

## Jesper Braley – Fall 2023 MAS Outcome Report: Lightbox Expo

With the financial help from the Miller Arts mini grant, my trip to the art convention Lightbox Expo was a resounding success. Included below are the outcome photos, consisting of my notes from various artist-led panels (behind the scenes of animated films, portfolio advice, drawing demonstrations, etc.) as well as photos with my friends from the CalArts summer animation residency. I did not include all of my notes, as they would take up a few pages.




**TMNT MUTANT MATHS!** Development 12:30 10/29/23

- break from tradition - familiar things in new ways

Decision-making framework for TMNT:

Be clear ↓  
 Be real ↓  
 Be cool

honest observed true. reflect the human experience, help ppl feel less alone



graphite smudges floating! mistakes built in → emulating teen drawings design

- JEFF POME - director
- ARTHUR FORD - assistant dir
- WOODROW WHITE - character

not traditional depth of field  
 → things further away and things in less light  
 sky was colored pencil o.o squiggle

idea from TIFFANY Lamb

NAVETE in design looseness

Control + freedom — balance!

caricature: what is big? → make it bigger  
 what is small? → make it smaller  
 → build shorthand BUT try new things

going back to the ESSENCE of design. forgetting the technical!!

**INTRO TO STORY MOMENTS** 2:30-3:30 10/27 w/ JOHN NEVAREE he teaches courses @ animationcollaboration.com

Story moments: ABBREVIATING the possibilities of what we may see!

Long seq: movies  
 Short seq: scenes

Beats are BASIC points ✓  
 → should have 20 ish  
 → like picturebook spreads (each one is a beat)

REARROWS

- INTRO → world rules
- SHIT HAPPENS → world rocked (want/must do is established)
- JOURNEY
- CLIMAX

how did this conflict start?  
 → if a character is fighting a dragon — how did they get there?

- move the camera around — see (POV) over the shoulder shots
- POV conveys emotional response
- be poetic: reflector, shadow, light

psychological effect

CLOSE-UPS after BIG shots & connection A.A

to showcase cinematic skillsets

- change the geography — LOCATION + ground (moving?)

+ Harry Potter Golden of Fire scene where he fights the dragon (EX or beats)

BACKL FORTH

**DO'S AND DON'TS FOR AN ANIMATION PORTFOLIO** 11:45 am 10/27

Ryan Lang

- no silver bullet..
- luck-based
- EMAIL, communicate!!

- supposed to speak for you when you're not there
- keep a relevant theme to the company you're applying to  
 → family films? do family art  
 know your audience + cater to the project you're applying to.
- what are you able to offer? (SELL) marketing toward the recruiters  
 weight toward what you want to do most!!  
 (mix of marketing to the position + it being a position you want)
- maps, model sheets (2)
- do more... — what do you want to do for 9 hrs/day?
- Will you stand out next to professionals?  
 SHOW **POTENTIAL**  
 - perspective (technical) \*do a (paid) character design + training program  
 - putting characters into a set!!!

IT'S ABOUT PRIDE IT'S ABOUT PRIDE WE STAY HUMOROUS WE DEVOUR

TAKE ADVANTAGE OF PORTFOLIO REVIEWS

- take down names of interviewers + recruiters ] check in every few months (ppl hiring - ask for NOTES)

DEVIN EYE KURTZ talk! COLOR + LIGHT 10/29 1-2 PM BT

Light + color: good to do multiple drawings of the same thing for practice  
 → change mood A.A

- choose BAD PHOTOS on purpose (CLARE, PLUP, etc) makes u make ur own decisions to make the piece good. (reduces how much u copy)
- can just use a traced photo 745 min study
- ↑ saturation in the photo ref (find base colors)
- For fur: start w dark color + go ground light areas (shadows build faster)

To make things glow:  
 → bright (billy saturated) BOUNCE LIGHT (less intense than normal 1:30)  
 color next to highlights

create gray from 2 complementary colors mix to each other (dots) !!

blend less imp areas  
 add texture to trace plans to rows ↓ brush

noise ↓ downed this way!

shows places you can go, where we have been → evil

sandbox

