

SCRATCH is a fistful of dynamite at L'immagine Ritrovata

Photochemical and digital lab specialist L'immagine Ritrovata (The Rediscovered Image), in Bologna, Italy is doing a roaring trade in digital-intermediate (DI) grading using ASSIMILATE's real-time SCRATCH® Digital Process Solution.



L'uomo Che Verrà © Aranciafilm 2009



Image courtesy of L'immagine Ritrovata – SCRATCH Room

Along with applying the finish to features and shorts shot on a variety of film and HD formats, L'immagine Ritrovata is also deploying SCRATCH to bring classics of the Italian cinema back to their full glory. Colorist Giandomenico Zeppa, explains.

Purpose: We use SCRATCH every day, primarily for DI grading and also as part of a restoration package for precious heritage materials, as well as our general 2K and 4K post production workflow.

Why SCRATCH? The price was initially the biggest attraction. It allowed us to start working competitively straight-from-the-box with a 2K DI workflow, and as our business succeeded, to add storage and upgrade our hardware to handle 4K. Also, the ASSIMILATE guys constantly release upgrade versions of the software, and are very efficient in terms of support too.

SCRATCH graders: We have two colorists using SCRATCH, Laura Pavone and myself. We both have extensive experience in photochemical film restoration before becoming SCRATCH colorists. As the number of films requiring DI grows, a third colorist already working in our lab, Emanuele Vassani, will join the SCRATCH team.

Restoration: We have used SCRATCH for the conform, DI grade, and finishing on Luchino Visconti's *Senso*, and landmark features from legendary Italian film director, producer, and screenwriter Sergio Leone – *A Fistful of Dynamite* (Giu la Testa) and *The Good The Bad and The Ugly* (*Il buono, Il brutto, Il cattivo*), starring Clint Eastwood. Old films are scanned to DPX at 2K or 4K. After we've restored the images we use SCRATCH to do the conform, color correction and titling, and then export DPX files for the film-out.

Best features: SCRATCH is great for conforming, especially for RED RAW material at 4K. We are also very happy with Scaffolds for color correction – working in real-time, we can track multiple grading layers and manipulate the images to produce very good-looking, high-quality results.

Other projects: We also gave a DI finish – conform, titling, grade and 2K DPX deliverables – to a short film *This Is Earth My Brother*, directed by Jan Cvitkovic. It was shot on Super 16mm, and was screened at the Venice Film Festival. Along with DI, SCRATCH's

transcoding capabilities were really useful on *The Man Who's Coming* (L'uomo che verrà), directed by Giorgio Diritti. It was shot using a Panasonic 3000 camera, recording 1920 x 1080, 10-bit files. But these were linear and we wanted to work with log files. So we exported the material as 16-bit TIFF files, and then did a Lin-to-Log conversion in SCRATCH to produce 10-bit Log DPX files. The grader, Bart Verreaest, worked with a Cinespace LUT applied to the image during the DI in SCRATCH.

Seeing RED: Very few people in Italy have yet realized the advantages of SCRATCH for the post production of RED ONE™ 4K footage. Many think they have to convert the RED RAW material into DPX files, or other formats, before working with them. But with SCRATCH you can work directly with the RED footage at 4K without doing any transcoding. Or you can convert the RED files in SCRATCH to your preferred format. The choice is yours.



This Is Earth, My Brother © Transmedia 2009