

# ETERNA-RDI is the most widely used internegative at Telson

Kike Jiménez,  
Colorist, Telson  
Verónica Perez,  
Telson

EXPOSURE International Edition interviewed engineering staff at Telson, one of the best known post-production companies in Spain, about their impressions of ETERNA-RDI.

*What in your opinion are the advantages of filming on ETERNA-RDI compared to ETERNA-CI?*

**Jiménez:** The biggest advantage we discovered the first time we recorded on ETERNA-RDI was that at last the presence of magenta in highlights and greenish blacks had disappeared. We found a totally clean color range, which made our work quite a bit easier when making photochemical grading, if this was found to be necessary.

Another very important advantage for us was the speed at which we were able to calibrate our ARRILASER film recorder with the laboratories. It has always been easy and fast for us to calibrate Fujifilm materials with the laboratories, but RDI pleasantly surprised us because we could achieve the optimum calibration of this material in only two passes.

*What were the qualities of ETERNA-RDI when it came to recording the feature film Enloquecidas, with the renowned Joaquín Manchado as Director of Photography?*

**Perez:** When Telson receives a film shot in HD, as in the case of *Enloquecidas*, we always pay special attention to the chroma and brilliance, because in the recording process a small percentage of these two aspects is lost. But to our surprise, when we made the first test recordings with RDI for *Enloquecidas*, we saw that we had no need to compensate the chroma by 10% in recording as we had been required to do previously. RDI respected totally the level of colorimetry and brilliance which Joaquín Manchado worked on, both during shooting and in the telecine with Kike Jiménez. I believe this was the quality of RDI which most benefited the film.

*What other advantages does ETERNA-RDI have?*

**Jiménez:** We also saw other advantages such as the improvement of focus in the three channels of red, green and blue which gives greater image quality with regard to that obtained with an analogue internegative. This new

aspect is one which has given our customers most confidence because the final image is totally sharp.

*What has your experience been in using Fujifilm materials?*

**Perez:** The truth is that it was quite difficult for us to start working with Fujifilm materials such as ETERNA-CI because demand was not high enough and initially it was not at all easy to come to an agreement with the laboratories to create a new work method based on this material. Once we had managed to get over these two aspects we calibrated the film recorder, which was quite easy, and started working normally. There were differences with other internegatives, but last year with the appearance on the market of RDI Internegative, many of these differences disappeared and in some aspects it has even surpassed these other internegatives. At the present time, ETERNA-RDI is the most widely used internegative at Telson and so far both we ourselves and our customers are totally satisfied with the final results of the work.

*What quality would you highlight about the use of RDI?*

**Jiménez:** I think the most important quality of this internegative is that it is the ideal material to record films which have been shot in HD because there is no loss of color or brilliance after transfer. This is very important because at present many films are shot on HD cameras in which the presence of a wide variety of colors is essential. ■

## Spain



Kike Jiménez, Colorist, Telson

Verónica Perez, Telson



Joaquín Manchado,  
DOP

**TELSON** Founded in 1976 with the aim of revolutionizing the Spanish audiovisual market. After more than two decades of continued evolution, their vocation is still to be a supplier of audiovisual services and multimedia developments with a large team of specialized professionals and collaboration from associated companies such as Ostra Delta, Video Report and Classic & New.

URL <http://www.telson.es>