

Juan Melara – FilmUnlimited PowerGrades + LUTS

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FilmUnlimited is an assortment of Resolve 17 PowerGrades that emulate Kodak 5207 250D film and Kodak 500T 5219 film. It's a complete PowerGrade reconstruction of negative film stock I shot and profiled between November 2018 and January 2021.

How to Limitless FILM POWERGRADES and IN-CAMERA MONITORING LIFTS in luts?

you can use Juan Melara – FilmUnlimited PowerGrades + LUTS.

Where can I download the product?

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

When I began the work on the project at the beginning of 2021, I set out with two objectives. Develop a precise representation of both stocks and then build them in a way that allows maximum flexibility to enable me to create the look that clients want. Not every project requires an intense film-like look and therefore the PowerGrades should be able to create all kinds of looks based on the film.

As of the date of this writing, I've been using FilmUnlimited on every single electronic project following the release of Resolve 17. It's now my primary PowerGrade. I've tested it, used it, the program, tweaked it and then tried it again. It's now your turn.

Gfx plugin details of Juan Melara – FilmUnlimited PowerGrades + LUTS

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

FILMUNLIMITED Powergrades

- Two negative film stock emulations: Kodak 5207 250D and Kodak 5219 500T.
- Physically accurate halation simulation. You requested it, and here it is.
- A realistic grain, gate weave, and emulated.
- Two variants of Kodak 2383 Film Emulation (LUT): Original and a modified variation. The finished version is a collection of the most frequent modifications I apply for the 2383 LUT. It allows for darker colors, while also not causing over-saturation.
- The two versions of the core are available with three various types of curves: Standard, Middle Grey, and Rec709. Both the middle and standard versions feature the zero black level (OBL) option that allows the levels of black to be close to zero luma. The differentiators between curves as well as the best time to use them are explained in the user instructions videos.
- Instructional videos on Usage including Installation (4min) and breakdown of the Nodegraph and Usage (18min)

Limitless FILM POWERGRADES and IN-CAMERA MONITORING LIFTS

- All the features included in the above version are available.
- In-camera LUTs are available for the ARRI Alexa, Blackmagic Pocket Cinema Camera 4K (Gen5), Blackmagic Pocket Cinema Camera 6K (Gen5), Blackmagic URSA Mini G2 (Gen4), and Red Komodo. The BMPCC 4K/6K URSAG2, as well as Komodo In-camera LUTs, have been made by combining FilmUnlimited emulators with 2Alexa PowerGrades. These are only LUTs that you can preview, and you'll still require the 2Alexa transform to work with FilmUnlimited in conjunction with 2Alexa for the post.
- Three different versions of the camera LUTs. Full Kodak 5207 250D as well as Kodak 519500T, emulations. There is also another Alt 500T version that is designed for the way I shoot. It is set up with neutral shadows and highlights, so it's easier to adjust the right white balance when shooting. Three LUTs are configured using a Rec709 curve version, and the finished version is this Kodak 2383 LUT output.



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Supported CAMERAS

- Every single one of the ARRI Alexa and Amira cameras is natively supported.
- The following cameras are compatible with 2Alexa. 2Alexa transformations Blackmagic Camera for Pocket Cinema Camera 4K Blackmagic Camera for Pocket Cinema Camera 6K Blackmagic URSA Mini G2 and Red Komodo.
- The following cameras are supported via Resolve's Color Space Transform (CST): All Red and Blackmagic Design cameras, Sony cameras capable of shooting S-Log1/2/3 and Sgamut/Sgamut3/Sgamut3. Cine, Canon cameras capable of shooting Canon Log 1/2/3 and Canon Cinema Gamut, Panasonic cameras shooting V-log and V-Gamut, DJI cameras shooting D-Log and D-Gamut.

FilmUnlimited's negative film stock FilmUnlimited was profiled against ARRI Alexa. They are natively compatible with Alexa footage, and no additional conversion is required. If you shoot on BMPCC 4K/6K URSAG2 as well as the Komodo I suggest making use of my transforms 2Alexa to change your video before using the PowerGrades.

If your camera isn't compatible with 2Alexa transforms, or 2Alexa transformations, then you may make use of this CST method to approximately match your footage to Alexa before applying the PowerGrades. It's the approach I prefer to use for cameras, for I'm not yet able to develop the 2Alexa profile.

There are two methods to convert data. 2Alexa and CST methods of conversion are discussed in the accompanying video on installation and usage.

REQUIREMENTS

SOFTWARE

FilmUnlimited needs Resolve 17.2 or higher. Resolve 16 or older versions Resolve 17 will not work. It won't work using Premiere or FCPX However, the camera-specific LUTs let you look at the emulation before editing. But I recommend that you finish the editing in Resolve since that is where the emulations shine.

FilmUnlimited can be used with both Studio or free editions of Resolve 17. The grain emulation component is one of the components that need to be used in the Studio version. However, if you're using a Free version of Resolve you can substitute the grain emulation by using another grain plugin or generally available grain textures or you can disable it altogether.

What is FilmUnlimited PowerGrades + LUTS?

It seems like you're mentioning two different concepts related to video post-production: PowerGrades and LUTs (Look-Up Tables). Let me break down what each of these terms refers to:

1. **PowerGrades:** PowerGrades are a feature commonly associated with DaVinci Resolve, a professional video editing and color correction software. In DaVinci Resolve, a PowerGrade is essentially a saved or predefined node structure that contains a collection of grading adjustments, including color correction, grading, and other visual effects. PowerGrades allows editors and colorists to quickly apply consistent looks or corrections to their footage by applying a single node or adjustment.
2. **LUTs (Look-Up Tables):** A Look-Up Table (LUT) is a mathematical formula or a set of color transformation values that are applied to the colors in an image or video. LUTs are commonly used in post-production to apply specific color grades or styles to footage. They are widely used in video editing, color grading, and other visual effects workflows.

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