# L e e m i n g   L U T   PRO

## INSTALLATION GUIDE

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|---|---|
| Target Colour Space: | Rec709 gamma 2.4 |
| LUT Version: | Pro II & Athena |
| Guide Version: | 2020.04.11 |

## INTRODUCTION

Thank you for purchasing Leeming LUT Pro™, the most accurate and professional Look Up Tables (LUTs) for your camera.

The LUTs have been carefully developed to get the maximum dynamic range and colour accuracy out of the supported profiles, giving you unparalleled Rec709 precision as well as perfect camera matching with other supported cameras in the Leeming LUT Pro™ range. Use them in conjunction with ETTR shooting principles and you will get the highest possible quality images out of the camera every time.

I am confident you will find these the most accurate LUTs for your camera. Anything less and I wouldn't have put my name on them!

Enjoy :)

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## LICENCE

You are granted a personal licence to use Leeming LUT Pro™ on two computers. For use with more computers, please contact Visceral Psyche Films for bulk discount pricing. You may not upload the LUTs anywhere, share them with other people or incorporate them into other LUTs for derivative use (i.e. making creative LUTs using Leeming LUT Pro™ as the underlying base), whether they be for sale or not. Please respect the work that has gone into the LUTs and support those supporting you.


## COMPATIBILITY

Leeming LUT Pro™ is compatible with any software or hardware device that supports a 33x33x33 cube LUT. For a full list, please see the website.


## GENERAL LUT USAGE

I have covered the major editing software in this guide, but it is often a moving target when versions change. If you notice anything which doesn't work as it should, please do research for the latest version of your editing software and how to use the LUTs. If that happens, please also let me know to update the guide, as I only use Davinci Resolve myself, and don't have intimate knowledge of other editing systems.

Be sure to visit the website to read up on how to use ETTR (Expose To The Right) principles to get the most dynamic range out of your sensor, as well as the associated Leeming LUT Pro™ LUT Installation Manual on how to apply the LUTs to your footage in post-production:
<p align="center">www.LeemingLUTPro.com</p>

## DAVINCI RESOLVE

1.	Copy the Leeming LUT Pro™ folder containing the LUT(s) to the LUT folder by going into Davinci's Settings (gear icon bottom right of screen) - Color Management, and selecting Open LUT Folder).
2.	Start Davinci Resolve and create a Rec709 (Gamma 2.4) timeline with your footage (this is the default as at version 16). Set your Clip Attributes to Data Levels – AUTO in most cases for the LUTs to work correctly. If a camera clip type needs this altered, it will be mentioned In the associated camera setup guide.
3.	Go into Davinci's Settings (gear icon bottom right of screen) - Color Management – Lookup Tables – 3D Lookup Table Interpolation – set to Tetrahedral. Update Lists and Save.
4.	Select the Color workspace, then right click on a clip's first node, and select 3D LUT – Leeming LUT Pro – [LUT you wish to use]. Alternatively you can batch apply the LUT in the Media workspace so you have all clips adjusted automatically.
5.	Adjust lift, gamma and gain level sliders to maximise the waveform of the footage so that nothing is clipped at the high or low end and it fills the histogram, or use the Pro Quickies™ for a fast and filmic look before adjusting to taste. I recommend the Pro Quickie™ - Neutral Film 101 as an excellent starting point for all clips.


## FINAL CUT PRO X

1.	Copy the Leeming LUT Pro™ folder containing the LUT(s) to the following folder (you can place them elsewhere if you wish, but remember where you put them!):

	Users/<your account>/Library/Application Support/ProApps/Custom LUTs/

2.	Start FCPX and create a timeline with your footage. Select your clips in the browser or timeline, click on the 'i' to open the Info Inspector, change the Metadata view from Basic to General, and you will see a new menu item called Camera LUT.
3.	"Add a Custom LUT" by browsing to your Leeming LUT Pro™ folder, selecting the appropriate LUT for your footage, and assigning Rec709 (if necessary) as the Output Color Space.
4.	Adjust highlight, mid and shadow level sliders to maximise the waveform of the footage so that nothing is clipped at the high or low end and it fills the histogram, or use the Pro Quickies™ as a second LUT following the Camera LUT for a fast and filmic look before adjusting to taste.
5.	A note about using HLG clips on a Rec709 timeline – you will need to use the Color Space Override function if applying the LUT causes it to blow out to white. If this is the case, force override the color space to Rec709 and then apply the LUT.

**PREMIERE PRO CC**

1.      Copy the whole Leeming LUT Pro™ folder containing the LUT(s) into each of the following folders where you have the program installed:

Windows:

C:\Program Files\Adobe\Adobe After Effects CC 2020\Support Files\Lumetri\LUTs\Technical
C:\Program Files\Adobe\Adobe Premiere Pro CC 2020\Lumetri\LUTs\Technical
C:\Program Files\Adobe\Adobe Media Encoder CC 2020\Lumetri\LUTs\Technical
C:\Program Files\Adobe\Adobe SpeedGrade CC 2015\Lumetri\LUTs\Technical

Mac OSX:

Applications - Adobe After Effects CC 2020 - (right-click on the app) - Show Package Contents - Contents - Lumetri - LUTs – Technical
Applications - Adobe Premiere CC 2020 - (right-click on the app) - Show Package Contents - Contents - Lumetri - LUTs - Technical
Applications - Adobe Media Encoder CC 2020 - (right-click on the app) - Show Package Contents - Contents - Lumetri - LUTs - Technical
Applications - Adobe SpeedGrade CC 2015 - (right-click on the app) - Show Package Contents - Contents - Resources - Lumetri - LUTs - Technical

2.      Start Premiere Pro and create a timeline with your footage.
3.      Select the Color workspace, then select a clip of footage, and switch to the Lumetri Color panel for that footage (if you don't see the Lumetri panel, go to Window – Lumetri Color and select it to show it).
4.      Click on Basic Correction and choose the relevant corrective LUT for your footage profile (eg. Cine-D, V-LogL, HLG, Slog2 etc).
5.      Set your clip's white balance, curves etc as normal. I use the Color Wheels to adjust highlights and shadows for each clip, then adjust other aspects.
6.      Adjust highlight, mid and shadow level sliders to maximise the waveform of the footage so that nothing is clipped at the high or low end and it fills the histogram, or use the Pro Quickies™ in the Creative tab for a fast and filmic look before adjusting to taste. I recommend the  Pro Quickie™ - Neutral Film 101 as an excellent starting point for all clips, or the Apollo series if you want a brighter starting image.

**GUIDE CHANGELOG**

2020.04.11          Initial release.