



logro.

One Click *Base* LUT

CINEMATIC LUTS FOR LOG AND REC709 · GUIDE

LOOKS

Base
Natural Contrast

FILES (.CUBE)

LOGRO_Base_Log
LOGRO_Base_Rec709
LOGRO_NaturalContrast_Log
LOGRO_NaturalContrast_Rec709

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01 · WHAT'S INSIDE

Two looks, four files

The folder **LOGRO_BASE_LUT** holds four .cube files: two looks, each as a Log and a REC709 version. Whether you use the Log or the REC709 file depends on how you shot. Which look you use is up to you, clip by clip.

**No LUT**

The file straight out of camera, S-Log3.

**Base**

The look I use on almost every project.

**Natural Contrast**

More contrast, but still natural. My look for daily vlogs and Instagram reels.

WHICH FILE FOR WHICH FOOTAGE?

LOG	LOGRO_Base_Log LOGRO_NaturalContrast_Log	For Sony S-Log3 / S-Gamut3.Cine , straight out of camera.
REC709	LOGRO_Base_Rec709 LOGRO_NaturalContrast_Rec709	For footage in REC709 : iPhone with HDR off, normal picture profiles, or Log that has already been converted to REC709.

LOG OR REC709?

If your clip looks grey and flat without a LUT, it's Log. If it already looks normal, it's REC709. The same goes for Log clips your editing app converts automatically: those get the REC709 file.

iPhone: recent models record in HDR (Dolby Vision) by default, Pro models can also record Apple Log. Neither is REC709. Turn HDR off under **Settings > Camera > Record Video** (HDR Video or HDR, depending on the model). Convert clips you've already shot to REC709 first.

SONY AND OTHER CAMERAS

The Log files are built for Sony S-Log3 with S-Gamut3.Cine. So set your camera to S-Log3 gamma and S-Gamut3.Cine colour mode. On many Alpha cameras, such as the A7 III and A7 IV, that's picture profile PP8 (PP9 uses S-Gamut3).

For other footage, such as S-Log3 with S-Gamut3 (PP9), S-Log2, Canon Log, V-Log or F-Log2, add a **Color Space Transform** before the LUT in DaVinci Resolve (page 4): input is your footage's gamut and gamma, output is Sony S-Gamut3.Cine / Sony S-Log3. Then the Log file fits. Or convert your footage to REC709 and use the REC709 file.

02 · THE ORDER

Correct first, then the LUT

The LUT is built for footage that's cleanly exposed and neutrally white balanced. A colour cast or incorrect exposure carries straight into the result. So always work in this order.

01

White balance and exposure

On the clip, before the LUT. White should be white, skin natural, highlights not blown. You correct before the LUT, but you judge the image with the LUT on.

02

Apply the LUT

Log or REC709 file, depending on your footage (page 2). Base or Natural Contrast, depending on the clip.

03

Fine-tune

If the look is too strong, dial it back: Key Output Gain in Resolve, Intensity in Premiere and CapCut, Mix in Final Cut. Adjust exposure in step 1 if needed.

SAME CLIP, SAME LUT FILE

LUT straight on the camera file



White balance first, then the LUT

WHY BEFORE THE LUT?

Before the LUT you correct the raw footage, almost as you would in camera. After the LUT you bend a finished look. On the left the camera file is a little too green and too warm, and the LUT carries the cast. On the right the same clip was white balanced first.

TIP: EXPOSING S-LOG3

For S-Log3, Sony recommends zebras at 41% on a grey card (18%) or 61% on a white card (90%). When in doubt, a little brighter beats too dark, as long as nothing clips. S-Log3 that's too dark gets noisy in the shadows.

03 · DAVINCI RESOLVE

In DaVinci Resolve

Everything here also works in the free version.

INSTALL

1. Menu **File** > **Project Settings**, then **Color Management** on the left.
2. Under **Lookup Tables**, click **Open LUT Folder** and copy the LOGRO_BASE_LUT folder from the ZIP into it.
3. Back in Resolve, click **Update Lists**, then **Save**.

The LUT folder is here:

Mac: /Library/Application Support/Blackmagic Design/DaVinci Resolve/LUT

Windows: C:\ProgramData\Blackmagic Design\DaVinci Resolve\Support\LUT

Resolve from the Mac App Store keeps its LUTs somewhere else. Open LUT Folder still opens the right folder.

OTHER LOG: COLOR SPACE TRANSFORM

1. Select node 1 and press **Option-S** to add a node after it. It now sits before the LUT.
2. Under **Effects** (top right), drag **Color Space Transform** onto that node.
3. **Input Color Space** and **Input Gamma**: your footage, for example Canon Cinema Gamut and Canon Log 3. **Output Color Space**: Sony S-Gamut3.Cine, **Output Gamma**: Sony S-Log3. Tone Mapping and Gamut Mapping set to None.
4. Use the Log file in the LUT node.

USE

1. On the **Color** page, node 1 is for the correction: under **Primaries**, white balance with **Temp** and **Tint**, exposure with the master wheel under **Offset**.
2. Press **Option-S** (Windows: Alt-S) to add a second node after it.
3. Right-click node 2 > **LUT** > **3D LUT** > **LOGRO_BASE_LUT** and pick the file. Or drag the file from the **LUT Browser** onto the node.
4. Strength: select node 2 and lower **Key Output Gain** in the **Key** palette below 1.00.

GOOD TO KNOW

- **Color Science** under Color Management must be **DaVinci YRGB**. With DaVinci YRGB Color Managed, Resolve converts Log itself and the LUT no longer gets S-Log3.
- Cleaner gradients: under Color Management, set **3D Lookup Table Interpolation** to **Tetrahedral**.
- A LUT always acts as the last step inside its node. Giving it its own node has one advantage: Key Output Gain then scales only the look, not your correction.

04 · PREMIERE AND FINAL CUT PRO

In Premiere and Final Cut Pro

PREMIERE

Open **Window > Lumetri Color** and select the clip.

1. **Basic Correction**: white balance with **Temperature** and **Tint**, plus **Exposure**.
2. **Creative > Look > Browse...** and pick the .cube file.
3. Set the strength with **Intensity**.

Load the file under Creative, not as an Input LUT: an Input LUT acts before your white balance.

LOG OR REC709 IN PREMIERE

Premiere can automatically convert Log footage it detects. If your S-Log3 clip already looks normal without a LUT, not grey, use the REC709 file. For the Log file, tick **Preserve RGB** under **Lumetri Color > Settings > Source Clip**. You'll find the same setting under **Clip Modify > Color**.

This applies to the Color setup Direct 709 (SDR), Premiere's default for new sequences (Sequence > Sequence Settings > Color). With a Wide Gamut preset, Premiere works in a different colour space and the LUT looks different.

ALWAYS IN THE LOOK LIST

Put the .cube files in a folder called *Creative* under Adobe/Common/LUTs and restart Premiere. If the folder is missing, create it.

Mac: ~/Library/Application Support/Adobe/Common/LUTs/Creative

Windows: C:\Users\
<name>\AppData\Roaming\Adobe\Common\LUTs\Creative

From Premiere 27.0 the Lumetri Color panel is retiring. The Lumetri Color effect stays: apply it from the Effects panel and edit it in the Properties panel. Log conversion then moves to the new Color Management panel. For the Log file it has to be off for the clip, as with Preserve RGB today.

FINAL CUT PRO

1. Camera LUT: Final Cut detects S-Log3 from the metadata and then applies a camera LUT automatically. Select the clip, **Inspector** (Command-4) > **Info**, at the bottom **Metadata View > Settings**, then **Camera LUT**. For the Log file: **None**. For the REC709 file: **Sony S-Log3/S-Gamut3.Cine**. If the metadata is missing (some files don't have it, or it gets lost when transcoding), set it here yourself.
2. Correction: in the **Color** inspector, open the pop-up menu at the top > **Add Correction > Color Wheels**. At the bottom **Temperature** and **Tint**, brightness on the **Global** wheel.
3. LUT: in the **Effects** browser under **Color**, double-click **Custom LUT**. In the **Video** inspector under Custom LUT: **LUT > Choose Custom LUT**, open the file. **Input** and **Output**: Rec. 709.
4. Custom LUT has to sit below the Color Wheels in the effects list, as the last effect. Set the strength with **Mix**.

These settings apply to a library with Color Processing set to Standard. With Wide Gamut HDR, the camera LUT doesn't tone map down to SDR, so the REC709 file no longer gets REC709. Use a separate library set to Standard for these LUTs (File > Library Properties > Modify).

Imported LUTs live here:

~/Library/Application Support/ProApps/Custom LUTs

05 · CAPCUT PRO AND PROBLEMS

CapCut Pro, and when something's off

CAPCUT PRO (DESKTOP)

1. Select the clip and, in the **Adjust** tab on the right, correct white balance (colour temperature, tint) and **Exposure**.
2. On the left, go to **Adjustment > LUT**, click **Import** and pick the .cube file.
3. Use the plus on the LUT thumbnail to add it as an adjustment layer above the clip, and stretch it to the clip length. That way it acts after your correction.
4. Set the strength with the LUT's intensity.

GOOD TO KNOW

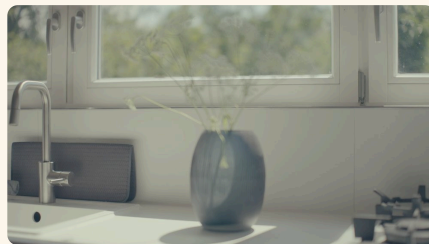
You import your own LUTs in the desktop app for Mac and Windows.

The Log file only fits Sony S-Log3 / S-Gamut3.Cine; the REC709 file fits footage in REC709.

RIGHT AND WRONG FILE



Right
Log file on S-Log3



Too flat
REC709 file on S-Log3



Too harsh
Log file on footage that's already converted

COMMON PROBLEMS

Far too harsh, loud colours

The Log file sits on REC709 footage: iPhone with HDR off, a normal picture profile, or converted by your app (Premiere, camera LUT in Final Cut, Color Managed in Resolve). Use the REC709 file or switch the conversion off.

Flat and grey

The REC709 file sits on Log footage. Use the Log file.

Too green, too warm, too cold

Correct white balance before the LUT, not after it (page 3).

Too bright or too dark

Correct exposure before the LUT. No LUT brings back blown highlights.

Not S-Log3 / S-Gamut3.Cine

For example S-Gamut3 (PP9), S-Log2, HLG or other cameras: Color Space Transform in Resolve (page 4), or convert to REC709.

iPhone clip looks wrong

HDR (on by default on most iPhones) and Apple Log aren't REC709: turn HDR off, or convert the clip first (page 2).

The LUT is missing from the list

Resolve: Update Lists. Premiere: restart. Or load it directly: Browse (Premiere), Choose Custom LUT (Final Cut), Import (CapCut).

LICENCE AND CONTACT

Fair use.

LICENCE

Use the LUTs in all your projects, personal and paid, client work included. You just can't resell or share the files themselves. The licence covers one person. Details in § 8 of the Terms.

IF IT DOESN'T WORK

My it-works promise, on top of your statutory rights: if the files do not work technically in the software named on the product page and I can't fix it, you get your money back, also as a business. Just write to info@lorenzgroche.eu within 14 days of purchase. Details in § 7 of the Terms.

QUESTIONS?

If something doesn't work, write to me at info@lorenzgroche.eu. I reply personally.

**LAST UPDATED**

October 2026. Menu paths follow the manuals and help pages of DaVinci Resolve 21.1, Premiere 26.5 and Final Cut Pro 12.4. Names may differ in other versions and in CapCut, which changes its interface often.

