Crop around an observation

A panel ends where the drawing falls outside the frame. Choose what the reader can recognize immediately from a limited view. A hurried pedestrian at the right edge may show the lifted heel. The crop gives a direction and leaves the rest of the figure beyond the frame.

Carry a shape across a cut

Use a recognizable segment to connect successive views of one location. One panel might end with a striped awning visible at the side. The next can show a clearer view of that object with the line pattern still consistent. The reader can link both frames while the camera moves closer.

Let a practical barrier explain the crop

Part of a scene may disappear behind a partially open door. Use the obstruction if it reflects where the reader is placed. A character who leans back to see around it can make the framing feel physical. The next panel may move with that figure to reveal a second person.

Leave room in front of movement

Place a person turning fast closer to one edge and compare sketches with the free area ahead or behind. Open room ahead gives the motion somewhere to lead the eye. When a figure crowds the far edge, the view may feel pressed. Choose according to the movement the reader follows. Keep a clear foot position in both tests.

Treat a missing detail as a choice

If you crop a face out of the shot, decide what the remaining information can still establish. A pair of feet can show a firm stance, especially with an easy-to-read bit of floor to orient them. You can postpone the full reaction for a later panel. The omission gives readers a reason to notice partial evidence.

Try one full view first

Draw a loose diagram of the room before choosing a narrow frame. Mark the elements the reader needs at the visit site start. Then remove a few until their absence makes the action hard to follow. Restore just enough information for the crop to feel readable. The panel border can then hold back a detail without obscuring the basic action.