



EOSHD C-LOG and Film Profiles Pack V1.00

By Andrew Reid

Thank you for downloading the collection. Please check the following items are included in the package:

- 10x PF3 files for Canon DSLRs (picture profiles)
- 3x Cube LUT files (lookup tables)
- Example images
- Guide in PDF format (yes, this one!)

Installation guide

C-LOG and the EOSHD Film Profiles are custom in-camera picture profiles. These can be installed on any modern-day Canon DSLR (such as the 5D Mark III, T3i, etc.).

You will need:

- 1x free download of Canon EOS Utility (version 2 or 3 or later recommended)
- 1x USB cable for your EOS DSLR camera body
- 1x PC or Mac
- 1x human brain

Step 1

Canon EOS Utility is free of charge and available for both PC and Mac. Download Canon EOS Utility from the official Canon website below:

<https://www.usa.canon.com/internet/portal/us/home/support/self-help-center/eos-utility>

Step 2

Install the software and open the EOS Utility application.

Step 3

Connect your EOS DSLR via the USB cable to your computer and turn on the camera (with an acceptable level of charge in the battery).

Step 4

If the connection is successful the model name of your camera will appear on-screen in the EOS Utility window. Now select the "Camera Settings" option in EOS Utility.

Step 5

Now select from the list of camera settings - "Register Picture Style File"

Step 6 (final step)

There are 3 custom picture style slots which can store in-camera the EOSHD Film Profiles you intend to use most often. Profiles can be swapped at any time using EOS Utility. Select the slot (i.e. User Def. 1" tab. The drop down box displays the name of the currently selected profile for this slot. Click the "open" icon next to the drop down box.

Navigate in the pop-up window to the .PF3 file corresponding to the EOSHD Film Profile you would like to load into the slot. Finally after OK-ing this window and ensuring the name of the EOSHD custom picture style appears in the drop down box, click OK or repeat Step 6 to load a second and third picture profile into the other two slots. When you click OK on the window below there will be a short pause as EOS Utility transfers the custom profiles to your camera.



During the shoot

Selecting an EOSHD Film Profile in-camera

Once loaded onto the camera, very simply, the custom picture styles are accessed through the usual Picture Styles menu on your Canon DSLR as normal.

See the following example:



When an EOSHD Film Profile or C-LOG is selected I recommend not changing any of the individual tuning parameters such as sharpness, contrast, etc.

Caution!

The genuine version of this guide can only be purchased from [EOSHD.com](http://www.eoshd.com) at the following URL - <http://www.eoshd.com/2016/09/now-available-eoshd-picture-profiles-brings-c-log-canon-dslrs-including-1d-x-mark-iv-5d-mark-iv>

If you obtained the picture profiles from another source (i.e. torrent) they may have been tampered with and could damage your camera. In this case **do not** use and report to [EOSHD.com](http://www.eoshd.com).

This purchase is not shareware and is subject to copyright. Please support my livelihood and [EOSHD.com](http://www.eoshd.com) by keeping the files and all related material offline for your own use.

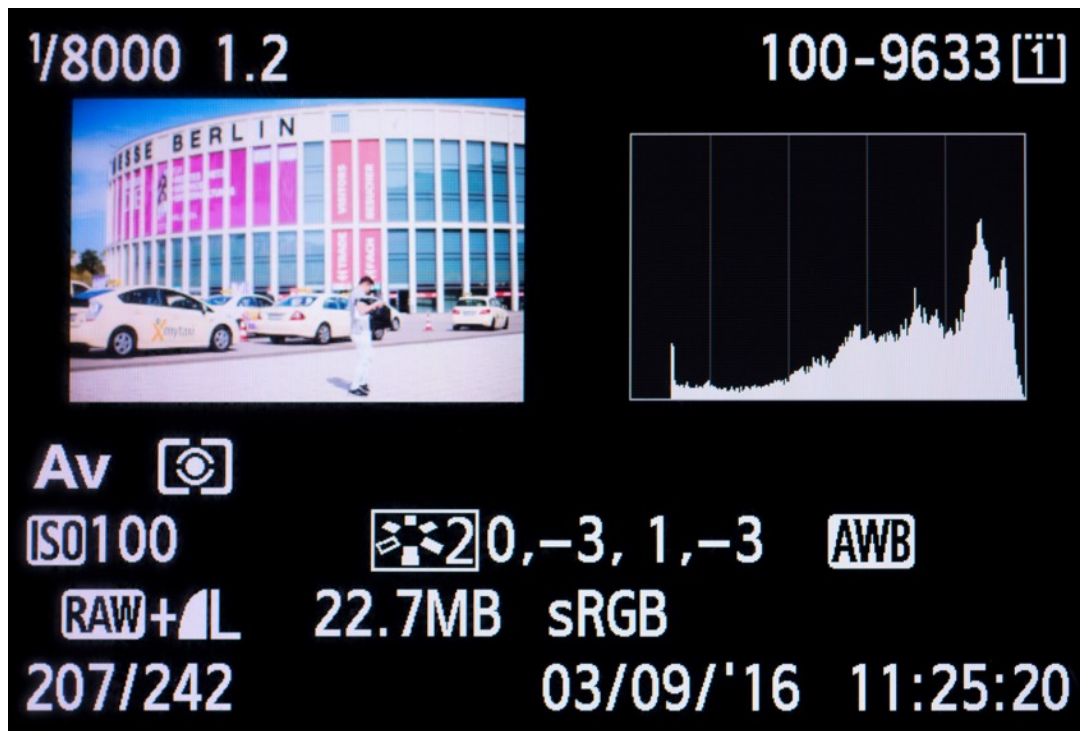


Characteristics of each EOSHD Film Profile

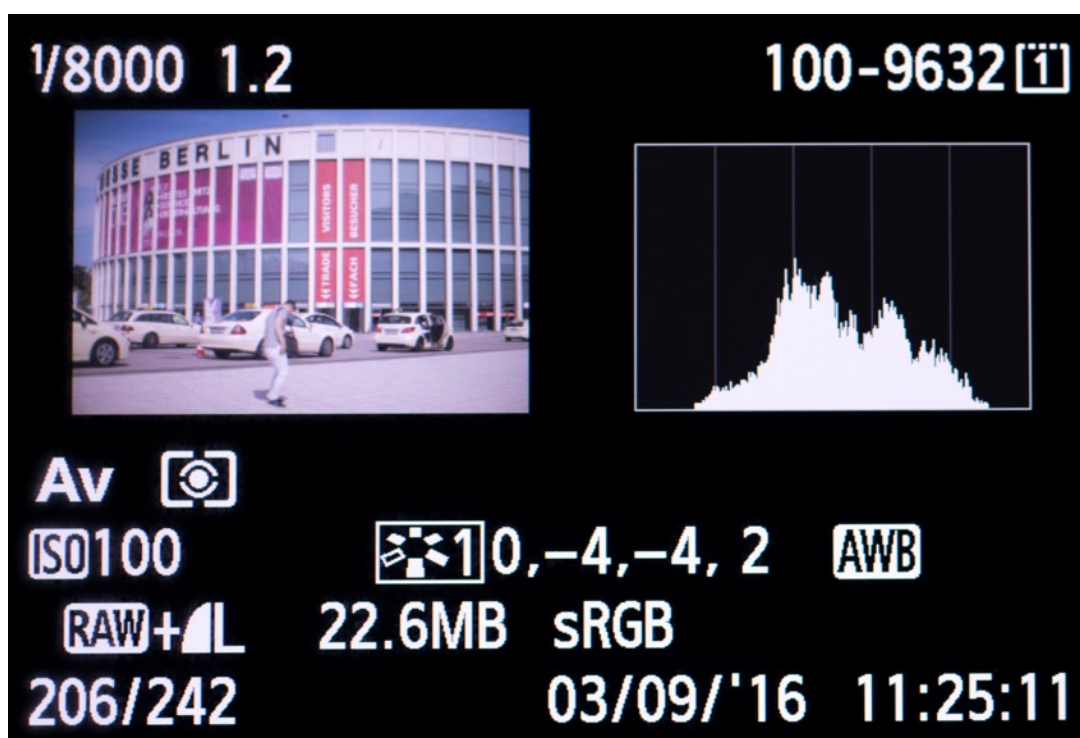
Part 1 - C-LOG

At the same exposure settings as a standard picture profile EOSHD C-LOG (custom LOG) achieves a higher dynamic range and pushes more of image into the middle of the histogram (see below).

Standard:



C-LOG



C-LOG is a logarithmic gamma curve and picture profile created by EOSHD in 2016. It is compatible with all Canon DSLRs for shooting video (and JPEGs).

C-LOG has a gamma curve compatible with Canon LOG, developed using a Canon 1D C development camera over a number of months. Like Canon LOG, EOSHD C-LOG is usually exposed in a different way to a normal picture profile.

For the maximum dynamic range, EOSHD C-LOG should be exposed at ISO 100 (or as low as possible). Your exposure should protect the highlights (try to prevent large blown-out areas of white). In doing so you may find you need to decrease exposure compared to the same scene shot with a normal picture profile. However, this does not **always** apply. Sometimes you're able to lift the overall exposure so that it is even, before any clipping or highlight blowouts occurs in the image. If so, do so. The overall rule of thumb is to protect the highlights but not at the expense of underexposing the overall image so darkly that it hides much of your colour and skintones in the darkest shadows. Try to achieve an even spread on the histogram (as shown above).

Official Canon LOG should be exposed similarly but banding may occur at ISO 100. I use ISO 400 as a minimum for optimal dynamic range without any banding. Likewise if you experience banding with EOSHD C-LOG, increase the ISO to ISO 400-800 or even higher. Noise has the advantage of dithering together similar bands of luminosity, for example across an evenly lit blue sky.

Neither EOSHD C-LOG or Canon LOG is designed to offer a final look straight out of the camera. The purpose of a LOG profile is to deliver an image to the editor or colourist (or yourself) which can be colour graded and pushed around in post.

LUT files (such as the included ".cube" files) give LOG footage a final graded look. These can be applied in your NLE (for example in Adobe Premiere CC using the Lumetri Effect or in Blackmagic DaVinci Resolve). As all editing and colour grading apps are different, please consult the instructions for your particular NLE with regards to applying the LUT.

Alternatively you can manually grade the LOG footage by adjusting the RGB master curve, Luma curve and individual colour wheels in your chosen software.

EOSHD C-LOG allows for a much wider range of changes than the other EOSHD Film Profiles, such as more drastic white balance and exposure changes in post.



Part 2 - EOSHD Film Profiles

In addition to EOSHD C-LOG, nine more custom picture profiles are included in this pack. These are designed to give you a final, stylised look to footage straight out of the camera, with no additional correction needed in post. You can however make small tweaks in post if desired, for example to reduce saturation, make small tint adjustments between magenta and green and adjust white balance by a small amount. Any more drastic changes are best reserved for footage shot in EOSHD C-LOG.

The characteristics of each EOSHD Film Profile is described below:

EOSHD SCARLETT

This profile is designed to emulate the classic Fuji Velvia film stock with raised blacks combined with a deeply saturated look to colour and skintones. In achieving the high contrast look, dynamic range is traded for better contrast and richer tones.

EOSHD VIVID SKINTONE

Usually with a high contrast image the process can bring out too many imperfections in skin. In this profile, it's problem solved. The look it delivers has a vitality to skin and an electricity to colour, creating an image which is stunningly alive straight off the card. Saturation is high by default on this profile but it can be lessened in post to suite your taste or subject. A favourite profile of mine, EOSHD Vivid SkinTone is an alchemy of Canon's superb colour science combined with an expert eye for skintones, professionally shot source material and a Canon 1D C as the development camera. The profile has been extensively tested on footage purposefully shot with a professional actress, before being fine tuned on a professional DCI 4K monitor.

EOSHD CHROME

This is a much more muted profile with wintery scenes in mind, compared to the summery look of Scarlett and Vivid SkinTone. It has an elevated black level, popular in contemporary grading styles. The profile delivers a wider dynamic range than all the other Film Profiles aside from C-LOG.

EOSHD MONOCHROME

Designed for poetic black and white shots, Monochrome has a soft contrast, a wide dynamic range and a gentle look to human subjects. It is a very cinematic form of black and white, similar in feel to real motion picture film stocks.

EOSHD MONO-ADAMS

Designed for dramatic landscapes and cityscapes in black and white, this profile has an extremely high contrast with burnt highlights and crushed blacks, giving a rawness to scenes shot with it. Not recommended as a 'general purpose' shooting mode.

(Please note that with both monochrome profiles the desaturation of black and white is baked in and cannot be returned to colour in post).

EOSHD CINEMA 1 to 4

For an all-round cinematic look straight out of the camera, these profiles are less stylised than the above, but more interesting to look at than the normal Canon stock-profiles.

CINEMA 1 gives the highest contrast and colour saturation. CINEMA 2 tones this down just a little and raised the black level for more shadow detail. CINEMA 3 tones this down once more and

CINEMA 4 gives a more restrained natural film-look with a lower level of contrast and colour saturation. For the most energy use CINEMA 1 and for the most dynamic range use CINEMA 4 (or C-LOG).

A word on detail and sharpness settings

Canon DSLRs differ in terms of how much detail (resolution) they can deliver in video mode. It is helpful to bear in mind that detail and sharpness are different things. Detail refers to the resolution of the image - how much fine detail is captured in the final video file, whereas sharpness refers to micro-contrast - i.e. how suddenly edges blend into one-another (how sharply defined the edges are) and how much the already existing details jump out.

In cinema and television production it's desirable to have a **detailed** image with a **low sharpness** level straight out of the camera file. As long as that original detail is there, sharpness and micro-contrast can be added in post depending on the creative process and requirements of the shot.

Increasing sharpness in-camera does not give you any REAL RESOLUTION GAIN and it can make for a more digital look to the final image.

I recommend keeping the "sharpness" setting at the minimal level for each EOSHD Film Profile and especially C-LOG. If you wish to increase the sharpness of the image (which can be helpful in the case of the 5D Mark III, 1D X and 7D Mark II), apply the sharpness filter effect in your NLE instead. If you are shooting 4K video on a Canon DSLR it is recommended that you never apply any form of sharpness in-camera or in post.

Viewing distances impact on perceived sharpness

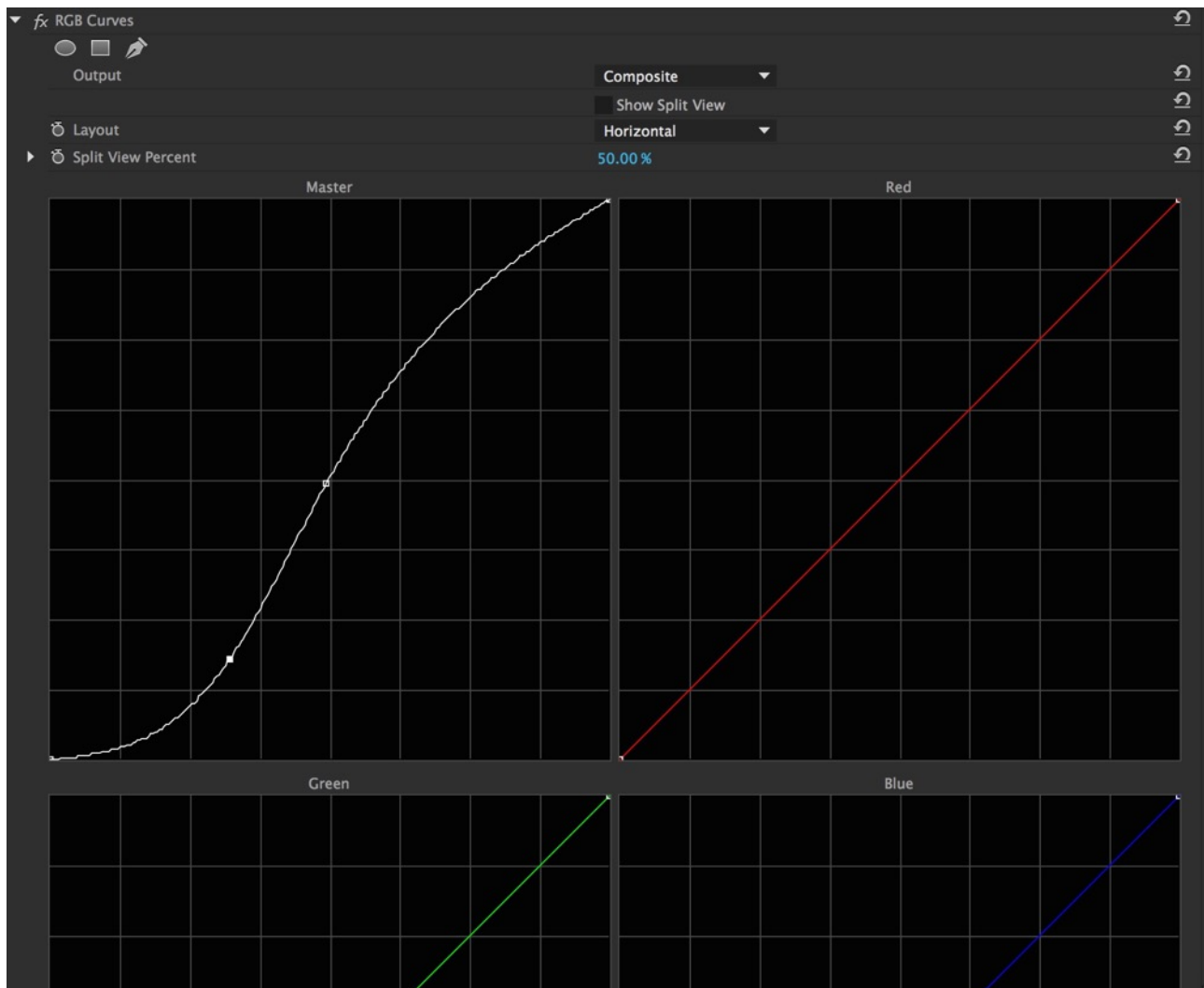
Some Canon DSLRs don't do a very high resolution of video. Due to the close viewing distances inherent with a computer screen, softness or imperfections in the image are more noticeable when the footage is being viewed on a small laptop or desktop screen close-up.

Bear in mind that this problem is unlikely to be as noticeable when showing the finished footage on larger screen because they tend to be viewed from further away, such as a flatscreen TV, home theatre projector or even an enormous cinema screen. There is a tendency to think that softly detailed footage will never hold up on a big screen. Actually it is the viewing distances between eyeball and screen which have a bigger impact.

On a large screen, even a 55" full HD TV, an image which has been over-sharpened will look less cinematic and more digital than one that hasn't.

Notes

1. Please find included with the rest of the files, a selection of frames shot with each profile.
2. When shooting Magic Lantern RAW, C-LOG and the Film Profiles do not apply.
I recommend the latest Adobe Premiere Creative Cloud (CC) version for grading C-LOG footage and applying LUTs. If you do not wish to use LUTs for the final look, you can manually adjust the contrast of C-LOG footage by applying an RGB Curve Effect like this in Premiere.



3. When applying a LUT designed for Canon LOG on footage shot with EOSHD C-LOG, it may be necessary to adjust colour saturation.

Disclaimer and copyright

C-LOG is a custom profile and not an official product of Canon Inc. The official Canon LOG mode is available only on the Canon 1D C and Cinema EOS series at the time of writing.

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