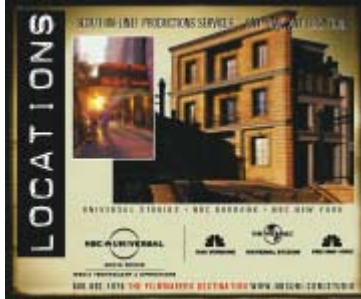




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Stump Continues Examination of Color Management Techniques

May 19, 2006, Carolyn Giardina ---

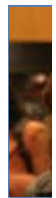
With the emergence of new digital cameras and post processes, color management is a high priority in the cinematography and postproduction communities. This was evident at the recent National Association of Broadcasters (NAB) convention in Las Vegas, and it is obvious as reflected in the various initiatives for testing new color management methods.

David Stump, ASC—who chairs the American Society of Cinematographers' Technology Committee's camera subcommittee—has already given a number of different tools and techniques. He is trying out yet another project on location during production on his latest feature, an indie titled *Killer Pa* by Robert Englund.

Stump is shooting in North Hollywood, using two of Thomson's Grassman cameras in "Filmstream" (an unprocessed) mode and recording the full camera information to S.two digital recorders. He is renting the technology from The Camera House, North Hollywood, with whom Stump is working to develop a color management pipeline.

On set, the production has an Assimilate Scratch DI software system running on a laptop, which is operated by the production's on set color management specialist, DiGennaro, who is a cinematographer with a background in color timing. DiGennaro takes stills from early takes of each scene, and uses Scratch to do basic color correction and create a basic Look Up Table (LUT). For a starting point, he created generic LUTs prior to production, so that they could be created as quickly as needed during production.

The LUTs are delivered on a Flash drive to the S.two system, which then displays the images as they go out to the on set monitors, so that Stump and his team can get a closer representation of the Viper images while on set. DiGennaro also emailed to The Camera House, which is using the information to create color dailies and to begin editing, on Apple's Final Cut Pro. And the LUT will be used to



benchmark for final color correction.

DiGennaro explained that he is only doing a basic color correction, u gamma and gain, but "it's going to save tons of time in postproduction we've already reached a baseline color correction."

"I'm happy with the confidence it gives me in [viewing] the images (will give me the ability to take more chances in the way we shoot the p related Stump. The director of photography was also pleased that the t not require them to alter any of the original camera footage, nor did it production. "Our biggest issue is monitor calibration through the chain, noting that this is something that requires attention.

Citing related color management systems such as the ASC's evolving Decision List (CDL), Stump suggested that this workflow could benefit i incorporating other color management developments. He related, "I th all these technologies will talk to each other and the LUTs will be ubiqu meaningful."

Looking further out, Stump said, "The next phase is getting meaning between facilities; that has a long way to go. Issues of interchangeabili meaningful metadata are still in their infancy, but people are seeing th happen... This kind of [color management] workflow brings awareness



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