



Savyra.com

is the
company and website
of
Savyra Meyer-Lippold,
where

Illustration happens all day, most days.

Photography is also part of the work.

Animation happens now and again.

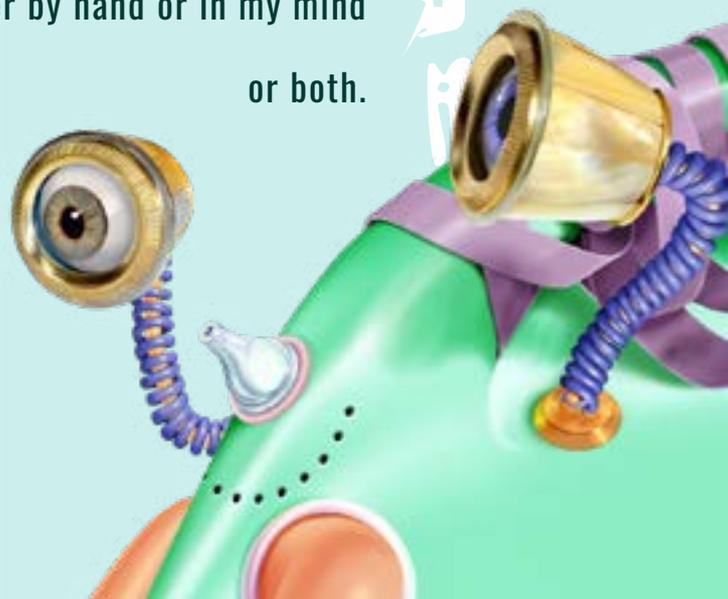
Stories and screenplays are emerging again;

but always,

making things is a great pleasure,

whether by hand or in my mind

or both.



so this is what i do

I make ideas visible via illustration in 24 styles, graphic/web design, photography and animation. Apart from my own projects which include children's stories, screenplays and paper sculpture, I work with clients to:

- **introduce your new brand**
- **promote an existing brand**
- **train and empower people**
- **spread awareness**
- **simplify what is complex**
- **edutain children**
- **make ideas visible**

and this is how i got here

My creative career began with a friend's dream of me as a successful illustrator. So there was nothing for it but to enrol in a course via distance learning with the London Art College. While working for Wesbank, I had the opportunity of supplying the training department with cartoons to lighten up the course material. And thus began my freelance career.

After moving to Durban, I learned about the workings of a design studio by continuing with my Wesbank cartoons in a friend's backyard premises.

Calling on ad agencies around Durban with this work resulted in a job offer and I worked there and in other agencies for about five years.

My big breakthrough into computer graphics came when Learntron in Cape Town offered to trade computer training in return for graphics. With a new focus on digital art, I left to start my own company.

Highly realistic airbrushed artwork for ad agencies still featured, as did cartoons and other illustrations, whether hand-drawn or computer-generated. It was also the start of many happy experiments with animation.

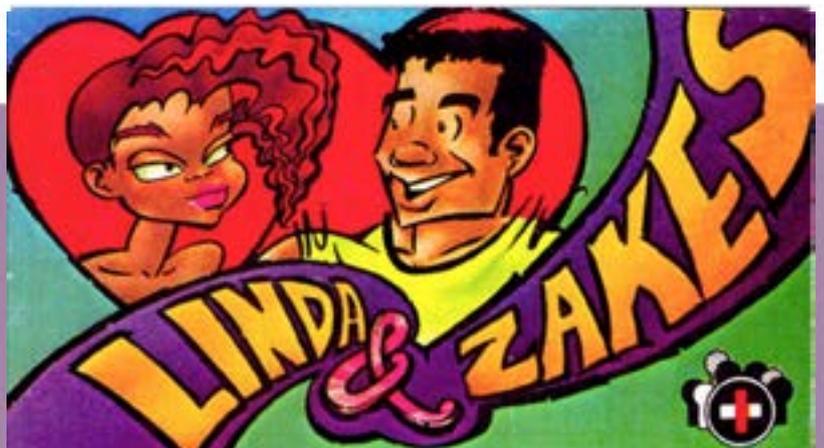
I enhanced my scanned bw drawings using a graphics program or produced 16-colour graphics with a mouse. It was very much like drawing with a bar of soap, but great fun.

My computer had a massive 40 Mb hard drive and was the envy of all who saw it.

'Linda and Zakes' was a pocket-sized comic designed to educate people about HIV/AIDS.

It was the first project my new company produced in 1990.

*Media:
Airbrushed gouache, pen & ink*



Savyra.com is a
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more on the animation side

Mainly worked in 2D but then also learned 3D Studio IV by Autodesk, which later evolved to 3DSMAX. Clients included:

- NBS, Durban: a building society commissioned a stop-frame animation of a parrot handling their ATM card, flipping it end-over-end to show clients at the ATM the correct way to insert the card
- Provided a Durban-based events company with a 2D animation for their laser light shows
- Unidata: 2D animation for interactive kiosks supplied to Mr Price, Durban.



3D graphics for Durmail

The counter was from a brochure for SA Post Office agencies in KZN.



The Durmail Parcel was part of a training video for Movie Workshop, Durban.



Helmut, created for Movie Workshop, Durban, for Chapmar Industries, JHB for a safety training video.

and then to cape town

A move to Cape Town in 2000 placed me amongst the biggest educational publishers in the country. Storyboards and other work for ad agencies, film and video production companies also added variety.

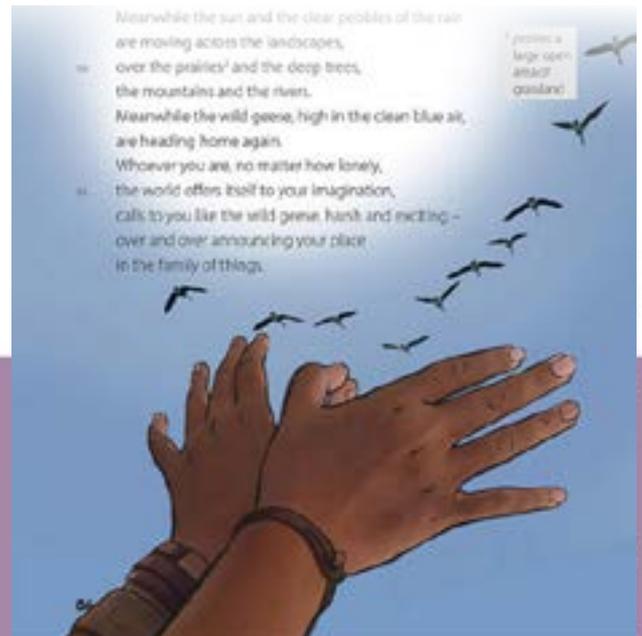


Visualisation: **Nelson Mandela Gateway to Robben Island.**

This project also included a map of the island.

Client: Robben Island Museum

Media: Pen & ink, kokis, Photoshop

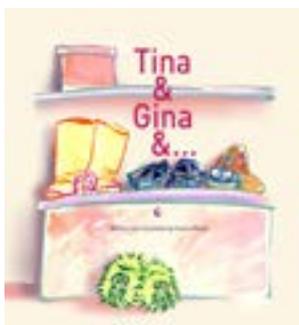


Educational illustration: **'Wild Geese'**, a poem by Mary Oliver

Client: Shuter & Shooter, Pietermaritzburg

Media: Photography, Photoshop

screenplays happened

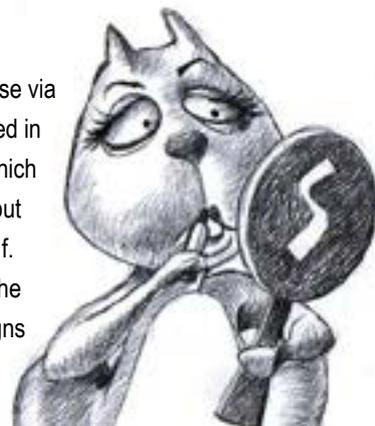


2001

Wrote the children's book that became the TV series 'Shooz', originally called 'Tina & Gina &...'

2007

A short animation course via MAPPP-SETA resulted in 'A Tail at the Mall' which began as a short, but ran away with itself. Pictured is one of the first character designs for **Scribble**.



2005 - 2009

Several websites were designed during this time, like that of Katherine Glenday (right) which has now been replaced by a more up-to-date version better suited to her current work.



Media:
Photoshop
Dreamweaver
Photos supplied by client

2010

Stop-motion was the only thing still missing from my animation repertoire, so I was fortunate to attend a course in September 2009 sponsored by UNIMA and ANIMATIONSA.

The result was a three-minute movie '**Tallulah (a very small love story)**'



(Above) Still from '**Tallulah (a very small love story)**'

(Right) *The Puppet's Progress*
Media used for animation:
Puppetry using foam, wire,
bits of plastic and Tyvek
Still photography
Adobe Premiere
Adobe Soundbooth



2012

New media in general took up much of 2012. Web design and social media for clients was the main focus including blogs, Facebook pages and Twitter accounts, until September 2012 when they were able to handle it themselves.

2013

This year was almost entirely devoted to Centrepeace, a company founded by Louise Slabbert. Together with a dedicated team, she offered the 'Living my Purpose Workshop Programme' and empowered mainly kindergarten teachers with life skills. As a result, the benefit spread to their classes, their families and their communities.

Deliverables we produced together included the logo, website and all corporate ID, the study materials, a script and props for a short play, props and a monthly newsletter.

It was a great collaboration with one end in mind - to enable South African women to work with what they already had, to get to where they want to be, physically, emotionally, intellectually, spiritually, socially and environmentally.



2014

A highlight of this year was producing five greeting card designs for The Calendar Company, two of which appear below.



2015: Little Wingsters

Inspired by the little Zulu girl and her kite for the greeting cards, I decided to develop my own line: 'Little Wingsters'.

Each little angel is a busy messenger for the celestial courier company based on Winghaven, a tiny planet orbiting Earth. The initial story will be divided into four books. Two more stories are planned, each with four new angels, finally forming a trilogy with twelve Little Wingsters, each with unique gifts and abilities - and each with their own book. These books will have different stories to the TV series, (see 2018!) starring one character with the others in supporting roles.

Sadly, or fortunately, this little character was lost with a stolen hard-drive and all that was left was a print-out. She has now been entirely re-drawn as Coco, with a much better outfit and cool wings.



.....

2016-2017: screenwriting gets serious

The year of screenwriting had waited since 2001 (Shooz) and 2007 (A Tail at the Mall). I'd submitted both near the end of 2015 to StoryLab, a screenwriting initiative offered by Triggerfish, Disney and the DTI.

Neither of the screenplays made it, but I did get to take them to Kidscreen in Miami in February 2016 as part of the AnimationSA delegation. Hugely encouraged and inspired, I continued to learn as much as possible about my new industry. Initiatives by Triggerfish and courses by Storyteller Pod have greatly contributed to my learning, apart from devouring online YouTube lectures, podcasts, books and e-books on the subject of scriptwriting. In 2017, I accompanied the AnimationSA group to the Ottawa International Animation Festival. Speed-pitching to 12 producers produced some good leads and I hope to produce something worthwhile with at least one interested party who's provided very valuable feedback.



3d animated tv series, for ages 4 - 7, 26 x 11 minute episodes
Genre: rescue adventures

Little Wingsters is a courier company on the tiny planet Winghaven, from where the all-knowing Moya sends four angels to help children everywhere, but ...when they mess up, who will un-mess the messengers?

2018 update:

The book has moved to the back seat to make way for an adaptation into a TV series. The pilot script and an Episode X are complete. I look forward to presenting more storylines to producers and potential collaborators during 2018.

[See more here.](#)

Shooz, TV series for pre-schoolers, 26 x 7min episodes

The Shooz – (ballet dancers, bodyguards, nerds, runners and fluffy bunnies) learn as they play, sing and dance, with some help from Tango the goldfish

The shoe-cupboard and bedroom is the Shooz' world. The episodes explore commonalities and differences, each pair of shoes interacting with their neighbours in their own ways. Via stories, songs and games, they and their young viewers learn about many things including colours, textures, shapes, numbers, concepts of 'over, behind, through', etc., as well as everyday practical skills and social interactions.



A Tail at the Mall, 3D CGI animated 110 min feature film, for children aged 8-11

In a post-human world, a mutant bionic dragonfly takes over a mall, driven to fix other mutants... because she can.

A TAIL AT THE MALL



A futuristic post-human buddy-movie with a genius dragonfly inventor keen to add a tail to a mutant squirrel, but when he loses interest in being her project, he has to deal with the Frankenst-iron she builds instead.

When The Glove Dies

genre:

5-7 min animated short film, dark comedy for adults

medium:

stop-frame, filmed footage and puppetry

created and written by:

Savyra Meyer-Lippold

An allegory of the body-spirit relationship: when her spirit leaves her body (the hand leaves the glove), Allegra the Hand becomes aware of the value of the life that's passed.



A walkie-talkie by *Savyra*.com

This is my most recent project. It involves mainly stop-motion and puppetry (to move actual gloves about) with a live-action background for the hospital ward and the 'chapel/sacred space' in which the memorial service happens.

These four IPs (intellectual properties) were pitched at the New York Story Expo in March 2018 and at the Ottawa International Animation Festival in September 2018 to several producers.

There was some interest and useful feedback, and I'm currently working particularly on A Tail at The Mall, to convert it to a 26 episode TV series from the feature film it currently is, which was one of the suggestions at Ottawa.

In other news, my VR ambitions are now becoming more concrete, and I'm also developing a little short for children, called Heaven's Dust, written by US author, Lisa Suhay.



so now what?

My vision for 2019 is to collaborate with others to produce work with depth that makes a difference without being heavy.

It is a dream of mine to create something amazing together with people who are brilliant in their respective fields.

Collaboration is something new for me (not really, it's just been a while) but it's time to step out of my solitary work habits.

A new world awaits, and now that VR has come of age at last, this is something I want to be involved in as well, the sooner the better.



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