



NEWS RELEASE

Media Contact:

Aron Jaszberenyi

E: aron@colorfront.com

T: +36 1 880 3900

M +36 30 311 1792

COLORFRONT ON-SET DAILIES ADVANCES REALTIME 4K WORKFLOWS AND HIGH FRAME-RATE CINEMATOGRAPHY

New 2012 Winter Release supports Sony F65 RAW, RED Epic R3D and Alexa ARRIRAW 4K workflows

Budapest, Hungary, February 10, 2012 – Academy Award-winning developer Colorfront (www.colorfront.com) has released the Winter 2012 version of its On-Set Dailies system, introducing real-time 4K display of dailies for motion picture productions using the new generation of high-end cameras.

This release enables cinematographers to dispense with traditional HD monitoring and review, and allows them to view 3K, 4K and 5K RAW material in post-ready 4K quality to realize their creative vision – on-set, near-set, or at their favorite facility – whilst also providing post-quality dailies instantly to the production.

As feature-film makers adopt higher frame-rate capture (such as *Avatar* sequels and *The Hobbit*), On-Set Dailies also delivers RAW, DPX and 16-bit TIFF file format support for 2D/3D stereoscopic projects shooting at 48/60fps. Colorfront will debut these advances at the 2012 HPA Technology Retreat, 14 – 17 February, in Palm Springs, CA.

Colorfront On-Set Dailies delivers an all-embracing approach to digital dailies workflow, integrating production-proven tools for dailies work – playback and sync, QC, color grading, audio and metadata management – with state-of-the-art color and image science, and the delivery of faster-than-real-time deliverables in all common file formats.

The On-Set Dailies Winter 2012 release includes file format support for the new generation of digital cinematography cameras, including Sony's F65RAW, SRFile (SStP) and XDCAM EX, RED Epic R3D, Alexa Studio 4K Anamorphic, Canon C300, Panasonic P2 and GoPro.



When integrated with 4K projectors from Sony, Christie, Barco and NEC, and any of the 4K monitors being released, Colorfront On-Set dailies provides a full 4K display workflow from set into post production.

“Combining On-Set Dailies in a 4K workflow with 4K monitors or DLP projectors gives cinematographers greater accuracy and confidence as they are shooting,” said Aron Jaszberenyi, managing director of Colorfront. *“Now a DP shooting RED Epic, ARRI Alexa or Sony F65 can see their rushes on-set, on the day of the shoot, in the best DI finishing quality, on a 4K projector or monitor.”*

The new release is packed with additional features including, background rendering and render queue management, support for multi-camera format projects, waveform monitoring and histogram analysis tools, plus Vignette, Gradient, Blur Mix, Tilt and Grain tools.

Colorfront On-Set Dailies was developed by the same team which won the 2010 Scientific and Engineering Award® from the Academy of Motion Picture Arts and Sciences®, for Autodesk’s Lustre® grading system.