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The logo for FilmLight, featuring the word "FilmLight" in a white, sans-serif font against a black rectangular background.

FilmLight Develops Colour Management System for On-Set Colour Correction

Truelight On-Set to Debut at NAB

London, 28 March 2008 - FilmLight has developed a version of its industry-leading colour management technology, Truelight, for use by film and television productions in performing basic colour correction functions on-set or on-location. Truelight On-Set is aimed at the growing number of productions that are adopting digital acquisition, although the system can also benefit productions that shoot on film.

“Many productions are interested in applying colour looks during production as a means of allowing the director and cinematographer to establish a look on-set that can serve as the foundation for colour-correction in post,” said Peter Postma, US Product Manager for FilmLight. “Truelight On-Set allows them to set looks with relative ease using the same technology used for colour management in DI suites worldwide.”

Truelight On-Set facilitates the calibration of digital cameras, monitors and recording devices so that colour adjustments made on-set can be accurately applied during subsequent stages of post-production. The system is compatible with many popular digital cameras and disk recorders, and has multiple input and output options to accommodate the variety of devices employed in production.

Truelight On-Set also integrates calibrated profiles of cameras and displays with colour correction that is in ASC-CDL standard format (American Society of Cinematographers Colour Decision List). Colour decisions made on-set can easily be transferred to other ASC-CDL compliant devices in post-production. Corrections applied on the set are made in real-time to a 4:4:4 HD-SDI or DVI signal.

Most significantly, Truelight On-Set is very user friendly and is intended for use by directors and cinematographers without specialised technical training. By making colour adjustments through a simple interface the user can also track time-code information and compile lists of different looks, indicating how and when they are meant to be applied.

“We see this as a big aid to cinematographers who will be able to establish their creative intent as soon as possible,” added Postma. “And everyone involved in the production will benefit. Editors will be able to see the look the director wants. Visual effects houses will be able to better design their shots to conform to production – all working from the same page.”

In addition, Truelight On-Set can be used in film production as an aid during the dailies review process. The system can be used to apply a list of colour corrections to dailies material and make additional adjustments during the review process.

FilmLight plans to demonstrate Truelight On-Set at the upcoming National Association of Broadcasters Convention (NAB) in Las Vegas (Booth SL1405). Product delivery is expected to follow later this year.

About Truelight

Truelight is the world's only complete film colour management system for pre-visualising film images on electronic display devices. Truelight enables artists, colourists, cinematographers and directors to review, accurately, the final look of the film at any point in the digital post-production process – reducing film-outs, matching and rework, and saving valuable time.

About FilmLight

FilmLight is a manufacturer of film scanning, colour grading and colour management systems that are helping to transform film and video post production and setting new standards for quality, reliability and performance. The company's products are in use every day by leading post production facilities around the globe as essential components in their digital intermediate, commercials and video production pipelines. Fuelled by some of the industry's brightest minds, FilmLight is committed to delivering innovative tools that allow creative professionals to work at the forefront of the digital media revolution. Founded in 2001, FilmLight is headquartered in London, where its research, design and manufacturing operations are centred. Sales and support are conducted through regional service centres located in London, Los Angeles, Chicago, Sydney, Auckland and Singapore, and through qualified partners worldwide. For more information visit

www.filmlight.ltd.uk

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