



# cineSpace™ 2.5

colour management for the film industry

## Welcome to a new cineSpace™

It's the most widely adopted colour management system for the film and television industries. It's the most flexible solution to colour pipeline challenges. It's become the de facto standard for monitor calibration in the visual effects world. It's cineSpace™.

Now there's a new cineSpace™, one that opens up new possibilities for LCD monitors and makes digital projectors look just like film. One that works with an even wider range of applications and hardware than ever before. One that integrates with every aspect of your unique colour pipeline, bringing consistency and accuracy to every part of your workflow.

It's cineSpace™ 2.5.

## What's new?

Here's just a sample of the benefits that the latest generation of cineSpace™ technology colour pipeline:

### *Full support for digital projectors*

Improved colour transforms and *Cube Profile* option mean that your digital projector will precisely match the results you see on film.

### *Enhanced performance with all displays*

New *Black Point Correction* algorithms recover shadow detail that previously would have been lost on LCD monitors and digital projectors, while the improved colour transforms accurately calibrate displays with even the most complex behaviour. Get the best possible performance out of LCD panels – and future display technologies – as CRT monitors rapidly become a thing of the past.

### *Custom white point settings*

New *White Point Adaptation* controls enable you to accurately shift the colour temperature of your displays. Now you can adjust your profile to compensate for specific projector lamp changes, or match the white point used at various stages of your colour pipeline.

### *More flexible display profiling*

Profile HD monitors driven by SDI streams – in fact, any display – using the new *Output Independent Profiling* option.

### *Match custom “looks”*

Drawing upon the experience of our colour scientists, create custom profiles to match specific “looks” and calibration settings used elsewhere in your facility or on a particular project.



## cineSpace™ 2.5

cineSpace™ saves you time and money by eliminating the guesswork when dealing with film images, allowing artists to view and manipulate frames on their workstation monitors and digital projectors in a near-perfect representation of how they will appear when output to film. This translates into potential savings of thousands of dollars and countless hours on every project.

Running on Windows 2000/XP, Mac OS X, Linux and IRIX, cineSpace™ truly empowers all users within the colour pipeline from colorists and VFX supervisors to composers and animators. With support for an ever-growing range of industry tools through plugins, 3D LUTs and direct integration, cineSpace™ delivers consistent and accurate colour management, ensuring that what you see is what you'll get.

The cineSpace™ colour management suite comprises several applications that work together to bring consistency to your workflow: cineProfiler™, equalEyes™, cinePlugins™ and cineCube™. Packaged with cineSpace™ is a set of standard *target profiles*, including a range of video standards and a selection of film stock samples, so that you can get up and running straight away.

### cineProfiler™ 2.5

Accurate colour matching begins with precise profiling: cineProfiler™ both optimises and profiles your output devices. Whether you're using CRT or LCD screens, digital projectors or broadcast monitors, cineProfiler™ will create accurate profiles for all your viewing equipment. These profiles are then loaded into the other applications in the cineSpace™ suite to deliver accurate colour matching. Supporting GretagMacbeth / X-Rite and LaCie probes, cineProfiler™ 2.5 offers more options and flexibility than ever before.

### equalEyes™ 2.5

The perfect tool for matching displays throughout your facility, equalEyes™ modifies the operating system look-up table (LUT) to provide a calibrated desktop display. Using your monitor profile created in cineProfiler™, you can then select a suitable target profile such as sRGB, HD (rec. 709) or a custom colour temperature and gamma. User-defined presets enable you to quickly switch between various monitor and target profiles to compare results on different display devices. With equalEyes™, you can match an entire facility to a single reference standard.

equalEyes™ 2.5 now offers black point correction to ensure that subtle shadow detail is preserved on-screen, plus white point adaptation for shifting target profile whites when required. Plus, the pre-transform option means you can work with linear or log Cineon material – or even unusual response curves (e.g. from digital cameras) using a custom LUT.

equalEyes™ is ideal for matching monitors and for working with video targets such as PAL, NTSC and HD. When working with film targets, we recommend taking advantage of the advanced 3D colour transforms offered in our cinePlugins™ and the cineCube™ 3D LUT builder. These applications can be used in conjunction with equalEyes™ to ensure a consistent and accurate view of your images.

### cinePlugins™ 2.5

Film behaves in a complex manner in response to light. In order to accurately reproduce crosstalk between the dye layers of colour emulsions, cineSpace™ employs a series of advanced 3D algorithms. The finest nuances of each stock's response over the entire gamut of stimuli are cleverly reproduced using the limited gamut of a CRT/LCD monitor or digital projector, based on the display device's specific characteristics.

The cineSpace™ 3D engine is incorporated into our cinePlugins™: cineShake™, cineFusion™, cineNuke™ and, new for 2.5, cineFilmMaster™. Whether you use Apple's Shake, eyeon Software's Digital Fusion, D2 Software's Nuke or Digital Vision's Nucoda Film Master, you can take advantage of full 3D colour transforms to ensure a near perfect match to your output film result.



cineSpace™ matching within each application allows you to view the final result as it will really appear. Adjust parameters “on-the-fly” with immediate visual feedback, with options for working in linear or logarithmic colour spaces and *gamut treatment* mode for identifying out-of-gamut colours. You can even “burn-in” the film look for sending to HD output or delivering off-site client previews.

## cineCube™ 2.5

With support for more than two-dozen industry hardware and software tools, cineCube™ 2.5 is the ultimate application for building 3D calibration LUTs (*cubes*). Whatever components you choose for your colour pipeline, if they support 3D LUTs then cineCube™ makes achieving precise cineSpace™ calibration a simple matter. And, reflecting our commitment to customer-focused product evolution, we aim to extend cube support to other applications as required. If you have a particular way in which you'd like to use cineSpace™, we'll do our best to accommodate your requests.

cineCube™ 2.5 features a full range of cineSpace™ options, including support for digital projectors and LCDs, black point correction, white point adaptation, printer lights and out-of-gamut settings.

## cineSpace™ API

With such a wide variety of workflows and colour pipelines, there may be other ways in which you'd like to use cineSpace™ that go beyond our current colour management suite – and that's where the cineSpace™ API comes in. Whether you're developing commercial software that requires accurate calibration or needing to add colour management to your in-house tools, the API enables you to access the cineSpace™ colour transforms from within other applications.

Talk to us today to learn how you can add the power of cineSpace™ to your own applications.

## Custom film profiling

To get the best possible preview on-screen you need to know exactly what you're going to get on film – and this means making no assumptions. By taking advantage of the cineSpace™ *custom film profiling* service, you can be certain that your pipeline is correctly calibrated.

Custom film profiling takes into account your film recorder, stocks and lab to create a precise representation of how the colours are represented when going to print. There's no guesswork involved and you can be confident that what you see on your displays is precisely what will appear on the film out, meaning that you can concentrate on the important things: creating exactly the “look” that you want to achieve.

## Colour consultation

When you use cineSpace™, you're not alone. You have the support of experienced cineSpace™ colour scientists, plus the confidence of knowing that more than eighty world-class facilities – and thousands of users – entrust their colour accuracy to cineSpace™. This vast body of colour experience means that you'll always have someone to help when you have calibration questions.

More directly, you can employ the services of cineSpace™ colour scientists to consult on your specific pipeline needs. Whether it be a need for education in colour management concepts, training in the cineSpace™ suite or specialised colour pipeline services, help is at hand when you need it.