

SONY

Color Matching

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CONTENTS

Introduction.....	2
How to match the colors.....	3
Color Matching Method – Matrix vs 3D LUT	4
Matching Procedure (with Matrix).....	9
Color matching on Sony cameras.....	12
Live System (HDC) vs Cinema Line.....	13
VENICE 2.....	15
BURANO / FX6 / FR7.....	19
Setting examples of Sony cameras	23
VENICE 2.....	24
BURANO.....	25
FX6 / FR7	26

INTRODUCTION

The live production industry continues to embrace cinematic storytelling, driving demand for cameras that deliver a more cinematic look in live broadcasts. Sony is committed to meeting the evolving needs of production crews capturing live events.

In addition to the HDC-F5500 Live System Camera, which features a Super 35 mm image sensor, Sony Cinema Line cameras with full-frame sensors have become an increasingly popular option when paired with third-party fiber-optic camera adapters. This combination enables production crews to bring a cinematic aesthetic to live productions through the use of cinema lenses, shallow depth of field, and superior performance in low-light environments.

In multi-camera productions, maintaining consistent color reproduction across different camera systems is essential to ensure seamless image transitions during live switching. However, achieving accurate color matching between cameras with different sensor sizes, imaging characteristics, and color science can be challenging.

This document describes efficient methods for achieving consistent color matching, with a particular focus on the following scenarios, where color matching is especially challenging :

- Mixed operation of Live System (HDC) cameras and Cinema Line cameras
- Adjusting the color of Cinema Line cameras to match the color of Live System (HDC) camera used as the reference

Achieving precise color matching can still be challenging, even when following the recommended workflow, as color preferences and viewing environments vary from customer to customer. As a result, it is not possible to provide a single approach that is perfectly optimized for every use case.

We hope this document serves as a useful reference and provides helpful guidance as you refine your own color workflow and preferences.

HOW TO MATCH THE COLORS

- Color Matching Method – Matrix vs 3D LUT
- Matching Procedure (with Matrix)

Color Matching Method – Matrix vs 3D LUT

There are mainly two ways to match the color of Sony Cinema Line cameras to the color of a Sony HDC camera :

- Using the in-camera **Matrix** function
- Applying a **3D LUT** to the camera output using a third-party external LUT processor, or importing directly to the camera

Each method has its pros and cons, which are summarized in the following chart.

	Pros	Cons
Matrix	Fully in-camera workflow • No external equipment or processing is required • Adjustments can be made via RCP or camera menus only Real-time adjustment • Parameter changes are applied instantly, making this approach well suited for fine-tuning on set	Limited compatibility for “HDR Black Compression” (supported on HDC cameras) • Fundamental alignment is challenging due to the lack of this function on Cinema Line cameras Limited adjustment range • Not suitable for large gamma changes, or fully matching image “look” and texture
3D LUT	Easy to work with • LUTs enable mixed use of different manufacturers with high workflow flexibility • Easy to create widely used CUBE files, compared with Scene Files with Matrix settings Handles large color differences • Effective across sensor (3-chip vs. single sensor) and gamma differences	Careful handling required • Several parameters (e.g. color space) need to be considered • Wrong LUT range can cause clipping or color errors Hard to fix banding • Artifacts after LUT application are difficult to recover Not suitable for on-site fine adjustment • LUT creation require advance preparation, making real-time optimization difficult

Matrix :

Based on the pros/cons shown in the previous chart, **Sony would recommend using the Matrix function for color matching** rather than 3D LUT. The main reason is that :

- All the adjustments can be done simply within the camera
- It is suitable for fine-tuning on site

Unlike Live System (HDC) cameras, Cinema Line cameras are not specifically designed or optimized for live production applications. However, these models offer sufficient functionality, including Matrix adjustment, to make them suitable for many live production applications.

Specifically, the following two functions are available :

- **Matrix** : Color tone (phase) and Saturation of the entire image can be adjusted
- **Multi Matrix** : Hue and Saturation can be adjusted independently in the 16-axis directions

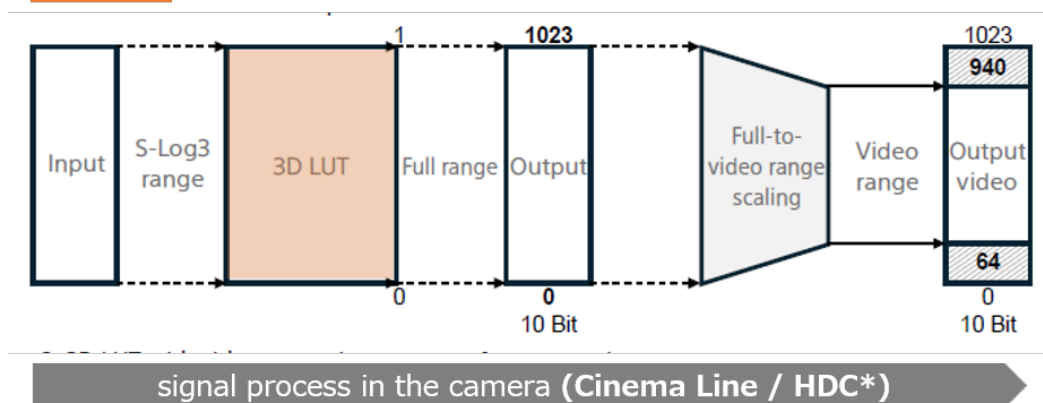
The procedure for color matching using the Matrix function on Cinema Line cameras (VENICE 2, BURANO, FX6 and FR7) is described later in this document.

3D LUT :

This method can also be used for color matching with a third-party external LUT processor or by importing a LUT directly into the camera, depending on the production workflow and shooting environment.

When using this approach, it is important to understand that there are two primary methods of applying a LUT. Selecting the incorrect method can result in highlight clipping, crushed blacks, or inaccurate color reproduction. The following sections explain the differences between these methods and provide guidance on selecting the appropriate approach.

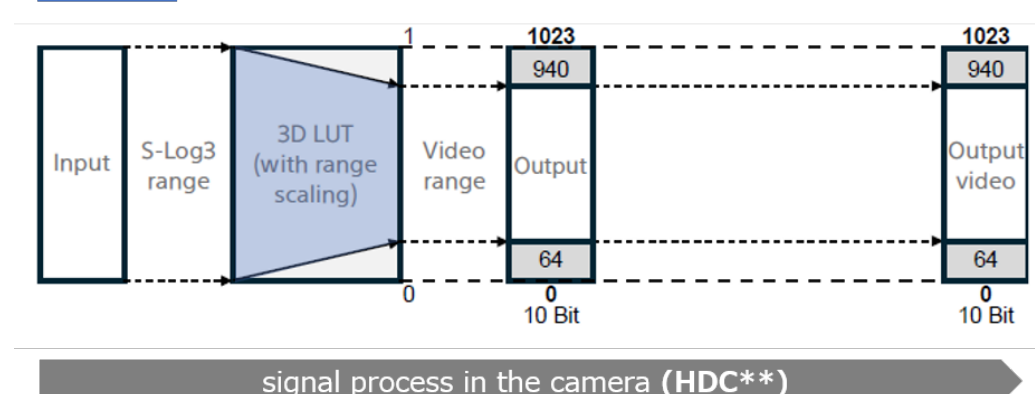
Type 1 3D LUT with Full range image area after conversion



*Cinema or SG3 Grade mode

The full range signal is converted to a video range signal within the unit, and then output to an external device.

Type 2 3D LUT with Video range image area after conversion



**Live HDR mode

The video range signal is output as-is to an external device.

Type 1 (Full range) is usually used for NLE-based workflow such as Filmmaking.

- Sony Cinema Line cameras basically handle 3D LUTs in Type 1 – meaning the cameras can import this type of 3D LUTs to apply inside the camera
- Most of editing / color grading apps create 3D LUTs (CUBE files) in Type 1, as well as Sony RAW Viewer and Catalyst Prepare/Browse
- 3D LUT files downloadable from [Sony 'LUT Library' webpage](#) are Type 1

Type 2 (Video range) is usually used for SDI-based workflow such as Live Sports production.

- It is normally applied outside the camera when directly converting S-Log3 signals to video signals used in broadcasting – for example, using an external LUT box* or similar device

*Some LUT boxes support both Type 1 and Type 2

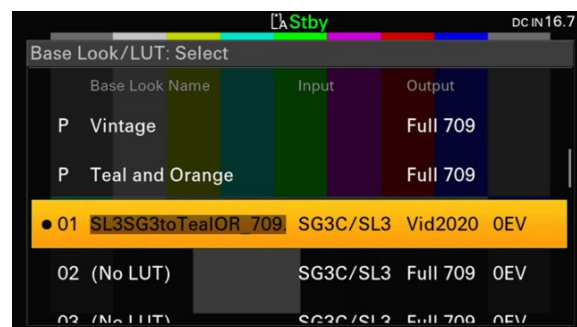
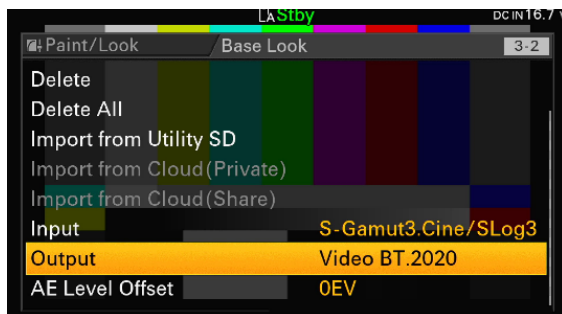
If the 3D LUT method is used to match the colors of Cinema Line cameras to those of HDC cameras, you need to create a 3D LUT (Type 1) yourself and import it into the Cinema Line camera.

Since this requires specialized tools and color expertise, and there are various methods available, detailed explanations are not provided in this document.

Among Cinema Line models, only BURANO (with Ver 3.0 firmware update) supports Type 2 in addition to Type 1.

It provides flexibility to import 3D LUT files in color matching, allowing users to select the output type of 3D LUT in the **[Paint/Look] > [Base Look] > [Output]** menu setting :

- Type 1 (Full range) : Select **[Full BT.709]** or **[Full BT.2020]**
- Type 2 (Video range) : Select **[Video BT.709]** or **[Video BT.2020]**



Matching Procedure (with Matrix)

This section explains the procedure for color matching using Matrix function – which is the method recommended by Sony.

The most efficient and typical approach is to follow the steps below :

- **Decide a reference camera (master)**
Designate the main camera as the reference camera and configure it to the desired image settings before adjusting the remaining cameras.
- **Compare the colors of other cameras with the reference**
Compare the images by displaying them side by side or by rapidly switching between them on the monitor.
- **Adjust the colors using the Matrix function**
 - **Matrix** : overall color matching
 - **Multi Matrix** : selective adjustment of individual color ranges

#0 : Preparation

First, set up a proper environment to use as your reference.

Camera :

Before color matching, configure the camera settings that will be used during the actual production, including the following:

- OETF (HDR / SDR)
- Look (HLG Live / HLG Mild / HLG Natural etc.)
- Color Space (Rec.2020 / Rec.709 / S-Gamut3 etc.)

To enable direct comparison of color reproduction across multiple cameras, the cameras should ideally be positioned side by side.

Monitor :

Configure the settings in advance to ensure that the monitors display colors as intended by the camera.

- Reference monitors need to be calibrated properly
- The calibration is performed in accordance with standards such as Rec.2020 and Rec.709 to ensure accurate color reproduction

Subject :

Prepare a reference subject that facilitates accurate color comparison. It is recommended to use a subject that includes colors representative of those in the actual scene to be captured on set.

A practical option is to use a color chart, such as the X-Rite ColorChecker or DSC Labs chip chart.

- Place the chart under the primary lighting conditions of the set.
- Ensure that the chart is free from reflections (glare) and that no shadows are cast on it.
- Ideally, it should be framed from the same angle by all cameras to ensure consistent comparison.

If certain colors present in the production environment are not represented in the captured image, adjust the camera settings accordingly to minimize color discrepancies.

Lighting :

This is a critical factor in color matching, as color reproduction varies depending on the lighting environment. Ideally, color matching should be performed under the same lighting conditions as the actual shoot.

LED walls, which have become increasingly common in recent years, can also influence the lighting environment. Because brightness and color characteristics may vary depending on the content displayed, careful attention is required.

#1 : Matching the Brightness with WFM

Start by matching the black and white levels since color is heavily affected by brightness (luminance).

1-1. Adjusting the Black level (Master black/Pedestal)

- Put the lens cap on, or look at the black area of the chart.
- Use the waveform monitor (WFM) and adjust Master Black so that the black line matches that of the reference camera.

1-2. Adjusting the White Balance

- Adjust the white balance after bringing the brightness of each camera into closer alignment with that of the reference camera.

1-3. Adjusting the White level (Iris/Gain)

- Use the WFM and adjust Iris or Gain so that the white level matches that of the reference camera.

#2 : Matching the Color with Vectorscope

Once the brightness is consistent, the next step is to align the color direction and saturation.

2-1. Adjusting the color of the entire image

- Use the vectorscope and adjust the color for the entire image using Matrix function

2-2. Adjusting the specific color of the image

- Use the vectorscope and adjust Hue and Saturation specifying the relevant range with Multi Matrix function, if a particular color stands out

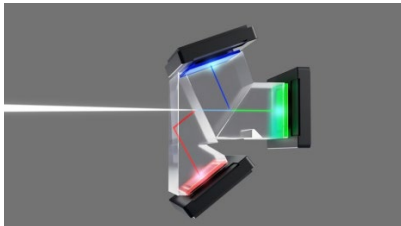
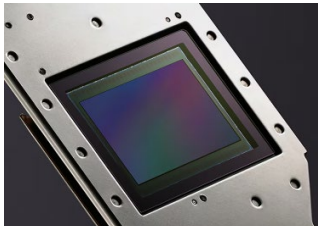
If a luminance shift occurs, it cannot be corrected with Matrix / Multi Matrix functions on most cameras. It is necessary to return to step #1 and make adjustments there.

COLOR MATCHING ON SONY CAMERAS

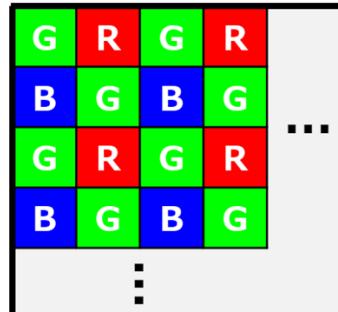
- Live System (HDC) vs Cinema Line
- VENICE 2
- BURANO / FX6 / FR7

Live System (HDC) vs Cinema Line

When performing color matching, it is important to understand the key differences between Live System (HDC) cameras and Cinema Line cameras.

	Live System (HDC) HDC-5500/3500 series, HDC-P50 series etc. 	Cinema Line VENICE 2, BURANO, FX6, FR7 etc. 
Major Applications	Live Events, Studio	Film, Drama, CM, Documentary
Target Operation	Stream the captured image in real time The colors are carefully crafted on set	Bring out the main subject and craft the shot The colors are refined in post-production
Image Sensor	2/3 inch, 3-chip CMOS (mainly) - Prism-based color separation system - Deep depth of field, making it easier to focus accurately 	Full Frame, single CMOS (mainly) - Color Filter (Bayer pattern) - Shallow depth of field, that creates background blur (bokeh) 

While most of HDC cameras use a 3-chip (3-CMOS) system that splits light into the three primary colors with a prism and captures each color on its own dedicated sensor, Cinema Line cameras use a single sensor (Bayer array) design – where each pixel on the sensor is covered with either an R, G, or B color filter.



Unlike Live System (HDC) cameras, Cinema Line cameras are not specifically optimized for live production applications. With appropriate adjustments, however, they can be used effectively in a variety of live production workflows.

The next sections explain which Cinema Line camera functions should be adjusted to efficiently match colors with HDC cameras.

In the tables below, HDC camera functions are listed on the left and Cinema Line camera functions on the right – with nearly equivalent functions described side by side.

VENICE 2

Required Menu Settings :

- **[RM/RCP Paint Control] : [On]**

This is a setting specifically required for VENICE 2 when performing color matching. It allows parameters such as Black and Matrix to be adjusted remotely from the RCP panel.

- **[Input Color Space]**

HDR : Select **[HLG(Live)]** or **[HLG(Natural)]** to match the HDR Look setting on HDC camera* *HLG(Mild) is not supported on VENICE 2

SDR : Select **[Rec.709/User Gamma]**

User Gamma set to **[709(800%)]** (at the default setting)

HDC				VENICE 2			
Category	Item	Sub-Item	Value	Category	Item	Sub-Item	Value
				Technical	Special Config.	RM/RCP Paint Control	On
Paint	HDR Operation	HDR Mode	Off Live HDR	Project	Base Setting	Input Color Space	HLG(Live) HLG(Natural) Rec.2020 /User Gamma Rec.709 /User Gamma
Maintenance	Output Format	OETF	SDR HLG				
		Look	Live Mild Natural				
		Color	BT.709 BT.2020				

Master Black :

- **[Master Black]**

The parameters can be adjusted as appropriate to match the black level on HDC camera while viewing the image or the waveform monitor.

- **[R Black] / [B Black]**

No adjustment is needed in most cases, but these parameters can also be adjusted as necessary if Black R/G/B have been adjusted on HDC camera.

- **HDR Black Offset** on HDC camera lets you set the difference relative to the Black setting used in SDR.

With Cinema Line cameras, you need to set the Master Black separately for HDR and SDR.

HDC				VENICE 2 / BURANO / FX6 / FR7			
Category	Item	Sub-Item	Value	Category	Item	Sub-Item	Value
Paint	Video Level	Black	R: -99 to 99 G: -99 to 99 B: -99 to 99 M: -99 to 99	Paint/Look	Black	Master Black	-99.0 to +99.0
						R Black	-99.0 to +99.0
	HDR Operation	HDR Black Offset	-10.0 to 30.0			B Black	-99.0 to +99.0

Black Compresssion (HDR) / Black Gamma (SDR) :

- **HDR Black Compression** on HDC camera lets you set whether to compress low-luminance areas in the HDR output.
This function is not supported on Cinema Line cameras.

If you try to precisely match the image with this setting to [On], we would recommend you to create and import a **User Gamma** file* to the VENICE 2 with the following menu setting :

[Project] > [Base Setting] > [Input Select] > [BT.2020/User Gamma]

However please note that it cannot be represent super-white levels (100% to 109% white) as a limitation.

*It can be created using Sony RAW Viewer software

- **[Black Gamma]**

The parameters can be adjusted as appropriate to match the Black Gamma level on HDC camera. This function is available for SDR only.

HDC				VENICE 2			
Category	Item	Sub-Item	Value	Category	Item	Sub-Item	Value
Paint	HDR Operation	HDR Black Compression	On / Off				
Paint	Black Gamma	Level	R: -99 to +99 G: -99 to +99 B: -99 to +99 M: -99 to +99	Paint/Look	Black Gamma	Setting	On / Off
		Range	Low L.Mid H.Mid High			Range	Low L.Mid H.Mid
		Black Gamma	On / Off			Master Black Gamma	-99 to +99

Matrix / Saturation :

- **Preset Matrix (such as ITU-709)** on HDC camera is not supported on Cinema Line cameras.
- **[Matrix] > [Setting]**
This must be set to [On] in order to enable User Matrix or Multi Matrix settings.
- **[Matrix] > [User Matrix]**
This must be set to [On] in order to enable User Matrix settings.
- **[Matrix] > [User Matrix R-G/R-B/G-R/G-B/B-R/B-G]**
No adjustment is needed in most cases, but these parameters can also be adjusted as needed.
- **[Multi Matrix]**
The parameters can be adjusted as appropriate to match the Hue and Saturation level on HDC camera, specifying the relevant range for each of the 16 axis.
- **[Saturation]**
The parameters can be adjusted as appropriate to match the Saturation level for the entire image on HDC camera.

HDC				VENICE 2			
Category	Item	Sub-Item	Value	Category	Item	Sub-Item	Value
Paint	User Matrix	R-G/R-B/ G-R/G-B/ B-R/B-G	-99 to +99	Paint	Matrix	Setting	On / Off
		Matrix Preset : User : Multi :	On / Off ITU-709 etc. On / Off On / Off			User Matrix	On / Off
		Adaptive Matrix	On / Off			User Matrix R-G/R-B/ G-R/G-B/ B-R/B-G	-99 to +99
	Multi Matrix	Phase	0 / 23 / 45 ...		Multi Matrix	Setting	On / Off
		Hue	-99 to +99			Axis	B / B+ / ...
		Sat	-99 to +99			Hue	-99 to +99
		Matrix	On / Off			Saturation	-99 to +99
Paint	Saturation	Saturation	On / Off -99 to +99	Paint	Saturation	Setting Level	On / Off -99 to +99

BURANO / FX6 / FR7

Required Menu Settings :

- **[Shooting Mode] : [Custom]**
This setting allows parameters such as Black and Matrix to be adjusted remotely from the RCP panel.
- **[Target Display]**
HDR : Select **[HDR(HLG)]**
SDR : Select **[SDR(BT.709)]**
- **[Base Look]**
HDR : Select **[HLG Live]**, **[HLG Mild]** or **[HLG Natural]** to match the HDR Look setting on HDC camera* *HLG Mild is not supported on FR7
SDR : Select **[ITU709]** when Preset Matrix is set to On (ITU-709) on HDC camera
Select **[709tone]** when Preset Matrix is set to Off on HDC camera

Shooting Mode	Custom
Target Display	SDR(BT.709) HDR(HLG)
	S-Cinetone HLG Live
	Standard HLG Mild
	Still HLG Natural
For Preset Matrix = On(ITU-709)	ITU709
For Preset Matrix = Off	709tone

HDR
(Look)

SDR

HDC			
Category	Item	Sub-Item	Value
Paint	HDR Operation	HDR Mode	Off Live HDR
	User Matrix	Matrix	On / Off Preset : ITU-709
Maintenance	Output Format	OETF	SDR HLG
		Look	Live Mild Natural
		Color	BT.709 BT.2020

BURANO / FX6 / FR7			
Category	Item	Sub-Item	Value
Project	Base Setting	Shooting Mode	Custom
Project	Base Setting	Target Display	HDR(HLG) SDR(BT.709)
Paint/Look	Base Look	Select	HLG Live HLG Mild HLG Natural ITU709 709tone

Master Black :

- **[Master Black]**

The parameters can be adjusted as appropriate to match the Black level on HDC camera while viewing the image or the waveform monitor.

- **[R Black] / [B Black]**

No adjustment is needed in most cases, but these parameters can also be adjusted as necessary if Black R/G/B have been adjusted on HDC camera.

- **HDR Black Offset** on HDC camera lets you set the difference relative to the Black setting used in SDR.

With Cinema Line cameras, you need to set the Master Black separately for HDR and SDR.

HDC				VENICE 2 / BURANO / FX6 / FR7			
Category	Item	Sub-Item	Value	Category	Item	Sub-Item	Value
Paint	Video Level	Black	R: -99 to 99 G: -99 to 99 B: -99 to 99 M: -99 to 99	Paint/Look	Black	Master Black	-99.0 to +99.0
						R Black	-99.0 to +99.0
	HDR Operation	HDR Black Offset	-10.0 to 30.0			B Black	-99.0 to +99.0

Black Compresssion (HDR) / Black Gamma (SDR) :

- **HDR Black Compression** on HDC camera lets you set whether to compress low-luminance areas in the HDR output.
This function is not supported on Cinema Line cameras.
- **Black Gamma** on HDC camera is not supported on BURANO / FX6 / FR7 cameras.

HDC				BURANO / FX6 / FR7			
Category	Item	Sub-Item	Value	Category	Item	Sub-Item	Value
Paint	HDR Operation	HDR Black Compression	On / Off				
Paint	Black Gamma	Level	R: -99 to +99 G: -99 to +99 B: -99 to +99 M: -99 to +99				
		Range	Low L.Mid H.Mid High				
		Black Gamma	On / Off				

Matrix / Saturation :

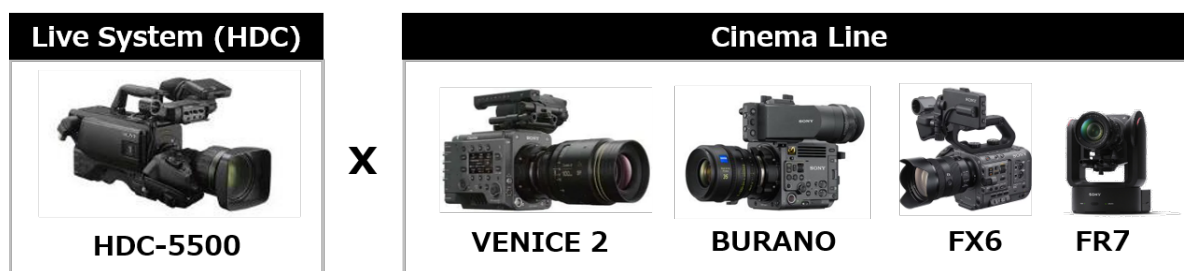
- **Preset Matrix (such as ITU-709)** on HDC camera is not supported on Cinema Line cameras.
- **[Matrix] > [User Matrix]**
This must be set to [On] in order to enable User Matrix settings, including Saturation and User Matrix Level.
- **[Matrix] > [User Matrix R-G/R-B/G-R/G-B/B-R/B-G]**
No adjustment is needed in most cases, but these parameters can also be adjusted as needed.
- **[Matrix] > [Saturation]*** *Not supported on FX6/FR7
This must be set to [On] in order to enable User Matrix Level setting. This setting is linked to Saturation adjustment function on RCP control panel.
- **[Matrix] > [User Matrix Level]**
The parameters can be adjusted as appropriate to match the Saturation level for the entire image on HDC camera.
- **[Multi Matrix]**
The parameters can be adjusted as appropriate to match the Hue and Saturation level on HDC camera, specifying the relevant range for each of the 16 axis.

HDC				BURANO / FX6 / FR7			
Category	Item	Sub-Item	Value	Category	Item	Sub-Item	Value
Paint	User Matrix	R-G/R-B/ G-R/G-B/ B-R/B-G	-99 to +99	Paint /Look	Matrix	User Matrix	On / Off
		Matrix Preset : User : Multi :	On / Off ITU-709 etc. On / Off On / Off			User Matrix R-G/R-B/ G-R/G-B/ B-R/B-G	-99 to +99
		Adaptive Matrix	On / Off		Multi Matrix	Setting	On / Off
						Axis	B / B+ / ...
	Multi Matrix	Phase	0 / 23 / 45 ...			Hue	-99 to +99
		Hue	-99 to +99			Saturation	-99 to +99
		Sat	-99 to +99				
		Matrix	On / Off				
Paint	Saturation	Saturation	On / Off -99 to +99	Paint /Look	Matrix	Saturation*	On / Off
						User Matrix Level	-99 to +99

*Not supported on FX6/FR7

SETTING EXAMPLES OF SONY CAMERAS

- VENICE 2 (shot on VENICE 2 Ver 4.1)
- BURANO (shot on BURANO Ver 2.1)
- FX6 / FR7 (shot on FX6 Ver 6.0)



The tables on the following pages show examples of various parameter settings used to match the colors of VENICE 2 / BURANO / FX6 / FR7 cameras to images from HDC-5500 camera, based on test shoots made by Sony.

Key settings on the HDC-5500 (Ver 3.70) + HDCU-5500 (Ver 3.42) :

- HDR Look = HLG Live
- HDR Black Compression = On
- HDR Black Offset = 0
- Master Black = 0
- Preset Matrix = On (ITU-709)
- Saturation = +10

Notes

- Shooting tests were made under ARRI Sky Panel lighting conditions with Temp = 5500K and Tint = 0
- The colors were matched based on an image with Black Compression set to ON on the HDC camera, however since Cinema Line cameras do not have this function, the effect of Black Compression was not reflected in the image

VENICE 2

HDC-5500					VENICE 2			
HDR SDR	Category	Item	Sub-Item	Value	Category	Item	Sub-Item	Value
	Paint	HDR Operation	HDR Mode	Live HDR	Technical	Special Config.	RM/RCP Paint Control	On
	Maintenance	Output Format	OETF	HLG	Project	Base Setting	Input Color Space	HLG(Live)
			Look	Live				
			Color	BT.2020				
Black	Paint	Video Level	Black	R: 0 G: 0 B: 0 M: 0	Paint	Black	Master Black	±0
		HDR Operation	HDR Black Offset	0.0			R Black	±0
							B Black	±0
Black Comp. (HDR)	Paint	HDR Operation	HDR Black Compression	On				
Black Gamma (SDR)	Paint	Black Gamma	Black Gamma	Off	Paint	Black Gamma	Setting	Off
Matrix	Paint	User Matrix	R-G/R-B/ G-R/G-B/ B-R/B-G	0	Paint	Matrix	Setting	On
			Matrix Preset : User : Multi :	On ITU-709 Off Off			User Matrix	On
			Adaptive Matrix	Off			R-G : R-B : G-R : G-B : B-R : B-G :	40 38 8 44 2 75
	Multi Matrix		Phase	0		Multi Matrix	Setting	On
			Hue	0			Axis : Hue : Saturation :	R -6 19
			Sat	0			Axis : Hue : Saturation :	R+ 0 47
			Matrix	Off			Axis : Hue : Saturation :	G 26 42
Saturation	Paint	Saturation	Saturation	On +10	Paint	Saturation	Setting Level	Off 0

BURANO

HDC-5500					BURANO			
HDR SDR	Category	Item	Sub-Item	Value	Category	Item	Sub-Item	Value
	Paint	HDR Operation	HDR Mode	Live HDR	Project	Base Setting	Shooting Mode	Custom
	Maintenance	Output Format	OETF	HLG			Target Display	HDR(HLG)
			Look	Live	Paint/Look	Base Look	Select	HLG Live
			Color	BT.2020				
Black	Paint	Video Level	Black	R: 0 G: 0 B: 0 M: 0	Paint/Look	Black	Master Black	0.0
			HDR Operation	HDR Black Offset			0.0	R Black
							B Black	0.0
Black Comp. (HDR)	Paint	HDR Operation	HDR Black Compression	On				
Black Gamma (SDR)	Paint	Black Gamma	Black Gamma	Off				
Matrix	Paint	User Matrix	R-G/R-B/ G-R/G-B/ B-R/B-G	0	Paint/Look	Matrix	User Matrix	On
			Matrix Preset : User : Multi :	On ITU-709 Off Off			R-G : R-B : G-R : G-B : B-R : B-G :	93 26 8 21 27 56
			Adaptive Matrix	Off				
		Multi Matrix	Phase	0		Multi Matrix	Setting	On
			Hue	0			Axis : Hue : Saturation :	G 51 39
			Sat	0			Axis : Hue : Saturation :	G+ 28 57
			Matrix	Off			Axis : Hue : Saturation :	B- 5 4
Saturation	Paint	Saturation	Saturation	On +10	Paint/Look	Matrix	Saturation	Off
						User Matrix Level	0	

FX6 / FR7

HDC-5500					FX6 / FR7					
HDR SDR	Category	Item	Sub-Item	Value	Category	Item	Sub-Item	Value		
	Paint	HDR Operation	HDR Mode	Live HDR	Project	Base Setting	Shooting Mode	Custom		
	Maintenance	Output Format	OETF	HLG			Target Display	HDR(HLG)		
			Look	Live			Paint/Look	Base Look	Select	HLG Live
Color			BT.2020							
Black	Paint	Video Level	Black	R: 0 G: 0 B: 0 M: 0	Paint/Look	Black	Master Black	0.0		
		HDR Operation	HDR Black Offset	0.0			R Black	0.0		
									B Black	0.0
Black Comp. (HDR)	Paint	HDR Operation	HDR Black Compression	On						
Black Gamma (SDR)	Paint	Black Gamma	Black Gamma	Off						
Matrix	Paint	User Matrix	R-G/R-B/ G-R/G-B/ B-R/B-G	0	Paint/Look	Matrix	User Matrix	On		
			Matrix Preset : User : Multi :	On ITU-709 Off Off Off			User Matrix R-G : R-B : G-R : G-B : B-R : B-G :	99 45 -7 47 -9 85		
				Adaptive Matrix			Off	Multi Matrix	Setting	On
				Multi Matrix			Phase		0	Axis : Hue : Saturation :
		Hue	0				Axis : Hue : Saturation :		G 1 73	
		Sat	0							
		Matrix	Off							
		Saturation	Paint	Saturation			Saturation	On +10	Paint/Look	Matrix