



ALEXA SXT, MINI & AMIRA

ARRI Look File 2 in Editorial

WORKFLOW GUIDELINE

Date: 12 July 2016

Version History

Version	Author	Change Note
2016-06-15	Duschl	First document
2016-06-16	Heugel	Revision and added "BMD Resolve" chapter

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Introduction

When shooting with an ARRI ALEXA (Alexa SXT or ALEXA Mini) or AMIRA camera in the ProRes format looks can be used to alter the image in a non-destructive way. This document shows how to use the ARRI Look File 2 (ALF-2) in different editing tools/grading tools.

We've chosen the most common edit softwares and BMD's Resolve to guide you through the usage of our look files:

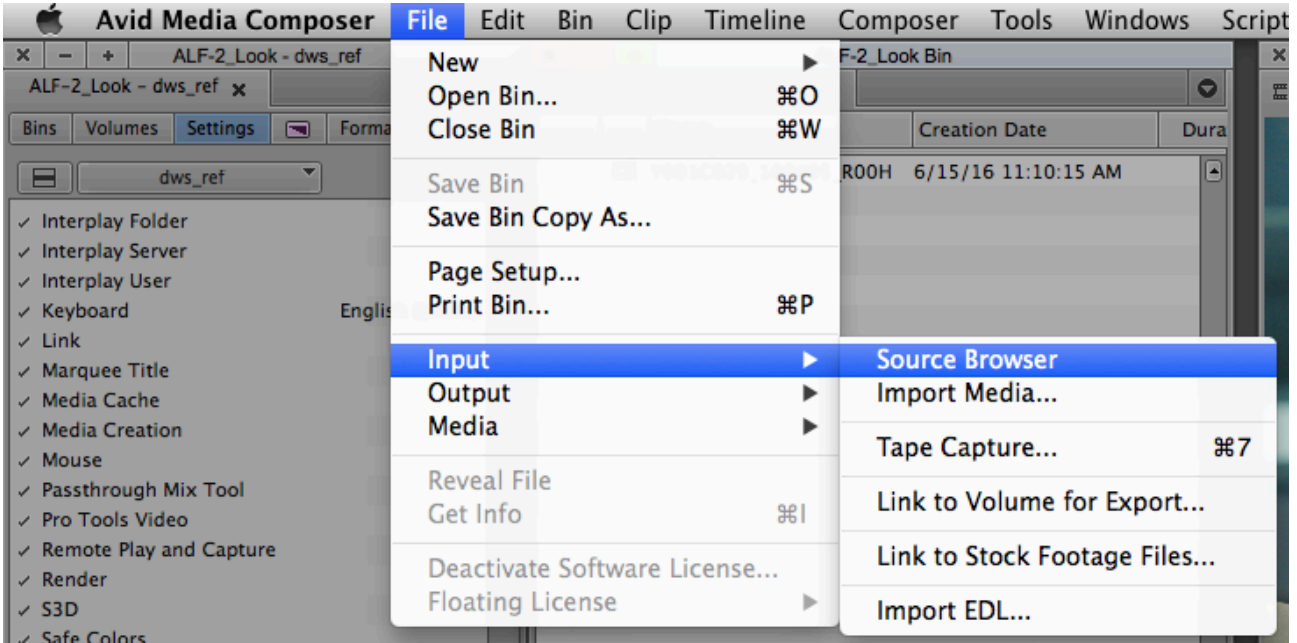
- Avid Media Composer
- Adobe Premiere
- Apple Final Cut X
- Blackmagic Design Resolve 12.5

The look file will be embedded as metadata in the file header of each captured ProRes File. That makes it possible to activate or deactivate the look for every single clip. We're presuming a workflow here where the look has not been "burnt-in" while shooting, but the image is still in Log C color encoding (looking soft or wahed out).

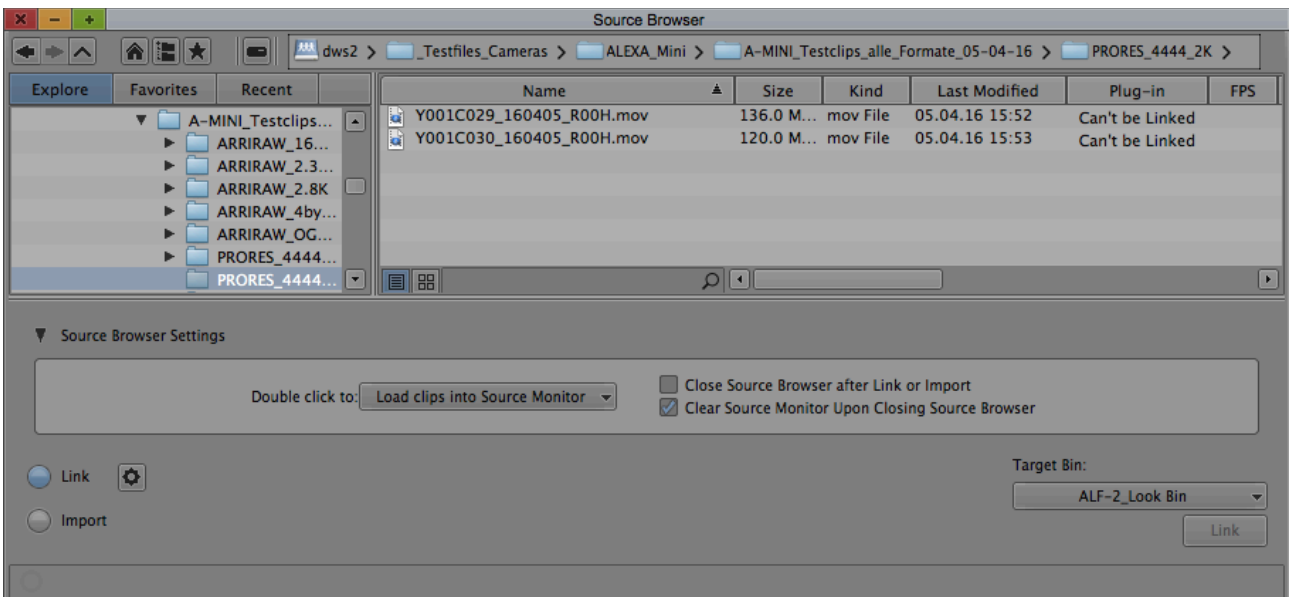
Using “ALF-2 Look” in Editing Tools

Using a look in Avid Media Composer 8.6

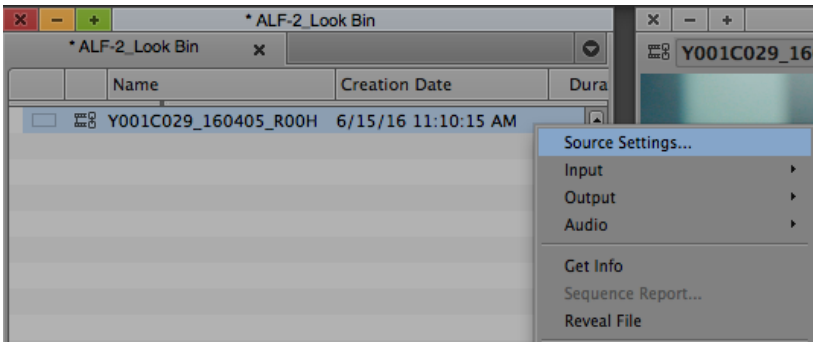
First import your Original Camera Data (OCD) into Avid Media Composer. Go to “File – Input – Source Browser” and choose the clips which contains the desired look in the metadata of the file.



Check the “Link” and not the “Import” button, otherwise the file/s is/are going to be transcoded into a selected low-resolution file and loses its metadata look file.

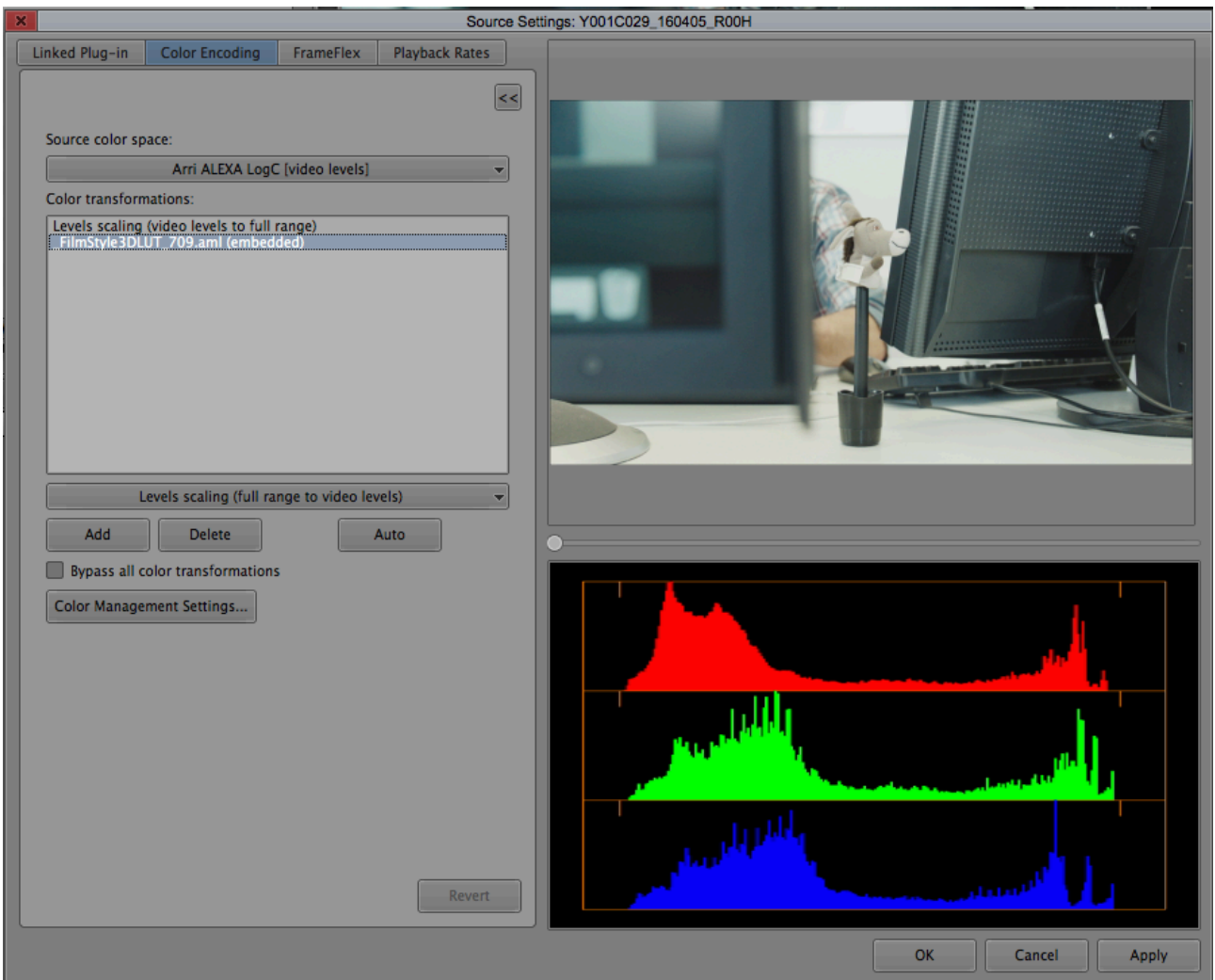


After the file is imported and linked in the bin you can load it into the Source Monitor and see the look already pre-applied. To check or change the look select the file in your bin, right click the file and select “Source Settings”.

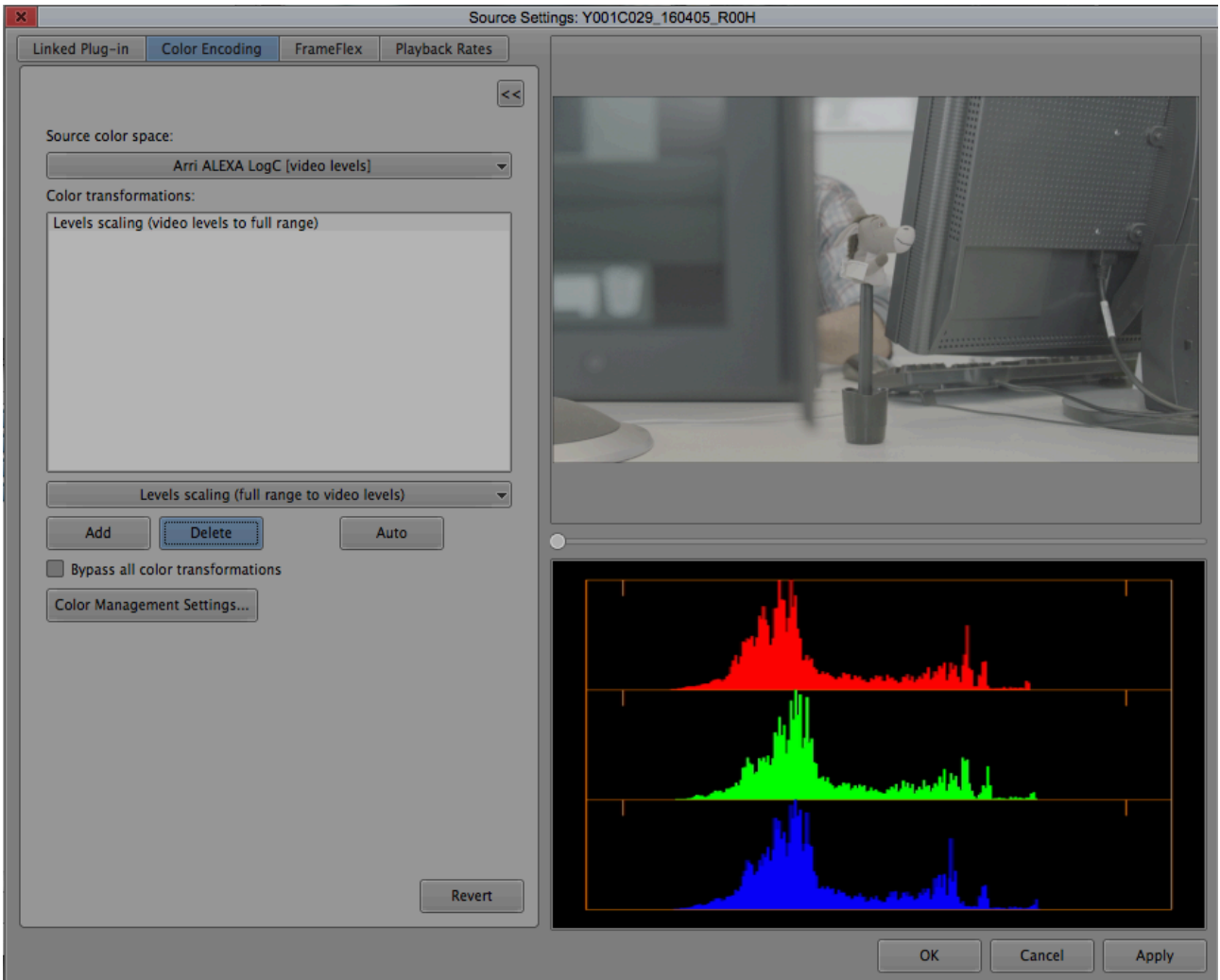


Here you can delete different steps in the color processing pipeline and of course completely delete the look.

With "ARRI Look File 2" applied:



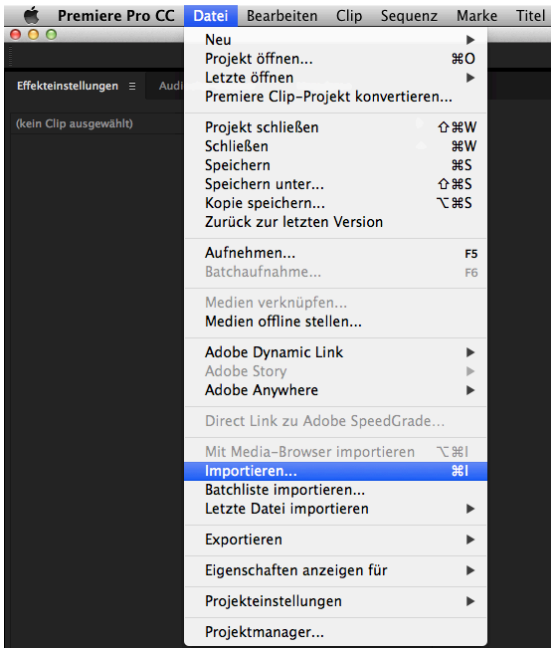
Without look applied:



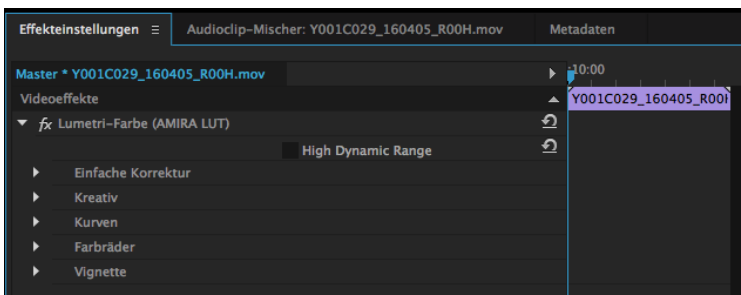
For more informations regarding the color management within Avid Media Composer 8.6, please refer to the "Avid Media Composer" user manual.

Adobe Premiere CC (2015)

It's a quite similar procedure in Adobe Premiere. Go to "File – Import" and choose the clips to import.

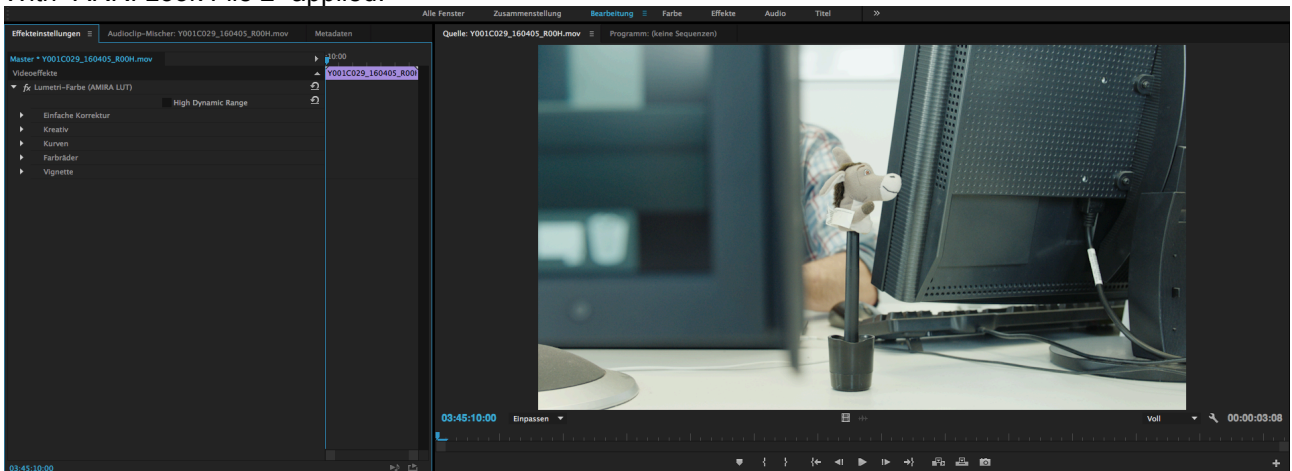


Double click the imported file in your project. This will open the "Effects Settings" for clip, where you can see the applied look as a "Lumetri-Effect" (Premiere's color effect tool palette).

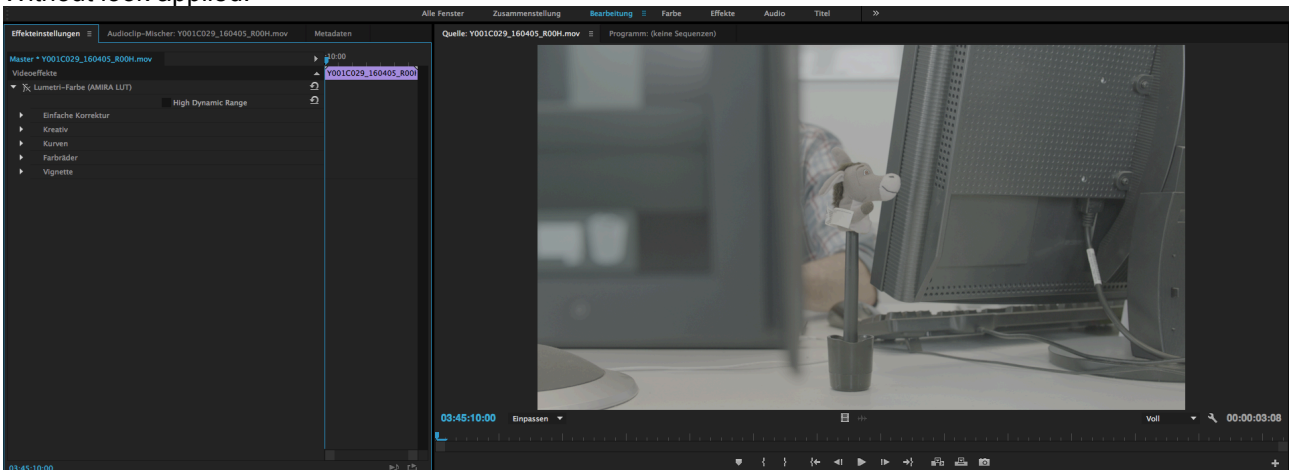


In the "Effects Settings" you can check/uncheck the "Lumetri Effect" to activate/deactivate the look file.

With "ARRI Look File 2" applied:



Without look applied:



Please note: Adobe Premiere CC 2014 and CC 2015 both hold an issue that largely increases the project file size when importing a great number of clips with embedded looks.

For more informations regarding the color management within Adobe Premiere CC, please refer to the “Adobe Premiere CC” documentation.

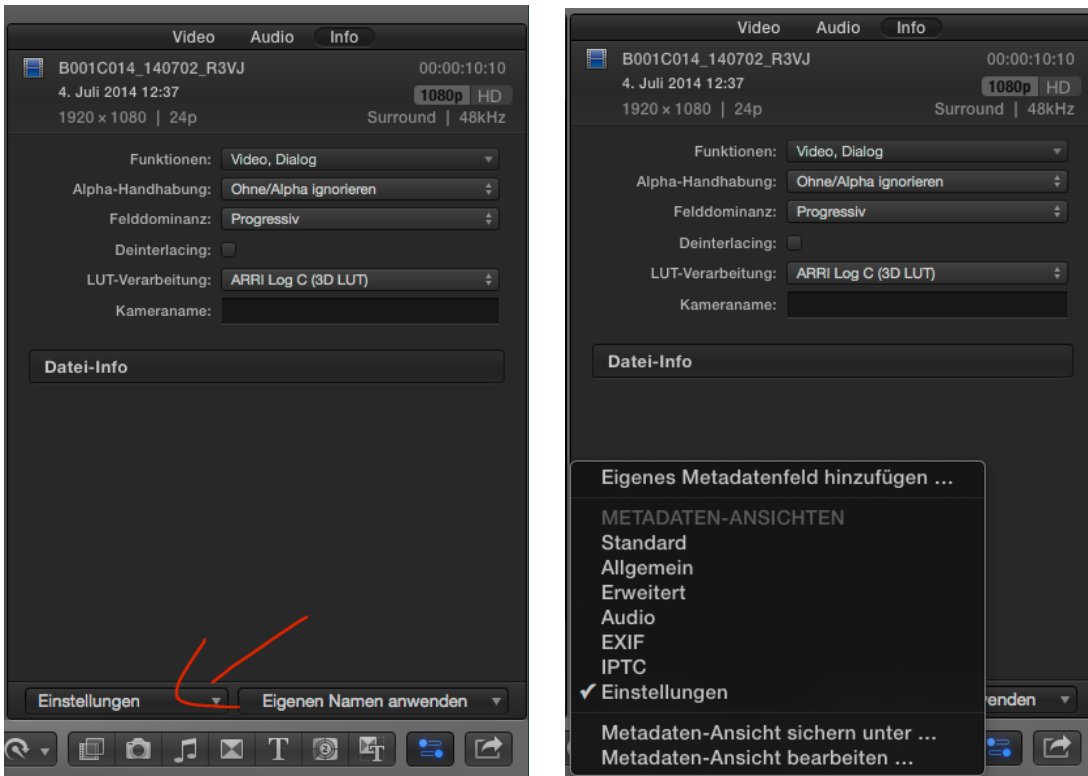
Apple Final Cut X

In addition to Media Composer and Premiere, Final Cut X also recognized the ARRI Look File 2.

Load your footage into Final Cut X. To do so choose “File – Import – Media”.



Next select the file and on the right-hand side chose “Info”. Make sure you select the metadata view “Settings”.



Choose "LUT-Processing" - you can activate/deactivate the look file (choose "none") or view it without look but with Rec 709 conversion (choose "ARRI Log C").



With “ARRI Look File 2” applied:



Without look applied:



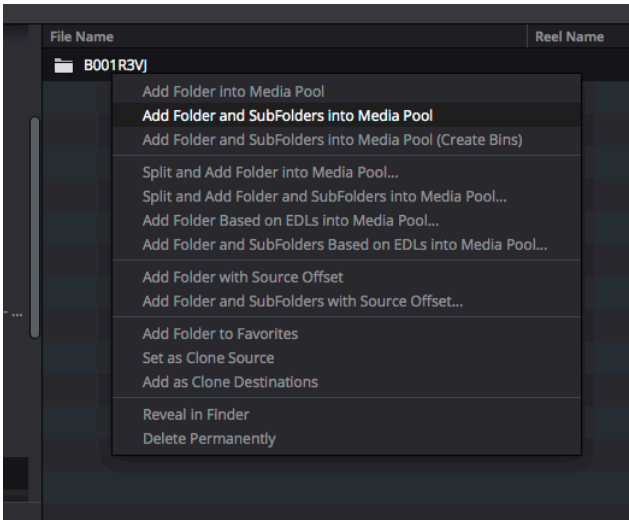
For more informations regarding the color management within Final Cut X, please refer to the “Final Cut X” manual.

Blackmagic Design Resolve Studio 12.5

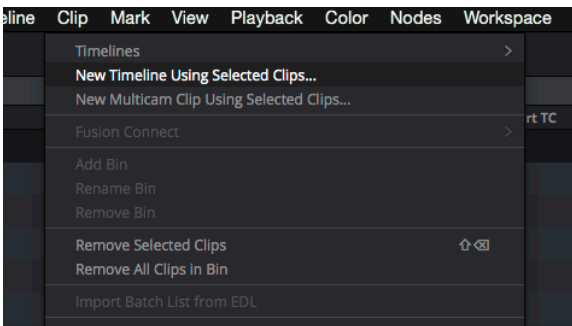
Please note: ARRI Look File 2 is only supported in Resolve Studio, the free version of Resolve does not allow the use of looks. The function is in there, but the software will add a watermark to your footage.



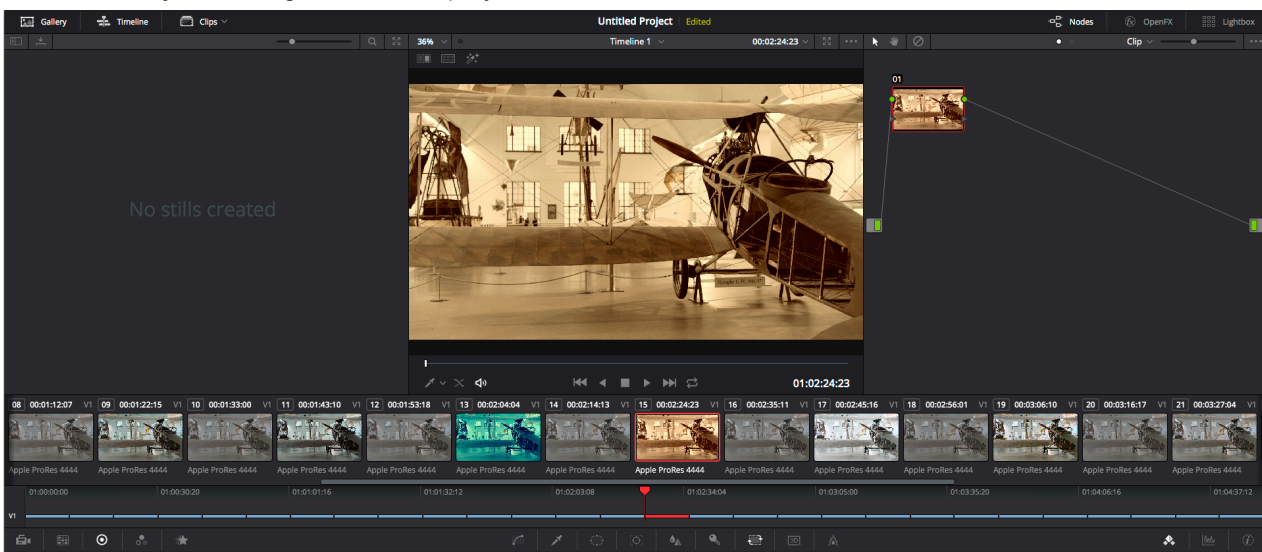
The first steps are similar again, choose your footage in Resolve's file browser (Media room), right-click on the folder containing the desired clips and choose "Add Folder and SubFolders into Media Pool".



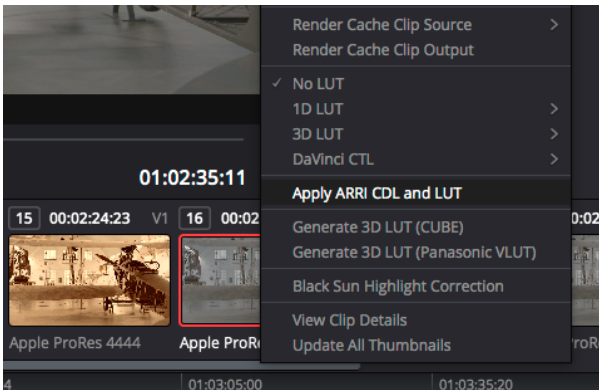
Select the imported clips and right-click again and choose "New Timeline Using Selected Clips..." to create a timeline containing the just imported clips:



Change to the Color room. By default you see the clips "as-is", meaning as plain Log C clips or clips with the look burnt-in, just like e.g. QuickTime player would show them.



Right-click on a clip's icon and choose "Apply ARRI CDL and LUT" to enable the look file.



The correction will be applied to the currently active node, press CMD+D to disable/enable the node. For further in-depth grading a parallel node gives a fresh start but leaves the look file active as a reference point.

Contact

In case you have questions or recommendations, please contact our Workflow Group via email at: digitalworkflow@arri.de.