66 animation style prompts for Claude

Pick one scene. Ask Claude to redraw it in any art style and animate it the way that style would really move. Here are 66 styles, each with a prompt you can copy and paste.

Printable guide. The numbers shown are a worked example; change them on the page: dashowl.co/resources/claude-styles

How to use it

1 Set up Claude Code with Remotion

Open Claude Code in a folder for your videos and ask it to set up a Remotion project. Remotion is free for individuals and small teams.

2 Pick ONE scene

Keep it simple: who is in it, what they do and where they stand. In my reel it was one story scene with a few characters walking and one big action. Write it once and reuse it for every style.

3 Keep the composition, change only the style

That is the whole trick. The same scene in 10 styles looks great side by side. Paste a prompt below, replace the scene line with yours, and ask Claude to show one still first.

Use the master prompt if your style is not in the list. Replace {style} with any style you like.

PASTE INTO CLAUDE CODE

Master prompt: any style

Replace {style} everywhere it appears, and the scene line at the bottom.

```
I will give you ONE scene. Keep its composition: the same characters, the same positions, the same story. Change only the style.

Style: {style}

1. Redraw the scene in {style}. Use the materials, colours, line quality and texture that this style is known for. Do not copy any living artist or any brand's characters.
2. Animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds). Choose what moves so that it fits the style: the way the original medium would really move or be made. Add one camera move and one effect that belongs to this style (for example an ink bleed, a lamp flicker, a paper wobble or a line-draw reveal).
3. Give every move its own real sound on the exact frame. Keep 64 px clear on the left and right.
4. Show me one still frame first and wait for my OK. Then render and give me the file path.

If the scene has a religious or sacred figure, draw it with respect and dignity, with no jokes or distortion.

The scene: [DESCRIBE THE SCENE]
```

The 10 styles from the reel

These are the ten looks in the reel, all drawn from the same scene.

Madhubani

Folk painting from Bihar: thick black outlines, flat bright colours, every gap filled with fish, flowers and small patterns, a double border.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Madhubani: flat fills in red, yellow, green and indigo, bold black outlines, no shading, fine line hatching inside every shape, a patterned double border around the frame.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: figures slide in small steps like paper puppets, the border patterns shimmer one after another, birds and fish in the gaps drift slowly.
- Camera: slow push in on the main figure, then a gentle sideways drift.
- Native effect: a hand-painted line-draw reveal, where each outline is drawn on before its colour fills in.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
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Ink wash

Chinese and Japanese brush painting: grey ink on rice paper, loose strokes, lots of empty space, one small red seal.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Ink wash: black ink in many grey tones, soft wet edges, a few confident brush strokes per figure, mist in the background, a small red stamp in one corner.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the ink spreads outward from each stroke as if it were soaking into paper, mist drifts, figures appear stroke by stroke.
- Camera: very slow pan across the scroll from left to right.
- Native effect: an ink bleed, where each stroke starts as a dot and blooms into its final shape.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
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Shadow puppet

Flat jointed puppets seen as dark shapes with tiny cut-out holes, lit from behind a glowing cloth screen.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Shadow puppet: solid dark silhouettes with fine cut-out details, a warm glowing cloth screen behind them, visible rods and joints at elbows and knees.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: arms and legs swing from the joints in a slightly stiff, puppet-like way, the figures slide on rods, the light flickers like a lamp.
- Camera: static front view, with a tiny handheld wobble to feel like a live show.
- Native effect: a lamp flicker that brightens and dims the whole screen, with soft shadow blur on the edges.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Paper cut-out

Layers of coloured paper cut with scissors and stacked, each with a soft shadow underneath.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Paper cut-out: every object is a separate flat paper shape in 5 to 7 layers, hard cut edges, a soft drop shadow under each layer, visible paper grain.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: pieces wobble and swing on pins like a paper puppet, layers slide at different speeds, the animation runs on twos, so it looks a little choppy by design.
- Camera: a gentle parallax move, the near layers move more than the far layers.
- Native effect: a paper wobble, where edges shake by a pixel or two, plus a soft shadow that shifts as layers move.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
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Stained glass

Coloured glass pieces held by thick black lead lines, lit from behind.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Stained glass: the scene broken into jewel-coloured glass pieces, thick dark lead lines between them, glow bleeding slightly past each piece.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: light passes through the glass and slowly changes the glow, pieces pulse softly, tiny dust floats in the beam.
- Camera: slow dolly in towards the brightest piece, light rays sweeping across.
- Native effect: a light sweep that moves across the frame, brightening one piece of glass after another.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Anime

Japanese animation: clean linework, big expressive eyes, painted skies, sharp speed lines in action.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Anime: clean ink lines, flat cel shading with one shadow tone, a richly painted background with soft clouds, strong rim light on the figures.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: hair and clothes move in the wind, action shots get speed lines and a short freeze with a flash, the background parallaxes.
- Camera: a fast whip pan then a hard stop, with a short slow-motion beat on the key action.
- Native effect: speed lines, an impact flash frame and a subtle radial blur on the strongest hit.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
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Warli

Tribal art from Maharashtra: white stick figures built from triangles and circles on a plain mud-red wall.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Warli: only white line shapes (circles, triangles, lines) on a flat terracotta background, figures with a triangle body and a dot head, a rough painted-on-mud texture.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the stick figures walk and dance in a loop, the drawing builds up shape by shape, a ring of dancers turns slowly.
- Camera: locked off, wide and calm, like a wall painting.
- Native effect: a draw-on effect where each white line is chalked onto the wall in time with the story.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Blueprint

A technical drawing: white lines on deep blue, a grid, measurements and small labels.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Blueprint: thin white lines on a blue grid background, dimension arrows and labels, the figures reduced to clean construction lines.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: lines are drawn on like a plotter, measurements count up, labels type in, parts of the drawing lift off as exploded views.
- Camera: slow top-down glide across the sheet, then a push in on one detail.
- Native effect: a line-draw reveal with a faint scan line moving down the sheet.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
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Ukiyo-e

Japanese woodblock prints: flat colour areas, strong outlines, wave patterns, a pale paper background.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Ukiyo-e: limited flat palette (indigo, red, ochre, cream), crisp outlines, repeating wave and cloud patterns, a vertical title cartouche, visible wood-grain texture.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: waves and clouds slide in repeating bands, figures move in slow stylised poses, falling petals cross the frame.
- Camera: a steady lateral track like a scroll slowly unrolling.
- Native effect: a woodblock print-on effect, where each colour layer stamps down one after another with a tiny misregistration.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Miniature painting

Indian court painting: tiny detailed figures, rich jewel colours, gold accents, patterned borders.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Miniature painting: a flat raised viewpoint, delicate fine-brush detail, saturated jewel colours with gold highlights, a flower-patterned border, tiny faces in profile.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: figures move in slow, graceful steps, gold details twinkle, banners and trees sway slightly.
- Camera: a slow, steady zoom into a tiny detail, as if looking through a magnifying glass.
- Native effect: a gold shimmer that sweeps across the highlights, plus a soft vignette.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
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Indian folk art

Gond

Tribal art from central India: animals and people filled with dots and dashes in bright colours on a dark background.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Gond: bold bright colours on black, every shape filled with dot and line patterns, flowing outlines, trees and birds in the background.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the dot patterns pulse like a heartbeat, shapes breathe in and out, figures glide with a gentle float.
- Camera: slow circular drift around the main figure.
- Native effect: a pulse of colour that travels across the patterns from the centre to the edges.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
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Pattachitra

Cloth scroll painting from Odisha: thick outlines, bold earthy colours, a decorated border.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Pattachitra: bold black outlines, natural reds, yellows and whites on a cloth texture, large eyes in profile faces, a floral border strip.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the scene is shown as panels, with a gentle sway in each, the border flowers open one by one.
- Camera: slow side pan along the scroll, panel by panel.
- Native effect: a scroll-unroll reveal that opens the painting from one edge to the other.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
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Kalamkari

Hand-painted and block-printed cloth from Andhra: earthy red, indigo and mustard, a tree of life and fine borders.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Kalamkari: natural dye colours on cotton, fine pen-drawn outlines, flowing floral borders, visible cloth weave.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: vines grow along the borders, leaves flutter, the figures hold still while the pattern around them moves.
- Camera: slow push in with a very slight tilt.
- Native effect: a fabric ripple that passes through the cloth like a breeze.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Kalighat

Bengal bazaar paintings: bold brush lines, a single flowing curve per figure, bright watercolour on cheap paper.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Kalighat: a thick confident brush outline with bright flat watercolour and a little shading, almost no background, figures large in the frame.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: a quick, theatrical hold-and-snap rhythm, with each figure striking a pose on the beat.
- Camera: locked off, with one sudden zoom to a face for a punch.
- Native effect: a brush-stroke wipe, where a loaded brush sweeps across and leaves the colour behind.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Pichwai

Temple cloth art from Rajasthan: dense lotus and cow patterns, dark blue background, gold detail.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Pichwai: a deep blue background, detailed lotus flowers and leaves, gold line work, calm, symmetrical placement of the figures.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: lotus petals open slowly, small gold lamps flicker, the fine pattern shimmers.
- Camera: a slow, centred push in as if approaching a shrine curtain.
- Native effect: a gold glint that sweeps over the line work and a soft lamp glow.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
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Tanjore

South Indian temple painting: raised gold, rich red and green, jewel-like stones, a glowing arch.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Tanjore: a gold-leaf look with raised gesso shapes, deep reds and greens, small glass-stone highlights, a decorated arch frame around the figures.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the gold catches the light as the camera moves, the stones sparkle one at a time, curtains at the sides sway.
- Camera: a slow dolly in with a little parallax between the arch and the figures.
- Native effect: a specular shine that glides across the gold, with sparkle points on the stones.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Phad

Long cloth scroll paintings from Rajasthan: crowded scenes with strong outlines and bold flat colour.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Phad: a very dense scene, flat bold colours in red, yellow, green and blue, thick outlines, figures standing in rows with big eyes.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: each group of figures animates in turn like a storyteller pointing to them, small bounces on the key figure.
- Camera: a long horizontal track along the scroll that stops at each group.
- Native effect: a lamp-lit spotlight that moves from figure to figure while the rest dims.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Cheriyal scroll

Telangana narrative scrolls: tall, bright red background, compact figures stacked in strips.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Cheriyal scroll: a strong red background, the scene cut into horizontal strips, flat colours with black outlines, simple big-headed figures.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the strips scroll upward one at a time, figures pop with a small spring, text labels slide in.
- Camera: a vertical scroll that pauses on each strip.
- Native effect: a strip reveal, where each band wipes in from the side with a soft drum hit.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Truck art

Painted Indian trucks: shiny bright colours, chains, flowers, mirrors and bold lettering.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Truck art: high-saturation enamel colours, thick decorative borders, tiny mirrors and hanging chains, hand-lettered slogans, glossy highlights.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: chains swing, little bulbs blink on the border, the scene bounces as if the truck is moving, flowers spin slowly.
- Camera: a low-angle, slightly shaky follow cam.
- Native effect: blinking light bulbs and a glossy shine that sweeps across the paint.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Bollywood poster

Old hand-painted film posters: dramatic faces, big painted lettering, strong colour and glowing light.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Bollywood poster: oil-paint look on a big canvas, oversized dramatic poses, warm and cool light split across faces, huge hand-lettered title with a drop shadow, a starburst behind the hero.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the title slams in, the background rays rotate slowly, characters step forward one by one with a heroic pause.
- Camera: a slow dramatic push in with a slight upward tilt.
- Native effect: a light-ray burst behind the hero and a title slam with a small screen shake.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Painting

Watercolour

Soft transparent paint on textured paper: colours bleed into each other, pale edges, white paper left showing.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Watercolour: transparent washes with soft bleeding edges, visible paper grain, light pencil lines underneath, white space left unpainted.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: colour blooms and spreads across the shapes, paint runs slightly downward, figures appear as washes dry.
- Camera: slow, dreamy push in.
- Native effect: a wet-on-wet bloom, where colour spreads out from the centre of each shape.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Oil impasto

Thick oil paint where you can see every brush stroke and ridge.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Oil impasto: heavy, thick strokes with visible ridges, bold colour, strong light on the paint texture, no smooth gradients.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the strokes seem to be painted in live, the paint ridges catch a moving light, the figures shift slightly like wet paint.
- Camera: slow handheld-style drift that makes the light play on the ridges.
- Native effect: a moving raking light that makes the paint texture glow and slide.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
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Gouache storybook

Matte, flat, cosy paint like a children's picture book.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Gouache storybook: matte flat colours with slight brush texture, soft rounded shapes, a limited warm palette, small friendly details.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: a gentle page-turn rhythm, with small bounces on every figure and drifting leaves in the foreground.
- Camera: a soft push in and a page-turn at the end.
- Native effect: a book page turn that reveals the next moment.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Charcoal

Smudgy black drawing on cream paper with deep shadows and white chalk highlights.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Charcoal: rough black charcoal lines, soft smudged shadows, white chalk highlights, paper grain showing through.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the lines are drawn on live, smudges drift like smoke, a few dust particles fall.
- Camera: slow push in with a shallow depth of field.
- Native effect: a smudge reveal, where a thumb-like swipe pulls the shadow across the figure.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Soft pastel

Chalky pastel colours, blended edges and a dusty, sunset glow.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Soft pastel: soft blended colour fields, chalky edges, a warm dusty palette, a grainy paper tooth.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: colour layers drift slowly, dust specks float, the sky gradient shifts from day to dusk.
- Camera: slow, calm pan across the scene.
- Native effect: a colour shift from morning to evening over the length of the clip.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Impressionist

Short broken brush dabs that blend into light, no hard outlines.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Impressionist: small dabs of colour side by side, strong light and colour in the shadows, no outlines, a shimmering water or sky surface.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the dabs shimmer and flicker in the light, water ripples, figures dissolve slightly while they move.
- Camera: a slow drift with a very gentle focus pull.
- Native effect: a shimmer that moves the brush dabs like light on water.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Pointillism

Everything made from tiny dots of pure colour.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Pointillism: tens of thousands of small dots in pure colours, no lines, a bright and balanced palette.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: dots rearrange themselves into the next pose, a few dots swirl around each figure.
- Camera: slow zoom in until you can see the dots, then pull back out.
- Native effect: a dot swarm, where dots fly in to build each shape and scatter when it leaves.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Papyrus scroll

Ancient Egyptian wall style: side-view figures, flat colour, rows of symbols.

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Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Papyrus scroll: figures in strict profile, flat earth colours on a papyrus texture, rows of simple symbols, thin black outlines, a banded frame.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: figures move in stiff side-on poses, the symbols light up one by one, sand blows across the bottom.
- Camera: a straight side track along the scroll.
- Native effect: a sand sweep, where fine sand drifts across and uncovers the next row.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Print and paper

Woodcut

Black-and-white carved print: thick black shapes, white cut lines, rough edges.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Woodcut: solid black and white only, bold carved lines, rough edges, no grey, paper texture visible around the border.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: cut lines are carved in live, figures jitter slightly in a three-frame loop like old woodcut animations.
- Camera: locked off with a slow zoom.
- Native effect: a carve-in reveal, where white lines scratch across the black as if with a gouge.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Linocut

Carved lino print with two or three bold flat colours and uneven ink.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Linocut: two or three flat ink colours, thick shapes, uneven ink coverage with small specks, slight misregistration of the colour layers.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: colour layers print one after another, figures hold still while the textures shimmer.
- Camera: a short push in after the last layer lands.
- Native effect: a print-on stamp, where each colour layer presses down with a small thud.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Risograph

Grainy two-colour print in fluorescent pink and blue with overlapping inks.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Risograph: two or three spot colours (fluorescent pink, teal, yellow) that overlap and mix, a heavy grain, slightly off-register layers, halftone dots.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the ink layers slide slightly out of register and back, the grain crawls.
- Camera: static poster-like frame with a very slow drift.
- Native effect: a mis-register shake, where each colour layer jumps by a few pixels on the beat.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Pop art

Bold comic-style colour with big halftone dots and thick outlines.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Pop art: bright primary colours, large halftone dot shading, thick black outlines, a speech-bubble or sound-word shape.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the halftone dots grow and shrink on the beat, a colour flash swaps the palette on every hit.
- Camera: a quick punch in, then a hard cut to a new angle.
- Native effect: a palette flash and a sound word that pops in with a bounce.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Screen print

Flat colour layers like a gig poster, with ink texture and cream paper.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Screen print: four flat colours maximum, strong simple shapes, a cream paper tone, a slight ink texture and rough edges.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: each ink layer slides into place one after another, the shapes breathe slowly.
- Camera: a poster-style slow zoom out.
- Native effect: a layer-by-layer ink reveal with a squeegee swipe.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Letterpress

Deep, pressed ink type and shapes on thick cotton paper.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Letterpress: a deboss impression in the paper, rich dark ink, simple shapes and lettering, a soft shadow in every pressed edge.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: shapes press down into the paper with a slight bounce, ink darkens as it settles.
- Camera: a close, slow push in on the texture.
- Native effect: a press-down thud with a tiny paper dent shadow.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Newspaper collage

Cut and glued scraps from old newspapers and magazines, with torn edges.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Newspaper collage: torn paper edges, halftone photo scraps, ransom-note lettering, tape strips and rough glue marks, a yellowed paper tone.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: pieces slap onto the page one by one, tape corners flutter, small scraps drift down.
- Camera: a top-down view with a slight tilt that shifts every few seconds.
- Native effect: a paper slap-on with a tiny bounce and a rough torn edge on every piece.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Pop-up book

A paper pop-up scene that stands up from a flat page when opened.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Pop-up book: a layered paper set in a folded book, visible fold lines and small tabs, a soft shadow between layers, a tabletop scene.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the book opens, the layers rise on hinges, the figures swing up on paper arms.
- Camera: a low camera that rises as the book opens.
- Native effect: a fold-up motion where each layer unfolds with a small paper snap.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Origami

A scene folded from paper with crisp creases and flat faces.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Origami: every object made of folded paper facets with sharp creases, soft facet shading, a plain paper-white background.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: shapes fold and unfold into the next object, creases flash as they bend.
- Camera: a slow orbit around the folded set.
- Native effect: a fold-and-unfold transition between objects with a crisp paper sound.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Graphic and poster

Art deco

Gold geometry from the 1920s: symmetrical fans, sunbursts and tall elegant shapes.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Art deco: black, gold and deep green, symmetrical layouts, sunburst rays, stepped geometry, thin gold lines.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: gold lines draw outward from the centre, the sunburst rotates slowly, shapes slide in symmetrically.
- Camera: a slow, centred zoom in.
- Native effect: a gold shine that sweeps across the lines.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Bauhaus

Simple shapes, primary colours and strong diagonals.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Bauhaus: circles, triangles and squares in red, yellow, blue and black, strong diagonals, a plain cream background, bold geometric type.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: shapes snap together and rotate in steps, the figures are built from basic shapes.
- Camera: a hard, snappy cut between angles.
- Native effect: a shape-morph, where one basic shape turns into the next in 8 frames.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Swiss poster

Clean grid layout, big type, one image, lots of white.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Swiss poster: a strict grid, one sharp photographic or flat figure, big sans-serif type, a single accent colour, a lot of empty space.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: type slides along the grid lines, elements snap into their cells, nothing bounces.
- Camera: a locked, flat view with a slow, precise zoom.
- Native effect: a grid-line reveal that draws the layout before the content enters.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Isometric

A small tidy world drawn at a 30 degree angle, like a game or a diorama.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Isometric: a clean isometric scene, flat shading with three tones per object, a soft floor shadow, small neat details.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: parts of the scene slide and rotate in place, little figures walk along set paths, objects stack up block by block.
- Camera: a slow, fixed-angle rotation.
- Native effect: a build-up, where blocks drop into place one by one with a soft thud.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Flat vector

Clean modern flat illustration with simple shapes and a small palette.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Flat vector: simple shapes, five colours maximum, no outlines, soft long shadows, friendly proportions.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: shapes morph smoothly from pose to pose, small squash and stretch on every move, background shapes drift.
- Camera: a smooth ease-in-out slide.
- Native effect: a shape-morph and a soft pop-in with overshoot.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Memphis

Playful 80s shapes: squiggles, confetti and bold clashing colours.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Memphis: pastel and neon colours that clash on purpose, squiggles, dots, zigzags and triangles scattered around, thick black outlines.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the squiggles wiggle, the confetti shapes bounce, the figures shake on the beat.
- Camera: a bouncy zoom that follows the music.
- Native effect: a confetti burst on the big moments.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Constructivist poster

Red, black and cream with strong diagonals and bold sans type.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Constructivist poster: a limited red, black and cream palette, dramatic diagonals, photo cut-outs in halftone, big blocks of type.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: diagonal bars slide across, figures push in along the diagonals, type stamps down in blocks.
- Camera: a hard, fast push on the diagonal.
- Native effect: a diagonal wipe with a heavy stamp sound.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Chalkboard

White and coloured chalk on a dark green board, with smudges.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Chalkboard: chalk lines on a dusty dark board, a hand-drawn look, small doodles, smudged areas where it was rubbed out.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the drawing builds up line by line, parts get rubbed out and redrawn, chalk dust falls.
- Camera: a static board with a slow push in.
- Native effect: a chalk-draw reveal with dust particles at the tip of the line.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Whiteboard

Marker drawing on a white board, with a hand or pen drawing it live.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Whiteboard: black and one or two colour markers on white, simple stick-style figures, arrows and underlines, a few smudges.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: a marker draws each line in order, arrows link the steps, items get circled and crossed out.
- Camera: a locked camera, with a gentle zoom to the part being drawn.
- Native effect: a marker-draw reveal that follows the path of the pen.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Pencil sketch

Rough graphite lines on white paper, with construction lines still visible.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Pencil sketch: light and dark graphite lines, loose hatching for shadow, visible construction lines and a few eraser smudges, plain paper.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the sketch redraws itself with a slightly different line each frame (a boiling-line look), shading fills in last.
- Camera: a slow push in toward the sketch.
- Native effect: a line boil, where the outline wobbles by a pixel on every second frame.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Neon sign

Glowing tube lights on a dark brick wall.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Neon sign: thin glowing tube outlines in pink, blue and amber on a dark wall, a soft bloom around every line, reflections on a wet floor.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the tubes flicker on one by one, a letter buzzes and blinks, the glow breathes.
- Camera: a slow dolly in with a shallow depth of field.
- Native effect: a neon flicker-on with bloom and a faint electric buzz.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Screen and retro

Pixel art

Chunky retro game pixels with a small colour palette.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Pixel art: a 16-bit look, large visible pixels, 16 colours, dithered shading, a simple parallax background.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: sprites move in 4-frame loops, the background scrolls in layers, a short screen shake on the big hit.
- Camera: a side-scroller view with a lock on the hero.
- Native effect: a pixelate-in transition and a 4-frame walk cycle.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

CRT terminal

Green text on a black glass screen with scanlines and a slight curve.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as CRT terminal: glowing green characters, scanlines, a slight screen curve, a blinking cursor, tiny flicker and noise.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the scene is drawn as text characters that type out line by line, a cursor blinks, now and then the screen rolls.
- Camera: a locked screen with a slow push in.
- Native effect: scanlines, an RGB split flash and a TV switch-off at the end.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Silent film, 1920s

Black and white film with jumpy motion, dust and intertitle cards.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Silent film, 1920s: grainy black and white, a vignette, scratches and dust, slightly flickering exposure, an intertitle card with serif type.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the motion runs at a jerky 16 frames per second, exposure flickers, dust and hairs cross the frame.
- Camera: a hand-cranked camera look with small shakes.
- Native effect: a film flicker, dust, scratches and a cut to an intertitle card.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Comic panels

A page of panels with thick black outlines and speech bubbles.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Comic panels: a page split into panels of different sizes, bold ink lines, flat colour with halftone shading, speech bubbles and a sound word.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: each panel reveals in order, the camera moves from panel to panel, bubbles pop with a tiny bounce.
- Camera: a panel-to-panel move that zooms into each one.
- Native effect: a panel slam-in with a short screen shake.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Manga panels

Black and white page with screentone, dramatic angles and speed lines.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Manga panels: black ink with screentone dots for shading, dramatic angles, speed lines, small emotion marks, right-to-left reading order.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: panels appear in reading order, speed lines streak through action panels, a close-up freezes for a beat.
- Camera: a dramatic zoom to a face at the key moment.
- Native effect: speed lines and a screentone flash on the strongest panel.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

VHS tape

Soft, noisy video with colour bleeding, tracking lines and a date stamp.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as VHS tape: soft focus, colour bleed, tracking noise at the bottom, a date and time stamp in the corner, washed-out colours.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: tracking bars roll up the frame now and then, colour smears at the edges, the picture jitters.
- Camera: a handheld camera look.
- Native effect: a VHS tracking glitch and an RGB shift.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Handheld game console

A tiny four-shade green screen.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Handheld game console: only four shades of olive green, big pixels, a plain console frame around the screen, low-detail sprites.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: sprites move in two-frame loops, a startup logo drops in, simple blip sounds.
- Camera: a locked screen view.
- Native effect: a startup logo slide-in and a pixel dissolve out.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Home film 8mm

Warm, flickering family film with light leaks.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Home film 8mm: warm colours, a visible grain, soft focus, an orange light leak along the edge, a rounded frame with slight gate weave.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the frame wobbles in the gate, light leaks flare and fade, exposure flickers.
- Camera: a loose handheld feel, a slow push in.
- Native effect: a film-burn flare on every scene change.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Vaporwave

Pastel pink and blue, a grid horizon, a big sun and classical statues.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Vaporwave: a pink and cyan palette, a grid floor to the horizon, a giant sunset, marble busts, glitchy type.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the grid scrolls toward the camera, the sun pulses, statues rotate slowly.
- Camera: a smooth forward glide over the grid.
- Native effect: a pulsing sun glow with a short chromatic glitch.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

3D and craft

Claymation

Plasticine figures with thumbprints and slightly jerky motion.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Claymation: soft clay figures with visible thumbprints, rounded shapes, saturated colours, small imperfections, a plain tabletop set with soft light.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: figures move in small steps on twos, the shapes squash and stretch slightly, and the surface wobbles after every landing.
- Camera: a low, slightly imperfect camera that bumps on each step.
- Native effect: a clay squash on every landing and a hand-moved wobble.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Felt stop-motion

Soft wool felt shapes stitched onto a tabletop.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Felt stop-motion: fuzzy felt shapes with visible fibres and stitches, warm tabletop light, a shallow depth of field, a woven background.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: felt pieces shift in small steps on twos, fibres shimmer, stitches draw in.
- Camera: a close, gentle macro drift.
- Native effect: a stitch-on reveal that sews each outline in thread.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Low-poly 3D

A scene built from flat triangles with simple lighting.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Low-poly 3D: low triangle count, flat-shaded facets in a soft palette, a gentle gradient sky, simple geometric trees and figures.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: facets slowly shift their shade as light moves, figures walk with simple rigged motion, the clouds drift.
- Camera: a slow orbit around the scene.
- Native effect: a facet-light sweep and a gentle camera orbit.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Glass render

Smooth glass and glossy objects with refraction and soft reflections.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Glass render: transparent glass shapes with bright edges, refraction through them, soft studio light, a dark gradient background, a faint caustic glow.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: objects rotate slowly, light slides across the surfaces, the refraction bends as they move.
- Camera: a smooth orbit with a shallow depth of field.
- Native effect: a shine sweep and an animated caustic glow.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Voxel

A world built from small cubes, like a block game but more polished.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Voxel: everything made of small cubes, soft shadows, warm lighting, a cube floor with tiny details.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: cubes build up from the floor and the figures hop block to block, small cubes puff away on impact.
- Camera: a slow isometric orbit.
- Native effect: a build-up where cubes drop in one by one with a pop.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Diorama box

A small scene inside a deep shadow box, with layers of cut paper at different depths.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Diorama box: five or six layered cut-out scenes inside a box with warm light from the top, soft shadow between layers, tiny props in front.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the layers slide with strong parallax, a small lamp flickers, the front props sway.
- Camera: a slow push in through the layers.
- Native effect: a depth-of-field pull from the front layer to the back layer.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Embroidery

Coloured thread stitched on cloth, with visible stitches and tiny loops.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Embroidery: stitched outlines and filled shapes in bright thread on a plain cloth, visible stitch direction, small knots and loops.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the stitches draw on in order, a needle with thread passes across, the cloth moves slightly in a breeze.
- Camera: a close macro push in.
- Native effect: a stitch-on reveal that follows a needle path.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Quilled paper

Thin paper strips rolled into coils and glued in patterns.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Quilled paper: coils and curls of thin coloured paper strips, each shape built from spirals, a soft shadow below, a white background.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: the coils unroll and re-roll to form the next shape, the spirals spin slowly.
- Camera: a top-down view with a slow rotation.
- Native effect: a coil unroll that turns one shape into another.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

Toy block set

A scene built from chunky plastic toy blocks with studs.

```
Take ONE scene I choose: [DESCRIBE THE SCENE: who is in it, what they do, where they stand]. Keep the composition, the characters and their positions exactly the same. Change only the style.

Redraw it as Toy block set: chunky interlocking toy blocks with visible studs, glossy plastic highlights, a tabletop with soft shadows, tiny figures with simple faces.

Then animate it in Remotion (9:16, 1080x1920, 30 fps, about 6 seconds):
- What moves: blocks snap together to build the scene, the figures walk with stiff leg swings, pieces tumble on a hit.
- Camera: a low tabletop camera with a shallow depth of field.
- Native effect: a build-up where blocks snap on in order with a click on each one.
- Give every move its own real sound on the exact frame. Keep the left and right 64 px clear.

First show me one still frame in this style and wait for my OK. Then build the animation, render it and give me the file path.
```

The honest part

These are starting points. Claude's first still may need one or two rounds of "more of this, less of that".

Claude Code needs the paid Claude plan. Remotion is free for individuals and small teams.

Draw respectfully. If your scene has a sacred or religious figure, keep it dignified in every style.

Never copy a living artist or a brand's characters. Use your own scene.

Want sound on every move? Read **pro sound for Claude edits**. Want more video effects? See **50+ video effects with Claude**.

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