In fact the DNG that we export has its color data expressed in sensor color space, we don’t switch to any usual color space (like sRGB, AdobeRGB, etc.) to avoid destructive transformation. Interface displays “as shot” but it should rather display “native camera color space”. And on the DNG produced this way, you can then apply any color transformation once reopened in PhotoLab, as you would have done with the direct RAW file.

Exactly these one (distortion, vigneting, lens sharpness and chromatic aberration) + denoising and demosaicking. No color rendering applied (picture remains in sensor color space).

This is another new feature from PL4 lacking some communication, and I guess that’s because it’s not a simple one to explain. So, a few steps back before explaining it. DNG files include metadata that describes how to interpret colors - I mean how to translate from the pixel values in sensor color space into a standard color space (what we call applying color rendering, as a side note this color information embedded in DNG file looks like what you got in a DCP file - DNG Color Profile). Until PhotoLab 4, color rendering options did not offer the choice to use this embedded DNG metadata to do the color rendering (choices offered were to apply a precalibrated color rendering, or to use another file like an ICC file or DCP file). With PL4, this option to do color rendering based on DNG embedded color data has been added, and that’s what you are seeing right now (on top of every other color rendering options that are usually available on RAW files). So to answer to your question, what happens if in your specific case (you reprocess a DNG file outputted by PL in the first place, and you apply on it “Generic renderings\DNG embedded rendering”): PL will use embedded DNG metadata to do the color rendering as explained above, which turns out in that specific case to obtain a color rendering close to … the one you would get by default in Lightroom or Adobe Camera RAW! Why does PL embed DNG color data than matches Lr/ACR colors instead of the one applied in PL? Choice have been made years ago to embed metadata that tries to fit Lightroom/Adobe Camera RAW colors, because this DNG export was mostly designed to integrate smoothly OpticsPro/PhotoLab in a workflow including Lr/ACR. Of course, if you don’t care about Lr/ACR color rendering, you still got the possibility to select any other color rendering when you process a DNG file that is the result of a PL export.

On top of having applied denoising and lens corrections inside this exported DNG (I still speak using option “Export as DNG (denoising & optical correction only)”), main difference is that in exported DNG file by PhotoLab, we include XMP metadata that tells to Lr/Adobe Camera RAW to not apply by default it’s own denoising and sharpening (as we assume it has been done on PhotoLab side, it would be bad doing it on both sides: picture would be over corrected). But these settings on Lr/ACR side still can be changed manually if you like.

Just to clarify, color rendering applied during RAW conversion and color space used to export a file are rather independent things. Color rendering deals with how your color will look, and color space at export defines the referential used to describe such colors when you export the file. So yes, as long as you output your DNG file in tiff or JPG, the possibility to select color space used for output (including ProPhoto) will be available

Lr/Adobe Camera RAW to not apply by default it’s own denoising and sharpening (as we assume it has been done on PhotoLab side, it would be bad doing it on both sides: picture would be over corrected).

Does this mean that an other developer application NOT pickup this flag and also does his optical correction and such again?

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[5u](https://feedback.dxo.com/t/partial-solution-to-work-with-deepprime-in-photolabs-main-viewer/15509/38?u=oxidant)

Most probably yes if the competitor used applies some sharpening or lens corrections by default: in such a case, they should be manually removed.