philmColor from PhFx (R2 + R3) LUTS

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What exactly is the philmColor?

PhilmColor is a vast collection of LUTs based on the RED IPP2 Color Workflow. The LUTs cover everything from innovative styles to helpful tools for colorists working in post. The journey has been long since the last update in the year 2017. Many productions have utilized these LUTs in the field, in post-production, and I've been enthralled by the BTS images of the LUTs that were loaded on the set. PhilmColor's popularity has allowed me to spend a lot of time on people's requests, designs for projects, and many other things. There was a lot of testing by studios, people, and productions were initiated along with the creation of additional styles for my personal projects. This has led to the opportunity to create the tiny range of LUTs that are available in RED's cameras DSMC3. However, I can assure you that is only a tiny portion of the food I've put in PCR3.

How to have a professional illustration with changing colors?

You can have a great edit using "philmColor from PhFx" in Lut.

Where can I download the product?

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

Gfx plugin details of philmColor from PhFx (R2 + R3) LUTS

The product is in the **LUTS category**, for more information about this post you can click on the home page link in the sidebar. To search for similar products to philmColor from PhFx (R2 + R3) LUTS ,

As many have discovered, you can also utilize philmColor alongside other cameras by converting the footage you receive into REDWideGamutRGB Color Space and Log3G10 Gamma. The emphasis is on cross-camera compatibility in this release since it's quite common to have multiple cameras on the same set.

Motion Picture Film has remained my source of inspiration and you'll find the familiar colors, tones, and density, which span the modern and old Kodak and Fujifilm stock. The goal was and remains to create digital images that are suitable for the modern filmmaker which can work with a range of types of light conditions as well as exposure techniques. Key, under key, high, or ETTR exposure techniques work well using these LUTs.

In the new release, you will receive an additional 540 LUTs when you purchase philmColor in addition to the 178 previously available from philmColor R2. A huge collection of LUTs however, I can assure you that it's not all about the numbers that the work I've done on the release has been ongoing for over four years now, and has created an intelligent and durable collection of colors for the RED IPP2 workflow.

I've developed philmColor R3's LUTs that can serve as a toolbox for grading with RED IPP2. It is in essence a modular workflow. So, I've arranged the LUTs not only into specific groups but into the order I recommend making use of them to make more complex appearances. LUT workflow is a fascinating issue for all industries, but there are several reasons that productions go with this route and the reason is control and uniformity which are essential aspects of professional image-making. Colorists can utilize these LUTs and develop styles or draw inspiration from the direction they're taking for the final stage. There are many ways to get things done. My priorities are flexibility along with versatility and compatibility.

What's included in PhilmColor R3?

- col_labDevAndSat 21 new LUTs for density, saturation, and development LUTs
- crv_curves - 12 new tone curve LUTs
- crv_fades is a new set of faded tone curves LUTs click here to find out more
- crv_tones – 36 new perceptual, ETTR, and film prints with characteristic curves LUT

- grd_achromic - 10 brand new "colorless" black and white LUTs
- grd_polychromic - 70 new "digital film stock" LUTs
- grd_printSplitTone is a brand NEW Color Split Tone LUTs that have neutral, cool, and warm variations
- grd_revisedBaseStocks - 20 updated LUTs based on some of the most popular looks from philmColor R2
- grd_schema: 204 fresh and creative color scheme LUTs, more bold designs, shooting stocks, show-styles, and much more
- out_ARC - New Output Transforms that are available in 33 and 55 size cubes both SDR and HDR. There are also a few black points
- out_PFE_CLR is my transparent version of my limited and hard clipped of stop 13 and 15 Kodak Print LUTs that have four black points
- out_RED - including out_RED - including SDR as well as HDR versions of the default Medium Contrast/Soft Highlight of RED. Roll-Off Output Transforms
- out_resolveFilmLooks – 6 special Output Transforms based upon the Resolve Film Looks with two black points
- out_STEM 3 new Color Space Grade STEMs (no ton curve) to Colorists as well as advanced users
- utl_colorSpaceTransforms - 10 Color Space Transforms from various manufacturer's Color Spaces and Gamma
- and all the LUTs before them as well as all the previous LUTs

Examples of each type of PhilmColor R3

In the 15 different categories available, it's plenty to be covered. I've provided some illustrations and explanations for the reasons each category is intended to accomplish. However, I strongly suggest that you investigate each one. This is a surprisingly deep release. I've organized them by an identifier and keycode to ensure you're not confused as to which LUTs or LUTs you are using or how to locate the appropriate one. "Col" stands for color, "crv" stands for Curve, "grd" stands for Grade, "out" stands for Output Transform"utl" stands for Utility, and "utl" stands for Utility.

col_labDevAndSat 21 new LUTs

This collection includes density modifiers, saturation models as well as development LUTs. I've developed two brand innovative Bleach Bypass models for PCR3 that, when combined with a few of the more robust curves produce the most beautiful stylized appearance. Nature filmmakers who had to deal with a cloudy day or a sky that's not ideal There are a few boosters to help the best parts of. I'm especially happy with the "chromes" which feature unique color models that are geared toward a rich and vibrant style as well as a printed model. The color density that is subtractive, as well as additive effects, can alter the impact of these shades on a film's color reaction. The Sub CMY model can alter how colors are drawn. There are two "natSat" models that may give a bit more an aesthetically more rounded lower level of saturation as well as hue density. An enjoyable negative and tone-only look for those who can appreciate the sensation of inversion.) Two scrubbed styles seem to reduce the saturation of just highlights as if were removed from the print. There are two subtractive tools to enhance and diminish color. These tools are specifically made for grading purposes since dialing down their opacity or gain permits you to personalize the style you want. Here are a few examples.

What is "philmColor" from "PhFx (R2 + R3) LUTS"?

"philmColor" from "PhFx (R2 + R3) LUTS" appears to be related to color grading and LUTs (Look-Up Tables) used in video and film post-production.

Color grading LUTs are used to apply specific color adjustments to video footage to achieve a desired look or style. These LUTs can be created by professionals or obtained from various sources to enhance the color grading process in video editing software.