

# QUASI ÉLITE

Final Personal Project
Color Grading Academy – Masters Program _ Elisa D’Adda

# PROJECT DESCRIPTION

Quasi Elite follows Italian marathon runner Andrea Astolfi as he navigates the delicate balance between elite athletic ambition, work and family life.
Rather than focusing exclusively on competition and results, the documentary explores the reality of pursuing an extraordinary goal while living an ordinary life.
Andrea is not portrayed as an untouchable champion. He is a worker, a father and an athlete trying to compete at the highest level while facing the responsibilities and limitations of everyday life.
The documentary moves between race environments, training sessions, industrial workplaces and intimate family moments, creating an emotional and visual landscape for color storytelling.

The project was shot using a Sony A7 IV and a DJI Mavic 2 Pro, providing a diverse visual palette across both ground-level intimate moments and large-scale outdoor environments.

*Before*




*After*



# NOMADLAND REFERENCES













# FREE SOLO REFERENCES













# LOOK DEVELOPMENT

As planned in the pre-delivery phase, the color treatment adapts the palette to the three dimensions of Andrea's life, while placing a stronger focus on the contrast between work and the rest of his life.

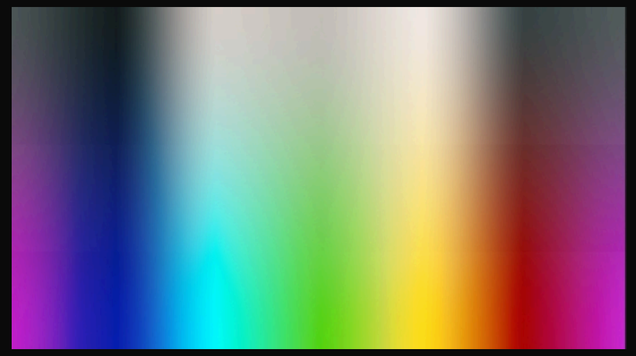
In the environments where Andrea works as a warehouse worker, I used desaturated, brighter/cooler colors, drawing inspiration from Nomadland, with the goal of conveying the sense of alienation that this job represents for him, in contrast with his passion.
In the running scenes, I combined both references identified during the pitch phase: from Nomadland I drew the natural skin tone rendition and the soft contrast structure, while from Free Solo I drew the atmospheric depth and the treatment of outdoor environments, so as to convey both the intimacy of Andrea's physical effort and the scale and breadth of the open spaces in which he runs.
In the family moments, I instead kept the colors more vivid and less desaturated, to convey the energy and emotional warmth tied to his relationships.

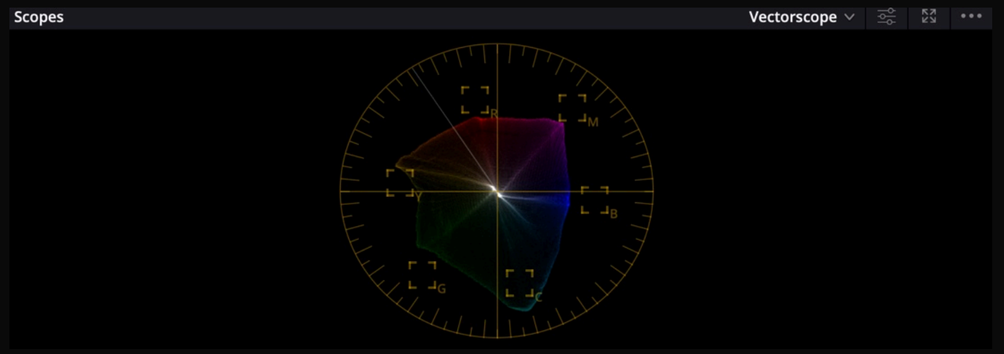
Throughout the footage, I aimed to maintain a consistently documentary-style approach, as faithful and true-to-life as possible. On a technical level, I maintained a constant pedestal black across the entire footage, to ensure tonal consistency in the shadow areas and uniformity of the look across the different sequences and environments. I also used power windows in a targeted way, limiting them to lighting the protagonist's face in order to focus the viewer's attention on it, and applied vignetting in almost all clips to further reinforce this visual centering effect.
Unlike what was established in the pre-delivery phase (35mm grain), I ultimately decided to use 16mm grain via Grain Lab, to increase the sense of authenticity of the image and to concretely experiment with what was discussed in my thesis.

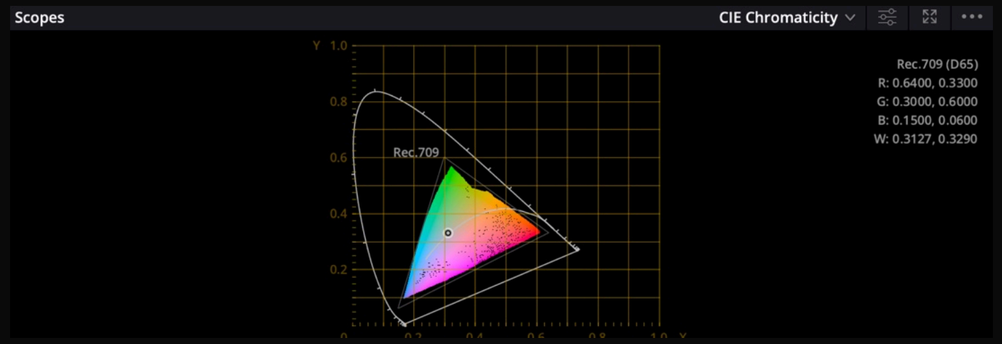
# SHOW LUT

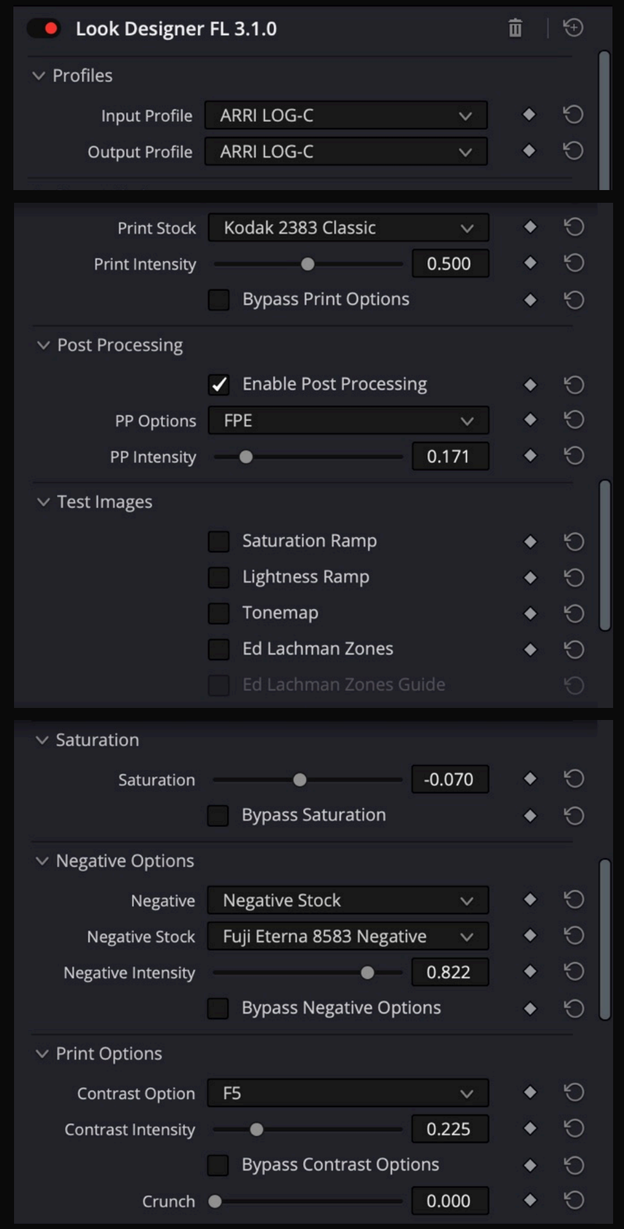



1023
896
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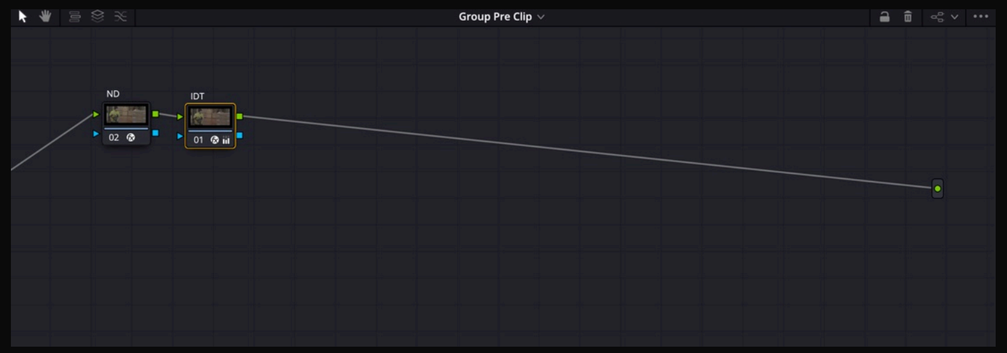


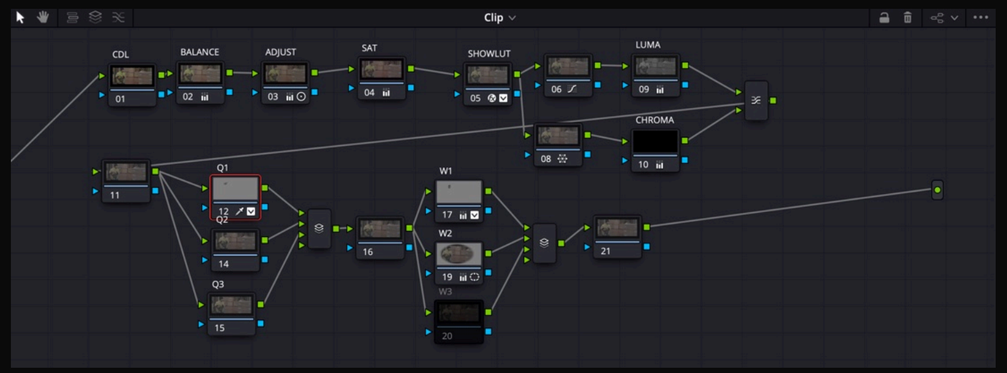

Scopes
Vectorscope

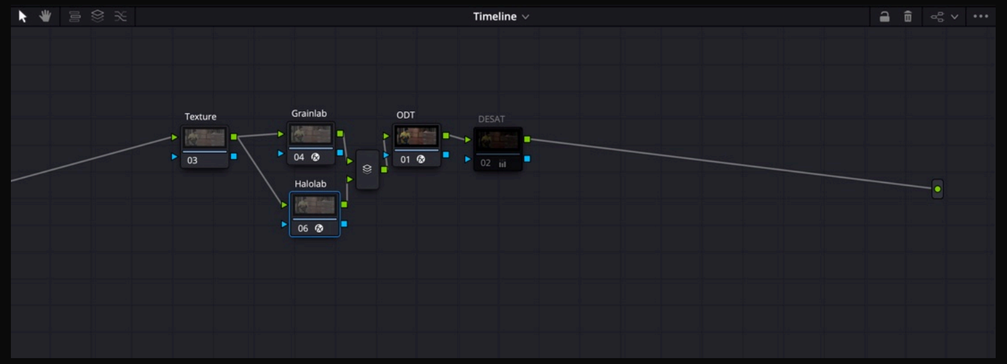

Scopes
CIE Chromaticity
Rec.709
Rec.709 (D65)
R: 0.6400, 0.3300
G: 0.3000, 0.6000
B: 0.1500, 0.0600
W: 0.3127, 0.3290

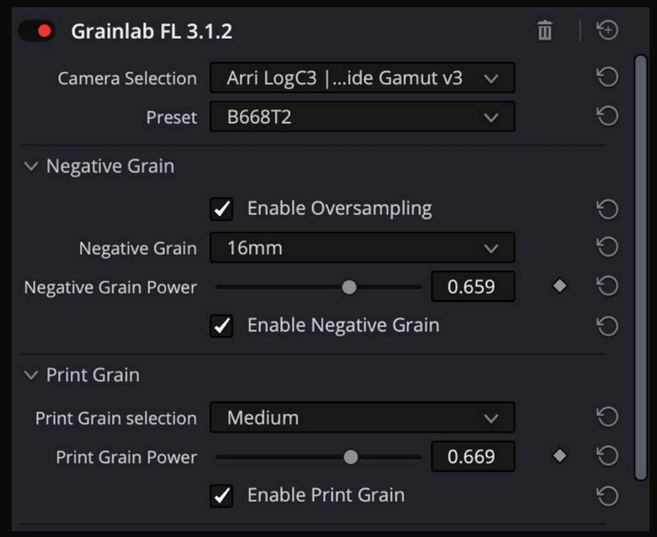

Look Designer FL 3.1.0
Profiles
Input Profile
ARRI LOG-C
Output Profile
ARRI LOG-C
Print Stock
Kodak 2383 Classic
Print Intensity
0.500
Bypass Print Options
Post Processing
Enable Post Processing
PP Options
FPE
PP Intensity
0.171
Test Images
Saturation Ramp
Lightness Ramp
Tonemap
Ed Lachman Zones
Ed Lachman Zones Guide
Saturation
Saturation
-0.070
Bypass Saturation
Negative Options
Negative
Negative Stock
Negative Stock
Fuji Eterna 8583 Negative
Negative Intensity
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Print Options
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F5
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Bypass Contrast Options
Crunch
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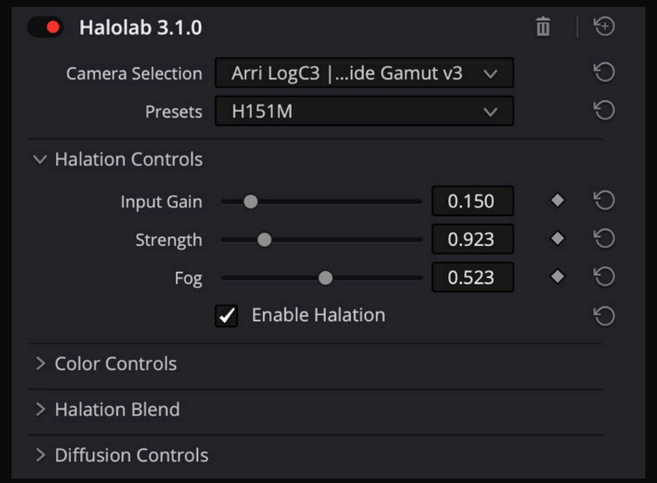
# NODE TREE AND FX



# PROJECT STILLS










# PROJECT STILLS









# PROJECT STILLS









# PROJECT STILLS









# PROJECT STILL



# Thank you!

It's been a beautiful year, full of learning and growth.
Thank you for your teachings and your patience throughout this journey!

Color Grading Academy – Masters Program 2026_ Elisa D’Adda