

A GUIDE TO CINELAB LONDON'S DIGITAL FILM SERVICES

CINELAB LONDON is Europe's leading film laboratory providing a complete end-to-end film and digital workflow across Feature Films, Episodic TV, Commercials, Music Videos, Archive & Restoration and Branded Entertainment.

Offering the widest range of integrated film services from processing through to final film and digital deliverables. Our team of experienced film and post production specialists are there to guide you at every stage of the production, understanding every project is unique, creatively and technically.

WHAT AND WHY?

For clients who want to create an authentic film look but for practical reasons have acquired on digital, Cinelab London can record your digital image files back to film and then scan this to create new digital image files. This process adds a real film grain and texture to the digital image and can have quite a dramatic impact on changing otherwise a very clinical video look.

Taking this a step further we can make a print from the negative and then develop and scan this. The print version will add a second layer of grain and also add a print 'grade' characteristic adding more contrast.

HOW?

We make the original Film Recording onto a digital intermediate mastering stock using the academy award winning High Speed Arrilaser 2. This can record up to 4K resolution on 35mm film typically to Kodak 2254 stock. We also have available Fuji 4503 which has a higher grain structure.

We then develop the DI negative and/or create a positive print from this. Kodak 2383 print stock is the film for cinema projection and a scan from this is as close as it gets to reproducing the film cinema experience.

Cinelab London has the widest choice of film scanners in Europe, including Spirit, Arriscan and Scanity's allowing us to scan from HD to 6K resolution. We can recommend the scanner according to your required final look. We also have a comprehensive range of broadcast VTRs and have even bounced via VHS recently where the client wanted a true mixed-format look!

Output from the scanning stage is an uncompressed DPX file which we typically deliver electronically and if necessary can make any of the industry standard file formats such as Prores, Avid Dnx, MP4 etc..

AND IF THAT'S NOT ENOUGH!

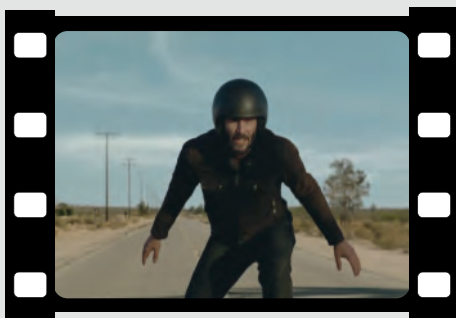
There are lots of other tricks we can use to draw on the creative photochemical processes available.

At the print developing stage we can pre-flash the stock to add a colour cast to the film. In developing we can bleach by-pass to help achieve that crunchy contrast in the blacks.

We can also record to panchromatic B&W negative to achieve that really high dynamic range with rich blacks.

We normally shoot to full frame 35mm, but if you want to more closely simulate Super 16 or Super 8, we can record the image to a reduced patch size on the 35mm film, which when scanned will accurately reproduce the grain size of that format.

FILM RECORDINGS / FILM OUTS

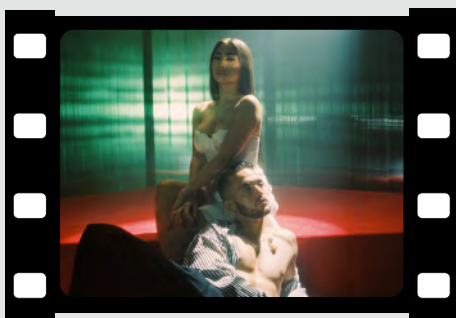


SQUARESPACE

Make it with Keanu Reeves



Shot on 35mm, the vfx were complicated and involved a large amount of wireframe/VFX rig removal. To help "bed in" the effects we then recorded the master back to film and then did a bleach by-pass print and scan.

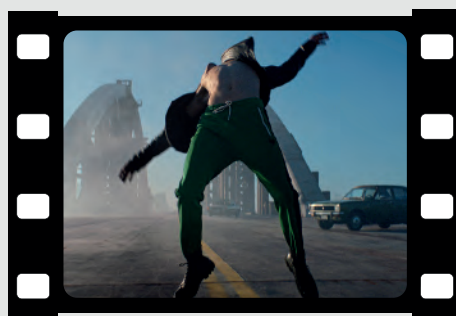


C. TANGANA, PALOMA MAMI

Performing No Te Debí Besar



Originally a mixed format shoot, digital and 16mm film. When remastering it was shot back to full frame 35mm.



DIESEL

Go with the Flaw



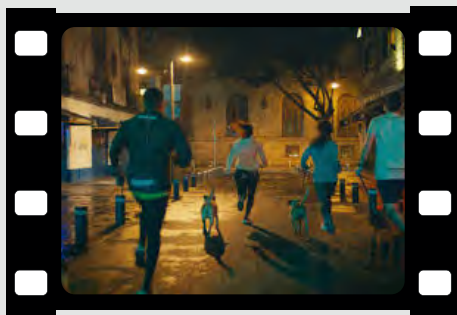
Originally a digital shoot, we recorded back to film negative, created 3 prints which then went back to the client who distressed the film in various ways - scratches, splices, extra dirt/sparkle added, we rescanned all 3 versions. These were then intercut to create the desired finished look.

HAND ANIMATION ON FILM

If you are interested in hand animation on film, we can help with creating this effect, or you can come down to the Laboratory and have a go yourselves! It's best done on a Steenbeck or flatbed rewind bench, this makes the film easier to handle and you can see the result instantly.

We have a some truly excellent animation clients who specialise in more advanced examples of doing this.

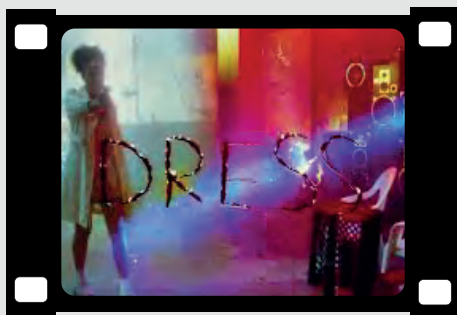
EXAMPLES



ADIDAS Recode Running



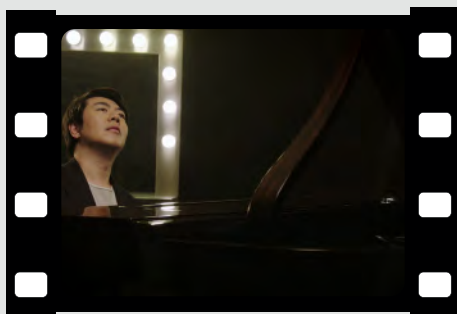
Recode Running for Adidas was shot mixed format, the complete edit went back to film and then some sections of the film were directly hand scratched/animated.



A\$AP ROCKY Sundress



Sundress was shot mixed format, the complete edit went back to film and then some sections of the film were directly hand scratched/animated.



LANGLANG Bach: The Well-Tempered Clavier



Originally a multi-format shoot, the sequences are the inter-cut flashback sequences, some of which actually did originate on Super8 also.



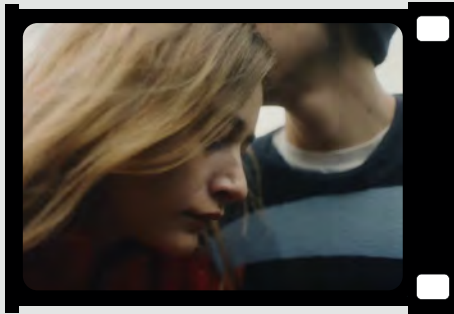
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SIMULATING SUPER16 / SUPER8 GRAIN SIZE

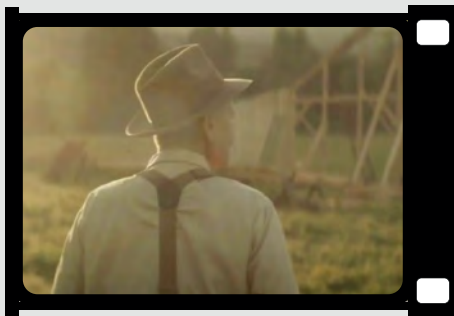
We can also scan to a reduced patch size to simulate Super16 / Super8 grain size:



KODALINE "Wherever You Are"



This highly emotive was originally a digital shoot, the story interweaves with present and past. This is an example of digital files being shot out to simulate Super16.



JIM BEAM CELEBRATION "Raised Right"



This was a digital shoot originally. A vintage heritage film look added to the storytelling. This was shot out to simulate Super16.

GET IN TOUCH!

Got a question? Then get in touch with our team, we'd love to hear from you!



0044 1753 500501



Open 24 Hours, Monday to Friday



sales@cinelab.london



www.cinelab.london

Fancy a tour of the lab? Companies, schools, and individuals welcome!



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DIGITAL FILM SERVICE COSTS

DIGITAL FILM COSTS FOR COMMERCIALS AND MUSIC PROMOS.

The costs below include one geometry set-up and colour calibration.

2K FILM RECORD, DEV, PRINT & 2K SCAN

- £900 for up to 2 minutes
- £300 per additional minute

4K FILM RECORD, DEV, PRINT & 4K SCAN

- £1200 for up to 2 minutes
- £400 per additional minute

For short form projects we deliver files back electronically - this delivery is included within the project price above.

ADDITIONAL EXTRAS

- £125 (plus delivery) if you require files copied to a hard drive
- £300 (per version) for additional (more than one) geometry and colour calibrations from source files

TECHNICAL GUIDE

Film recordings will be made to maximise image size on 35mm full frame. If you require recording to a reduced patch size (e.g to replicate Super16 or Super8 grain size) please specify this in the notes section of the Cinelab London check list.

A film out replicating Super16 or Super8 is charged at the 4K rate as it is both recorded and scanned at this resolution.

- Film scans will be at standard full frame 2048 x 1556 (2K) or 4096 x 3112 (4K).
- File delivery format needs to be 10bit DPX or TIF and log, Rec709 or P3 colourspace.
- Please supply a single continuous file sequence - with maximum of 7 digit number sequence at end of file name. Eg: 'promoname.#####.dpx'

Please email sales@cinelab.london if you have any questions or you can call us on **0044 1753 501500**. We are here to help!

SUPPORTING ALL FILMMAKERS

www.cinelab.london | +44(0)1753 501500 | enquiries@cinelab.london