



CINELAB
FILM & DIGITAL

**FEATURE FILM &
EPISODIC TV**

LONGFORM SERVICES

Supporting All Filmmakers
www.cinelab.co.uk



UNITING FILM & DIGITAL EXPERTISE

Cinelab Film & Digital is the UK's only full service Film Laboratory and Digital Dailies Facility

Providing the widest range of film and digital services for clients creating high quality entertainment in Feature Films and Episodic TV.

Cinelab London opened in 2013, launched by technically creative film and post-production experts, bonded by a passion for filmmaking and the craft involved in the processing, preservation and finessing of the format.

This expertise led to the modernisation of the film laboratory services. An integrated end-to-end film dailies workflow was introduced to ensure speed, consistency and excellent quality on all productions. Through this, Cinelab London has helped play a huge part in the resurgence of shooting on film.

On Set Tech also opened in 2013, borne out of a passion for pushing the boundaries of what could be achieved with on set digital dailies grading, file management and workflow implementation.

Growing in tandem with the needs of clients, On Set Tech became the leading digital imaging and dailies facility. Investing in resources and talent has been integral to continually fulfil clients' needs' whilst providing a service that is always steadfast, reliable and consistent.

In 2021, history was made when Cinelab London and On Set Tech joined forces to become Cinelab Film & Digital. After working together on many projects over several years. A unique offering was formed, the only UK company to offer both full film laboratory and digital services. From pre-production to deliverables – all under one roof. Moving dailies between facilities are no longer necessary, we help our clients save time and money, offer added security, greater creativity and easier communication from start to finish.

Our founding values will always be at the core of our business; we pride ourselves on client service, technical proficiency coupled with uninhibited creativity, and a desire to always be at the forefront of what we do.

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Resources

“ An exciting time as we join together, sharing a vision to add value in making great content in film or digital formats – Truly supporting all filmmakers.” ”

Adrian Bull, CEO



SERVICE OVERVIEW

Digital Imaging, DIT'S, Full Film Laboratory and Digital Dailies Services For Feature Films and Episodic Client



DIGITAL IMAGING



WORKFLOW SUPERVISION



FILM LABORATORY



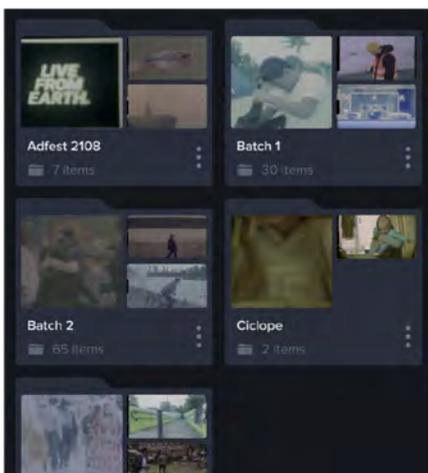
FILM SCANNING



FILM & DIGITAL DAILIES



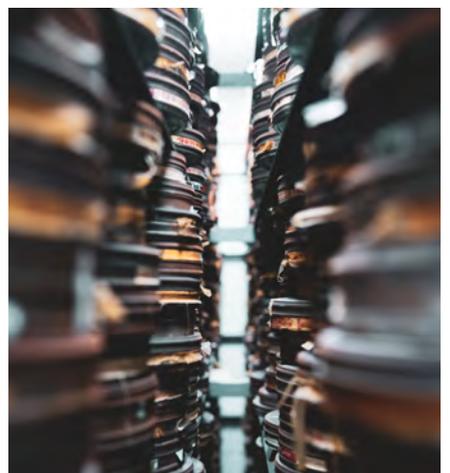
DI & COLOUR GRADING



DIGITISATION



LTO ARCHIVE & RESTORE



ARCHIVE & RESTORATION

LONGFORM SERVICES



Feature Films & Episodic TV

Our focus is always on delivering excellent service; by partnering with all clients and offering the very best talent, quality, technology, and expertise.

All Laboratory based services are located under one roof; all projects are managed by one brilliant team.

They share extensive knowledge and passion in providing bespoke creative and technical solutions for all productions. From your initial enquiry, you will know your dedicated contact, ensuring ease of communication.

We can provide individual and comparative film and digital quotes if needed. This can be helpful when a decision is still to be made on shooting formats.

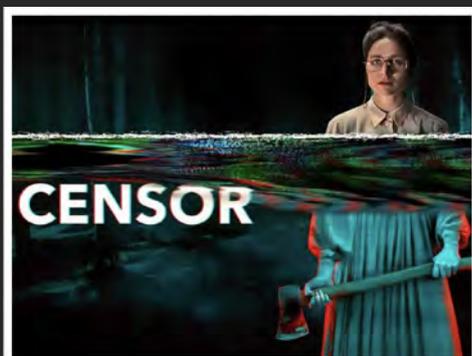
Cinelab Film & Digital is easily accessible to international clients due to our proximity to Heathrow, enabling an efficient and safe delivery of rushes from multiple locations.

FROM PRE-PRODUCTION TO SCREEN

- Digital Imaging Services/DIT's
- Camera/Lens/Neg Testing
- Workflow Supervision (shooting digital, film or both)
- Negative Development S8/16mm/S16mm/35mm/S35mm/65mm
- Film and Digital Dailies
- Film Scanning - Spirit 4K/Scanity HDR/Arriscan HDR
- Digital Intermediate/Colour Grading - Blackmagic Resolve
- Edit/Conform/Final Scans/VFX Pulls
- DI Grading Theatre/Dailies Viewing Theatre
- Mastering/Film & Digital Deliverables
- Specialist Data Archiving
- DFD - Digital Master to Film to Digital
- 35mm Mute Prints/35mm Show Prints
- Sound Opticals Mastering
- Full Archive and Restoration

[See Our Portfolio](#)

FEATURE FILM



Censor

[Read Case Study](#)

EPISODIC TV



Small Axe - Anthology Series

[Read Case Study](#)



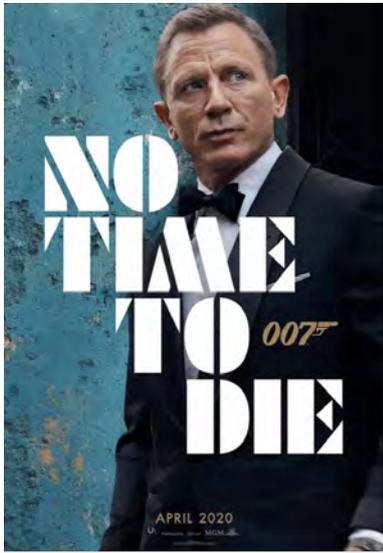
PORTFOLIO



Last Night in Soho
35mm Film Dailies
Digital Dailies



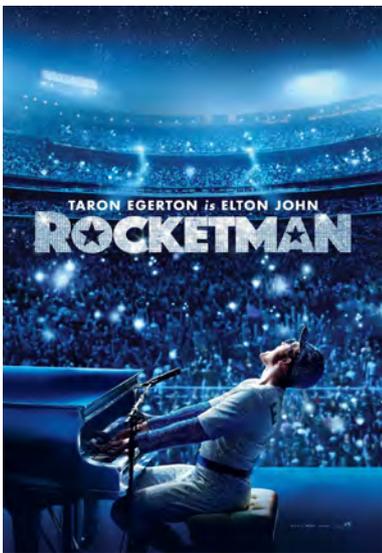
The Last Letter From Your Lover
Digital Dailies
Film Deliverables



No Time To Die
35mm & 65mm
Film Processing



Wonder Woman
35mm & 65mm
Film Processing



Rocketman
Digital Imaging Services
Digital Dailies/Film Dailies



Christopher Robin
Digital Imaging Services
Film Deliverable



PROUDLY WORKING WITH



Film
Forever



OTHER TITLES INCLUDE:

- The Electrical Life of Louis Wain
- Fantastic Beasts & Where to Find Them 3
- Dream Horse
- The Witches
- Yesterday

[Full Portfolio](#)



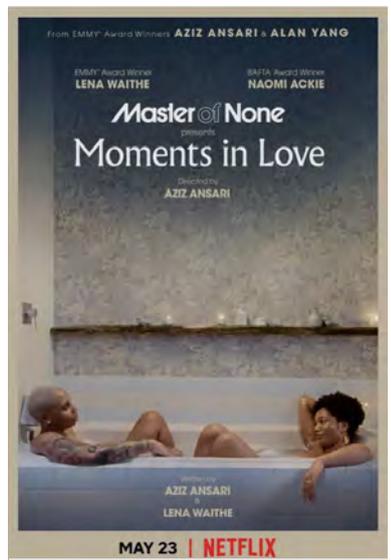
PORTFOLIO



A Discovery of Witches
Digital Imaging
Video Services



Small Axe
16mm & 35mm
Film Dailies



Master of None
16mm Film Dailies



Succession
35mm Film Dailies



The Witcher
DIT Services
Digital Dailies



Gangs of London
Digital Imaging Services
(2nd Unit)



PROUDLY WORKING WITH



OTHER TITLES INCLUDE:

- Master of None
- The Dark Crystal
- The Ripper
- The Crown
- Doc Martin

[Full Portfolio](#)



SHOOTING ON FILM, DIGITAL OR BOTH? Our Dailies Lab can handle any format

Cinelab Film & Digital provides a bespoke full service Film and Digital Dailies Lab tailored to the scale and requirements of every project.

We advise on film and digital workflows, from pre production, shooting and dailies stage, post production, vfx pulls, grading to final deliverables.

Our Colourists working closely with Directors and Cinematographers to help achieve their creative vision.

A secure and fast workflow is essential in delivering daily electronic rushes for editorial. We've done this more successfully than any other UK Dailies company.

For Film Dailies, once the negative is processed and logged, it is taken to our scanning department. A full dailies report is also passed to the team. No time is wasted. The same speed, care and security is applied to digital rushes and essential backups.

One team, one building, great communication and real pride in client service. Providing speed, quality, consistency and creativity in all our services.



SUPPORTING ALL FILMMAKERS

All our project forms and guides can be easily found on our website



FILM WORKFLOW



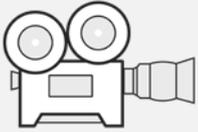
DIGITAL WORKFLOW





LONGFORM WORKFLOWS

FILM



**PRE PRODUCTION
FILM/CAMERA
LENS TESTING**



**PHOTOCHEMICAL
SERVICES/FILM
LABORATORY**



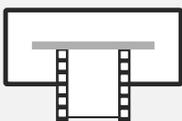
**TELECINE/SCANNING
TRADITIONAL HD
RUSHES FOR OFFLINE**



SOUND SYNC



SECURE DELIVERY

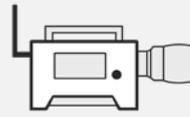


**FILM SCANNING/
GRADING**



**FILM/DIGITAL
DELIVERABLES**

DIGITAL



**PRE PRODUCTION
FILM/CAMERA
LENS TESTING**



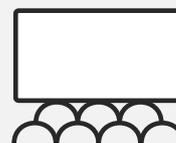
DIGITAL DAILIES LAB



**VERIFYING DATA, SOUND
SYNC & GRADING RUSHES
FOR OFFLINE**



SECURE DELIVERY



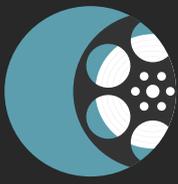
**REVIEW & APPROVAL/
VIEWING**



DELIVERABLES/VFX PULLS



ARCHIVE



OUR SCANNERS

What are the main differences?

Our expert team of Film Technicians and having the broadest range of film scanners ensure excellence and accuracy for all film projects. From HD viewing copies to transfers to 6K pin registered scans for the best publicity, Arriscan HDR, Scanity HDR, and the Spirit 4K are the leading technology available today for motion picture film scanning.



4 x Arriscan

16mm and 35mm, dry and wet-gates, log scans 2K, 4K up to 6K resolution.

Our pin registered HDR Arriscan has an infrared option. It takes approximately 30 minutes to scan 1 minute of film. HDR, Kodak D-ICE to uncompressed DPX, TIFF formats. This provides the best scans for negatives, it is slow (4fps @ 2K and 1fps @ 4K), but typically used for select take scans for on-line.



2 x DFT Spirit 4K

The Spirit 4K has been the mainstay of film scanning for many years and provides excellent quality, industry-standard scans.

This scanner has a 4K line array sensor that scan 16mm and 35mm at HD/2K up to 4K resolution. If you are most likely to go straight into online, then Spirit 4K is excellent for a cost-effective 'Scan Once' approach. With complete flexibility to grade however you need - without having to go back to the film.

Standard scans are full-frame, uncompressed 2K 10-bit Log DPX files.



2 x DFT Scanity HDR

The Scanity HDR is a successor to Spirit 4K, and we have a full complement of gates for 8mm, 16mm, and 35mm.

One of Scanity HDR's many features is that it has no stationary parts, like a skid plate. Instead, it has an ingenious rolling film gate that rotates with the film, which is the sensor. This results in incredible stability and perfect edge to edge focus when scanning from 2K up to 4K 16-bit.

Scanity HDR can be used as a 'Scan Once' approach on feature films and episodic productions, making it the only scanner realistically fast enough to scan rushes at 4K (15fps).

Standard scans are full-frame, uncompressed 2K 10-bit Log DPX files.



GRADING SERVICES

DI Colour Grading

Our personal boutique grading service has accessibility for global reach and the capacity to service clients wherever that production is situated, no matter the size or scale. Our Grading team is dedicated to creative excellence, expertise and the creation of great work. This adds up to an unparalleled capability to provide clients with the talent, technology and speed needed to deliver the flexible approaches and quicker turnarounds essential in today's market.

Film and Digital Dailies Grading

Our Colourists provide grading services and technical support across film and digital dailies, on location or in-house.

Final Grading

Our Colourists provide grading services and technical support on film and digital final grades at the laboratory in our bespoke grading suites. Clients are welcome to attend or can monitor remotely.

Grading Suites

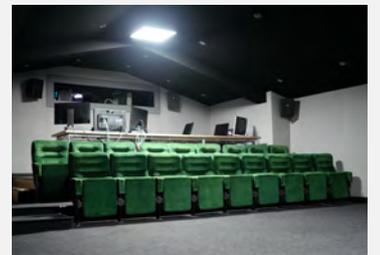
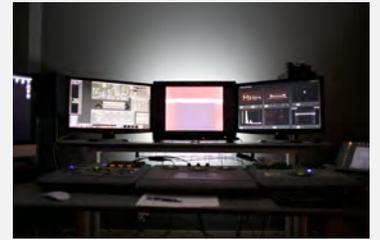
All grading suites are equipped with utilise Davinci Resolve, including our freshly refurbished 20 seat DI theatre or one of our 4 newly built grading suites. The DI Theatre is available for dailies viewing, for final grades and projection of film or digital projects.

Remote Services

During the pandemic, remote working was put into place wherever possible throughout the film and digital laboratory. Security and access are critical; the team utilises Soho Net for delivery and viewing remote files, at all resolutions. Paul Dean heads up the Scanning and Grading team, providing creative and technical expertise to new and established filmmakers. Our Colourists grade across all genres of entertainment, both on dailies and final grades.

Meet the Talent

Cinelab Film and Digital's team of award winning Colourists are truly exceptional talents. Working closely with the industry's best-known Directors and Cinematographers, their technical expertise and creativity has played a part in helping create some of the most innovative and memorable 'looks' across feature and episodic productions in recent years.



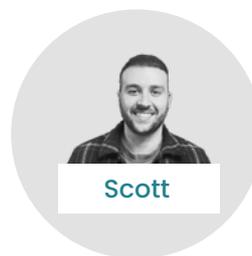
Paul



Joshua



Darren



Scott

MEET THE TALENT



Paul



Paul Dean

Head of Scanning & Grading / Senior Colourist

Paul has 30+ years of experience working with film, from script to screen. He is a master of his craft with an established reputation as one of the world's leading Film Dailies Colourists. Paul's knowledge of film, cameras, lenses, lighting and shooting environments make him genuinely unique. As a result, many award winning Directors and Cinematographers trust his advice implicitly. Paul leads a multi-skilled team across Scanning and Grading. Recent credits include 'Last Night In Soho', 'Censor', 'Small Axe' and 'Succession'.



Joshua



Joshua Callis-Smith

Chief Technical Officer / Colourist

Joshua founded On Set Tech in 2013; his creative skills, attention to detail and interest in technology led him to become a DIT/Dailies Colourist. He became CTO when On Set Tech and Cinelab London joined forces in 2021. Working closely with leading Directors and Cinematographers, Joshua is responsible for all aspects of bespoke workflow and pipeline management. He has an extensive credit list: Dailies Grading includes 'Fantastic Beasts and Where To Find Them', 'Last Night In Soho' and 'Louis Wain'.



Darren



Darren Rae

Head of Colour

Darren Rae is one of the industry's most respected dailies colourists working on major features and episodic drama. He has 25 years+ experience and expertise, grading film dailies and digital colour. Darren understands the immense trust placed in him by his clients; he enjoys supporting Directors and Cinematographers, understanding and interpreting their creative vision. Credits include: 'The Nest', 'Spectre', 'Dumbo', 'Star Wars: Episode VII – The Force Awakens'.



Scott



Scott Liddle

Scanning Assistant & Colourist

Scott has always had a fascination for the craft of filmmaking. He began as an Assistant at Technicolor, supporting grading and VFX, learning post-production workflows from ingest through to deliverables and restoration. Scott worked at Deluxe and Pinewood Post before Cinelab Film & Digital to pursue his long-held ambition to become a Colourist. He has achieved this and graded many music videos, commercials and short films.

MEET THE TALENT

Who are Cinelab Film & Digital?

The team at Cinelab Film and Digital is made up of highly passionate superbly knowledgeable, film buffs and post production gurus. With an array of expertise and combined 200+ years in the industry, we have a team of specialists who can help advise on any project.



Andy Hudson Film Laboratory Manager

Andy leads the Photo Chemical and Film Laboratory team and services; his knowledge, expertise and hands-on experience in motion picture film processing are unsurpassed. Andy is involved in all aspects of the laboratory, from film prep to film deliverables. In 2020 Andy was awarded the PGGB Innovation Award for an Individual, sponsored by Netflix.



Jason Stevens Sound Mastering Supervisor

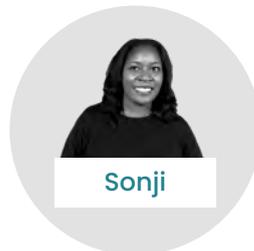
Jason has 20+ years of experience in Sound and Film Archive Restoration. Talents like Jason's are rare; he brings a vast wealth of creative and technical knowledge. His skills have been an integral part of many award-winning archive and restoration productions. His work includes 'The Railway Children', 'Ice Cold In Alex', 'Yesterday', 'Rocketman', 'Judy' and 'Cats'.



John Allaker Head of Film Production

John has spent over 35+ years specialising in film and has a comprehensive knowledge of all film gauges at all production and deliverable stages. Key organisations trust him, and John's unique film skills have made him an industry legend; he grades film negative from eye, the only person we know with this capability.

Meet Our Production Team



FEATURE FILM: CENSOR

Cinelab London provides digital imaging services, 35mm film processing, 2K scanning, film dailies and grading.

Prano Bailey-Bond debut feature film, CENSOR, had its world premiere at the Sundance Film and Cannes Film. The psychological horror movie received rave reviews and huge acclaim. Bailey-Bond directed the feature that she also wrote with Anthony Jenkins.

Dop Annika Summerson shot on 35mm, framing the action in 2.39:1 aspect ratio, using ARRICAM LT and ST cameras and vintage Canon K35 lenses. Film stock was Kodak Vision3 500T 5219, with Kodak Vision3 250D 5207 used for day exterior scenes.



[Watch the Official Trailer](#)

Feature Film Services provided by Cinelab London:

- Digital Imaging
- Film Processing of 93,000ft Super 35mm 3-perf Stock
- Scanity HDR 2K 'Scan Once' Workflow
- Paul Dean Head of Scanning & Grading was the Film Dailies Colourist



“

"There's just something about film, isn't there, that helps you not only enter a believable period movie but also invites you into a world of escapism and fantasy too. There is automatic poetry in the filmed image that digital just does not have unless you are very careful to avoid that. It's partly the unique texture of the film grain, partly the way the emulsion produces colour. Film is also kind and forgiving. I had some first-day nerves, but when I saw the initial dailies that Paul Dean had tended so well to, I quickly felt really safe and secure about shooting on film, and knew I did not have to worry about exposure for the rest of the shoot. Film gave us a distinctive look straight out of the camera – the look we intended – and that's what I love about shooting on celluloid."

Annika Summerson, DOP Censor

”

Censor was always planned as a film shoot and was part of Prano's initial pitch for the funding.

CREDITS

Director: Prano Bailey-Bond DOP: Annika Summerson



FEATURE FILM: THE KING'S MAN

Cinelab Film & Digital provided Digital Imaging Services and Digital Dailies Services (additional photography) to 20th Century Fox's Feature Film; The King's Man.

The King's Man; scheduled to be released on 22 December 2021, by 20th Century Studios was delayed several times from an original November 2019 release date, mainly due to the COVID-19 pandemic.

A digital production, the cameras / lenses used were:

- Arri Alexa 65, Panavision Ultra Vista Lenses
- Arri Alexa Mini LF, Panavision Ultra Vista Lenses
- Arri Alexa Mini, Panavision G-Series and Ultra Vista Lenses
- Arri Alexa SXT, Panavision G-Series Lenses
- Black Magic Design Pocket Cinema Camera 6K
- Blackmagic Design Micro Studio Camera 4K



[▶ Watch the Official Trailer](#)



Feature Film Services provided by Cinelab Film & Digital:

For the additional photography Digital Imaging Services, including kit on set and DIT, with rushes delivered daily back to us and handled within our digital laboratory.

OCN was shot in ARRIRAW (3.4K) (4.5K) (6.5K) (source format) required copying and verification, organised clips for audio sync and transcoding for editing and grading.



Darren

Digital Dailies Colourist was Darren Rae, Head of Colour – This production was completed by Darren at Harbor Picture Company, prior to his joining Cinelab Film & Digital utilising Davinci Resolve.

CREDITS

Client: 20th Century Fox / Marv Film **Director:** Matthew Vaughn **DoP:** Ben Davis BSC

CASE STUDY



EPISODIC TV SERIES: SMALL AXE

Cinelab London provides 35mm Film Processing, Film Dailies, Film Scanning and Deliverables for Academy Award, Bafta & Golden Globe winning filmmaker Steve McQueen.

Small-Axe-composite-header-image.jpg
Set from the late 1960s to the mid-1980s, each film tells a different story involving London's West Indian community, whose lives have been shaped by their own force of will, despite rampant racism and discrimination.

Even though this collection of films is set some decades ago, the stories are as vital and timely today as they were for the West Indian community in London at the time. Small Axe is a celebration of Black joy, beauty, love, friendship, family, music and even food. Each one, in its own unique way, conveys hard-won successes, bringing hope and optimism for 2020.

Small Axe (now available on Amazon Prime and BBC iPlayer) presented a challenge, since it's a set of five original films, each using a separate cast and telling a different story through different time periods, Director of Photography: Shabier Kirchner was asked by McQueen to shoot each film in an uniquely appropriate format with its own individual lighting characteristics.

WATCH LIST



Episode 1: Mangrove

Shot on 2-perf 35mm film



Episode 3: Red, White & Blue

Shot on 3-perf 35mm film



Episode 5: Education

Shot on Super 16mm film



"Small Axe refers to a West Indian proverb that means together we are strong. To me, it is a love letter to Black resilience, triumph, hope, music, joy and love as well as to friendship and family." - *Writer and Director Steve McQueen*



Paul

Paul Dean, Head of Scanning & Grading at Cinelab London:

“We always endeavour to create the final look envisioned for the film at the dailies/rushes stage. This ensures that everyone involved in the post production process is tuned into the desired looks from the very outset of the shoot.

Initially, the Cinematographer Shabier Kirchner and I spoke regarding the various possible looks for the different episodes and how to create them as a strong retro look was desired, luckily, being of a certain vintage myself I was entirely familiar with the film stocks and photochemical techniques that we wanted to emulate, so plenty of food for thought!

We then followed this up with a grading session to apply the looks to the test footage that Shabier had shot.

The Director Steve McQueen had composed a compilation of images that would form the starting point in creating the various looks for each episode.

This was a process of continuous refinement, achieved by the alchemy of combining photochemical manipulation, such as forced processing and various grading techniques. We refined the looks until we were happy with our starting points.

After the processing, scanning and grading was completed, I would send Shabier a selection of still images that he could easily and quickly view on location. If an alternative look was required for a particular scene Shabier would manipulate the still to achieve the look he wanted to try and send me back that image which I would then apply to the scene. This continuous feedback loop was invaluable in dialling in the mood for particular scenes.

As always, the key to achieving the desired results is communication, so with Shabier's truly infectious enthusiasm and energy it was an absolute joy to play a small part in this exceptional powerful project.”



CREDITS

Director – Steve McQueen, DOP – Shabier Kirchner

“

From Capture to Screen, the support from Cinelab for working cinematographers is second to none.

Joel Honeywell
Cinematographer

FROM PRE-PRODUCTION TO SCREEN CINELAB LONDON ARE HERE TO HELP

We Would Love To Hear From You

Our reputation is built upon offering the best technical and creative services in a relaxed, comfortable yet professional environment. We are dedicated to delivering outstanding work for our clients accompanied by exceptional personal client service.

RESOURCES



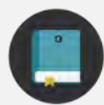
FILM WORKFLOW



DIGITAL WORKFLOW



PROJECT FORMS



SERVICE GUIDE

GET IN TOUCH



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SUPPORTING ALL FILMMAKERS

Contact us for more information on Cinelab Film & Digital and the services we offer.



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