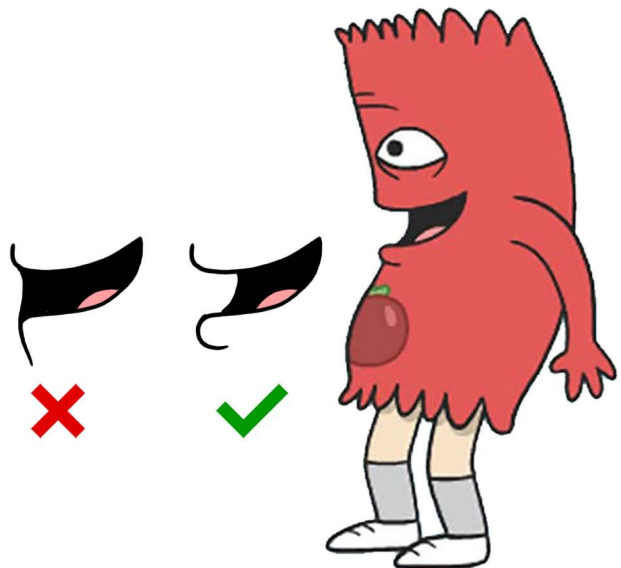
GENTLY CURVED THE UPPER LIP SO
THAT IT OVERHANGS THE BOTTOM LIP.



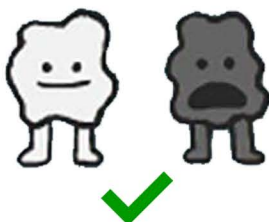
KEEP MOUTHSHAPES ASYMETRICAL.



WHEN A CHARACTER IS IN PROFILE
ALWAYS CREATE A NICE SHAPE.



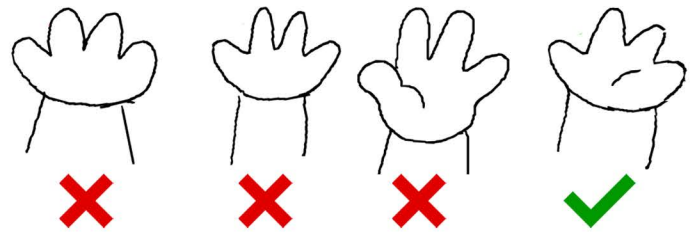
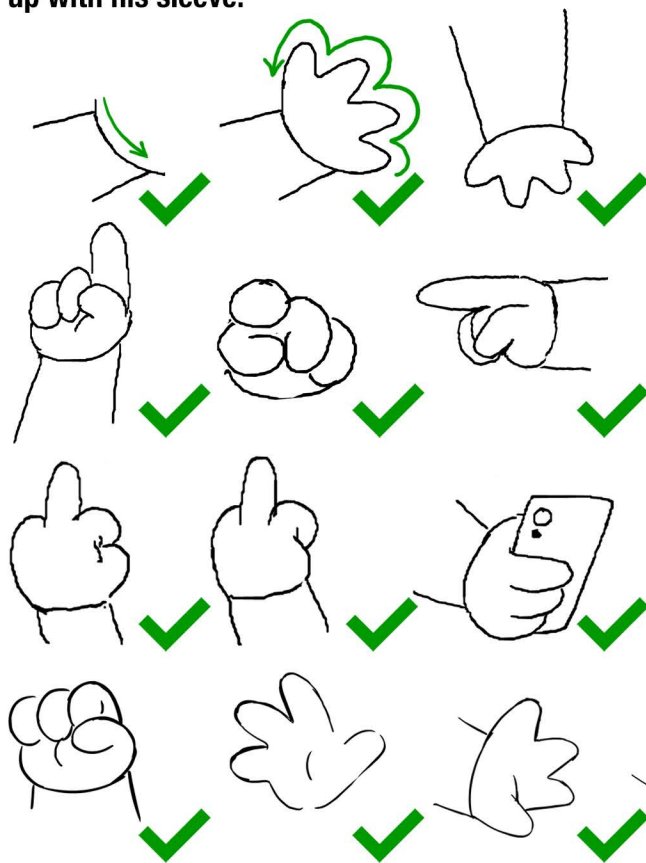
ALWAYS CUT IN TO THE BODY OF THE
CHARACTER WHEN THE MOUTH IS OPEN.



FOR SMALL CHARACTERS KEEP THE MOUTH SHAPES AS
SIMPLE AND AS LARGE AS POSSIBLE FOR EASE OF READING.

[design rules - hands]

CHARLIE'S HANDS: Charlie's fingers are longer, slightly rounder versions of Pim's. They should taper to be thinner at the top and should not be rounded and bulgey. His wrists should be one consistent curve that lines up with his sleeve.

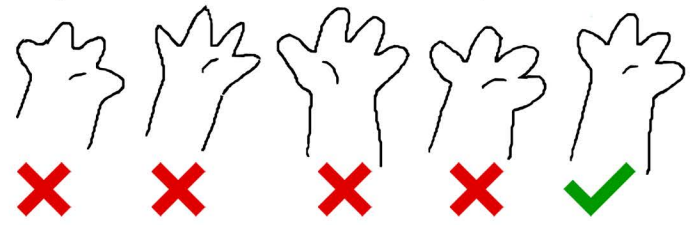
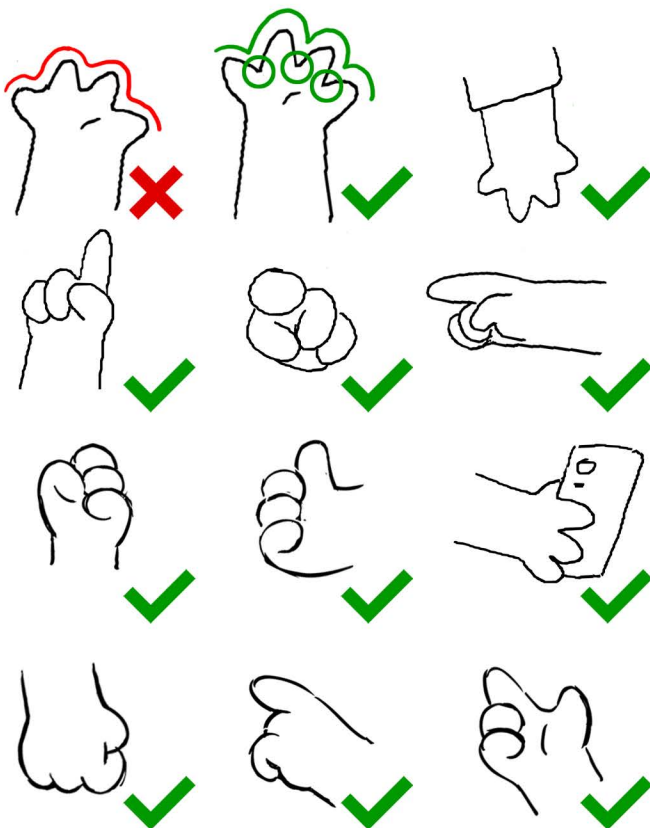


TAPERED NOT BULGING OR TOO THIN OR "REALISTIC"

CLOSED FISTS SHOULD BE ROUNDED NOT FLAT

PALM LINE "CONNECTS" TO THE PINKY NOT THE THUMB

PIM'S HANDS: Pim's fingers are shorter and stubbier than Charlie's, but each finger should still begin at a "sharp" angle and not appear webbed. The ends of the fingers should be round and not too pointed.



TAPERED NOT BULGING OR TOO THIN OR "REALISTIC"

CLOSED FISTS SHOULD BE ROUNDED NOT FLAT

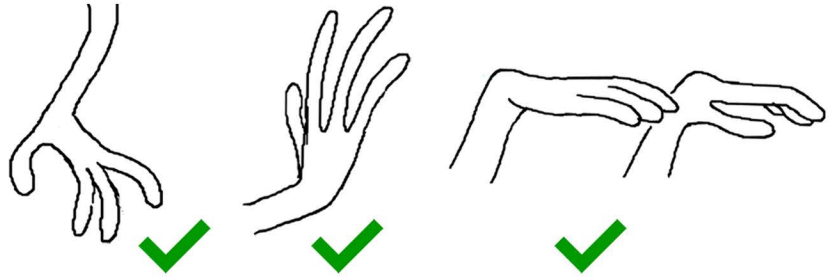
PALM LINE "CONNECTS" TO THE PINKY NOT THE THUMB

[design rules - hands]

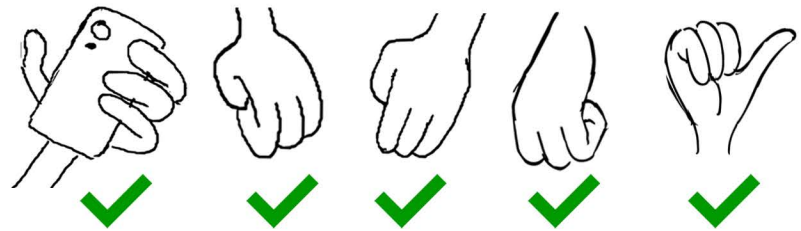
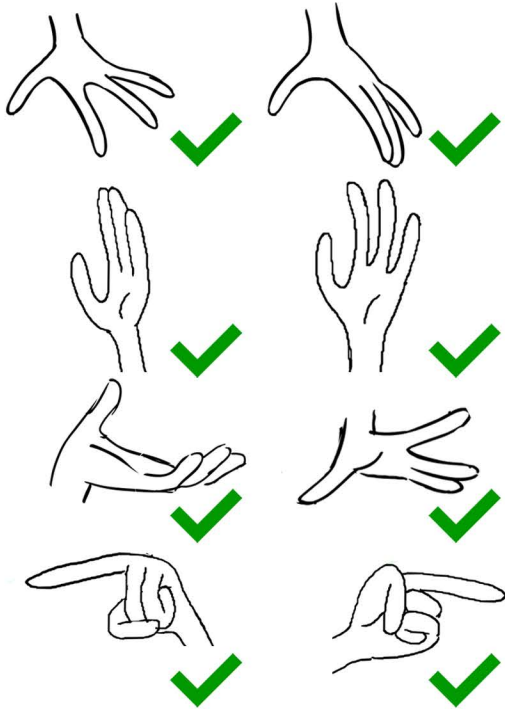
ALLAN'S HANDS: Allan's hands are closer to a human's in that there is an actual palm and thumb pad.

THUMB PAD & PALM

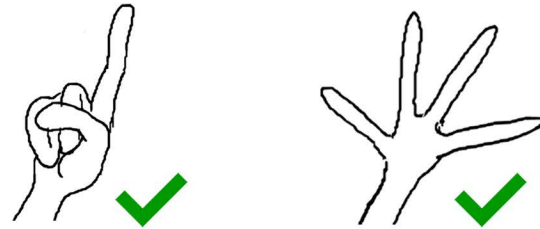
FINGERS BEND WITH KNUCKLES



ALLAN'S WRISTS BEND WITH HIS HAND. DON'T FORGET THE WRIST



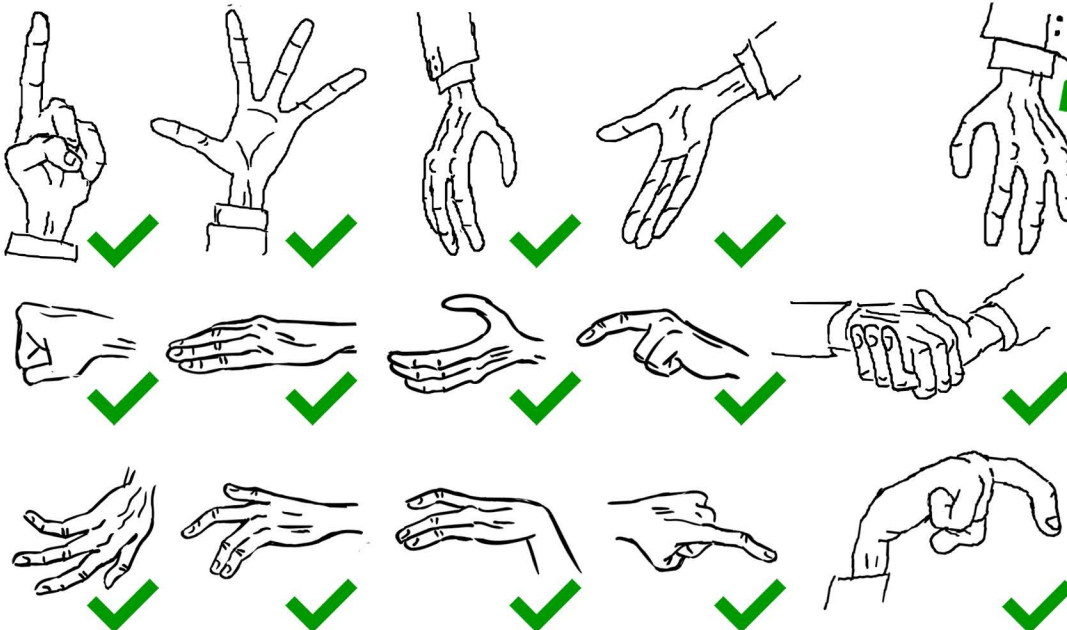
MAKE SURE ALLAN'S FINGERS MAINTAIN THEIR LENGTH WHEN BALLED UP OR HOLDING SOMETHING



KNUCKLES CAN BE WEIRD AND BENDY

WHEN FINGERS ARE SPLAYED OUT THEY CAN LOOK WEIRD

MR. BOSS'S HANDS: Mr. Boss has weird uncanny valley human hands. He can have either 4 or 5 fingers and nails or no nails. He needs to have fully realized knuckles and wrinkles on each knuckle. His hands work similarly to Allan's when spread out. Referencing actual hands work well with Mr. Boss.



DO NOT FORGET HIS TENDONS AND KNUCKLES



Mr. Boss's hands have four fingers and a thumb for close-ups.

[pim design rules]

PIM'S BIG EYE IS ALWAYS BEHIND THE LITTLE EYE -
EXCEPT WHEN HE IS IN PROFILE. PIM'S BIG EYE
IS ALWAYS SHOWING IN HIS PROFILE

SAME DRAWING OF THE PUPIL
CAN BE MOVED AROUND IN ONE
SHOT/DESIGN WITHOUT BEING
REDRAWN. NEW SHOT/DESIGN
SHOULD HAVE A NEW PUPIL

NICE SMOOTH "S" CURVE ON PIM'S HAIR

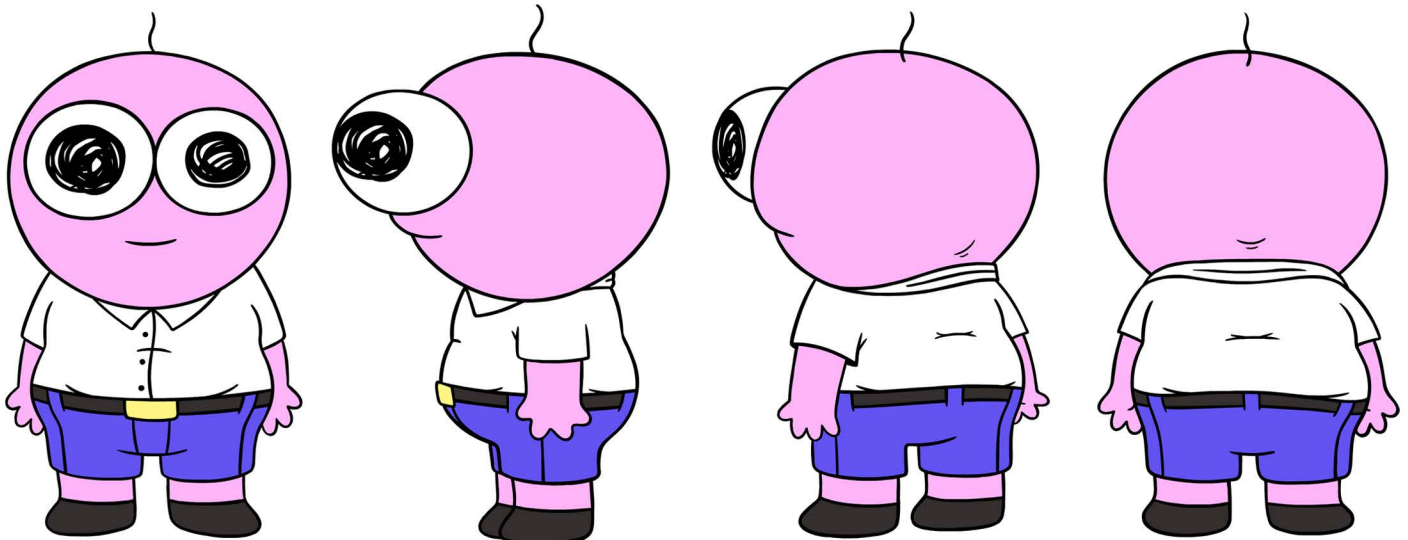
THERE ARE ALWAYS 3
BUTTONS ON THE LEFT
SIDE OF THE CENTRAL
SHIRT LINE

JAW HINGES FROM
THIS POINT HERE

2 BELT LOOPS IN THE
FRONT VIEWS AND
3 ON THE BACK VIEWS

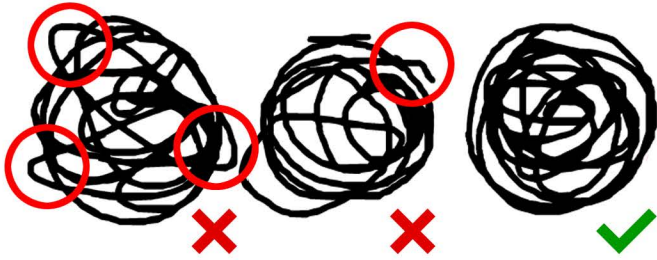
THE EDGE OF PIM'S SHORTS
HAVE A SLIGHT CURVE

SOFT CORNERS
ON PIM'S SHOES

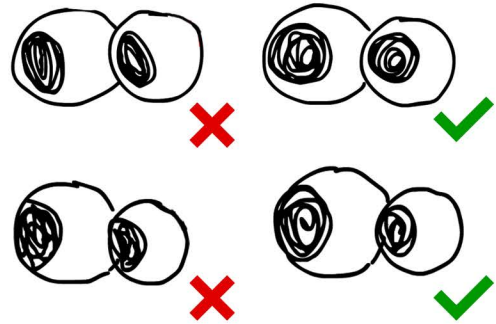


[pim design rules]

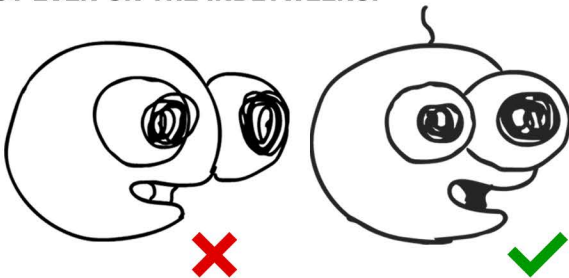
PIM DESIGN RULE 1. PIM'S PUPILS SHOULD HAVE A SOLID ROUND OUTER CIRCLE WITH NO CURVES OR BITS STICKING OUT.



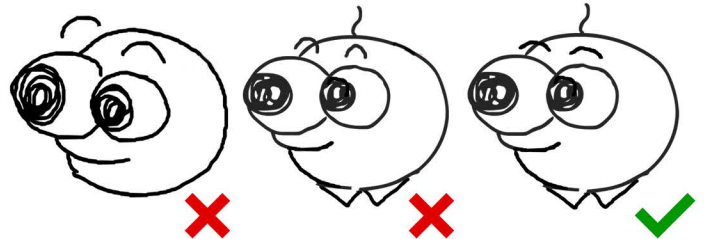
PIM DESIGN RULE 2. NEVER MAKE PIM'S EYES INTO THIN OVALS. NOT EVEN WHEN LOOKING TO THE SIDE.



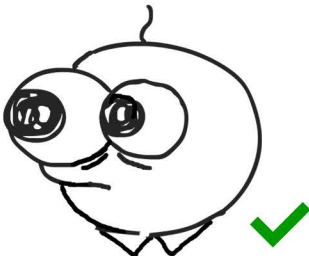
PIM DESIGN RULE 3. NEVER SEPARATE PIM'S EYES. NOT EVEN ON THE INBETWEENS.



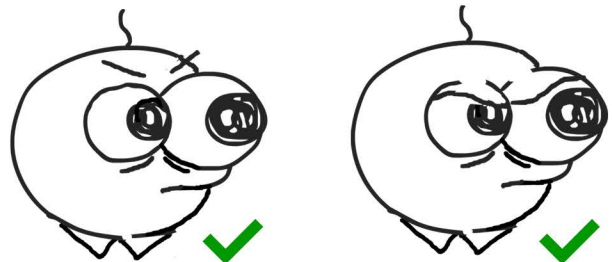
PIM DESIGN RULE 4. NEVER HAVE PIM'S EYEBROWS FLOAT ABOVE HIS HEAD. EYEBROWS SHOULD FOLLOW THE SHAPE THE EYES & NOT BE TOO SMALL.



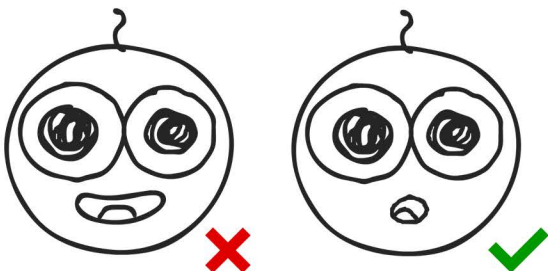
PIM DESIGN RULE 5. PIM'S EYE BAGS START UNDER HIS EYES AND ARE NOT CONNECTED. ALSO, THEY SHOULD FOLLOW THE CURVE OF HIS EYES.



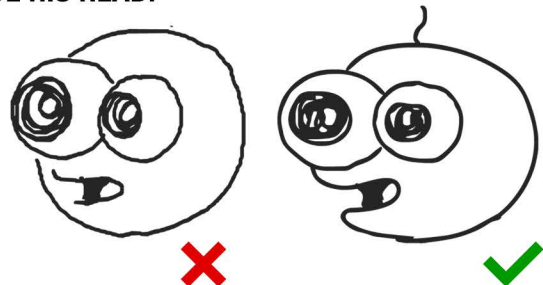
PIM DESIGN RULE 6. PIM'S ANGRY EYES SHOULD FOLLOW THE REFERENCE BELOW.



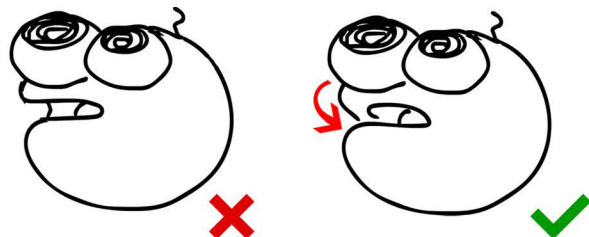
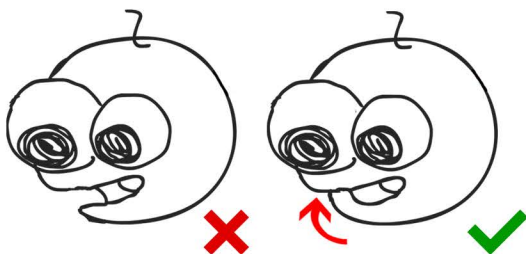
PIM DESIGN RULE 7. IF PIM IS LOOKING FORWARD BRING HIS PUPILS SLIGHTLY TOGETHER.



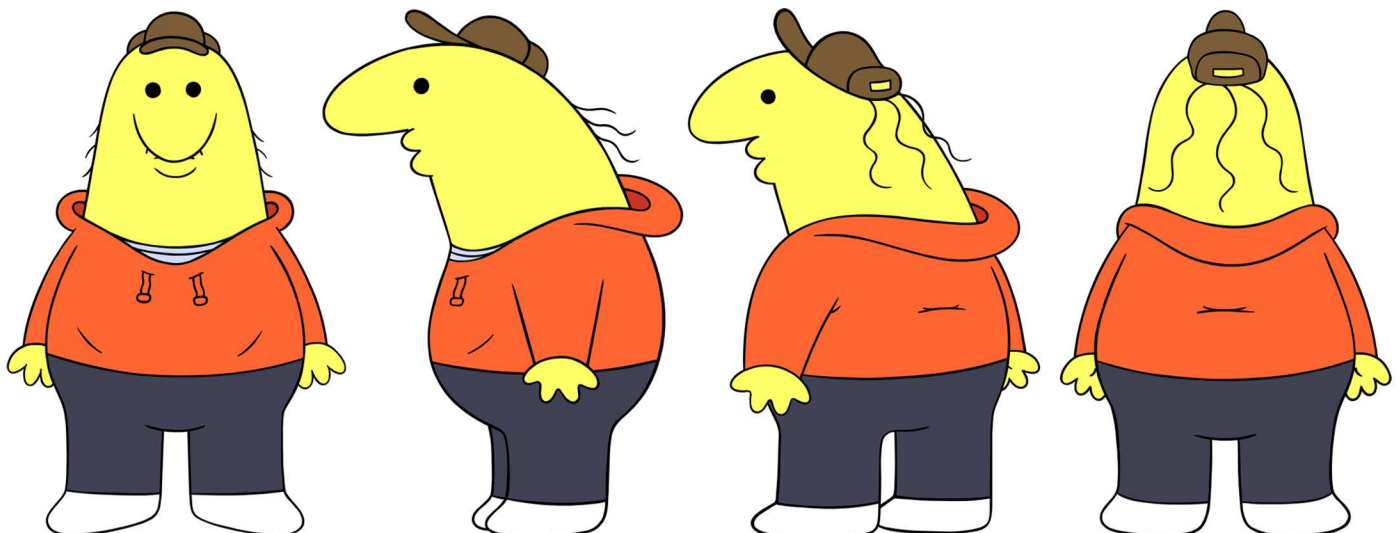
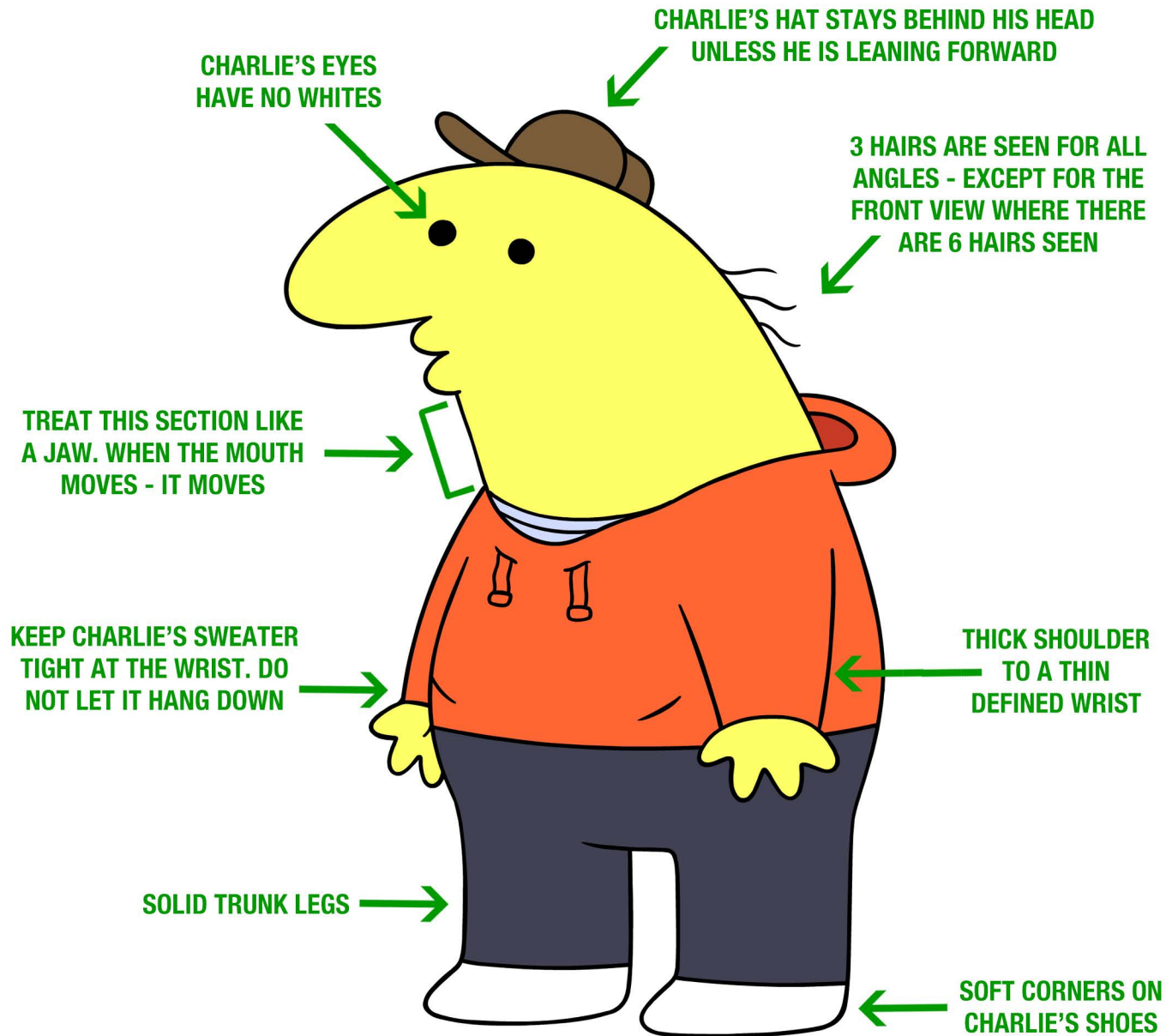
PIM DESIGN RULE 8. NEVER HAVE PIMS UPPER LIP INSIDE HIS HEAD.



PIM DESIGN RULE 9. WHEN PIM IS LOOKING UP OR DOWN HIS MOUTH CURLS TOWARDS HIS HEAD.



[charlie design rules]



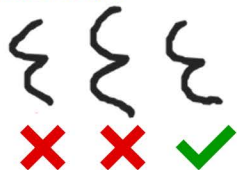
[charlie design rules - continues]

CHARLIE DESIGN RULE 1. EYES ARE NOT LEVEL, NOSE CURVES INTO UPPER LIP & LIPS ARE ROUND.

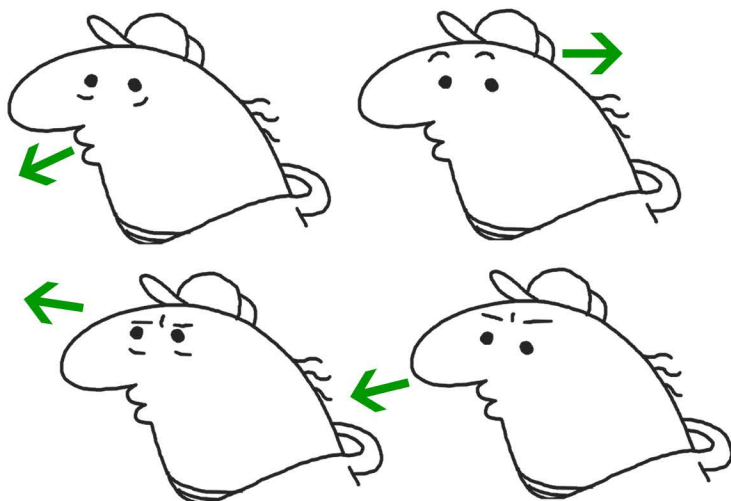
EYES NOT LEVEL

NOSE CURVES UP INTO UPPER LIP

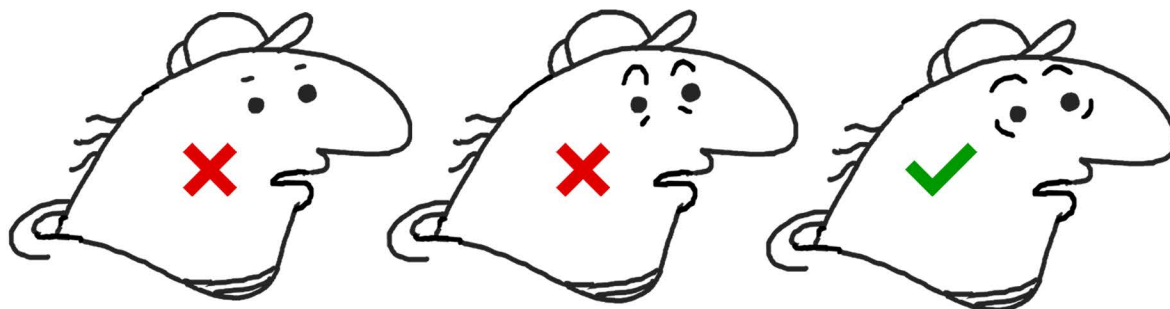
LIPS ARE ROUND, THE BOTTOM LIP SLIGHTLY CLOSER TO HIS NECK



CHARLIE DESIGN RULE 2. CHARLIE'S EYE PLACEMENT IN RELATION TO HIS EYEBROWS & BAGS HELP SIGNIFY WHERE HE IS LOOKING.



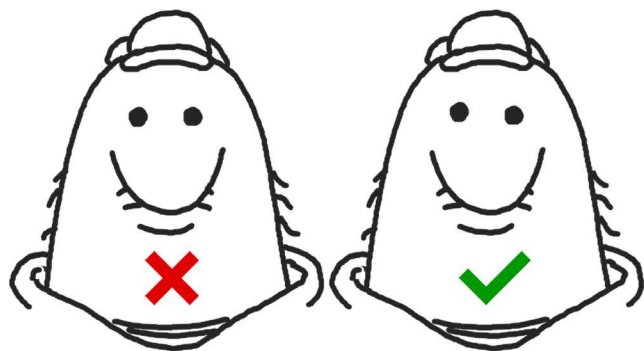
CHARLIE DESIGN RULE 3. EYEBROWS & BAGS SHOULD FOLLOW THE SHAPE OF THE EYES & NOT BE TOO SMALL.



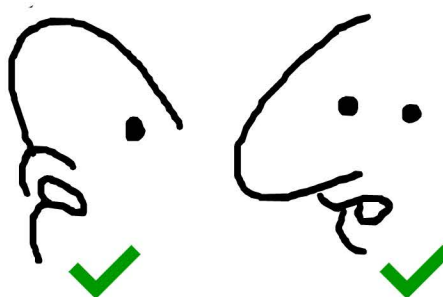
CHARLIE DESIGN RULE 4. THERE SHOULD ALWAYS BE TWO EYEBROWS - NEVER JUST ONE.



CHARLIE DESIGN RULE 5. CHARLIE'S FRONT VIEW EYES SHOULD NOT BE ALIGNED. ONE SHOULD BE SLIGHTLY HIGHER THAN THE OTHER



CHARLIE DESIGN RULE 6. WHEN CHARLIE IS LOOKING UP OR DOWN HIS MOUTH CURLS TOWARDS HIS HEAD.



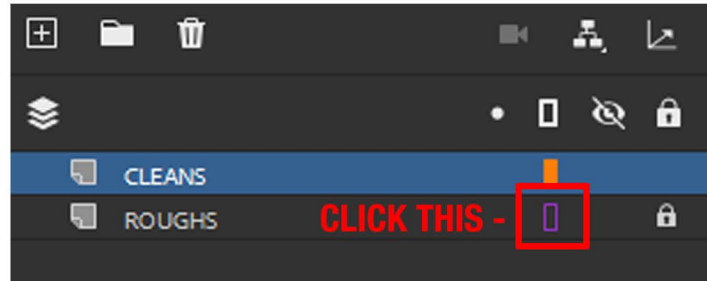
[rough drawing cleanup & color]

How to turn your drawing's rough linework into a clean finished line with color.

STEP 1. Turn your rough drawing into an outline by clicking the button below on the “ROUGHS” layer.

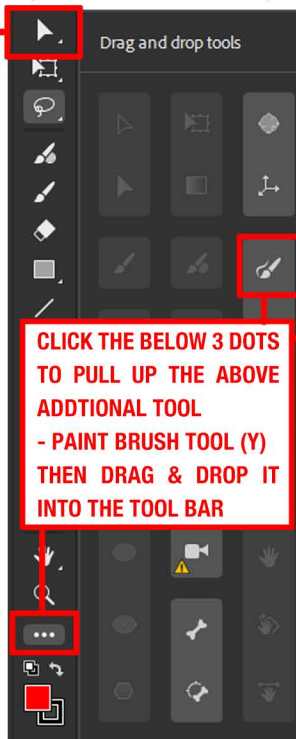


ROUGH DRAWING

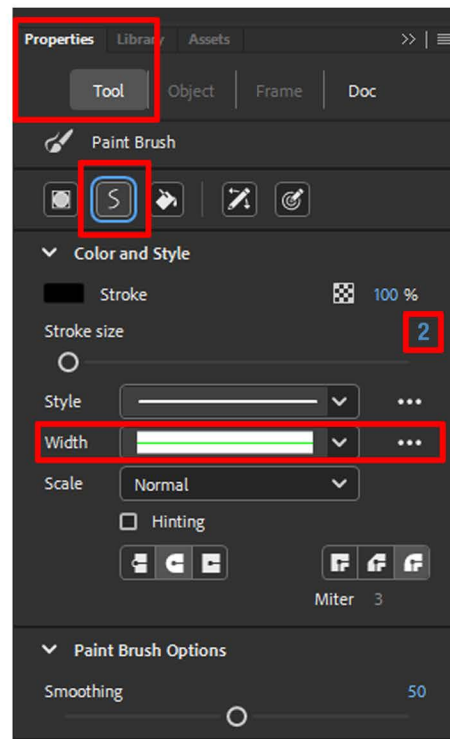


STEP 2. Add & select the Paint Brush Tool than in the “Properties/Tool” panel select & input the below setting - Smooth, Stroke Size - 2, & Uniform Line.

SELECT TOOL -



CLICK THE BELOW 3 DOTS TO PULL UP THE ABOVE ADDITIONAL TOOL - PAINT BRUSH TOOL (Y) THEN DRAG & DROP IT INTO THE TOOL BAR

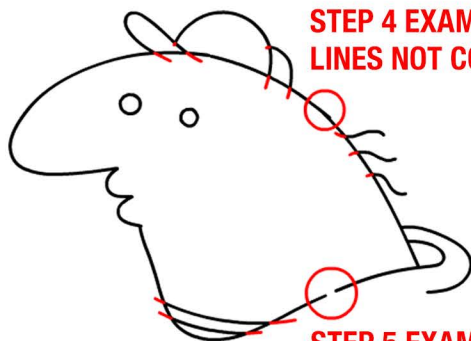


STEP 3. On the “CLEANS” layer trace the rough drawings using the paint brush. NOTE: Feel free to overlap lines like the hair at this step.

STEP 5. Make sure there are no gaps. Use the Selection Tool (V) to manually adjust the lines to fill in the gaps.

STEP 4. Use the Selection Tool (V) to manually adjust the lines to connect them.

STEP 6. Delete the overlapping lines by selecting them with the Select Tool (V) and pressing delete or backspace.



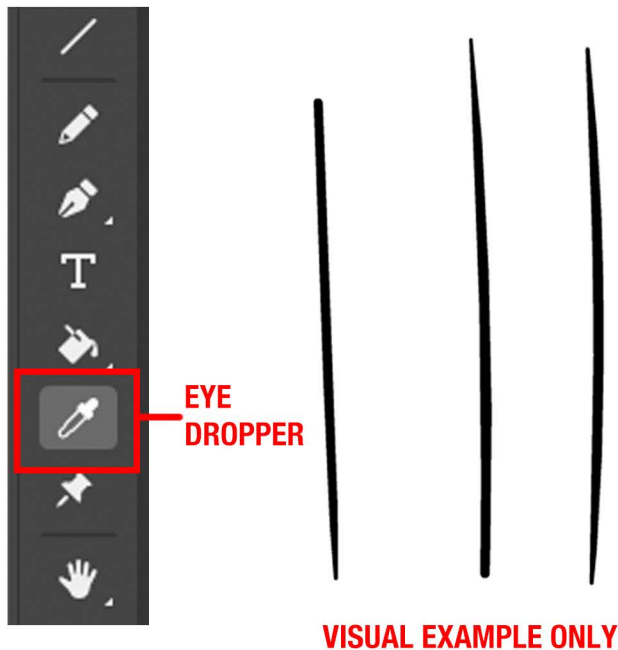
STEP 5 EXAMPLE:
GAP BETWEEN TWO LINES



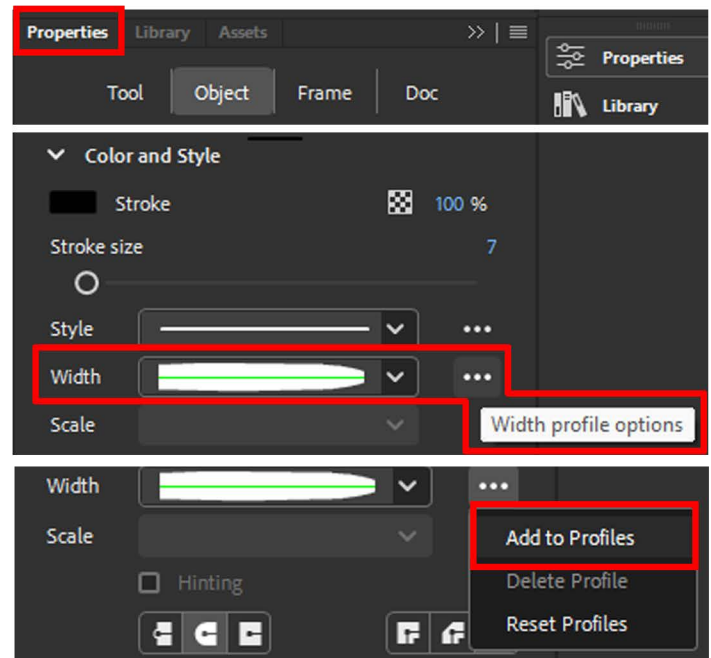
CLEANED UP WITH
OVERLAP LINES REMOVED
& GAPS FILLED

[rough drawing cleanup & color - continue]

STEP 7. Use the Eyedropper Tool (I) to select the lines below in the Adobe Animate/Flash “Paint Tool Lines.fla” file provided...

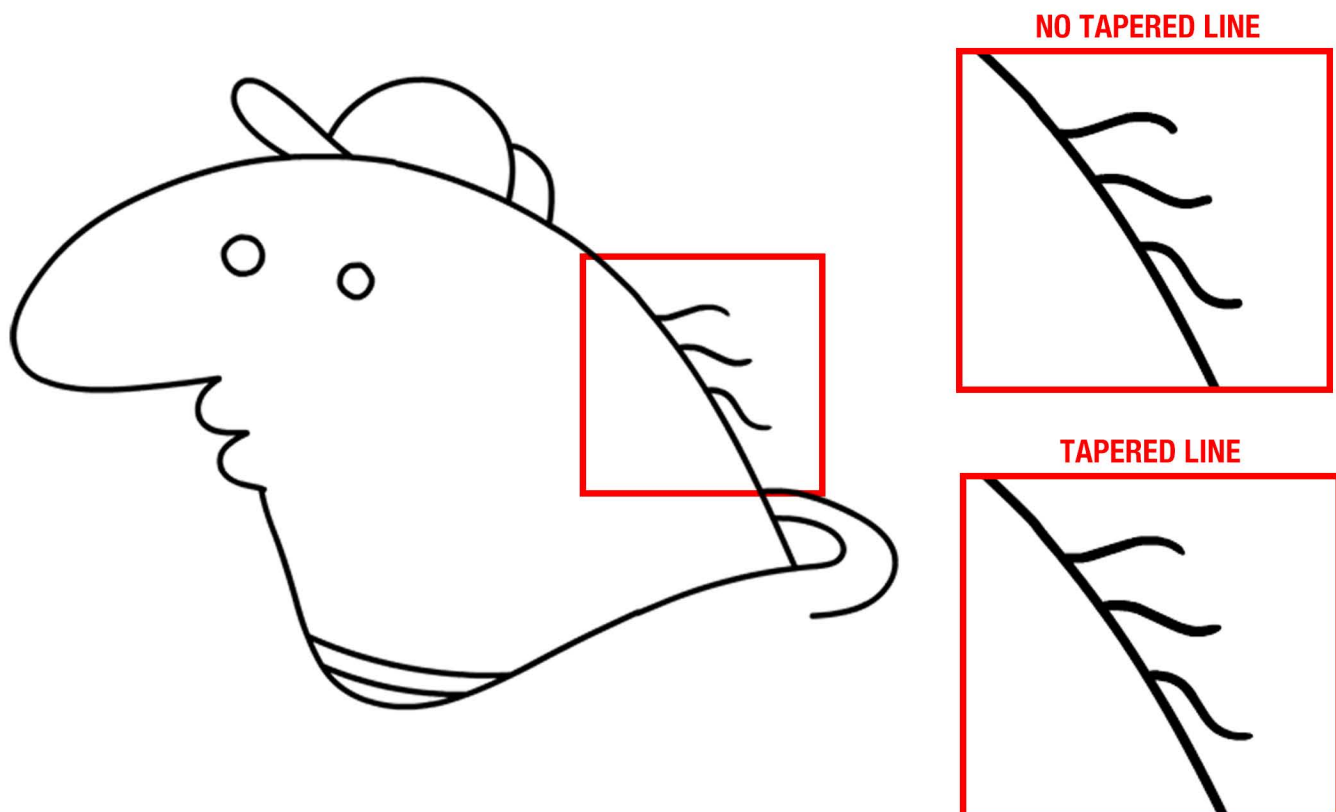


STEP 8. ...then In the “Properties/Tool” panel “Width” section click on the 3 dots and select “Add to Profile”. This will add the brush to the Adobe Animate/Flash program.



STEP 9. Repeat Steps 7 & 8 for all three brushes.

STEP 10. To taper the lines that need tapering select the correct profile (inputted above), select the Ink Bottle Tool (S) and click on the line you wish to be tapered.

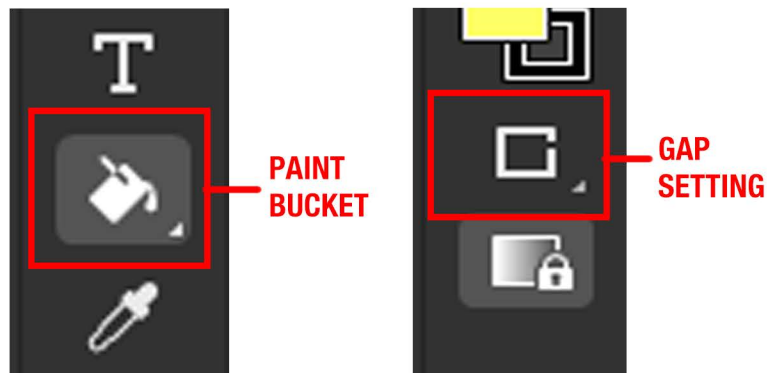


[rough drawing cleanup & color - continue]

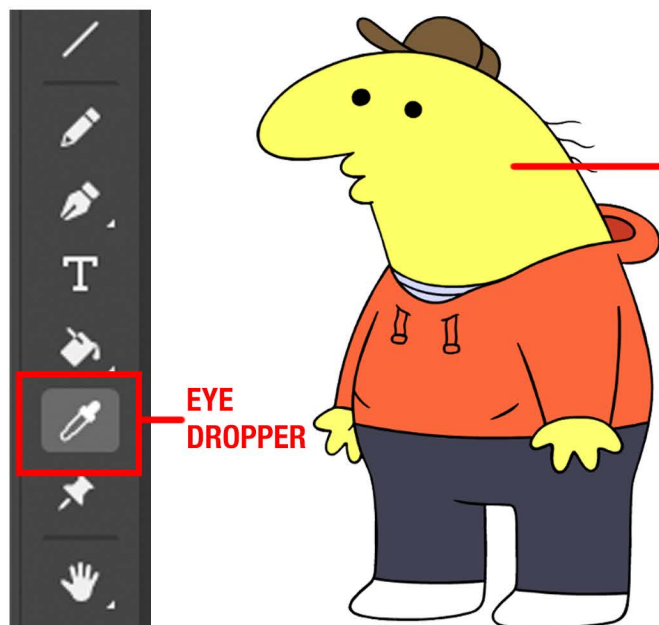
STEP 11. To color the design - import or copy & paste in the color reference.



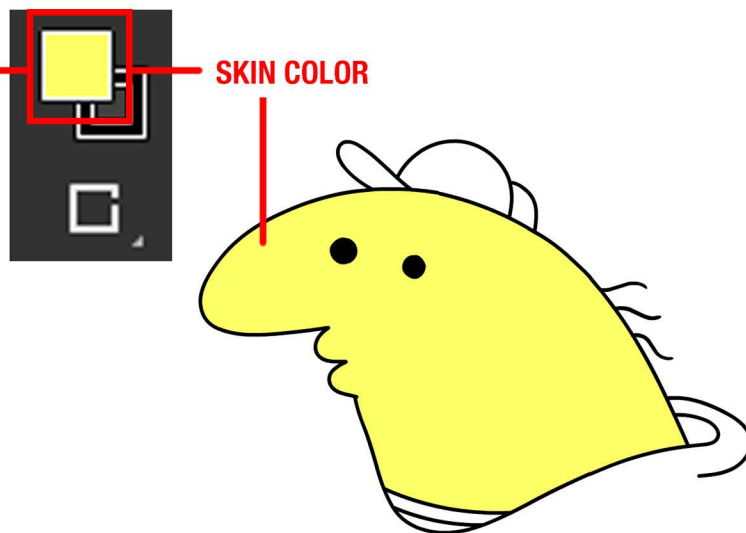
STEP 12. Select the Paint Bucket Tool (K) on the Tool bar then set the gap setting from the pull down menu to "Close Small Gaps".



STEP 13. Use the Eyedropper Tool (I) to select the color you want from the color reference...



STEP 14. ...then click on the area you want to fill in with color. NOTE: When you click on a color with the Eyedropper Tool it will automatically switch to the Paint Bucket Tool so you can fill in the color.



STEP 15. Repeat Steps 13 & 14 until the character is fully painted in color.

