



## 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 colourspace, and to easily determine exposure levels. The team can also review shots and set the 'look' of the show, performing basic colour correction on SET. This provides guaranteed confidence that a shot will work as well as providing 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.

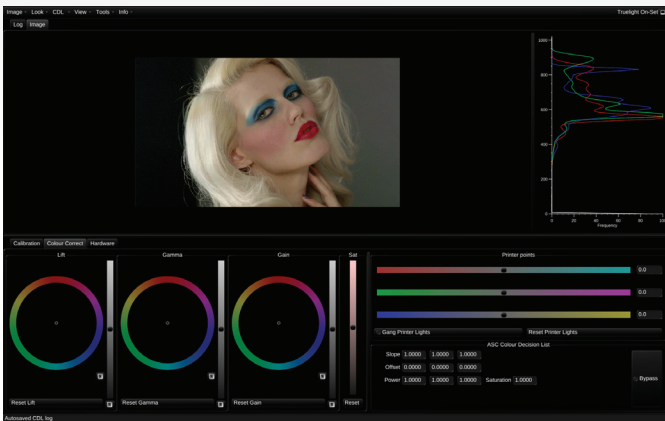
### On-set monitoring

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.

### Transferring metadata 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 generated automatically, 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.

Alternatively, Codex recorder systems can be configured to grab CDL information from the Truelight On-Set system to include in their clip metadata.



Truelight On-Set User Interface

## Dailies review

When reviewing dailies on SET, 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. This allows for a collaborative dailies review session with the ability to clearly communicate intent back and forth between production and post-production teams.

## Colour transforms

In addition to the CDL colour grading functionality, Truelight On-Set provides the ability to apply 3D colour transforms on both input and output. This flexibility allows a range of colour workflows, including The Academy's 'Image Interchange Framework' (also known as ACES), which provides a powerful set of transforms for standardised colour treatment.

It also enables, with the additional use of a Truelight probe and the supplied software, the ability to calibrate any monitor to any desired colour space standard.

## 3D stereoscopic support

The system can also provide an accurate on-set visualisation of 3D stereoscopic material, as well as allowing a graded look to be applied to both left and right eyes simultaneously.

The look can be burned into both channels or stored in a CDL for later use. In 3D stereoscopic mode, the system accepts and outputs two HD SDI 422 streams.

## Sony BVM-E monitor

As an alternative to using the Truelight On-Set hardware, you can take advantage of the signal processing available on a Sony BVM-E monitor.

Easy to set up, it provides most of the functionality of the Truelight hardware.

## Specifications

The system is shipped with the following components:

- » 1U 19-inch rack-mountable unit\*
- » 100-240V input (via IEC cable), 12V DC output
- » Mains cable IEC mains cable
- » Truelight On-Set software

\* Alternative option to purchase licence only for operation of software on Sony BVM-E monitor.

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