

# GTC WINTER WORKSHOPS



**FIX IT BEFORE POST**  
Kingston University



**LIGHTING GLOSS FOR 4K**  
London and Leeds



**A DAY WITH LARRY JORDAN**  
NFTS, Beaconsfield

## Fix It Before Post

(or the difference between 8 bit and 10 bit isn't 2)

by John Templeton

Pictures by Macolm Edwards

It's not an easy task to simplify a complex subject. If you fully understand what you are talking about you can explain it either in great detail or in a brief yet accurate way. You also need to know what questions you might need to ask before you can give a response. Ben Turley and James Marsden guided their audience through the potential minefield of picture settings that the latest range of HD cameras offer, giving us the information to better understand the potential of the equipment. Beyond that they opened up a discussion on the need for clear communication with other directors, editors and colourists at an appropriate point in the production.

From the show of hands at the start of the day most of the attendees had a broadly similar knowledge of gamma curves, look up tables and matrix settings. From a straw poll, most had read up a little but weren't overly confident of the differences, benefits or pitfalls. The positives and negatives of baking in a LUT;

understanding the impact of a gamma curve; the meaning of native ISO. James and Ben patiently guided their audience through a complex subject.

A Sony F55 was used to demonstrate some of the picture options available now that the range of options has expanded hugely. With those options come the possibilities to deliver images that need further colour correcting or will look great without further work. The imperative to make this very clear to colleagues is in my view one of the most important points of the day. If those who need to know don't understand that the low contrast, apparently over, - or under-exposed images that you have delivered have been shot deliberately, you could easily have one unhappy client who won't be calling you again. However, get it right and you could save time and money on location. Knowing if footage can be shot at one time of day and be graded to look like it was shot at another, or being able to judge lighting requirements thus save setting

up another light or applying ND to windows.

Among the notes that I made were: the differences between Slog 2 and Slog 3 included that Slog 2 should be easier to de-noise but 3 should be better at high ISO settings and is a closer match to Arri Log C. That Sony F5 and F55 use different sensors so will never quite match. A consideration of optimum ISO rating for the cameras with different codecs - best to underrate the cameras in Slog by at least two stops because of the nature of the gamma curve means that there is less detail in the deepest shadows than in the mid tones. Shift the exposure to use the part of the curve where there is more information recorded then there will be reduced noise with only a small loss in the possible information that can be recorded in the highlights. Other tips included using Hyper gamma 7 as a good starting point for setting your own in-camera grade. Ben also explained the process for loading his custom LUTs. James and Ben shared

their passion and depth of knowledge in a way that reading a book can't explain. This event was no different from other GTC training days in that the attendees and speakers are passionate about improving their craft, and sharing knowledge and experience. Always an uplifting experience. The two clearly have a very great wealth of knowledge and wisdom on the subject.

If you are wondering about the difference between 8 bit and 10 bit, it refers to the shades of grey that can be recorded: 10 bit has about five times more shades than 8.

### Further information

**Ben Turley**

<http://www.turley.tv/>

**Ben's LUTCalc project**

<https://github.com/cameramanben/LUTCalc>

**Charles Poynton colour and gamma FAQs:**

<http://www.poynton.com/Poynton-color.html>

