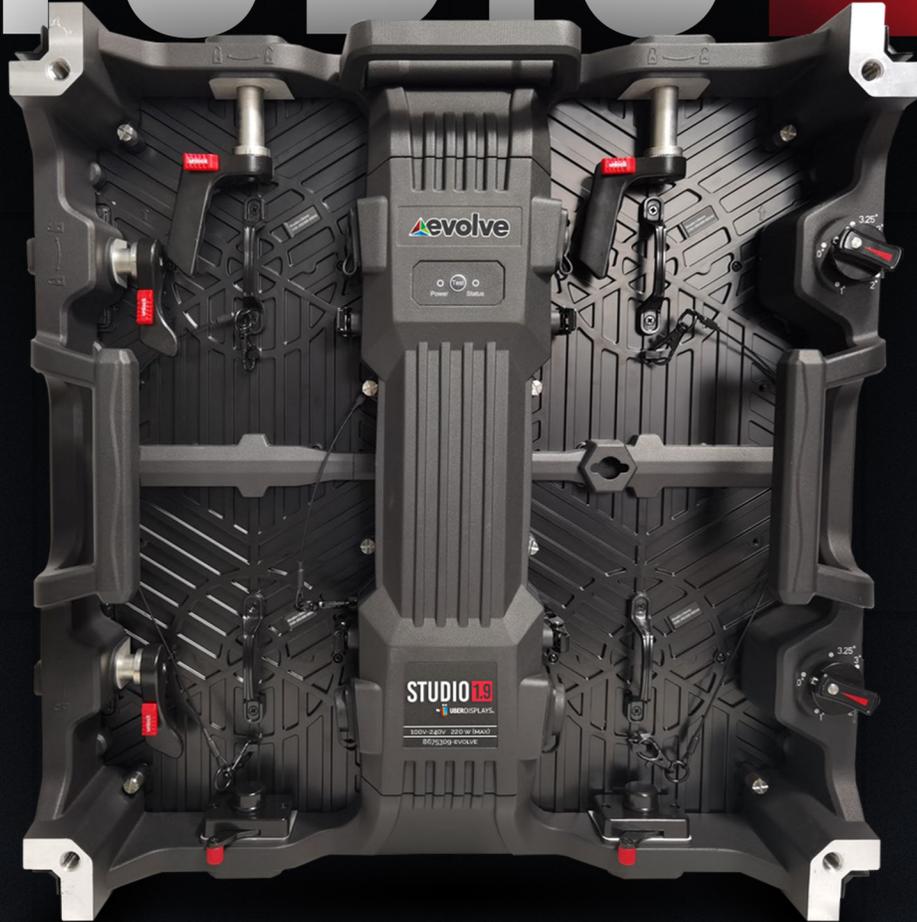


INTRODUCING

STUDIO 1.9



BUILT FOR FILM & TV PRODUCTION

STUDIO 1.9

From its very inception, the Studio 1.9 Panel was created specifically for the Virtual Production Stage.

Its Black 3.0 Shader and matte finish LEDs, gives the Studio 1.9 panel an anti-reflective surface, thus reducing glare and shine caused by errant light, making this product ideal for production.

The Studio 1.9 achieves true HDR (High Dynamic Range) using Brompton processing thereby achieving a wide color gamut for full 4K and 8K abilities which meets and exceeds DCI-P3. As the LED panel industry strives to attain the Rec. 2020 colorspace, the Studio 1.9 is at the forefront in the market.



TECH SPECS

Series	Studio Series
Model	Studio 1.9
Pixel Pitch-mm	1.95mm
Pixel Density-pixels/m2	262144
LED type	SMD1010 (Matt finish)
Viewing Angle-°	H140°/V140°
Brightness-nits	800 nits
Drive mode	1/16
Driving IC	MBI5253
Color Depth-bits	16 bit gray scale
Controller System	Brompton
Refresh Rate	>3840Hz
Module Size(mm)	250*250
Module pixels	128*128
Cabinet Size(mm)	500*500*99
Cabinet pixels	256*256
Cabinet Weight	22lbs/panel
Voltage	110/240 AC
Avg. Power Consumption W/panel	67W
Avg.Current W/panel AC110v	0.61 Amps
Avg.Current W/panel AC220v	0.30 Amps
Max. Power Consumption W/panel	180W
Max.Current W/panel AC110v	1.64 Amps
Max.Current W/panel AC220v	0.82 Amps
Service Access	Front & Rear
IP Grade Front/Rear	IP43/IP43
Curved degrees	0,+1,+2,+3,+3.25 concave

ACCESSORIES & UPGRADES

- 500mm Header / Footer Bar
- 1000mm Header / Footer Bar
- Ground Support Kits
- Ground Support Feet
- Adjustable Landing Feet
- Road Cases For LED Panels
- Road Cases for Header / Footer Bars





HDp59.94 No Input

REC:Codec 03:14:07

WHAT MAKES THIS PANEL UNIQUE FOR

FILM & TV PRODUCTION?

If a Film or TV Director were to tell you that a certain actor, "Has a face for the camera.", you may first think that this actor must be a really beautiful person.

However, when it comes to someone "looking good on camera" it's not necessarily because they are beautiful or handsome off-camera. It's a matter of their bone structure, poise, proper lensing or the "IT FACTOR". When we first saw the Uber Displays 1.9, we were amazed at how it immediately looked great on camera. Moire was virtually not a problem like so many other tiles we tested, the color saturation was rich and true, the panel didn't have the glare and reflection issues like other panels we tested. This panel "Has a face for the camera".

From the time of our initial tests, we discussed with the manufacturer ways to improve on the panel to make it even more "camera friendly". Those improvements were few, but very important for Virtual Production. A couple of these improvements included adding a Black 3.0 Shader and increasing the scan mode, which when added to the high refresh rate, makes this panel incredibly smooth and fast.

Reflectivity is a common issue with video walls, particularly when using downstage light sources. Reflections and glare has to be cleaned up and corrected in postproduction which increases production costs. The surface of the Studio Series 1.9 panel is designed to be anti-reflective. The Black 3.0 Shader, in combination with matte finish LEDs is a unique feature that helps give this panel its anti-reflective nature. This is extremely important in a virtual production environment as it reduces the problem of raised black levels on the wall. The lighting crew would still want to minimize as much light as possible from directly hitting the wall, but the Studio Series 1.9 makes the task of lighting much easier and faster. Less glare allows the rich colors in the content to remain true, and due to its anti-reflective surface, the Studio Series 1.9 can disappear into the shadows in a properly exposed environment.



THAT'S A-MOIRE

Another major problem that Virtual Productions are dealing with is moire, or the “screen door effect”. This issue can make content, captured to camera, unusable. When we first tested several brands and resolutions of LED panels, we were specifically looking for moire issues as we were very aware of this problem. We found that resolution does play a role, but an even bigger role is played by the color calibration of the panel to match the color of each pixel. A simple variation in color or intensity between pixels, which is undetectable to the eye, is very detectable by the camera. Without pixel to pixel calibration moire will occur. The Studio Series panels use Brompton’s Hydra calibration system which accurately reproduces a full spectrum of vibrant colors for amazingly realistic and visually stunning video content.

It is important to note that at this current time, major studio productions currently using LED walls, are specifically requesting Brompton. If they aren’t calibrated with, or running on, Brompton processor’s they prefer not to use it.

Another important factor in reducing or eliminating moire while using LED walls is the camera. The reason why digital cameras create moire patterns has to do with the size and resolution of the camera’s sensor being able to process all of the details (ie. tight lines or patterns) within the frame. When the camera is too small and doesn’t have a high enough resolution necessary to process those details, it is forced to interpret those details which show up as the noisy moire patterns. The easiest solution is to use a camera with a larger sensor. With the advent of Super 35 4K sensors, the problems with moire became less of an issue. Camera sensors are now able to “see” and process more detail, such as the lines in a brick wall on a building or high detailed patterns on clothing, and not create moire issues. Now, with 6K and 8K camera technology these issues are reduced even further.

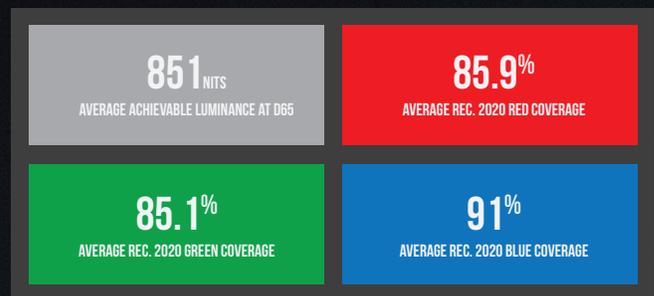
THE GREAT COLOR SPACE RACE

Like the race to explore the vastness of the universe, the race to cover the most colorspace in the display world is on. Currently the new standard to reach in the LED universe is Rec. 2020. The fact of the matter is that while there are plenty of projectors and televisions that meet the standards of most of Rec. 2020's recommended specifications, there currently are no commercially affordable options that are able to meet 100% of Rec. 2020's color specifications.

With the Studio Series, the goal is to provide an LED product that is a Virtual Production Solution that approaches the top of reachable colorspace gamut while staying economical within the market. The goal will be to continue improving in every way to make these studio products a leader in Virtual Production and continue to be a viable solution economically.

To get an idea of how the Studio Series 1.9 performs within Rec. 2020 compared to what is commercially available we can look to where LED TV's specifications are in regards to the Rec. 2020. QLED's or Quantum Dot products are a backlit Micro-LED technology available that currently comes close to Rec. 2020 while staying within the economics of the commercial market. These QLED displays are reaching >90% of Rec. 2020. Other display options using LaserScan LCD technology are reaching upwards of >97% of Rec. 2020, however, the cost is very prohibitive, not commercially available and not practical in the modular LED panel format.

These following results are from the Studio 1.9 color space calibration as measured using Brompton's exclusive Hydra calibration system. As you can see, the panel covers 86.7% of the Rec. 2020 color space.



STUDIO 1.9

WHAT REALLY MATTERS?

Ultimately, what makes the Studio Series 1.9 unique is the balance of features that are specifically designed to be used in a Virtual Production environment.

HERE IS A SHORT SUMMARY OF KEY FEATURES:

- High 16bit color depth.
- 4K and 8K 10bit and 12bit playback.
- Black 3.0 Shader and matte finish LEDs.
- HDR/Wide Gamut Colorspace powered by Brompton to maintain full HDR video quality throughout the entire system, resulting in breathtaking 4K and 8K HDR output quality.
- Extremely low moire issues.
- Genlock - The Brompton Tessera processing system is genlocked from the video input all the way down to the LED refresh cycle, giving perfectly smooth video with no dropped or doubled frames.



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