

JOEL FAMULARO Phantom LUTs for Sony A7s3 & FX6 – 2023 Updated

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The Fx3, A7s3, and Fx6 are revolutionary cameras with amazing features, incredible images of exceptional quality, and low-light capabilities packed into a slim design.

How to use Jamaica in LUTS?

you can use JOEL FAMULARO Phantom LUTs for Sony.

Where can I download the product?

After subscription, You can download it for free from here.

The Sony color science has progressed a lot, but I was still of the opinion that there was some room to improve.

I think the gold standard of color science remains within ARRI's ARRI Digital Camera collection. So, using my personal ARRI Amira for reference, I created a LUT that reverses the color science behind the Alexa709 LUT. I've always believed in appearing natural and filmy right out of the camera, and this is the result of my 'Phantom neutral LUT.'

Gfx plugin details of JOEL FAMULARO Phantom LUTs for Sony A7s3 & FX6 – 2023 Updated

The product is in the **LUTS category**; for more information about this post, click the home page link in the sidebar.

The "ARRI Look" LUT pack was designed with the development of my ARRI Amira to provide an opportunity to recreate the Alexa709 appearance using the neutral LUT'. Included in the Alexa709 Emulation are the following four different look LUTs that be used as creative variations and options for additional color grading options. Its Fx6 sensors are like the A7s3 sensor and Fx6-specific versions are available in the A7s3 LUTs as part of a bundle deal.

The 5 LUTs are Described Below:

LUT 1) Neutral

- The idea was to replicate an ARRI Rec709LUT as closely as possible.
- We are featuring perfect ARRI-like skin-tone reproduction.
- Significantly Improved Colour Accuracy for all primary colors as well as skin tones for a pure neutral base to grade

LUT 2) Tungsten

- The golden hue is slightly warmer. Hue is intended to be used for models bathed in the tungsten light.

LUT 3) Ice Blue

- Blue, colder casting with deep, punchy blues (looks incredible on people with blue eyes).

LUT 4) Jamaica

- Gold and green cast distinct, rich, filmic greens and gorgeous gold skin tones.

LUT 5) Utopia

- Most film appearance of the LUTs features blood red reds, and filmic greens and blues, with a slight increase in contrast.
- This is my personal view of what Utopia could look like.



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This "Film Look" LUT Pack comprises five LUTs inspired by accurate film stock, and they are made to give your Fx6 or A7s3 footage the Film Look. The emulations were developed based on my research and experiences using the film stock included.

Settings:

1a) Recommended Camera Settings:

These are calibrated to work with **SLog3+Sgamut3cine (PP8)** and there are now **SLog2+Sgamut3cine versions** of the **A7s3 LUTs**, so they can be used with the **A7C**, which has similar color science to the A7s3.

In regards to **SLog3** Given the 10-bit recording available in the **A7s3 & Fx3/6** which now possess the same color space as the bigger Sony Cine cameras like the Fx9 and Sony Venice (**real Sgamut3.cine instead of a simulated sgamut3.cine color space in the older Alpha series**), SLog 3 really is the clear winner in terms of which Picture Profile will deliver the absolute best image out of these cameras. Given my LUTs are emulating 35mm film and the ARRI Alexa color science, any other Picture Profile would only be taking a step backward in quality and I refuse to do that.

The other reason Slog3 is ideal is that it's the only Gamma curve sufficient to record the full **15 stops** of the dynamic range of the camera, as opposed to slog2, for example, which is limited by design to only record 14 stops. This is a compromise the A7C users will need to make as Slog3 puts too much pressure on the 8-bit codec, hence the **SLog2+Sgamut3cine** option (more stable gamma curve combined with the most modern color science).

1b) Sony Fx3, A7IV & A1 - Which LUTs Should I Use?

As A7s3 and Fx3 share the same sensor, use the A7s3 LUTs for the Fx3. The A7s3 LUTs are also the best suited to the A7IV but for the A1, use the Fx6 LUTs as it is closest in color reproduction to the A1.

2) White Balance & Camera Matching

In terms of **White Balance**, I recommend **‘Preset Shooting’** if you’re shooting with one camera and **Auto White Balancing** if you’re matching two or more cameras.

What’s Preset Shooting and Why Do It?

By **Preset Shooting**, I mean for simplicity and speed's sake I typically use the 3 presets below to get me ‘in the ballpark’ for post-production (where I can tweak the WB if need be in color correction before the LUT is applied).

- **Daylight Exteriors:** 5500k
- **Daylight Interiors:** 5000k
- **Nighttime Interiors/Exteriors** - 4300k

The 5 LUTs are Described Below:

LUT 1) 'Vision' - Modelled on Kodak Vision 5274

- Filmed in the following films: **The Matrix, Lord of the Rings Trilogy, Gladiator**
- The most accurate color stock, with precise blues, excellent greens, and precise skin tones that slightly skew gold/pink
- Strong contrast and filmic subtractive color model with saturation
- Soft roll-off and a smooth, rich fall-off into shadows
- Skews green in areas of shadow and underexposure.
- Classic film characters, however less stylized than the other stock

LUT 2) 'Eastman' -Modelled on Kodak Eastman 5247

- Shot on: **Apocalypse Now, Bladerunner, Alien, ET**
- Vintage, old-fashioned Kodak appearance and feel.
- It is the most saturated in the mid, then decreases highlights and shadows decrease.
- Warm greens, warm blues, somewhat turquoise, skin tones of gold/pink.
- More natural contrast than current stocks.

LUT3) 'Eastman RM' -Variation on Kodak Eastman 5247 (Introduced Jan 2022)

- The classic Eastman Look but modernized (Orange and Teal)
- Casts greener than the original, more magenta Eastman 5247
- Based on the Re-Graded versions of classic films from the 70s and the 80s.

LUT 4) 'Vision Teal' - Variation on Kodak Vision 5274 (LUT# 1)

- Subtle Orange/Teal color scheme.
- A more stylized version of the "#1 Vision". More realistic but prettier.
- The greens are a little warmer Blues are slightly turquoise, and the skin is more gold.

- The overall contrast and saturation increase compared to Vision, but it's still well-balanced.
- It can elevate a dull scene by its appearance, but it won't overwhelm a scene with its richness.

LUT 5) 'Eterna' -Modelled on Fuji Eterna 8563

- The film was based on **Captain Phillips, Wall Street: Money Never Sleeps, The Butler**
- Overall, smoother contrast and roll-off when compared with Kodak.
- The colors are rich but not too overwhelming and have saturated characteristics.
- My favorite is for Fashion and Beauty, but it can be used with nearly everything.
- Very pleasing skin tones.
- The greens look fantastic and luxurious, and golden skin blues tend to be turquoise—Modern, accurate color-correct yellows compared to Kodak.

LUT 6) 'Bleach' -Modelled on Fujifilm Super F 8552

- Filmed from: **Munich, War of The Worlds Crash, War of The Worlds**
- Modeling the Bleach Bypass process for solid contrast and low saturation.
- Gritty, aggressive look halfway through the black-and-white film and color film.
- Great for War Films, Crime, and Urban Fashion.
- Particularly well with the thick film grain.

What is JOEL FAMULARO Phantom LUTs for Sony?

"JOEL FAMULARO Phantom LUTs for Sony" likely refers to a set of color grading LUTs (Look-Up Tables) created by Joel Famularo specifically for Sony cameras. LUTs are used in video and photo editing to apply color and tone adjustments to footage or images, helping to achieve a particular visual style or mood. In this case, the LUTs are tailored for use with Sony camera footage.

To use these LUTs, you would typically import them into your video editing software and apply them to your footage during the color grading process. LUTs can be an efficient way to achieve consistent and visually appealing color correction, and they are commonly used in the film and video production industry to create a desired visual style.

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