El hombre araña contra el mundo



The film tells the story of Carlos' conflict with the world motivated by his father's death. He responds in a very particular way to his family's demands of responsibility. The story takes place in a working class neighbourhood in Malaga.

Choice of screen aspect ratio Several reasons made us choose Sony's high definition (HD) screen aspect ratio to shoot the film. Firstly, the need of a format which offered sufficient picture quality, that is, definition, contrast, depth, colour reproduction etc, to project in film theatres. We also needed the chance to fully manipulate colour and contrast in two different directions; desaturating colour to obtain a soft, "realistic" image, with soft blacks and light tones; the second thing we wanted was to compose the night sequences with a comic-book look, with vivid colours and framing, (using yellow, greenish, pink, magenta, orange and red dominances) and more intense blacks. Finally, due to the importance of the performances in the film we needed the actors and the directors to feel free to do as many takes as necessary. We shot about 164,000 ft of footage, with a shooting ratio of 10:1.

The tests were done with the Sony HDW-F900 camera with Canon EJ series prime lenses adapted for HD (10,15,24,35mm) and the Canon HDTV HJ 15x8 Zoom. We used a wave monitor and a vectoscope, as well as the Sony HD BVM-D9H5E monitor. The first test was meant to determine the camera's sensitivity and latitude. On a 18% grey card homogeneously lit at 3200º K, we measured the average voltage over- and underexposing at each F-stop with each lens. All this information was shot on Arrilaser, at gamma1 over Kodak intermediate, printing Kodak over Kodak Vision We measured the intermediate's density every two stops, and the positive's with 31, 32, 19 lights. We obtained the relation between the intermediate's and the positive's density; the adequate intermediate density was found to be 0.94R 1.48G and 1.60B, corresponding to a voltage of 0.55 and a sensibility of 320 ASA at 24fps and 1/48 shutter speed. We also saw the different lenses? response to colour and luminosity. The EJ series maintained a great consistency, there was only a slight loss of luminosity (less than 1/3 of the diaphragm) on 35mm. We also photographed colour and definition cards (Esser Test Charts and Macbeth), noticing a slight increase in contrast.

With the 10mm, the determined greyscale, the latitude between 5 and 6 points of aperture, we observed with the colour cards and costume and make-up tests, that the camera intensely saturated the reds, oranges and yellows, and that the lower frequencies (blues/purples) lost subtle shades. We photographed the colour card with the camera's different standards and we decided to use the Smpte-wide colour rule since it was smoother and made the reds less intense. We observed that the neutrals in front of the camera produced better colour reproduction than those of the camera. That's why we used the same set of camera filters than are used in cinema; the set of filters included fill degraders and other colour degraders, as well as the Promist White, the soft fx and the Ultrapola. With the make-up tests we ascertained the different actors? skin tone reproduction, as well as the detail and texture on the pores. We photographed the actors? faces with a 3200º K light and the colour tones we would use in the night shots.

Lente 24mm. T: 2.8



Zoom Canon HDTV HJ 15x8. T: 2.2 - User



Test projections We projected the different tests. We saw the high sharpness of the image and the possibilities of manipulation given by the HD format. We also observed the movements of objects within the shots, with more or less slow pans and hand-held camera movements (most of the night sequences were shot that way). We saw slight differences with 35mm film: the movement on HD was more abrupt, less smooth from frame to frame without ever being bothersome for audiences.

The shoot Once shooting the hardest task was to keep the image within the contrast range that the camera could reproduce, given the reduced latitude and quick loss of detail in the highlights. In exteriors we normally exposed for the highlights, lighting the shadows with cinepar and reflective screens. In interiors we have shot windows with Neutral, RoscoEscrim, etc., and manipulated the camera's Knee, white clip and slope, as well as the gamma to obtain the maximum detail in the whites. We have to point out the amount of detail the camera picks up in the low lights; reaching up to 4

F-stops under the median grey, without losing definition or colour deviations. We have seen that the camera's sensibility is not the
same in very luminous or high contrast situations than in Low Key and darkness, where the camera shows up to twice as much sensibility than in the former.



Lens 15mm. T: 5.6 / -3Db
Filter: 81EF+N1.2



Lens 15mm. T: 5.6 / -3Db
Filter: 81EF+N1.2 + Ultrapola



Lens 15mm. T: 2.4
Filter: 81EF+N6+N1.2 + Ultrapola



Lens 15mm. T: 3.2
Filter: 81EF



Lens 24mm. T: 1.7



Lens 15mm. T: 2.2

We saw this in our wave monitor, which was an essential tool during the whole shoot. In some sequences we used the User Matrix to accentuate colour dominances, and in others we used it to get rid of them, like in the supermarket to get rid of the green dominances of the fluorescent shock lights.

Lens 15mm. T: 2.5
Filter: 81EF



To favour the film's narrative we chose to work with low diaphragms, and thus obtain the shallowest depth of field possible. Given that the CCD's diagonal is 11mm (2,5 times smaller than the 35mm) the depth of field is 2,5 times greater, which makes it hard to use focus as a narrative device and create images with depth and volume. Throughout the film and depending on the narrative development we changed the lenses? focal length, starting with 35 and 34mm, to end up with 10mm. Our apertures were around 2 F-stops except in some exterior sequences where we worked at 5.6. Given the cameras characteristics we use soft light as main source in most sequences: fluorescents, reflected light, through diffuser filters



Lens 24mm. T: 2
Filter: 85N3+1/4 White Promist

In the exterior/nights we used street lamplights as our foundation, filtering some and turning some off, and also imitating their light with our equipment (normally Calcolor filters by Rosco) The lighting process was done just like when shooting on film, maintaining the image's contrast ratio throughout with the help of the lightmetre, the wave monitor and the HD monitor. The camera has been used in many kinds of situations and circumstances: sunny days, rainy days, windy conditions, at night, on a car's bonnet and hand-held without any trouble.

We have to point out some deficiencies in the camera which emerge from its compression of the signal. Despite being relatively new, it still impoverishes the image captured by the CCD. Moreover, the view-finder proved inappropriate when focusing sharply, or when working at night. It becomes hard to distinguish certain shades of black. From a mechanical point of view, the view-finder was fragile. Another aspect worth mentioning is the amount of noise produced by the camera which the sound team complained about, having to cover the camera with a barney.

Colour grading

The colour grading process will be done with Jaleo to correct colour, contrast and brightness. It will basically consist of desaturating part of the film, to smoothen the contrast and accentuate colour dominances in the night sequences, with deep and dense blacks.



Original from cámara
Lens 15mm. T: 2.4



With Colour Grading



Original from cámara
Lens 35mm. T: 2



smoothen the contrast and accentuate colour dominances in the night sequences, with deep and dense blacks.

We also had some digital effects, some of which were shot with a chroma background (we didn't have any problems reproducing the green chroma) and 3D drawings to mix with live action.

We want to point out the amount the elements involved in the creation of a digital image (more than on 35mm) which makes tests before the shoot essential. Its also important to know the steps which lead up to the finished projection: cameras, lenses, lighting, colour grading equipment, lab, prints, etc. Only a close attention to these processes by the cinematographer can assure the quality of the final image, as well as the respect towards all the phases of the film's production.