

A graphic of the word "MIST" in white, uppercase letters, set against a background of white, wispy, smoke-like or mist-like patterns that flow horizontally across the page.

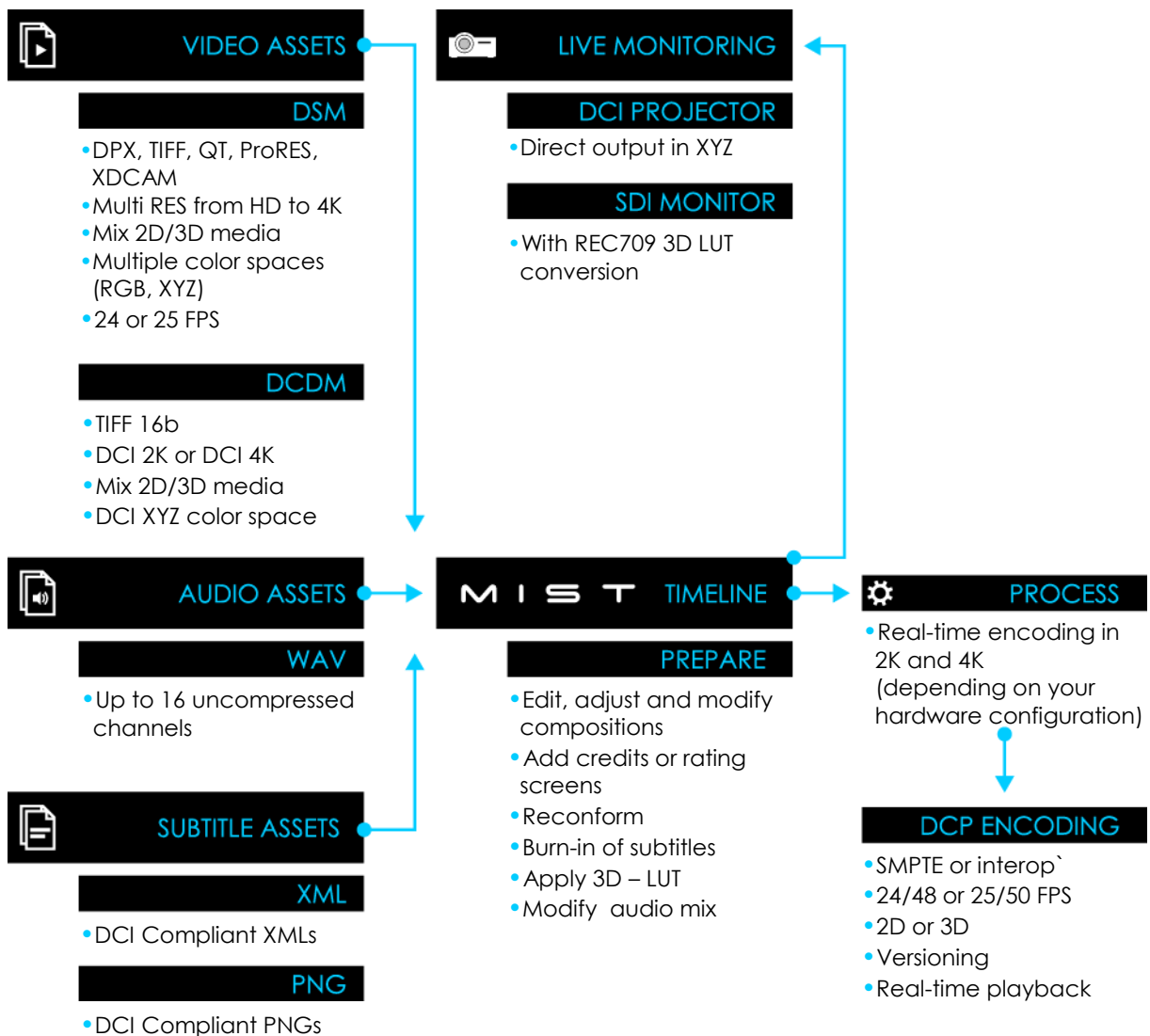
M I S T

DCI Mastering
FOCUS SHEET

M I S T DCI MASTERING



- M I S T DCI mastering features are the only efficient alternative for creating an accurate and compliant DCP.
- The DCP packaging is completely integrated in the mastering workflow, allowing a full and total control on the quality and integrity of the final product.
- M I S T can monitor the final result in real-time, on a DCI projector, in native XYZ color-space.
- Every creative and technical preference like aspect ratio, audio channels mix or subtitles are managed from M I S T's TimeLine, leaving room for last minute changes anytime before the final encoding phase.



WHAT YOU SEE IS WHAT YOU'LL GET

- M I S T is able to send the image straight to a DCI projector in CIE XYZ, or load a conversion LUT for non DCI compliant devices
- Preview images, subtitles and sound at full resolution, natively

QUALITY CHECK AND ON-THE-FLY MODS

- Modify the aspect ratio, scene-by-scene or for the entire project
- Modify 3D convergence, image orientation, correct keystone distortions with M I S T's advanced Pan&Scan features

A TRULY EASY AND EFFICIENT WORKFLOW

- Stereo3D visualization (side-by-side, mesh, anaglyph) on dual or single link 3D displays for 1 or 2 eye tracks before encoding
- Native support for a wide range of formats: DPX, ProRes, DNxHD, QuickTime codecs, Sony XDCAM
- Mix file formats, bit depths, image resolutions (SD, HD, 2K, 4K) and 2D/3D footage on the same TimeLine
- Encode in real-time up to 4K (depending on your hardware configuration) thanks to M I S T's hardware accelerated encoding

ADVANCED EDITING TOOLS FOR PROJECT MASTERING

- Perform quick editorial tasks with M I S T's editing features (slip, slide, trim)
- Easy conforming of mastering clips like rating screen or production visuals
- Adjust and place subtitle files, then choose between image burn-in or a DCP packaging

COMPLIANCE AND INTERNATIONAL INTEROPERABILITY

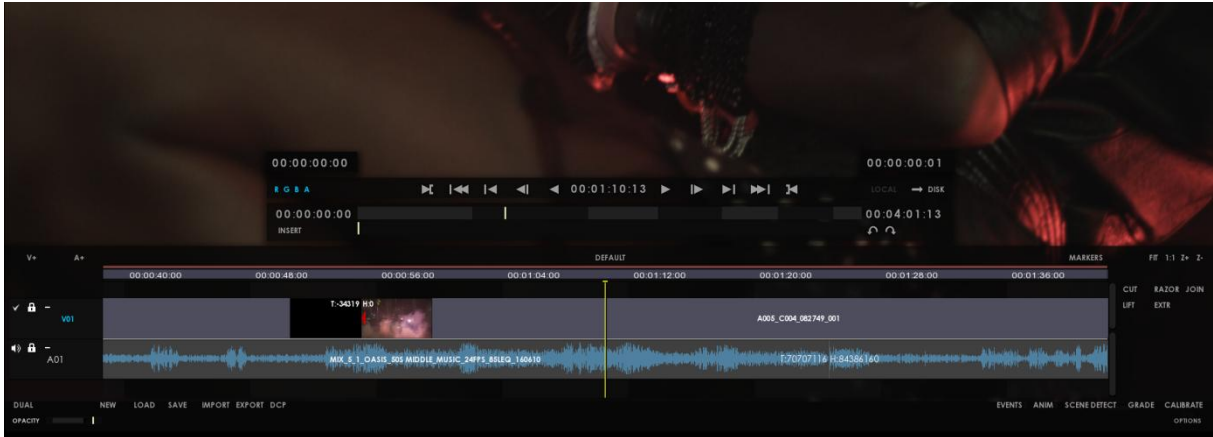
- Naming assistance relative to the DCI conventions
- Support for studio code and facility code tables
- Support for Rating Agencies

DCP ENGINE VERSATILITY

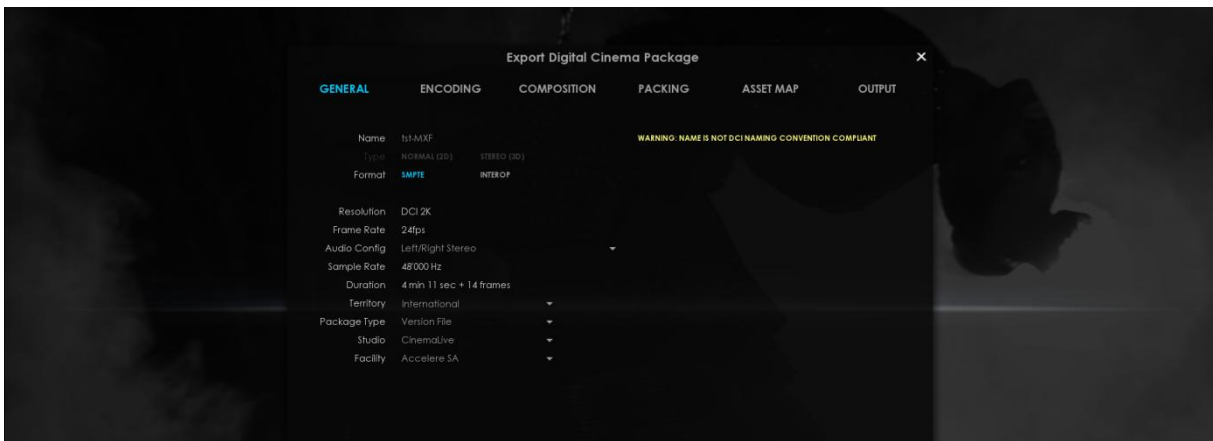
- DCP real-time playback
- DCP versioning made easy with the possibility to modify any metadata file or asset (video and audio)
- Review RAW data dailies in theater mode, with M I S T's dailies creation features (Timecode burn-ins, ratio blankings) and image output, directly in X'Y'Z, on a DCI projector

DCP ENCODING STEPS

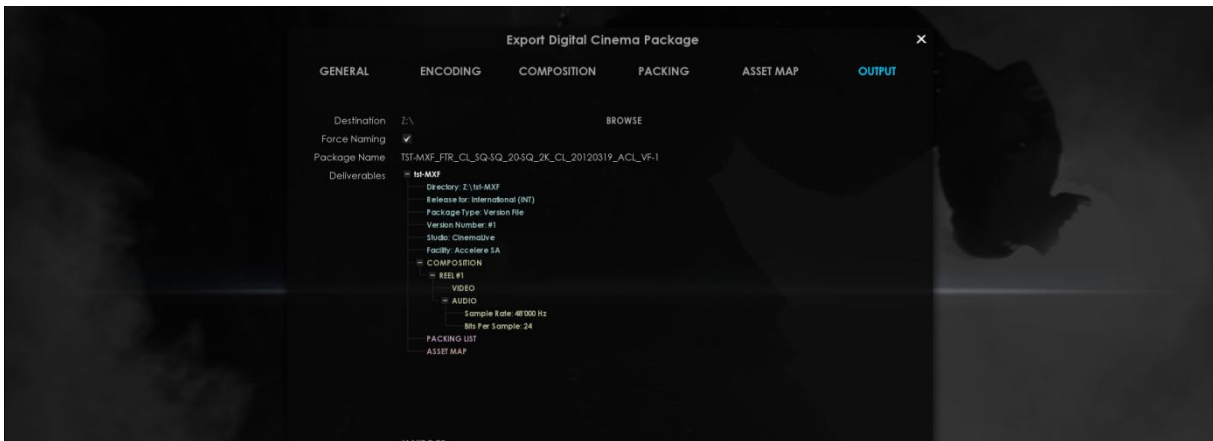
01. DROP YOUR DSM ON THE TIMELINE (VIDEO, AUDIO AND SUBTITLES)



02. DEFINE YOUR METADATA AND SELECT THE ENCODING PARAMETERS



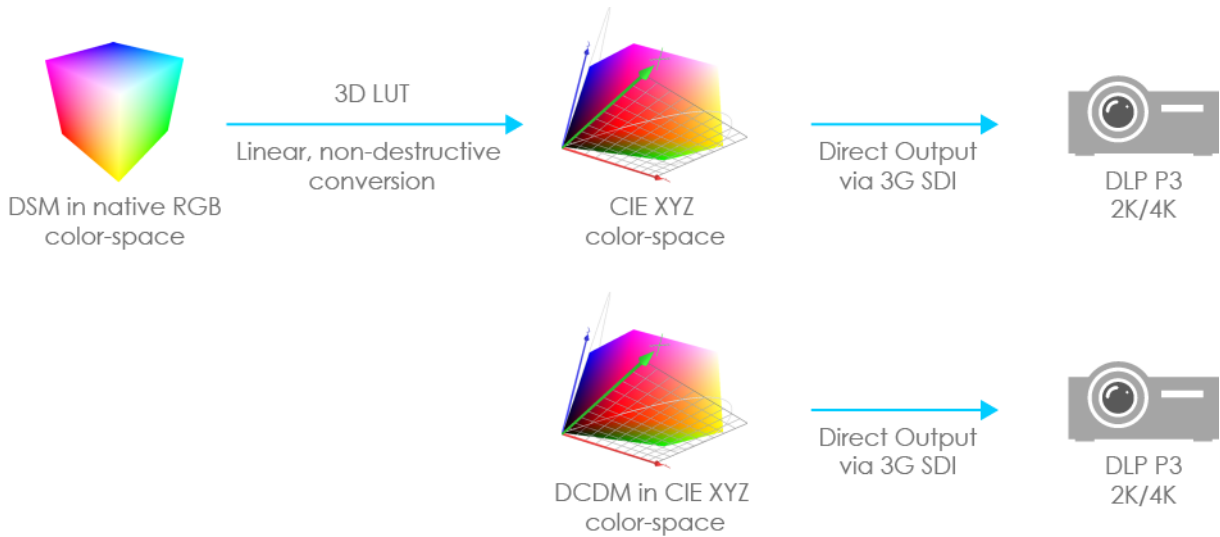
03. GENERATE DELIVERABLES



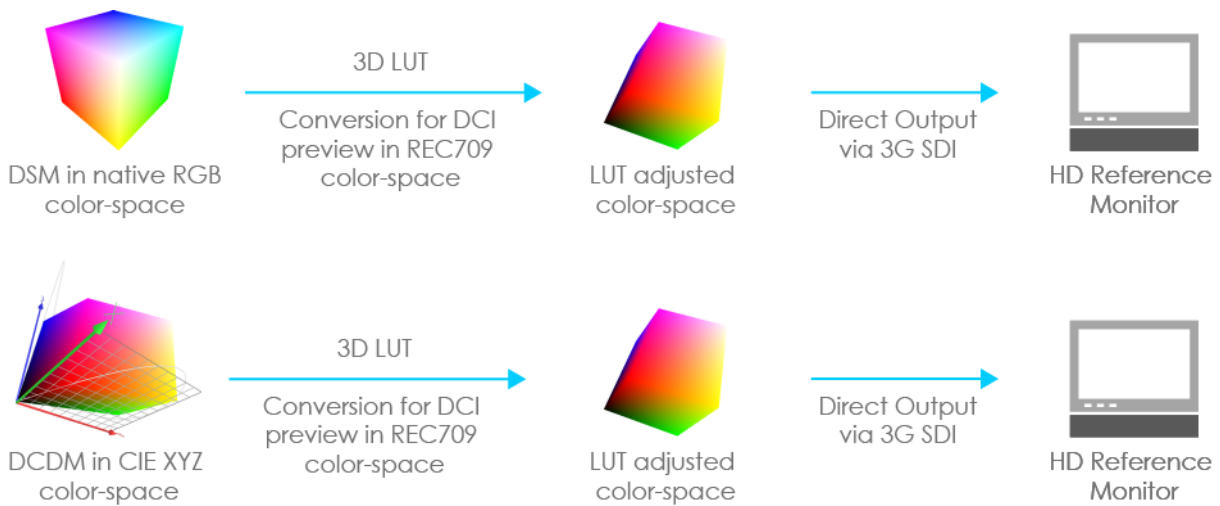
COLOR SPACE MANAGEMENT FOR LIVE MONITORING



DISPLAY ON A DCI PROJECTOR



DISPLAY ON A SDI MONITOR



KEY FEATURES



- Creation of DCI compliant DCPs in SMPTE phase 1 or JPEG Interop in 24/48 or 25/50 FPS
- Support of MXF Interop (MPEG Interop) for repackaging purposes
- Native support of DPX, TIFF, TARGA, JPEG, PNG, JPEG2000, MXF DNxHD, MXF IMX & MPEG2 (SONY XDCAM), Apple ProRes
- Support of 2 different 3D LUTs (1 for the computer display, 1 for the monitoring device)
- Creation of intermediate DCDMs and JPEG2000 files
- Automatic or manual reels creation
- Support of 16 channels of 24 bit 48 kHz audio in WAV format
- Audio Channels management (channels mix matrix)
- Support of XML subtitles (import & export), 24/25 management
- Image burn-in of subtitles or packaging DCP
- JPEG2000 acceleration board for real-time encoding in 2K and fast encoding in 4K
- Real-time playback of already packaged DCPs
- Repackaging of existing DCPs

DCP ENCODING/DECODING RESOLUTIONS

2K Full Container	2048 x 1080	4K Full Container	4096 x 2160
2K Flat (1.85 : 1)	1998 x 1080	4K Flat (1.85 : 1)	3396 x 2160
2K Scope (2.39 : 1)	2048 x 858	4K Scope (2.39 : 1)	4096 x 1716

VIDEOMODES (INPUT)

SD (NTSC/PAL)(SMPTE259)

720 x 486i	59.94Hz
720 x 576i	50.00Hz

HD(SMPTE296)

1280 x 720p	23.98/24/25/29.97/30/50/59.94/60
1920 x 1080p	23.98/24/25/29.97/30/47.96/48/50/59.94/60
1920 x 1080psf	23.98/24/25/29.97/30
1920 x 1080i	47.96/48/50/59.94/60

2K(SMPTE372)

2048 x 1080p	23.98/24/25/29.97/30/47.96/48/50/59.94/60
2048 x 1080i	47.96/48/50/59.94/60
2048 x 1556psf	14.98/15/18.98/19

HSDL

2048 x 1556psf	14.98/15
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VIDEOMODES (OUTPUT)

SD (NTSC/PAL)(SMPTE259)

720 x 486i	59.94Hz
720 x 576i	50.00Hz

HD(SMPTE296)

1280 x 720p	23.98/24/25/29.97/30/50/59.94/60
1920 x 1035i	59.94/60
1920 x 1080p	23.98/24/25/29.97/30/47.96/48/50/59.94/60
1920 x 1080psf	23.98/24/25/29.97/30
1920 x 1080i	47.96/48/50/59.94/60

2K(SMPTE372)

2048 x 1080p	23.98/24/25/29.97/30/47.96/48/50/59.94/60
2048 x 1080i	47.96/48/50/59.94/60

TURN-KEY SOLUTIONS

M I S T DCI Mastering features are available in 3 different modes:

DCP OPTION FOR M I S T PRIME

This option is available for owners of a M I S T Prime software. There is no hardware acceleration for encoding the DCP.

This solution is extremely affordable and ideal for occasional DCP encoding.

M I S T DCI MASTERING

A turn-key solution with a high-end computing workstation, including a JPEG2000 encoder for real-time encoding and decoding capabilities. Ideal for frequent DCI encoding needs.

M I S T I/O DCI MASTERING

The powerful package of M I S T i/o Workstation plus the JPEG2000 encoder. The most versatile system, including Video inputs and RS422 Master & Slave modes. Ideal for a multi-purpose facility

DO YOU WANT TO KNOW MORE?

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