

CINEMA II COLOUR

Cinema Colour II Users Manual

Thanks for purchasing the Rocket Rooster Cinema Colour II pack. The pack is a full featured set and the manual should help you figure things out faster than trail and error. Please take a few minutes to read through this document.

Getting Started

What's in the pack?

The pack consists of a set of 3D LUTs (also known as look up tables) that you can use to quickly apply looks to your footage in you NLE (non linear editor) or grading software to set a base for your final grade. The Pack has a series of LUTs based off popular feature film Stock and super 35 film. The film stocks come in both negative and positive print.

The pack also features a few film like creative looks that are great for quick and easy workflows.

System and Software Requirements

Hardware requirements will be similar to what your NLE or grading software will demand of you but as a general rule of thumb you will need to have at least met these minimum requirements.

- 4GB of RAM
- GPU with at least 1GB of VRAM (Nvidia cards seem to work best since some software supports CUDA technology)
- Multi Core systems like those that have Intel quad core processors with often yield better results.

Almost all NLE's support the implementation of LUTs and those that don't have plug in's that can be bought or downloaded to help you import LUTs. It's worth checking out dedicated grading software like Adobe's Speedgrade and Blackmagic's DaVinci Resolve if you want to have more control over your grades. However, if you are primarily an editor, do small budget productions or documentaries its would be more useful to learn how to get good quick grades done from inside a powerful NLE like Adobe's Premiere PRO or Final Cut by Apple.

List of supported software

Adobe After effects CS4-CC

Adobe Premiere Pro CS5-6 (using LUT buddy Plug in) CC
(internal Plug in)

Adobe Photoshop CS6-CC

Final Cut Pro 7-X (Using Plug in only)

BMD DaVinci Resolve Lite/Full

Adobe Speedgrade CS6-CC

List of supported plug ins

Red Giant's LUT Buddy – for Adobe software (Free)

Color Grading Central's LUT Utility – Final Cut (Currently \$29)

How to use the LUTs in your NLE

After Effects CS6/CC - Utility - Apply Color LUT

After Effects CS5 - Magic Bullet LUT Buddy

Premiere Pro CS5/6/ - Magic Bullet LUT Buddy

Premiere Pro CC – Lumetri

Final Cut Pro 7/X – LUT Utility

NOTE: MAGIC BULLET LUT BUDDY HAS BEEN KNOWN TO CRASH SYSTEMS IN THE PAST AND WE RECOMMEND THAT YOU USE THE LUTS WITH THE .mga FILE EXTENSION FOR THEM TO WORK WELL. BE SURE TO DOWNLOAD THE LATEST VERSION OF LUT BUDDY

We would recommend that you apply any 3D LUTs to an adjustment layer so that it is easy to tweak the effect without affecting your footage.

Recommended Camera Settings

While the Rocket Rooster Cinema Colour II pack is designed to work with mostly REC 709 Footage, we recommend that you shoot with the flattest profile that your camera supports so that you can get the most out of your dynamic range (the difference between the darkest and brightest part of your footage) and colour. With DSLRs, consumer or prosumer cameras, it is not necessarily a good thing to shoot as FLAT as possible depending on the compression of the footage so keep that in mind when choosing a camera profile. The more you grade footage the more battered your file will get. Starting with a strong robust image (least compressed as possible) is always the best way to go if you want to grade it in post.

We also support any LOG shooters out there and these users can take advantage of our LOG to REC 709 starter 3D LUT pack that can be found within the FILM TOOLS folder in the Cinema Colour II Pack.

Working with the LUTs

Film Negative LUTs

Much like actual film stock, the RR Prima Negative LUTs are aimed to get you a base for your grades with a nice film emulation applied to your footage but they lack both contrast and saturation. Note that some have more saturation or contrast, similar to what you would get from working with different film stock. Some of the LUTs are based off Tungsten film and would work better for indoor shots but they can be used for any lighting with a few tweaks to the white-balance and tint.

The pack was built to work with standard Rec709 footage but LOG shooters are supported as well. You will find a set of LOG to Rec709 Conversion LUTs located in the “Film Tools” folder. Using these LUTs you are able to quickly get a balanced Rec709 for you LOG footage before applying a look to the footage. For your convenience, the Prima Negative LUTs have been combined with some of the LOG to Rec709 Conversion LUTs to help you speed up the process.

NOTE: Applying looks on to your footage will cause you to lose some of the dynamic range that your footage originally had. For best results, be sure to treat your highlights and do corrections BEFORE (on an adjustment layer preferably) applying the look on top of it. Keep the looks on a separate layer if you can so that you can independently make adjustments without affecting your primary corrections.

Film Print LUTs (LUTs with the .Prt extension)

These LUTs are based off Print film and generally give you a contrast and saturation boost with a bit of a look as well. Like Film Print, these LUTs are made to go on top of your negative film to complete the look. Matching the print LUTs to negative LUTs will often require a bit of trial and error as well as balancing between the negative LUTs and the Print LUTs. You can generally match any negative with a print with some effort, beginners may find this a challenge. You can also apply print LUTs on top of LOG or “FLAT” Footage to get a filmic look without needing to have a negative LUT applied. You may need to tweak saturation and contrast to fully achieve a solid look.

Rooster Print LUTs (LUTs with the .Rpt File extension)

These are mainly for users who want faster results or users who are not that proficient in colour grading. The Rpt LUTs are pre combined Negative LUTs and a standard RR Prima KD 2383Prt Print LUT. These pre balanced LUTs are great for cutting time spent on the grade and get you a quick film look. They are designed to work with Rec709 so you will need to apply the LOG conversion LUTs or correct the shots before applying the looks.

RCN LUTs

The RCN LUTs are basically the negative LUTs with a contrast balance almost ready for final out put. These are great if you just want to have the look of the film negative and need a quicker workflow. Keep in mind you still need to make minor adjustments to suit your shot.

RC LUTs

These LUTs feature a separate contrast level from the original LUTs mainly to help you with highlight clipping and the rolloff. Cameras with a wider dynamic range will not often have trouble with this but but for cameras with less than 13 stops of dynamic range like DSLRs clipping is inevitable. If you use the regular LUTs and notice no harsh clipping then you should be okay with using those. If you see harsh edges in your brightest highlights, the RC LUTs will roll off the highlights to even out the harshness. You will lose more detail in your highlights this way but you can still recover some information with a bit of effort.

Film Looks LUTs

The film look LUTs are filmic grades based off the Prima set but have a graded film look rather than a film emulation. These are great for getting a quick "PRO" graded look without much hustle. These are similar to the Cinema Colour 1 pack with a more refined look to them.

Experiment and have fun using these LUTs and if you need any assistance figuring things out, visit the website for contact information.

www.rocketrooster.ninja