

Kentucky Derby Mint Juleps Served in 3D

Atlanta, GA: Attendees of the Kentucky Derby will be able to enjoy their traditional Mint Juleps while watching a special 3D display of how they are made. Prenet Inc., a marketing company in Atlanta, developed a unique branding opportunity for Woodford Reserve, the official bourbon of the Ky. Derby, that utilizes an HD video wall that will display a two minute program in 3D that does not require the audience to wear glasses. “Our goal was to reach a younger, urban demographic with cutting edge technology and linked with social media,” explains Iricelis Patino, VP of Prenet. “We’ve created an Interactive Eco-system campaign that includes the monitor wall inside a physical three-dimensional set. The viewer will be able to interact live with the program using Facebook and other social media outlets to learn more about Woodford Reserve. Following the Derby, it will also be displayed in the Soho District in New York.”



Director/DP Benjy von Cramon sets a moving shot on the bourbon distillery floor using the P+S Technik 3D rig as Assistant Stereographer Ted Hartle (seated) checks convergence.

experience, from making the wooden barrels, through the aging process, bottling, to the final pour and topping off with a mint leaf.”

Von Cramon directed and served as DP and Stereographer and was assisted by Ted Hartle. “We had a lot of very tight areas in their plant to shoot in,” states Hartle, “so we chose to use the SI2K cameras with Zeiss Primes and the P+S Technik Freestyle rig. We recorded to the new Cine decks using Cineform Film Scan 2 compression. On the set we used the Panasonic 17” HD monitor and set convergence using red/green anaglyph glasses. That allowed us to move fairly quick and created about 20 set ups on the three day shoot.”

The same 3D technology that is creating new interest in Hollywood features is now creating attention-drawing audiences to specialty advertising. PreNet turned to Benjamin von Cramon Productions, an early pioneer of 3D in Atlanta, to manage the shoot and post. “My role as Director was to help mold their message with the technical demands of stereo imaging,” points out von Cramon from his 3D editing suite. “In the early location scouting in Lexington, Art Director Peggy Redfern and I designed a storyboard that would capture the art and detail behind the handcrafted process of creating a quality bourbon, that matches the devotion and detail of raising a champion thoroughbred. This was not a fast-paced, effects-style 3D program, but warm, beautiful cinematography that draws the audience into the whole



Director Benjy von Cramon monitors the process of fire-curing the barrels for Woodford Reserve Bourbon. WR controls each step of the process from barrel manufacturing to the final bottling of their premium hand-crafted bourbon.

Post production was completed in Atlanta with Von Cramon making the cut in FCP. “You have to cut 3D in stereo to be sure you don’t create dimensional jump cuts,” von Cramon explains, “so I edited in 1080p with Zalman HD monitors, then passed the cut to Hartle for stereo mastering. We use After Effects for noise reduction and corner pinning and to create titles in Z-depth. Final color correction is very important in 3D so we turned to the DI suite at Cinefilm.”



The ‘3D view’ from the DI suite at Cinefilm in Atlanta. Art Director Peggy Redfern (L), Director Benji VonCramon, and Ted Hartle, review the final color session for Woodford Reserve Bourbon as Colorist Ron Anderson (rear) makes adjustments in Scratch.

“Even though you have matched lenses, the mirror rigs create different light paths to each lens,” remarks Cinefilm Colorist Ron Anderson at the trackball console of the DI suite, “so you have to match each shot in both eyes to avoid eye strain. The Scratch system has many 3D features that allowed me to make a scene-to-scene color grade to the left eye, copy the grade to the right, and then wipe between them to match the final color. Color changes are made in full HD (or 2K) to both eyes in real time and we can play the two channels back to confirm the look and convergence in 3D on our 50’ Panasonic Plasma. The color and lighting on the bourbon was gorgeous, we were all thirsty,” Anderson adds with a smile.

“This was our first 3D Branding experience for PreNet,” boasts Patino, “and we are very excited about the potential

this medium creates to add to our specialty campaigns. To reach the new urban markets and bring attention to your message, 3D literally does help you ‘stand out’ from the pack.”