

philmColor

RELEASE 2



Creative Cubes designed for RED IPP2 Color Workflow
Inspired by Cinema
Based on Motion Picture Film
For use in camera and in post

USER MANUAL



At the core of philmColor I wanted create a library of Creative Cubes optimized for RED's IPP2 Color Workflow that work with nearly all footage shot with RED cameras. This is a bit more difficult than it sounds as there's often reasons to expose below or above key, which makes crafting these looks tricky. However, most are based around a rather consistent 18% Gray and should play well with nearly all footage and exposures.

While these looks are designed to use “straight away”, they are also designed to work within the Grading Pipeline of the RED IPP2 Color Workflow. Meaning you can adjust your Kelvin, Tint, ISO/Exposure Adjust, CDL, Curves and Contrast, as well as the Output Tone Map and Highlight Roll-Off options with your philm-Color Creative Cube applied to fine tune the look you desire.

Creative Cubes themselves are 3D LUTs designed for REDWideGamutRGB and Log3G10 and are meant to be used primarily in this workflow. You can add them to your library under the Creative 3D LUT Manager in REDCINE-X Pro and wherever LUTs are stored in your preferred NLE or Color Grading package.

I've personally enjoyed seeing all the places where philmColor has been used in the last year. I truly hope you enjoy these. They represent a great deal of man hours both in the R&D and even how they have been created.

Best,

Phil





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overview of baseStocks

The vast majority of baseStocks are inspired by Kodak film and processing methods, mainly Vision 3 and 2. However there are a variety of other baseStocks inspired by older film, specific processes, or even specific film color grades. Here's a few specific things I'd like to call out to help guide you on your path to exploring all of these looks.

bleach bypass

Bleach Bypass is a process where bleach is skipped either fully or partially leaving the silver and color dyes, these have all been inspired by various methods and specific grades of bleach bypassed film.

- conure** A heavy green biased bleach bypass look, likely suited for horror or scifi.
- crow** A take on a specific CCE process for a feature, cooler shadows, slightly warm highlights
- doe** As in John Doe, this particular process is modeled after the CCE process used for Se7en
- dove** Maintains the tonal response of doe, but leaves the chromatic response of RED's color
- dunlin** Subtle bleach bypass effect that removes some of the saturated edge off of most colors
- dunnock** An older bleach bypass look with film scanned while maintaining a bit of the green base
- magpie** Rather traditional take on the bleach bypass process
- nightinggale** Pushed blue and slightly metallic
- nightParrot** Also a bluer bias, but a more subtle partial bleach bypass appeal

day for night

A common cinematography related task is Day for Night shooting, these looks are designed to help with that.

- nighthawk** Less saturated blueish effect, removes a bit of the warmth as well
- nighHeron** Traditional take on DFN with removal of warm hues while dropping the exposure
- nightjar** More saturated DFN approach that holds more warmth
- nightOwl** Bit more of a 70's appeal with faded muted hues

specific processing

Some rather notable film looks.

- rosella** a translation of the traditional 3 strip saturated look
- twite** a take on the older two strip process

some additional notes

there are many, many varieties of philmColor, but here's some added info on a few looks

- accentor** Designed to add a bit of coolness to warm hues and skin tones
 - crane** An emulation with a bit of tune to transform purple/violets/blues into more of a cyan
 - egret** Great general shooting stock, smooths highlights a bit while taking a bit of heat off of skin tones
 - loon** An emulation of a specific daylight balanced modern motion picture film stock
 - pelican** Has a similar appeal to crane, but it is tuned slightly different for it's own flavor
 - siskin** A very specific film emulation that adds some density to skin tones with some familiar chromatic transforms
- crane, harpyEagle, heron, shrike, sparrow, & strix** are all relatives from modern Vision 3 stocks.

That's it for the quick notes, there's much more to explore than this just with the baseStocks, but I'd like you to discover and unlock their potential. There's cross processing, deeper grades, and even much older film emulations in there to dig around into as well as some other takes on modern film stocks and processing. I'll say one thing baseStocks are named after various birds from all over the world. Some of their names may hint to where a film was shot or the location it was set in. So if you're really curious about things like **Shoveler**, you know where to look.



philmColor baseStocks at a glance

Here's a quick one sheet previewing all 75 of the baseStocks that come with philmColor Release 2.





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ghostStocks at a glance

By their design ghostStocks are very subtle and nuanced. Most are based on the color response of specific film stocks and showcase the slight variations you may have for example between Vision 2 and Vision 3 stocks. I like to think of these as more or less color science variations. While these thumbnails are useful, I do recommend seeing how they interact with your footage as you may enjoy the skin tones or subtle chromatic schemes in your specific shots.





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printModels at a glance

The included printModels are here to provide that “film output” look. Model A is the most “transparent”, though it does indeed provide some of the familiar chromatic character you’d expect. The looks get much stronger with more chromatic influence and styling from there.

printModel examples



printModel notes

each printModel comes in 5 variations:

base - the pure look

flat - pushes shadows, pulls highlights

flatter - even flatter

punchy - higher contrast

thin - about 1/2 strength of the look





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toneAdjusts at a glance

toneAdjusts are simple tonal helpers. Things like the cinetone variations might provide the tonal response you're after with your footage while things like "pullMids" do exactly that. New for Release 2 are metal tonal helpers, which indeed are new tone map variations which essentially change the way the tonal values draw in your footage. Some will enhance clarity, some provide a unique stylized look, some add richness across all tones.





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achromicStocks at a glance

I'm excited to announce achromicStocks for philmColor Release 2. The power behind using a camera that captures footage in color to produce black and white images is you have access to that color information and it can be manipulated on a per color basis into developing your black and white image.

