

technicolor



FEEL THE WONDER

TECHNICOLOR DP Lights

Plug & Grade



KEY FEATURES to meet the demands of your project:

- On-location rack-mountable unit that allows grading in HD (fully upgradeable to 4k) from multiple camera channels independently (4 channels internally, USB ports at the back allows more LUTBoxes to be added).
- Intuitive GUI that features Slope Offset Power, LGG (Lift, Gamma & Gain), Color-saturation, Contrast, Exposure, and Printer Lights.
- Frame grabbing on all channels simultaneously with frame recall and screen-wipe functionality.
- Standalone. Does not require a computer.
- Wi-fi remote access.
- Fully compliant with ASC CDL, Academy ACES, and HDR standards.

Over the course of the last decade, theatrical and broadcast digital dailies have been one of the fastest evolving technology/services in the cinematographer's creative palette. Every cinematographer has their own specific approach to "dailies" based on a myriad of considerations: the demands of the project, their creative relationship with the project's director and producers;

their own creative partnerships with their camera and post-production vendors. All these factors aggregate into what becomes the cinematographer's "comfort zone," whereby their creative "control" is a certainty. But as in every other area of production and post, change is the constant in the realm of dailies. And while everyone lays claim to innovation, not everyone delivers on that promise.

For Technicolor, "dailies" has been a consistent part of its post-production equation for the last one hundred years! Technicolor was arguably the first post-production services-provider in the world to deliver dailies on-location. For its first production, in 1917, with principal photography being located in the Florida everglades, Technicolor retrofitted a railroad boxcar into a state of the art photochemical "lab."

More recently, almost exactly a decade ago, Technicolor was the only industry services provider to directly respond to ASC president Richard Crudo's "call to action" for the creation of a digital "printer light" – based on the simple notion of having a digital version of the Academy Award-winning analog Hazeltine negative/color analyzer. It was at NAB in 2006 that Technicolor launched its first version of its Digital Printer Lights (or DP Lights™). Written by Technicolor color-scientist Joshua Pines, DP Lights immediately was embraced by key cinematographers, and a short time later garnered an award from IBC for creative and technical "innovation."

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Ten years later, Technicolor is presenting its 3rd generation of its patented DP Lights. Based on Technicolor color-science and engineering, the newest incarnation in one sense reverts to its roots, featuring an on-location rack-mountable unit, that allows grading in HD (and fully upgradeable to 4k), from multiple camera channels, with full Wi-fi access, and fully compliant with both the ASC CDL, Academy ACES, and HDR standards. The new DP Lights is being integrated into the ARRI Alexa Camera Access Protocol that allows in-camera grading, with color metadata to be embedded into the original camera files.

Technicolor color-scientists and engineers have developed a new intuitive GUI, that features Slope Offset Power, LGG

(Lift, Gamma & Gain), Color-saturation, Contrast, Exposure – and, of course, Printer Lights. Other new features include: frame grabbing on all channels simultaneously, with frame recall and screen-wipe functionality. Lastly, the new DP Lights from Technicolor is being deployed as a simple rentable license that does not require the production's DIT to rent a laptop.

The new DP Lights system from Technicolor will premiere at NAB, in April, and will be presented in the ARRI space in the Central Hall. Technicolor's JD Vandenberg will be on-site doing demonstrations along with Technicolor color-scientists and the company's On-location Services team.

CONTACT INFORMATION

JD Vandenberg

Director, Sales Technology
On-locations Services

jd.vandenberg@technicolor.com

818 800-6344 (mobile)

818 524-1363 (office)



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