



SUMMER INTERNSHIP

(9th May to 9th June)

S T U D I O
E E K S A U R U S
P R O D U C T I O N S P V T L T D

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Date: 22.6.2016

To Whomsoever It May Concern

This is to certify that **Ragini Ranjana**, of Industrial Design Center, was working at Studio Eeksaurus Productions Pvt. Ltd. as an intern from 09th May, 2016 to 09th June, 2016.

During her internship, we found her to be a keen learner, hardworking and sincere. She worked on the pre production of an in house film series. She was also an active participant in the Pepper Fry campaign films that we produced during their internship. She helped us in the costume design department. Apart from that, she attended the Tokri stop motion animation production, while Mr. Adam Wyrwas was animating, and that adds to a great learning experience.

I was very happy with the way she went about her assignments both for our in-house projects as well as the ad films.

We wish her all the best in her future endeavors.

For Studio Eeksaurus Productions Pvt. Ltd.



Suresh Eriyat
Director

Acknowledgement

Had it not been for these people that I thank below my internship and its interpretation into this document would have been a vain effort.

First and foremost, I ardently and most authentically express my gratitude to Mr E. Suresh and Nilima, Director and producer of Studio Eeksaurus who provided me with an opportunity to work on such inspiring projects. Mr. E Suresh was a great mentor acted as a source of inspiration. He guided us with his expertise throughout the internship and provided an exposé to the industry and its expected work level. I am also thankful to Mrs. Nilima, producer at Eeksaurus, for introducing the other aspect of industry and providing a chance to handle costume design department for pepper fry campaign. Her jovial and confident nature filled us with energy to deliver the work at best.

Last but not the least I am also obliged to Mr. Sanjay Patkar, model designer, for his guidance, supervision, constructive suggestions and sharing knowledge. I would also like to thank my group members Amruta, Jayesh, Natasha, Jaie, Akashay, Serene and Adhya who enabled me to have this new experience with lots of fun.

Content: -

1. Abstract
2. Introduction
3. Project 1:- On the set of Tokri
 - 3.1 Introduction of Tokari team
 - 3.2 Prop modeling and material exploration
 - 3.3 Character modeling and rigging
 - 3.4 Exposer to miniature lighting
 - 3.5 Understanding camera
 - 3.6 Get an eye off animation by Adam Wyrwas
 - 3.7 Exploring the take from Tokri
4. Project 2:- Indian Musical Instrument
 - 4.1 Identifying The Exiting Indian Musical Instrument
 - 4.2 Veena : Its Orign, History And Stories
 - 4.3 Murchang
 - 4.4 Finding Stories And Facts Around Musical instrument.
 - 4.5 Ideation On Indian Instrument
5. Project 3:- Pepper Fry Advt. Campaign
 - 5.1 Pre- Production
 - 5.2 Costume Design Department
 - 5.3 Production

Abstract

This document is a collective of my work and experiences gained during the internship under Studio Eeksaurus for a one month, starting from 9th of May to 9th of June. My primary objective to work for a adverting firm was to understand and experience the different process and work involved in production of film (both animated and live action). It interests me more when I come to know about the production of tokri a short stop animation film. I was fortunate enough to work under supervision of Tokri team. During this short summer internship, I also worked on two more Project an in house animation series and Pepper fry advertisement campaign. Both has added a tones of experience of working under pressure of meeting dead line. It focused towards the tremendous need of efficiency and accuracy to deliver the projects.

Introduction

This summer I worked under Studio Eeksaurus Production Pvt. Ltd., which is a leading advertising firm working in both live action and animated advertisements and films. During the incumbency of a month, I worked closely with the Eeksaurus team headed by Mr. E.Suresh and Nilima in three of their projects; Tokari, Indian musical instruments and Pepper fry campaign.

For the first two weeks I attended the Tokari stop motion production. It was a short animation film about a slum girl. Our second project was on the pre production of an in house film series on Indian musical instrument, which got paused by a quick advertisement campaign of pepperfry. I worked on pre- production and production part of the campaign and handled the costume design department.



3. Project 1

Tokri :- Stop Motion Animated Short Film

Tokri is Studio Eeksaurus Production, short film on a slum girl named Meena. It is based on a real life incident, which touched Mr. Suresh years ago. The Production house is working on this project since 2010 and this year Mr. Adam Wyrwas joined the crew as a lead animator. We (I and Amruta) got an opportunity to be on set during the shoot which was happening at the Famous studio. Inside the studio the set appears as miniscule Mumbai street. The set design was with such minute detail that anyone could take it as real. There we witness the process of time-lapse short and few other shorts of the film. During this, our work was to observe and help the crewmembers.



3.1 Introduction To Tokri Team At Studio

The tokri team working at the Famous studio consisted of 15-20 members. The team was led by Mr. E.Suresh as director, Mr. Bhargav as assistance art director, Ms. Nilima as producer, Mr. Adam Wyrwas as lead animator and Ms. Swati Agrawal as assistant animator, Mr. Srinivas Reddy as light designer accompany with his four assistant, Mr. Sanjay Patkar as clay model artist with Sailesh Chindarkar , Ramesh Jadhav. Ms. Shristi as assistant producer, Sachin as support staff and me and Amruta as interns. At times two other inters ; Natasha and Vendana also joined the shoot. We attained three shoots of animation. The first one was the dream sequence of Meena, which was a dolly shoot framed with a car moving on slider and

a static background. The second one was a time-lapse sequence of a whole day at traffic signal. It was a complex animation with light animating from morning to evening, vehicles moving with a certain speed leaving a motion blur effect and an animation of Meena. There was a crowd of people moving on the street and a lot of vehicle moving in accordance with signal. The third shoot was a zoom in shoot of Meena's emotional breakdown and crying. At the set, we worked closely with the team assigned under Mr. Sanjay Patkar.



3.2 Prop Modeling and Material Exploration

The tokri set is one of its own kind. It is miniscule replica of Mumbai Street consisting of chawls, local market, building, cars, bus, other automobiles, cobbler, bakery, streetlight, traffic signals, crowd and all those elements which completes Mumbai. From the building and chawls to the small potted plants at shop all props were very precisely designed and modeled.

Working as a helping hand to Mr. Patkar we modeled few props like the streetlights. The component of streetlight, like its head with light connection, pole, cemented base and connection board was already there, we assembled it and made the missing part that was a bended pole connecting main pole to the light head. I made it using sunboard by sticking few of the

pieces together and then chopping it into cylindrical form, for bending it we heated it lightly to make it softer for bending. While joining the pieces together we were instructed to keep our eye on details of already existing streetlight as all of them needed to be identical. After the model was prepared, we added a cote of rust color on top of it to show its ageing.

During the shoot of time laps sequence, as the vehicles was required to change to avoid the appearance of same vehicles repeating, so we chanced the color, design and graphics of the vehicles. It was required to be quick with uniform coloring and which showed ageing too.



3.3 Character Modeling And Rigging.

The Tokri film involved more than 40 characters, including a cat and a dog, which were all modeled with different features and characteristics. There was Meena, her father, mother, a cobbler, a fisher woman, a baker, a beggar, priests both Hindu and Muslim, a sardar, two small kids, a old lady and so on. The character puppets are detachable from head and have an insert hole at the back to rig it whenever needed. Mr. patkar was involved with the team who designed and modeled the character. So, with his help we learned the armature formation and basic of model making. He also talked about the armature used in now a days which are superior and have a lot more functionality. One of the characteristic of puppets which seemed interesting to me was their hair. It looked real and attached to the skull singularly like natural hair. Explaining the process, he said that the artificial hair was stick in small bunches over a glue layer uniformly spread over the head of the puppet. We also learned rigging the model, as already described the clay model has a hole at its back, which

were used to attached the model to rig. The attachment of rig involves the following process.

- 1.Take a rig suitable for model functioning.
- 2.Cut a piece aluminum wire of length according to requirement and twist it.
- 3.Insert one end of the wire to the rig and tighten it with the help of notch.
- 4.Insert the other end to the clay puppet .
- 5.Fix the wire with the help of glue gun

Other than learning the armature and structural base of puppet, we also design clothing and accessories like head gear, bags, accessories for puppets. During the time laps short even after having forty puppets, we fall short of puppets model to animate, leading to re- characterizing of models by changing their cloths, hairstyle and accessories. We had fun changing the character clothing giving it new style and making up small character story of our own while doing the job.



3.4 Exploring The Miniature Lighting

As the tokri set was a replica of Mumbai's street, its lighting also imitates it. The miniature buildings shops all have the same lighting impact as we observe in our daily life. While explaining light design for miniature he explained how he design miniature streetlight, mercury and bulbs by using simple led units. As for mercury he soldered small led units on a circuit board and painted it white, attached two small sunboard at the corner. He cut the straw to half and stick over it.

However, his challenge was not only limited to model lighting. He created the ambient light according to the requirement of scene and while doing that he added up the effects while animation. There were two things in light design, which I found very interesting. The most fascinating one was the light animation of time lapse short where he designed the ambient light of the set in a way that it starts with morning light, moves around the set in an arc form, and ends with sunset leading to nightfall. He used one main yellow halogen light with dimmer as main source of light which faced directly to set like sun faces the earth and eight other lights as a reflector which was faced on the white reflecting cloth at roof and sides wall of the studio, so it created

the impact of bounce back light of the atmosphere. He used tinny mirror on the set placed at different part at different time to light up the darker corners inside the set. The timing was marked on the pole arc at which the light was hung and the light was moved with each frame on the instruction of the director. Filters were used to change the lighting from evening to night.

Even after putting this much effort the light designed at first was not approved due to the different impact coming out of the shadows of building it seems to be light at equator country. Therefore, the light was designed again with same set but smaller arc radius. Another incident was of the dream shot of Meena, where she was in the car crossing a street the light was designed according to night but the effect which was worth appreciating was the reflection of a small torch light attached at the side of camera at the sliding trolley.

While the shot was animating, he rotates the torch light with count of 4-5 frames in a way that it gives a reflection of light at the body of car as if any other car was passing by the other side.



3.5 Understanding The Camera Through Observation

Mr. Bhargav handled camera at the set. Before animating shots, he takes a test short to check timing, lights and camera exposure to avoid mistake. The test short always got approved by Mr. E Suresh before animation. Unlike video the camera treatment in stop animation is slightly different. The frame decides the camera rolling speed, before moving the camera each click is marked on slider with spacing, a pointer is attached with camera, which coincide with frame marked below.

All the three film sequences, which we attended, had different camera movement and handling technique. The Meena's dream sequence has a dolly short with camera framing at window of a car driving at slow speed during evening time. The car and camera was

on dolly moving ahead in the direction of traffic. The background was at the right side of car which consisted of buildings, pavement, character and vehicles.

The time laps short has a fixed camera frame. So the legs of tripod where fixed on floor with the help of glue gun and stopper and through out the short extra care was taken to avoid any disturbance to camera and set. In the third shot the camera was set on an inclined slider keeping the vertical line same and stepping up on horizontal line with marked frame. The camera was focused on Meena and the camera was moving up on slider the the frame gets a zoom in effect focusing more at Meena when she start crying giving an impact full emotional focus to her.



3.6 An Eye Of Animation By Mr. Adam Wyrwas

Mr. Adam Wyrwas is a Poland animator having more than 20 years of experience in animation and also won Oscar for his film "peter and the wolf" in 2008. He was the lead animator at the set of tokri. His skills were amazing at the shoot. We almost stopped breathing after looking at the first 4 sec animation of time laps short, where he has animated at least nine character with different action, together with motion blur of vehicles. It was a great learning experience at the set while looking at the smooth and convening movement of every character animated at one shot.

While on set he shared his secret of accuracy, he said that "the more you observe the people and world around the more you will learn the uniqueness of their movement. You will find motion everywhere and any person around you can be your next character". This fruitful talk was shared when he has given a character of cart puller to his assistance animator to animate. He asked her to visualize the movement and later on also acted for her on count of frame.

3.7 Exploring the take from Tokri





4. Project 2

Indian Musical Instrument

India is enriched with wide variety of classical and folk music, and with that the variety of musical instrument also varied a lot. Mr. E Suresh is trained in Carnatic music as a vocalist and has enormous love for Indian music and musical instrument. His illustrations and story of ravan hattha is published on rolling stone. During our internship, we were told to do a pre-production for an animated series on Indian Musical Instrument. Our first brief was to do a secondary research on history of Indian musical instruments and find out the different varieties of musical instrument played across India.

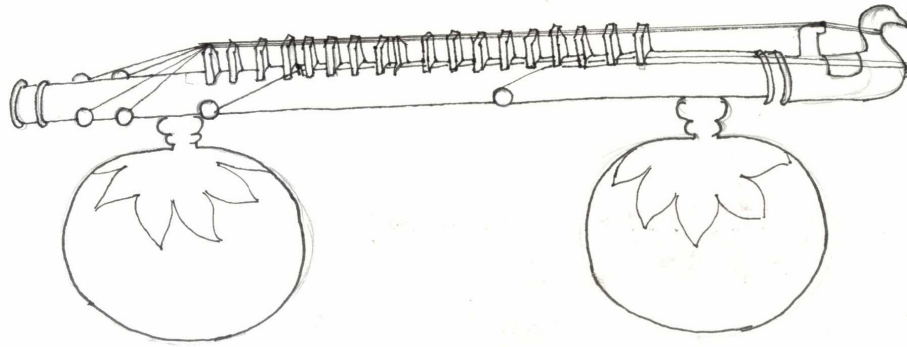
It was a group project involving all eight interns.



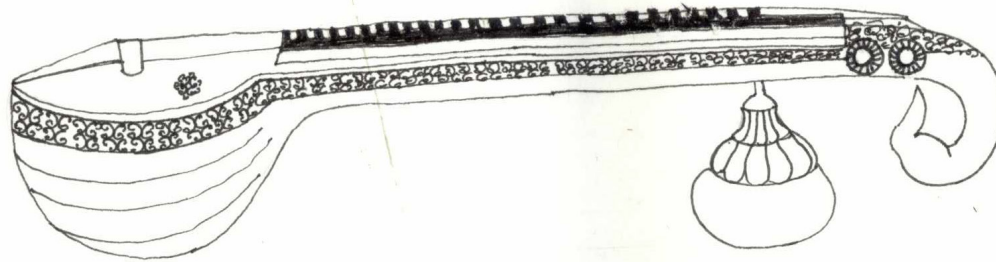
4.2 Veena

The Veena is a plucked stringed instrument which has an origin from ancient India, used both in Carnatic classical music and Hindustani classical music. There are a lot of variety of Veena developed by different artist but the two most popular and widely known Veena are Rudra veena and Swarswati Veena named after Lord Shiva and Goddess Swarswati. It is Indian's oldest string instrument and it is believed that all other instrument was evolved from Veena. It is also regarded as India's national instrument.





Rudra veena



Swarswati veena

Because of its popularity in Carnatic music I was able to collect a large spreads of secondary data about its origin, classification, construction, playing process, evolution and modification. For the collection of secondary data, I visited three libraries, two of them were British library and the Asiatic society of Mumbai and the third and last was central library of iitb. Other than that I also visited prince of whale museum in search of information. The central library was the most source full among them and had provided with three useful books filled with information.

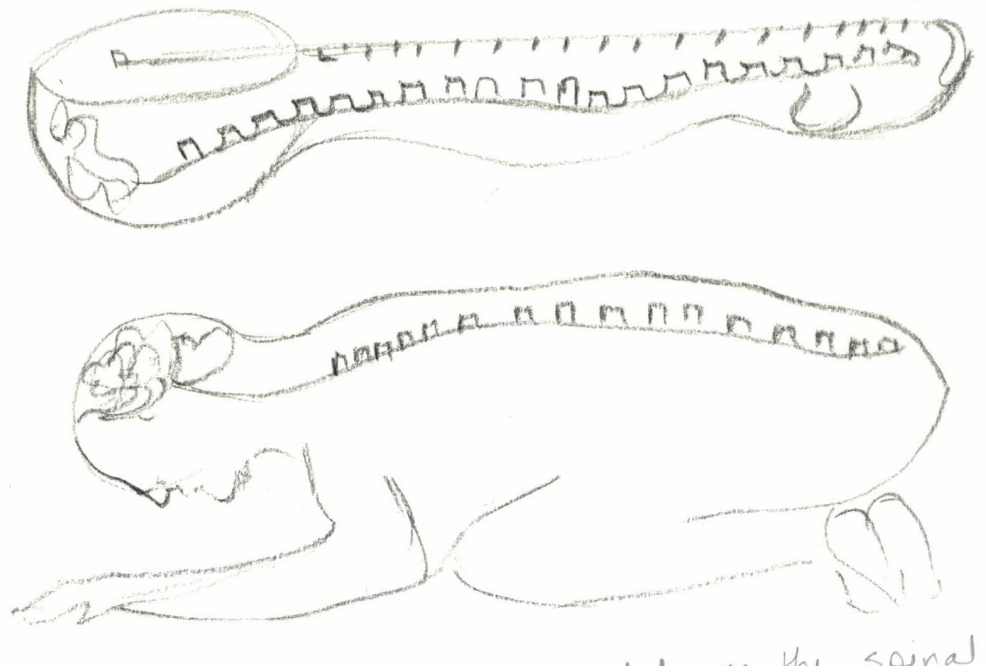
Other than library and museum we also searched some of the stores around Mumbai among them were Sardar flute at ghatkopar, Bhargav &co. in Bandra, Trimurti musical at Malad. It was a good exposure to Musical instruments, not only Veena but also some of the other were really unique and tribal. They allowed us to check the instrument and play few of them.

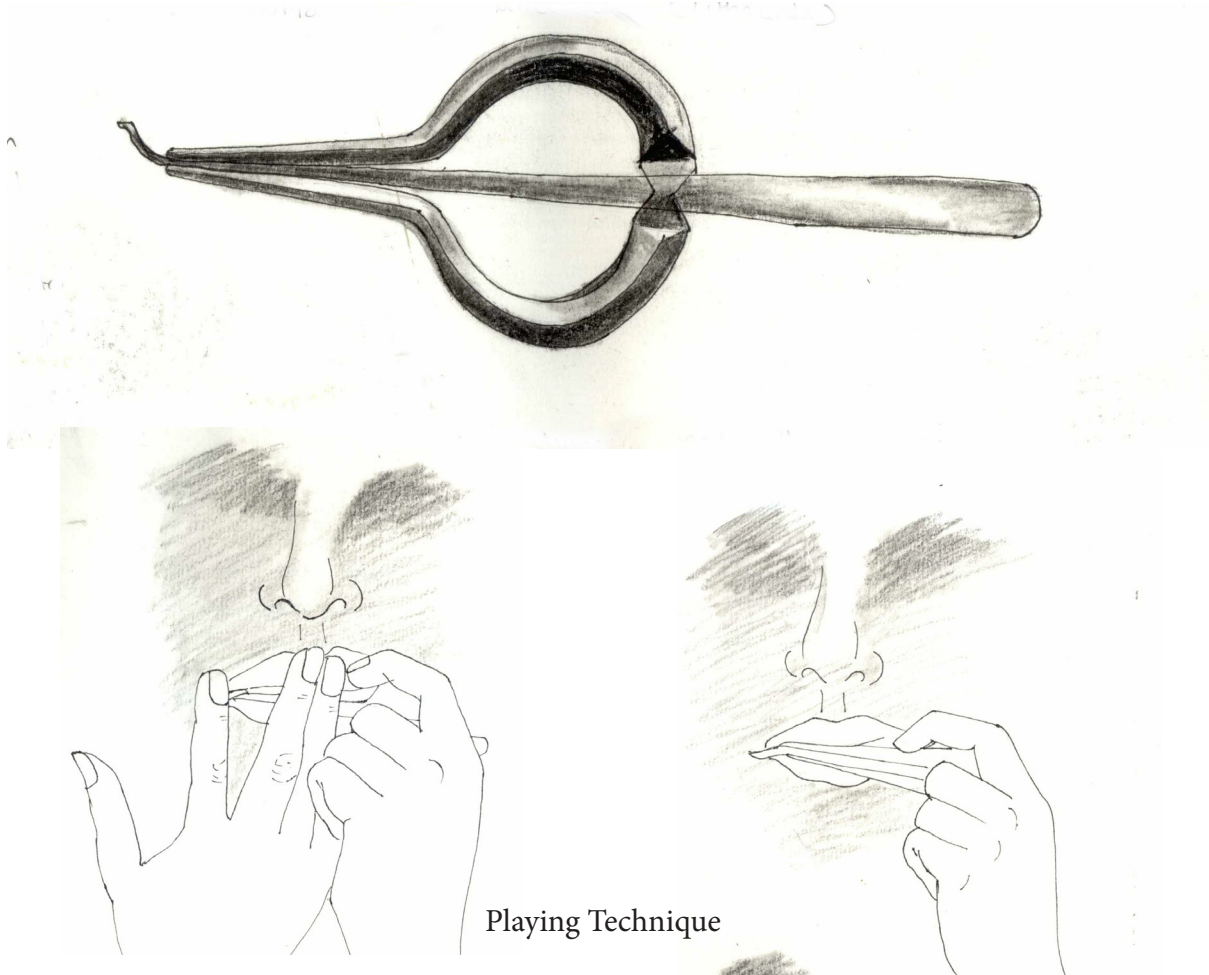
The research lead me to various stories weaved around Veena. As it belongs to ancient vedic period, a lot of mythological stories were popular. Few of the interesting stories are:

1. Shiva when he once saw Parvati sleeping with her hands on chest. Hand of Parvati is the long handle of Rudra Veena, her bangles the frets and her bosom the Tumba or gourds. It is said that Lord Shiva wanted to surprise Parvati with the music of Rudra Veena when she woke up. It is also believed that Shiva and Parvati used to dance to the music that emanated from the Rudra Veena.
2. Another legend has it that Lord Shiva played this instrument when he created Brahmamanda or universe.
3. The Hindu literature also considers Rudra veena as an instrument played by gods and goddess in heaven. It is believed that Shiva passed on the art of music to Saraswati and Saraswati gave to Nrada and Hanumantaa, who brought it on earth. That is how man was able to learn.
4. Saraswati is the Goddess of all muses and is known as the veena pustaka dharini or one who holds the divine source of sound and wisdom. That is why no picture, icon or poem of her is complete without the veena
5. The princess Lava and Kusa are said to have used the Ekatantri veena in the Ramayana Gana in Lord Rama's court.
6. The gods and asuras (demons) were fighting over Saraswati or Vani (speech) as she was known for she represented the power of sound or speech. Each group wanted the power of her speech for the chanting of mantras in their 'yagna' or vedic sacrifice. But Vani ran away into the forests, and took away speech with her. She made the drum, flute and the stringed instrument or veena speak with her natural voice. She was convinced to return and serve the yagna as mantra. And that's how the veena is said to possess a sound that is the closest to the human voice.
7. Popular Hindu belief exists that whoever can play Veena with devotion attains Moksha.

8. In Rigveda, we came across with the word Vana which represents the veena with hundred strings. In Pancha Vimsha Brahmana, it is known as the shatatantri veena made of wood with a gourd covered by the skin of a red ox.

Some of the stories are based on its construction, which compared Veena with human and peacock body.





4.3 Morchang

Morchang is a wind percussion instrument played in folk music of Rajasthan and Carnatic music of south India. It has his history of around 1500 years, but still its original origins are not well known. The trace of this instrument lead to a tribe from Rajasthan, which used to play this instrument in the king's court to entertain the royalty. It was often used in Hindi cinema by music directors like R.D. Burman and S.D.Burman, and has resurfaced in the twentieth century, with street performers like Varun Zinje playing it in a renewed style.

Unlike Veena it doesn't have any story related to it.



4.4 Ideation on Indian Instrument

After gathering the information, we were asked to find out interesting fact and stories around it and weave it with friction and fun facts to come up with animation friendly short stories and sketches.

We together as a group brain storm to generate different ideas. It was interesting to go with flow and add up to each other ideas leading to enhanced story platform. We at the end of some group discussion developed few ideas and presented to Mr. E Suresh. It was a good experience discussing all those ideas with him. He himself during discussion pitched ideas and add up to our concepts. He also explains the pit falls of rejected ideas. With the selected and modified new ideas we went back to our seats and within an hour we were called inside for another meeting letting us to pause the project





5 Project 3:- Pepper Fry Advertisement Campaign

The sudden meeting was called by Mr. E Suresh and Ms. Nilima announcing the new advertisement campaign of pepper fry. Asking for our participation and handling charges of art, costume, and casting. As it was a live action advertisement at first we all were little hesitated but agreed to take charges after a convincing word with Ms. Nilima about how it is going to expose us to industry. I together with amruta took the charge of Costume department. All the department were assigned to Mr. Pravat who manages the sourcing and production.

5.1 Pre- Production

Pepper fry is online furniture brand known for their product and on time furniture delivery. As a project introduction to pepper fry advertisement we were given a presentation of four rough ideas of how they want to pitch their brand. They are briefed as below

i. Shifting houses:- showing shifting and packing of household by different members of family. While all were busy with packing their belongings mother took a tab and opens a pepper fry site.

ii. Pregnancy: - pregnant woman planning for her baby opens a pepper fry app on her tab.

iii. Marriage:- different occasions of marriage shown just through hands leading to a bride hand holding a tab and opens pepper fry .

iv. Shifting city:- father got transferred and shifting his job from delhi to banglore. Frame shows packing of suitcases by different member of family ends with father holding a tab and checking furniture on pepper fry.

During pre production phase we all were grouped in two and assigned to one concept each. Every concept had to be detailed with a sequence of events, treatment note, reference pics, storyboard and one colored scene for look and feel.

We got a marriage advertisement. We searched on different customs and practices performed during marriage. And came up with the following sequences of events.

Pepperfry
Idea 3: Wedding

Treatment 3

Top pan of a tabletop. We see boxes of sweets stacked, a plate of turmeric, sindoor and rice and a pair of hands wrapping yellow cloth around a box of sweets, putting a card on top of it.

Top stable angle.

Hands of the girl seen, a ring being put on her finger by the boy.

The girl's hand is extended, henna being applied, a bowl of henna and various cones of henna on a plate. Many hands holding out henna pattern books and the girl points to one of them. (or the mehndi designer is searching for a place in the full hands to put another pattern.)

A thali with a mound of haldi on it. A hand takes some and rubs it on the bride's hands. A number of hands follow in quick succession. The bride shakes off a huge amount of haldi from her over slathered hands. Someone applies a little more.

Bride's hands full of bangles claps along with sound of claps and dholki. People clapping along, sound of people singing. (shots of hands playing the dholki and manjira).

Bride's hand holding a garland and moving it up.

Bride's hand holding flowers and paan leaf and betel nut. The groom's hand under it and someone pours water on it with a conch shell.

Bride holding a sindoor box and the groom takes a pinch of it.

The girl's hand holding puffed rice and flinging it up, blinding the camera.

A brass vessel filled with milk and rose petals, both bride and groom starts searching something in it. Groom finds a ring and girl swats his hand away, then someone hands the bride a tab.
Pepperfry shot.

Or

The bride clanging her kaleeres together and blur out when it falls.
Pepperfry shot.

After feedback of Mr. E. Suresh we edited our note and constricted the events to the customs performed before the marriage. After editing the sequence of event we prepare a treatment note. The treatment note is as below:-

Pepperfry

Characters-

Young Woman – 25 – 30 yrs Old

Hand Artists - 8 - 4 male / 4 female

Dholki Player – 1 lady

Harmonium Player – 1 Lady

Wedding ceremony

Treatment 01

Top angle view.

Girl's hand extended, unadorned. A ring is put on her finger and a plate with dried fruits and a chunar is handed to her.

Camera pans in a circular manner keeping the plate in centre. Someone takes the plate and another one comes into view with an assortment of wrapped boxes of sweets, betel nuts, turmeric powder and sindoor. The bride puts the wedding invitation, sangeet and mehndi invitation cards on it and puts turmeric dots on it.

Fast cuts of her selecting jewellery, clothes, perfumes, sweets, flowers from a number of choices in front of her, touching each option. Tub of manicure, lotions, nail paints, someone buffing her nails.

Bowls of mehndi, cones and people's hands holding multiple designs and everyone is still. Mehndi drips from the tip of the designer's cone as the tip is poised over the girl's tattooed wrist and forearm. The hands shrug and then the fast cut starts as the mehndi is applied.

An open suitcase next, where the bride closes a family album and drops it into the case and shuts it.

A plate with rose petals and turmeric paste in a silver bowl. A hand takes some and rubs it on the bride's hands.

A number of hands follow in quick succession. The bride shakes off a huge amount of haldi from her over slathered hands. Someone applies a little more.

Bride's hands is full of bangles, claps along with sound of claps and dholki. People clapping along, sound of people singing. (shots of hands playing the dholki and spoon).

The Song Stops as something falls in the background.
There is half second pause and the music starts playing again.
Pepeerfry shot comes up.

When our treatment notes were approved, we searched on the reference pic for art and costume in accordance with the description provided on treatment note. Working together with the team headed by Rajeev, senior animator, we completed the storyboard. The final presentation was compiled by Mr. Rohit Assistant art Director. The most wonderful fact about the pre production of pepper fry was all these work happened within one and half day. The presentation was pitched to client on Saturday afternoon. We waited till they come back and had another meeting confirming the production. They also directed us to do the needful changes in presentation as asked by the client and send it by Monday morning. With the approval we were also asked to prepare our assign department for production.

5.2 Costume Design Department

On Sunday we had a meeting with our team, the external art director, cinematographer and costume designer with Mr. Suresh in which he briefly discussing each and every single details of all the advt. to avoid any confusion. After which we meet Himani, costume designer with whom we have to work at set. We first checked out the costume available and accessories and prepared the inventory list. We found that most of the required costume and accessories were available with us, which were photographed, feeded in inventory sheet, packed and send to the set on Monday evening.

5.3 Production

Pepper fry commercial was a tightly packed schedule, where each day was target with two concept shoot, any lag would have caused the extended load for the next day. We worked closely with Himani on the set providing and getting the character ready before hand. Each costume was decided prior to the starting of the shoot, and approved by Mr. Suresh.

Beside costume I participated in marriage commercial and acted a bit with other interns as this particular advt. needed a lots of hand. We also got opportunity to observe all the activities happing around on set, which includes camera, set design and art direction.

pepperfry.com

Advt. Campiagn



Conclusion

Working with Eeksaurus was a good learning and inspiring experience. Being a part of Eeksaurus team, I got an opportunity to attend the shoot of Tokri, which enhance my understanding of stop motion animation. It provided the chance to interact with senior designer and animator, to gain knowledge from their expertise.

While working there I came to know how an advertising firm works and how important the dead lines are for them. Pepper fry advertisement campaign was full of short deadline with a lot of workload. These experience nurtured the development of me as an animator.