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# DKP brings film values to commercial work

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Applying the benefits of film-resolution scanning and the input of a number of different equipment manufacturers, Toronto's Dan Krech Productions is bringing a unique film transfer option, with digital film input and output, to commercial post.

dkp's Filmsite system is based on its Imagica film scanner, its Solitaire Film recorder and a number of peripherals and added gear providing a resolution-independent environment for transferring and color correcting material for commercial as well as long-form projects. Outputting at high resolution, from 2K to 4K, provides a way for commercial clients to impart more of a film look to commercials and add depth to images.

In terms of the process, the initial scan of material is done in a non-realtime environment, a frame at a time, so once selected material is provided and scanned into the system, work throughout the process is done in the data environment; no tape is involved until the final output.

The process is priced as a flat rate and is comparable to the cost of a traditional transfer, with the only difference being the time it takes to process 2,000 rather than 720 lines.

The process is accomplished with a configuration of hardware and software that includes cooperative efforts from several major manufacturers and film peripherals adapted to a high-resolution environment and applied to commercial post work.

"The system configuration is unique, especially in the commercial environment," says dkp Filmsite project manager Catherine Pantazopoulos. "It maintains the integrity of film resolution throughout the process, from transfer to final edit."

The configuration incorporates peripherals used in traditional telecine suites, like density and key code readers, as well as other high-resolution tools. Company head Dan Krech says some manufacturers are building pieces of gear to use with the Imagica

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scanner to better facilitate the commercial process.

The system also allows clients to undertake a tv cut and a film cut of a commercial project at the same time. Because material is scanned at the highest resolution necessary, the project only has to be output at the appropriate resolution. Currently, during the process of up-resing from D Beta to film, material can sometimes "go soft," some of the detail is usually lost, says Pantazopoulos.

In a recent job for Vim out of Ammirati Puris Lintas (which marked the first time those little cleaning men with red hats were created outside of Europe), dkp used the resolution-independent system for parts of the spot that required immense detail to support an extreme zoom. Some of the back plates that were necessary for the zoom-ins that would be done were scanned in high resolution at 2K to maintain film integrity and have the picture remain intact.

"Doing this we were able to position our shots as we wanted and use any part of the shot we wanted and not have it break up, which is very important for trippy animations and the like; you don't know what material you're going to use when you shoot it," says Pantazopoulos.

The resulting images were then down-resed to tv resolution and put together in dkp's Jaleo system, with tv-resolution images done in another telecine transfer.

For a live-action/animation mix spot for Dare out of Chiat Day, dkp completed the entire project in the resolution-independent system, scanning all the material at 2K.

"It represents a lot of what's going on at this shop," says Pantazopoulos. "It's a mix of things and you're trying to merge everything so it's seamless, from compositing to animation to film transfer."

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