

ABRAHAM JOFFE VIDEOGRAPHERS

Australia's (and Possibly the World's) First 3D Wedding

CUSTOMER:

Abraham Joffe Videographers
Sydney, Australia

www.cinemaexperience.com.au

APPLICATION:

Editing the first 3D wedding shot
in Australia (and possibly the
world) with EDIUS®.

MAKING OF VIDEO:

<http://vimeo.com/13874950>



Panasonic AG-3DA1 multicam 3D editing.

BACKGROUND

Abraham Joffe's first brush with television production was an appearance on *Australia's Funniest Home Videos*, at the age of 10, when a wild lizard attacked his hand. From this unpromising start he has built up his own production company, based in Sydney tackling projects from the Olympics to underwater documentaries on sharks. To develop skills and understanding of the growing phenomenon of stereographic 3D production, he set himself a real challenge: shooting Australia's first 3D wedding video, which is now believed to be one of the world's first multicam 3D wedding shots. Here is his story of the shoot and post production.

Joffe was a bit of a 3D sceptic, just quietly observing developments. But when he saw the first prototypes of the Panasonic AG-3DA1 camera, he was impressed that they had managed to distil the complexities down to such an easy to operate camera.

Joffe came up with the idea of shooting a wedding video in 3D, with another crew watching them for a "making of" video, which generated a great deal of media interest. Panasonic lent Joffe the only two AG-3DA1 cameras in the country so that he and his crew could shoot in the same two-camera coverage style as he would for a 2D wedding. This was important as he wanted to produce a quality piece that did not just rely on the novelty of 3D.

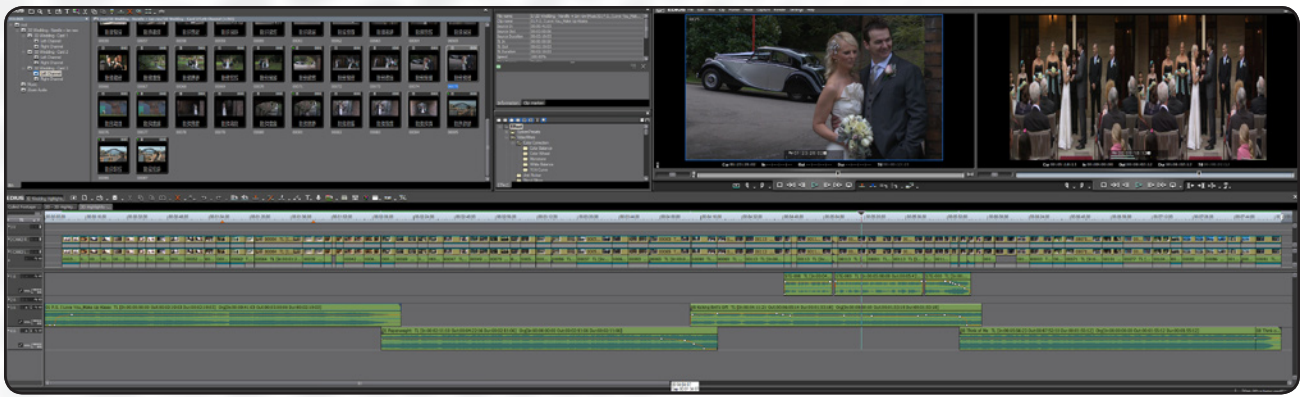
The biggest change to their usual way of shooting was definitely the minimum distance required to obtain an acceptable image. Anything closer than two meters did not work as it would cause the 3D viewers' eyes to converge unnaturally and become cross-eyed. The other issue is what is called "window violations," where an object appears in front of the screen but is cut off by the edge of the image—which can actually cause physical pain to the viewers' eyes. Joffe and his crew would often compose shots using shoulders on the edge of a frame, and they had to make sure that this did not happen in 3D. For weddings and other live events where you are very limited in your control of people, this can be very difficult.

Joffe and his crew controlled convergence and focus manually during the shoot, which was a particular challenge on Steadicam shots, but Joffe's colleague Edgar Neves nailed several good shots to make sure that they had enough variety to the 3D depth.

Joffe had created a deadline for posting which only gave the post crew a couple of days to produce an edit to screen at the premiere. What made this possible was sticking with their current 2D editing platform, the Grass Valley™ EDIUS. EDIUS has good support for 3D, and it meant they were completely familiar and comfortable with the way it works.

"We are all huge EDIUS fans down here in Sydney, and it was really amazing to see the EDIUS system hold up within this very new territory."

Abraham Joffe



EDIUS currently uses a simple technique to preview 3D using a split screen effect. It takes the two stereo streams and squeezes them horizontally—it is the same frame compatible mode that broadcasters are using to transmit 3D in conventional HD channel bandwidth.

Joffe borrowed a 50" Panasonic Viera display from local dealer Videocraft for monitoring the edit. The squeezed output from EDIUS went to a Grass Valley HDSPARK™ card to provide HDMI output, which the monitor then displayed as full 3D so they could see the full 3D effect of what they were doing.

Joffe chose not to use any dissolves or other effects in the edit, although these are possible through EDIUS and with third-party plug-ins, but his style in projects like this is to keep things very clean.

Shot lifespan was the other big challenge the team needed to tackle. To appreciate the 3D image fully, the viewer needs a little more screen time per shot. Because of the image's depth, each shot appears to have more to look at—it is almost like having multiple shots at the same time—and you need to let the audience take the time to explore each one.

The pressure was on Joffe and his team because of the news interest around the production, but they completed the edit in a couple of days without any problems, thanks to EDIUS.

The overall response to the project has been very positive. While Joffe was fairly sceptical at first, he is now convinced that this is certainly a creative option that many will want to use as a thrilling new way of seeing the world.

“Great 3D production is all about subtlety: un-stimulating compositions can be given a new breath of life with 3D perspective. Good 3D should just enhance the telling of the story, not become the story itself.”

Abraham Joffe



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