Shattering Minds

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About the Artist

Artist Bio

Creativity, specifically the ability to craft stories and worlds, is the closest humanity will get to the divine. Stories have always fascinated me, and I have always been one to tell stories. In fact, I became an artist as a side-effect of my obsession with crafting stories and worlds. By creating stories, I and my viewers get to explore fantastical and awesome worlds of limitless possibility -and I do mean "awesome" in the biblical sense. This long history of dissecting and analyzing stories allows for me to draw upon a diverse catalogue of storytelling elements and design.

The form of storytelling which has gripped me the strongest throughout my life has been that of 2D animation. The ability to not be held to the whims of this world create the best avenues for any range of story-crafting. I focus on the side of design and storytelling more than cut-and-dry animations, however. My focus is upon the creation of the best scenes and settings for my worlds, so that they may best be explored by my viewers. To that end, I utilize storyboards and animatics as a way to have a more direct hand in the blueprints of the construction worlds.

In my storytelling, I focus upon exploring character depth, evolution, and motivation. This is done by highlighting character's struggles, thoughts, dreams, and lives through a cinematic and intimate lens. By utilizing cinematography and shot composition, a good, or even generic story, can become amazing. Being able to construct the framework that my, or my employer's, vision can best be realized, allows me to add my unique view and touch to any production. While my primary genres of storytelling are that of horror and fantasy. I thrive in any environment which allows for characters, creatures, and worlds to be explored, live, breathe, and grow.

Isaiah E Wade

Animation + Visual Effects

thecipherboxknocks.wixsite.com/my-site thecipherboxknocks@gmail.com (731) 388-3554

EDUCATION

Bachelor of Fine Arts in Animation and Visual Effects
Austin Peay State University (APSU) Clarksville, TN
May 2022

Associate of Arts in Liberal Arts
Austin Peay State University (APSU) Clarksville, TN
December 2020

SKILLS

Animation
Toon Boom
Maya
Krita

Traditional Art
Painting
Drawing

Digital Art
Adobe Photoshop
Krita

Storyboard Art
Storyboard Pro

Video Compositing
Adobe After Effects
Adobe Premier Pro
Nuke

EXPERIENCE

SILA: Intro to Storyboard February - May 2022
I took a workshop where I learned and practiced the fundamentals of creating storyboards, story development, and cinematography.

Skylegend Animation Internship February - April 2022
I interned as an artist where I was tasked with creating storyboards for a multitude of YouTube horror and comedy series.

Boom!Animation Internship August - November 2021
I interned as an artist where I was tasked with creating storyboards for a children's book that would be turned into an animation.

APSU Peer Tutor January - May 2021
Assisted fellow students from diverse backgrounds in learning art fundamentals and teachings at APSU as a paid tutor.

Collaborative Zine Project April 2021
Served as project leader for a collaborative zine class project where we designed characters for a fictional world.

Collaborative Performance April 2021
Performed in Jeremy Vega's senior thesis art performance on the APSU campus as an actor.

Collaborative Music Video March 2019
Served as a director and compositor in a collaborative music video for an art class at APSU.

LEADERSHIP

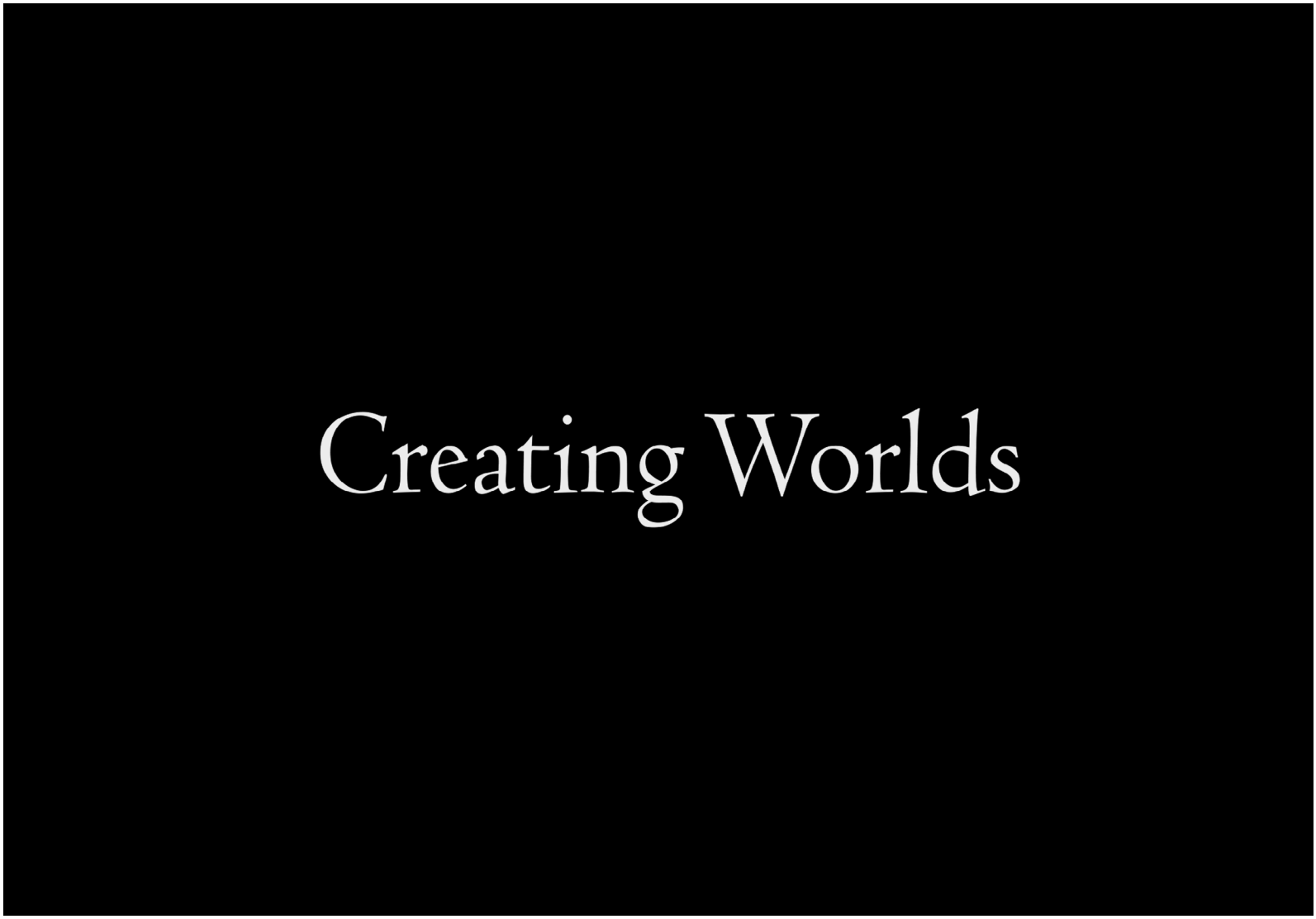
Dean's Scholarship at APSU
TN Lottery Hope Scholarship
August 2018 - May 2022

Youth Leadership Training for Every Nation Campus (ENC) at APSU
April 2021

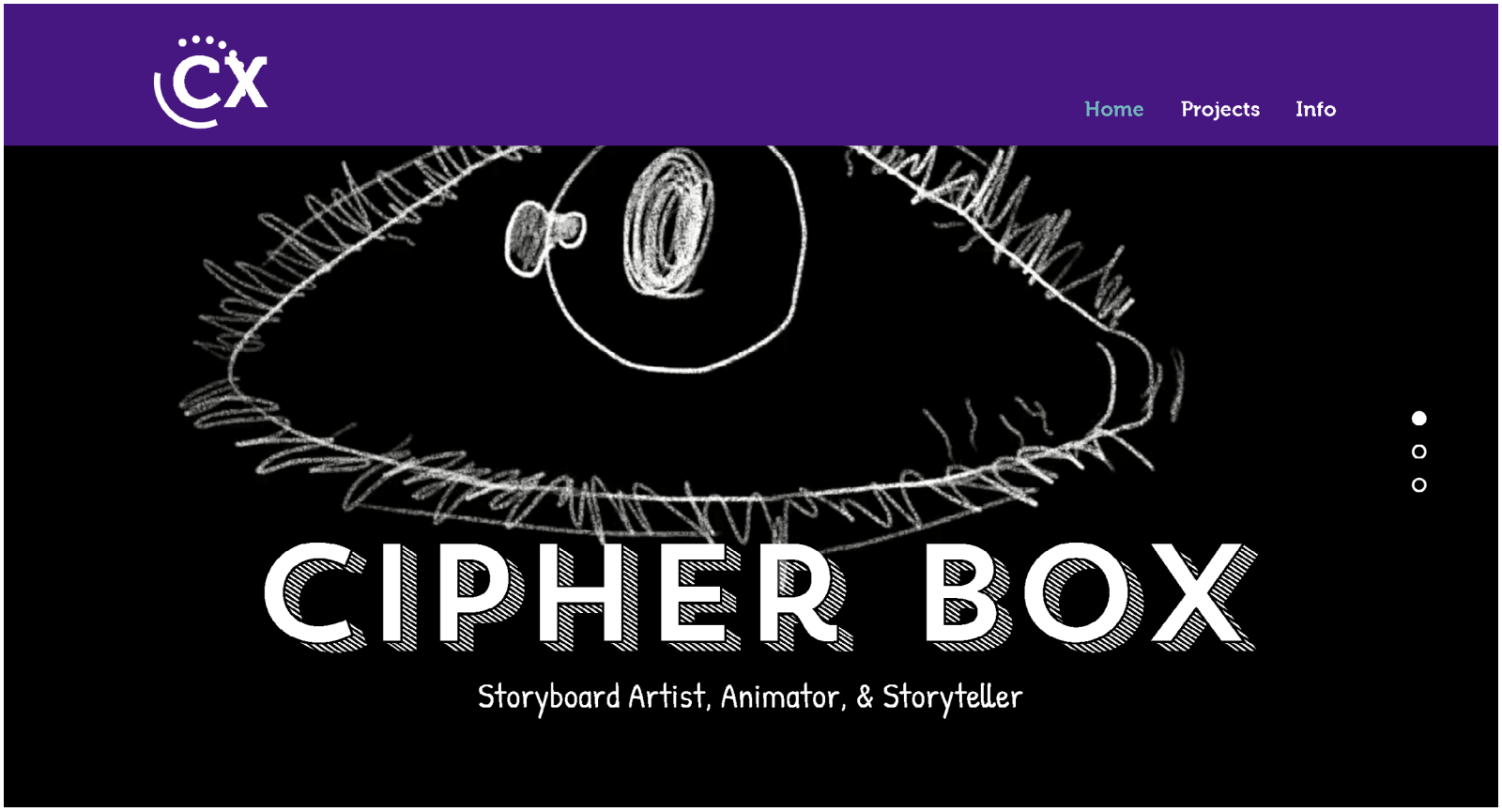
Kappa Pi Member at APSU
September 2020 - May 2022

References Available Upon Request

Demo Reel



Website


Home
Projects
Info
CIPHER BOX
Storyboard Artist, Animator, & Storyteller

Middle-Ground Pre-Production

Thesis Pitch

"There exists a place that lies beyond the reach of most but stands just outside their peripherals. A space where memory and thought intermingle and salvation can only be found through TRUTH. That place, is Middle-Ground."

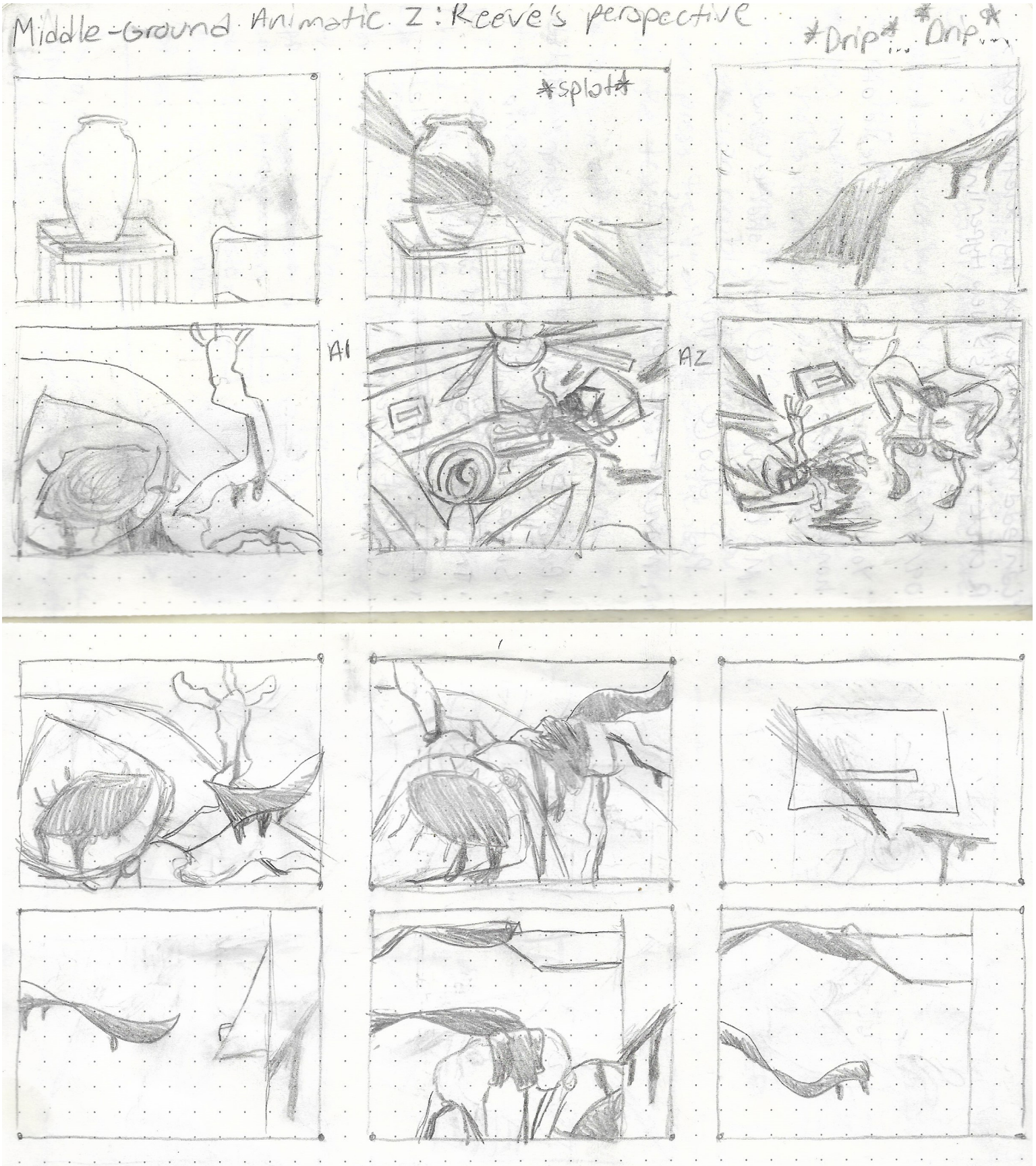
Proposal

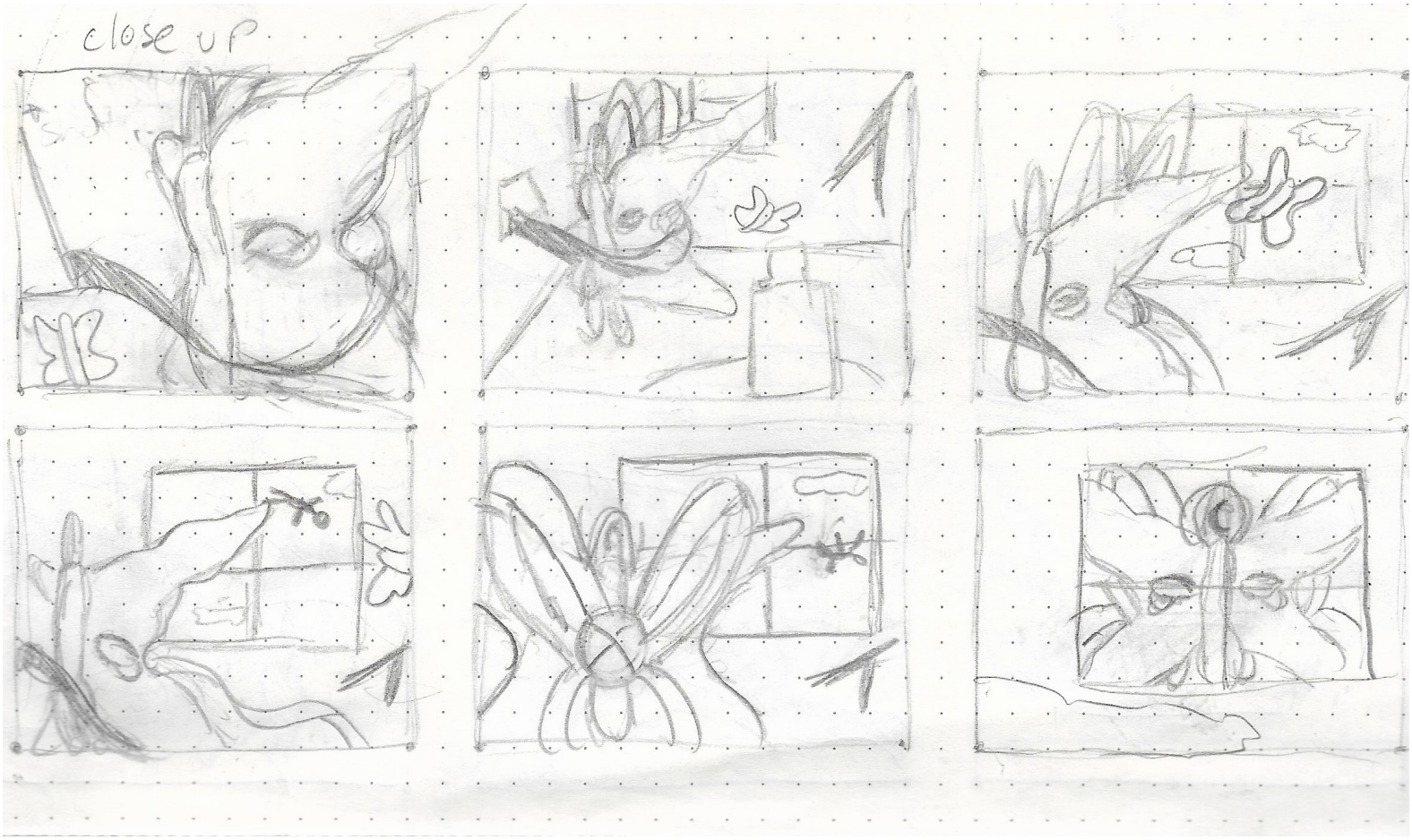
I propose the creation of an animatic for my personal IP for my Fall 2021 Thesis I class. I will utilize the animation software ToonBoom Harmony and Storyboard Pro, an industry standard, to create the visuals. I will be creating the designs for the world and characters as well as finding audio to pair with the animatic. During this process, I will also be researching the common practices and techniques of other storyboard artists within the industry as well as getting feedback from my peers, professors, and other storyboard artists, to refine my skills.

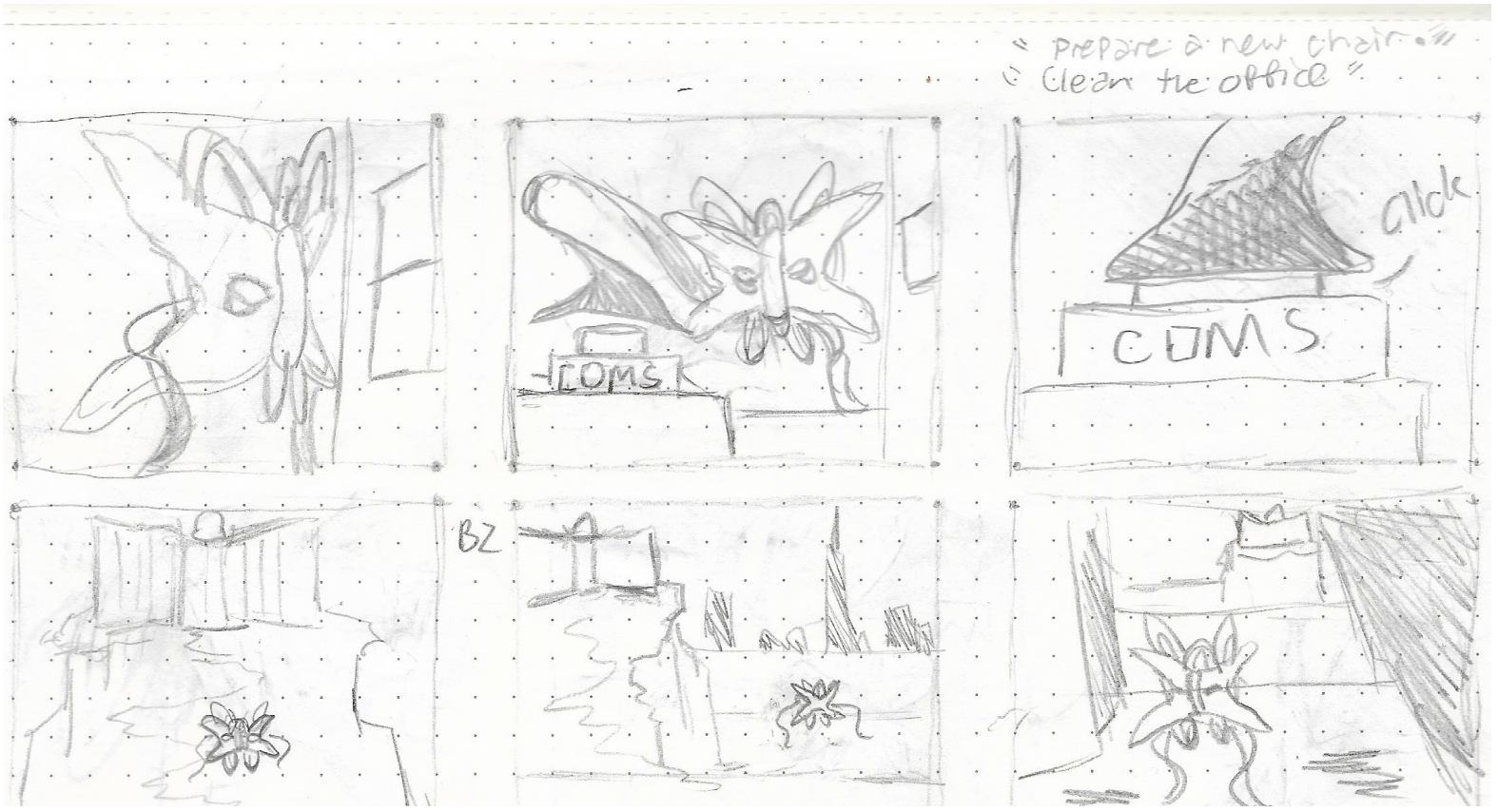
Story Development

My first animatic will detail the meeting of my personal IP's two protagonists: Reeve and Dorian. In Middle-Ground, the creatures which inhabit it, known as Rootless, enter the plane by falling from the sky. Upon hitting the ground, their essence and body are harvested by Reeve, who then takes the individual into the depths of their casino. There, they are put to a test, where failure offers a fate worse than death. Dorian, the one who becomes impaled on the tower, is the newest arrival to Middle-Ground. With this project being a prologue to my story, it focuses on setting up the world, tone, and mystery of my setting. Due to this story being in development by me beforehand, I will not have to start fresh with my designs and can give more focus to the storytelling, world-building, and technical elements.

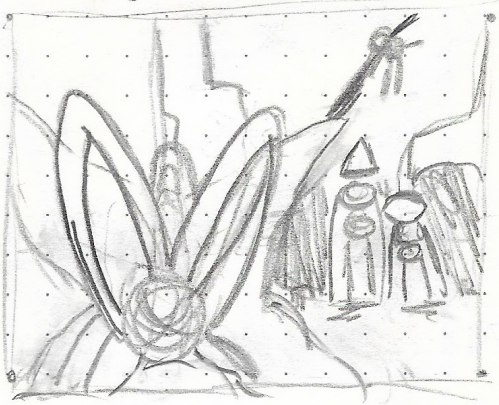
Storyboards - Reeve's Side

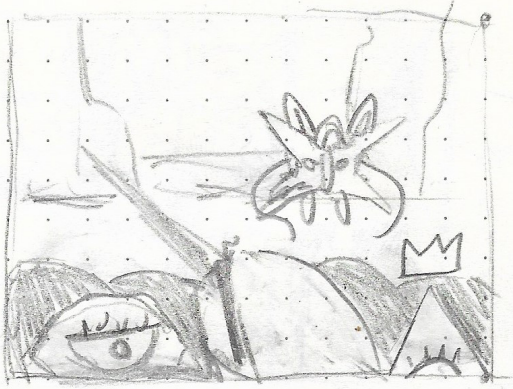


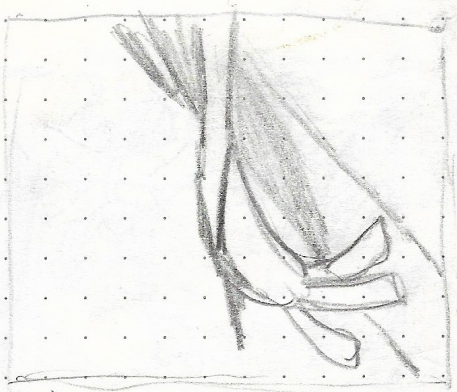

close up


" prepare a new chair "
" clean the office "
COMS
COMS
glide
B2

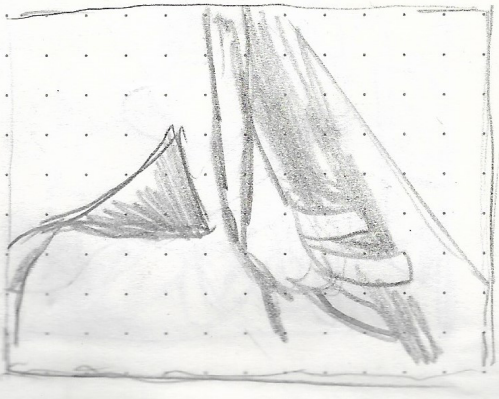
change this to city; have rootless watching Rave from whatever

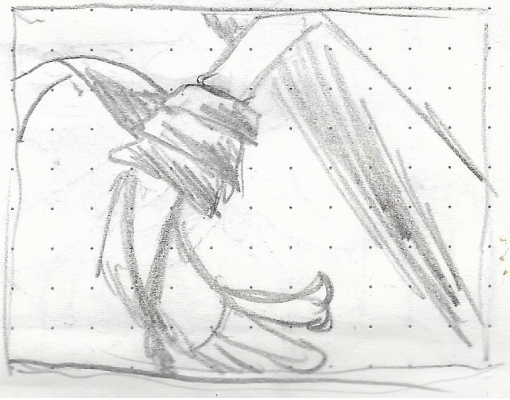


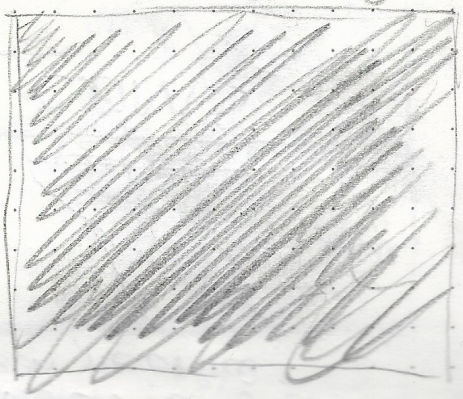




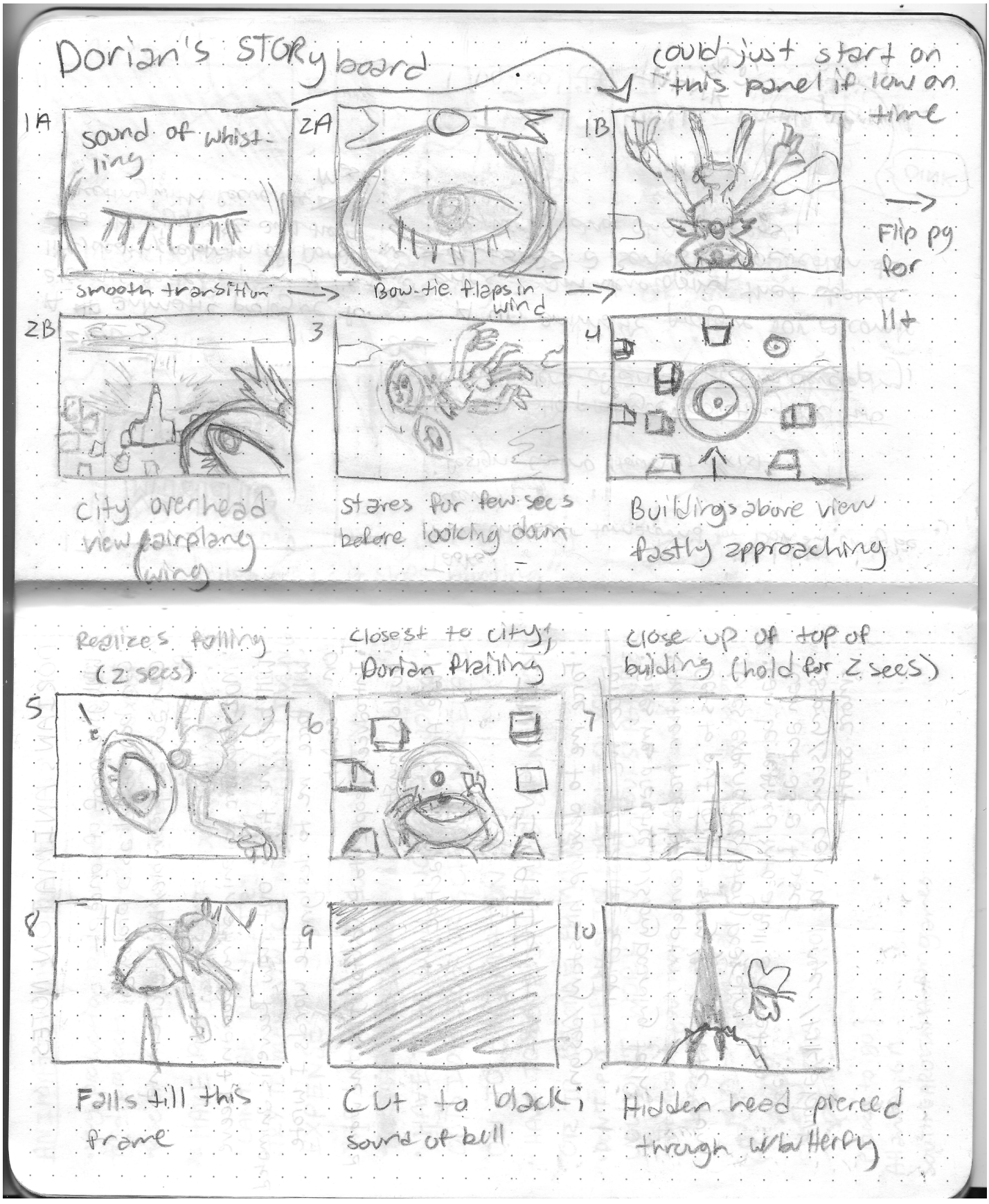
"Another Day"







Dorian's Side



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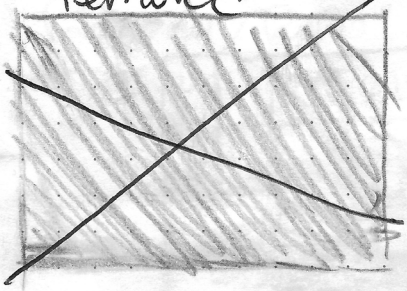
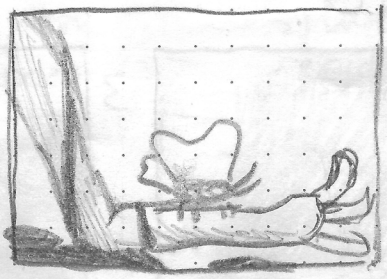
11



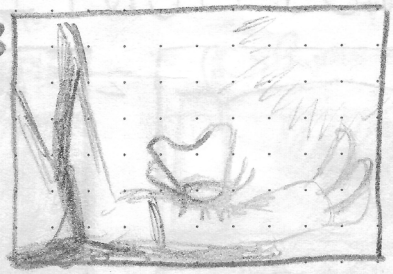
Black screen; sound of bell

12



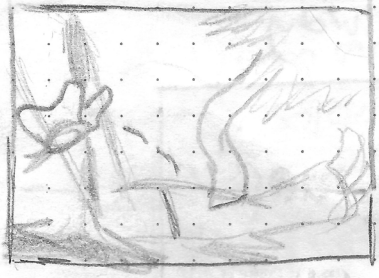
Dorian's Hand Bloody

13



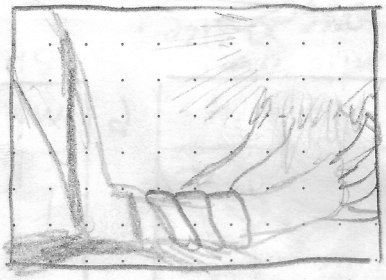
Glowing light off screen

14



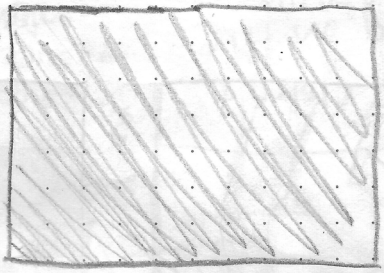
Glowing ribbon enters; Butterfly flies away

15



Ribbon wraps arm; Dialogue: "One day it stops hurting"

16



Black screen; sound of bell

17

Title

Tasks:

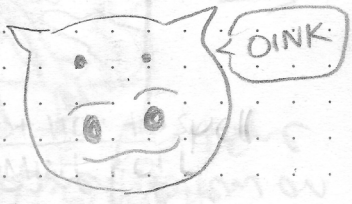
- Make character turnaround for Dorian (maybe Reeve)
- Design Casino / town it exists

~~A 4D animatic prologue depicting the two main characters of an IP I am developing;~~ ~~and~~

2½ D

A ~~4D~~ animatic prologue for a comic series ~~depicting the~~ that depicts the life, death, & rebirth of Dorian ~~and~~ the cyclopse and their meeting with Reeve the ~~[illegible]~~ Mask.

A 4D animatic prolgue for a comic series I am developing that ~~depicts~~ acts as a series introduction to the world and characters



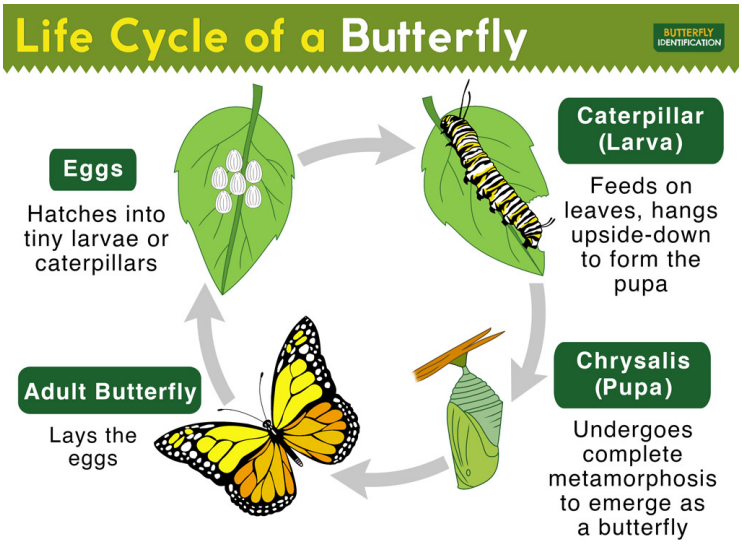
LAWL

I DO TOO!

THANK

Visual Research (VR): Reeve and the Butterfly

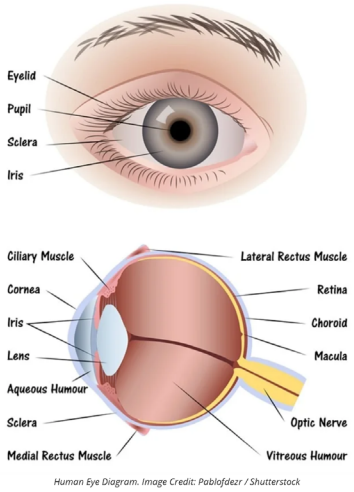
The butterfly is a repeating motif throughout Middle-Ground, symbolizing change. Besides the obvious inclusion of the blue butterfly, Reeve's design is partially inspired by this.



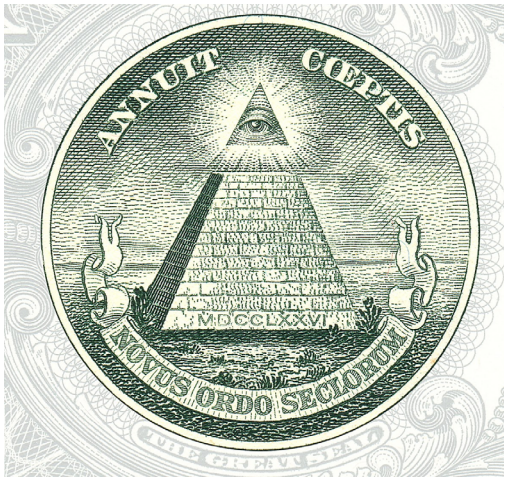
The second half of Reeve's design comes from Masquerade masks. Reeve is a character devoid of outward emotional displays, hiding away complexities from prying eyes. Just like all of us, Reeve wears a mask.

VR: Dorian and the Eye

The second symbol prevalent in my story is the eye. The eye is one of the chief ways we observe our reality and allows us to learn and to investigate the world around us. It is commonly linked with the concept of thought and curiosity. In my story, eyes are important because the state a character's eyes are in says a lot about how and what they seek



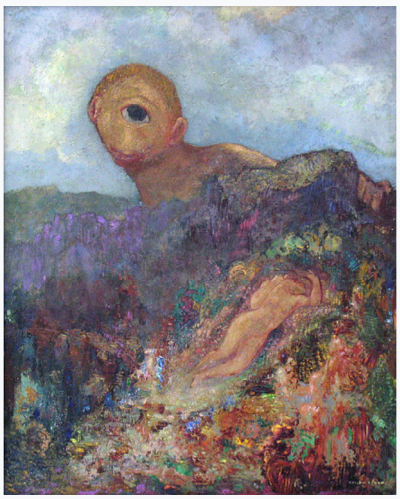
Human Eye Diagram. Image Credit: Pablofdezr / Shutterstock



A first century AD head of a Cyclops from the Roman Colosseum

One of Dorian's core character traits are there curiosity. To allude to this, Dorian, along with the other Rootless, are modeled after the cyclops.

The Cyclops



Artist Odilon Redon

Tools

The tools I will be using are:
Adobe After Effects
Audiotonic - Audacity rebuilt for Windows 10
Krita
Maya
Storyboard Pro
ToonBoom Harmony Essentials
YouTube Studio: Audio Library

Methodology

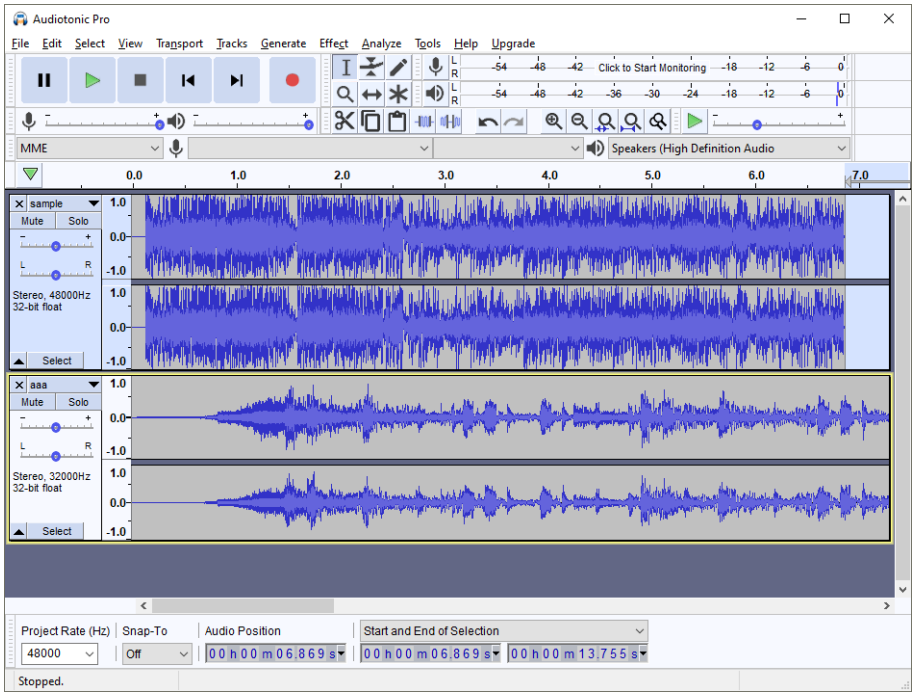
ToonBoom Harmony Essentials acted as a control for my project since I had made an animatic using it last semester. I planned on using it for one half of my animatics, later only one animatic, and Storyboard Pro for the other.

Storyboard Pro is a tool I will need to become familiar with in the future. It also has one of the most robust collection of tools tailored towards storyboard artists. Using it to create one of my storyboards gave me a crash-course on its uses and limits.

Krita is a free program that I am most comfortable with and can be ported into Photoshop. I used it for any design or concept drawings and sketches I needed... That is, if I didn't scribble them down in my sketchbook.

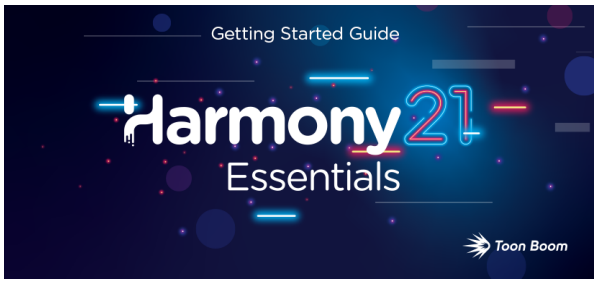
I used Adobe After Effects to merge both the storyboard halves into one file. It was also used to mix the audio used in the final concoction and was how I applied any minor effects or edits to both the video and the sound.

For heavier edits required for the audio, I used a free app from the Microsoft store called: Audiotonic - Audacity rebuilt for Windows 10. It offered a wide array of tools for complex editing, such as lowering and raising pitch and cutting away audio in an easy format.

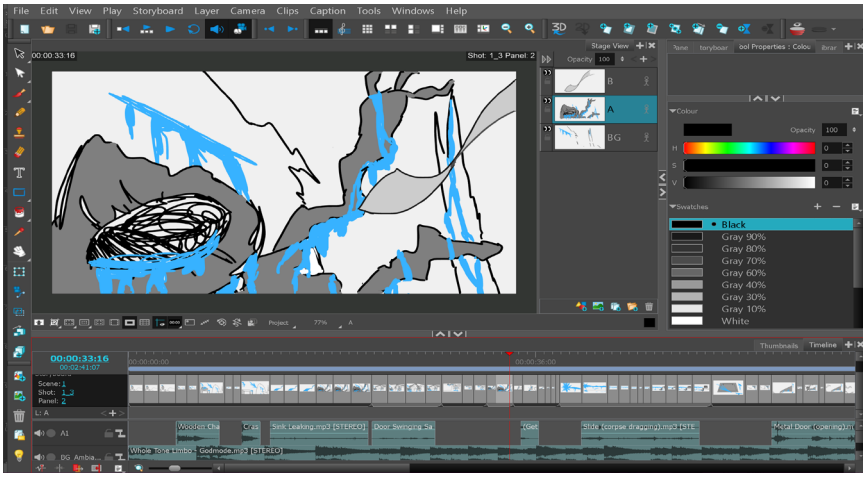


Tests

Along with learning technical storyboarding skills, I also had to test out a few programs common to storyboard artists. My first test was done in ToonBoom Harmony and the product was *Dorian's Side* animatic.

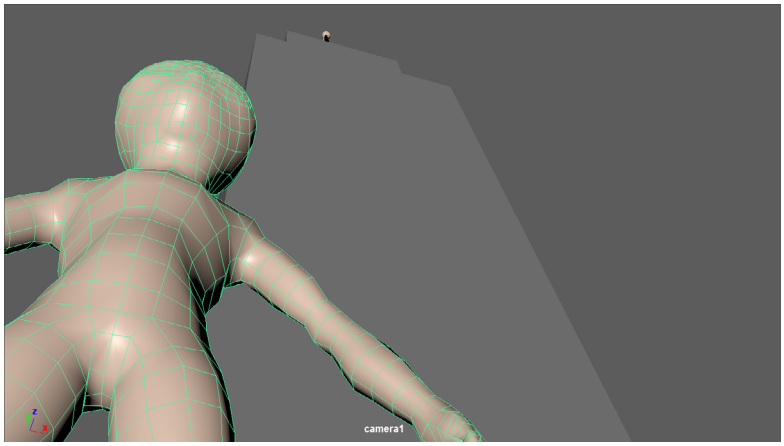


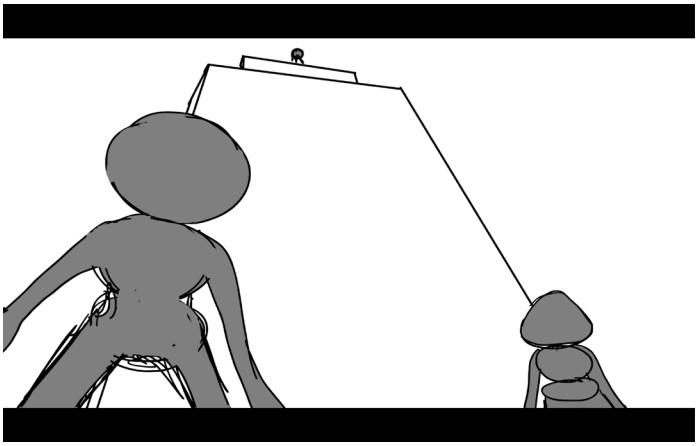
The second test was done in *Storyboard Pro,* the industry standard. It's product was my first pass of *Reeve's Side* animatic and is what solidified its use as my go-to program.

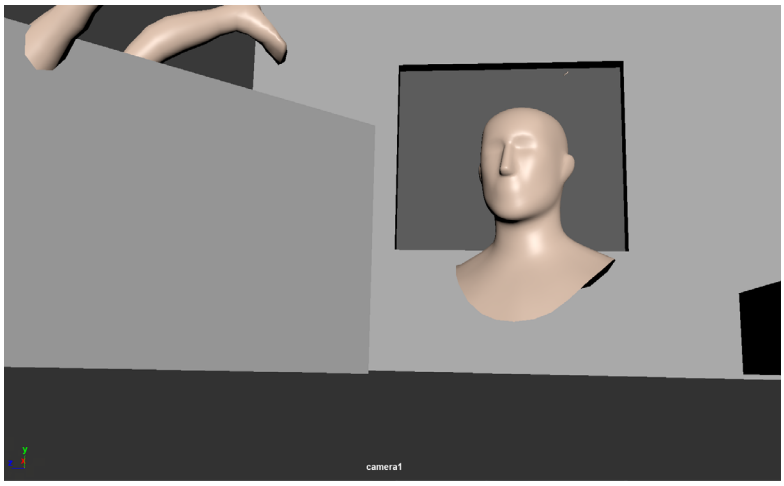


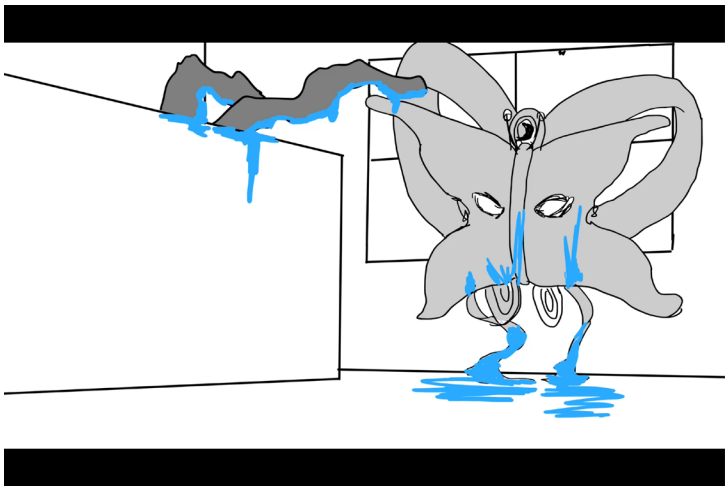
AUTODESK®
MAYA®

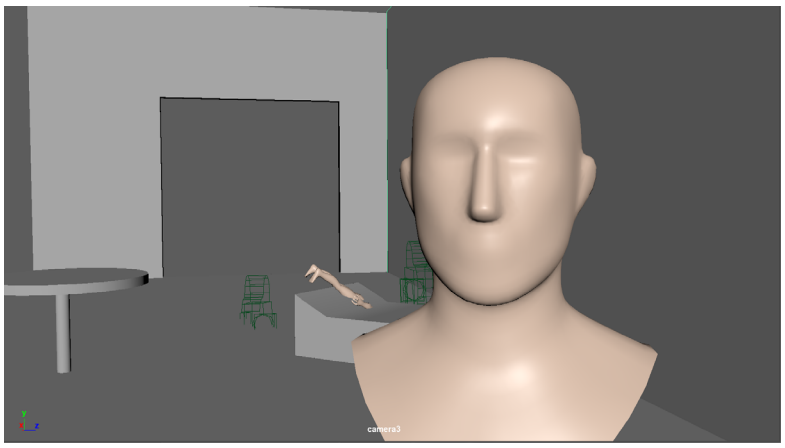
The third test came later in the project's development and utilized Maya to create mock-ups of a few animatic shots.

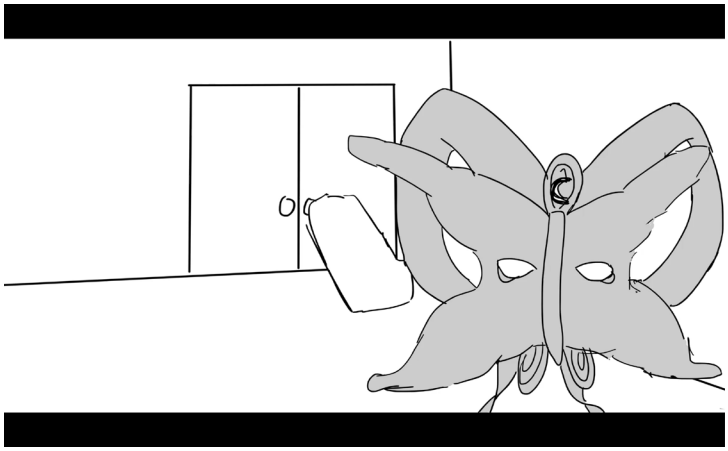








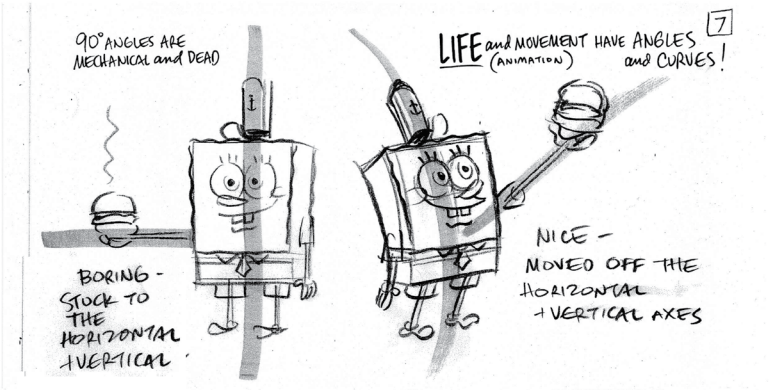




Technical Research

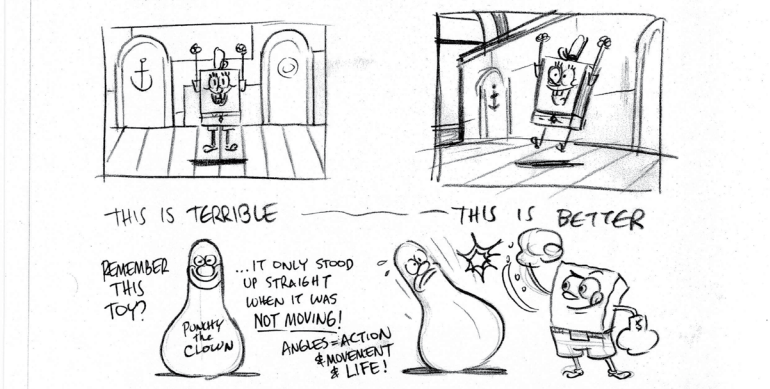
Since I was new to the world of being a Storyboard artist, a large portion of my research was learning the tricks of the trade from masters. Among them were:

Sherm Cohen and his multitude of lectures and writings



The storyboard panel border is always a plain old rectangle, so keep your drawings filled with ***lively angles*** to prevent them from flattening out.

Whenever possible, keep the characters and background elements OFF of the horizontal and vertical!



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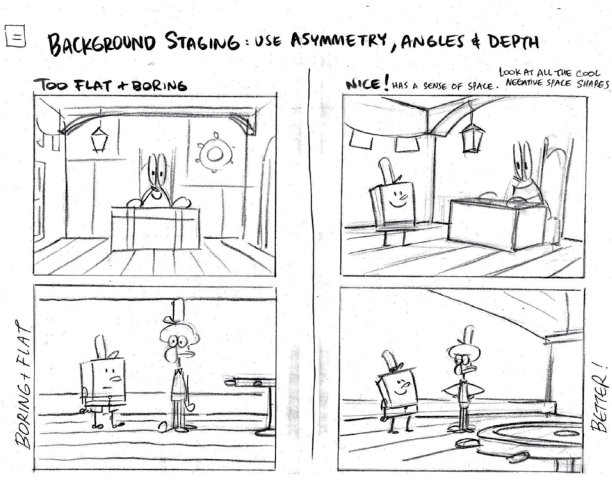

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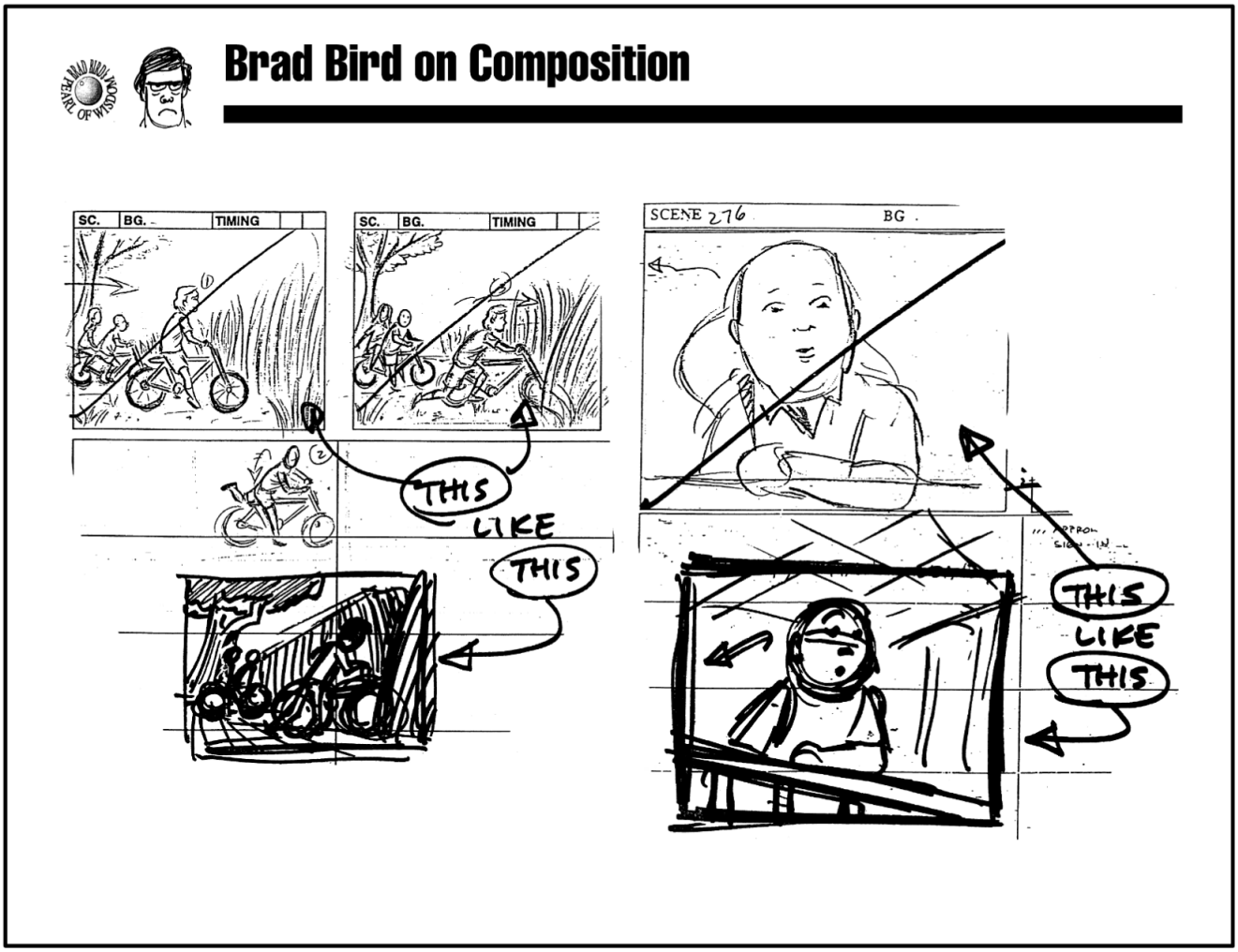
Brad Bird on How to Compose Shots
For Storyboard & Layout Artists

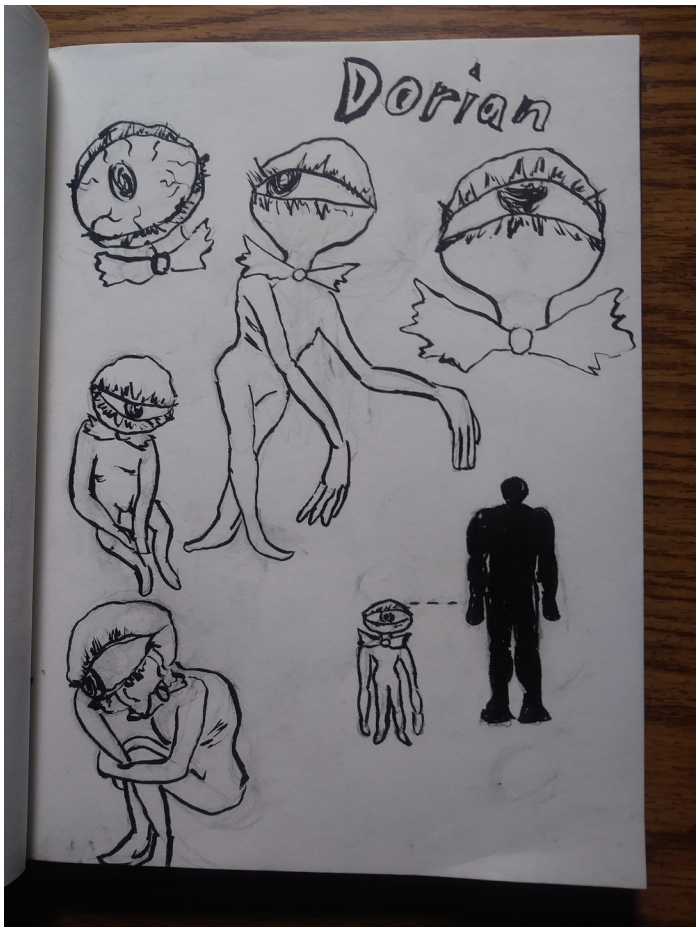
PDF provided by www.animationmeat.com

Samples of Visual Consultant
Brad Bird's Composition Notes

And Brad Bird's salty, but effective, storyboard critiques



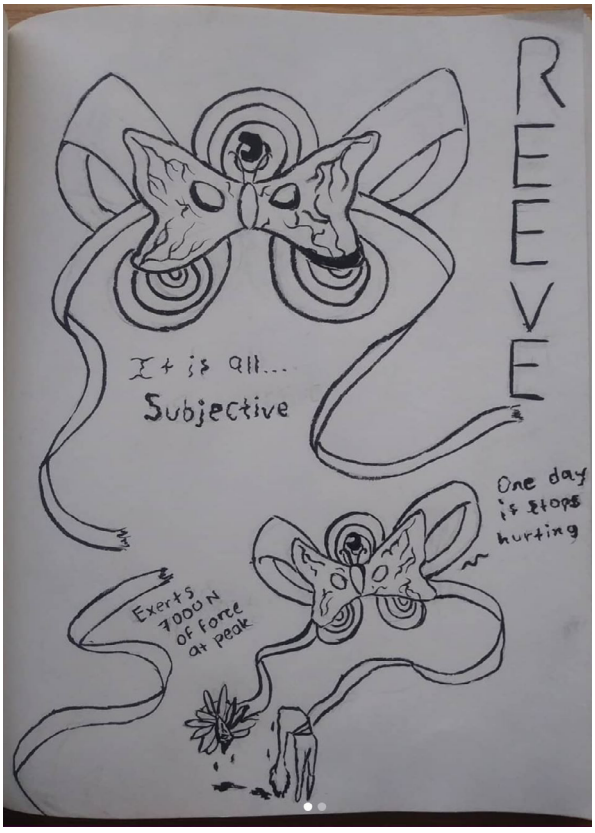
Conception



These are my earliest drawings for the characters of Dorian and Reeve.

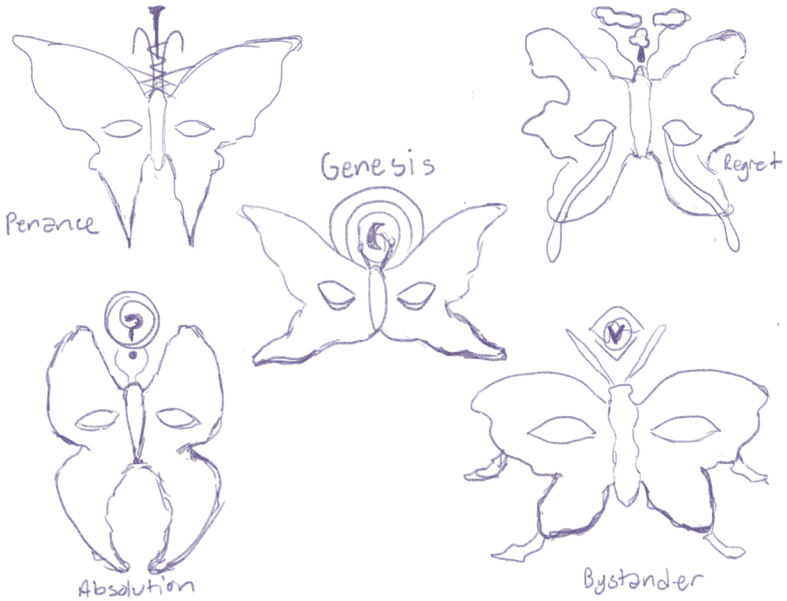
<< Dorian

Reeve >>



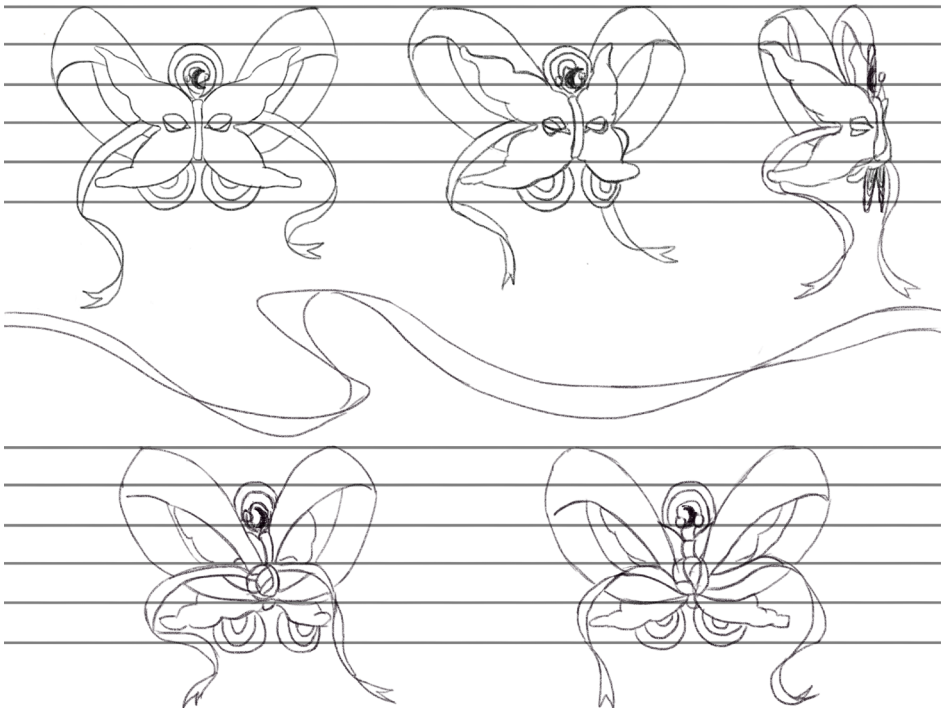
Many of the core designs elements of these characters were defined here. For example, Dorian is supposed to look very thin and wispy and Reeve is supposed to have an ethereal but unnerving nature.

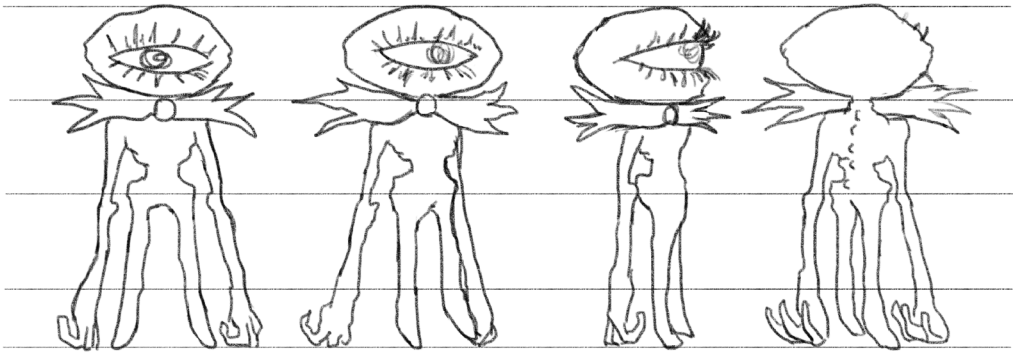
Visual Development



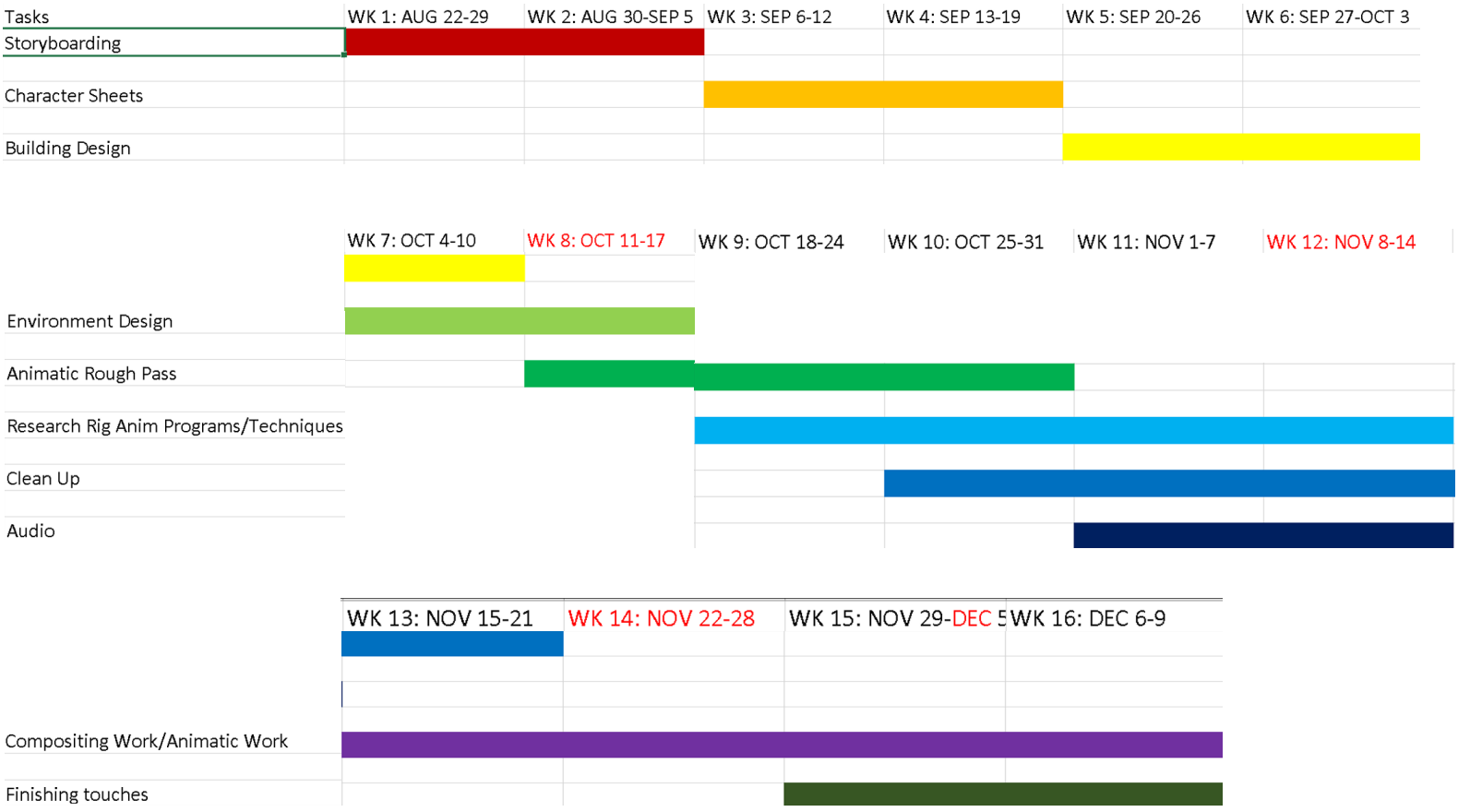
While Dorian's design remained, mostly, the same, Reeve's design went through a multitude of iterations, each trying to capture one element of Reeve's personality and motives. Though I stuck with their initial design, the remaining ones hold promise for later usage.

Final Designs





Logistics - Gantt Chart/Task

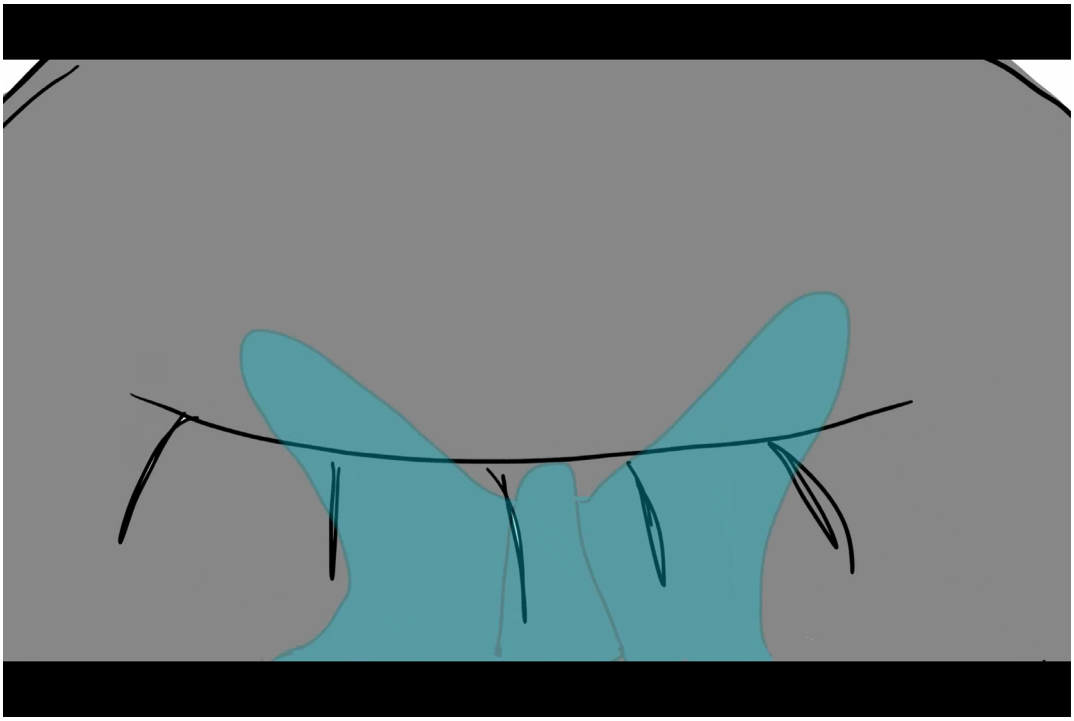


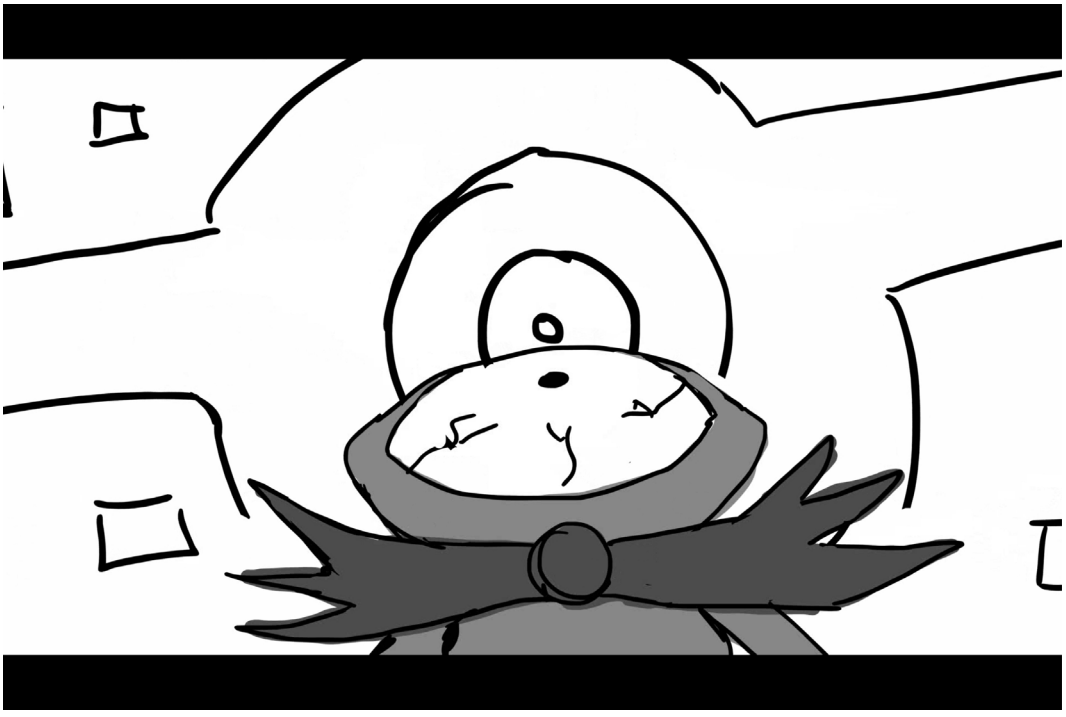
This was the first Gantt Chart I created, notably lacking a task list since I did not fully grasp the difference between the two.

It was very bare-bones and was almost immediately reworked over the following weeks.

Proof of Progress (PoP)

Animatic: Dorian's Side





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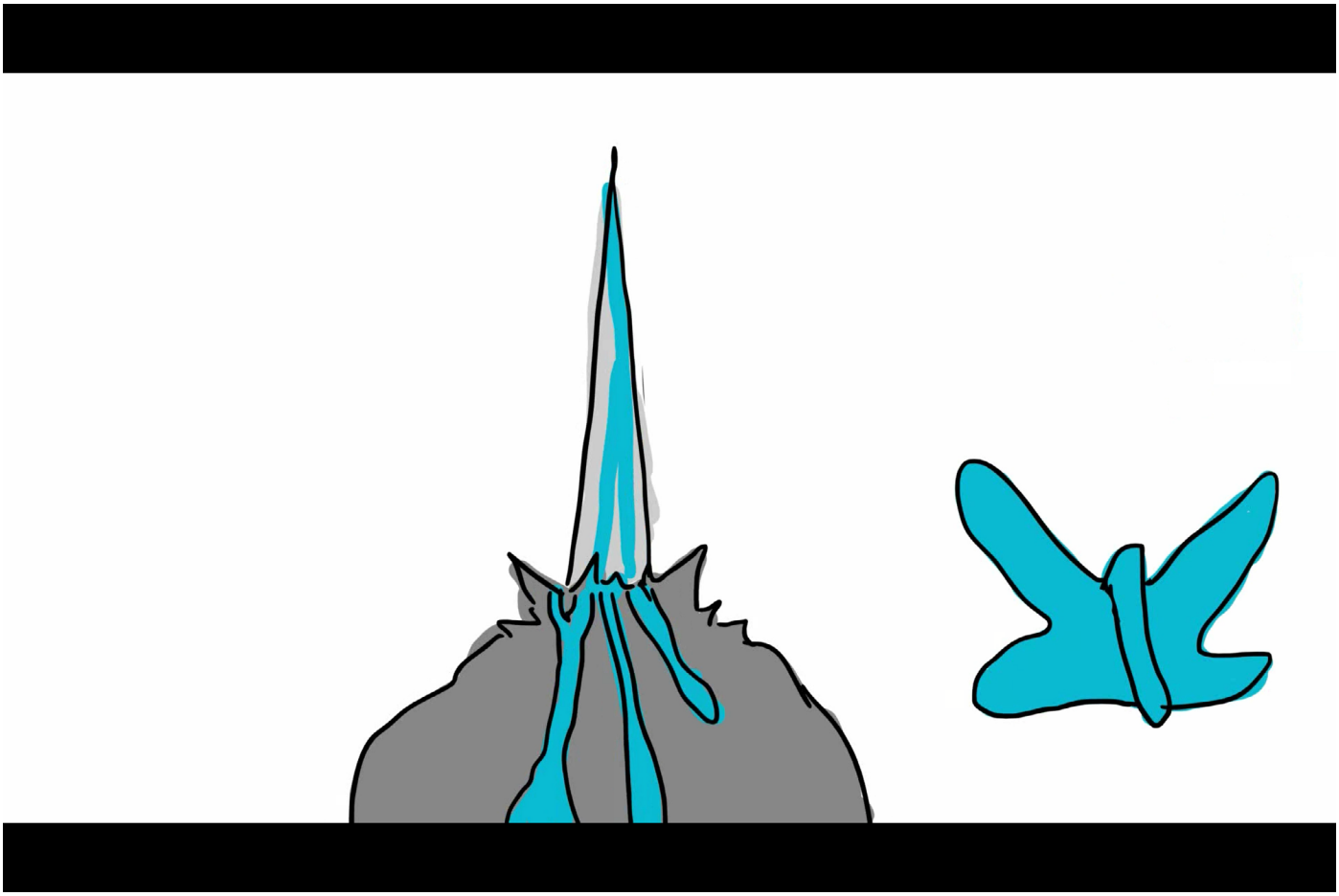
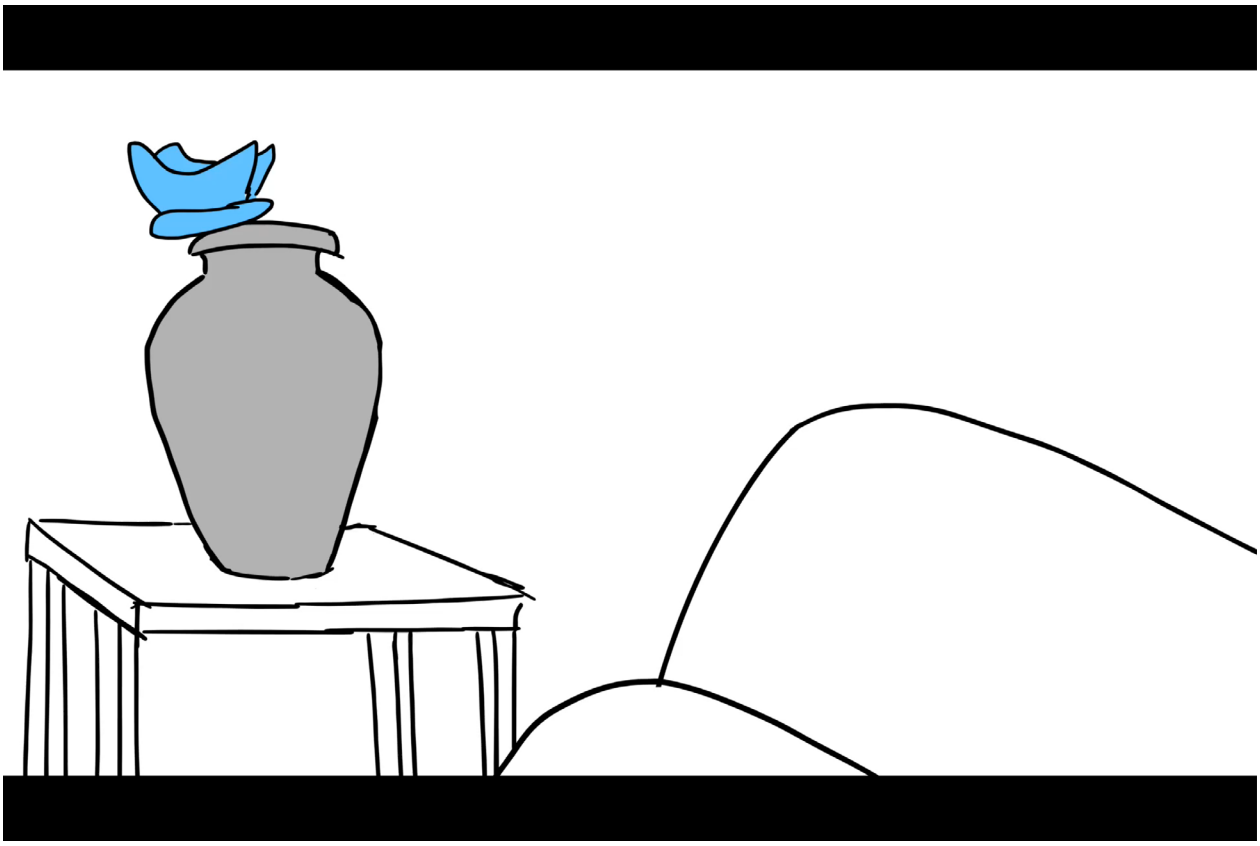
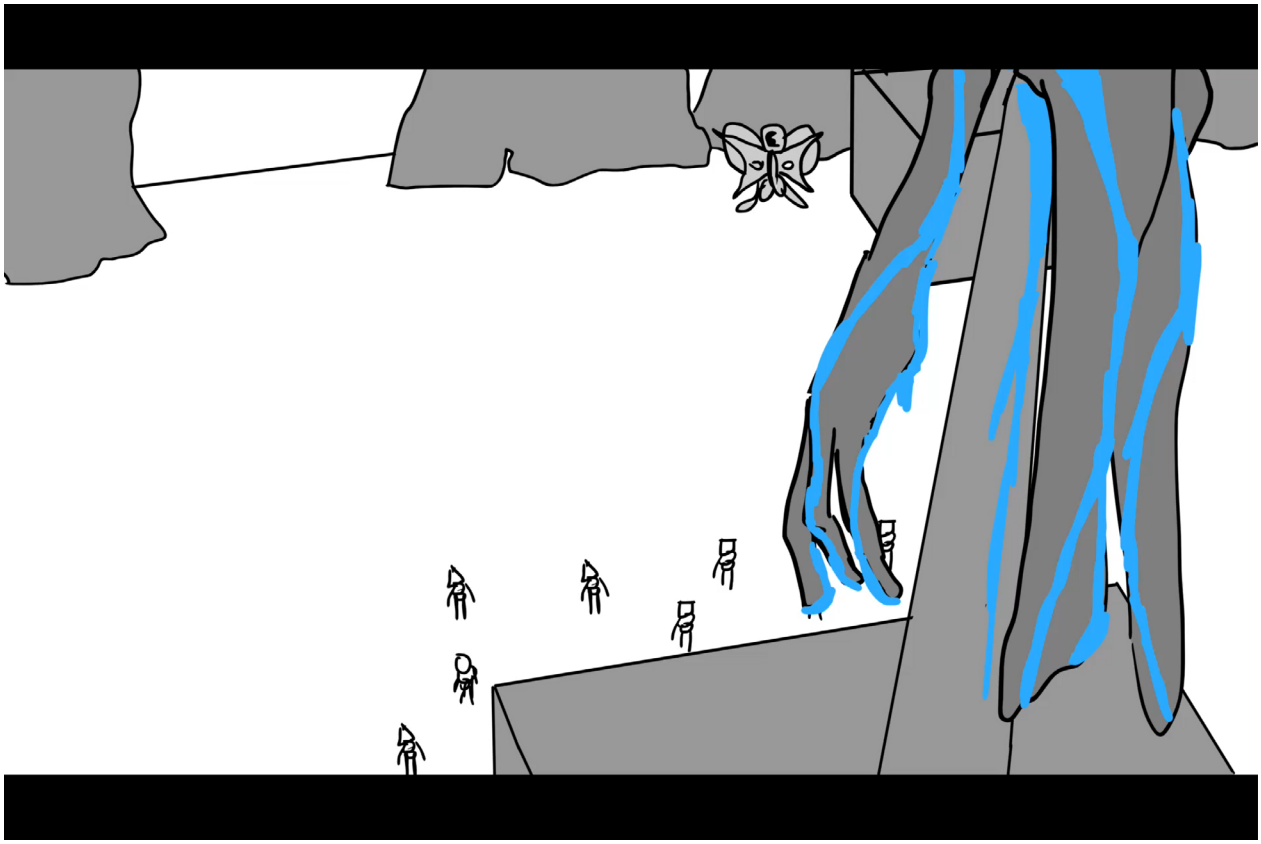


(PoP)

Animatic: Reeve's Side





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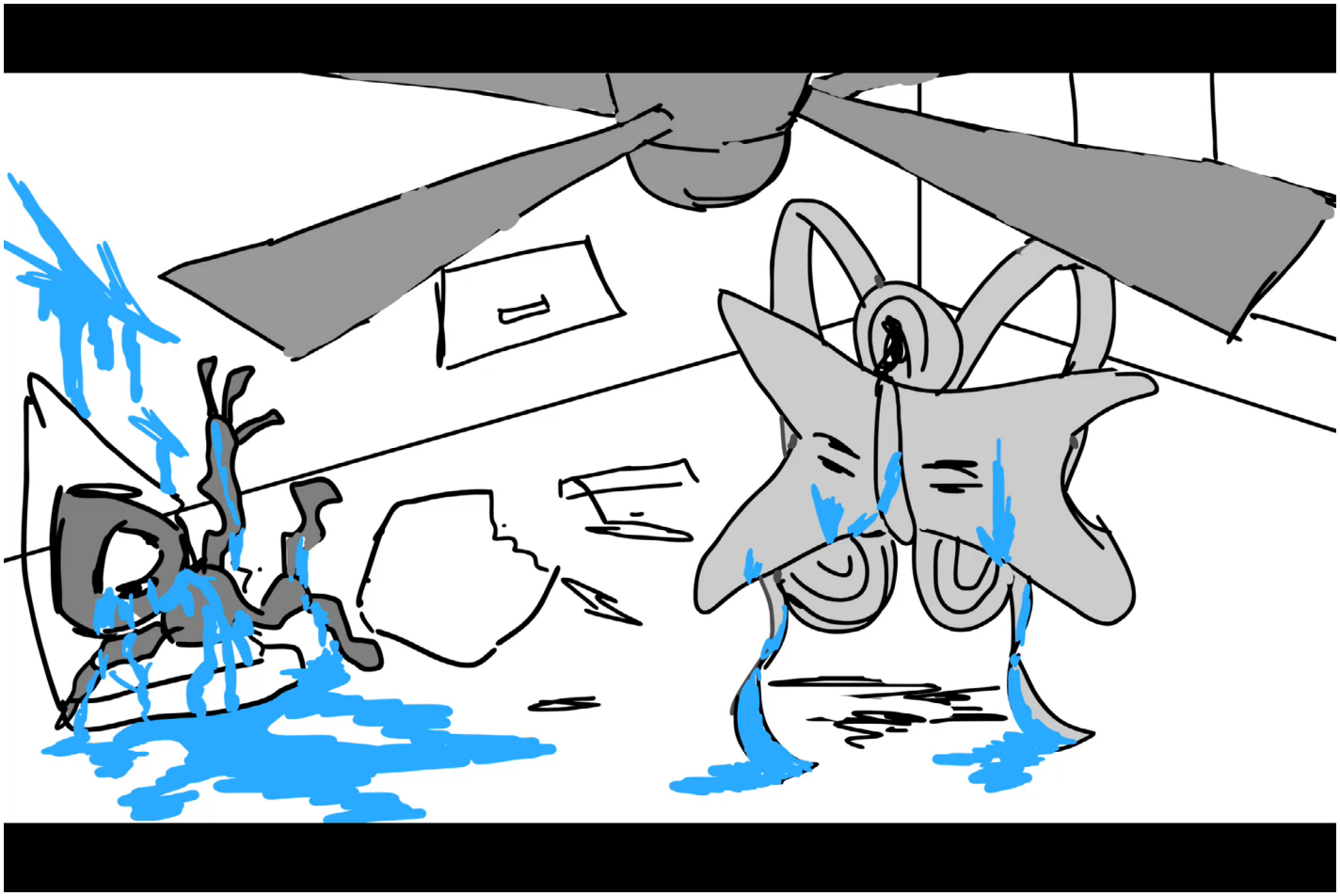


Goals of Project

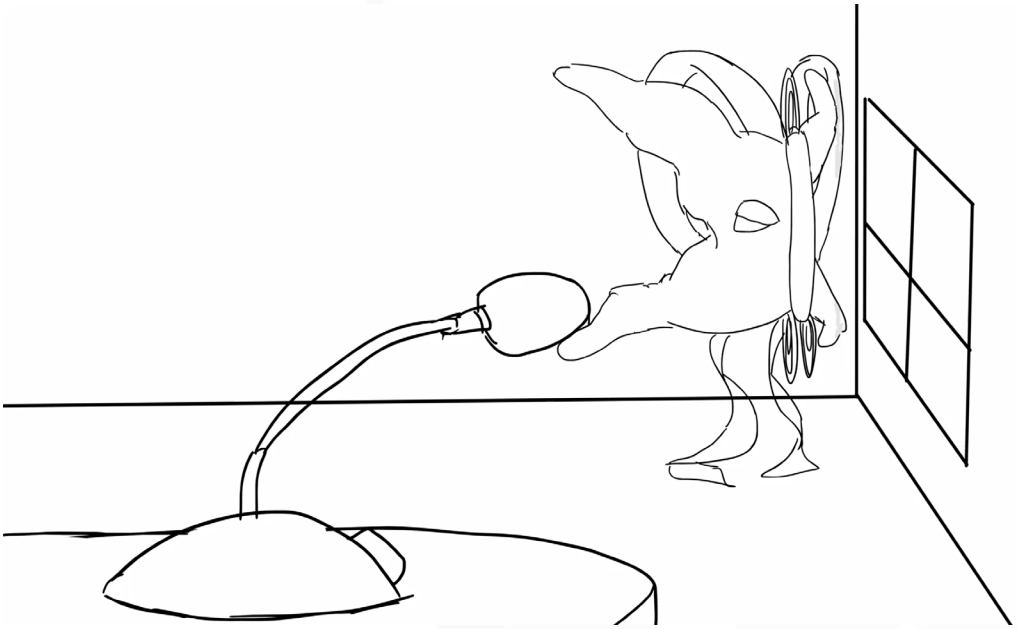
The goal of this project is to act as a prologue and proof of concept for a story I plan to begin and illustrate, in earnest, once I graduate. My goal in my career is to become a show-runner, and to do that I must have told some stories. So this class is an incentive to continue and develop this project while also forcing myself to actually start it.

Furthermore, my thesis projects allow me to become more comfortable with drawing my characters and developing their world. Developing my cinematography as a storyboard artist also is a goal I am reaching for. Not only will this help me get into a career that will further my dreams of becoming a show-runner, it will also allow me to craft more dynamic and intimate imagery and scenes. All of this will help me to realize my stories, worlds, and characters.

Middle-Ground Production

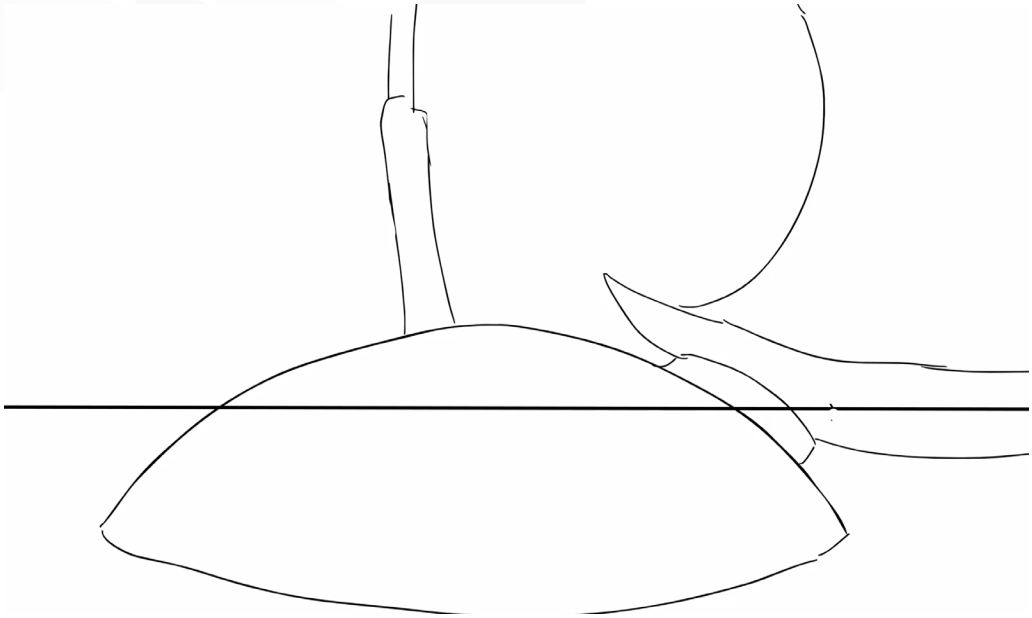
Cut Assets

Among the shots in Reeve's animatics, a lot of small drawing were removed -such as a too-long shot or an un-needed frame. However, I did have to remove a sequence that took place within Reeve's building...



There was to be a scene where Reeve would activate an intercom to get a cleanup room for the mess they caused. This shot was to be used as a transition between the inside sequences and the outside ones.

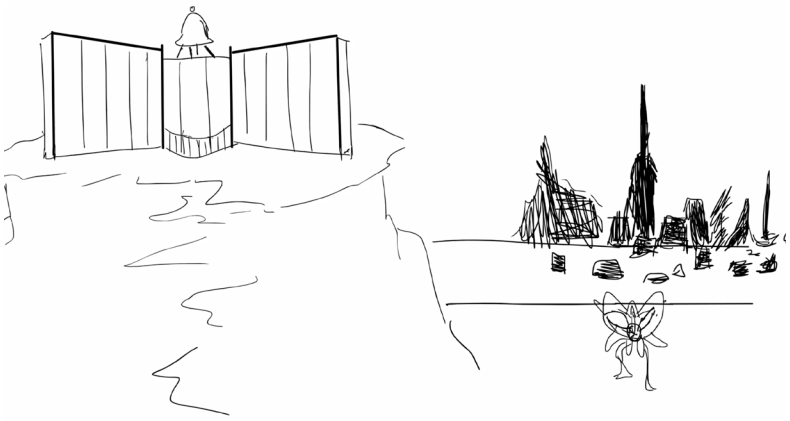
This scene was removed due to the action needing an large amount of set-up and due to it being a glorified transition. In the end, the shot was replaced with a more intriguing shot of Reeve walking down a highway and staircase to go outside.

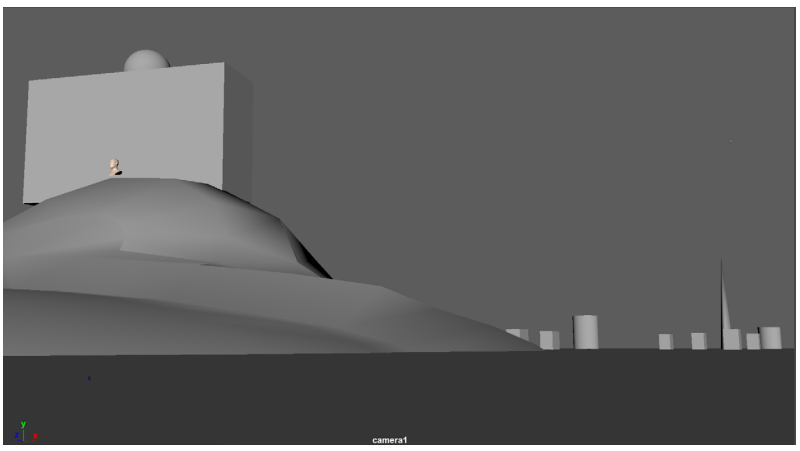


Successes and Failures

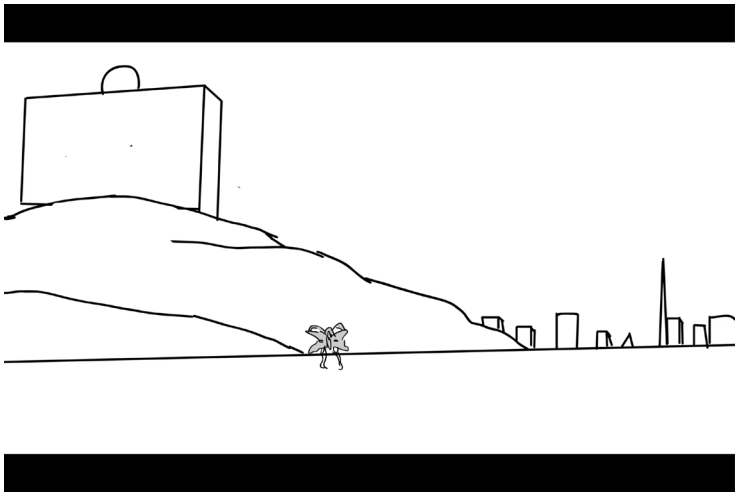
Many shots had to be reworked in the animatic. Maya helped immensely in creating more dynamic compositions. Listed are the past failures and successful replacements.

Failure

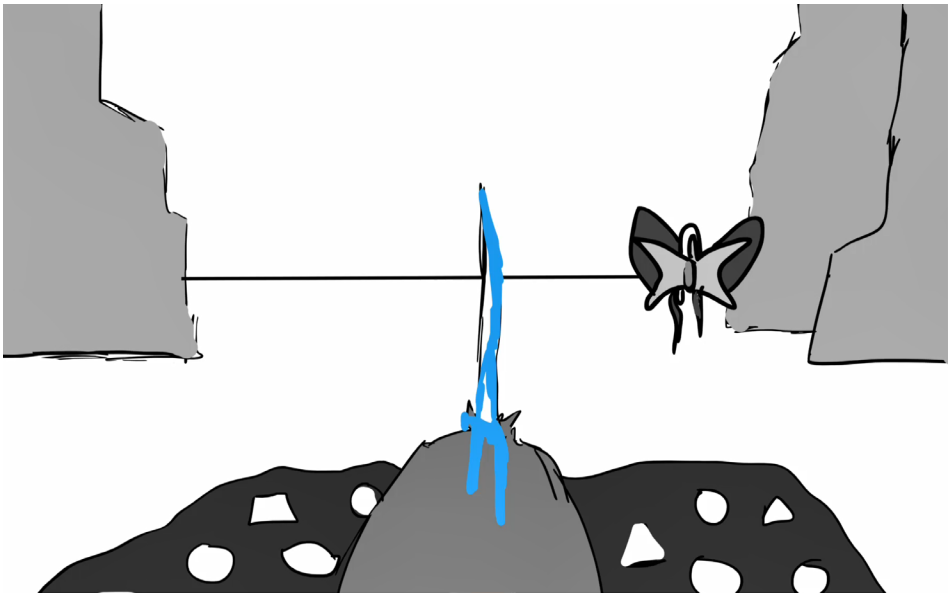




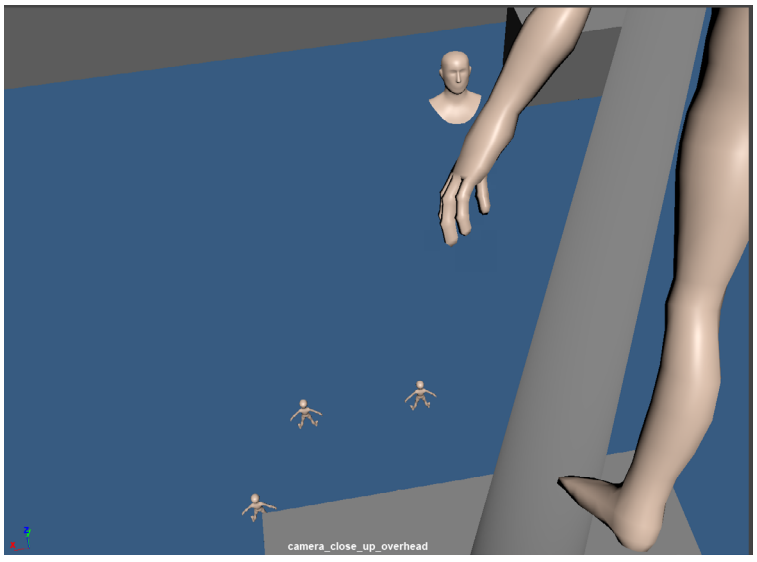
Success

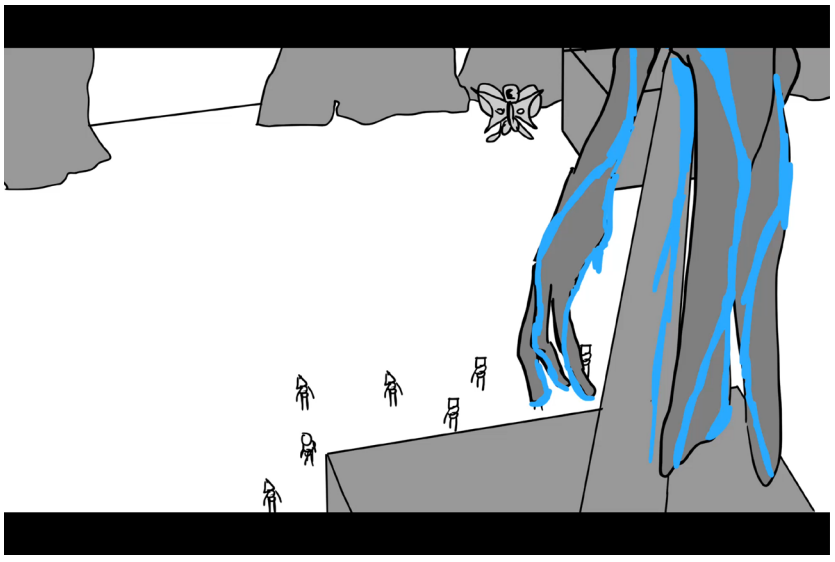


Failure



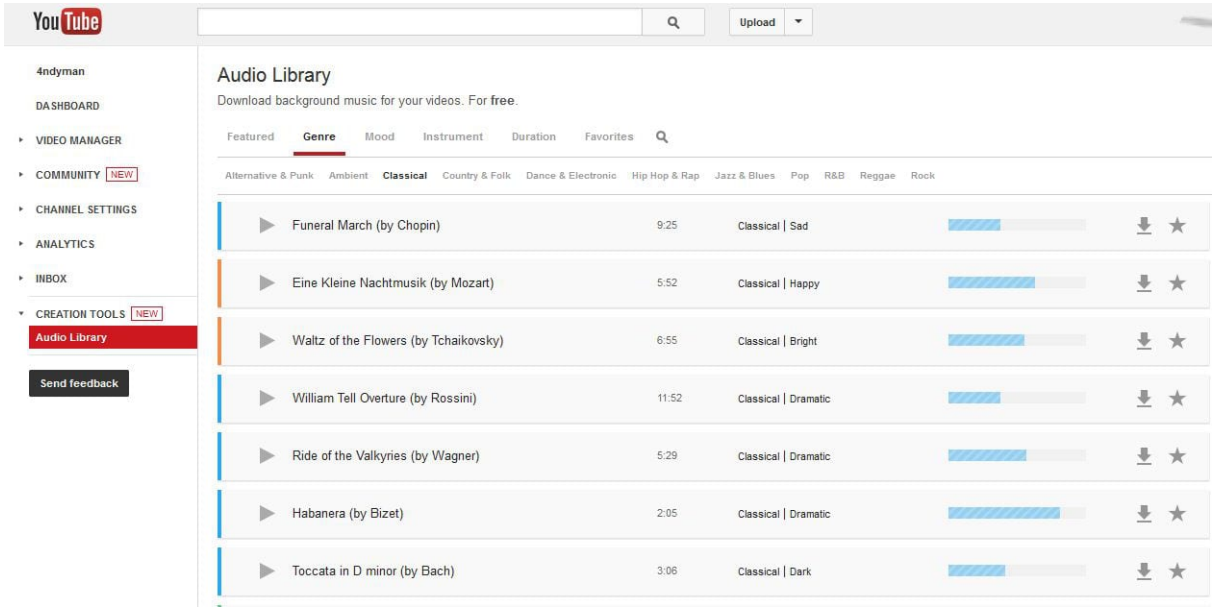
Success





Music and Sound

The music and sounds used within all of my animatics are taken from the YouTube Audio Library. I, specifically, found sounds and music that was free to use without credit.



This resource has been a wonderful asset in my work. It helps not having to fear YouTube or some other platform getting antsy about music and sound use in my art!

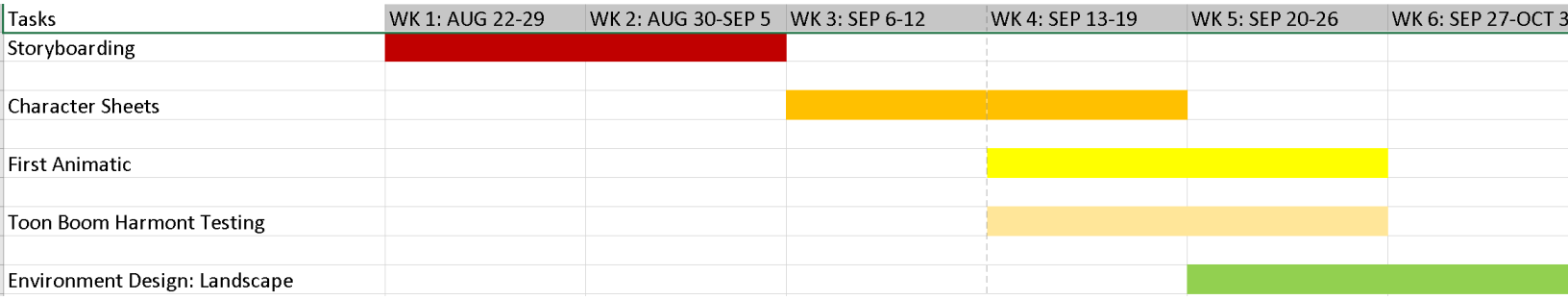
Expenses

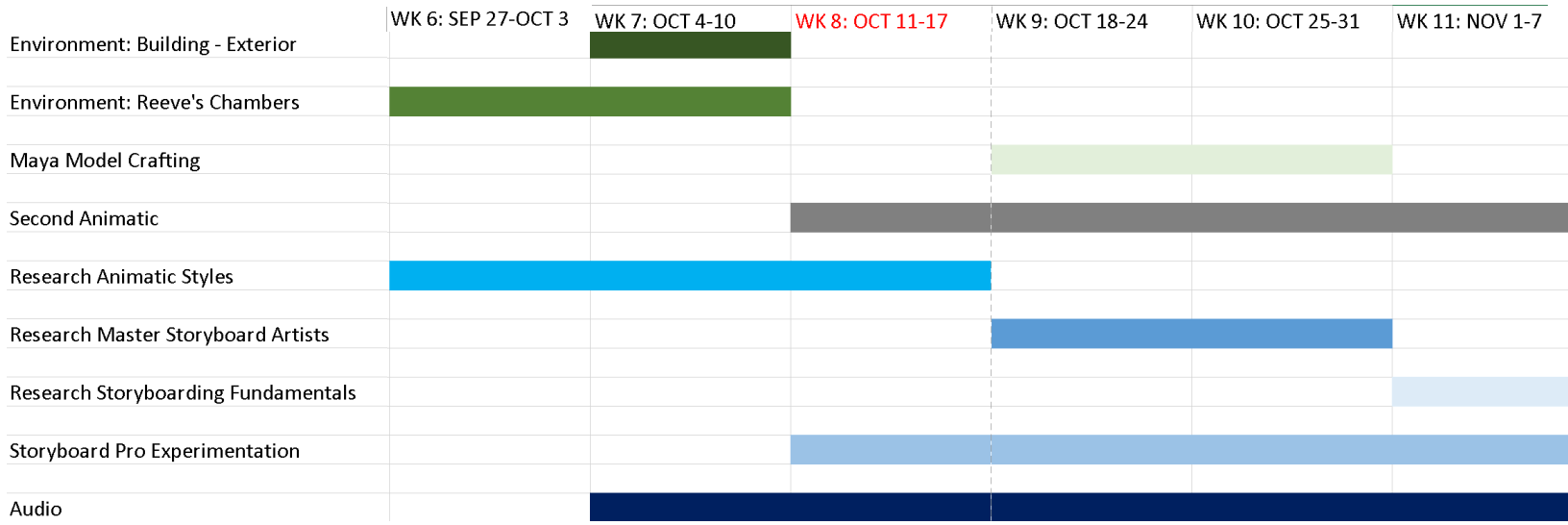
Nothing is free in this world, sadly not even art tools. While Maya, Krita, and All Adobe products are available for on and off campus use thanks to the college and wonderful developers, ToonBoom and Storyboard Pro came out of my own pocket for home-use.

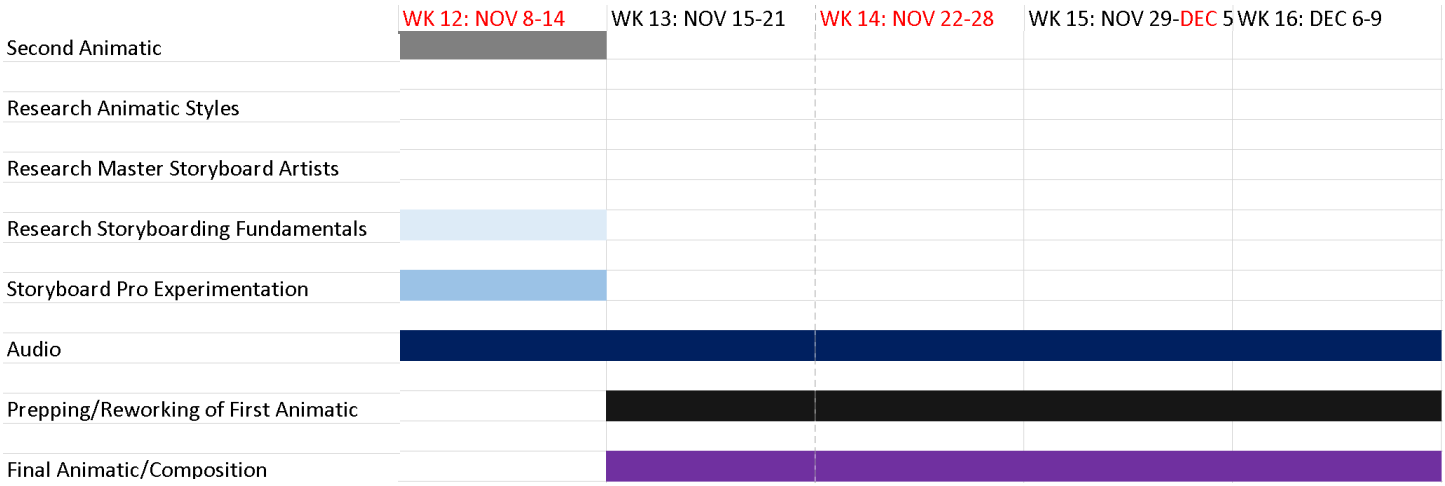
ToonBoom Harmony Essentials costs me only $6.15. A very fair price for students, all things considered. However...

Storyboard Pro carries a very hefty price. For a student to use its services for a year, one has to pay $82 -or $10.25 a month. I chose the former, since I seek to pursue a career in storyboarding and because it will be cheaper in the long run. Although, I plan to try and contact ToonBoom to see about licenses.

Most Recent Gantt Chart/Task List



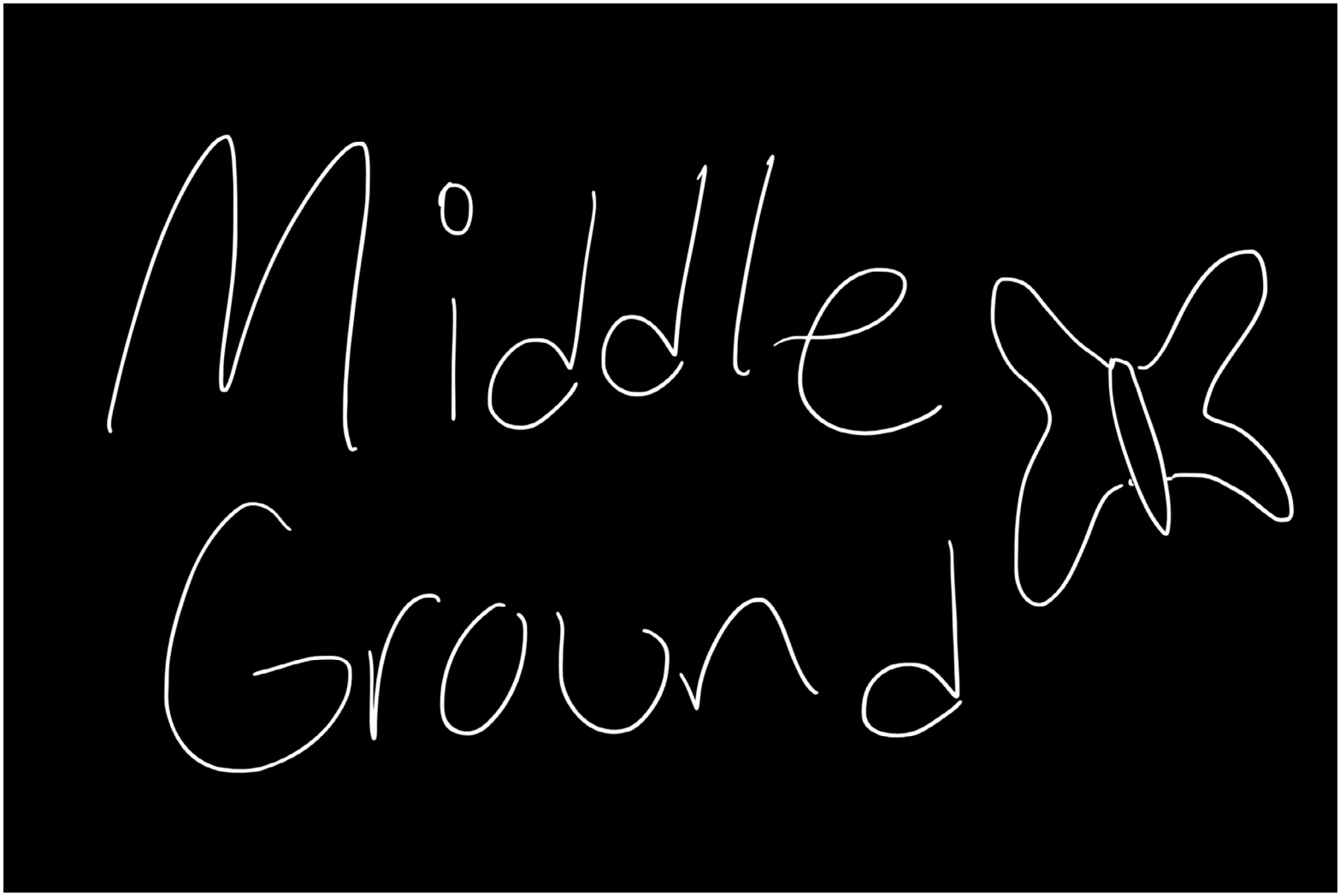




Red weeks were ones that had some type of break in them.

Middle-Ground Final Video

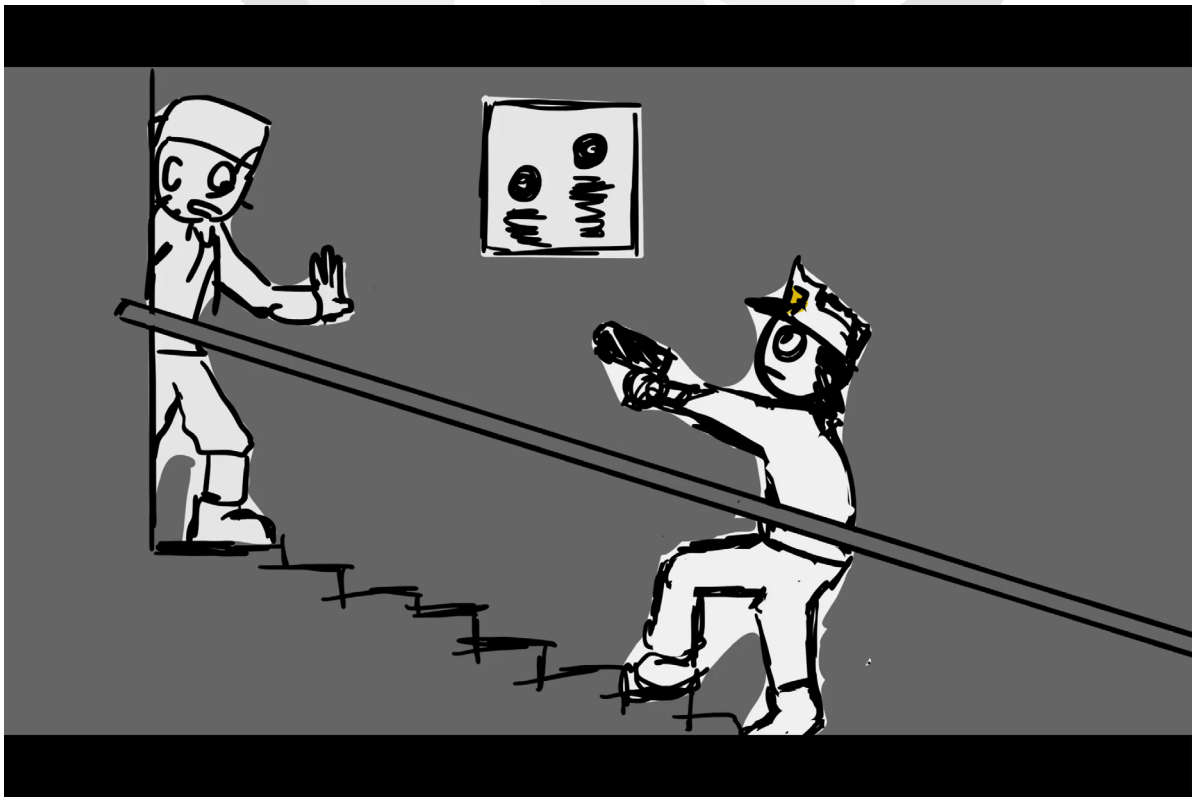
Link to Final Video



War of the Worlds: Inner City (WWIC) Pre-Production

Thesis Pitch

"In society, some like to believe that those in power are there for a reason and will rise to the occasion when needed. However, many others live their lives seeing people in power abusing their authority or being incompetent. When the world is invaded by outside forces, who, exactly, will take charge?"



Proposal

I want to take a narrative beat from an existing story, from within th public domain, and add my own spin to it. For this project, I chose "War of the Worlds" by H.G. Wells. Specifically, I want to take the scene from the book where the main protagonist is scavenging in his own home and meets a soldier who is taking shelter from the alien invaders.

Story Development

The story I wish to tell is close to my heart for, as an African American, I have a very negative relationship with the authority groups in the U.S. When I was reading a passage from "War of the Worlds", where the protagonist had a cordial relationship with a soldier in fantasy 1900's Britain, I automatically thought of the disparity between that interaction and the interactions I have witnessed in the U.S. From this, I developed a simple scene that highlighted these tensions between an oppressed person and a person of the law. I furthered this tension by picking a police officer since this is the authority figure I, personally, feel the least safe around and is at the forefront of domestic issues that arises from clashes between oppressed communities and authority within the U.S.

In this story, the authority would normally be given to the cop. However, the officer is ignorant and misuses their power due to the ignorance. This causes the police to be seen as hostile and dangerous in the scene instead of being on the side of justice. I wanted to make the protagonist be the side of the everyday person. When faced with the misguided authority of the officer, the protagonist takes control. This highlights how the police officer has stepped into a "world" they do not know. It made it apparent that the alien was not the only "invader" in the scene.

Visual Research: Police Officer

The visual research I did for the cop was fairly simple. I chose to use the style of dress worn by cops within cities such as New York. The hat, in particular, was chosen for it is worn by most city traffic cops. This, along with character's klutzy personality, was used to highlight how out-of-their element they are.

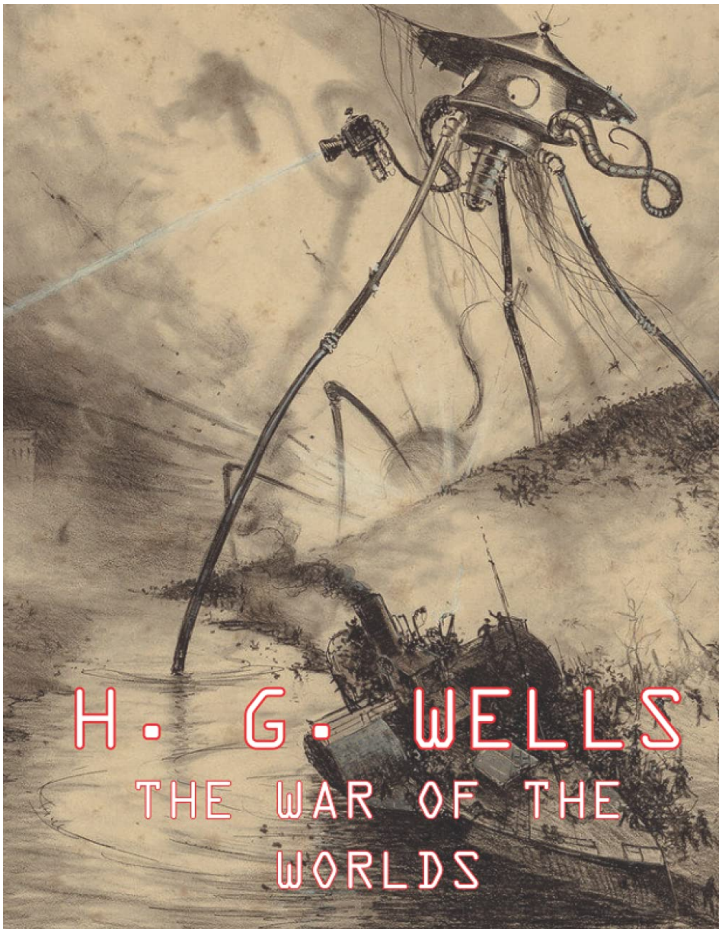
I chose the mullet for the police officer also to highlight his personality. In popular culture, the mullet is usually used to characterize rowdy or unprofessional characters. It also looks unruly and unkempt, further hinting at their personality.

Visual Research: Alien

My depictions of the alien was inspired by the source material. In the book, the aliens are described as walking on tripod legs, having a mass of appendages that they used to grab and manipulate items, and were made of metal. I added the eye of the machine to give the alien a sinister presence, as the light would fill the scene whenever it's attention became affixed to the characters.

Beyond a basic concept for the alien, it was largely left vague since I believed that would add tension and horror to its presence for it could never entirely be seen. It's power was also left unknown but its destructive power was always implied in the fearful looks of the characters the destruction of the city.

For general inspiration, I looked many book covers that were created for the novel from over the years. My favorite design was that of Henrique Alvim Corréa and it inspired the spindly legs of my creature.



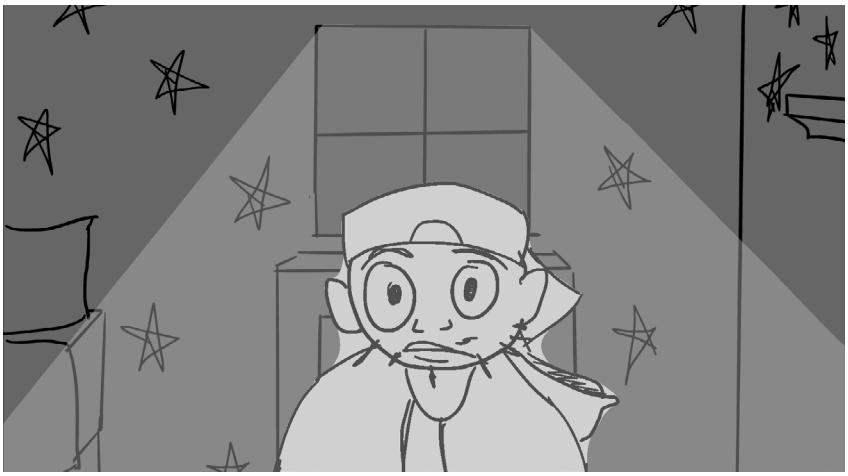
Henrique Alvim Corréa's book cover and illustration

Visual Research: Protagonist

For my protagonist, I wanted to design a character that resembled a mundane and relatable character. I gave him a hoodie and baseball cap since, to me, that is the epitome of an "everyday" character.

Along with his outfit, I gave the character some stubble to not only make the character look a little older but also to give them a disheveled and "laissez-fair" look and feel.

I sought to make this character act as a mirror to the police officer. This dichotomy between the two acts as another conflict beyond them and the alien. The cop, in a normal scenario, would have the authority of the law. However, in the scenario of the story, the cop does not have any rights or knowledge of the scenario yet they try to "police" the situation. I did this to re-contextualize the view the audience may have had when they first saw the character. However, I still strove to make the protagonist feel like an annoyed, relatable citizen.



Tools

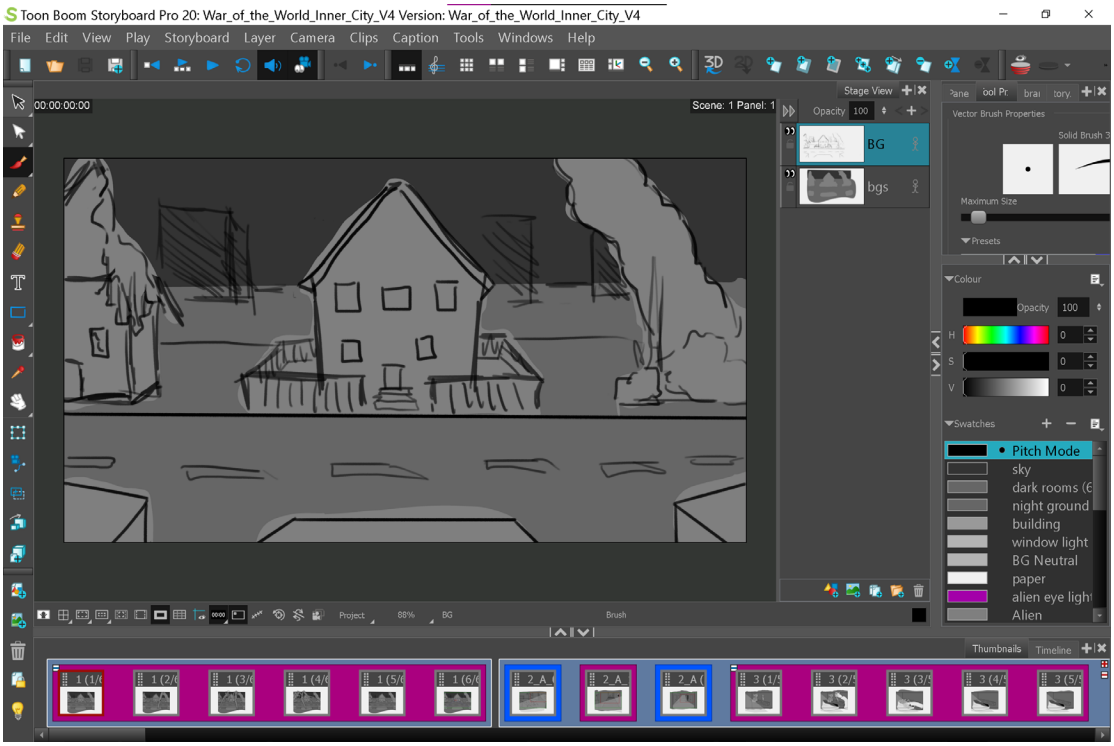
The tools I will be using are:

Audiotonic - Audacity rebuilt for Windows 10

Storyboard Pro

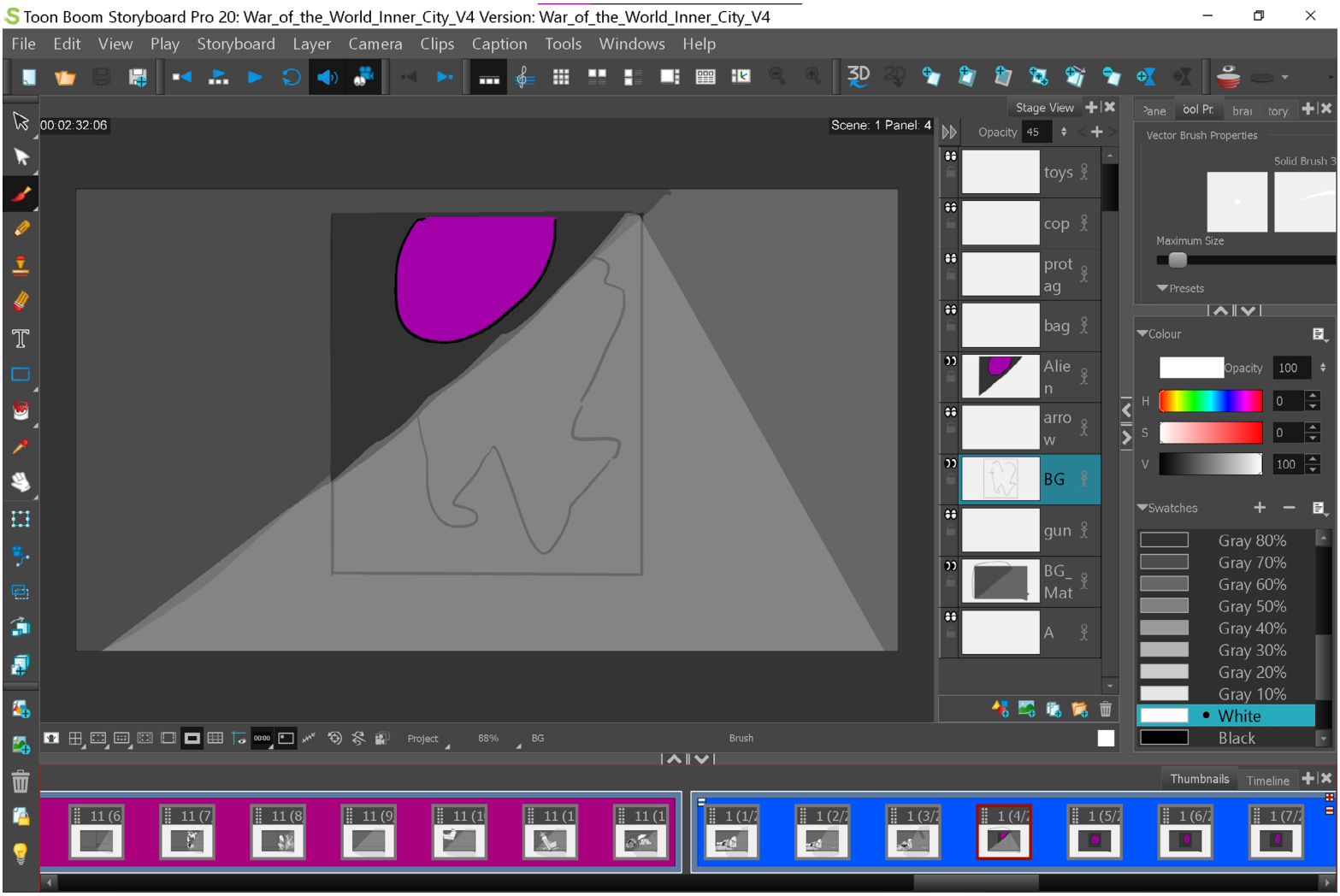
YouTube Studio: Audio Library

Due to the more defined scope of WWIC, I decided to limit my tool usage for this project. The most tiring experience about my Middle-Ground animatic was how often I had to export panels and switch between Toon-Boom and After Effects, on top of the horrible skimming functionality and general discourse one who uses an animation program for storyboard art must suffer. I heard that Storyboard Pro was a program that made compositing your panels much easier, so this was a big contributing factor.



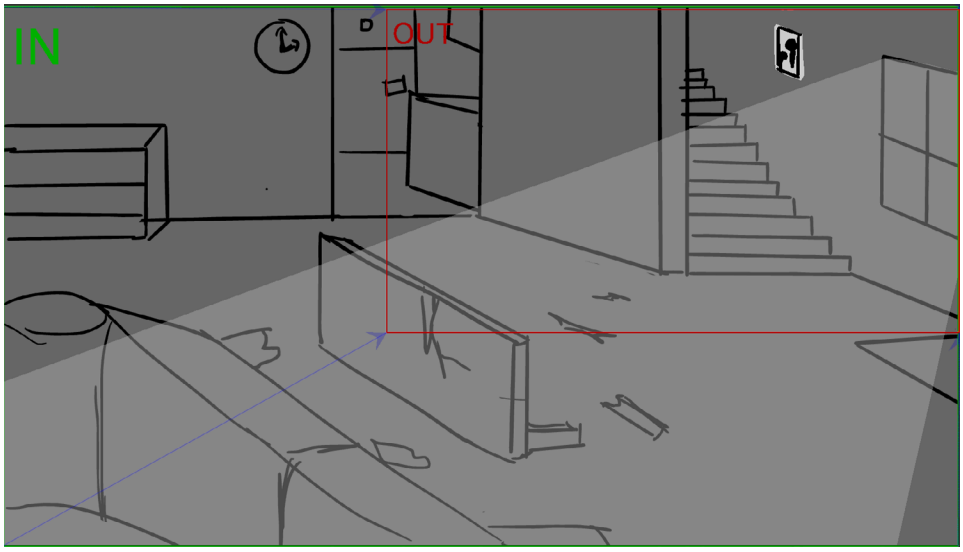
Methodology

Storyboard Pro, along with Photoshop, are the industry standards for production. I dabbled with Storyboard Pro in the second half of my Middle-Ground project, but I wanted to go all in with my WWIC animatic. Since I had been using Photoshop for quite some time, this project acted as a way to see the extents of Storyboard Pro's and to gain a better understanding of it.



I endeavored to only use Storyboard Pro for the drawing and composition to try and understand all of its functionality.

Tests



Camera movements are an important element of animatics and storyboards. They can elevate a scene from a choppy mess to a smooth transition. It can also stop an artist from having to draw more panels when you can simply zoom into or out of a large scene. I decided to use some of my shots from my animatic to test the functionality of the Storyboard Pro systems. It required a lot of fidgeting to get correct, but it did elevate the scenes where I used it.

Another common tool of storyboard creation is the usage of shades to help set up lighting. This shot was done using layers and opacity to give the effect of light and shadow. I decided to make this story take place at night, within a dark house, to fully test this functionality.

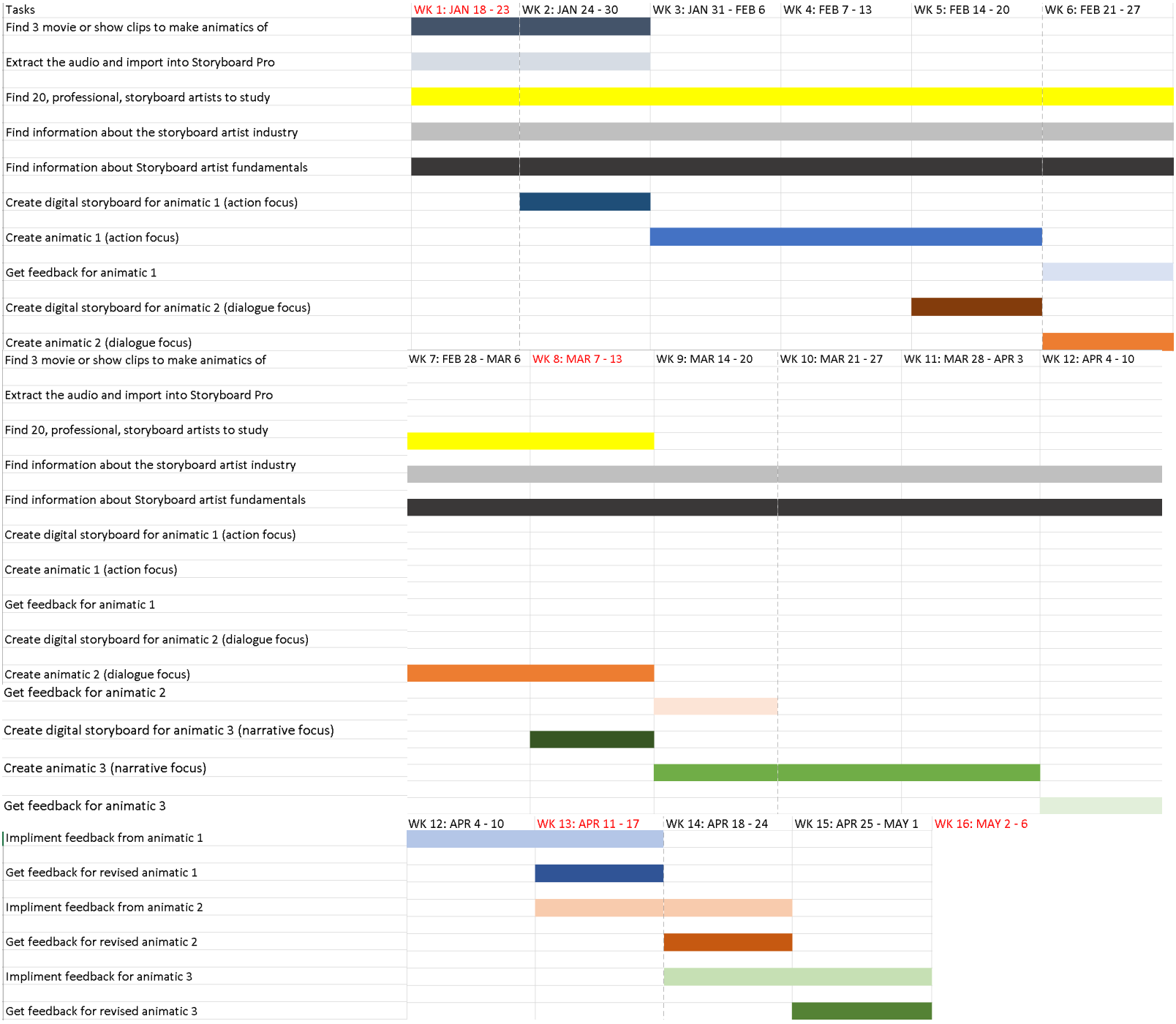
Technical Research

As far as technical research is concerned, my information came from the Internet and a SILA class workshop led by the wonderful Peter Paul I signed up for in late February, 2022. I entered the class because I was pointed there by one of my professors and I thought it would be a great source of information that would not only teach me about my industry but also Storyboard pro and the technical side of storyboard creation. The class did, indeed, do this and more.

Another great source of knowledge were the many CECA artists lectures and other talks that went on here at APSU, such as the presentations given by Animation and VFX professor candidates and industry like Jordan Koch.

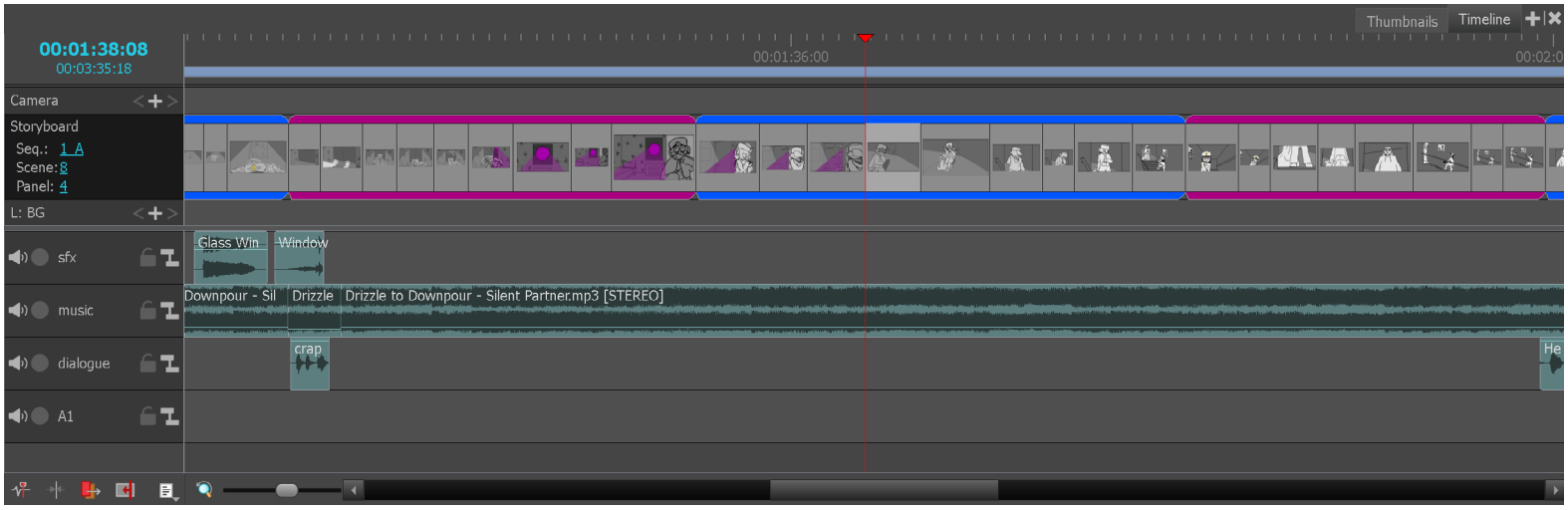
YouTube channels run by storyboard professionals as well as websites ran by workers in my field also served as great fonts of knowledge, especially in regards to Storyboard Pro. Many of the shortcuts and functions of the program that I use now would have never been discovered by me if I did not find the videos online.

Logistics - Gantt Chart/Task



This is the first Gantt Chart I created for my project for class 4160. Originally, I was planning on creating three animatics and each would let me explore a specific element of storytelling. However, this idea was not long-lived...

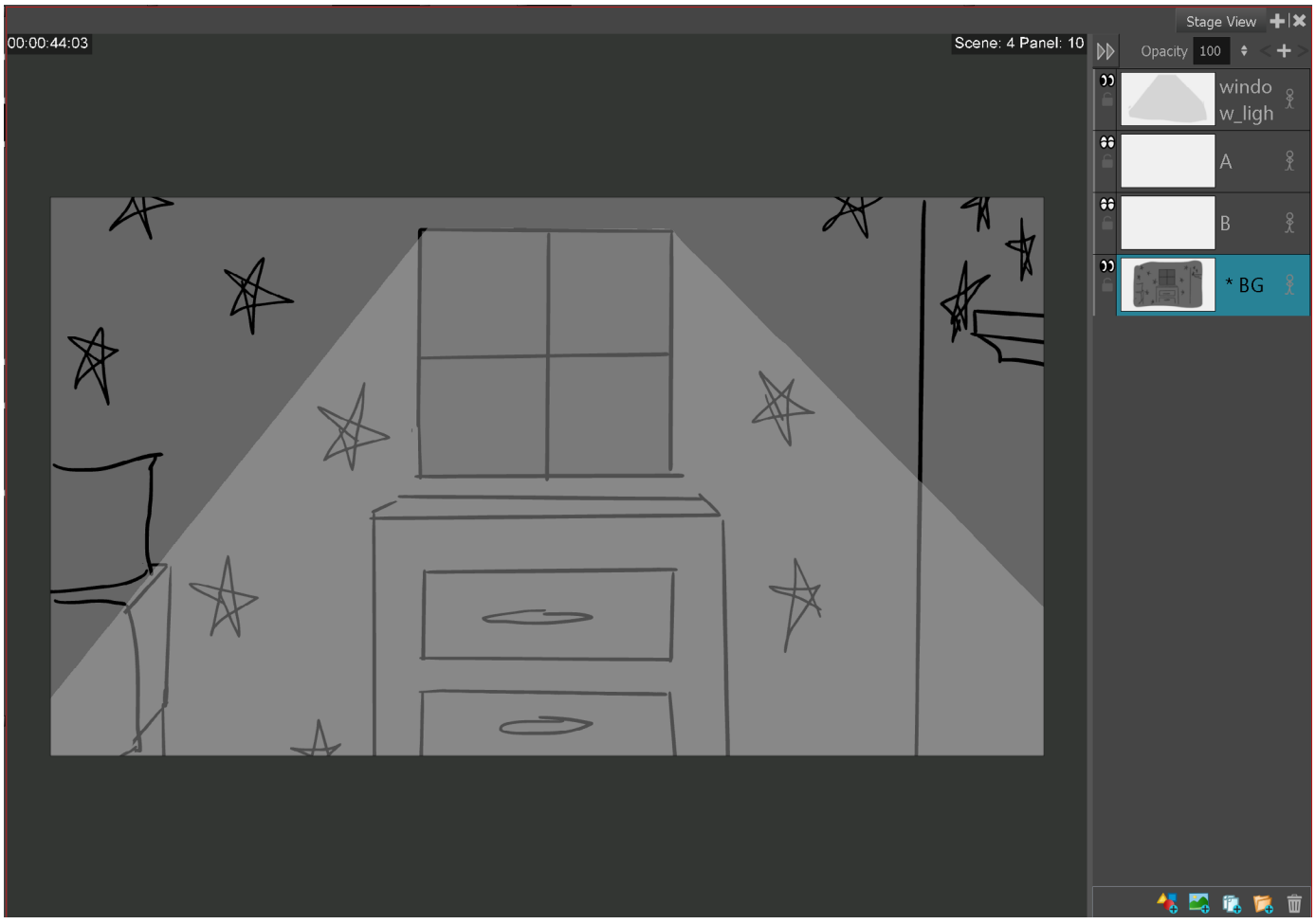
Proof of Progress (PoP)



One of the greatest improvements that occurred when moving from Toon Boom Harmony and Adobe After Effects to Storyboard Pro was the added ease of the timeline function. In Toon Boom and After Effects I would have to spend a lot of time shifting shots and thumbnails up and down the timeline, matching assets to the second to get them to work. However, Storyboard Pro allowed for much easier access to the timeline for edits and testing, making me experiment more since I knew fixes or changes would be only a small click away.

Adding audio was also much less of a hassle for there are many functions within Storyboard Pro that makes mixing and even recording audio much easier!

Another great function, that shows the progress I made with Storyboard Pro between projects, is the "share drawing" function available between layers of your storyboard panels. It served me greatly when I would use an asset, mainly the background layer, that was shared between multiple panels and received no changes between them. If I wanted to add a painting to a wall in the background of a scene, all I would need to do is make sure I had set the background to a shared drawing and that painting would appear in every scene that had the original shared drawing. Before, I would have to copy and paste changes, but this cut down my edits time by a lot.



Shared Drawing On

Shared Drawing Off

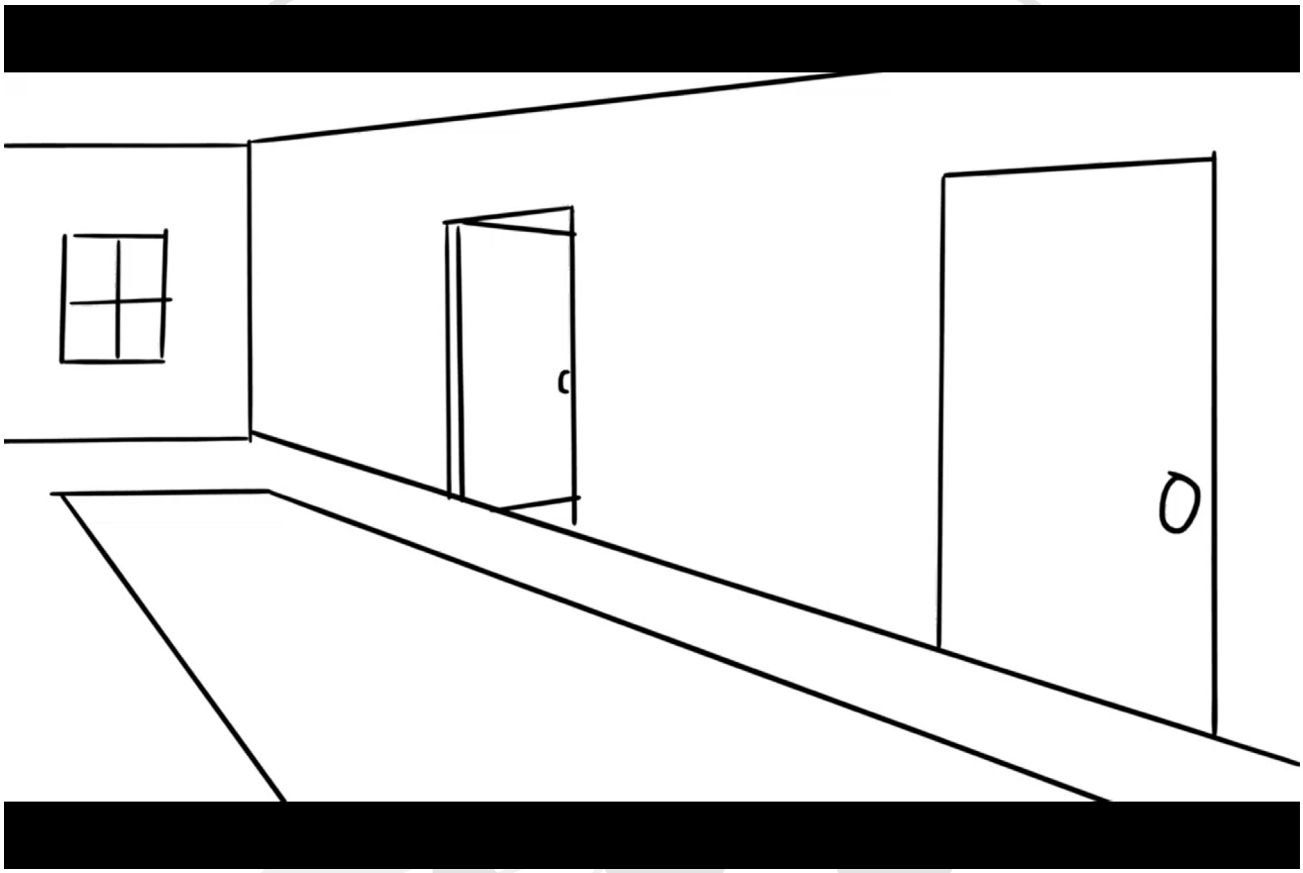
Goals of Project

The goal of this project is to use the tools of Storyboard Pro to craft a simple story and to examine the affects the program have on my productivity. With this project, I wanted to take inspiration from an existing story so I could spend more time researching about my industry as well as practicing the technical elements of creating storyboards and learning my program. Though the story was inspired by an existing medium, I also wanted to see how far I have come with my storyboard skills from my first attempt with my Middle-Ground animatic.

War of the Worlds: Inner City Production

Cut Assets

A few shots had to be either cut or changed heavily to stay within the piece. Many of these were either changed to better fit the flow of the animatic or because they just seemed... off.



Successes and Failures

Failure

My animatic, as a whole, had little to no, outright, failures due to the shifting nature of storyboard development causing changes to be expected within production. The closest would be the a narrative failure that happened before I began work on the story that would become my final piece.

In the initial stages pre-production, when I was given the opinion of my professor, I made a plot that centered around a scientist. The scientist was an outcast but wanted to be taken seriously within their field. The plot was going to have them be contacted by an alien race that she would lie to and claim she was the leader of earth.

The scientist would sustain contact and eventually tell how her earthly "subjects" never listened to her. This prompted the aliens to help and send her a gift. However, the gift would backfire. It was a fun idea, but I was alerted by my professor he wanted me to pick a smaller-framed story that worked within the basic narrative with only SLIGHT changes.

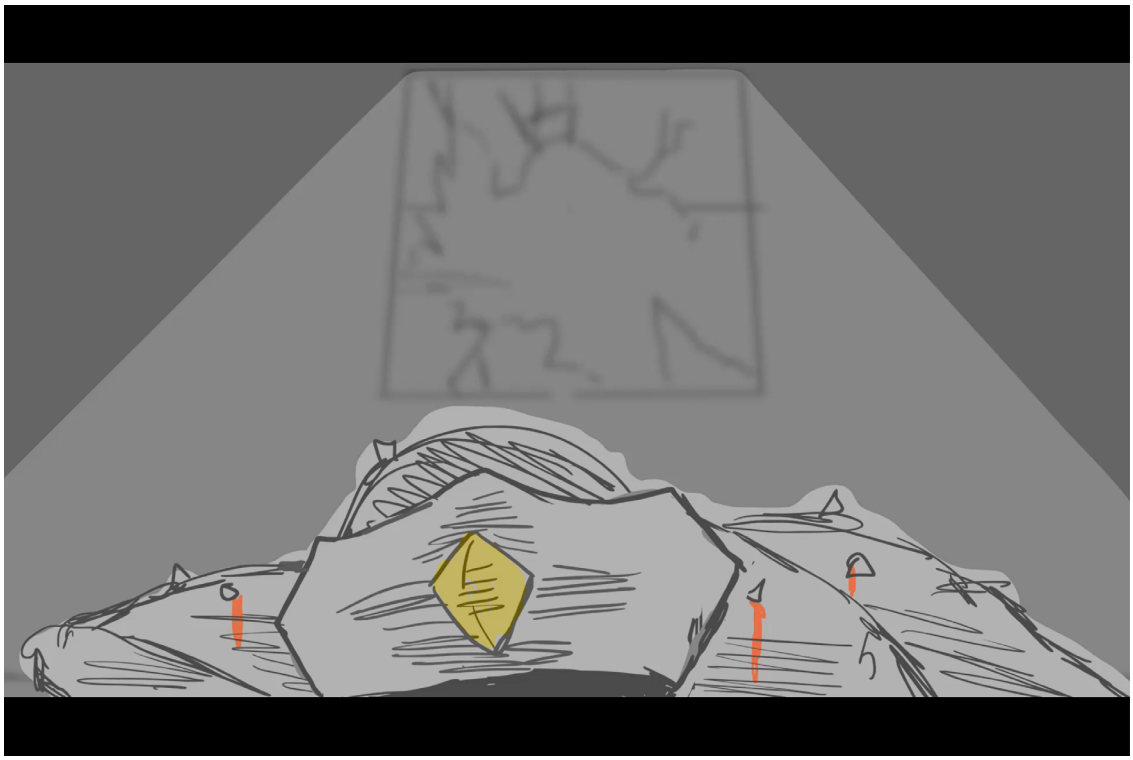
Here were the beginnings of its storyboards.

Success

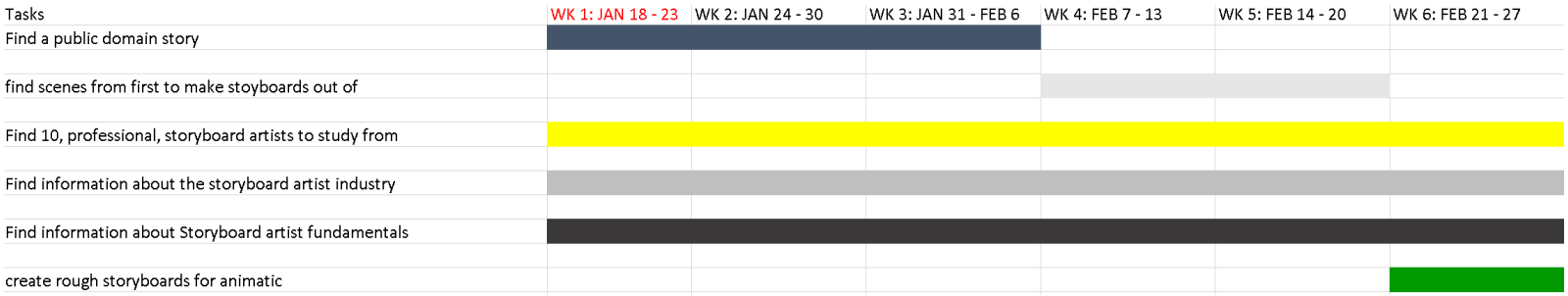
The greatest successes, I think, are the shots where I got to make good use of composition and the tools of Storyboard Pro. Specifically, there were two shots people often pointed to as their favorites:

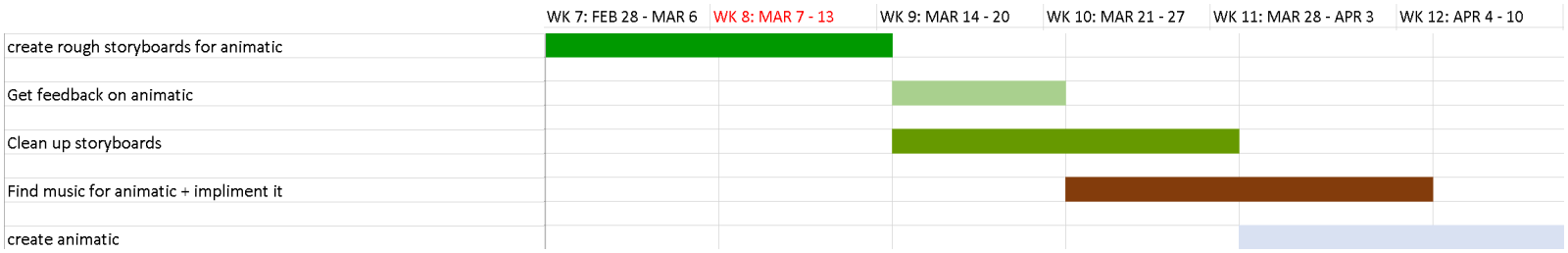
In this shot, people said they felt immense stress, mostly due to the light and close-up perspective. I enjoy this shot due to feeling that the alien could find the protagonist at any moment. Most of these effects were ones I learned this semester, too.

This shot was also a favorite, for my viewers and for me. It was just interesting to pull of and it still amazes me what a little blur and opacity can do to elevate a scene.



Most Recent Gantt Chart/Task List

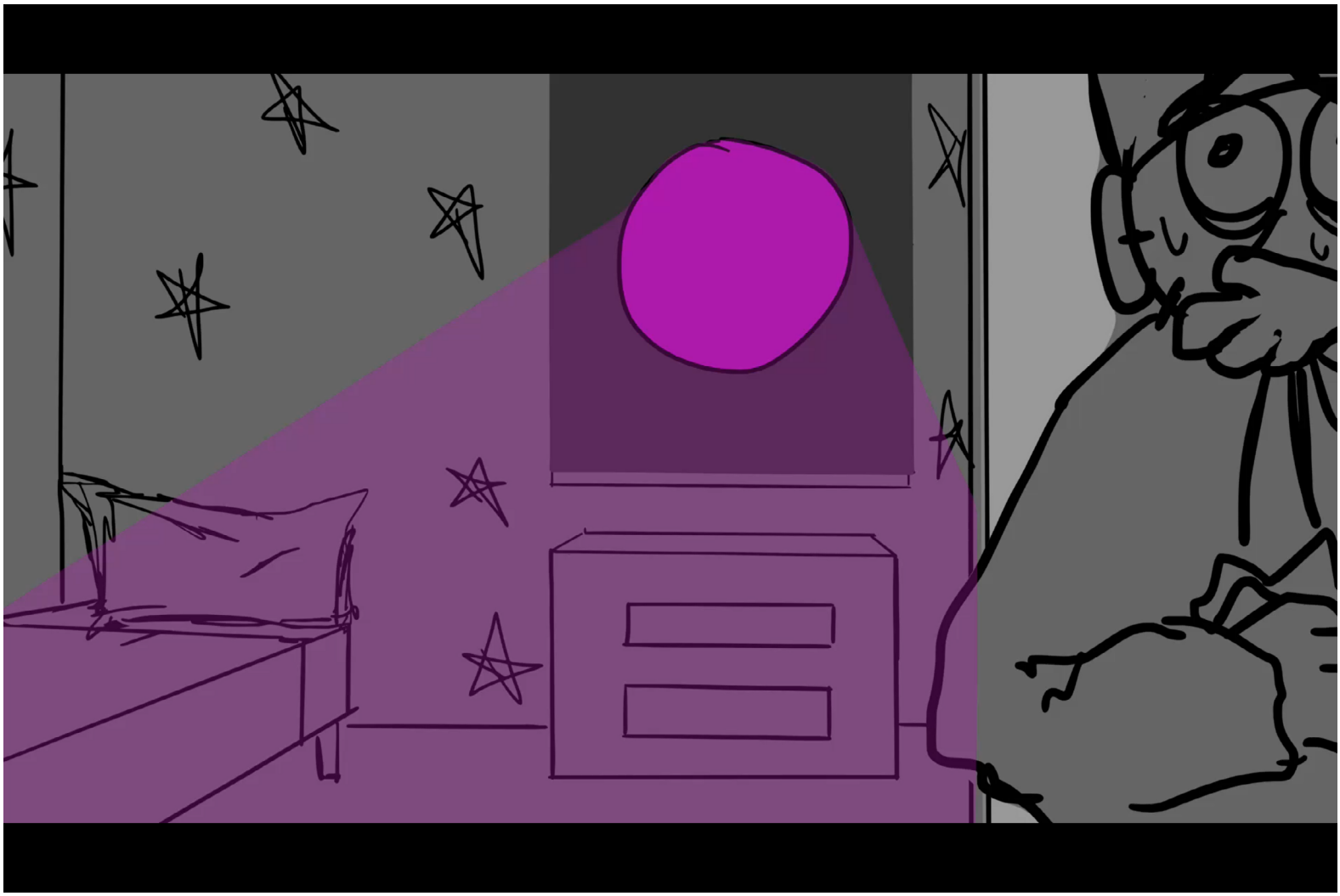




Red weeks were ones that had some type of break in them. As we can see, my project changed greatly from the beginning of the semester to the end of the semester. I was encouraged to settle for only one story and decided that most of the time for my thesis would be spent learning about my industry and the technical element of story-boarding. Also, getting feedback from my professors, classmates, and others was also given more importance. Along with the specified dates that I would receive feedback, I would constantly post updates to a group Slack for the Thesis class.

WWIC Final Video

Link to WWIC Final Comp



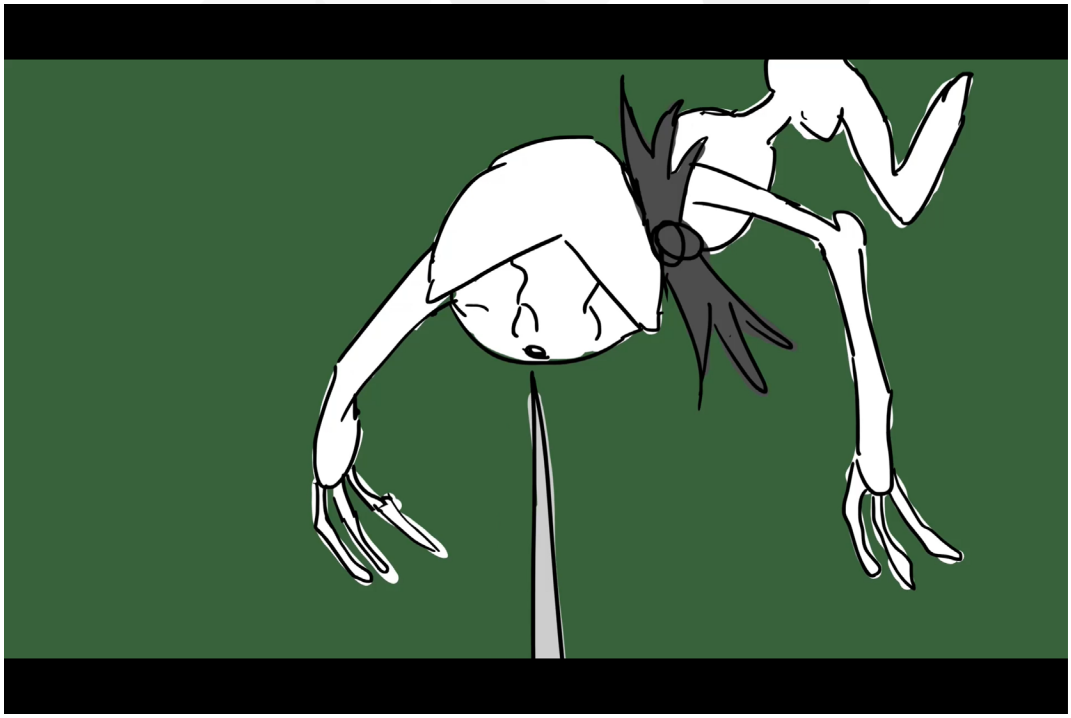
Post-Production

Summary of Experience

Thesis was a shaky class. We changed main professors between the two sections and had to work hard to find our own ways. The professors were great, but learning what went into my industry was an individual experience for me. This was for the best, however, for it taught me how to rely on myself, find out information from a multitude of sources, and create networking connections with other professionals in my industry! From the connections I made, I learned more than I ever would have by myself.

As for the creation of my work, the projects I made have taught me a lot about the technical sides of storytelling and art that I had not thoroughly explored before. Showing my work to classmates and faculty who possessed varied backgrounds in relation to animation and storyboard art helped me to evaluate the way I should create and show work to people, going forward. It also showed me the type of stories people are interested in seeing and the stories they want to see *me* tell!

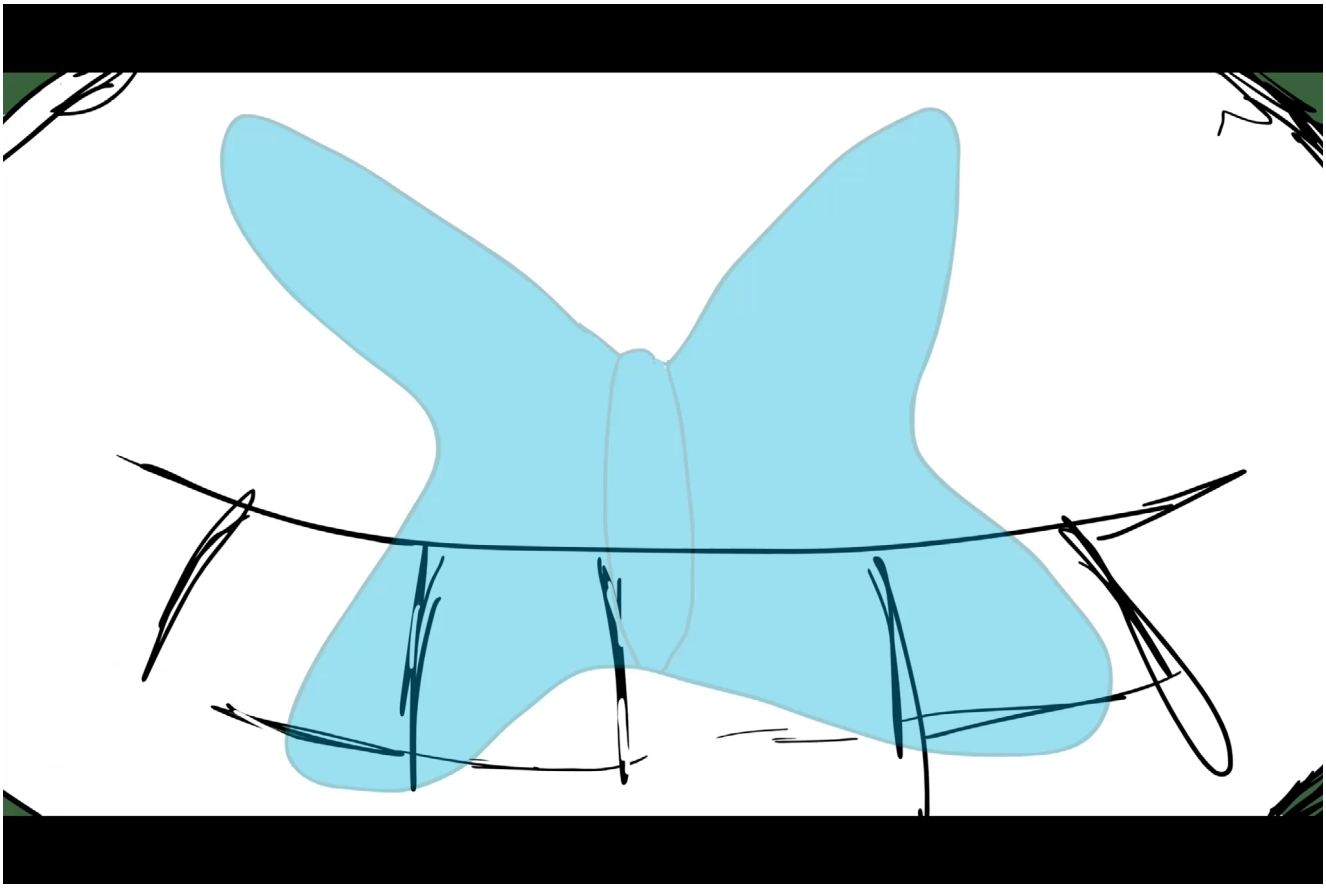
In short, the experiences of thesis was as enlightening as it was stressful. This is how I know it was the experience I needed before I step out into the world.



Proudest things

If I were asked what I am proudest of from my thesis classes, which I am, I would have to say I am most proud of my Middle-Ground animatic. Though the piece was created with a process I hated and will never attempt again unless I am forced, when I showed it to the crowd on my showcase night and I saw the people gasp at the dangers of Dorian, I knew that I had finally brought my characters to life!

I became an artist to show people worlds and introduce them to the strange beings which inhabit it. I believe that the worlds we create are just that: worlds. They are alive and breathing, even though they may be marks on a page or pixels on a screen, they live and move whether it be in our minds or through animation!
I've always dreamed of showing my work to a group of people who could experience it fully and be inspired by it. With the completion of Middle-Ground, I now know without a shadow of a doubt that I have achieved that and can continue to do so.



Advice for Those After...

If I had to leave those that come after me with one thing, it would be two things: listen to your audience and never forget why you are creating.

When I say listen to your audience, I don't mean to blindly follow what they say, and I am including your professors in your audience. The great thing about being an artist is that people will tell you what they think, whether you want them to or not. They will tell you through their words, through where their eyes go, or just by the art that you inspire them to make... or not make. You should always listen to what they say and then decide what it is you need from the tips they gave. Especially from your professors! Whether or not they do exactly what you want to do, they will always give you information that's important. Because if a ceramicist compliments your form in an animation, then you are on the way to success! If they hate it, let that tell you even more either about yourself or about the people who you want to make art for.

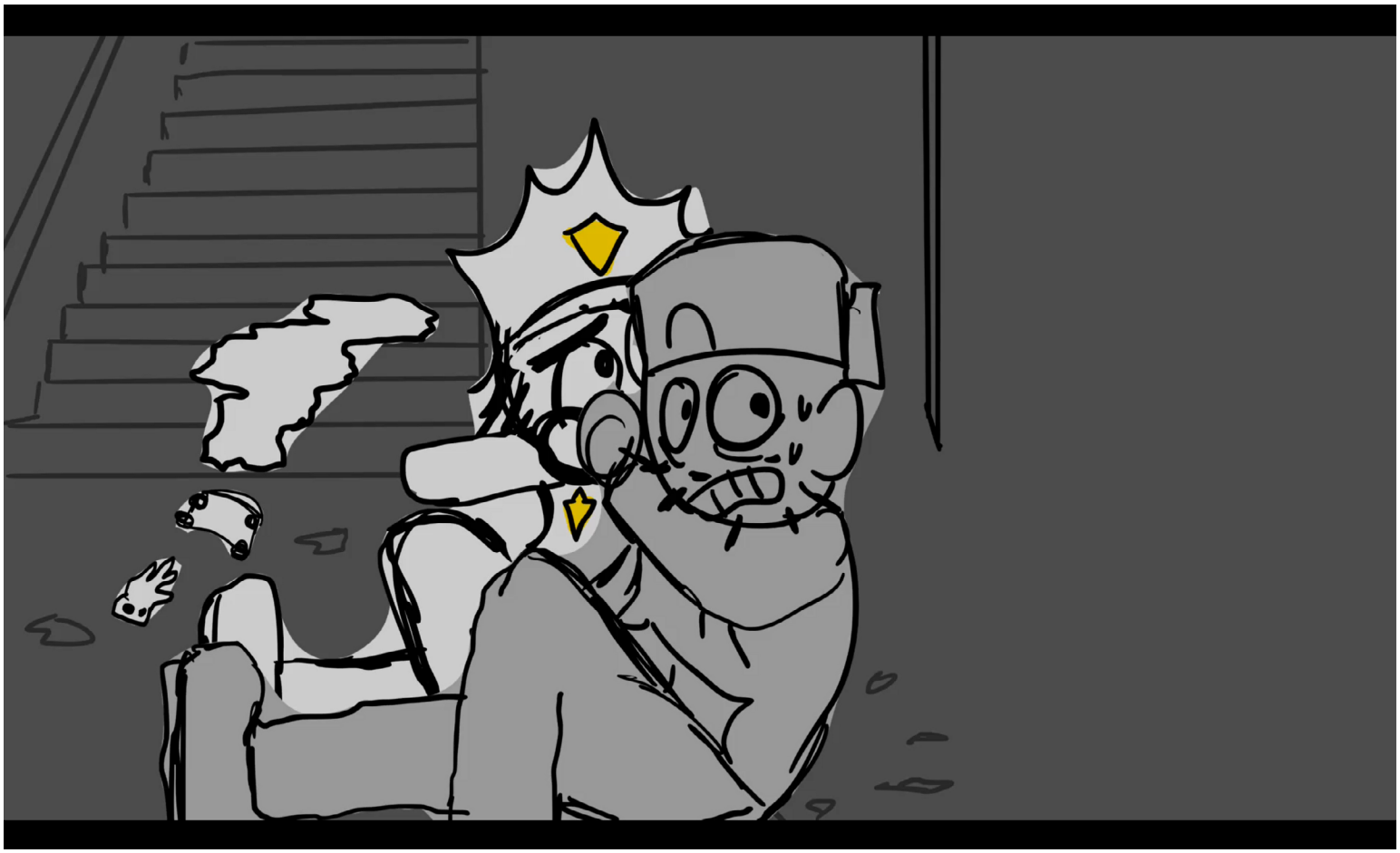
Also, make sure you never forgot why you are making your work. In a technical sense, I mean to never forget the purpose of your piece. Each stroke or mark should contribute to bringing to life the idea you want to share with the world! If your strokes aren't doing that, then figure out why and change them or get rid of them. In the end, all of the tips or industry secrets cannot help anyone if even you don't know why you are making something. In a more romantic sense, never forget why you became an artist. What are the stories you want to tell and what is the voice you want your audience to hear? Never forget your voice, that's the first tool you learned.

Reflection on Learning Goals

My learning goals that I set out to accomplish for my thesis was to become more versed in creating storyboards and learning more about the storyboard industry. When I went into my thesis, I entered as, essentially, a novice. Up until thesis, I believed I was going to be an animator. However, I realized my love for storytelling overpowered that desire and made the shift to becoming a storyboard artist.

Through my Middle-Ground project, I learned the basics of storyboard creation and worked with multiple programs to achieve this goal. I studied articles and watched videos while talking with my animation professor about what they knew. In my WWIC project, I began to use the industry standards and sought information from professionals in the industry. I did not stop at YouTube videos or web-articles. I took outside classes and met with the storyboard artists that came to the school.

My projects challenged me as I had to learn and unlearn techniques and fundamentals. Finding ways to storyboard on an animation program is something I would never do again but proved to me that I could storyboard as long as I worked hard while listening to my teachers and peers. Upgrading to storyboard pro allowed me to put the new, professional practices I learned to good use. It also showed the true possibilities that exist within storyboarding, in regards to telling stories.

Post-Thesis Professional Goals

My chief goal is to one day become the producer of my own animated shows. To do this, I plan on going into the storyboard artist industry after college and work my way up since many industry professionals I have talked to claim that almost every director was once a storyboard artist. While I work during the day on storyboard projects, I will spend my time outside of work developing the intellectual properties and stories I have been developing over my college career. With the connections I made and the knowledge I've gained, I think I'm as prepared as I'll ever be.