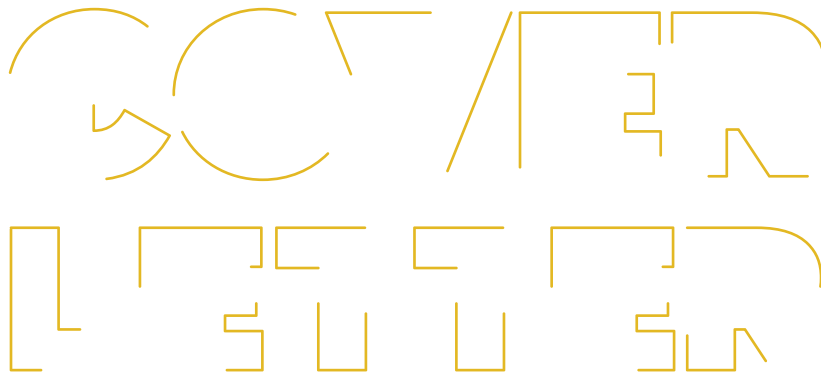


summary of
**PROFESSIONAL
DEVELOPMENT**

COLIN@MOVECRAFT.COM

Motion Design Expert • Animation and VFX • Graphic Design • Film Director/Editor/Producer • Toy Design

MOVECRAFT



My name is Colin Evoy Sebestyen, I am a motion graphics designer and educator based out of San Francisco. I currently instruct at the Academy of Art University in San Francisco, California, and am Senior Motion Designer at Cobra Creative, an interactive firm.

My field is diverse, modern, in-flux and fulfilling to be involved in. A seemingly endless array of influences drive forward commercial art and technology in interesting ways. On the commercial side, I have always strived to be a learner and listener, helping my clients and directors achieve their particular communicative goals. This includes work for Hallmark, Apple Inc., Hasbro, Sandisk, Google, Coca-Cola, and many, many more. On the artistic side, I always enjoy doing technology tests with personal concepts, often times paired with music and interactive components. I have worked with several musicians creating visual representations of their sonic pieces, working and consulting with artists as varied as Kronos Quartet, Aesop Rock, Mathew Dear, and the Left Coast Chamber Ensemble.

However, my most revelatory and satisfying moments professionally came in the classroom. Instructing at the Academy of Art University since 2007, I have found the student body thirsty for a younger and relevant instructor bringing them inlets to professional and current work. In my time there, my responsibilities have grown and I have researched and produced my own curriculum for use in the classroom, focusing on developing lectures and learning outcomes that were flexible for change, but rooted in the history of design and art.

Thank you for your time.

Colin Evoy Sebestyen



Derek Garvens Design DGDSF.com

Part of a team of designers conceptualizing and producing children's toys and games with a focus on interactive and digital components.

Awards include Toy of the Year 2004 - VideoNow.

Duarte Design Duarte.com

Motion expert at multifaceted multimedia and presentation design firm.

Clients included presentations and keynotes for Al Gore's *An Inconvenient Truth* and Apple Inc's WWDC.

Aesop Rock Tour Visuals Tourvisuals.com

Directed and animated 85 minutes of custom on-stage projections for the 2007 national tour of popular musician Aesop Rock. Worked closely with client to create visuals that supported the original concepts of his lyrics, and went through a rehearsal process and technical consultation.

Academy of Art University AcademyArt.edu

3 years of instruction at accredited and recognized urban art university. Instruction across multiple departments and levels with original curriculum. Courses include Digital Imaging, Motion Graphics, and Advanced Motion for Compositors. Instructed in Computer Arts: New Media and Computer Arts: Visual Effects departments, in both graduate and undergraduate levels.

Directed study instruction and mentorship has led to students receiving industry awards at SIGGRAPH.

Twenty120 Twenty120.com

Contributor to curated motion design festival. Twenty directors given 120 second length pieces to produce around one theme. 2009 Theme: The Age of Opulence. Screened at ProMaxBDA, SFMograph, and featured in IDN.

Ursa Minor Ursaminor.com

Worked as motion designer and strategist through Ursa Minor Arts & Media, a future conscience and green/forward thinking media firm. Mission Statement: Ursa Minor provides world class web and multimedia solutions to individuals and organizations at the leading edge of planetary problem solving and human potentials.

Gray Area Gallery/BOCA Gaffta.org

Interactive installations for noted new media galleries in San Francisco. Abstract: An experiment in the principles of aestheticism. Consequence of influence represents the separation of body and perception alluded to by Oscar Wilde's novel, *Dorian Gray*.

Blasthaus Productions Blasthaus.com

5 years of providing motion graphics and visuals for popular recording artists during performance. Focus placed on graphic spaces, live integration, audience participation. Artists include: Flying Lotus, The Crystal Method, Ellen Allien, Mathew Dear, The Orb, Wale, Boyz Noise.

Cobra Creative Cobracreative.com

Senior motion design, Cobra Creative. Cobra Creative is a boutique digital agency that collaborates with clients and other agencies to concept unique ideas and cultivate them into effective business solutions.

MFA | SFAI SFAI.edu

Studying at San Francisco Art Institute, earning an MFA in Design and Technology, with an emphasis on instruction and course development.

SELECTED EXPERIENCE



Mark Christiansen

Author, "After Effects CS5 Studio Essentials"

Visual Effects Instructor

Mark@Christiansen.com

John Woodbridge

Department Director, Computer Arts: New Media

Academy of Art University, San Francisco

jwoodbridge.mail@gmail.com

Harris Ueng

Executive Producer, Duarte Design

Harris@duarte.com

Rich Rama

Executive Producer, Passion Pictures

Curator, Twenty120 Festival

Rich@massmarket.tv

REFERENCES

Additional References and more extensive contact info available upon request.



YouTube/Google	4Kids.TV
Venables, Bell & Partners	Hallmark
Academy of Art University	Sandisk
Duarte Design	Little Red Robot
Mattel	Gunshop
Hasbro	Symantec
Coca Cola	Fanta
Scion	Adobe
Aesop Rock	SFMograph
Blasthaus	Bonfire Labs
Upper Playground	Sony
Michael Langan	FuseTV
Alexander Tarrant	Wachovia
Derek Garvens Design	Cobra Creative
The Matrix Online	Ursa Minor Arts & Media
Lucasfilm	Crossover Creative Group
Cartoon Network	
Nickelodeon	

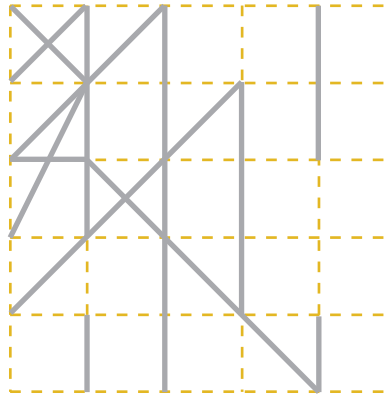
CLIENTS & COLLAB

LESSON PLAN

Midterm **Pianos**

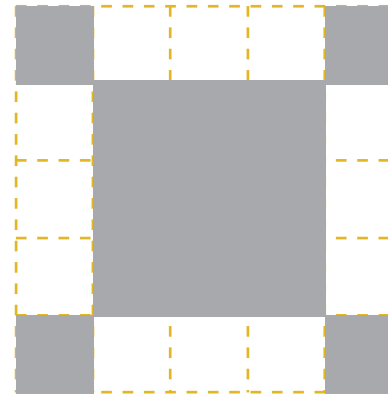
Creative Brief

This project will visualize "Pianos", an audio composition by AGF. The piece will be broken into sections and handed off to a different designer. You need to abstract what is being said – the only allowable graphic structure is within a 5 x 5 grid framework. How can you use grids to abstract the concepts of your section? You can not use any pictorial representations – no images, only abstractions used to represent the ideas of each stanza through rhythm, timing, pacing and feel. How can you use the restriction of line, symbol and shape within the grid? You must use only greyscale, no colors are allowed. The temporal movement of the graphics can be animated to reflect the audio intonation, message, or be generated from the audio data frequency levels. For example, if the stanza is referencing nature, you could execute an abstraction of the movement of leaves. If there is stress in the vocal, your animation could reflect that intonation. The lines, symbols and shapes created inside the grid can be derived from the following techniques: shape layers, a mosaic effect, or mask animation. All shapes have to reference and be based on the grid.

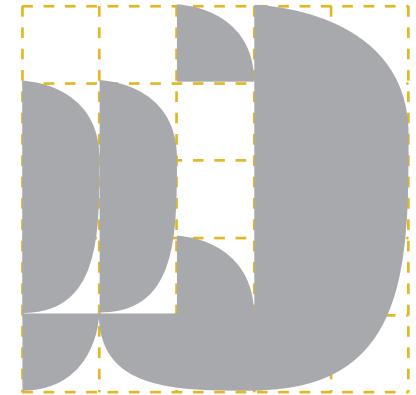


Line, Plane, Shape

Lines can have any width or can mix thicks and thins. They can be attached from point to point in any fashion you like, but must be attached inside the grid in some way.



Planes can be used, turning the grid into a small icon or a modular series of squares. Each square can act as a pixel, with simple binary boolean operations filling in each square.



Shapes can be created using the grid as a guide. Each point inside the grid needs to act as the edges of the shape with each shape intersecting and layering with one another. Curves can be utilized, but they must visibly reference and accentuate the underlying grid system.



NEXT>

LESSON PLAN

Midterm **Pianos**

After Effects

Execution of your shape animations inside of AE should be the length of your audio segment; however, each series of shapes can be reused or looped depending on your abstraction concept.

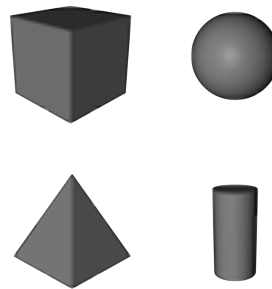
You are required to create three animation sequences based on your given audio segment. These three animations must all work in the same concept. For example, if you create points and lines that are based on 45-degree angles, you need to preserve this rule of modularity through your three animations.

Limiting these basic textures to simple shapes and planar abstractions will pay off when we move the textures to the third dimension. Your shape animations will work as transparency channels (masks) or luminance channels (brightness) when we map them to our primitives.

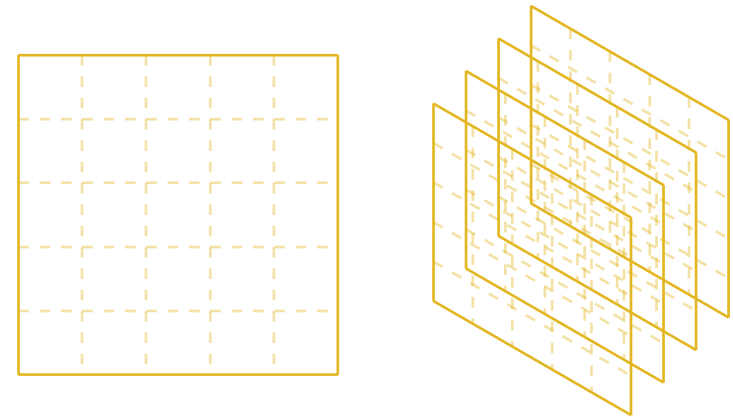
Render your texture files out as 800 x 800 square image sequences, along with Quicktime movie preview versions.

Cinema4D

When creating your materials inside C4D, you may map your Quicktime textures to the color, luminance, or alpha channels – or a combination of all three. As long as your animations adhere to the same systems, the look of your materials should be visually consistent.



Using the power of cloner objects, effectors, and the CS_tool camera rigs we have explored so far in this course, you are required to animate a section of the poem in C4D. Your geometry should be limited to these simple primitives: sphere, cube, pyramid, or cylinder. How these shapes are replicated in space is up to you. You are welcome to clone cloner objects and mix and match the different modes as best illuminates your concept of the text.



You can manipulate the clones however you like using effectors – for example, random value mappings of the scale property. How the clones are arrayed in 3D space needs to reflect your concepts of your black and white grid animations. This means a system of rules that you carry through from 2D to 3D. What does a grid mean when taken to the volume space of XYZ?

The lighting setups – with the exception of those of you who wish to experiment with the HDRI lighting kit – and non-luminance properties of the material options on your clones will be locked to the example file. This setup is to insure that our animations will have some consistency from designer to designer. However, camera animation, primitive type, clone number, and arrangement are all up to you.

NEXT>

LESSON PLAN

Midterm **Pianos**

Variables

To provide opportunities for variety, you are allowed two variables in your piece. The use of these variables is optional; including them will bring you further away from your initial 2D grid animations and add technical complexity to your piece.

Variable 1 - Type

Introducing one piece of type will heavily influence how your materials and abstractions will be perceived. If you do choose a word, choose it carefully. You as the designer can pick the one word that represents the whole stanza or concept to your audience. Some solutions using type might be: mapping the clones to the word using the spline effector, setting up clones to interact with the word glyphs, adding effector objects to influence the type.



Your typeface is limited to DF Gusto Solid, which is based on a 5 x 5 grid.

Lay your word out in Adobe Illustrator and then import into C4D as spline objects. You can then extrude the splines using the Extrude Nurbs generator.

Variable 2- Color

You may choose an emphasis color. Some ideas include: creating a light object with color properties, introducing an additional material, combining an area light object and primitive with a material tag used as a clone, or color treatment in post utilizing AE.

NO IMAGES,
ONLY
ABSTRACTIONS.

Technical Specifications and Outcomes

You are required to demonstrate use of the following skills in your midterm:

• **Creating intelligent and cohesive grid based animations, utilizing shapes, masks or effects.**

Animating your grid animations in Cinema 4D using the principles of animation and the following technical toolset:

- a. Cloner Object
- b. Sound Effector
- c. Primitive generation
- d. Additional optional effectors
- e. Sound sync

• **Final output and delivery in the requested codecs.**

LESSON PLAN

Midterm The New Mediators

Creative Brief

For your midterms, we will be creating visual essays. Essays are typically short pieces of writing that can contain criticism, political manifestos, persuasive arguments, observations on daily life, memories or etc. Using the tools of graphic language, animation, and typography, we are going to create an animated sequence that at minimum functions as a synthesis of our topics. The topic is up to you- you could educate your viewers on a current event, illuminate a fact, or make a persuasive argument. Explain to your classmates and the world something that you know about, or something that you have done research with. Check out several of the examples, and dissect what is making these essays so successful. Short, concise concepts are presented to the audience in a time based format. A visual metaphor is created that simplifies the information.

Essay Examples:

creativecommons.org/about

thoughtbubble.org

vimeo.com/2232226

good.is/post/the-hidden-cost-of-war

commoncraft.com

Artwork:

browse.deviantart.com/resources/vector

openclipart.org

arsenal.gomedia.us/vector-art-graphics.html

istockphoto.com

sxc.hu

Research:

www.wolframalpha.com

www.wikipedia.org

Source Artwork

I have provided a number of resources for you to utilize for your visual essays. Icons can be sourced in the AAU library. Of course, you can create your own symbols as needed, and will probably need to make all of your graphics work together in one cohesive language, unifying the shapes, colors, systems, and techniques.

Alternatively, you may choose to use a photography based approach. Utilizing photoshop, take your own digital photos, and create clipping masks for your subjects for preparation of animation in After Effects.

Research

We will follow a typical motion graphics production process for informational graphics. While you will be the directors and presenting an idea to the end viewer, typically, the messaging is the end goal of your particular client. Usually a process of research is needed to determine what the client is attempting to convey, who the audience is, and what the outcomes will be. We are essentially replacing this step with research of our own subjects, even if that research comes from our own experiences. The web provides almost limitless research resources. In addition to our own library here at AAU, you may use any source you find online, however, you must provide a list of sources- and always more than 1. If you are illuminating a memory from childhood, for example, you would interview another party that is involved in the memory or attached to it, and site them as a source, that way, you have independent verification. If you are visualizing data, there is a newly launched data engine, also the online encyclopedia, wikipedia.org, may be used. Once your research is complete, you will need to write a script.

Script and Boards

Once your idea or information has been written into a script, you must storyboard out the animation sequence. For this assignment, you will be creating "plan" or scratch boards, and "Production" boards, which will contain final, usable artwork. The scratch boards are used to simply distill your ideas of how the animation will work, and what you would like to see. The production boards will contain your artwork, ready to be broken down and produced inside of After Effects.

NEXT>

LESSON PLAN

Midterm **The New Mediators**

Animation Production and Roughcut

Under a typical production workflow, the storyboards get imported into After Effects as jpegs, laid out on a timeline, and timed out to a scratch voice-over track or music track to determine timing. Typically this "Animatic" then gets handed off to the client for approval. Since you are your own clients, You don't need to get approval, however, an animatic will end up saving you time, as it is a powerful tool to maintain perspective on the scope of work needed to create your rough cut. A rough cut is the first draft of the animation, with all final graphics laid into place and the animation process applied to them. For example, instead of a complex masking animation to reveal an element, perhaps an opacity tween will be applied to indicate that fine tuning will be applied in the final deliverable.

Final Production

The final produced animation will include music and, if applicable, voiceover. It will have smooth transitions, intelligent lockups, and polished animation. The final phase of production is to then determine what the outputs are and to deliver the final product.

Technical Specifications and Outcomes

You are required to demonstrate use of the following skills in your midterm:

- **Creating intelligent and cohesive storyboards that convey information**
- **Creating production ready artwork in Adobe Illustrator or Photoshop**

Animating your graphic assets in After Effects utilizing the principles of animation and the following technical toolset:

- Effects applied to footage**
- PSRT transformations**
- Masking**
- The stroke effect utilizing "reveal layer"**
- Parenting and nulls**
- Sound synchronization**

- **Final output and delivery in the requested codecs.**



THERE SHOULD
BE A DISTINCT
STRUCTURE OF
THESIS,
ARGUMENT,
& CONCLUSION.

Final Delivery Specifications

This piece needs to be designed for 720p HD resolution. This means your final animation will be 1280 x 720 pixels large, 24 FPS. End runtime will be dependent on your concept, but there should be a distinct structure of Thesis, Argument, Conclusion. I would like your final animations ready for presentation in h.264 format and I would like you to also upload your finals to a social networking video site, such as vimeo, youtube or your blog, and provide a link.

LESSON PLAN

Audio Visualization **Nonagon's Dirty**

Creative Brief

Using the techniques we have covered in class lecture, produce a 15 second animation that is synced with the audio track of Nonagon's musical track "Dirty". Nonagon is a programmer who brings organic, soulful style to computer music. How will you bring his music to animated life? What feelings does the source track evoke? What imagery?

The typeface Bree is the initial graphic indicator for this work. Install it locally and begin typesetting in illustrator. Examine the conventions and proportions that create the glyphs. A style guide has also been created, so all our animations will have some consistency. Included in the style guide is a color palette, type sample, small graphic elements library, and texture library that I would like all of you to draw upon as you create your animation. You may use as many of these elements as you like in your animation, however, if you would like to create your own graphics, please use Bree as your starting point.

You also are required to use trapcode's particular for this assignment. At least one property of your particle simulations need to be affected by the audio. This is accomplished by converting audio data to keyframes inside of After Effects, and then using the expression language to drive any parameter you choose with that data. Remember, often times the values of the data may be disproportional to the effect you are trying to achieve, so you may need to modify the data using arithmetic operators, such as multiply and divide.

We will be splitting the track into 15 second chunks, you all will get one. Then, next week, we will re-sync your animations in a timeline to the musical track and render a final movie. Nonagon will be here to perform a live version of "Dirty" for you, and you will be premiering the collaborative music video you have produced for him.



Technical Specifications and Outcomes

- You are required to use the pickwhip and if applicable, arithmetic operators.
- You are required to use the style guide included in the drop off.
- Whether you use typography or not it up to you, however, if you do, you are required to use the typeface "Bree".

Final Delivery

- 1 Rendered .mov file, 15 seconds in length, synced to your audio file.
- 1280 x 720, 24 fps, Animation codec.

NEXT >

WHAT FEELINGS
DOES THE SOURCE
TRACK EVOKE?
WHAT IMAGERY?

LESSON PLAN

Audio Visualization **Nonagon's Dirty**

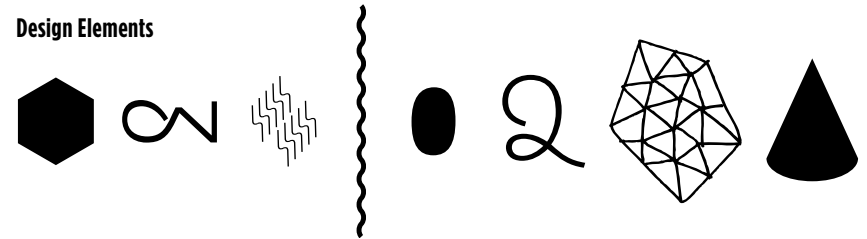
Color Palette



Typeface specimen "Bree"

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Design Elements



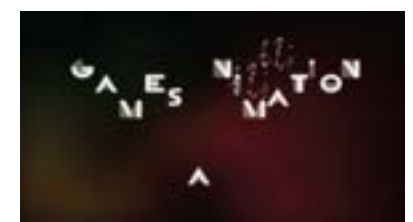
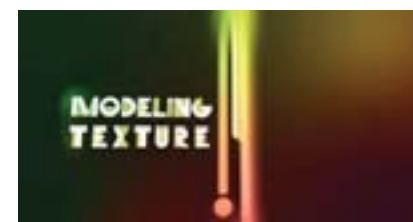
Texture Pack



STUDENT WORK

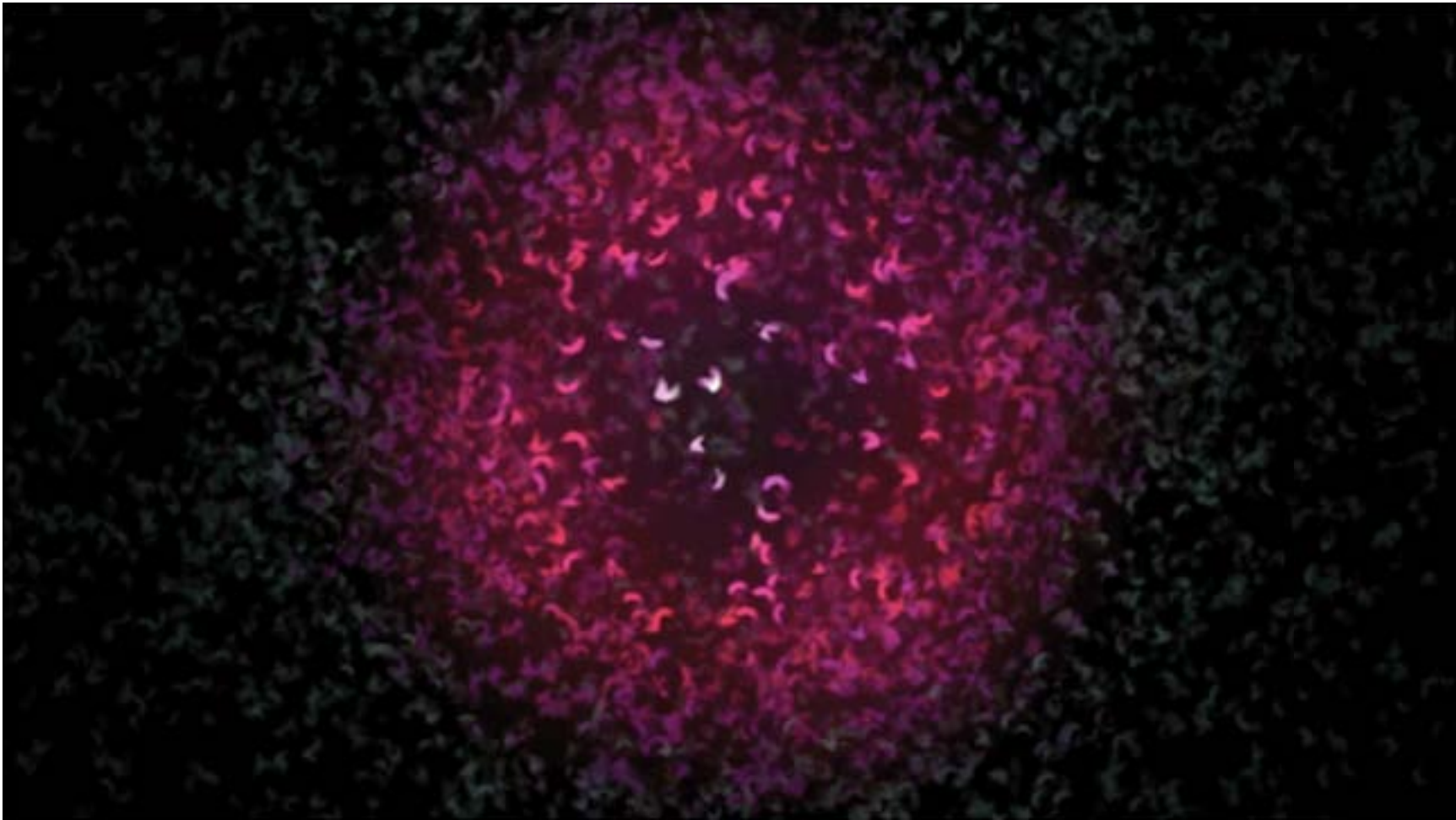
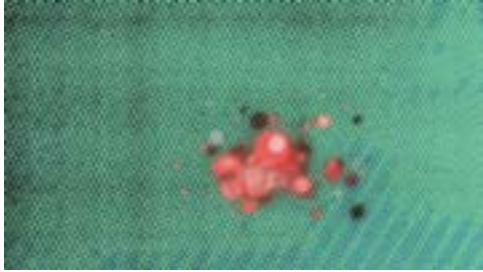
Assignment: Show Package, "2010 Spring Show"

	DEPARTMENT	PROJECT TYPE	LEVEL	COURSE
09	VFX	GROUP PROJECT	UNDERGRADUATE	COMPOSITE: MOTION 1
	COMPUTER ARTS: VFX	GROUP PROJECT	UNDERGRADUATE	COMPOSITE: MOTION 1







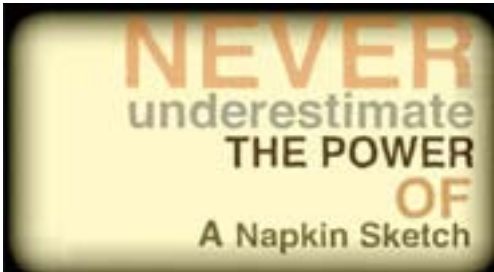
Student Designers: Bryan Woods, Micah Jordan, Aaron Prescott, Ryota Saito, "Theda" Suk Wai Chong

Student Designers:
Nathan Hackett
Lai Xu
Alireza Farshbaf
Bryan Woods



Assignment: **Music Visualization, “Nonagon’s Dirty”**

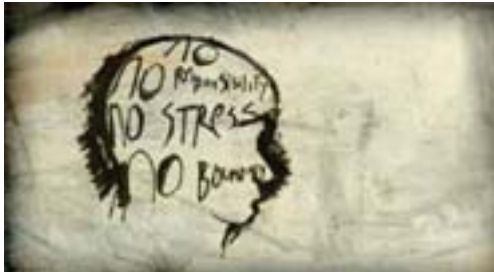
DEPARTMENT	PROJECT TYPE	LEVEL	COURSE
 COMPUTER ARTS:VFX	 GROUP PROJECT	 UNDERGRADUATE	 COMPOSITE:MOTION 1



Student Designers:

Fulya Guney

Jeff Rager



It is a good thing for the entire enterprise that the mitochondria and chloroplasts have remained small, conservative, and stable, since these two organelles are in a fundamental sense, the most important living things on earth.

Lewis Thomas
The Lives of a Cell



Assignment: Midterm-Visual Essay, “The New Mediators”

DEPARTMENT	PROJECT TYPE	LEVEL	COURSE
CA:NEW MEDIA	INDIVIDUAL PROJECT	GRADUATE	MOTION GRAPHICS 1



Motionographer.com
Featured Project

Twenty120.com
Committed Director



SUPPORTING DOCUMENTATION



Tourvisuals.com
Visualizations for Performance



Movecraft.com
Personal Design Portfolio

Top: UrsaMinor.com
Motion Design

Middle: Hasbro.com
Interactive Toy Design

Bottom: CobraCreative.com
Senior Motion Design

GRAPHICS & MOTION

The Beast



Client:Self

Role:Design/Animation

Agency:Cobra Creative



Mail Order Bride



Client:Hallmark Channel

Role:Animation Lead

Agency:MrsK

gel-kinsei.com



Client:Asics

Role:Motion & Interactive Design

Agency:Cobra Creative

None Shall Pass



Client:Aesop Rock/Def Jux

Role:Design/Animation

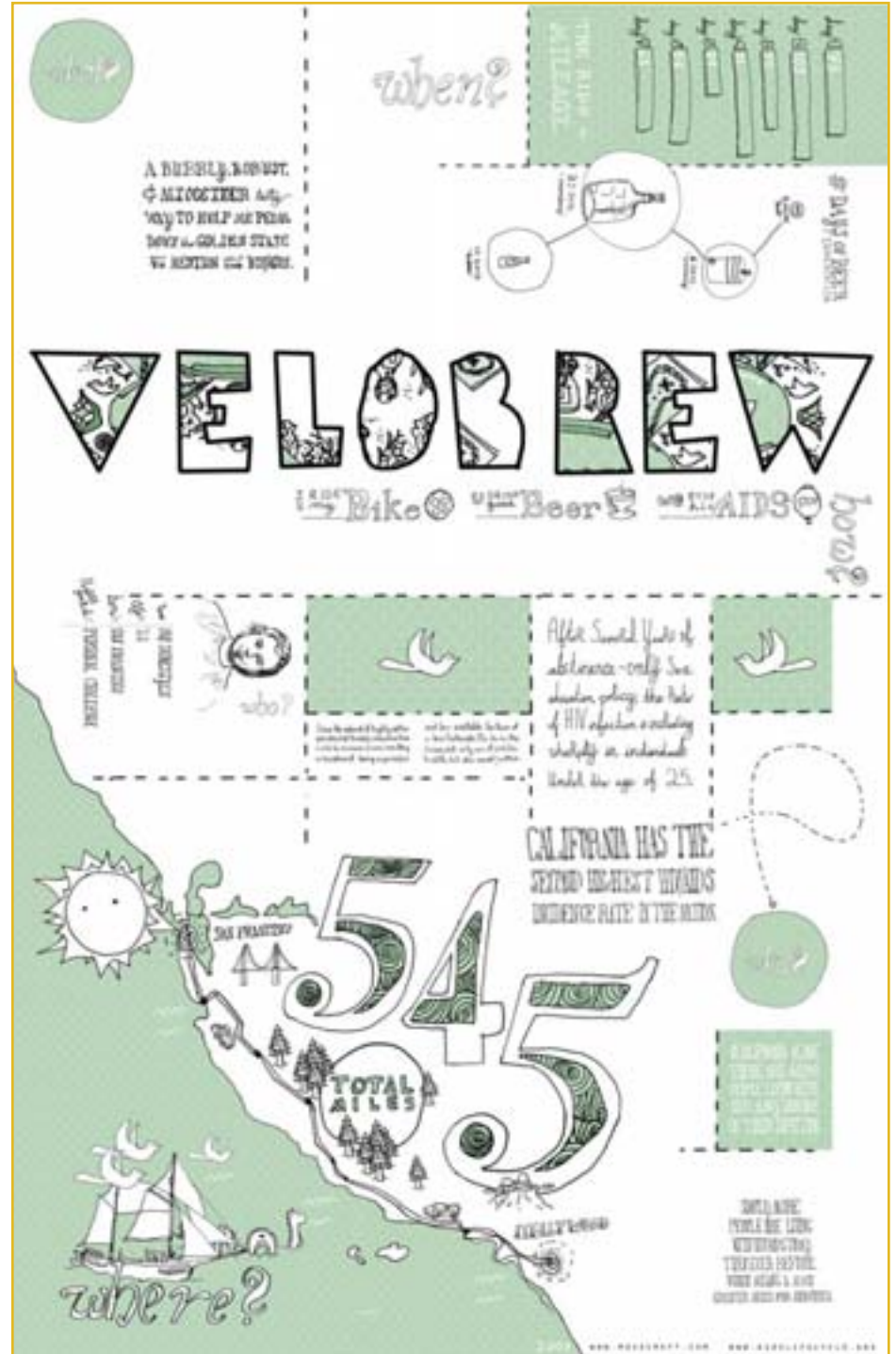
Agency:N/A

More work available for view at:

Movecraft.com, CobraCreative.com, & CSTNG-SHDWS.com

NDA-secured work viewable upon one on one basis if applicable...

Velobrew **Client:**Self **Role:**Design

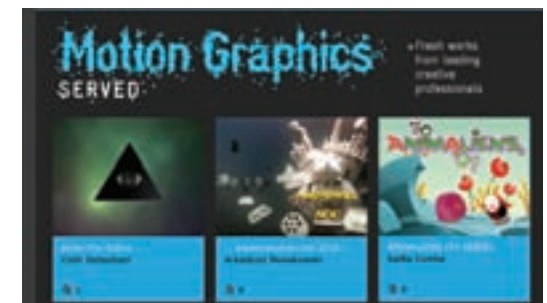


SELECTED STUDENT



PORTFOLIOS

Christian Casteneda	castanedafox.com
Roger Apolinar	paraluxproductions.com
Emily Barrera	emilybarrera.com
Bryan Woods	deltawavefx.com
Vidur Gupta	vimeo.com/user768059
Andreas Trener	andreastretner.de
Kiki Ho	kikiho.com
Artur Margiv	thamania.net
Carlos Tsoi	saltoangelmedia.net
Adam Ostergaard	bonfirelabs.com



PRESS

16 SUMMARY OF PROFESSIONAL DEVELOPMENT

COLIN@MOVECRAFT.COM

MC 713 362 1141

Juxtapoz Magazine
contributing editor

CreateDigitalMotion.com
featured project + interview

IdN
feature "Twenty-120"

ILoveTypography.com
mentioned project

Motionserved.com
featured project