

# DFD (DIGITAL-FILM-DIGITAL) PREPARATION GUIDE

This guide details how to deliver your files to Cinelab in order for us to run them through our analog intermediate 'DFD' digital-to-film-to-digital process.

We can either work with your finished graded files in a P3 or Rec. 709 colour space, or work off of your source data in its original LOG space.

For **shortform projects** it is often easier to send the material once the grade is complete, in either Rec. 709 or P3.

For **longform projects** it is recommended to send us LOG data (either graded or ungraded).

We will return the files in the same colour space as provided to make it easier for you to deliver your projects in multiple different colour spaces afterwards.

Before we can prep your files you need to decide the **film stock** and **patch size** you want to shoot your project out too.

## Film Stocks Choices

- **CAMERA NEGATIVE Kodak 250D**  
A popular option, along with adding real film grain to your digital image, 250D's other characteristics include image softening, halation and even some gate weave if shooting out to a 16mm, or 8mm patch size.  
[ALL FORMAT Comparison](#) / [35mm](#) / [16mm](#) / [8mm](#)
- **CAMERA NEGATIVE Kodak 50D**  
This is a very similar negative to the 250D but with a finer grain structure.  
[EXAMPLE VIDEO HERE](#) / [35mm](#) / [16mm](#) / [8mm](#)
- **DI NEGATIVE Kodak 2254**  
The digital intermediate negative stock is our cleanest option, it has a much finer grain structure than original camera negative and is best suited for blending VFX work.  
[ALL FORMAT Comparison](#) / [35mm](#) / [16mm](#) / [8mm](#)

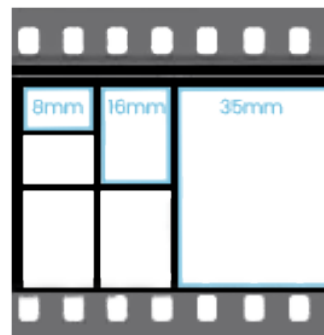
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## Patch Size Choices

Images can be scaled to any size within the 35mm frame.

To authentically produce the Super 16mm or Super 8mm grain size we can record your digital data to a reduced patch size within the 35mm frame.

- **35mm** 4perf / 3perf / 2perf  
We can also shoot spherical footage out as anamorphic for elliptical grain.



## Processing

A variety of techniques for creative looks are available to us in the photochemical processing stage.

These include push/pull processing, bleach by-pass, pre-flashing stock and recording out to panchromatic B&W negative.

If you are interested in any of these processing techniques please call us to discuss the options in greater detail.

*These services are available at additional cost.*

## Printing

If you require a film print for either projection or artistic reasons (such as hand animating on film) we will need to shoot the source material out to 2254 DI negative stock.

## Prepping Your Files

Once you have made your selections from the above options, preparing your files is easy. Simply export your project as either a **DPX** sequence, or a **ProRes** at your desired resolution and colour space.

When supplying DPX please limit frame count to 8 digits.

*e.g. filmout..#####.dpx*

*Please note; if transferring to 250D, or 50D, sequences need to be kept to 10 mins.*

*If the sequence is longer please split it before sending.*

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## Information We Need From You

Please complete our [FilmOut Checklist](#)

Before we start we need a few pieces of information from you.

Please make sure we have the following information:

- Frame Rate
- Colour Space
- Runtime
- Resolution
- Required process (film stock & patch size)

## Sending us Your Files

Files can be sent to use either electronically (e.g. FTP) or delivered on a drive.

When delivering media please ensure it is organised into folders clearly labelled with project and client references and file type.