JUAN MELARA – P6K2Alexa LUTs (Photoshop)

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In November 2019 that I Bought a BMPCC 6K to match the ARRI Alexa I usually shoot with. The thought would be to have a lighter and smaller Camera that will live on a gimbal.

On getting the camera I jumped to profile the detector Utilizing the techniques I'd used to profile the Alexa detector and Various stocks. Then I used this information to Construct a custom 3x3 matrix that Accurately matches both the cameras. This is the Exact Same method used by luxury article Homes to accommodate digital cameras. And it provides many advantages over using a LUT. To discover why read The Creation Procedure below.

Gfx plugin details of JUAN MELARA – P6K2Alexa LUTs

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The PowerGrade variant has been upgraded with an ACES Variant for Resolve ACES workflows. Assess the Update History in the Base of The webpage for more information.

P6K2ALEXA VS A REAL ALEXA

These contrast images were taken concurrently with the P6K mounted around the Alexa's best handle, so There's a Small gap in perspective. The Alexa utilized a Zeiss Milvus 35mm, the P6K utilized a Zeiss Milvus 25mm and has been cropped in place to coordinate with the FOV. F-stop range F5.6-11, shutter Angle 11.25°, no ND filters. Both cameras took at ISO800.

The P6K images feature vulnerability adjustments only. The Alexa Images are untouched.

Secondly, mouse clicks and open every picture in its own Tab, to get a complete resolution contrast.

THE CREATION PROCESS

as Stated before, the P6K detector has been profiled with the Same procedure used to profile the Alexa and different film stocks. This Procedure Involves shooting a number of graphs at several exposures covering the Entire dynamic assortment of the detector or film inventory.

The graphs feature swatches that pay the complete 360 degrees Of color, each at many different hardness levels. The objective is to introduce the Sensor or inventory with as much image data as you can. In the end, this Procedure Generates approximately 14,000 data points for each camera.

I then took the visual type of the information into Resolve, Linearised that the P6K BMDFilm footage, and produced a habit of a 3x3 matrix to coincide The color response of this P6K to this of this Alexa's. Because this is done using a matrix, the outcomes are closer to some technical change than a Simple appearance match LUT or maybe a complex profiled match LUT.

A 3x3 matrix/technical change is how high-end article homes Approach digital camera fitting. It is clean, it is efficient, it is tasteful and It is flexible.

TECHNICAL TRANSFORM VS PROFILED LUTS

The conventional profiled LUT Way of fitting cameras would be to simply take the information from every camera and then execute it through a program like MatchLight IMS. MatchLight IMS figures out the differences between the two cameras and

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Creates a LUT that matches both. This can be an ok Way of fitting two Cameras, but it is really only required if at least one of these cameras displays Nonlinear behavior. That is why it works nicely for fitting digital to film. For fitting digital, this can be an unnecessarily complicated, rigid Method which has many drawbacks.

LUTs generated by this strategy is in a sense a photo of these Precise conditions under which the LUT has been established. Basically, It is a series of x-ray Color get y color under the exact conditions both cameras have been taken. The farther the footage goes away from those exact conditions the less True the LUT becomes. So to ensure that an accurate conversion the picture Needs to be put in the first narrow"slot machine" the LUT anticipates.

A technical change match differs. Instead of being Concerned with the exact x color gets y color, a technical change uses a Matrix to reshape the whole color response of a single detector to match the color Reaction of some other sensor. When fitting two electronic detectors that is a cleaner And a lot more elegant approach. It Is Going to nevertheless have a"slot" but no longer and No different than the usual Shade Space Vary (CST) includes a"slot".

The change is really quite like a CST. And If You are familiar with my work, you already know all of the advantages of working with CSTs.

An essential part of this change process entails linearising The BMD Film footage and returning to spectacle linear, that's the native manner The detector sees light. Since the change works in the detector's native lighting Space, it is as native a change as you can, short of Blackmagic Design Integrating it at the BRAW decoding procedure and supplying it as a color space Decoding alternative.

Working Inside This native linear distance ensures that the cleanest, Consistent change potential. And since it does not break 32bit float as LUTs do, there's no clipping or clamping of information. It is completely non Harmful and may even be completely reversed without loss in quality.

It is also completely adjustable. So unlike profiled match LUTs That require a profile for every single frequent light source, a 3x3 matrix is a wide Enough alter that it could not require adjustment under a separate origin. And even if it does, it may be corrected with a couple of sliders, or it can likewise be Switched out entirely using the added Hue v Hue/Sat variant, for even easier editing.

CREATING THE LUT VERSIONS

For your LUT variations, I made them in a way that mitigates A few of the problems LUTs generally have. The LUT models still feature the Same indistinguishable 3x3 matrix but in LUT form.

Among the greatest constraints with most LUTs is they Clip any information that surpasses the surface of the waveform, so essentially any Value over 1.0. This is a large dilemma with BMPCC footage enabling Highlight Retrieval or working with any ISO over 400, pushes precious advice above 1.0, where it's permanently trimmed.

With this BMPCC unique requirement in mind, I designed The LUTs to take and operate with values exceeding 1.0. So regardless of if you Empower Highlight Recovery or drive the ISO into 6400, the LUT can access and Process all of the data extending over 1.0.

Notice: Not all Program works with LUTs which are capable Access image information above 1.0. In analyzing, Lumetri at Premiere Pro didn't accept Those LUTs. I will work to solve this, however, in the meantime, I've created a workaround. Watch LUT Version below.