



Thank you for purchasing the Cineplus Cinema Plugin (CCP)

Platforms: Adobe Premiere Pro, After Effects

- Mac 64 bit
- Mac 32 bit
- Windows 64 bit
- Windows 32 bit

Installation path:

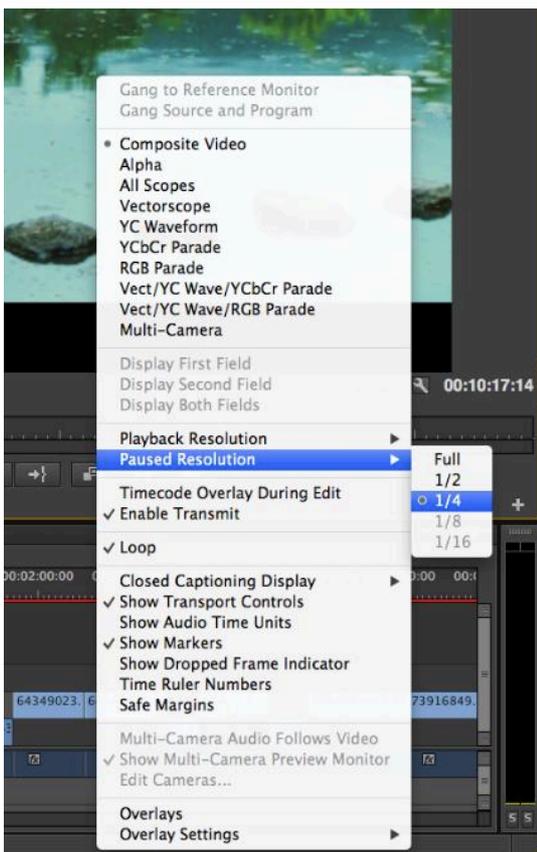
- OS X: /Library/Application Support/Adobe/Common/Plug-Ins/CS6/MediaCore/
- Windows: C:\Program Files\Adobe\Common\Plug-Ins\CS6\MediaCore\

Depending on your version it could be CS5, CC or others.

Please restart Premiere Pro or AE to have them recognized.

Inserting the serial number:

Click on the Setup button and insert the serial number that you received via email.

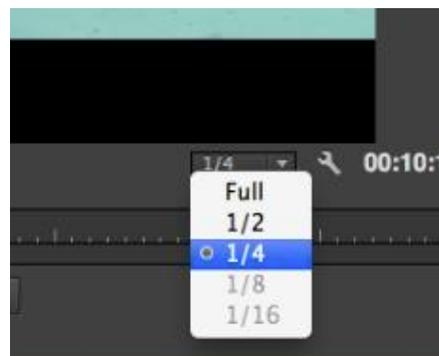


IMPORTANT

This plugin is quite CPU hungry. it has 12 primary and secondary color grading layers.

Before instantiating and using it, set the "Playback resolution" and "Paused resolution" to 1/4

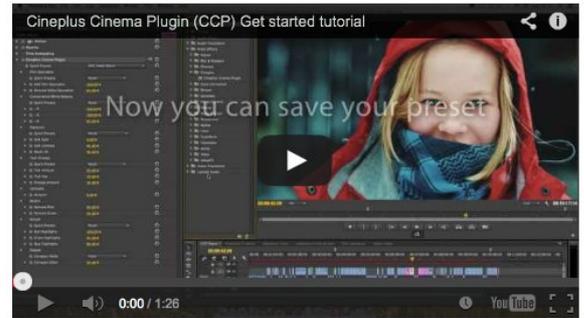
Use 1/1 resolution just for temporary checks and to watch the final results.



Get Started

1 minute video manual:
Click on the image to start the video →

Applying presets..
Customizing the looks..
Saving your looks..



CCP Features



Film Saturation

IT'S ALL ABOUT COLOR RICHNESS

Film saturation looks diametrically different from digital saturation. The "Add film saturation" and "Remove Video Saturation" allow for a much richer color detail. Image courtesy of Mario Epsley



Teal-Orange

THE KODAK VISION 2 LOOK

We were the first on the market to create the Teal-Orange look for Canon DSLR with the Cinema Picture Style. The CCP's Teal-Orange algorithm respects the skin tones and the hair colors. Image courtesy of Conor Gomez



ReSkin

THE SKIN TONES MAKE THE DIFFERENCE

Film look means gorgeous skin tones. The CCP removes pink and green color casts typical of most digital cameras. Image courtesy of Tobias Fonsmark



Safe Gain

MORE LIGHT WITHOUT CLIPPING.

High-key a' la carte without overexposing. Highly professional tool for the serious Colorists. Image courtesy of a + b = c



Safe Contrast

SAVE THE LATITUDE!

You spent money and time to achieve the best latitude possible. The Safe Contrast parameters will always preserve the highs and lows, as film does. Image courtesy of John Brawley



Highlights Recovery

EVEN 18 STOPS COULD NOT BE ENOUGH.

Overexposed film is cute! Overexposed sensors are ugly! The Highlights Recovery will try to hide some ugly overexposed highlights, very naturally and elegantly. Image courtesy of Jack Sutter



Safe White Balance

LESS IS MORE.

The subtractive white balance will preserve highlights and blacks from being crushed. Image courtesy of Conor Gomez



Black Lift

THE PROJECTOR'S LIGHT

Projector's light passes through film, even if it's totally black. Black lift makes your footage look as you were in the theater, and helps recovering a lot of shadow detail. Image courtesy of Kei Takahashi



Celluloid

THE TIME MACHINE

Celluloid is there to add some age to the emulsion, Handle with care! Image courtesy of Jason Xinzhou

Links

click on the icons to navigate to the link



Webpage:
www.cineplus.ch

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Giovanni Speranza Tobias Fleischer

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