

Todorov declares. "It has everything you need for professional color grading, in a fully-featured environment, without the need to go to other applications."

"The Tangent control surface provides a familiar interface for telecine graders, so it is easy to migrate to SCRATCH. With Scaffolds you get state-of-the-art selective grading, and I especially love the Qualifier, that lets you select the color of a particular pixel and make precise multi-layer color grades, without the need for hand mattes. I am getting great results with these features."

Todorov points to the double-award winning "Zift," a genre mixture of neo-noir and socialist art, as a good example of what SCRATCH can do within a DI pipeline. Although "Zift" is a b&w film, it was actually shot on 8mm, 16mm and 35mm color filmstocks. Lensed in anamorphic by leading Bulgarian DP Emil Hristov, it is the story of Moth, who was wrongfully convicted of murder and thrown into jail before the Bulgarian communist coup of 1944. He is later freed on parole and finds himself in a new and alien world – the totalitarian Sofia of the 1960s.

"The movie was shot with a SCRATCH DI in mind, and this was of great help creatively and in terms of speed to us, Javor the director and Emil the DP," says Todorov. "Knowing that we would use the Qualifier and selectives to push and finesse the look during the grade, they were able to use different gels and projector colors on set. For example, Emil would light the main actor yellow and the background blue. Taking this footage into SCRATCH

Scaffolds and the Qualifier this made the b&w separations easier. We could fine tune the contrast on different parts of the picture and easily adjust the overall look."

It proved a huge time-saver too. The whole DI on "Zift" took just six days, "but it could easily have been three times that, or more, if SCRATCH had not been involved," says Todorov. "The conform was flawless, and we were able to work on the whole movie, more than 1300 shots, on one timeline. I used the versioning panel extensively to maintain different grades for the director and the DP, as well as the final grade."

All viewing and grading on "Zift" was done via a digital projector in HD (1920 x 1200),

using a LUT developed in-house to match the HD with the film-out. "It's interesting to see how the DI paradigm is being increasingly adopted for the commercials we're working on," adds Todorov.

Cinemotion was the first company in Bulgaria with a RED camera. Despite the fact that other cameras are now available from different suppliers Trichkov sees that SCRATCH has given his company another useful opportunity.

"As SCRATCH is currently the only option for full-resolution, real-time grading of RED R3D footage, we are grading everything that is shot on RED, and even our competitors are our clients now," he says.



SCRATCH used for post production on double-award winning black and white film "Zift".
Image courtesy of Cinemotion, Bulgaria.

"SCRATCH has the complete toolset and advanced features that simply... work!"



SCRATCH used for post production on double-award winning black and white film "Zift".
Image courtesy of Cinemotion, Bulgaria.

