

Vincent Laforet

Renaissance man



Vincent Laforet

Los Angeles, California
www.laforetvisuals.com
blog.vincentlaforet.com

Award-winning director and storyteller Vincent Laforet switches to Adobe® Premiere® Pro CS5.5 to free time for creativity

Storyteller. Photographer. Filmmaker. Director. Vincent Laforet's work fits multiple categories, yet his work defies categorization. A three-time winner at the prestigious Cannes Lions International Advertising Festival and Pulitzer Prize-winning photographer, at 25, he was the youngest staff photographer ever for *The New York Times*. Laforet has broken new ground with innovative tilt-shift and aerial photography, as well as his use of DSLR cameras. He continues to make breakthroughs today in both still and video imagery using Adobe Creative Suite® 5.5 Production Premium software.

Laforet previously relied on a workflow involving Apple Final Cut Pro in combination with tools such as Adobe After Effects® and Photoshop® software. He switched to Adobe Premiere Pro CS5.5 due to its native editing support for RED and DSLR camera formats. Plus, the depth and integration of Adobe software transformed the leading image-maker and director into an enthusiastic convert to an all Adobe video production workflow.

"Native support for the 5K RED EPIC and Canon EOS 5D Mark II DSLR camera formats in Adobe Premiere Pro CS5.5 led me to try Production Premium initially," says Laforet. "That feature alone was well worth making the switch. Then I saw the integration among all the components of Adobe's video tools and the virtually endless number of features—these factors made the move to an all Adobe workflow the clear way forward."

Although he previously relied on a workflow involving Apple Final Cut Pro in combination with tools such as Adobe After Effects and Photoshop software, Vincent Laforet chose to switch to Adobe Premiere Pro CS5.5 due to its native editing support for RED and DSLR camera formats.



Challenge

- Preserve quality of DSLR and RED EPIC footage
- Make faster, better creative decisions
- Meet client requirements at lower budgets
- Obtain greater creative flexibility, without high costs

Solution

Switch from mixed workflow to all Adobe post-production toolset using Adobe Creative Suite 5.5 Production Premium software

Benefits

- Maintained resolution of high-end footage
- Enabled non-destructive editing for more creative freedom
- Allowed instant preview of shots for rapid creative decisions
- Exceeded quality expectations while reducing costs
- Took more risks due to powerful post-production toolset

Toolkit

Adobe Creative Suite 5.5 Production Premium. Components used include:

- Adobe After Effects CS5.5
- Adobe Photoshop CS5 Extended
- Adobe Premiere Pro CS5.5

Freeing the creative muse

Laforet has photographed for *Vanity Fair*, *The New York Times Magazine*, *National Geographic*, *Sports Illustrated*, *Time*, *Newsweek*, and *Life*. He has also directed commercials for clients such as Famous Footwear and Mountain Dew, as well as collaborated on independent films that have debuted at Sundance Film Festival.

His work combines an exceptional wit and eye for detail, as well as expertise using a multitude of technologies—cameras, computers, and software. Laforet has simple requirements when it comes to technology: immediate visual feedback, time savings, and energy conservation that can be put toward better creative output. "It sounds cliché, but creatives need tools that 'just work,'" he says. "Adobe software comes through every time with a set of applications that let you push yourself creatively and, if necessary, fix your mistakes—and, as everyone knows, mistakes do happen."

A lossless, non-destructive workflow

With his previous workflow using Final Cut Pro, Laforet often waited an entire night to convert his video footage into viewable, editable files. Like any director, he wanted to get started on projects without delay and, most importantly, see which shots were going to work and which were not. Adding to the challenge, he lost video quality during the conversion process, so he and his editing crew started with less than optimal video quality.

With native support for tapeless formats in Adobe Premiere Pro software, Laforet can view footage from RED or DSLR cameras right away, without wasting hours transcoding. The shots—whether still or motion—maintain all of their original resolution, without the degradation that occurs when converting files. The lossless editing process also allows Laforet to revisit a shot later in time and make edits or add effects, a freeing proposition from a creative standpoint.

"Adobe Premiere Pro CS5.5 is helping me become a more effective director, because I can see what I have shot-wise on the spot and make better creative decisions from there," he says. "Then, when we start working on shots, we start with the best possible raw materials."

The native support for tapeless formats in Adobe Premiere Pro software allows Laforet to view footage from RED or DSLR cameras right away, without waiting for the hours previously required in his old workflow for transcoding. Because the shots don't need to be converted, there is no degradation and they maintain all of their original resolution.



"Adobe Premiere Pro CS5.5 is helping me become a more effective director, because I can see what I have shot-wise on the spot and make better creative decisions from there."

Vincent Laforet
Photographer, storyteller, director

Comprehensive, integrated workflow

Although native support for DSLR and RED formats was his initial impetus for turning to an all Adobe workflow, Laforet soon learned that Adobe software provides a highly integrated experience. He can use Dynamic Link to color-correct footage in After Effects, for example, and any changes are automatically updated on the Adobe Premiere Pro CS5.5 timeline. "Adobe Premiere Pro integrates well with After Effects, which also works well with RED's software for color correcting and grading," he says. "It's a seamless process that frees me from continuous mundane tasks and manual updates."

Laforet can handle extremely large files using CS5.5 Production Premium software—an important factor because he routinely captures 1 to 2 TB of data—stills, motion shots, and audio—in a single day. Everything goes into Adobe Bridge software, where he can easily and visually manage large volumes of video, audio, and still assets.

He appreciates the wide variety of options Adobe software provides to accomplish tasks. He can remove dust in Adobe Photoshop CS5 Extended, or he can accomplish the same task in After Effects, depending on which application he prefers for the job at hand. "Adobe software is very advanced. There are many ways to complete post-production requirements," says Laforet. "With Adobe video software, everything works together seamlessly so I have more time and stay in the creative mindset."

Small budgets, high expectations

According to Laforet, many clients today have smaller funds for projects, yet they expect the same or better quality as they did in the past. High-end equipment such as steadycams are oftentimes a luxury that exceeds budget limitations, so Laforet uses Adobe software to complete tasks like stabilization. This means he and his team can produce stellar results without spending hundreds of thousands on camera equipment.

Projects are often shot using handheld DSLR or RED devices at high resolutions, making stabilization a vital task that would be daunting using many tools. Laforet is now using new Warp Stabilizer in After Effects CS5.5 with impressive results, even on time-lapsed images. He recently shot a piece on Alcatraz on a windy day, and was able to stabilize dozens of shots within a few hours.

After making the switch to Adobe Premiere Pro, Laforet soon discovered the depth and integration among Adobe software. This and the vast number of features available helped transform the image-maker and director into an enthusiastic convert of an all Adobe video production workflow.



"Most of the time as a director, you work with what you have when it's all said and done. Adobe software empowers me to make the most of it."

Vincent Laforet
Photographer, storyteller, director

More risks, big creative returns

Although he's known as a fearless artist, Laforet credits Adobe Creative Suite 5.5 Production Premium software, including Adobe Premiere Pro CS5.5, with making him even more so. Laforet says he feels comfortable taking more risks because he knows he does not have to capture the perfect shot every time. He understands the breadth of what Adobe video tools can fix in post-production, so he can save time while still delivering the best possible results.

The full set of features in Adobe Creative Suite 5.5 Production Premium also reduce costs by allowing Laforet and his staff to create incredible visuals that tell stories convincingly without requiring expensive travel to faraway continents. "Adobe CS5.5 Production Premium software is so freeing," says Laforet. "The beauty is knowing that I can tell a story without having to obsess about the technique, the equipment, or paying to fly all the way to Antarctica. Most of the time as a director, you work with what you have when it's all said and done. Adobe software empowers me to make the most of it."

For more information

www.adobe.com/products/creativesuite/production.html



Adobe Systems Incorporated
345 Park Avenue
San Jose, CA 95110-2704
USA
www.adobe.com

© 2011 Adobe Systems Incorporated. All rights reserved. Printed in the USA.

Adobe, the Adobe logo, Adobe Premiere, After Effects, Creative Suite, and Photoshop are either registered trademarks or trademarks of Adobe Systems Incorporated in the United States and/or other countries. Apple is a trademark of Apple Inc., registered in the U.S. and other countries. All other trademarks are the property of their respective owners.

91054346 10/11