

i do not have a press kit, but i did make a cute little website about the project, you may view it at <https://www.anahitavisuals.com/un-paseo>

ALE OLAZABAL'S UN PASEO

Hello hello beautiful people!

Get ready to level up your viewing experience with "Un Paseo," an innovative music video made of ~4,080 mixed media frames. This ain't your average music video - it's a genre-bending visual masterpiece inspired by the raw, energetic street art of New York's East Village.

In the video, our hero Ale navigates his way through Valentine's day as a semi-fictional version of himself, essentially a one-man band in search of love. But plot twist - his rebel heart has literally upped and left, leaving him with a hole in his chest. Now that's what we call a "heartbreak."

Join Ale on a wild goose chase through the East Village as he tracks down his runaway heart - a colorful blob we've cleverly crafted using mixed media animation. This heart, or 'Essence', loves playing hide-and-seek, cheekily morphing to, from, and around objects and people as it dodges Ale's desperate attempts at capture. But no one can resist a good chase, and soon enough, Ale's got a whole squad joining in, all with holes in their chests, trying to nab their own escapee hearts.

But wait, there's more to this story than meets the eye!

Hidden beneath this comedic escapade, Ale's journey mirrors the universal struggle to hold on to love, embrace life's unpredictable journey, and ditch control and expectations. After all, isn't that what adulthood is all about?

We've gone full mad scientist on this, mashing up real-world footage with hand-drawn and tampered-with 2D animations, all on a frame-by-frame basis. It's like we've created a whole new reality - part "IRL", part "imagination land". It's been a real ride, and we won't lie, it's been a marathon not a sprint... but so worth it.

So, buckle up, hit that play button, and join us on this journey!

With peace & love,
The Un Paseo Team

DIRECTED & EDITED BY:
ANAHITA VON ANDRIAN-WERBURG

PRODUCED BY:
**SARAH WHITTUM
MAYA PETERS**

STARRING:
**ALE OLAZBAL
SHAWLIN TUCKER
ANYA SUSAN
HENRY LEE LEEF
CIANNA MILICI
SKIPPER RANKIN
LIAM BYRNE
SOFIA MAHAVI
DONOVAN KIDD**

ASSITANT DIRECTOR:
MACEY KEUNG

SFX MAKEUP:
ERIKA PRIHADI

PATCH DESIGNER:
SIA FANG

WARDROBE:
MAYA PETERS

CAMERA:
**DONOVAN KIDD
CHRIS ZAZUETA
ANAHITA VON ANDRIAN-WERBURG**

ANIMATION:
**MAYA TEMPLER
JORDAN WALSH**

MIXED MEDIA & VFX:
ANAHITA VON ANDRIAN-WERBURG

ASSISTANT EDITOR:
SIRIUS HUANG

SOUND DESIGN:
MARCEAUX MCGAUCHEY



safron vigilante picture



MEET THE ARTIST:



Hello, I'm Ale! I was born and raised in Puerto Rico and currently reside in New York, where I work as a Software Engineer. Throughout my life, I've held a deep passion for music, and when the pandemic hit, I seized the opportunity to embark on a musical journey. Since then, I've released two albums and am currently immersed in the creation of my third.

I handle every aspect of my music production, from writing and composing to mixing and mastering. Describing my music is a challenge. It encompasses elements of indie/alternative, rock, and synth-pop, but my artistic style remains in a constant state of evolution. I am consistently pushing myself to grow and learn, resulting in an ever-evolving sound.

Looking ahead, I'm uncertain about the direction of my music. This uncertainty excites me as it leaves room for exploration and experimentation. My unwavering commitment is to create music for the rest of my life, continue to refine my craft, and enjoy the ride.

WITH SPECIAL THANKS TO:

**NEW YORK UNIVERSITY UCFTV
RAIZ MODERN MEXICAN
HONEST CHOPS
DAVEY'S ICE CREAM**

**JONATHAN WEINSTEIN
BIRGIT RATHSMANN
SARAH WHITTUM
MAYA PETERS**

**ALAINE FARIN
MOLLY DREHER
ANYA SUSAN
KIANOOSH HEMPEL
THE VON ANDRIAN FAMILY**



FEATURING STREET ART BY:

HEKTAD | PHOEBENEWYORK | UNCUTTART | HASH HALPER

THE MAKING OF...

IF YOU'RE CURIOUS TO LEARN MORE ABOUT THE PROCESS BEHIND THE VIDEO, KEEP SCROLLING :)

XOXO, ANAHITA

1. CONCEPTUALIZATION

THE CONCEPTUALIZATION OF ANY SORT OF MOVING PICTURE INVOLVES A CLUSTER OF FEELINGS: EXCITEMENT, STRESS, CREATIVE ENERGY ETC. - ALL THE INGREDIENTS NECESSARY TO STEW OVER IN PRE-PRODUCTION.

FIRST AND FOREMOST, HOWEVER, I'D LIKE TO PREFACE BY STRESSING THAT UN PASEO WAS AND ULTIMATELY IS A PASSION PROJECT. WE HAD A VERY TIGHT BUDGET AND EVERYONE WHO DEDICATED THEIR TIME AND EFFORT TO MAKE THIS THING HAPPEN DID SO OUT OF PASSION. I WILL FOREVER BE GRATEFUL TO EACH AND EVERY ONE OF YOU.

ANYWHO, BACK TO THE STORY BEHIND THE STORY...

ALE AND I MET IN OUR SECOND YEAR OF LIVING IN NYC, HAILING FROM PUERTO RICO. HE WAS STUDYING COMPUTER SCIENCES AT NYU, BUT ALSO HAPPENED TO MAKE SOME KICK-ASS MUSIC IN HIS SPARE-TIME... USUALLY ALL SELF-PRODUCED AND RECORDED IN HIS BEDROOM. AT THE SAME TIME, I WAS TAKING A SHORT COMMERCIAL FORMS PRODUCTION CLASS AS PART OF MY FILM MAJOR, AND HAD THE OPTION OF FOCUSING ON CREATING A MUSIC VIDEO FOR THE SEMESTER. THE POTENTIAL FOR A COLLAB WAS RIFE...

AS WE'RE BOTH RELATIVELY UNKNOWN ARTISTS AND WORKING STUDENTS, WE KNEW WE WOULDN'T HAVE MUCH MONEY FOR A MUSIC VIDEO. BUT WE FIGURED OUR LIMITS COULD SERVE OUR CREATIVITY. WITHOUT HAVING THE ADDED PRESSURE OF A LABEL OR A BRAND TO ANSWER TO, WE HAD A CHANCE TO LEAVE A SMALL PRODUCTION FOOTPRINT WITH A BIG CREATIVE IMPACT. THE CITY WOULD BE OUR SET AND OUR FRIENDS OUR CAST AND CREW.

WITH THAT SET IN STONE, IT WAS TIME TO COOK!

ALE AND I MET UP AND HAD A CHAT ABOUT THE SONG, WHICH TRANSLATES TO "THE JOURNEY" AND IN THE WORDS OF ALE, "IS ABOUT LOSING YOUR HEART (HAVING A HOLE IN YOUR CHEST) AND THEN ASKING SOMEONE TO FIND IT FOR YOU." AFTER LISTENING TO THE SONG A BAZILLION TIMES AND TRANSLATING THE LYRICS, I STARTED GETTING A BETTER SENSE OF HOW I WANTED TO TRANSLATE IT VISUALLY. ALTHOUGH THE LYRICS EXPRESSED A VULNERABLE PLEA, THE TONE OF THE TRACK FELT LICHTHEARTED, CHARMING, PLAYFUL, AND FUZZY.

AT THE SAME TIME, THE CITY WAS CEARING UP FOR VALENTINE'S DAY. ON MY DAILY WALK TO AND FROM CLASSES, HEART PARAPHERNALIA WAS BEGINNING TO OVERTAKE MOST OF THE EAST VILLAGE'S QUIANT STOREFRONTS. WITH UN PASEO BLARING THROUGH MY HEADPHONES, AN IDEA WAS BEGINNING TO BREW. I STARTED TO LOOK UP MORE ON MY DAILY COMMUTES AND LO AND BEHOLD I REALIZED HOW MANY CRAFTY ART HEARTS DECORATED MY NEIGHBORHOOD. ON VALENTINE'S DAY I TOOK MY CAMERA OUT TO SEE IF ANYTHING WOULD STICK. LITTLE DID I KNOW THAT THESE SHOTS WOULD LATER EITHER INSPIRE AND/OR BECOME PART OF THE VIDEO:



GUIDED BY THESE PREMONITIONS AND MY OWN GRAPPLINGS WITH THE INTANGIBILITY OF LOVE AND THE STRENGTH OF COMMUNITY, I FORMED A PRELIMINARY PITCH DECK.

2. PRE-PRODUCTION

AT THIS POINT, THE VISION WAS CRYSTALLIZING BUT CONCERNS REGARDING EVERYTHING FROM LOGISTICS TO LEGAL CREEPED IN. THERE WAS NO TURNING BACK NOW! I KNEW I COULDN'T DO IT ALONE; IT WAS TIME TO FORM A TEAM. THE FIRST STEP WAS FINDING A PRODUCER.

BEHOLD, SARAH WHITTUM. WE'D HAD A FEW CLASSES TOGETHER AND I'D ALWAYS ADMIRER HER APPROACH TO STORYTELLING COUPLED WITH HER SELFLESS COMPASSION AND COMMITTED WORK ETHIC, SO WHEN WE HAPPENED TO CROSS PATHS OUTSIDE OF THE TISCH BUILDING ONE FATEFUL AFTERNOON AND GOT TO CHATTING ABOUT WHAT WAS NEW AND GOOD IN OUR RESPECTIVE WORLDS, 1 AND 1 BECAME 2! SARAH CAME ON-BOARD AS THE FIRST MEMBER OF THE TEAM.

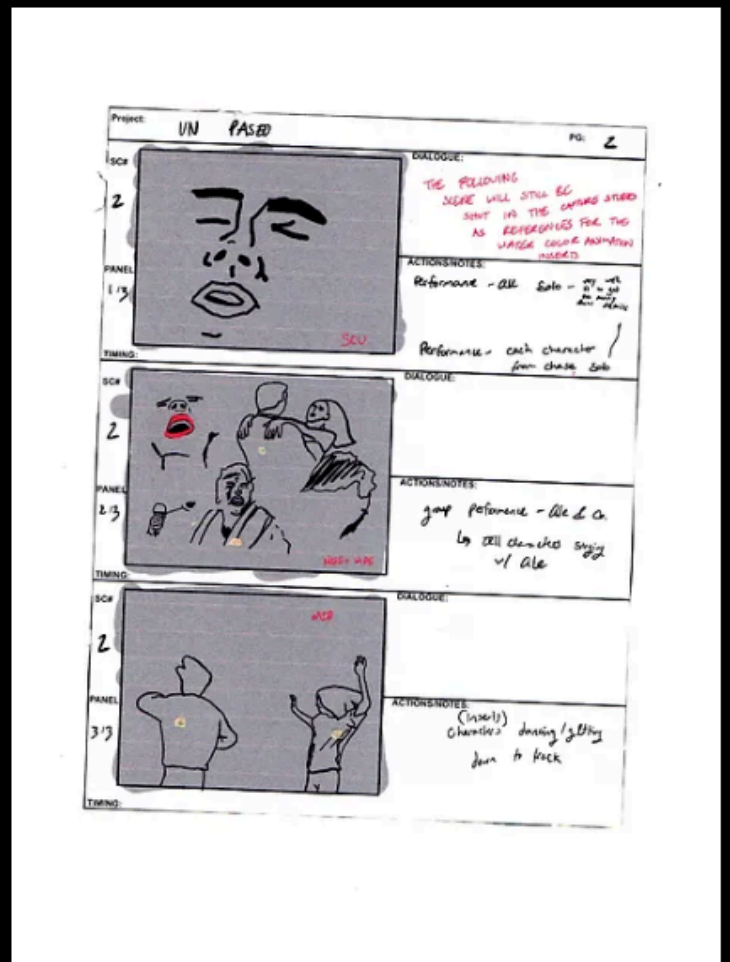
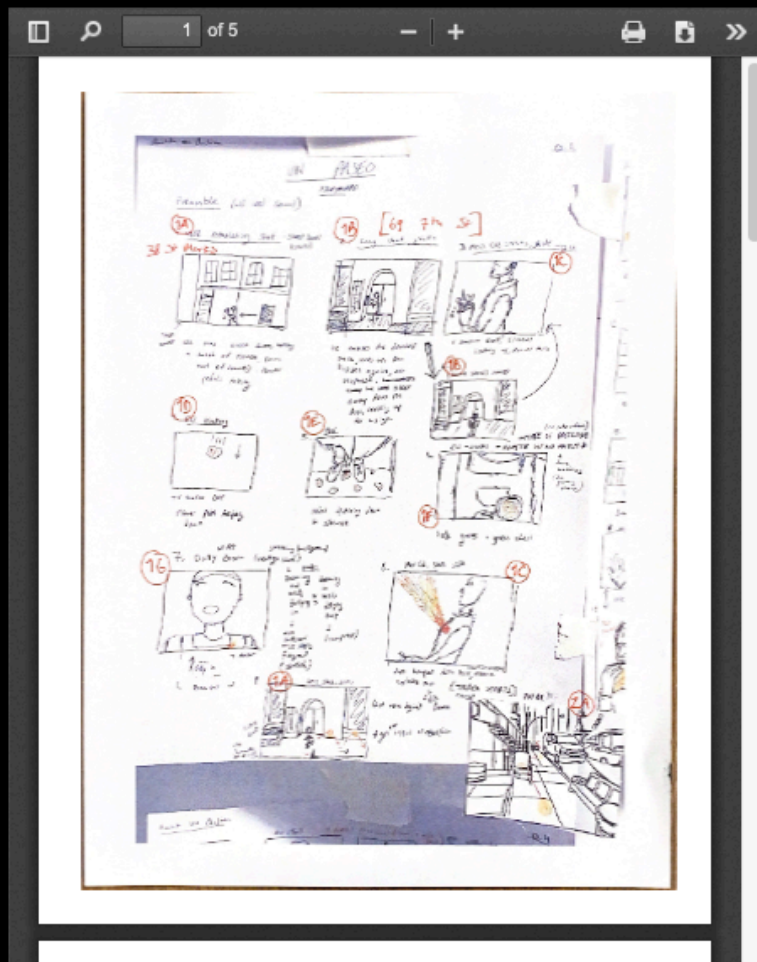
MY LONG-TIME COLLABORATOR, MAYA PETERS, CAME ON AS SECOND PRODUCER SHORTLY THEREAFTER. WITH HER OWN CREATIVE BACKGROUND AND EXPERTISE AS A DIRECTOR AND PRODUCTION DESIGNER, A KEEN EYE TO DETAIL, AND A RESPECTFUL YET FIRM APPROACH TO CRITICAL THINKING AND CREATIVE PROBLEM SOLVING, MAYA JOINED SARAH IN GUIDING ME WITH LOVE AND SUPPORT, AND AT TIMES WITH HARD TRUTHS, THAT ULTIMATELY BOLSTERED THE PROJECT TO THE FINISH LINE.

WITHOUT SARAH AND MAYA, NONE OF THIS WOULD HAVE BEEN POSSIBLE. THE PRODUCER'S ROLE IS ONE OFTEN OVERLOOKED BY THOSE UNFAMILIAR TO THE INDUSTRY. IT IS ALSO A TITLE THAT IS GIVEN AWAY QUITE EASILY AND OFTEN FRIVOLOUSLY IN THE INDIE FILM INDUSTRY. SARAH AND MAYA WERE THE ONES IN THE TRENCHES, THE ONES HOLDING ONTO A THREAD AND A PRAYER WHEN THE SKY WAS FALLING WHILE SHIELDING EVERYONE FROM ANY TURMOIL SO WE COULD FOCUS ON CREATING ART.

SO WHILE I PRIMARILY FOCUSED ON CREATIVE, SARAH AND MAYA FACILITATED ALL THINGS MANAGEMENT/LOGISTICS ORIENTED. AS A LOW BUDGET PROJECT, THIS MEANT BREAKING DOWN THE SCRIPT, SCHEDULING, LEGAL, CASTING, ASSEMBLING A CREW, BUDGETING, FUNDRAISING, WARDROBE (IN MAYA'S CASE), COMMUNICATIONS, EQUIPMENT AND TRANSPORTATION, ETC.

AS I BEGAN TO LOCATION SCOUT AND SHOT LIST, THE STORY BEGAN TO DIVULGE FROM THE ORIGINAL DECK. SOMETHINGS SIMPLY WEREN'T FEASIBLE GIVEN TIME AND MONEY, AND THE COMPLEXITY OF THE CONCEPT AND THE VISUAL EFFECTS WERE PROVING DIFFICULT TO COMMUNICATE. MY VFX PROFESSOR, BIRGIT RATHSMANN, CHALLENGED ME TO GET AS DETAILED AS POSSIBLE: I NEEDED TO STORYBOARD.

SO I DID. AND THANK GOODNESS BECAUSE THIS BAD BOY WOULD ULTIMATELY BECOME THE BLUEPRINT FOR THE ENTIRE PRODUCTION.



3. PRODUCTION

WITH OUR CAST AND CREW ASSEMBLED, CREATIVE COMMUNICATED, AND LOGISTICS LOCKED, IT WAS GO TIME!

UNTIL IT RAINED. REAL HARD... AND IT WAS FREEZING. WE HAD TO RESCHEDULE THAT FIRST SHOOT ONLY TO FIND OURSELVES IN SIMILAR CONDITIONS TWO WEEKS LATER.

BUT TIME WAS TICKING SO WE BUNDLED UP AND DID OUR BEST TO MAKE THINGS AS COMFORTABLE AND SAFE AS POSSIBLE - HAND WARMERS, UMBRELLAS, HOT COFFEE THERMOSES, PLASTIC BAGS OVER EQUIPMENT... YOU NAME IT. LUCKILY MOST OF THE ACTIONS REQUIRED RUNNING, SO THE HOMIES MANAGED TO STAY WARM WHILE GETTING IN QUITE THE URBAN WORKOUT.



BUT WHAT REALLY WARMED EVERYONE WAS EACH OTHER: RAIN OR SHINE IT IS THE ATTITUDE THAT COUNTS, AND MY WEATHER-RELATED GUILT WAS QUICKLY REPLACED WITH IMMENSE GRATITUDE FOR EVERYONE'S RESILIENCE AND SENSES OF HUMOR.

I MEAN YOU'VE GOT A CAGGLE OF 20-SOMETHING YEAR OLDS WITH YARN PATCHES OVER THEIR HEARTS INCLUDING A BUTCHER AND AN OLD CUY WIELDING A TREE BRANCH FASTENED TO 20 HEART-SHAPED BALLOONS RUNNING THROUGH THE POURING RAIN... WITH 5 CREW MEMBERS TRAILING AND YELLING CLOSELY BEHIND... NOT TO MENTION, OUR SAGE, FULLY IN COSTUME, WAS ALSO OPERATING CAMERA FOR SCENES IN WHICH HE WAS NOT IN.



IT WAS A SURREAL ENOUGH PICTURE, AND COUPLED WITH THE UNCONTROLLABLE ENVIRONMENT OF THE CITY'S STREETS AS OUR 'SET', ALLOWED FOR SOME HILARIOUS MOMENTS OF SITUATIONAL HUMOR.

SOME HIGHLIGHTS INCLUDED:

ON DAY ONE OF PRODUCTION, WE WERE RUNNING AN HOUR BEHIND SCHEDULE DUE TO SOME TECHNICAL DIFFICULTIES WITH EQUIPMENT. IT WAS AROUND 8AM IN TOMPKINS SQUARE PARK AND WE HAD YET TO SHOOT A SINGLE SCENE, LEAVING THE REST OF THE THE CAST AND CREW ANXIOUSLY TRYING TO KEEP WARM IN ANTICIPATION. AFTER A WHILE, SARAH CALLED US ALL TOGETHER INTO A CIRCLE:

"OKAY CUYS, LET'S STRETCH THOSE ARMS! WOODOO!"

"NOW WIGGLE IT OUT!"

WITH CIDDY EXCITEMENT, WE COLLECTIVELY SHOOK OUT OUR NERVES. IMMEDIATELY, MORALE WAS BOOSTED AND, NOT EVEN FIVE MINUTES LATER, CAMERA WAS READY TO GO!

WHEN WE WERE SHOOTING THE ICE CREAM SCENE, WE HAD TO FINACLE THIS SHOT WHERE THE ESSENCE RESTORED SOFIA'S FALLEN ICE CREAM SCOOP TO HER CONE. I FIGURED WE COULD PULL IT OFF BY SHOOTING THE SCOOP FALLING OFF THE CONE AND PLAYING IT BACK IN REVERSE IN-POST.. BUT IT TOOK A FEW TAKES (AND A FEW CONES OF ICE CREAM) TO GET RIGHT. WE'D JUST BOTCHED THE SHOT FOR THE FOURTH TIME WITH A FRESHLY PROCURED SCOOP OF COOKIES N' CREAM. CHERRY STILL INTACT. IT LAID THERE ON THE COLD WET PAVEMENT. WITHOUT A MOMENT'S HESITATION, OUR SAGE/CAMERA MAN BENT DOWN TO BARE FIST THE SCOOP BEFORE GINGERLY PLACING IT BACK ON HER CONE.

"THERE."

I WAS MILDLY HORRIFIED BUT EQUALLY IMPRESSED. EXECUTION WAS 10/10... SOMEHOW THAT SCOOP LOOKED EVEN MORE CINEMATIC.



take 1/6 ... "i can't feel my thumb"

NOT MUCH LATER, WHEN WE WERE BLOCKING THE INITIAL SAGE-ENCOUNTER SCENE, I CAUGHT A GLIMPSE OF OUR 'SAGE' LOOKING OVER IN MILD PANIC: A SWEET OLD LADY HAD PUTTERED UP TO HIM AND INQUIRED HOW HE'D COME INTO SUCH A PROFESSION, DISTURING AT HIS BALLOONS. SIMULTANEOUSLY A LITTLE GIRL PASSING BY BEGGED HER MOTHER FOR A BALLOON, TO WHICH SHE REPLIED 'I DON'T THINK THEY'RE FOR SALE.' AS SHE GLANCED AT THE PRODUCTION EQUIPMENT. IN THE BACK, HENRY HAD ASSUMED A T-POSE WHILE REDIRECTING PEDESTRIANS IN THE MOST FIRM YET NON-THREATENING MANNER. EVERYONE WAS LAUGHING AT SOMETHING, AND THE COLD SEEMED TO MELT AWAY.

WHEN WE FINALLY GOT TO SHOOTING THE FINALE SCENE ON THE ROOF, THE WEATHER HAD TAKEN A TURN FOR THE WORST, AND OUR POOR HEARTS SANK IN DISMAY:



WE ENDED UP RESHOOTING THIS SCENE ON ANOTHER DAY, AND IT ALL WORKED OUT A-OKAY!

SOME MORE BEHIND-THE-SCENES:



4. POST-PRODUCTION

POST-PRODUCTION CAN BE THE DEATH OF HOPE. THE RESOURCES HAVE BEEN SPENT, THE MOVING PICTURES HAVE BEEN SHOT, AND THE CAST AND CREW HAVE, FOR THE MOST PART, BEEN THANKED AND DISMISSED.

THE GRAND IDEAS ARE EITHER THERE OR THEY'RE NOT...

BUT THAT'S THE GREAT THING ABOUT MAKING FILMS: HAVING THE ABSOLUTE FOOLISH CONFIDENCE; EMBRACING THE CHALLENGE OF HAVING THE HEART OF A POET AND THE SKIN OF AN ELEPHANT. YOU ALMOST HAVE TO BE PSYCHOTIC IN YOUR DESIRE TO DO SOMETHING, AND YOU HAVE TO KEEP PUSHING AND PUSHING TO GET SOMETHING DIFFERENT; SOMETHING TO BE TRULY PROUD OF. AND YA JUST GOTTA KEEP DOING IT OVER AND OVER AND OVER AGAIN!

IT'S EASY TO LOSE SIGHT OF THIS SENTIMENT IN THE POST-PRODUCTION PHASE, I BELIEVE, MAINLY BECAUSE IT'S SO MUCH MORE SOLITARY. IT'S JUST YOU AND A GLOWING SCREEN FOR HOURS AND HOURS AT A TIME. MOST OF MY FILM-RELATED EXPERIENCE HAS BEEN IN THE SHORT-FORM POST-PRODUCTION/VFX REALM AND I'D GROWN INCREASINGLY TIRED OF THE SEDENTARY AND ISOLATED NATURE OF AN EDITOR'S LIFESTYLE.

BUT I'D ALSO TIRED OF A CERTAIN PERVADING DIGITAL STYLE. NOWADAYS, SHOTS ARE ENTIRELY CREATED IN POST-PRODUCTION WITH CG AND DIGITAL SPECIAL EFFECTS. AND NOW, WITH THE RISE OF AI TECH, WE ARE ABLE TO GENERATE IMAGES AND VIDEOS WITH THE MERE CLICK OF A BUTTON! IT'S NOT REALLY PHOTOGRAPHY, AND IN A HYPER META-MODERN DIGITAL AGE, IT'S BECOME NEAR TO IMPOSSIBLE TO DISTINGUISH BETWEEN THE 'REAL' AND 'UNREAL.' POPULAR MEDIA AND CONTENT HAS BECOME OVERSATURATED WITH THE SAME POLISHED IMAGES, TRANSITIONS, COLOR GRADING, ETC. THANKS TO THE DEMOCRATIZATION OF THE MEDIUM THROUGH THESE CONSUMER-LEVEL TECHNOLOGICAL ADVANCES.

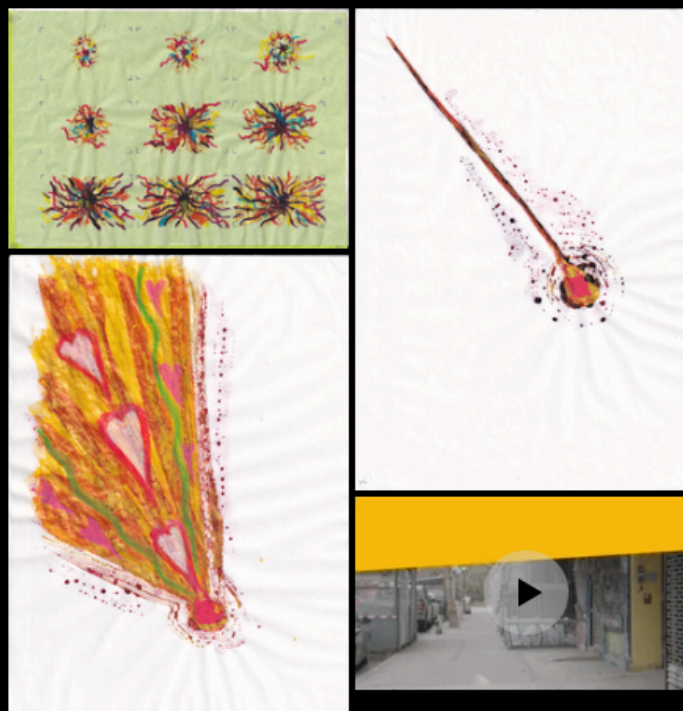
THAT'S NOT TO BASH DIGITAL! IF ANYTHING, IT IS A VERY EXCITING TIME TO BE EMBRACING ALL OF THESE NEWER TECHNOLOGIES AND HOW THEY CAN SERVE SMALLER BUDGETS. BUT I WAS MISSING THIS FEELING OF WORKING WITH SOMETHING TANGIBLE IN-POST; SOMETHING THAT ZEROS AND ONE'S COULD NEVER PAINT.

WHILST PAINTING IS AN ARTISTIC WAY TO EXPLORE REALITY BY ALTERING IT FOLLOWING THE STATE OF OUR EMOTIONS, LIVE-ACTION CINEMA IS THE PROJECTION OF REALITY AS IT AUTOMATICALLY REPLICATES EVERYTHING BEFORE THE LENS. ANIMATION, THEN, SETS INTO MOTION THE KIND OF EFFORTLESSLY FLUID, MALLEABLE NATURE THAT PAINTING SEEKS TO ACHIEVE WITH STILL IMAGE.

SO WHY NOT COMBINE THE TWO? THE INTANGIBLE AND THE TANGIBLE: PAINTING AND PHOTOGRAPHY: ANALOGUE AND DIGITAL: NOSTALGIA AND GRATITUDE LOVE AND OUR PERCEPTION OF LOVE.

AND THAT'S WHY I WAS SO EXCITED TO TRY 'MIXED MEDIA.' IT GAVE US THE FLEXIBILITY FOR NEWER MATERIALS IN CONJUNCTION WITH OLDER MATERIALS TO BE EXPLORED. BUT IT WOULD ALSO BE A PROCESS THAT REQUIRED A LOT OF TIME, LABOR, AND PATIENCE. WE QUICKLY REALIZED THE WORKLOAD NEEDED TO BE DIVVIED UP, AS IT WOULD BE WAY TOO MUCH FOR ONE PERSON TO TAKE ON ALONE.

MAYA TEMPLAR, AN ŌTAUTAHI BASED ANIMATOR AND ILLUSTRATOR, CAME ON-BOARD AS OUR FIRST ANIMATOR. WE STARTED WORKING TOGETHER BACK DURING PRE-PRODUCTION TO DESIGN THE ESSENCE'S CHARACTER IN ITS SHAPE, FORM, TEXTURE, COLORS, MOVEMENTS, AND HOW IT WOULD ENGAGE WITH THE LIVE ACTION ENVIRONMENT. WE ALSO USED THIS PRE-VISUALISATION PROCESS TO PLAN SHOTS, WORK OUT THE SCALE AND THE TIMING AND TO SHOW ROUGHLY WHERE THE ESSENCE WOULD MOVE. IT WAS REALLY IMPORTANT TO MAP OUT HOW THE ANIMATION WOULD FIT INTO AN OTHER-WISE LIVE ACTION SCENE TO FLESH OUT TECHNICAL ASPECTS OF HOW WE'D SHOOT SCENES WHILE CUTTING DOWN ON VALUABLE TIME IN POST. FRAME RATE, CAMERA MOVES, COMPOSITION, AND VFX PLATES HAD TO BE CONSIDERED METICULOUSLY FOR EVERY SHOT - ESPECIALLY GIVEN THAT WE WOULD BE SHOOTING IN AN UNCONTROLLABLE ENVIRONMENT.





Maya's animation scans & guides

AFTER I FINALIZED A CUT OF THE VIDEO ~SANS ESSENCE~, MAYA GOT TO WORK PIONEERING AND OPTIMIZING OUR DIGITAL MEETS ANALOGUE PROCESS, WHICH INVOLVED THE FOLLOWING STEPS:

1. EXPORT PICTURE LOCKED FOOTAGE AT 12 FPS
2. PRINT OUT THE SEQUENCE AS AN A4 3X3 CONTACT SHEET
3. TAKE A4 TRACING (OR BAKING) PAPER AND PLACE THIS WITH A BLUE TACK OVER THE CONTACT SHEET. NUMBER THE SHEET AND TRACE THE CORNERS OF EACH FRAME SO YOU HAVE A GUIDE TO CROP TO LATER ON.
4. REFERENCING THE ANIMATION GUIDE MADE IN AFFECTS, PAINT THE ESSENCE ANIMATION FOR EACH FRAME. LET THIS DRY AND THEN ADD COLOUR PASTEL (BEING CAREFUL TO AVOID ANY GREENS)
5. SCAN THE COMPLETED FRAMES WITH BRIGHT GREEN PAPER BEHIND AT 600 DPI.
6. BRING THE SCANS INTO PHOTOSHOP AND USE GUIDES/RULERS TO EXPORT THEM AS A CONTACT SHEET - A HUGE TIME SAVER INSTEAD OF CROPPING AND EXPORTING EACH FRAME INDIVIDUALLY
7. BRING THE FRAMES SHOT BY SHOT INTO AFTER EFFECTS AS A PNG SEQUENCE OR AS INDIVIDUAL FRAMES
8. PRECOMP & KEY OUT THE GREEN
9. EXPORT AT 23.976 FPS

MAYA COMPLETED THE ANIMATIONS UP TO THE END OF THE DANCER SCENE AND TRANSITIONED INTO ADVISING JORDAN WALSH, AN IRELAND BASED ANIMATOR AND ILLUSTRATOR, WHO CAME ON-BOARD AS OUR SECOND ANIMATOR TO FINISH OFF THE REST OF THE ESSENCE'S JOURNEY. WE WORKED CLOSELY TOGETHER TO DESIGN MORE ELABORATE SHOTS WHERE THE ESSENCE WOULD ENCLUF MORE OF THE FRAME TO SURROUND THE CHARACTERS, AS WELL AS SOME MORE OF ITS CHEEKY ACTIONS, TRANSITIONS WHERE THE IMAGE WOULD CRUMPLE AWAY LIKE PAPER, AND THE FINALE SCENE WHERE THE ESSENCE FORMS THE SHAPE OF A PERSON BEFORE SWIRLING UP AND AWAY TO JOIN THE LIBERATED HEARTS.

BOTH MAYA AND JORDAN PUT IN COUNTLESS HOURS TO ANIMATE THE ESSENCE, AND IT'S BEEN TRULY WONDERFUL TO WORK WITH AND LEARN FROM THEM BOTH!

MY RESPECT FOR THE LABOR OF LOVE THE MIXED MEDIA MEDIUM REQUIRES CREW ALL THE MORE WHEN I WAS ANIMATING THE TWO INTERLUDE SEQUENCES. IT REQUIRED LOCKING MYSELF IN MY APARTMENT FOR A WEEK, PAINTING ON AND SCRATCHING AWAY AT ~300 PAPER FRAMES FOR HOURS AND HOURS. BUT I LOVED IT. IT WAS SURPRISINGLY THERAPEUTIC AND I WAS UNDENIABLY CHUFFED WITH THE FINAL IMAGES.

