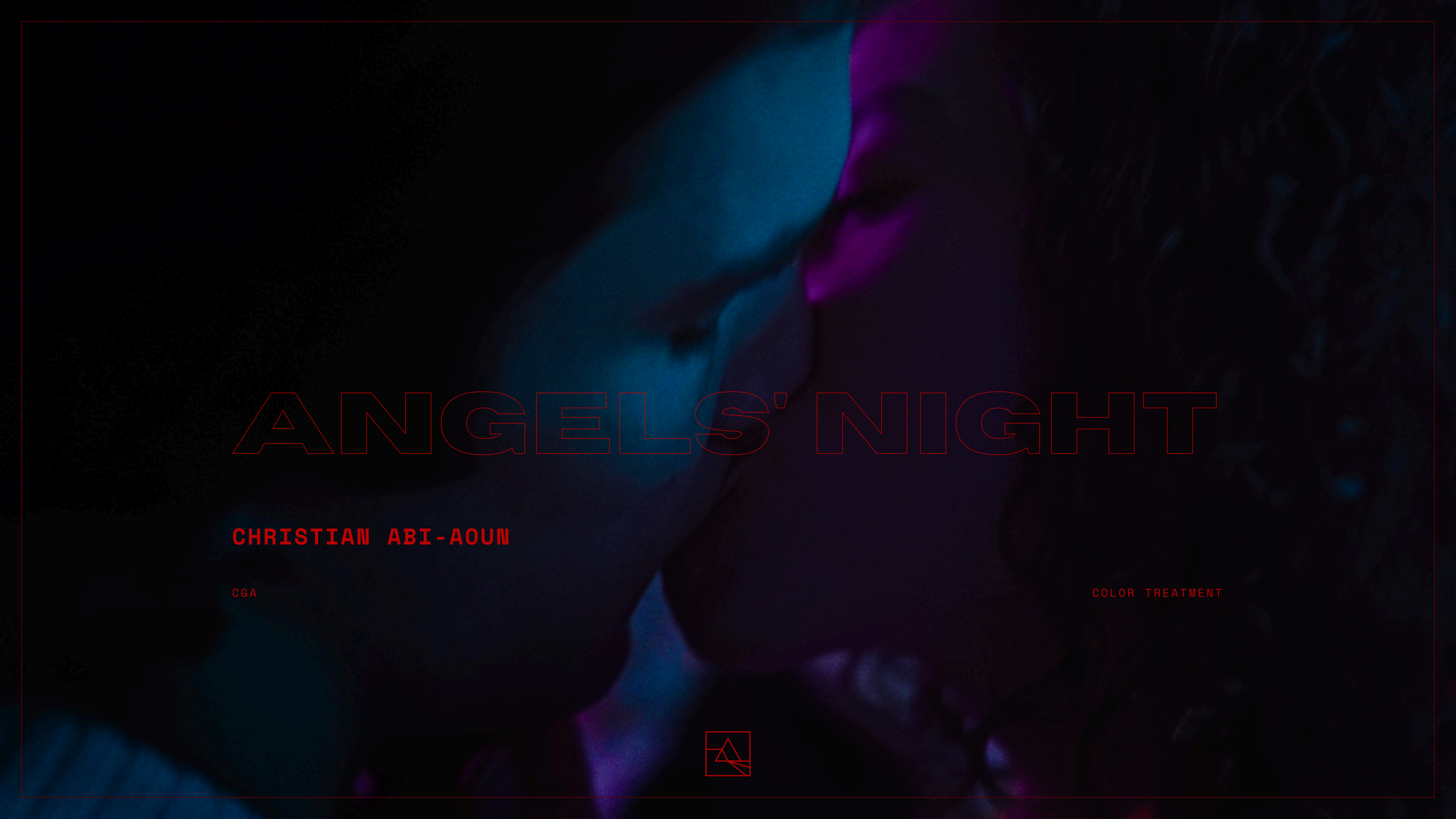

ANGELS' NIGHT
CHRISTIAN ABI-AOUN
CGA
COLOR TREATMENT

SYNOPSIS

Early in the morning, Alan and Victor drag themselves into a classroom to sit for a make-or-break exam. But the real challenge is not the test itself, but the heavy silence between the two usually inseparable friends. The stolen glances and fragmented memories that drift back during the exam make one thing clear, **something happened last night.** Blurring the line between comedy and tragedy, Angels' Night paints a portrait of youth where conflicting desires leave their mark long after the night is over.

TYPE	Narrative	GENRE	Coming Of Age	YEAR	2024
RUNTIME	25 Minutes	DIRECTOR	Simon Jourand	DOP	Gauthier Le Rolland



COLOR MAP

Color harmonization begins at the scale of the entire piece, using a cohesive color script to anchor the narrative intent. **Chromatic and temporal progression are intrinsically linked**, as the story builds and tension escalates, the palette deepens with it.



SETUP | CHALLENGE | DESPAIR | CLIMAX | RESOLUTION

REFERENCES

Guided by coming-of-age, romantic, and nightlife-driven narratives, the reference imagery mostly centers on the neon-noir aesthetic of Nicolas Winding Refn and Gaspar Noé. Drawing from their signature **dark and highly saturated color language**, this rich visual style naturally supports themes of youth, intimacy, and excess. Rather than literal matches, these references serve as an overarching mood guide.

ONLY GOD FORGIVES







THE NEON DEMON







ENTER THE VOID







CLIMAX







HERO LOOK

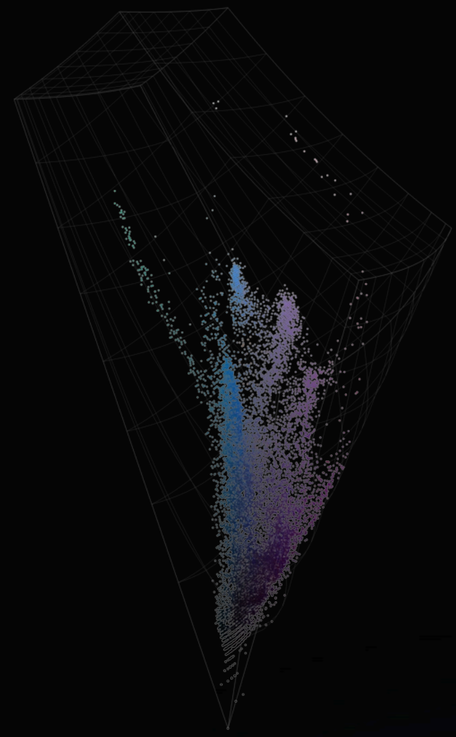
Anchored in the dense color harmonies of its night scenes, the film's hero look lives **where pink and blue collide into a saturated purple** to immerse the characters in a charged, intimate atmosphere. Merging emotional realism with a neon-noir aesthetic, the palette favors bold, theatrical color over strict naturalism. To achieve maximum chromatic depth, the visual direction intentionally embraces darkness, leveraging low-luminance tones to fully unlock the rich, high-chroma spectrum of blues and purples.



PALETTE VISUALIZATION



STILL FRAME



OKLCH VOLUME VISUALIZATION


GRADED STILLS
KEY TIMESTAMPS

16H00



19H00



21H00



22H00

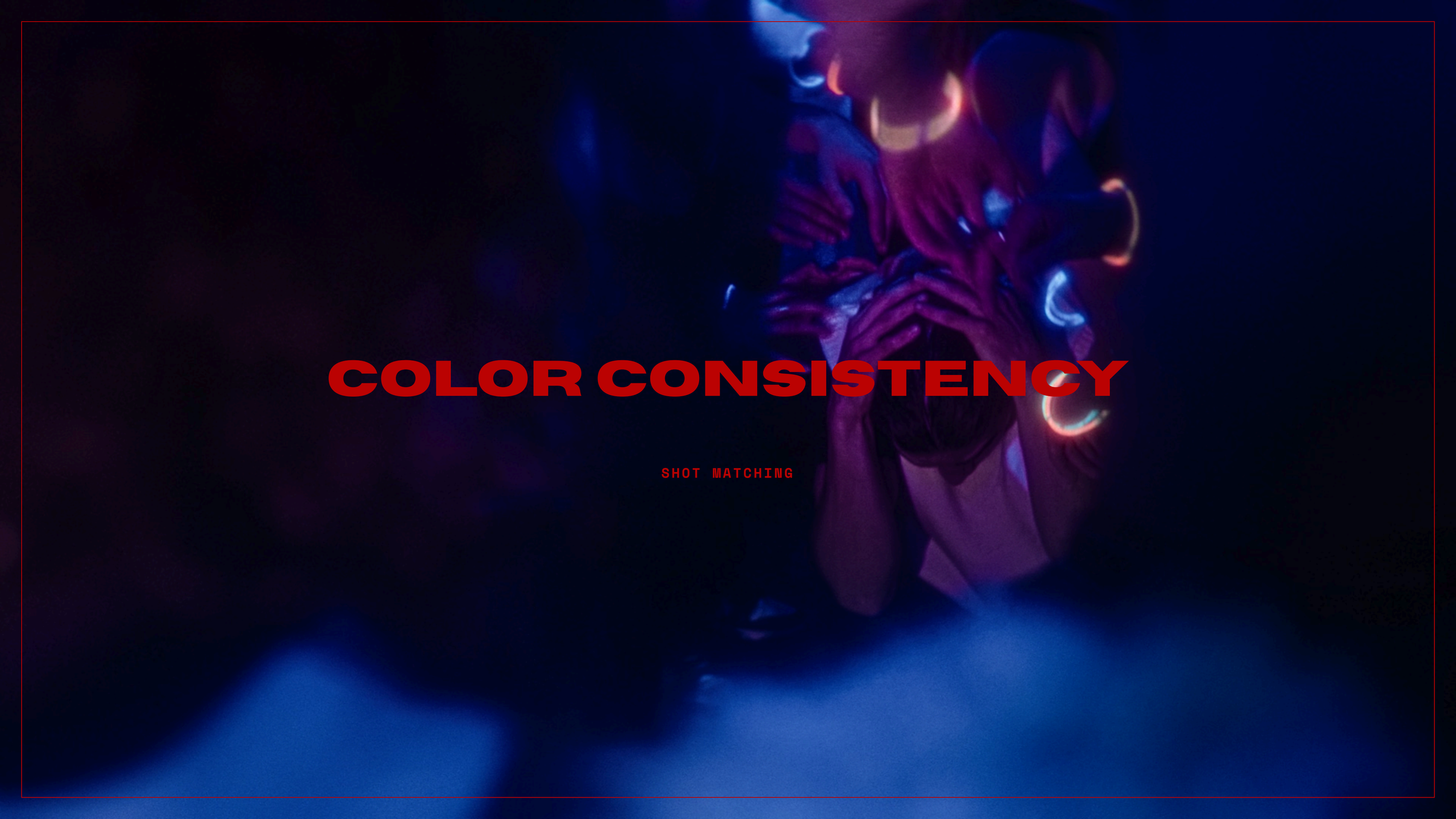





CRISTALINE
DDJ-400






COLOR CONSISTENCY
SHOT MATCHING

BOXING GYM









ON THE (TRAM) WAY









THE PARTY









SWEET ILLUSIONS









GLOWING RAVE









MORNING EXAM










BEFORE & AFTERS
GRADE IMPACT


M2 375
M2 375








TECHNICALS
PIPELINE, TOOLS, PROBLEM-SOLVING

SHOWLUT

The main goal of the ShowLUT was to shape luminance contrast rather than color itself, helping **remove the image's digital edge** and giving it a natural look while preserving its strong chrominance character.



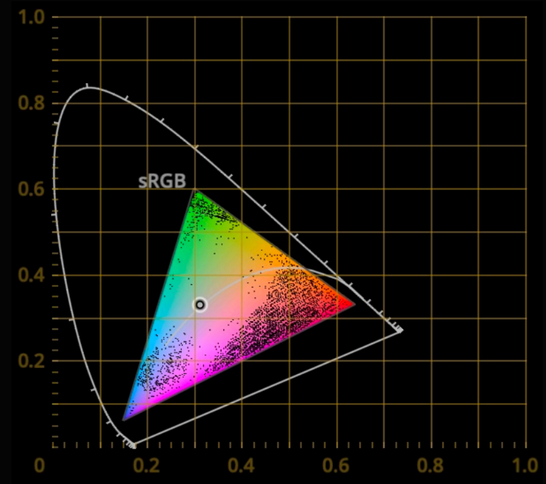


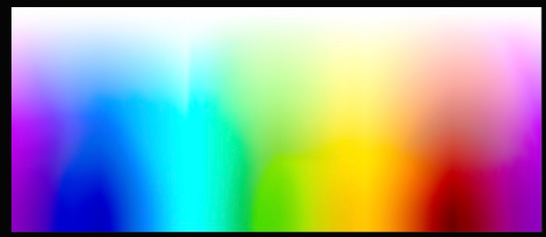
Negative Options
Negative: Negative Stock
Negative Stock: Kodak Kodachrome 40 7268
Negative Intensity: 0.500
Bypass Negative Options

Print Options
Contrast Option: F1
Contrast Intensity: 0.500
Bypass Contrast Options
Crunch: 0.000
Bypass Crunch
Print Stock: Kodak 2393 Gen2
Print Intensity: 0.528
Bypass Print Options

Post Processing
Enable Post Processing
PP Options: FPE
PP Intensity: 0.500

Subtractive Color
CMY: 1.015
C: 1.072
M: 1.040
Y: 1.036
Bypass CMY

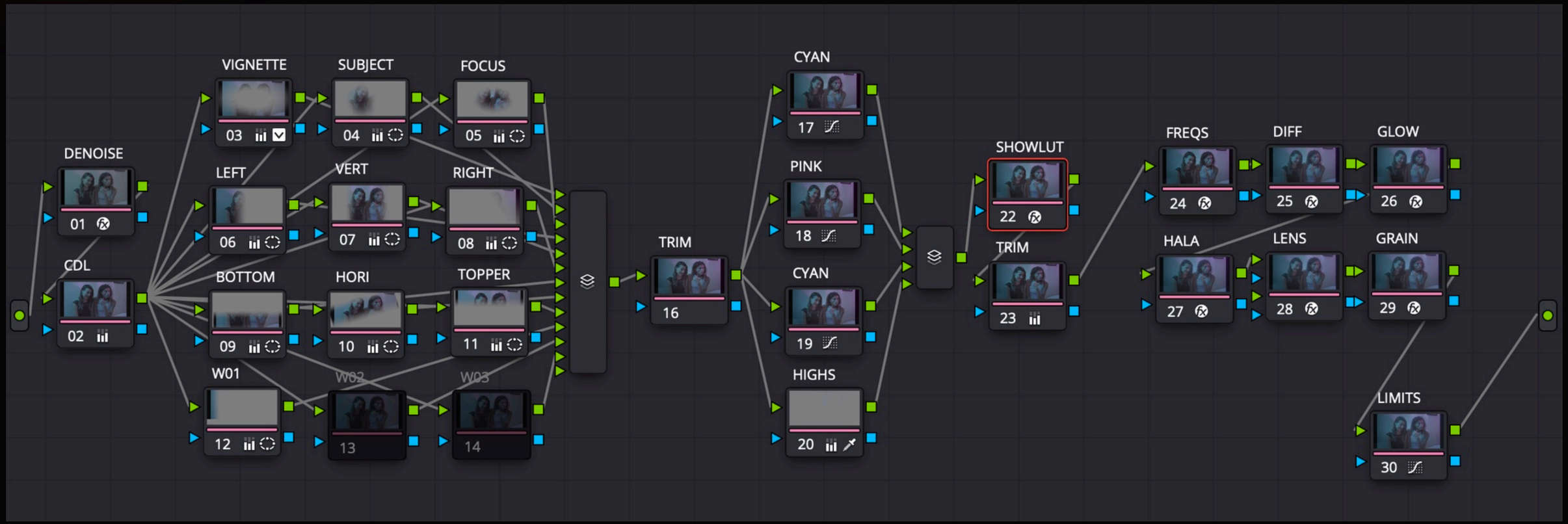






NODE TREE

PRIMARY CORRECTIONS | LIGHT SHAPING | SECONDARY CORRECTIONS | SHOWLUT | TEXTURE

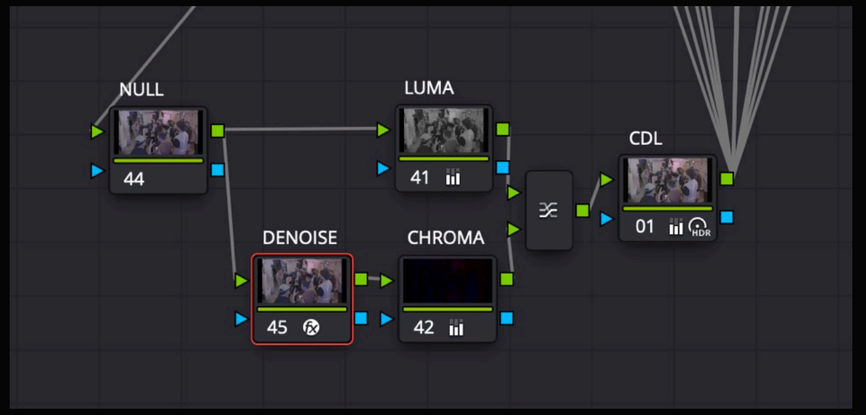


IDT at the pre-clip level. ODT at the timeline level. ARRI LogC3 as the working color space.

CHROMA UPSAMPLING

Applying noise reduction only to the chrominance channel helped smoothing out the blocking artifacts caused by in-camera chroma subsampling. This **preserved luma sharpness** while effectively serving as a chroma upsampling technique.









OBJECTS REMOVAL

REMOVAL 01





REMOVAL 02





REMOVAL 03





RELIGHTING: BEFORE



RELIGHTING: AFTER




THANK YOU
CHRISTIAN ABI-AOUN