

L e e m i n g L U T



INSTALLATION GUIDE

Colour Space:	Rec709 gamma 2.4
LUT Version:	Athena III & Pro III
Guide Version:	2024.01.18

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:

www.LeemingLUTPro.com

DAVINCI RESOLVE 18+

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. Go into Project Settings – Color Management and make sure your settings are as follows (IMPORTANT!):

Color science – DaVinci YRGB (the regular one, NOT color managed)

Timeline color space – Rec.709 Gamma 2.4

3D lookup table interpolation – Tetrahedral

3. Update Lists then 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 one of the following folders depending on your OS version (you can place them elsewhere if you wish, but remember where you put them!):

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

Macintosh HD/Library/Application Support/ProApps/Custom LUTs/

2. Start FCPX. Go to Settings – General – HDR and UNTICK Automatic Color Conform. Now you can create a timeline with your footage and they will not be auto converted to HDR (since my LUTs expect all footage, even HDR profiled footage, to be on the timeline in Rec709 gamma 2.4, for now).
3. 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.
4. "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.
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.
6. If using Optimised Media you have to wait for the files to import AND optimise before changing the Color Space Override. Otherwise they look great at first but any changes and you'll have to re-import.

PREMIERE PRO 2022+

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 2022\Support Files\Lumetri\LUTs\Technical

C:\Program Files\Adobe\Adobe Premiere Pro CC 2022\Lumetri\LUTs\Technical

C:\Program Files\Adobe\Adobe Media Encoder CC 2022\Lumetri\LUTs\Technical

C:\Program Files\Adobe\Adobe SpeedGrade CC 2015\Lumetri\LUTs\Technical

Mac OSX:

Applications - Adobe After Effects CC 2022 - (right-click on the app) - Show Package Contents - Contents - Lumetri - LUTs – Technical

Applications - Adobe Premiere CC 2022 - (right-click on the app) - Show Package Contents - Contents - Lumetri - LUTs - Technical

Applications - Adobe Media Encoder CC 2022 - (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

NOTE: For some reason Premiere sometimes messes up the LUTs so you can't see them or select them, or it applies the incorrect LUT you chose. If this is happening to you, try putting them in the alternative folder:

C:\Program Files\Adobe\Common\LUTs

2. Start Premiere Pro and create a Sequence timeline with your footage. **Make sure you have Maximum Bit Depth checked in your Sequence Settings to avoid the timeline showing 8bit banding artifacts. Also be sure to set the same thing in the Export options when you go to render your project.**
3. **A note about using HLG or log clips on a Rec709 timeline – as of Premiere Pro 2022 you will need to use the Modify – Interpret Footage – Color Management – Color Space Override function on your clips (right click to access this menu in the Media Browser window) if applying the LUT causes it to blow out to white or make it look otherwise incorrect.**
4. 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).
5. Click on Basic Correction and choose the relevant corrective LUT for your footage profile (eg. Cine-D, V-LogL, HLG for Rec709, S-log3 etc).
6. 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.
7. 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.

8. For the Quickies, you should copy the LUTs into the following folders, to ensure that they show up in the Creative tab of Lumetri and not the Basic Correction tab:

Windows:

C:\Program Files\Adobe\Adobe After Effects CC 2022\Support Files\Lumetri\LUTs\Creative

C:\Program Files\Adobe\Adobe Premiere Pro CC 2022\Lumetri\LUTs\Creative

C:\Program Files\Adobe\Adobe Media Encoder CC 2022\Lumetri\LUTs\Creative

C:\Program Files\Adobe\Adobe SpeedGrade CC 2015\Lumetri\LUTs\Creative

Mac OSX:

Applications - Adobe After Effects CC 2022 - (right-click on the app) - Show Package Contents - Contents - Lumetri - LUTs – Creative

Applications - Adobe Premiere CC 2022 - (right-click on the app) - Show Package Contents - Contents - Lumetri - LUTs - Creative

Applications - Adobe Media Encoder CC 2022 - (right-click on the app) - Show Package Contents - Contents - Lumetri - LUTs - Creative

Applications - Adobe SpeedGrade CC 2015 - (right-click on the app) - Show Package Contents - Contents - Resources - Lumetri - LUTs – Creative

9. Note that Premiere has a bug whereby the longer names of the LUTs get concatenated (within the software), causing the program to load the first named LUT in place of the others. To get around this (until Adobe see fit to fix it, so please do submit a bug report to them), you can rename your LUTs with shorter, unique names starting with the profile (eg S-Log3 Leeming LUT Pro III instead of Leeming LUT Pro III S-Log3) so that Adobe sees them properly. The other way to get around this is to use the Browse function in the dropdown box to access the correct LUT directly.

GUIDE CHANGELOG

2024.01.18	Added alternate Library location for FCPX LUT storage for MacOS Sonoma onwards.
2023.06.17	Added FCPX settings note for disabling HDR Automatic Color Conform as of FCPX 10.6.6.
2023.01.09	Added note about Premiere maximum bit depth to avoid banding.
2022.09.08	Updated the Premiere section to mention where the Interpret Footage option is found.
2022.04.04	Updated the Premiere section on how to work around the naming bug Adobe has with similarly named LUTs.
2022.02.08	Updated the Premiere section to explain how to deal with the new automated colour space function and how to force it back to Rec709 for the LUTs to work correctly.
2021.05.03	Added information about the correct colour space for Resolve 17.
2021.02.05	Updated strings to Pro III level.
2020.12.03	Added note about Optimised Media in FCPX and LUT behaviour.
2020.08.03	Added note about Creative LUT folder for Premiere for the Quickies.
2020.05.26	Added note about alternative LUT folder for Premiere users.
2020.04.11	Initial release.