Time flies at Timeline Video

IRVINGTON, NY — Diane Cricchio, founder and creative director of Timeline Video (www.timelinevideo.com), would like to have animation or graphics in every corporate show. She has figured out a way to easily do that, if of course she can sell clients on it, by producing those elements efficiently and inexpensively. Her shop's specialty is creating corporate identities, from concept to completion.

"Today's viewers are so sophisticated, and just video isn't

Timeline created graphics for this Automated Data Processing videowall.

enough, especially for corporate. You need to work on three levels: audio, picture and graphics," she says, noting that two-thirds of her work is corporate, the rest commercial. Though she sometimes works with another company for high end 3D graphics, she adds, "You'd be surprised at what you can do with desktop — Adobe Photoshop, After Effects — the other 3D programs and working over the internet. My graphic artist lives in Philadelphia."

That's the clue that Cricchio has a distinctive working arrangement for animation production. Timeline is located in Westchester, NY. Chaim Bianco, the graphic artist, sends over the Internet, or on a disk via FedEx, a minute's worth of animation, PICT or TIFF sequences that animate themselves. Since Cricchio's Avid Media Composer 1000 with a new ICE board can detect sequences, Bianco makes a full motion video on his Intel NT machine, which Cricchio downloads in 20 seconds. She's the compositor, using her Avid with unlimited tracks and the Pinnacle board (a 3D realtime effects module) or Boris Effects software, to design graphics with those elements of animation, matte keys and other things she can move and place and reuse in other areas. She'll often take one element and thread it through an entire program.

For an Automated Data Processing anniversary project, completed during July for an August sales presentation at DisneyWorld for 5,000 people, Timeline created the content of a 72-monitor videowall with two 15-foot-by-20-foot IMAX screens that stood behind live speakers. The show was 30 minutes long and featured, among other things, a time tunnel

of 2,000 images documenting 50 years. Bianco supplied more than a dozen different graphic backgrounds, one that looked like the digital rain in *The Matrix*. Cricchio's task was to marry pictures, backgrounds, years and words on that videowall.

"That's an example of how Chaim gave me elements that now, they're the same 12 elements; I can hue shift them, I can invert them, I can marry them together, I can use them separately, I can float things on top of them. He also supplies me with matte keys so I can sandwich things on top of things."

Timeline's efficient production method can be both a blessing and a curse. The shop is wildly busy.

"I liken this business to a restaurant. My clients are corporate clients. I'm like a fine restaurant. You make a reservation with me, you come in, we give you a menu, you pick what you want, we serve it to you, you pay, you leave and hopefully you come back again and bring a friend. We're serving up video. You can't make money when the restaurant's empty." —A.F.