



STONES IN THE MOUTH

AN ANIMATED FEATURE FILM PROJECT BY IVAN DIAZ BARRIUSO

SitM

gataestudio.com/Hibrid-Animation-Feature-Film



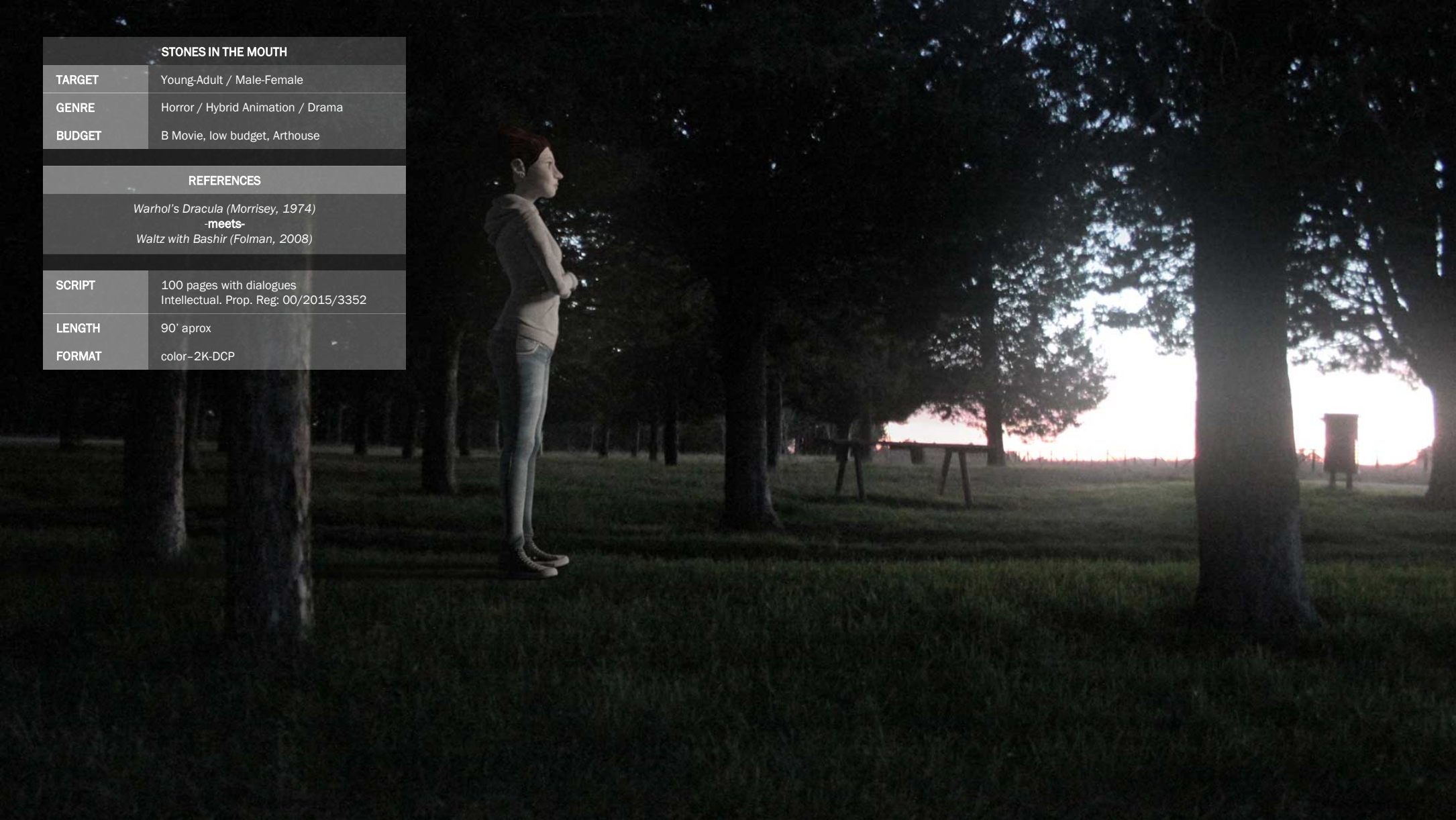


THE ULTIMATE GOTHIC EXPERIENCE



A LOVE AND HATE STORY...

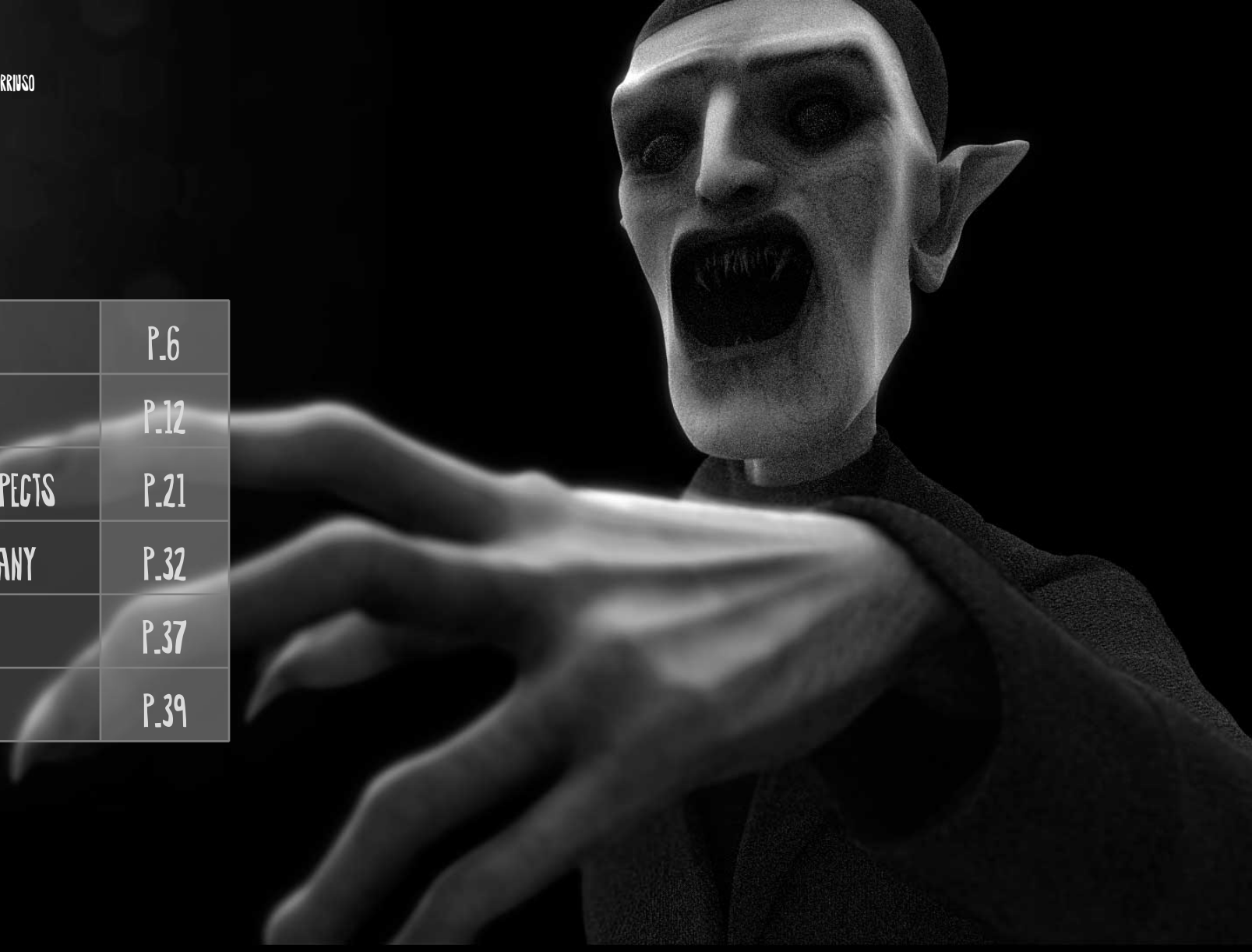
STONES IN THE MOUTH	
TARGET	Young-Adult / Male-Female
GENRE	Horror / Hybrid Animation / Drama
BUDGET	B Movie, low budget, Arthouse
REFERENCES	
Warhol's <i>Dracula</i> (Morrisey, 1974) -meets- <i>Waltz with Bashir</i> (Folman, 2008)	
SCRIPT	100 pages with dialogues Intellectual. Prop. Reg: 00/2015/3352
LENGTH	90' aprox
FORMAT	color-2K-DCP





STONES IN THE MOUTH BY IVAN DIAZ BARRIUSO

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STONES IN THE MOUTH BY IVAN DIAZ BARRIUSO



Ana meets to the last vampire and decides to save him from the extinction, feeding him and fleeing from a group of ruthless hunters, in an adventure with a gothic and innovative atmosphere.



SYNOPSIS

Ana returns from work one night and, passing in front of a Gothic church, feels a strange presence. The vampire, hidden in the porch, sets his next prey. In the following days he pursues her without being seen; Ana senses it and therefore she is restless. She tells these feelings to her boyfriend, Diego, but he doesn't care about them.

One afternoon in the forest, the vampire attacks, she vanishes and Farkas, the vampire, takes her to his lair in a cemetery mausoleum. When she wakes up, Farkas tries to bite her but she stops him softly, her eyes glow as they stare at him, languid. The vampire's heart, asleep for centuries, awakens, that woman's gaze has penetrated him and he realizes that he cannot kill her.

Farkas visits Ana several nights later, she is not afraid, against all odds she trusts the beast and begins to feel a strange attraction to him, he is a very special being. During these nights Farkas tells her his origin, his precariousness and his wandering in time until he reaches Burgos. He suspects that is the last of his kind. Upon hearing all this, Ana decides to protect the vampire from extinction: someone like him could not disappear.

However, the vampire has to kill people to eat, out of necessity, and Ana is faced with a dilemma. One night Farkas attacks a girl and takes her to the mausoleum where he lives to feed on her. Tasio, the gravedigger, observes by chance the scene, terrified. The next day he tells what happened to his teammates, they are all hunters and decide to draw up a plan to kill the beast.

Moved by his love, the vampire fasts so as not to upset his beloved, but he will not survive. Ana decides to sacrifice an old and petty schoolmate giving it to Farkas. That night, after the feast, in the tranquility of the grave, Farkas and Ana kiss and a thread of dark blood slips down her cheek. The hunters who observe hidden do not support what happens and attack: the two lovers manage to flee.





SYNOPSIS

Ana escapes to her village to hide Farkas, she hopes they won't find him there. She tells Diego, her boyfriend, what happened waiting for help but he, full of jealousy and indignation, despises her. In the village, Ana will try to give the vampire pig blood to prevent further deaths, but it does not work, the vampire is very weak and Ana has to go out to kill. At first choose the old ones, they have little life left. Then to younger people, to the more sapphires, hypocrites, hateful. In the end she must sacrifice an old and great friend: she has given everything.

With so many deaths, the village church requires the services of Cholo, an eventual undertaker. The Cholo is also a member of the group of hunters and tells them this unusual increase in burials, Tasio suspects. In parallel, Diego, in spite of himself, decides to tell what he knows to the group of hunters that Ana had told them about. The hunt begins.

That early morning, powerful car lights penetrate the window and startle Ana. She goes out to see who they are; at the end of the street she sees the hunters with their weapons and, next to them, Diego. Ana runs to the haystack to get Farkas out of there.

Both run away and hide in the church, but the priest surprises them and believes, scandalized, to be seeing the devil himself and his concubine, is a sacrilege. He rushes to ring the bells in alarm. Tasio understands the message and addresses the church with haste. The couple will get away by the hair. They run desperate, aimlessly, through the desolate wasteland.

The hunters inexorably chase them. Ana stumbles on a stone twisting her ankle. Lying on the ground implores Farkas to escape. When the hunters find Ana they point her with their weapons. Diego intervenes to bring down the guns, Tasio and his group spit her out with contempt and continue after the vampire. Diego stays with her preventing her from following.

The hunters reach the vampire who creeps weakened. They shot him several times but fails to kill him. Tasio, connoisseur of old traditions, puts a stone in the vampire's mouth and violently hits it with the butt of his rifle, he knows that it is the only way to end him. Ana cries inconsolably and, in desperation, hugs Diego. A wolf that passed by there begins to howl.





INTRODUCTION

The motivation for making this film was born in Burgos (Spain), by a desire to graphically capture perhaps little known aspect of the city; its gothic, mysterious, fantastic side, which merges with the rural image of the county, its towns and its century-old stone and cold arid wastelands.

In this rural world, among young people especially, conservation ideas arise; the need to conserve endangered species, although these species have been considered vermin since forever, and even more in this case.

The heroine of this story takes this moral imperative as an excuse to sacrifice the interests of ignorant, uncouth, even healthy, in favor of being sick and of course avocado to extinction, but which, in the eyes of a self-proclaimed decision instance, is greater.

This selfish deviation, this self-proclaimed righteous, is generated from a romantic-sexual attraction. Love is once again used as ethical reason to justify the murder of innocents.

Is it justifiable murder? Entrusted to a stream of politically correct thinking we can relax and do think their ethical value justifies everything?

Is it ethical to save wolves but let sheep die at the hands of these?

Do we really want to save the wolf as such or we want to save our romantic idea of the wolf?

Ethical positions are sometimes difficult to measure, is exposed in this story what happened and take your own conclusions viewer.



THE TITLE

The title comes from the appalling action happens at the end of the story:

The hunters reach the vampire who is also in the floor dejected by lead cartridges. They shoot him deathly several times but can not kill him. Tasio places a stone into the vampire's mouth and hits it with the butt of his rifle violently, he knows this is the only way to kill him. Ana weeps inconsolably. A wolf begins to howl.

This way of killing vampires, placing stones in their mouths, goes back to ancient times, long before the classic pale in the heart. Its goal is to anchor them to the ground to avoid the undead to rise from his grave.

This primitive method agree well with the spirit of the story, also it fits well with the underlying moral: the weight of society bends to rebel mouths, silences them, places stones them.





STONES IN THE MOUTH BY IVAN DIAZ BARRIOSO

AN IMPOSSIBLE LOVE STORY

"Farkas tries to bite her but she stops him softly, her eyes sparkle while look at him, languid. The vampire, centuries of wisdom, realizes she is in love with him and can not kill her"

"Moved by his love, the vampire fasts to not to upset his beloved, but Ana realizes and feels guilty. Decides to sacrifice an old and evil schoolmate giving her to Farkas. That night, in the quiet of the grave Ana and Farkas kissing. Hunters who observe hidden not support what happens and attack: the two lovers manage to flee"





ANA, dramatic need

Idiosyncrasy. Ana has to save from extinction a rare species: a vampire. It is a necessity created by his progressive ideas. Environmentalism and conservationism against the ignorance and brutality of the hunters, the exploiters.

Maternal protective instinct. The vampire is a helpless being and Ana assumes his protection. Like the wolf suckled Romulus and Remus, Ana feels the need to breastfeed (symbolically) the lost wolf and protect against their murderers.

Love. Ana is passionately in love with the vampire. This is another need that Ana had. In full crisis of 30, when she missed to have lived a true love, deep, she meets a being that fits her innermost, aesthetic, ideological tastes, that fills other needs such as maternal and protection, ultimately the elements that generate the passionate love in youth.

Hidden desires. The vampire embodies some symbols and occult beliefs. It is the devil who love witches. Represents a romantic and gothic, cultured and elegant European aristocracy. Ana observes an intellectual and moral superiority manifested in relation to the people around her. It borrows in her an atavistic sense of cruelty and contempt for the lower, the uncouth, so much so that leads her to murder.

Secondary, extras and scenes





STONES IN THE MOUTH BY IVAN DIAZ BARRIUSO



ANA - S MODEL SHEET (DETAILS)





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ANA ' S MODEL SHEET (GESTURES)





FARKAS, from where he comes?

Farkas Bartók was born in Hungary in the late seventeenth century within of a noble and wealthy family.

His father traded goods from the Middle and Far East. His mother died very young, the strong gothic aesthetic that surrounded the burial was recorded in his imaginative young mind.

After the death of his mother, his father is immersed in the occult acquiring knowledge from their contacts with Oriental antiquarians, however fails for lack of talent. Desperate he realizes that your child has artistic talent and decides to introduce him in the hermetic knowledge.

These studies were deep, mysterious and gorgeous, it fit perfectly with the Farkas' character. Eventually he managed to conjure important entities of the underworld.

In a Walpurgisnacht he experimented with the spell of immortality, the most complex. That night in the village protected by his castle, were heard sparks and strangers wonders. Thereafter started to run rumors by surrounding towns and it was created a superstition about the Strigoi; son of love and witchcraft. Farkas had become a vampire by self-merit.

Time passed and reached the Soviet revolution, who seized all its assets and flooded Europe with a cold lay thought, it began to wane in power and vitality, he needed the old faith, the superstition. He decided to emigrate.

He emigrated to Germany first. The arrival of the Nazis and their Nordic mysticism gave some respite to him, but the Americans quickly began to invade everything. Science, the lights, the villages began to be abandoned, and no one was left with ancestral beliefs.

In France discovered a faint current of mysticism, it was the Camino de Santiago, through which the last Christian believers throughout Europe peregrinated to a sacred place located in Spain. Travelling that way will seek meetings with true believers and cheerful nights in dark hostels where he could suck to any pilgrim.

That was how he came to Burgos. Suddenly he found a city that seemed frozen in time. With a medieval look like few of his age, gothic, dark. A province with a lot of still inhabited villages and a rural and very religious population. Also the climate and the landscape resembled their homeland, seemed perfect. He decided to stay there and settled in the cemetery.

Extended Farkas` Story



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FARKAS MODEL SHEET (DETAILS)





STONES IN THE MOUTH BY IVAN DIAZ BARRIUSO



FARKAS MODEL SHEET (GESTURES)





TASIO, the hunter

Tasio is a hard working man, can not stand still. It's serene, serious leader. Transmits security and people follow him.

He has a small culture and unorthodox but a sharp and keen intelligence. It has very inflexible ideas, is stubborn and an ancient and with a deeply rooted idiosyncrasies. It is a practical man and at times surly.

When he discovers the vampire and his murderous activities takes the role of the hunter of wolves that has printed in his mind since childhood and, using his leadership, brings together a team of hunters composed by other undertakers.

He is the antagonist, the villain.

His dramatic need is simple and blunt as its own character: hunt and kill the vampire. He relentlessly will pursue to him to achieve his goal.





STONES IN THE MOUTH BY IVAN DIAZ BARRIOSO



TASIO / S MODEL SHEET (DETAILS)





STONES IN THE MOUTH BY IVAN DIAZ BARRIUSO



TASIO 'S MODEL SHEET (GESTURES)





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TECHNICAL AND AESTHETIC ASPECTS

This is a project to produce an animation hybrid film of about 90 minutes. Is built on a Western classical poetic with 3 parts divided into 4 movements each, so doing a total of 12 chapters.

It emphasizes the graphic aesthetic and narrative form. Although this is a classic fiction in its structural basis, it apply elements that have been tested in previous experimental work with excellent criticism results.

Despite the stability of the approach, it is considered a requisite open a small space for experimentation and improvisation to impregnate the result with imagination and artistic authorship.



VISUAL AESTHETIC

It propose the use of photography and video for landscapes and complex elements, combined with CGI animation for characters and some simple scenarios like simple rooms.

Although it may qualify as a color film, the range can go from an absolute black and white, solarized, through grayscale to a color with low saturation, or saturation diverted to basic colors. All this depends on the aesthetic needs of each scene and the lighting of the scenes.

In CGI scenes composed of rooms, for example, it can use a normalized color to a shade according to the atmosphere. It is intended to give preference to the visual impact against the regularity of tones.

The picture is subject to a smoothing bright or "glare" to create an atmosphere of reverie.

Portrait of Gothic Burgos, cemetery, forests and lonely and troubling areas. The atmosphere elapse mostly in the hours "witches": evening and autumn-winter.



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VISUAL AESTHETIC

With the mix of animation and live photography it tries to create a look inspired by the mystery of the old graphic novels that appeared in some magazines.

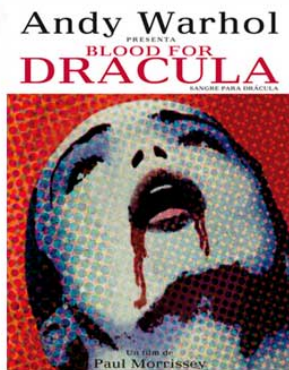
Aesthetic inspiration in the 70's Hammer Horror - The Factory (Warhol) and the covers of mystery paperback novels of Jean Ray (Harry Dickson, ediciones Júcar)





STONES IN THE MOUTH BY IVAN DIAZ BARRIUSO

REFERENCES





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STONES IN THE MOUTH BY IVAN DIAZ BARRIOSO

OTHER REFERENCES





INNOVATION

This project is a innovative proposal of hybrid CGI animation.

Unlike traditional hybrid animation, which is composed largely of real image and some landscapes, objects or characters CGI or vice versa; in this proposal all the characters are CGI and some environments and most of the objects.

This ratio could be described as an animated film 100%, but the real image is used in background landscapes, places, rooms, etc., in order to preserve the richness and beauty photography. In fact, the real takes are taken from a point of view of artistic photography to increase the visual beauty of the result.

The modern style "handheld camera" of the real takes combined with tracking technologies used for CGI integration, make that the final result has a peculiar and innovative appearance.

This hybridization has not intended to achieve realism, do not claim that the audience have doubt whether a character is real or not, the aim is to achieve an unprecedented unique visual style so far.

It want to bring the magic of the old graphic novels to film through animation: comics and photography, animation and emotions.





MUSIC & SOUND

The music will be contemporary with hints of virtual string instruments to introduce a classical air of mystery and melancholy.

It will be composed for the film and won't use existing commercial music.

The compositions will have an electronic base inspired by the stochastic music, away from dance music, and use contextual environment manipulated sounds like rhythmic and environmental bases. The VSL (virtual) instruments will create simple melodies and overlapping narratives.

The atmosphere and narrative sounds will be extracted from libraries and mostly recorded from real environment.



TRANSMEDIA NATURE OF THE WORK

The project mainly contains 3 items with a strong character transmedia:

The Farkas' Story

The Farkas' prehistory, from his birth in Hungary until his journey along the Camino de Santiago, have endless original possibilities for multiplicity: making of versions, encyclopedias, viral expansion (its presence in historical events for example), comics, short films of fans, video games...

The village's universe

The stay of Ana and Farkas in the village include a particular universe for creating a video game with multiple characters, environments and behaviors. There is a clear and specific goal, an executor character and a supernatural world with witches, vampires and victims.

The nature of the characters

The characters have great potential of immersion and extralibidad both in terms of their technical nature and their personalities.

The fact that they are CGI characters in origin facilitates the versions for video game characters, dolls machining, 3D printing, digital drawing...

Also each character (primary and secondary) have a strong prototypical personality that favors their caricaturing, combination and reusing in other projects.

[Extended Farkas' Story](#)





GRAPHIC NOVEL

Among the possibilities transmedia creation of graphic novels is imposed; not only the translation of the film's story itself to the comic, but multiple stories based on the transmedia elements described.

The nature of the project, its aesthetic inspiration in old photo novels, the hybrid character and the expressionist conception of the animation, invite the development of these products.

Precisely this mix of photography and infographic creates an innovative and attractive style that can bring a new look to the traditional comic book style.

The vintage aspect of the photo novel with the latest CGI rendering technologies is mixed, making a merger whose ultimate goal is the artistic expression.



PUBLIC INTEREST

The story is built on a classical narrative base that includes an impossible love and the struggle between good and evil, between the hunter and the hunted. The script follows a subtle rhythm contemplating combining the visual beauty, emotional moments, action, tension and terror. All these elements are able to immerse the viewer in the film.

There is also a guideline of the author for to include into all the film multiple images, takes or sequences, without overloading, having iconic content, that are special, something that will last in the memory of the viewer. This type of inserts as well as promoting the memory produces a peak of pleasure at the time of viewing associated with surprise and aesthetic beauty, which strengthens the interest may lift the film in the viewer.

It is a universal theme that can reach any person of any nationality. Both urban and rural settings, despite being specific locations, are within the universal imagination, however the people of the province of Burgos, people interested in European cultural heritage, etc. may be especially interested in seeing the film.

Technically it could be integrated into the vampire-horror genre, which would raise the interest of certain international communities like goth bands, for example. However there is not a genre film 100%, so it will leave room for less purists spectators.

Using text for the dialogues not only will facilitate translations into other languages, but it compatibilizes the accessibility without creating versions.





FILMOGRAPHY

(2013)	OVER TIME	<i>Animation CGI híbrid; 5 min</i>
(2011)	SCRUPLES	<i>Animation CGI; 10 min</i>
(2009)	NOCTA	<i>Animation CGI; 10 min</i>
(2008)	RAVEN	<i>Animation CGI; 14 min</i>
(2007)	HAPPY BIRTHDAY	<i>Animation CGI; 14 min</i>
(2006)	FUTURE ABANDON	<i>Animation CGI; 14 min</i>
(2003)	FUCKING MAY...	<i>Animation CGI; 5 min</i>
(2002)	NIGHTMARE 1024	<i>Animation CGI; 5 min</i>
(2001)	THE INTERVIEW	<i>Animation CGI; 10 min</i>

Detailed Filmography

AUTHOR

Iván Díaz Barriuso

Filmmaker and graphic designer
Born in Madrid, Spain, in 1970



Philosophical line aimed to experimentation about alternative aesthetic and narratives and the primacy of the visual beauty against realistic continuity.

Inspiration from the following authors:

Carl T. Dreyer; Ingmar Bergman; Andrei Tarkovski; Sergei Eisenstein; Orson Welles;...

Constantin Stanislavski; Antonin Artaud; Mieke Bal; Raymond Queneau; Gabriel García Márquez; Wassily Kandinsky;...



Awards and notable selections

NIGHTMARE 1024 (2002)

First prize Festival Café Marmedi Burgos 2003

Audience award Festival de Cine de Salas 2003

Finalist Festival Segundo Chomón Zaragoza 2003

HAPPY BIRTHDAY (2007)

First prize short film festival "A lo Cortico" (Cultural asoc.Yemayá, Madrid 2008)

Finalist Muestra de Cine Internacional de Palencia (2008, video section)

Selected Fotogramas en Corto competiton, Fotogramas magazine (2008)

Selected 31 Festival de Cine Independiente de Elche, 2008. (Animation Oficial Section)

Out of competiton projection festival de Cine Pobre de Cuba (2008)

NOCTA (2009)- 3 prizes, 27 international selections

First prize animation C8-10 - Festival de cortometrajes CAOSTICA-8, (Bilbao 2010)

First prize III Festival de cine Basaterna, (Urduliz - Bizkaia 2010)

Second prize - Accésit with Special Mention III Premio de Videoarte - El Almacén de las Artes, (El Astillero - Cantabria 2010)

Selected URBAN CULTURES de PRAGDA in NEW YORK UNIVERSITY. (New York - EEUU - 2011)

Oficial Selection fLEXiff, international experimental cinema festival. (Sydney, Australia - 2011)

Semifinalist Metropolis/Madatac Award. Broadcast in the program METRÓPOLIS en TVE2 and the Canal Internacional.

Broadcast in the TV program about videoarts TRANSFERA, (Canal Autor - Madrid 2010)

Selected among the best short films from Castilla y León 2010, 22 Festival Internacional de Cine de Aguilar de Campoo, 2010



Festival de cine
Aguilar de Campoo
www.festivaldeaguilar.com





STONES IN THE MOUTH BY IVAN DIAZ BARRIUSO

Awards and notable selections

OVER TIME (2013) – 10 prizes, 85 international selections

BEST ANIMATED SHORT FILM AWARD 10º Festival de Cine de Alicante, (2013)
Winner Plastic Category, Experimental Animation Festival LOCOMOCION, (Ciudad de México, 2015)
First Prize BEST SHORTFILM XX San Giò Verona Video Festival, (Verona, Italy - 2014)
Second prize BEST SHORT FILM 12 Festival de Video d'Igualada MICROCURT, (Igualada - Barcelona, 2013)
Award from Cine Club de Ainzón association, X Jornadas de Cine de Ainzón - ANIMAINZÓN, (Zaragoza, 2013)
Second prize in Special Mention VI Competiton of Videoarts - (El Astillero - Cantabria 2013)
CINEMATIC ACHIEVEMENT AWARD, 7th Thessaloniki International Short Film Festival- TISFF, (Grecia, 2013)
LOGAN Prize for the elegance of the images, XX San Giò Verona Video Festival, (Verona, Italy - 2014)
Promotion Award Animated Mermaid, CINANIMA, (Espinho, Portugal, 2014)
Special Mention, FINCORTX, IX Experimental Shortfilms Festival, (Tunja, Colombia, 2014)

Oficial Section XVI Festival de cine de Málaga.

Selected Quercus program, SEMINCI, 58 Semana Internacional de Cine, Valladolid.

Section el cine de Castilla y León 26 Semana de Cine de Medina del Campo, Valladolid.

Selected international festival experimental cine & video BIDEODROMO, Bilbao.

Official Selection GOIAF (Pennsylvania State University), Golden Orchid International Animation Festival, Pennsylvania. USA.

Selection 10ª edición Festival des Nouveaux Cinémas, Paris, Francia.

Showing Iberoamerican Animation Cinema- Baixada Animada 2013, Rio de Janeiro, Brasil.





STONES IN THE MOUTH BY IVAN DIAZ BARRIUSO



GATA STUDIO is born as a trademark of the graphic designer Ivan Diaz Barriuso.

GATA STUDIO is dedicated to the planning and development of tools and products for visual communication and multimedia.

In addition to standard developments, GATA bases its philosophy on constant innovation through efficient combination of new technologies and trends with the existing ones.

The goal is to provide companies and institutions with the latest products and tools in all areas: design, concept, technology, functionality.

This philosophy is based on a broad understanding of the technical, artistic and experimental vision and extensive experience in new developments. The production lines are GATA STUDIO :

- o Graphic Design
- o Web & Multimedia Development
- o Animation
- o Videogames
- o Virtual / Augmented Reality



In the over 15 years of experience GATA ESTUDIO has produced a significant number of projects independently or in collaboration with other companies. These are some of the most prominent projects:

9 CGI animated short films, with a total of 87 minutes produced. These works have won multiple awards and selections in international film festivals and animation.

5 3D graphical adventure videogames, the educative "Cuidadin Cuidadinez" series.

5 educational CGI animated short films concerning the prevention of occupational hazards.

Several CGI virtual tours alternating real-time and video:

- Silos monastery sacristy.
- ITV plant for the Ryme company.
- Treatment plant slaughterhouse Zorroza.
- Museum Institute Cardinal López de Mendoza.
- Mounting augmented reality Museum of Evolution in Burgos.
- Development of environments and characters in a driving simulator for driving schools for the company Arisoft.

Multimedia applications:

- Interactive CGI avatar in sign language for social communication agency Xul.
- Online 3D design of kitchen furniture for the company Cropusa.
- Interactive 3D design with dynamic environments of doors and accessories for the company Mobai.
- Design of 3D compositions of roofs and facades for the company Mazarrón.
- 3D Interactive manual on assembly, repair and maintenance of special pieces for the company Hiperbaric.

2D design and illustration:

- Logos design, posterings, software interfaces, catalogs, maps, etc.
- Develop of a comic for the first chapter of "Cuidadin Cuidadinez" saga with a total of 40 pages.

Pipeline projects:

- Hybrid animation feature film "*Stones in Mouth*".
- Large 3D video game of graphic adventure "*Perros*".
- Virtual reality in natural environments for emotional training.
- Series of short video games for mobile devices "Charming places, haunted places"



STATISTICS & PROGRESS

Summary tables of the film

Development elements (packaging)		Project documentation	
Dossier		Production plan	
Script		Production budget	
Main characters		Financing plan	
Concept Arts		Marketing plan	
Teaser		Exploitation plan	
Project Web		Work Split (coproduction)	
To consult the documents marked in blue, please contact: ivan.diaz@gataestudio.com			

Project Progress Sheet	
Development	100%
Funding and co-production searching	10%
Production	0%
Distribution	0%

Characters		
	Main	3
	Secondary	13
	Extras	15
Scenes		
	Real image	57
	CGI	6
Average of takes	900	



DESCRIPTION		YEAR 1												YEAR 2											
F1	Work plan																								
A1	Establishment of work team																								
A2	Work plan																								
F2	Technical script and voices																								
A1	Technical script writing																								
A2	Story board																								
A3	Animatics																								
A4	Casting & voices recording																								
F3	Modeling and environments																								
A1	Secondary characters (13)																								
A2	Extras (15)																								
A3	Virtual scenes (6)																								
A4	Exterior takes																								
F4	Animation (900 takes)																								
A1	Tracking 3D real scenes																								
A2	Animations six seconds per take (aprox)																								
A3	Layouts (corporal, gestual, labial sincronization)																								
A4	Special effects																								
F5	Previous Render (LR) & assembly																								
A1	Illumination, previous render 900 takes																								
A2	Mounting 12 chapters																								
A3	Corrections (equivalent to 450 takes aprox)																								
F6	Final Render, effects and soundtrack																								
A1	Final Render farm 10 computers (2K HQ)																								
A2	Post-production effects																								
A3	Soundtrack																								
A4	Final mounting																								
F7	Production of the mastering																								
A1	Digital formats production																								
A2	DCP production																								



STONES IN THE MOUTH BY IVAN DIAZ BARRIUSO

CONCEPT ARTS



Ana watches in deep forest



STONES IN THE MOUTH BY IVAN DIAZ BARRIUSO

CONCEPT ARTS

Farkas goes on a date with Ana in a dark corner of the Gothic Cathedral



STONES IN THE MOUTH BY IVAN DIAZ BARRIUSO

CONCEPT ARTS

Ana is looking for Farkas in the cemetery



STONES IN THE MOUTH BY IVAN DE PARRISO

CONCEPT ARTS

*Tasio is waiting at the entrance of the
gravedigger's house*



STONES IN THE MOUTH BY IVAN DIAZ BARRIOSO

CONCEPT ARTS



Farkas hovers in night forest stalking its prey



STONES IN THE MOUTH BY IVAN DIAZ BARRIUSO

CONCEPT ARTS



Ana waits for her next victim



STONES IN THE MOUTH BY IVAN DÍAZ BARRIUSO

CONCEPT ARTS

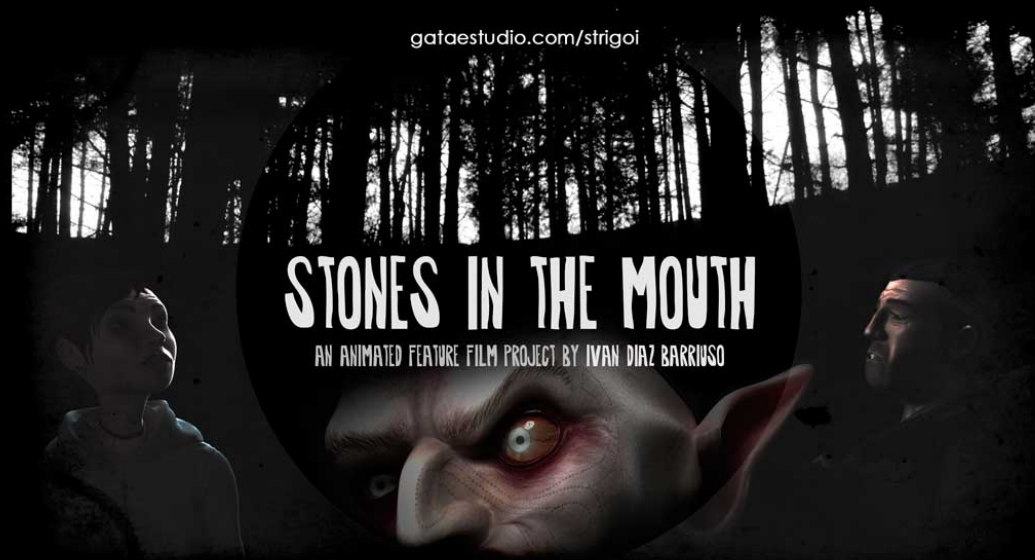
Farkas visit their ancestors



STONES IN THE MOUTH BY IVAN DIAZ BARRIUSO

POSTERS

gataestudio.com/strigoi



PIEDRAS EN LA BOCA

PROYECTO LARGOMETRAJE DE ANIMACION DE IVAN DIAZ BARRIUSO



gataestudio.com/strigoi



STONES IN THE MOUTH BY IVAN DIAZ BARRIUSO

POSTERS



PIEDRAS EN LA BOCA

PROYECTO LARGOMETRAJE DE ANIMACION DE IVAN DIAZ BARRIUSO



gataestudio.com/strigoi



STONES IN THE MOUTH

TEASER

<https://www.youtube.com/watch?v=WgQHpxud-A>

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STONES IN THE MOUTH

AN ANIMATED FEATURE FILM PROJECT BY IVAN DIAZ BARRIUSO



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