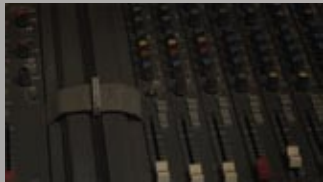


SCRATCH gives the edge to 'Music For A Missing Film'

Luciano Zubillaga is an artist filmmaker based in London, UK. His work involves the latest filmmaking technologies – from digital cinematography to macro-photography, rotos and digital compositing. ASSIMILATE's SCRATCH® Digital Process Solution real-time experimentation throughout the post process.



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In this avant-garde vein, Zubillaga used SCRATCH to conform, grade and finish the cutting-edge project *Music For A Missing Film*, which will be shown in galleries and art festivals worldwide. The project was supported by Film London's prestigious London Artists' Film and Video Awards scheme.

Project: Set in London, Caracas, and Miami, *Music For A Missing Film* is about a controversial Venezuelan art film that disappeared, with only the script, soundtrack, and small photographic fragments remaining. The project explores strategies of reconstruction and the passage of time. SCRATCH played a major role in getting the film ready and achieving the look I had envisioned.

Multi-format timeline: The footage was shot by DP Arturo Smith and myself on multiple cameras – RED ONE™ 4K, XD CAM, Canon 5D Mark II, and a cheap DV camera. It also included the scanning of 35mm footage using a bellows system. All the formats, except the RED, were transcoded to DPX files and imported into SCRATCH. We kept the RED in its native RAW 2K, 3K and 4K formats. I like the way RED material can be played and graded without any transcoding, and on the same timeline in SCRATCH's CONstruct module along with the other materials.

Workflow: We worked with proxies in different timelines and different applications - Final Cut Pro, Shake, Photoshop and After Effects. We used SCRATCH to mix several DPX sequences from these applications and worked at the highest resolution. We color graded in REC.709 linear color space for a digital cinema deliverable.

Conform and edit: After I did the offline at HD DPX in Final Cut Pro using proxies, we imported the EDL and the over-length footage, along with the RED material, into SCRATCH. Using the EDL we reverse-assembled the DPX sequences and replaced the R3D files and the animations in blocks of footage within the timeline. We also used SCRATCH to fine-tune the edit by trimming and slipping the cuts.

Experimental grading: I didn't want to blend the different formats into one homogenous look. Every scene has its own palette and SCRATCH is great for experimenting with color and looks. We worked on each scene, using numerous Scaffolds to explore the visual possibilities. Using masks we could isolate areas of the RED, Canon, and HDV material and adjust gamma or luminance. With keying and tracking I could completely change the look of some clips, and by applying lift, gamma, and gain created



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interesting shadows and depth-of-field effects.

Color control: As an artist filmmaker, having control of color is very important. Tools like SCRATCH are intuitive when you are grading. We created different versions of each clip in the CONstruct module, and could easily jump from one to another in real-time. This gave me a clear overview of how the color palette was working across the film.

RED ONE 4K: SCRATCH is easy to follow and I like that the interface is similar to the RED CINE interface, so I was never lost. Actually, I think this helped my communication to the SCRATCH colorist. I also like the way you have control over the full latitude of the RED 2K, 3K and 4K footage.