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from “3 Roads to HDTV” in the October 2003 ***S&V***.

In the Lab

	TOSHIBA 57HX83	RCA HDLP50W151	PHILIPS CINEOS 55PL9773
COLOR TEMPERATURE (before/after calibration)	(Warm setting)	(Warm setting)	(Warm setting)
Low window	**5,104/6,545 K**	**6,101 K***	**5,914/6,540 K**
High window	**NA/6,571 K**	**6,484 K***	**7,142/6,463 K**
BRIGHTNESS (before/after calibration)	(Warm setting) **69.5/20.8 ftL**	(Warm setting) **109 ftL***	(Warm setting) **96.2/89.3 ftL**

* not calibrated via service menu.

All three sets varied relative to the NTSC color-temperature standard of 6,500 K, and two of them benefited from grayscale calibration via an internal service menu. The exception was the RCA, although its Warm preset was very accurate. (Calibration needs to be performed by a qualified technician with specialized equipment, so discuss it with your dealer before purchase, or call the Imaging Science Foundation at 561-997-9073.)

The grayscales of the Toshiba and the RCA varied by ±300 K and that of the Philips by ±400 K between the high and low windows, all of which were fairly consistent. Peak light output of the Toshiba was significantly lower than on the other two sets. The comb filters on all three sets performed well. Each set’s color decoder accentuated red, but the RCA’s bias was high enough (+20%) that I had to turn down the color control to achieve a realistic image.

Geometry and convergence were perfect on the RCA, but the Philips exhibited a bowtie effect on the vertical lines of the 4:3 letterbox. The Toshiba’s geometry was good, but even after I engaged its automatic convergence, it still exhibited red and blue fringing on the white lines of a grid pattern. DC restoration in each case was superb. — *D.K.*