



How Color Moves from A to Z.

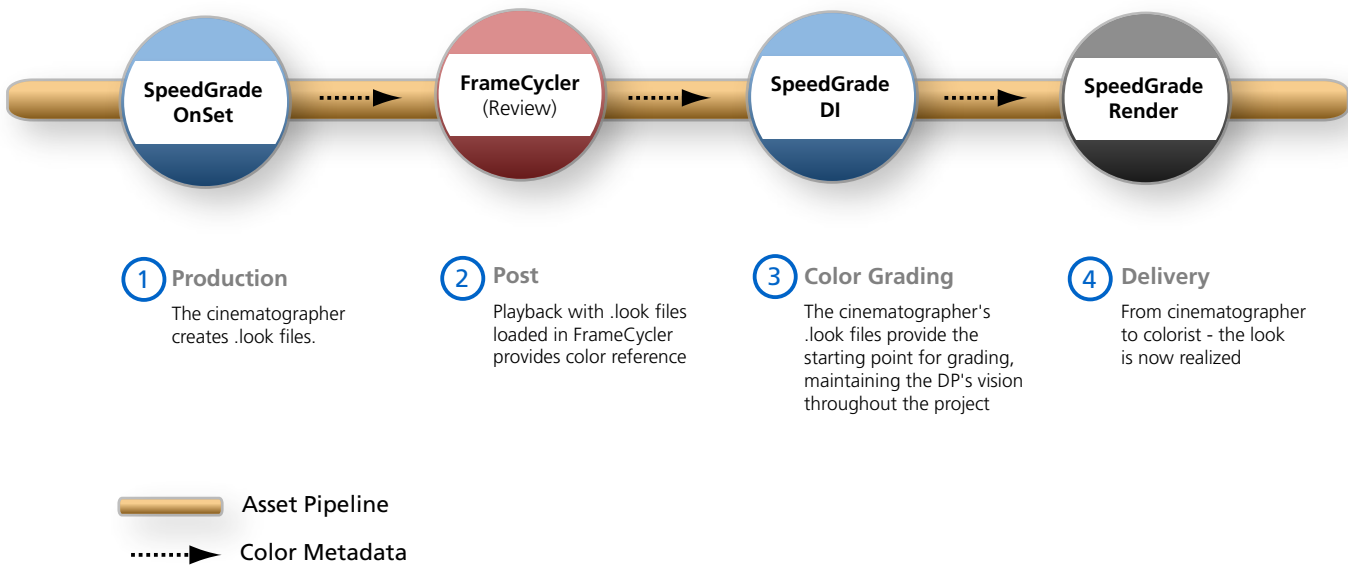
The SpeedGrade Color Pipeline





1. The SpeedGrade Workflow

SpeedGrade and FrameCycler work hand-in-hand to provide the first unbroken color pipeline from production through postproduction and DI. SpeedGrade OnSet, and SpeedGrade DI both create the same .look file format making it easy to exchange color metadata.

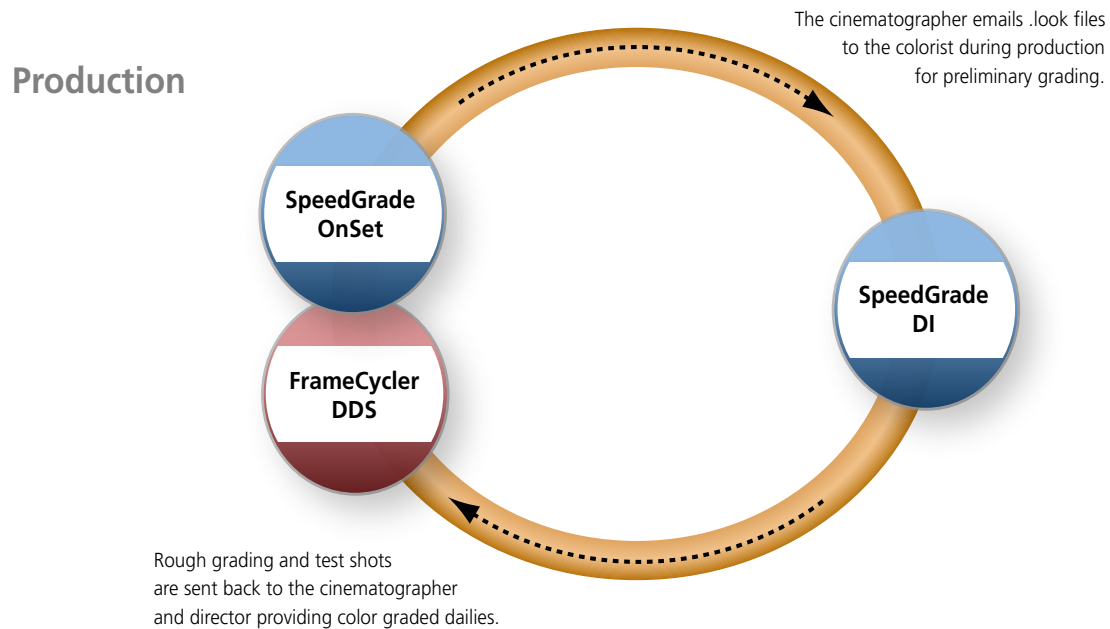


Look files are tiny, typically around 20 kb. They are easy to move, modify, e-mail, and reuse. A JPEG image is saved along with each .look file providing a quick visual reference.



2. Collaborative Workflows

With SpeedGrade, the DP and the colorist are back on the same team. Even during production, the DP can send .look files to the colorist. The colorist can do preliminary grading based on the cinematographer's Looks. The next day the DP and director can view color graded digital dailies right on set.

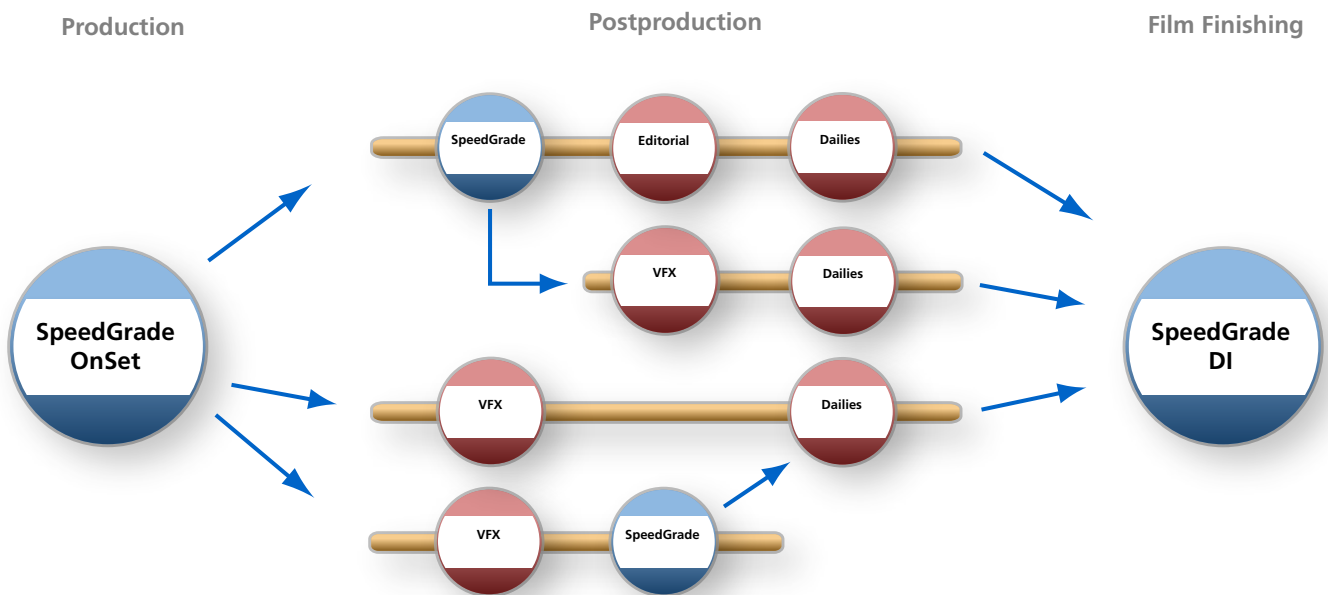


Of course, the same .look files are available for everyone involved in postproduction.



3. Distributed Workflows

Color metadata can now be included in distributed workflows so that separate facilities all work with the same color information. Any post facility running current versions of FrameCycler can apply .look files to frame sequences for color graded playback on every artist's workstation.



In addition to the cinematographer's .look files, facilities can contribute new color metadata as they work on complex shots. Both sets of files then go on to the colorist who simply loads the Looks into SpeedGrade DI for final grading and film finishing.

In the SpeedGrade Color Pipeline, everyone is connected.