

# DIGITAL PRODUCTION CHALLENGE II

Lisbon, 30 November – 3 December 2016



## CARTAS DA GUERRA

Workflow, cinematography, color grading and photos

Production: O Som e a Fúria

Main Producer(s): Luis Urbano - Sandro Aguilar

Co-producers: Michel Merkt - Georges Schoucair

Director: Ivo M. Ferreira

Production manager: Joaquim Carvalho

A black and white movie poster for the film 'Letters from War'. The background shows a man in a military uniform looking off to the side against a sunset. Overlaid on the bottom half is a close-up of a woman's face. The title 'LETTERS FROM WAR' is written in large, green, spaced-out letters across the middle.

# LETTERS FROM WAR

MIGUEL  
NUNES

A FILM BY IVO M. FERREIRA

MARGARIDA  
VILA-NOVA

Cinematographer: João Ribeiro (AIP)

First AC: Ricardo Simões

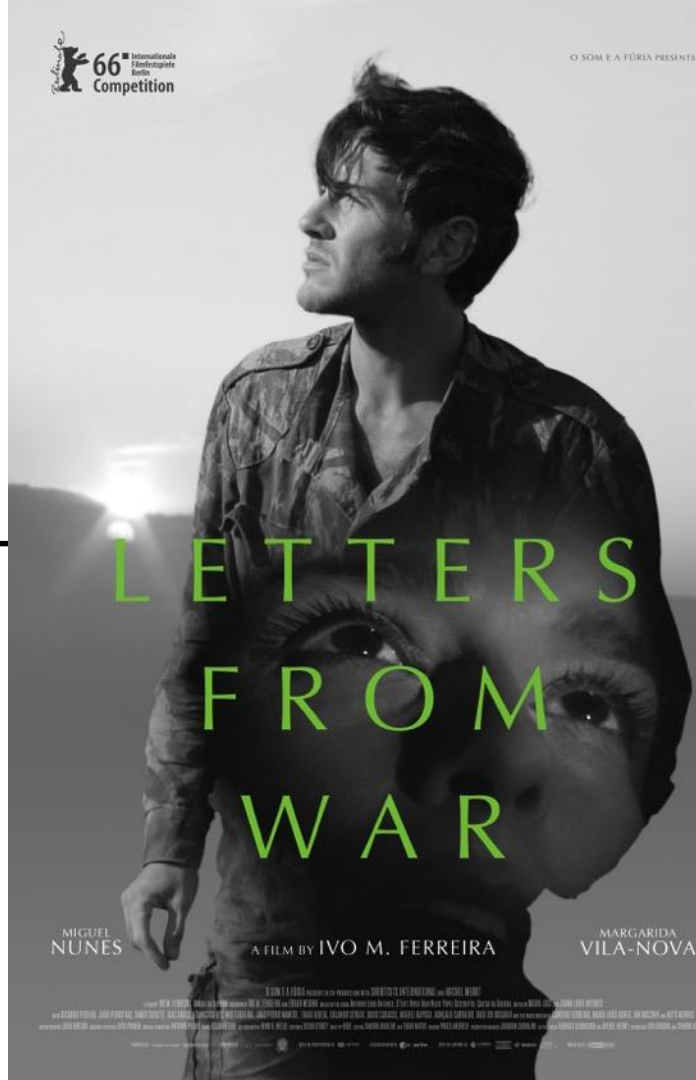
Editor: Sandro Aguilar

Set Designer: Nuno Mello

Colorist: Paulo Americo da Silva

VFX Supervisor: Eugenio Marques

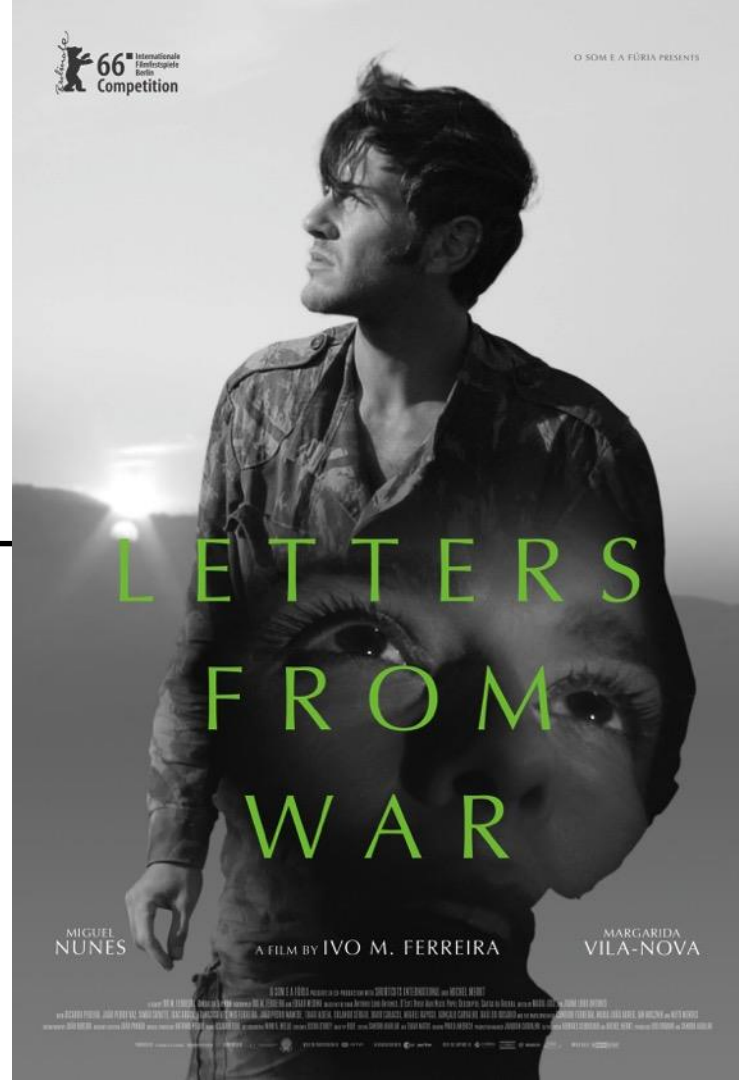
Post-production adviser: Paulo Americo da Silva



Shooting locations/countries: **Angola - Portugal**

Estimated length of the film/run time: **105 mn**

Country of origin: **Portugal**



Presentation by

**Joaquim Carvalho** - Production manager:

**Paulo Americo da Silva** - Colorist/Post-production adviser

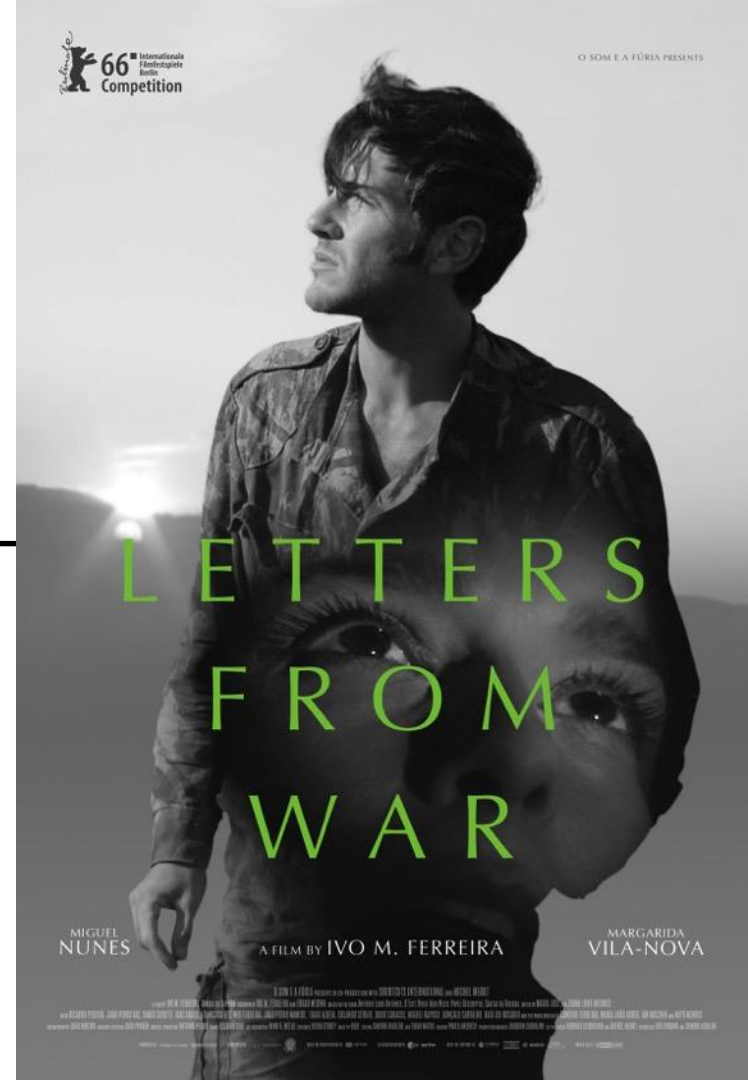
With the help of:

**João Ribeiro** - Cinematographer

**Ricardo Simões** - First AC

66<sup>a</sup> Internazionale  
Fantiporto  
Competition

O SOM É A FÉRIA PRESENTS



## 3 Parts

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Part 1: **Sandro Aguilar**

A pre-conceived workflow

Part 2: **João Ribeiro**

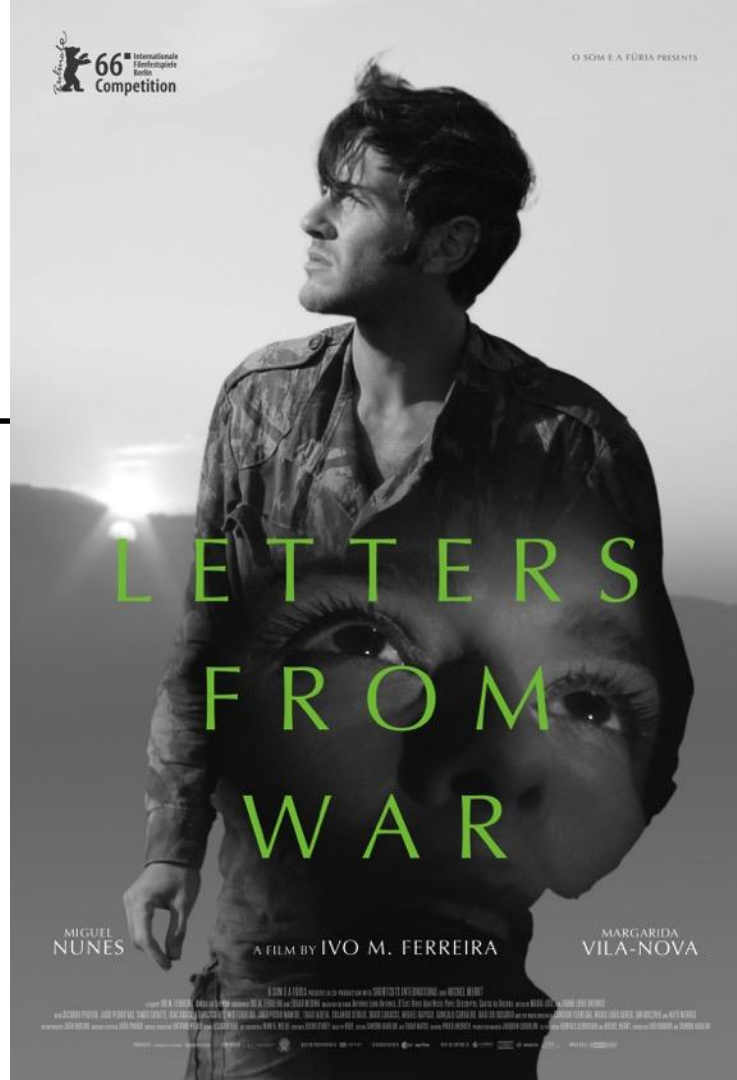
The cinematography of Cartas da Guerra

Part 3: **Paulo Americo** - Extract from his presentation

The point of view & tricks of a colorist

Part 4: **Joaquim Carvalho** presentation

Photos from the shooting



## Part 1: Sandro Aguilar

A pre-conceived workflow

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Production:

**O SOM E A FÚRIA**

Cost effective workflow tested on short films before using it on Cartas da Guerra.

Intensive use all the specificities of the DSLR camera and of the choice to turn to B & W.

# SHOOT

## FILM

Super 8



Super 16



35 mm



65 mm



Imax



## SENSORS

Digital Still  
Camera DSLR



Standard  
Definition



High Definition



From EX-3 to CANON  
C300 MKII, VARICAM 35  
RED WEAPON, SONY  
F65, ARRI ALEXA 65



Digital Cinema

# POST-PRODUCTION

## CHEMICAL



## DIGITAL

Telecine

SD Standard  
Definition

HD High  
Definition

2K Scan

2K DI

4K Scan

4K DI

6K Scan

# SCREENING

35 mm - 70 mm



Film Projection

SD - HD - 2K - 4K



Digital Projection

SD - HD - UHD - 8K

Broadcast TV  
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD  
Mobile



OTHER SCREENINGS

360° - Hologram  
3D - AR/VR  
(Virtual Reality)





What is the final destination



35 mm - 70 mm



Film Projection

SD - HD - 2K - 4K



Digital Projection

SD - HD - UHD - 8K

Broadcast TV  
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD  
Mobile



OTHER SCREENINGS

360° - Hologram  
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(Virtual Reality)



# SHOOT

## FILM

Super 8



Super 16



35 mm



65 mm



Imax



## SENSORS

Digital Still  
Camera DSLR



Alpha 7S

Standard  
Definition



High Definition



From EX-3 to CANON  
C300 MKII, VARICAM 35  
RED WEAPON, SONY  
F65, ARRI ALEXA 65



Digital Cinema

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## CHEMICAL



## DIGITAL

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HD High  
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2K Scan

2K DI

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6K Scan

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Mobile



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360° - Hologram  
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(Virtual Reality)



# Workflow: Cartas da Guerra

## Shoot



Angola

4 weeks



Portugal

4 weeks

## Postproduction

BIKINI



Portugal

7 weeks

When the head of department are occupying different locations (some on-set, some off-set - in several countries at the same time, shown in the presentation by different colors) it lead to different strategies of workflows

VFX



Portugal

## Production



Portugal

O SOM E A FÚRIA

## Editing



Portugal

35 mm - 70 mm



Film Projection

SD - HD - 2K - 4K



Digital Projection

SD - HD - UHD - 8K

Broadcast TV  
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD

Mobile



Distances between shooting locations and lab and editing room are changing the approach to design a workflow

# Workflow: Cartas da Guerra

**Shoot**

**Postproduction**

Due to the fact that **Sandro Aguilar**, producer was also the editor who designed the workflow we can consider that these two locations: production & editing have the same color.

**Production**

O SOM E A FÚRIA

**Editing**

**VFX**

35 mm - 70 mm



Film Projection

SD - HD - 2K - 4K



Digital Projection

SD - HD - UHD - 8K

Broadcast TV  
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD  
Mobile



OTHER SCREENINGS

360° - Hologram  
3D - AR/VR  
(Virtual Reality)



## Shoot

Freq: **25p**  
Spherical 1:1.85  
extracted



### Sony Alpha 7S

APS-C extraction  
MP4 - H264 XAVC-S  
HD 1920 x 1080  
8-bit 4:2:0  
Slog2 - SGamut



To achieve this unique look the cinematographer used old Leica photo lenses

The APS-C extraction helped to lower the rolling shutter artefacts

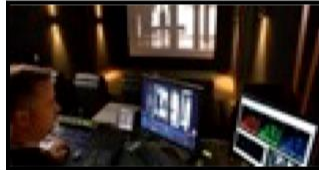
O SOM E A FÚRIA

## Editing



FCP X

## Postproduction



Da Vinci 12

VFX

35 mm - 70 mm



Film Projection

SD - HD - 2K - 4K



Digital Projection

SD - HD - UHD - 8K

Broadcast TV  
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD  
Mobile



OTHER SCREENINGS

360° - Hologram  
3D - AR/VR  
(Virtual Reality)



# Workflow: Cartas da Guerra

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Freq: **25p**  
Spherical 1:1.85  
extracted



### Sony Alpha 7S

APS-C extraction  
MP4 - H264 XAVC-S  
HD 1920 x 1080  
8-bit 4:2:0  
Slog2 - SGamut



Single Tiff image  
Controlled and  
pre-graded in  
color on PS

QC

Quality Check  
made on set by  
D.I.T

## Production

O SOM E A FÚRIA

## Editing



FCP X

## Postproduction

BIKINI



Da Vinci 12

VFX

35 mm - 70 mm



Film Projection

SD - HD - 2K - 4K



Digital Projection

SD - HD - UHD - 8K

Broadcast TV  
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD  
Mobile



OTHER SCREENINGS

360° - Hologram  
3D - AR/VR  
(Virtual Reality)



# Workflow: Cartas da Guerra

## Shoot

Freq: 25p  
Spherical 1:1.85  
extracted



### Sony Alpha 7S

APS-C extraction  
MP4 - H264 XAVC-S  
HD 1920 x 1080  
8-bit 4:2:0  
Slog2 - SGamut



Single Tiff image  
Controlled and  
pre-graded in  
color on PS

1 Master + 1 Clone



## Production

O SOM E A FÚRIA

## Editing



FCP X

## Postproduction

BIKINI



Da Vinci 12

VFX

35 mm - 70 mm



Film Projection

SD - HD - 2K - 4K



Digital Projection

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Broadcast TV  
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INTERNET PROTOCOL

Internet - VOD  
Mobile



OTHER SCREENINGS

360° - Hologram  
3D - AR/VR  
(Virtual Reality)



# Workflow: Cartas da Guerra

## Shoot

Freq: 25p  
Spherical 1:1.85  
extracted



**Sony Alpha 7S**

APS-C extraction



Single Tiff

End of shooting

Slog2 - SGamut

pre-graded in  
color on PS

1 Master + 1 Clone



## Production



Decision of turning  
the film to B&W

media to be sent  
to Fiber channel  
RAID 50



FCP X

## Back up

HDD for time  
reasons

## Postproduction

BIKINI

Fiber channel  
RAID 50  
HDD



Da Vinci 12

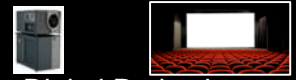
VFX

35 mm - 70 mm



Film Projection

SD - HD - 2K - 4K



Digital Projection

SD - HD - UHD - 8K

Broadcast TV  
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD  
Mobile



OTHER SCREENINGS

360° - Hologram  
3D - AR/VR  
(Virtual Reality)





# Workflow: Cartas da Guerra

## Shoot

Freq: 25p

Spherical 1:1.85  
extracted



**Sony Alpha 7S**

APS-C extraction  
MP4 - H264 XAVC-S  
HD 1920 x 1080  
8-bit 4:2:0  
Slog2 - SGamut



Single Tiff  
image  
Controlled and  
pre-graded in  
color on PS

**1 Master + 1 Clone**



## Production



O SOM E A FÚRIA

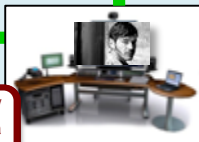


DVD PAL  
For producers &  
co-producers

## Editing - Off line

Selection of  
media to be sent  
to Fiber channel  
RAID 50

XML w/  
metadata  
and TC



FCP X

## Back up

HDD for time  
reasons

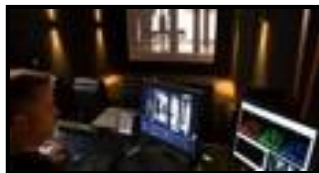
## Postproduction



Fiber channel  
RAID 50  
HDD

## Conform

Original  
Files



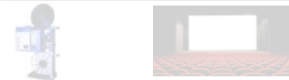
Da Vinci 12

## VFX

Color graded reference  
+ Original footage

## Titles

35 mm - 70 mm



Film Projection

SD - HD - 2K - 4K



Digital Projection

SD - HD - UHD - 8K

Broadcast TV  
DVD - Blu-Ray



INTERNET PROTOCOL

Internet - VOD  
Mobile



OTHER SCREENINGS

360° - Hologram  
3D - AR/VR  
(Virtual Reality)



# Workflow: Cartas da Guerra

## Shoot

Freq: 25p

Spherical 1:1.85  
extracted



**Sony Alpha 7S**

APS-C extraction  
MP4 - H264 XAVC-S  
HD 1920 x 1080  
8-bit 4:2:0  
Slog2 - SGamut



Single Tiff  
image  
Controlled and  
pre-graded in  
color on PS

QC

1 Master + 1 Clone



## Production



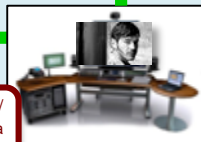
DVD PAL  
For producers &  
co-producers



## Editing - Off line

Selection of  
media to be sent  
to Fiber channel  
RAID 50

XML w/  
metadata  
and TC



FCP X

## Back up

HDD for time  
reasons

## Postproduction

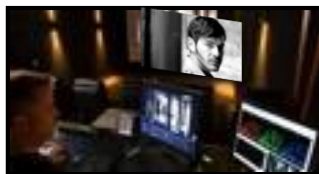
BIKINI

Fiber channel  
RAID 50  
HDD

## Conform

Original  
Files

## Grading



Da Vinci 12

FilmConvert OFX Plugin  
for regain.  
Grading on H264  
-----  
Slog2 Sgamut.  
Use of  
Custom Gamma curve

Export in 1998 x 1080  
TIFF 16-bit in Rec 709

## VFX

Color graded reference  
+ Original footage



## Titles

## Grading for TV 1 day

No Mapping in  
Rec 709  
Rescaling to  
HD

## DCP

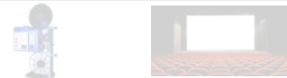
Easy DCP Creator  
Fraunhofer Institute

25p

BROADCAST  
MASTER

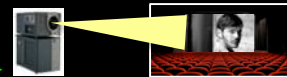
Legal Range

35 mm - 70 mm



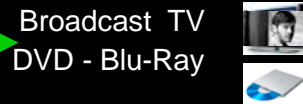
Film Projection

SD - HD - 2K - 4K



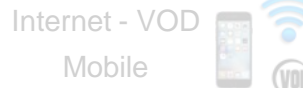
Digital Projection

SD - HD - UHD - 8K



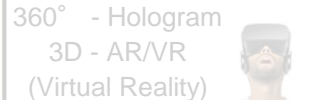
Broadcast TV  
DVD - Blu-Ray

INTERNET PROTOCOL



Internet - VOD  
Mobile

OTHER SCREENINGS



360° - Hologram  
3D - AR/VR  
(Virtual Reality)

Part 2: João Ribeiro (AIP)

The cinematography of Cartas da Guerra

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João Ribeiro Cinematographer:

*“This painting is really important  
When I film in Africa I like to see sea  
paintings.*

*How the space is represented is quite  
similar for me.*

*In this one we have a b&w sky, and a  
colour sea.*

*It s a little bit "the process of our  
film"....fade colours to b&w..."*



*“After reading the script, and after a first approach to the director head, I build an album of visual influences (paintings, photographs, film stills). In Cartas da Guerra the album had:*

***PAINTINGS:***

*Romantic painting from the IXX, Francis Bacon, Goya, Constable...”*



*“PHOTOGRAPHS:*

*Lorca Di Corcia,  
Gregory Crewdson,  
Edward Steichen (world war II  
photos), etc etc.. “*



*“FILM STILLS from:*

*Metropolis (Fritz Lang),*

*Letter never send (Kalatozov),*

*The cranes are flying (Kalatozov)*

*Spiritual voices: (Sokurov),*

*Bigger than life: (Nicholas Ray)*

*Black narcissus (Jack Cardiff)*

*The night of the hunter (Stanley Cortez)*

*Ivan´s childhood (Tarkovsky)*

*Lord of the flies (Peter Brook)*

*How green was my valley (John Ford)*

*Bully (Larry Clarck)”*





“And:  
Murnau,  
Stroheim,  
Griffith,  
Jean Epstein,  
Bresson (they are my main  
influence).....

And:  
**Russell Metty** in Douglas Sirk films,  
and  
**Timo Salminen** in Kaurismaki films  
(this dop’s in **bold** are in a way my  
heroes),  
Also  
**Henri Alekan**, specially on *La belle et  
la bête*”



*"I always imagine that this film could be understood with your eyes close , just listening to the sound, or with your ears close, just looking at the image*





Miguel Nunes - Main actor



















*"The concept for my crew was:*

*I never say: let's make a shot*

*I always say: let's create a shot"*

Notes from **João Ribeiro**, Cinematographer - Nov 14, 2016:

...AND THE BLACK & WHITE

When we did the tiffs everyday we were colour correcting to monochromatic tones, sometimes we did black & white too, but it was not a shooting decision.

Also with the Sony you can't do black and white in the camera.

In the editing they try with all the material and it worked perfect.

If I would do something different if I knew it would be like that at the end?

My answer is no, I would do exactly the same light and framing.

I always "see in black and white", even the view finder is always set like that.

The reason is I do light with contrast, so it was not a problem.

Here the black & white helps to take away some African clichés like warm light, green, etc... etc..., obvious if you do colour in Africa you do not need always to do warm light, but filming Africa in colours you are always doing something that goes with the imaginary of the audience, how they imagine Africa...it's a continent full of clichés in peoples minds, so if you get away from that clichés you would feel too much aesthetic, maybe with no reason at all...maybe just to do different from other films, and that is a very stupid and irresponsible decision

The black & white gives you a distance, you are again in the field of representation and not filming "reality" itself, it brings some poetry to the images and a certain nostalgic thing, it works better with voice over too.

If we experience to put a good photograph colour film, and see it in black and white it's still good cinematography, it's obvious that colour must be worked in a dramatic way, but in black & white you are more depurated and you achieve what you want quicker...it's always how much black and white you want. In a pure black or in a pure white we are blind, you have to decide where you want to start to make people to see...in the blacks and in the whites...

Most of the films I see today, I notice that they light the space and put the actors inside, they have all freedom of movements. As I told before I think in a reverse way, first actors, then the space, maybe that's why people like the image of Cartas da Guerra, some say it looks like a classic, some say they are able to see colours, but for me the more important is that people feel the emotion and get touched by the film, the film itself, all the film, and not just the cinematography of it.

Notes from **João Ribeiro**, Cinematographer - Nov 14, 2016:

“The strong spirit from "Cartas da Guerra" film is a spirit that is "kind of lost" and I try always to recover when I work in features ....respect for cinema and for each member of the crew ....

But in this case it was really specially!”

SONY ALPHA 7S customized by **João Ribeiro** - Cinematographer & **Ricardo Simões** - First AC



**João Ribeiro:**

*"Camera: Sony A7s, (imposed by the production) it was the first time I film with a "photo camera".*

*I was really scare, so what I pass to my crew was:*

*"we have to do a film where nobody can say we use this type camera"*

*"The fact that is not heavy, you have to be very educated with that, and tend not to put it everywhere, but just in the correct place for each shot"*

## WHAT WAS GOOD

- The latitude
- The sensibility (3200 iso)



## WHAT WAS BAD

- Ergonomics
- We took 2 weeks and a half to build the correct model to use... it's like a technical lego
- The fact that its not heavy, you have to be very educated with that, and try not to put it everywhere, but just in the correct place for each shot





## POST-PRODUCTION

*“To post-production I share the references with Paulo Americo, (the colorist) what I see in the shooting with my crew, he will see in the post, he’s part of the crew also.*

*We share the references to have a starting point, then it’s his moment, he understand the texture we’re after, and propose, in an artistic way, because I’m not very technical guy....so references help me to communicate with him.*



*We work together before several times, he knows my mind and style very well, his work is not only to improve the image but also to propose things, if they work in a dramatic way concerning the film we r doing , he has 100% freedom to do it*

*“The Chinese say that painting draws on three things: the eye, the heart, and the hand”*

*David Hokney in True to Life p 190*

*That’s what filmmaking is for me after all....”*

João Ribeiro (AIP) nov 14<sup>th</sup>, 2016

Part 3: Extract of **Paulo Americo** presentation  
The point of view & art of a colorist

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- S-Log2: Gamma curve for [S-Log2]. This setting is based on the assumption that the picture will be processed after shooting.
- S-Gamut: Setting based on the assumption that the pictures will be processed after shooting. Used when [Gamma] is set to [S-Log2].
- When using S-Log2 gamma, the noise becomes more noticeable compared to when using other gammas. If the noise still is significant even after processing pictures, it may be improved by shooting with a brighter setting. However, the dynamic range becomes narrower accordingly when you shoot with a brighter setting. We recommend checking the picture in advance by test shooting when using S-log2.
- S-Gamut is a color space unique to Sony that provides a wide color space equivalent to film cameras. However, S-Gamut setting of this camera does not support the whole color space of S-Gamut; it is a setting to realize a color reproduction equivalent to S-Gamut.

## DI ON DA VINCI RESOLVE 12

- 105 minutes film`
- Conform from Final Cut X generated XML
- 641 clips
- 400 GB of original camera media (1920x1080 H264 mov files)
- 28 VFX clips as DPX image sequences
- Mastering to image sequence TIFF 16 bits 1998x1080 (1.85:1)

## DI ON DA VINCI RESOLVE 12

- The work spanned 7 weeks
- 18 working days
- 98 hours of work
- 6h conform
- 72h colour grading
- 15h mastering
- 5h QC



Methodology

From color to black & white

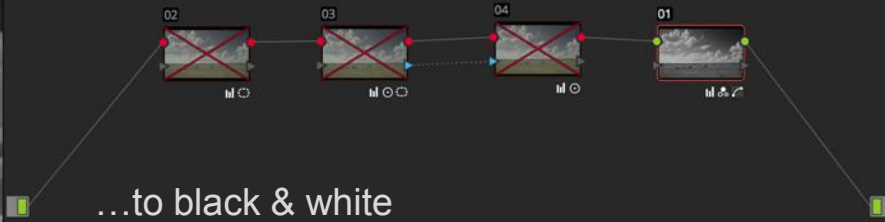




Timeline controls including play, stop, and scrub buttons, and a timecode display showing 01:04:39:05.

Color correction and monitoring interface. It includes:

- Color Wheels:** Four color wheels for Shadow, Midtone, Highlight, and Offset. Each wheel has RGB sliders below it. Values for R, G, and B are shown.
- Curves:** A graph showing a curve for color correction. The curve starts at the bottom left and rises towards the top right.
- Custom:** A panel with sliders for Edit (Y, R, G, B) and Soft Clip (L.S., H.S.).
- Scopes:** A waveform monitor showing the video signal's amplitude over time. The vertical axis is labeled with values: 0, 128, 256, 384, 512, 640, 768, 896, 1023.



...to black & white

João, the cinematographer, used diagonally a neutral filter on the top right side of the image. Paulo, the colorist, enhanced the effect

01:04:39:05

Navigation controls: play, stop, previous, next, and other video editing symbols.

### Color Wheels

Log

Shadow Midtone Highlight Offset

0.00 0.00 0.00  
R G B

0.00 0.00 0.00  
R G B

0.00 0.00 0.00  
R G B

25.00 25.00 25.00  
R G B

A 1 2 Cont 1.000 Pivot 0.500 LR 0.333 HR 0.667 Sat 50.00 Hue 50.00

### Curves

### Custom

Edit

100  
100  
100  
100

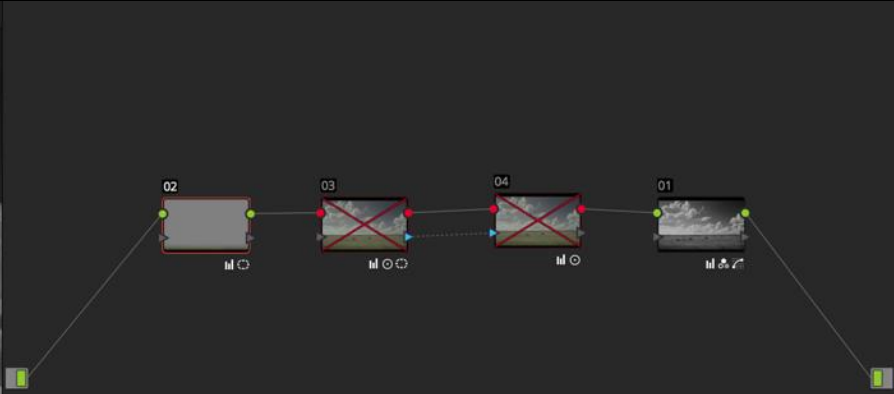
Soft Clip

Low 50.0 High 50.0  
L.S. 0.0 H.S. 0.0

### Scopes

Waveform





Paulo used "power windows" to help the audience to focus on the convoy

Color Wheels

Shadow Midtone Highlight Offset

0.00 0.00 0.00 8.50 8.50 8.50

R G B R G B R G B R G B

Window

Linear Circle Polygon Curve Gradient Delete

Transform

Size 50.00 Aspect 50.00

Pan 50.00 Tilt 42.64

Rotate 180.00 Opacity 100.00

Softness

Soft 1 2.32 Soft 2 50.00

Soft 3 50.00 Soft 4 50.00

Inside 50.00 Outside 50.00

Scopes

Waveform

1023

896

768

640

512

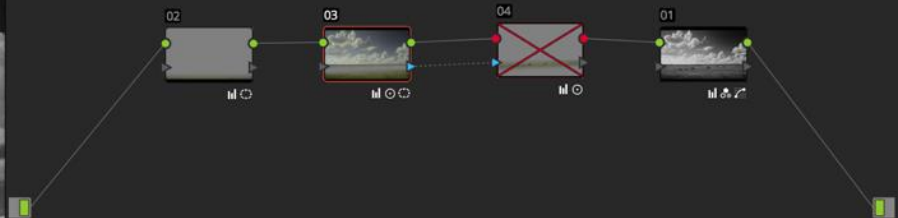
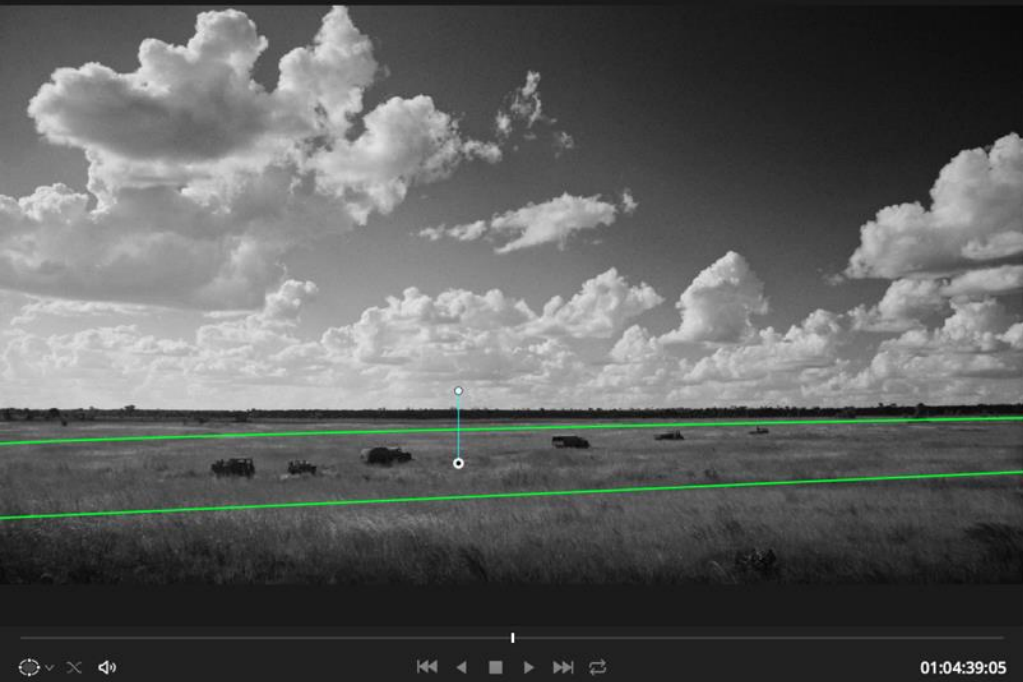
384

256

128

0

A 1 2 Cont 1.000 Pivot 0.500 LR 0.333 HR 0.667 Sat 50.00 Hue 50.00



The driving force of the convoy was selected

01:04:39:05

Color Wheels

Shadow Midtone Highlight Offset

R G B R G B R G B R G B

Window

Linear Circle Polygon Curve Gradient Delete

Transform

Size 50.00 Aspect 50.00

Pan 50.00 Tilt 50.00

Rotate 0.00 Opacity 100.00

Softness

Soft 1 6.00 Soft 2 50.00

Soft 3 50.00 Soft 4 50.00

Inside 0.00 Outside 0.00

Scopes

Waveform

1023

896

768

640

512

384

256

128



And this part of the image was brightened

Color Wheels

Shadow Midtone Highlight Offset

0.00 0.00 0.00 0.00 0.00 0.00 0.00 0.00 0.00 0.00 25.00 25.00 25.00

R G B R G B R G B R G B

Window

Linear Circle Polygon Curve Gradient Delete

Transform

Size 50.00 Aspect 50.00

Pan 50.00 Tilt 50.00

Rotate 0.00 Opacity 100.00

Softness

Soft 1 2.07 Soft 2 50.00

Soft 3 50.00 Soft 4 50.00

Inside 50.00 Outside 50.00

Scopes

Waveform

1023

896

768

640

512

384

256

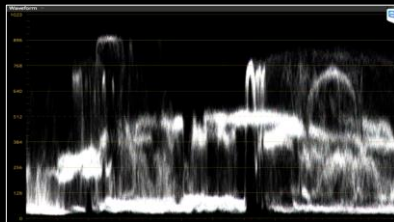
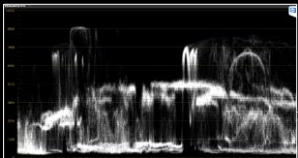
128

0

Temp 0.0 Tint 0.00 MD 16.00 Col Boost 0.00 Shad 13.00 HL 0.00



What the film may have looked in color ...



## Methodology

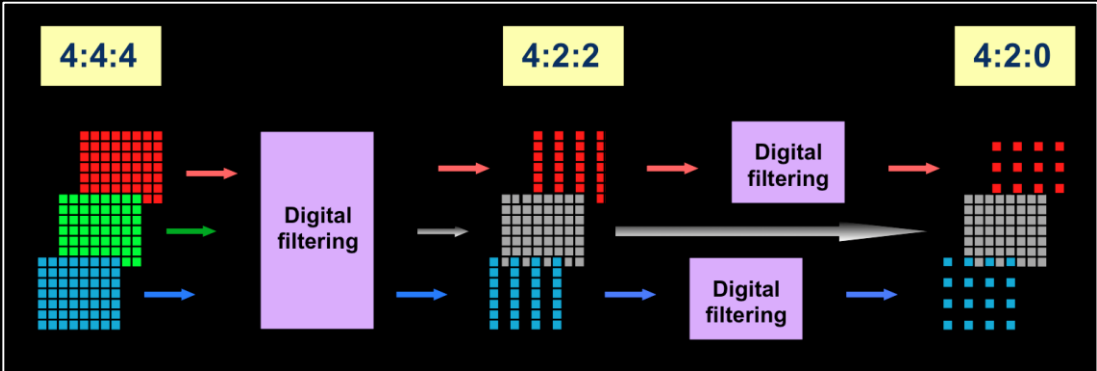
How to deal with a low cost recording format

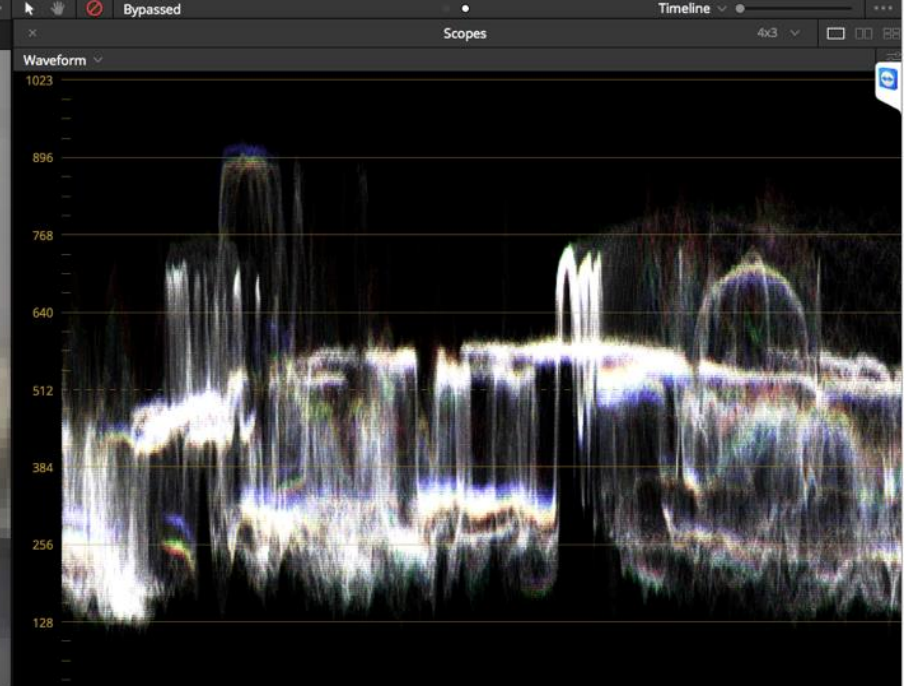
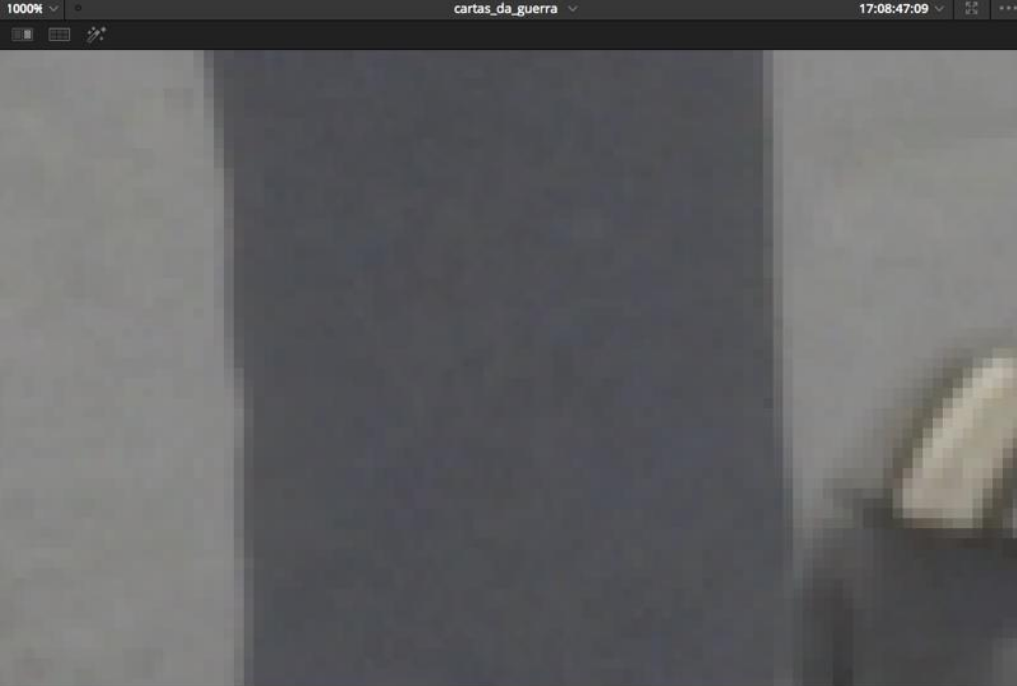




The 8-bit 4:2:0 h264 recording format is certainly not the best format to deal with the highest aesthetic demands

However Paulo Americo used the lack of color information as an asset for this black and white film.





### Color Wheels

Log

Shadow

Midtone

Highlight

Offset

R G B R G B R G B R G B

0.00 0.00 0.00 0.00 0.00 0.00 0.00 0.00 0.00 25.00 25.00 25.00

Cont 1.000 Pivgt 0.500 LR 0.333 HR 0.667 Sat 50.00 Hue 50.00

### Curves

Log

Zoom into the image in color

### Custom

Edit

100 100 100 100

Soft Clip

Low 50.0 High 50.0

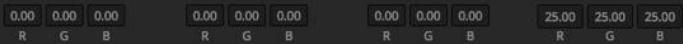
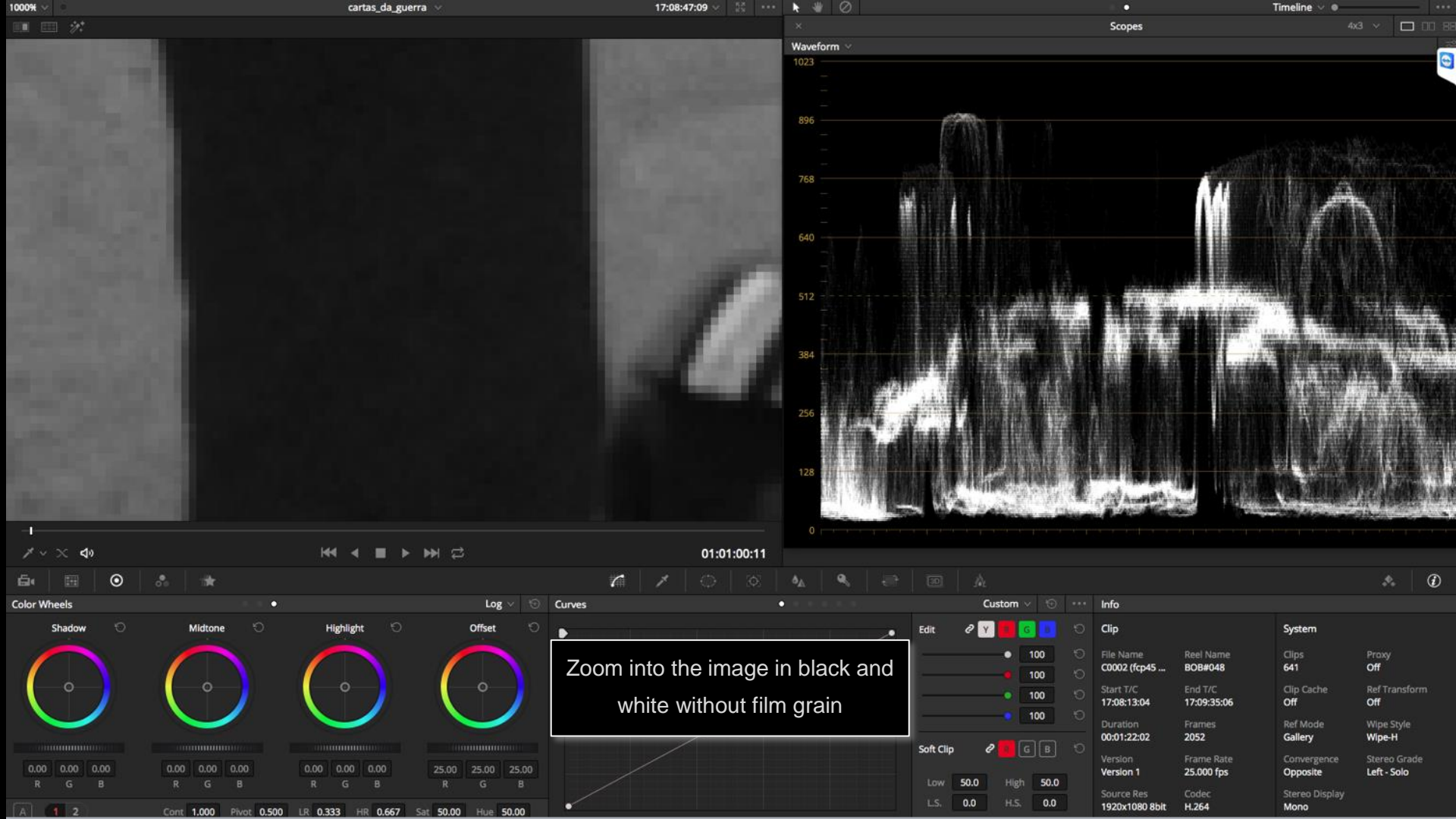
L.S. 0.0 H.S. 0.0

### Info

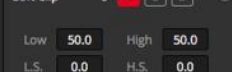
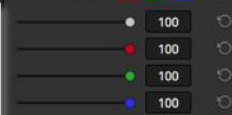
Clip		System	
File Name	C0002 (fcp45 ...)	Clips	Proxy
Reel Name	BOB#048	641	Off
Start T/C	17:08:13:04	Clip Cache	Ref Transform
End T/C	17:09:35:06	Off	Off
Duration	00:01:22:02	Ref Mode	Wipe Style
Frames	2052	Gallery	Wipe-H
Version	Version 1	Convergence	Stereo Grade
Frame Rate	25,000 fps	Opposite	Left - Solo
Source Res	1920x1080 8bit	Stereo Display	Mono
Codec	H.264		







Zoom into the image in black and white without film grain

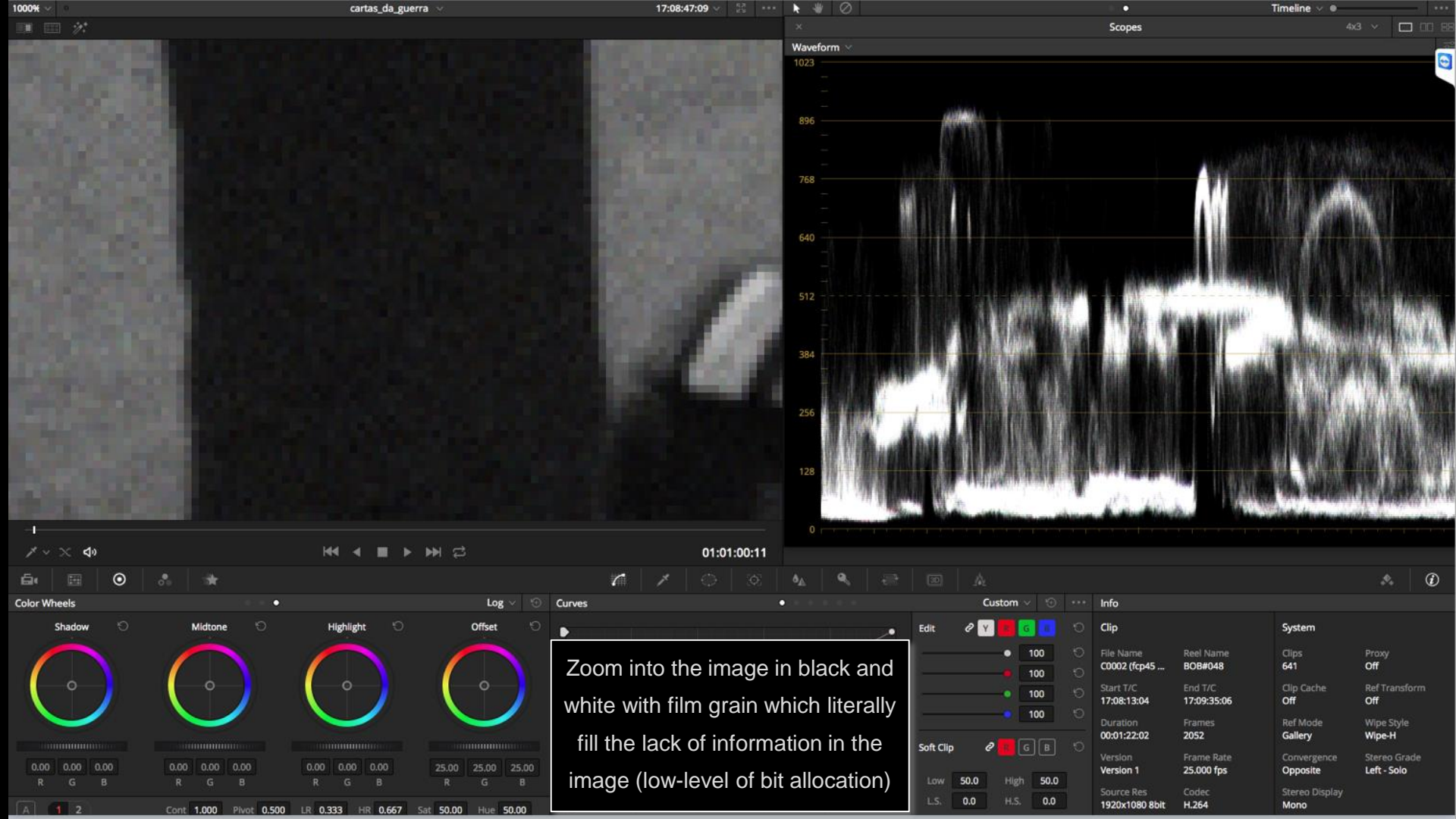


File Name C0002 (fcp45 ...  
Reel Name BOB#048  
Start T/C 17:08:13:04  
End T/C 17:09:35:06  
Duration 00:01:22:02  
Frames 2052

Version 1  
Frame Rate 25.000 fps  
Source Res 1920x1080 8bit  
Codec H.264

Clips 641  
Proxy Off  
Clip Cache Off  
Ref Transform Off  
Ref Mode Gallery  
Wipe Style Wipe-H  
Convergence Opposite  
Stereo Grade Left - Solo  
Stereo Display Mono





Zoom into the image in black and white with film grain which literally fill the lack of information in the image (low-level of bit allocation)

Custom ▾

Clip

File Name	C0002 (fcp45 ...)	Reel Name	BOB#048
Start T/C	17:08:13:04	End T/C	17:09:35:06
Duration	00:01:22:02	Frames	2052
Version	Version 1	Frame Rate	25.000 fps
Source Res	1920x1080 8bit	Codec	H.264

System

Clips	641	Proxy	Off
Clip Cache	Off	Ref Transform	Off
Ref Mode	Gallery	Wipe Style	Wipe-H
Convergence	Opposite	Stereo Grade	Left - Solo
Stereo Display	Mono		

Soft Clip

Low	50.0	High	50.0
L.S.	0.0	H.S.	0.0



Without film grain



With film grain



Without film grain

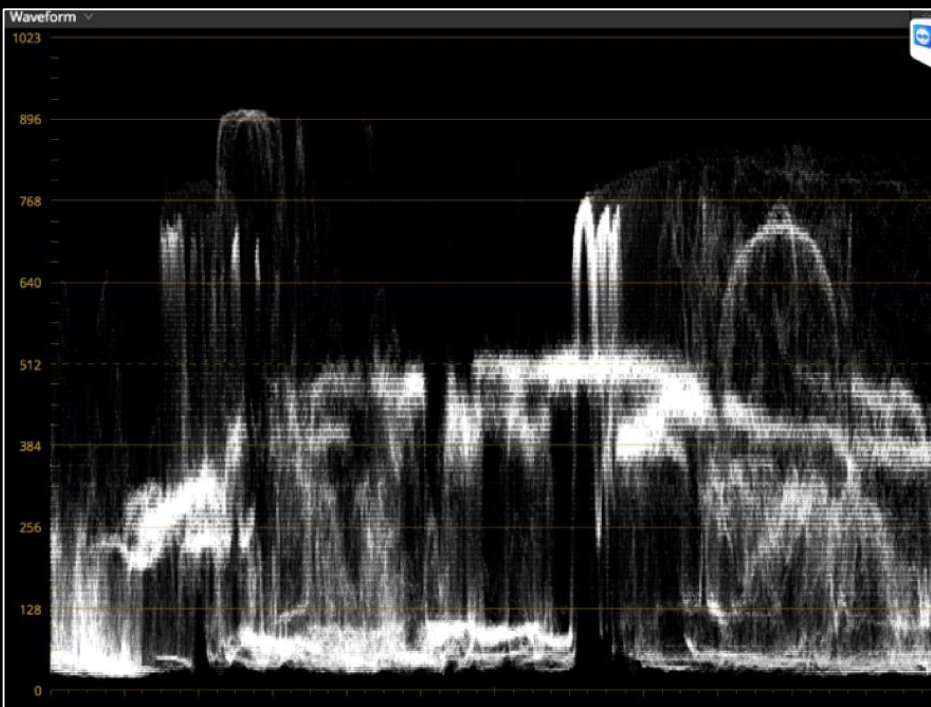
Zoom



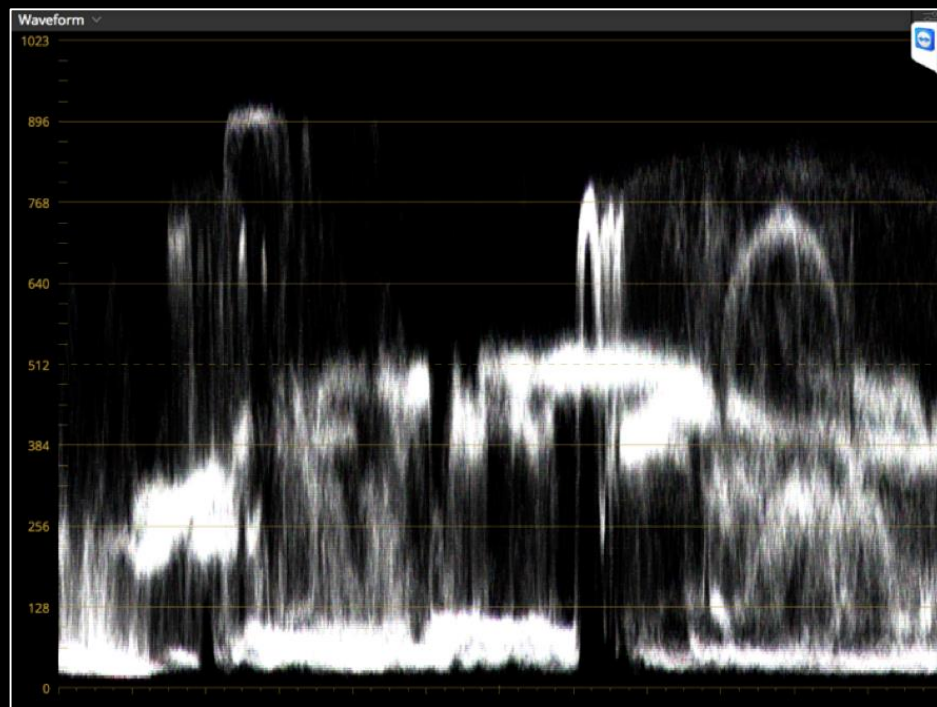
With film grainC

Zoom





Without film grain



With film grain

Notes:

**Production:**

**O SOM E A FÚRIA**

<http://osomeafuria.com/>

**Post production:**



<http://www.bikini.co.pt/>

Film grain emulation achieved with:

**FilmConvert OFX Plugin**

<http://filmconvert.com/plugin/ofx>

**Fraunhofer Institute**

<https://www.fraunhofer.de/en.html>

**Easy DCP**

<https://www.easydcp.com/>

Part 4: **Joaquim Carvalho** presentation  
Photos from the shooting

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The novel from:

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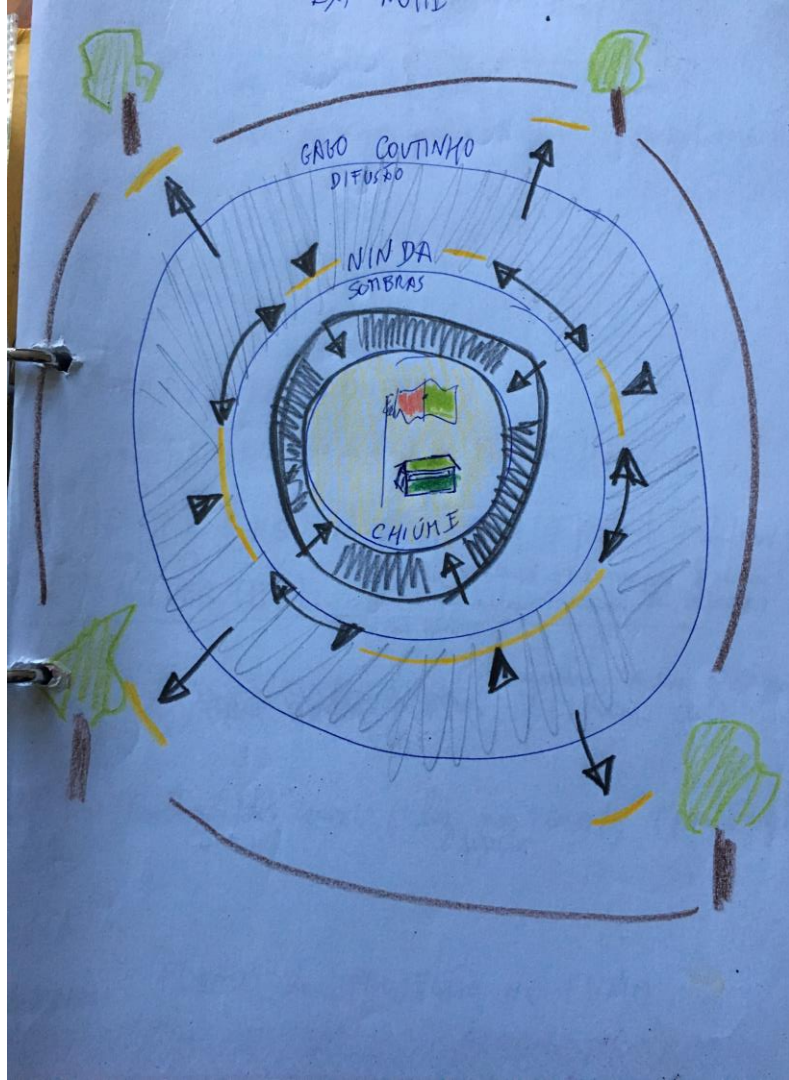
António Lobo Antunes

The military camp in Angola

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The military camp in Angola was shot in fact in Angola and in Portugal

João's drawing





Ivo M Ferreira, the director in front of the future village location



The road to the village





Building the military camp



Building the military camp

The family

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The Family & Joaquim Carvalho Production manager

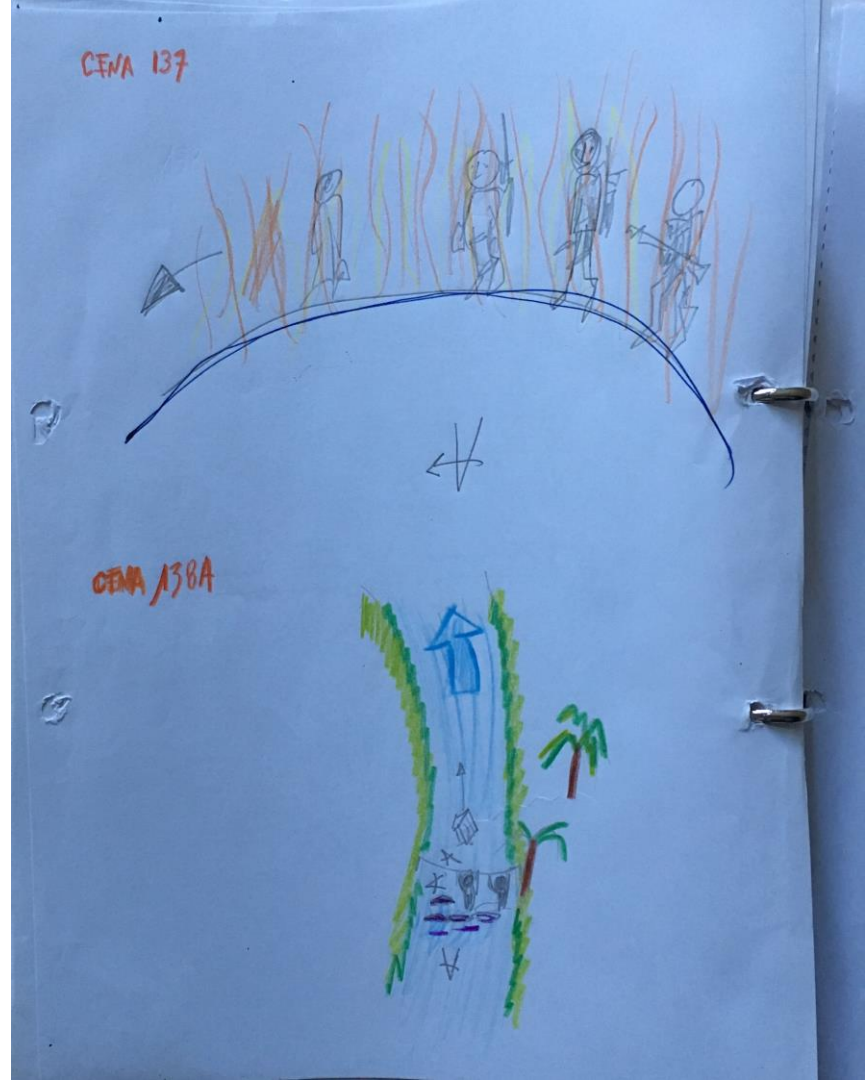
The bridge

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The bridge was destroyed during the civil war. The production decided to rebuild for the script allowing the village to renew the link with the country.

João's drawing























Shooting

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