

Truelight On-Set datasheet



Truelight, the dominant colour management system worldwide

Colour *correct* from set to post-production

Truelight On-Set provides calibrated Truelight assurance to directors and cinematographers in the on-set environment, as well as ensuring a clear and accurate communication channel for the calibrated 'look' back into post-production.

It enables the production team to accurately visualise their shots on-set on a calibrated HD display, whatever the camera colour space, and to easily determine exposure levels. The team can also review shots and set the 'look' of the show, performing basic colour correction on location. This provides guaranteed confidence that a shot will work as well as control of the look directly from set into post-production.

Truelight On-Set is simple to operate with a familiar interface, allowing directors and cinematographers access to the tool set without any specialised training. All of this means that what you see on-set is an accurate representation of how the images will look in the final release.

On-set monitoring

For monitoring while shooting, Truelight On-Set applies a colour transform between the camera and monitors. Colour grades, set in pre-production or on previous shoots, can also be applied and then further adjusted during shooting.

Dailies review

When reviewing dailies on-location, primary colour corrections performed by a colourist at a post-production house do not have to be burned in—the dailies can remain uncorrected, with the colour correction data provided live and changeable. These post-production grades can be replicated live within the Truelight On-Set system, reviewed and adjusted, and then returned to the post-production colourist by means of an ASC CDL list. This allows for a collaborative dailies review session with the ability to clearly communicate intent back and forth between production and post-production teams.

Transferring settings between set and post

Truelight On-Set integrates calibrated profiles of cameras and displays with colour correction in ASC Colour Decision List (CDL) standard format. Timecode-based events can be created, each with their own specific grade, then changed and visualised in real-time. Colour decisions made on-set can easily be transferred to other ASC CDL compliant devices in post-production.

Colour transforms

The system provides several calibrated colour transforms. The first converts from the camera's colour space to the working colour space to be used for colour correction. After colour correction is applied, a second transform converts from the working colour space to the reference display colour space—the colour space to be used for delivery. When a display other than the reference display is used, e.g. previewing a digital cinema or film release on an LCD monitor, a transform is produced to emulate the reference display on the preview display.

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