PERSONAL PROJECT :



COLORIST: BEN HUNT

THE DIRECTOR AND DP WANTED A LOOK THAT WAS “CLASSIC AND ORGANIC,” BUT ALSO COLORFUL AND WARM, WITHOUT BEING OVERLY NOSTALGIC.

NO PROBLEM.



AFTER BEING DENIED A PPP LOAN DURING THE COVID TIMES, ERIC LOSES HIS BUSINESS, THE SPOKEN-WORD POETRY CLUB “THE YES HELL,” AND SPENDS THE DAY WITH HIS TEENAGE SON, STRUGGLING TO RELATE TO HIS PRIORITIES.

COLOR ARC



WHILE HE PUTS ON A STRONG FACADE FOR HIS SON, PRIEST, WE'RE MEETING ERIC ON WHAT IS PERHAPS THE WORST DAY OF HIS LIFE. PRIEST IS OBSESSED WITH HIS FOLLOWER COUNT ON SOCIAL MEDIA.





AS HE HANDS OVER THE KEYS, ERIC REMEMBERS THE GLORY DAYS OF THE CLUB HE LOVED. INSIDE THE BUILDING, THE WARMTH FROM OUTSIDE STARTS TO FADE.







PRE-COVID, THE CLUB IS WARM, INVITING, AND SOULFUL. THE REDS AND YELLOWS ARE ALLOWED TO BE LOUD.







DURING COVID, WE PUSH THE SHADOWS TOWARDS BLUE. SAME PLACE,SAME CROWD, BUT THEY KNOW THE CLUB WILL HAVE TO CLOSE, AND THE VIBE HAS CHANGED.













ERIC AND PRIEST SPEND THE AFTERNOON TOGETHER. PRIEST EXPLAINS WHY HE LISTENS TO INFLUENCERS. ERIC LISTENS AND TRIES TO UNDERSTAND.

THEY BOTH MAKE AN EFFORT TO APPRECIATE THE ART AND BEAUTY AROUND THEM, AND WE ALLOW THE WARM HIGHLIGHTS AND SATURATED COLORS TO LET US APPRECIATE IT WITH THEM.







ERIC RECRUITS PRIEST TO HELP HIM SCRAP COPPER PIPES, BUT GETS FRUSTRATED BY PRIEST'S INABILITY TO PUT HIS PHONE DOWN. HE MUSES ABOUT THIS PHENOMENON IN A FLOW OF CONSCIOUSNESS.





THE DIRECTOR WANTED TO AVOID A "BLUE" LOOK FOR THE NIGHT SO WE KEPT THE HIGHLIGHTS NEUTRAL, AND ACCENTUATED THE WARM LIGHT FROM THE WOOD STOVE.









PRIEST WAKES UP TO THOUSANDS OF NEW FOLLOWERS, AND REVEALS TO HIS DAD THAT HE'S BEEN RECORDING HIS MUSINGS AND POSTING THEM, GOING VIRAL OVERNIGHT.

THE SUN HITS ERIC'S BASEMENT APARTMENT AT AN ANGLE, SO WE WARMED THE HIGHLIGHTS WHILE PUSHING TO KEEP THE SHADOWS NEUTRAL TO SLIGHTLY BLUE FOR CONTRAST.



REFERENCES





THE HAUNTING OF BLY MANOR





INTERVIEW WITH THE VAMPIRE





JOKER 2

THE DIRECTOR AND I ARE BOTH NERDS SO WE FOUND A COMMON SOURCE FOR STARTING POINTS IN UNLIKELY GENRE TV AND MOVIES. GETTING THE SKIN TONES RIGHT FOR THE SCENE WAS OF THE GREATEST IMPORTANCE AND SOME SCENES EVOLVED AFTER OUR FIRST REVIEW.

PROBLEM FIXES









ISSUE - UNDEREXPOSURE INSIDE, HEAVILY CLIPPED HIGHLIGHTS OUTSIDE
SOLUTION - APPLIED HALATION TO EMULATE FILM CHARACTERISTICS,
ROLLED OFF AND WARMED HIGHLIGHTS USING A COMBINATION
OF SOFT CLIP, LOG GRADE (HIGHLIGHTS) AND LD ADJUSTMENTS.

LOOK DEVELOPMENT

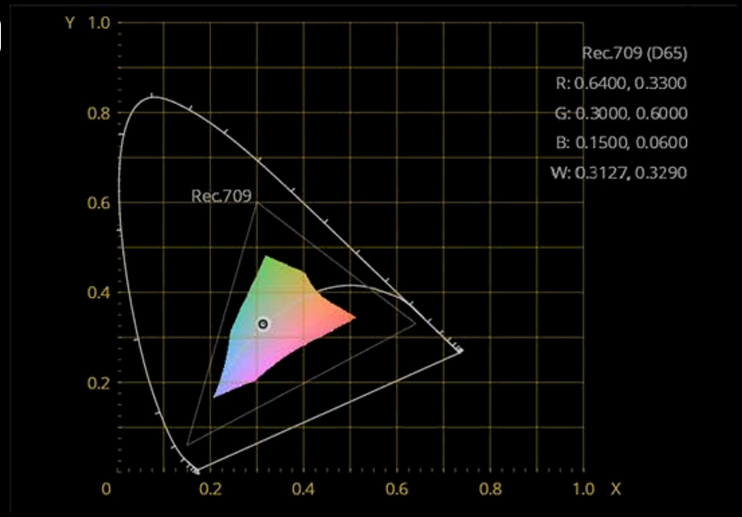
THERE WERE A FEW DIFFERENT SETTINGS THAT THIS LOOK HAD TO COVER, SO WE NEEDED A LOOK WITH UNIFIED CHARACTERISTICS THAT COULD STILL BE VERSATILE ENOUGH TO ALLOW FOR ADAPTATION PER SCENE. I EVENTUALLY LANDED ON A LOOK BASED ON AGFA XTR250 NEGATIVE STOCK WITH A GENTLER CONTRAST CURVE, KODAK 2392 PRINT STOCK WITH POST PROCESSING. SUBTRACTIVE COLOR WAS APPLIED TO GIVE EVERYTHING AN UNDERLYING WARMTH, AND TO CONTROL THE SKIN TONES.

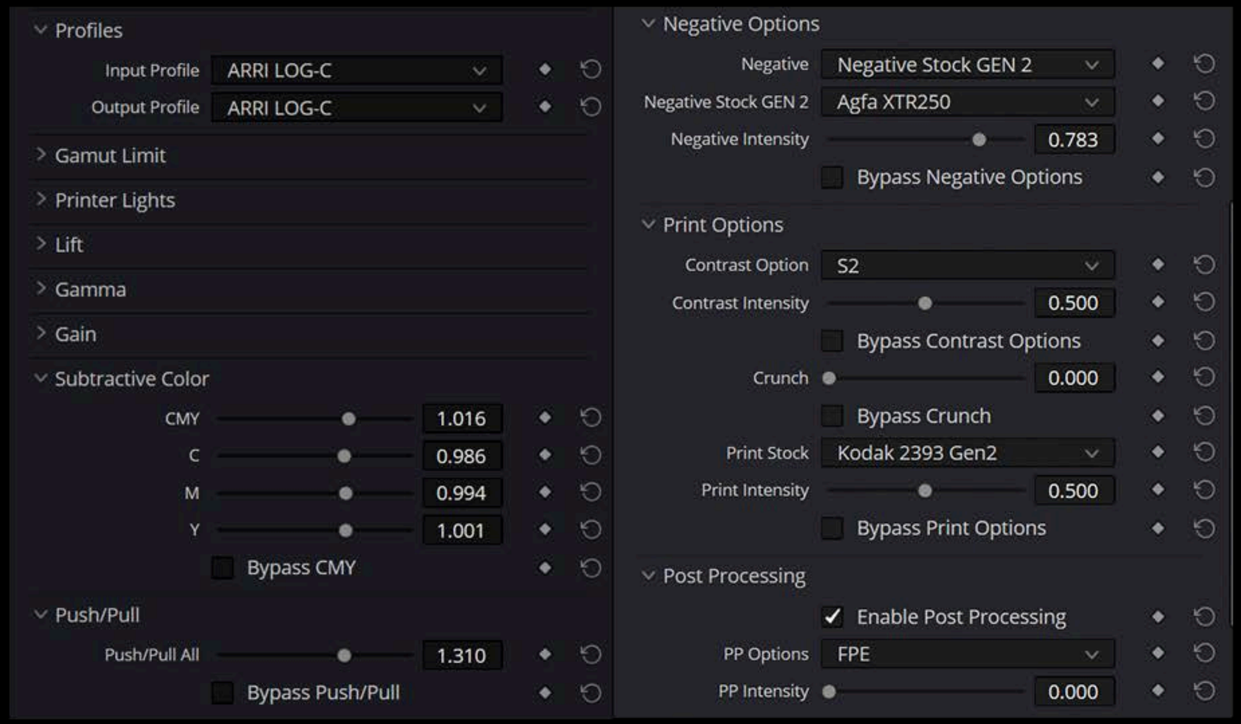
THIS PARTICULAR COMBINATION CAN CAUSE SOME PECULIARITIES IN THE BRIGHTEST REDS AND MOST SATURATED TEALS, HOWEVER, SINCE WE ARE AT THE FINISHING PHASE, CLIENT DEEMED THE ISSUE ACCEPTABLE AND IT CAUSED NO ISSUES IN THE FINAL GRADE.

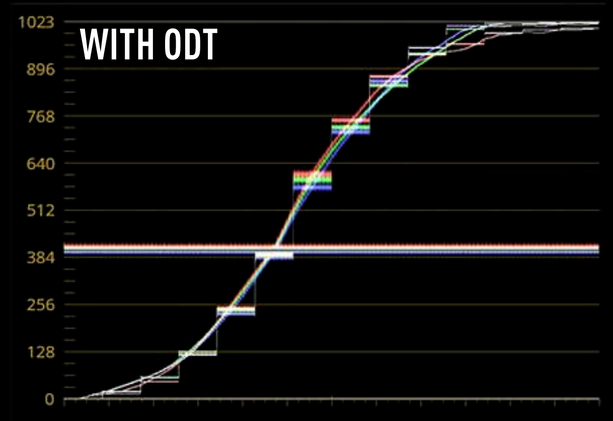


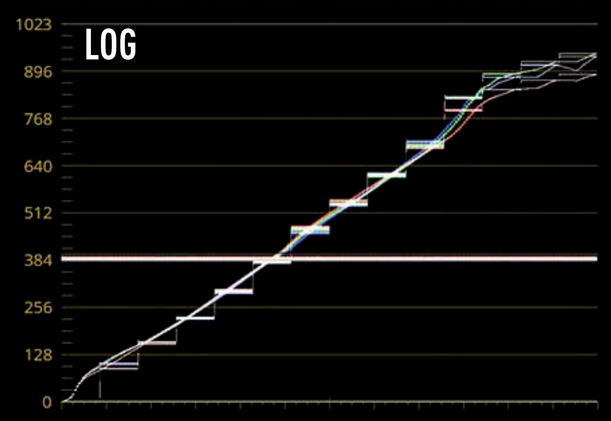
LUT DATA

CIE CHROMATICITY (REC.709)





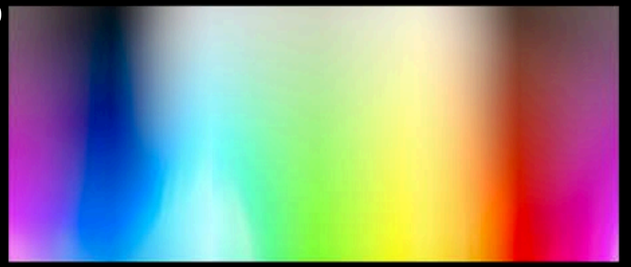




LIGHTNESS RAMP



SATURATION RAMP

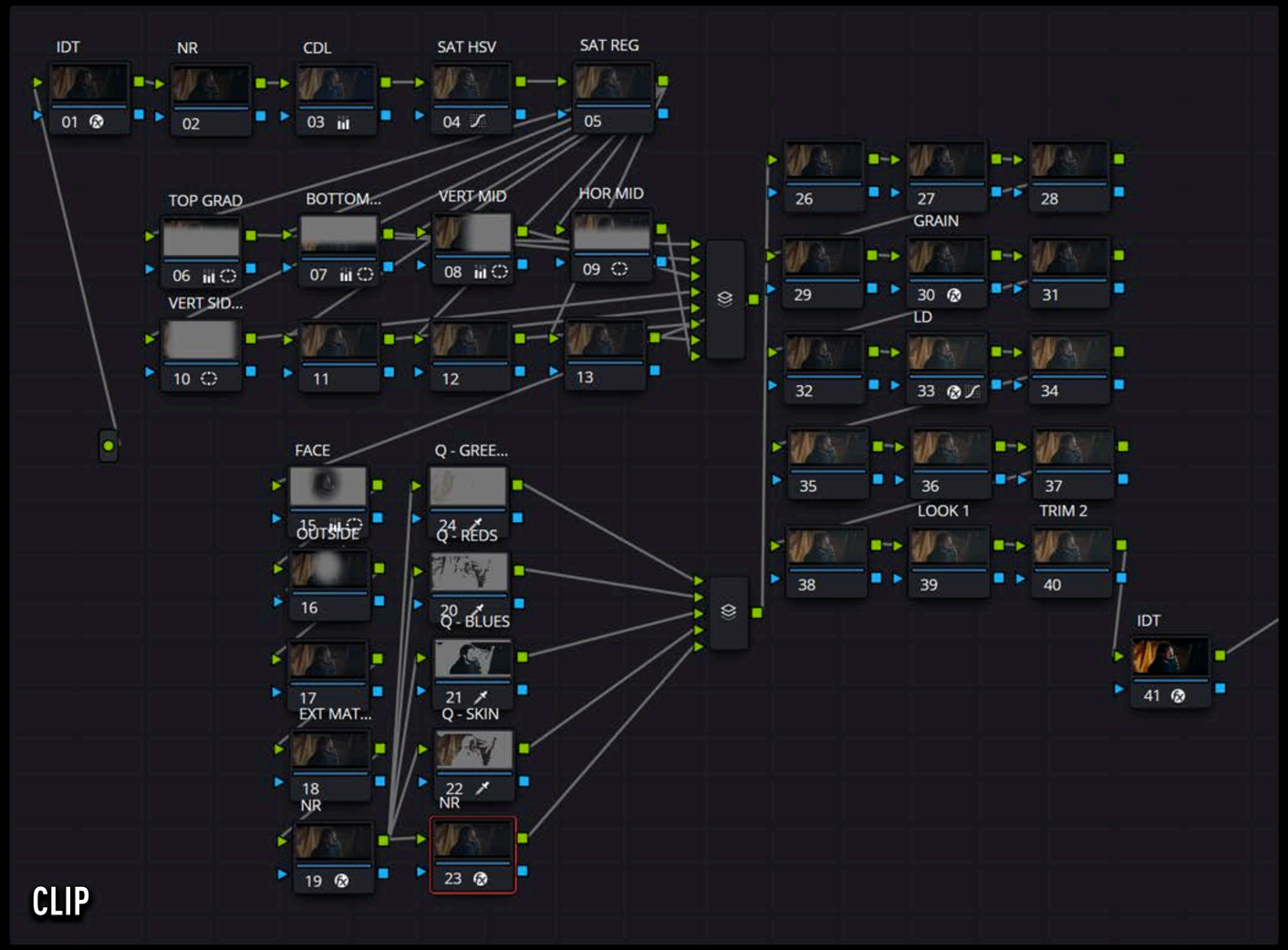


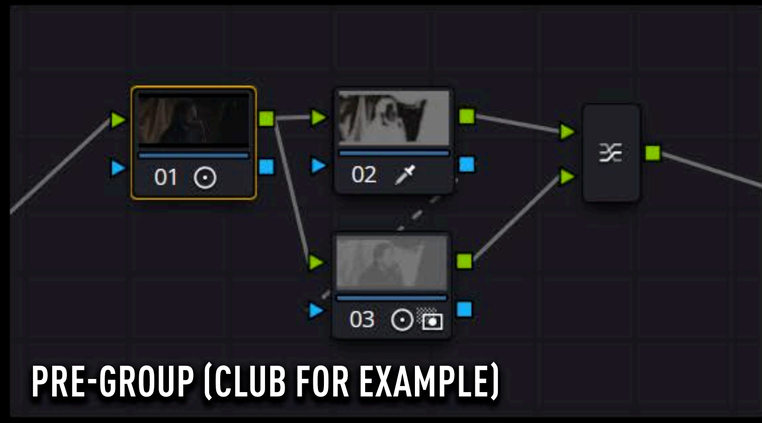
TONEMAP



NODE TREE

COLOR MANAGEMENT PIPELINE (IDT, CDL,SHOWLUT, ODT)
ARRI LOGC WORKING SPACE
FILM PRINT EMULATION, GRAIN & HALATION
REC 709 SDR EXPORT
2048X1080 PRORES 4444 DELIVERY







THANK YOU!

IT'S BEEN A GREAT YEAR. LOOKING FORWARD TO SEEING YOU IN NOVEMBER!

-BEN

