



## Family affair

DV3 Productions breaks new ground in filmmaking with RED camera and Adobe® Creative Suite® 4 Production Premium software



### How DV3 Productions' Workflow has Improved with Adobe Creative Suite 4 Production Premium

#### Pain points

*"We need to be able to edit RED files—either on a laptop or a desktop. And we don't want to deal with the complexity of both offline and online files anymore."*

#### Solution: Adobe Creative Suite 4 Production Premium

- Adobe Creative Suite 4 Production Premium offers a completely tapeless, native workflow for RED files.
- Files can be converted to SD or HD at the click of a button, enabling editing on one master file, using machines with varying processing power.

When it comes to the Olsons, talent runs in the family. The young prodigies founded DV3 Productions, where creating commercials, films, and websites is more than just a job. Instead, it's a passion and an art form. Completely self-taught in their craft, the Olsons are known for their resourcefulness and adoption of the industry's latest tools. Obin is a director, editor, and director of photography, while Amariah specializes in directing, VFX, and compositing. Father Larry handles business affairs, and sister Japhia has joined the crew as a developer using Adobe Flash® technology. Regardless of the project, Adobe Creative Suite 4 Production Premium software is the Olsons' constant workmate and companion.



DV3 Productions relied on a RED camera and Adobe Premiere Pro tapeless workflow to complete the film *Fatal Flaw* in just a few weeks.

*“Adobe Premiere Pro CS4 is so intuitive, and it’s well integrated with Adobe’s other applications. For us, using Adobe Premiere Pro as the hub of our workflow has always made sense.”*

**Obin Olson, director and editor, DV3 Productions**

“I started using Adobe Premiere® Pro software when I was 16 and Amariah started using it when he was 11,” says Obin Olson. “Adobe Premiere Pro CS4 is so intuitive, and it’s well integrated with Adobe’s other applications. For us, using Adobe Premiere Pro as the hub of our workflow has always made sense.”

#### **Seeing RED**

In September 2008, the Olsons broke new ground in filmmaking by becoming among the first to use the RED camera’s tapeless workflow built around the RED importer plug-in and Adobe Premiere Pro CS4. The project, *Fatal Flaw*, is a short film produced by Joseph Simpkins of Living Water Films, who brought the film to the Olsons to co-direct, shoot, edit, and finish. The project was slated for theatrical release within a few short weeks after it came to the Olsons, spurring the need for maximum efficiency. Obin and Amariah

used a 2K RED workflow overall; however, some sequences were rendered out of RED Cine in 4K, which allowed overscanning for motion stabilization in the 2K files.

The Olsons started to edit the film using a CineForm codec with Adobe Premiere Pro software. They were partway through cutting the film when RED introduced an importer plug-in for Adobe Premiere Pro, which would allow the Olsons to drop native R3D files straight onto the Adobe Premiere Pro timeline without transcoding or rewrapping. “We immediately switched to the native RED workflow to finish post-production, so we could work faster with the RED files,” says Obin Olson. “Adobe Creative Suite 4 Production Premium allows 4K resolution native R3D files to be dropped straight onto the timeline without transcoding or rewrapping.”

The RED camera output a 700 MB R3D file. Obin Olson loaded it into a folder on his PC and was immediately able to open the RED files in Adobe Premiere Pro. “This new workflow is miraculous,” says Obin Olson. “You can hit a button and convert the footage to standard definition so your slower machine can edit it. Hit the button again and it’s HD so your quad-core can edit it. Being able to have the same online files, no matter what, and globally change the resolution is brilliant. Adobe Premiere Pro CS4 and the RED plug-in have introduced a workflow shift with the ability to go online or offline with the same RAW master files.”



Whether they are creating films, TV commercials, or websites, Adobe Creative Suite 4 Production Premium software gives the Olsons and DV3 Productions the integrated toolset they need to more creatively and efficiently produce work for a variety of mediums.



### Working quickly while maximizing quality

In addition to cutting the film in Adobe Premiere Pro CS4, Obin Olson tapped the software for color timing. He used multiple curves layered on top of each other, one controlling overall brightness and contrast, another controlling colors, and sometimes a third to define the shape of the curve. He then added grain and sharpened the files before rendering them out to simulate the look of film. “The RGB curves and filters built natively into Adobe Premiere Pro CS4 make the color look fantastic,” he says.

Meanwhile, Amariah created several composite VFX shots in Adobe After Effects® CS4 software. He generated matte paintings and backgrounds, as well as the opening title sequence and credits using Adobe Photoshop® CS4 Extended software. Amariah and Obin produced the Dolby surround sound mix in Adobe Audition® CS4 software and output interim masters to Blu-ray Disc for review using Adobe Encore® CS4 software. Once the initial cut was ready, it was rendered out through Adobe After Effects CS4, where Amariah put the finishing motion tracking and stabilization touches on the theatrical version.

“The integration among applications in Adobe Creative Suite 4 Production Premium is fantastic,” explains Amariah Olson. “We can work seamlessly in 4K, jump into After Effects CS4 to do compositing, create masters in Encore CS4, and produce surround sound in Audition CS4. The way the Adobe applications work together and the similarity among all of the interfaces makes our work faster and easier. We can pop from program to program virtually seamlessly, using similar buttons and key commands.”

Obin Olson notes that an additional benefit of using Adobe Creative Suite 4 Production Premium is that the applications are all optimized for 64-bit computer systems. “The latest version of Adobe’s toolset offers increased performance and editing speed, rapid switching among tools, and improved stability—all of which give you more time to be creative,” says Obin Olson.

As a one-stop shop, the Olsons also created the *Fatal Flaw* movie website using Adobe Flash CS4 Professional and the movie poster using Adobe Photoshop CS4 Extended. “It’s getting to the point where we capture the materials we need for projects using the RED camera, then we just filter down the raw materials and repurpose them for multiple mediums using Adobe Creative Suite 4 Production Premium,” says Japhia Olson.

### Company

#### DV3 Productions

Wilmington, North Carolina  
[www.DV3productions.com](http://www.DV3productions.com)

### Challenge

- Complete a theatrical version of a short film in a few short weeks
- Work natively with RED files
- Eliminate the need to have offline and online versions of files
- Easily produce work for a variety of media
- Maximize creativity without adding cost or overhead

### Solution

Use Adobe Creative Suite 4 Production Premium for everything from films to TV commercials and websites

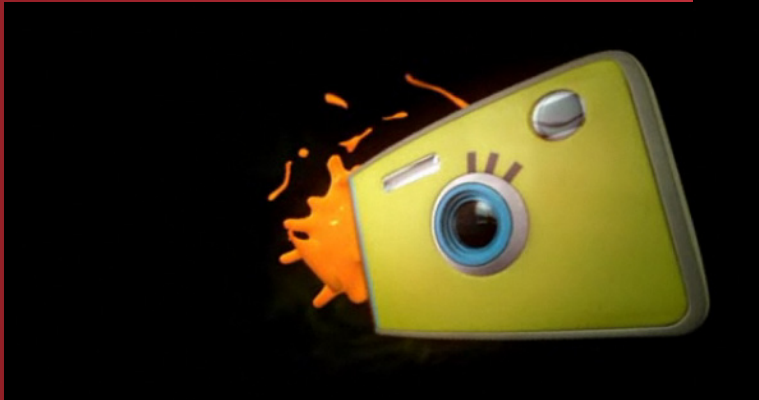
### Benefits

- Met deadlines and increased quality with tapeless, native workflow for RED files
- Accomplished editing on machines with varying processing power
- Used only one set of raw master files
- More easily repurposed work for a variety of media
- Increased quality of VFX with features such as support for Bezier curves
- Broadened creative services with features such as new 3D capabilities in Adobe Photoshop CS4 Extended

### Toolkit

- Adobe Creative Suite 4 Production Premium. Components used include:
  - Adobe After Effects CS4
  - Adobe Audition CS4
  - Adobe Encore CS4
  - Adobe Flash CS4 Professional
  - Adobe Photoshop CS4 Extended
  - Adobe Premiere Pro CS4
- RED camera number 610
- Platform: Microsoft® Windows® XP Professional running on 64-bit and 32-bit PC desktop and notebook computers

Using an all Adobe workflow to create its Emmy Award-winning comedy video series *MobiJokes* and a TV commercial for Nickelodeon enabled DV3 Productions to focus more on creativity and achieving its vision, and less on technical details due to the power and tight integration among Adobe applications.



Nickelodeon commercial



Mobijokes episode

*“The way the Adobe applications work together and the similarity among all of the interfaces makes our work faster and easier.”*

**Amariah Olson, VFX supervisor, DV3 Productions**

#### **Media masters**

The Olsons are producing pioneering work in other arenas besides film. They created *MobiJokes*, a series of short comedy videos for mobile and broadband consumption that have gone viral worldwide and garnered an Emmy Award. They have also generated websites and numerous television commercials for clients such as Nickelodeon using their all Adobe workflow. Japhia notes that she is increasingly using the new 3D capabilities in Adobe Photoshop CS4 Extended to create quick 3D graphics and animate them using Adobe Flash CS4 Professional. She says this is just one example of the type of functionality Adobe offers that makes the company’s repertoire of services richer, without adding a lot of cost, effort, or overhead.

“Integration among Adobe applications has allowed us to lower the barriers to creativity across the board,” says Japhia Olson. “With Adobe software, everything we do is getting closer to being second nature. We can focus more on inspiration and creativity, and less on the technical details of how to accomplish the vision at hand.”



**Adobe**

**Adobe Systems Incorporated**  
345 Park Avenue  
San Jose, CA 95110-2704  
USA  
[www.adobe.com](http://www.adobe.com)

Adobe, the Adobe logo, Adobe Premiere, After Effects, Audition, Creative Suite, Encore, Flash, and Photoshop are either registered trademarks or trademarks of Adobe Systems Incorporated in the United States and/or other countries. Microsoft and Windows are either registered trademarks or trademarks of Microsoft Corporation in the United States and/or other countries. All other trademarks are the property of their respective owners.

© 2009 Adobe Systems Incorporated. All rights reserved. Printed in the USA.  
95012199 04/08 R