Thank you for purchasing X-Rite's Video ColorChecker! Here is a guide to help you get started.

Your Video ColorChecker has been designed with the video/film production work flow in mind.

GRAY BALANCE:

The center of the target is made up of four large chips that will help in setting the proper exposure and evaluating the gray balance.

Each chip should be at the following percentage levels on your wave form monitor:

White - 90 - 100%
Light gray chip - 40 - 50%
Dark gray - 20 - 30%
Black - 0 - 10%

The additional column of gray squares is designed to give a gray scale ramp through the middle section of the tonal scale. Using the gray balance on your ColorChecker allows for you to build a scale of 20 - 90% levels. The grays are all spectrally neutral and will not impart a color shift in white balance.

Wave Form Monitor: The wave form monitor can be used in conjunction with the large gray scale chips to help set exposure in pre-production. The values of the large gray squale should match the values mentioned above.
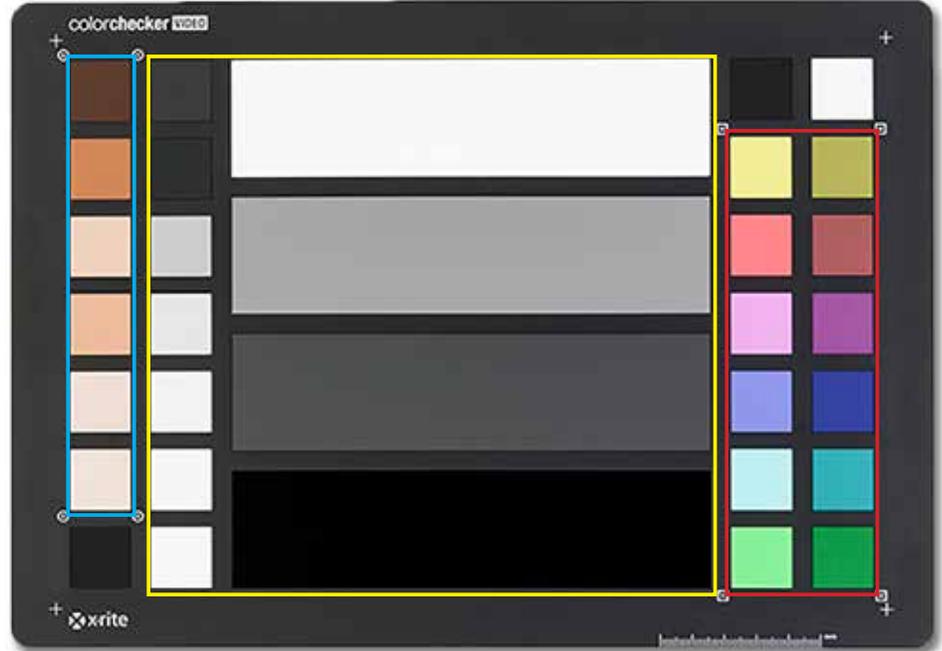
SKIN TONE:

There are six skintone chips on the target that range from light to dark with some undertone differences. When properly color balanced, these colors will line up with the skin-tone or flesh-tone axis on a vectorscope. They will not evenly line up on the line but will fall a little to one side or the other. This is because the patches show warmer (more red) and cooler (more yellow) representations.

PRIMARY COLORS:

These two rows of primary colors are laid out so that they can easily be isolated within the editing software package. These colors are formulated to match the primary colors used in video and film production. They can be used with the vectorscope to adjust the color of the production. For proper color balance, use the hue and saturation controls within the color editing package to line up the color with the proper location on the vectorscope.

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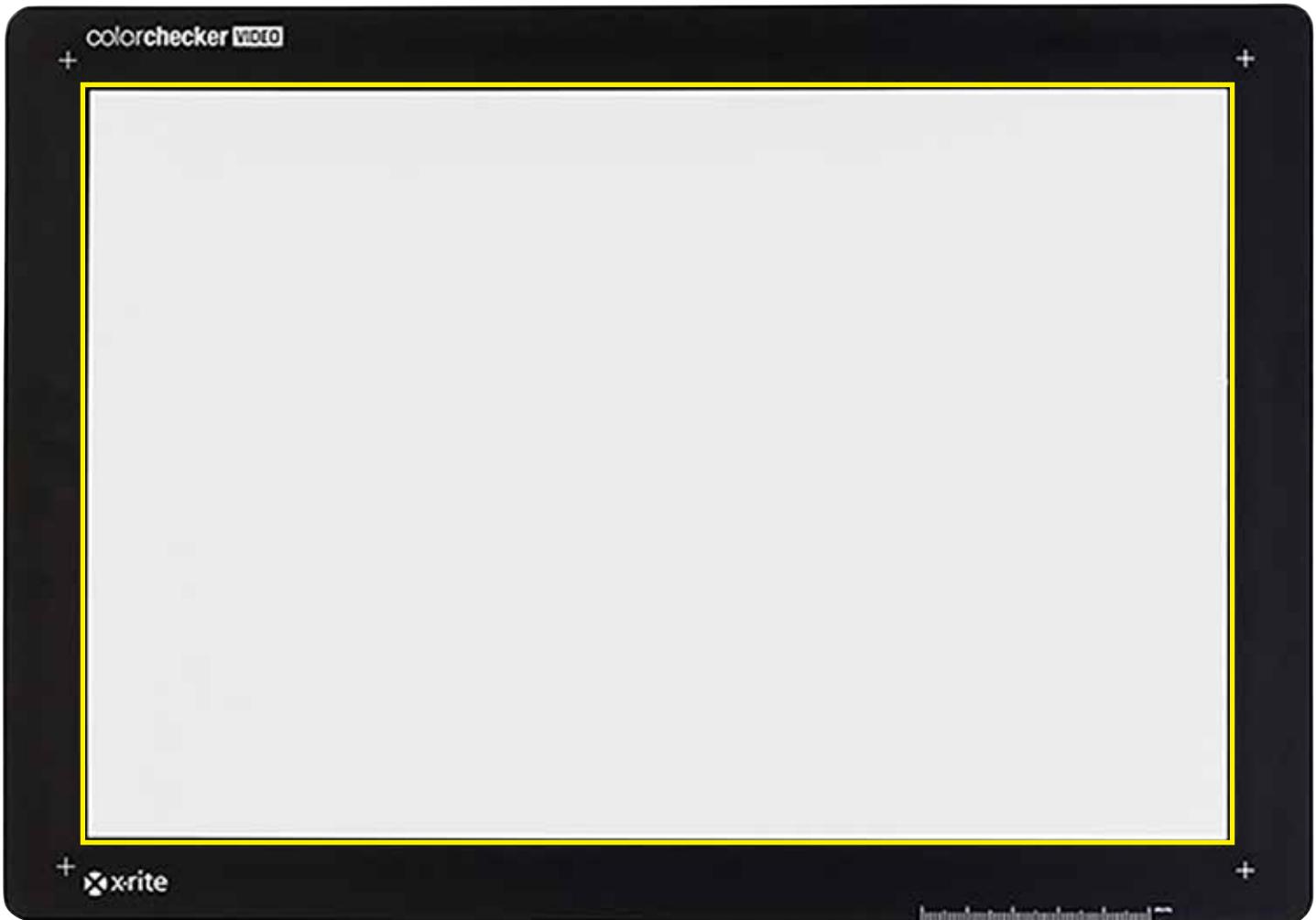
THE WHITE BALANCE TARGET:

The white balance target is a spectrally neutral target. This means it provides a neutral point of reference across the different types of lighting conditions you may encounter on a shoot. The white balance target reflects the light back evenly across the visible spectrum, so performing a custom white balance on the camera can properly compensate for lighting. This results in a more accurate representation of the subject in the clip.

VIDEO TUTORIALS:

For Video ColorChecker tutorials on how to use it in your workflow use the links below:

Adobe Premier:
bit.ly/2bCgg78

Black Magic Design Davinci Resolve:
bit.ly/2bDXOfG

APPLE FCPX:
bit.ly/2bfVw1I

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