LUMATIC LAB / SOFTWARE DOCUMENTATION

USER GUIDE

A complete guide to the B&W Lite workspace and everyday editing controls.

DOCUMENT: 02 / USER GUIDE
APPLICATION: Lumatic Lab B&W Lite
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DOCUMENT CONTROL

This guide describes the supplied B&W Lite v2.6.1 HTML application. Interface labels and behaviour are based on inspection of that build. It is not a promise that every browser or computer will behave identically.

A practical reference for photographers working with monochrome conversion, creative toning and 3D LUT export.

1. What B&W Lite does

B&W Lite creates monochrome and toned monochrome interpretations from a single RGB photograph. Its central operation is a weighted channel mix: the red, green and blue source channels contribute different amounts to the output tone. Contrast, toning, the compact tonal curve and split toning can then refine the result. A selected 3D LUT can be applied after the B&W Lite transformation.

The application is designed for focused, single-image work. It is not a RAW developer, a batch processor, a layer-based editor or a full colour-managed workflow.

2. The workspace

Area	Purpose
Top toolbar	Load image, toggle Zebra and Source views, undo/redo, reset, start over, export the ledger and save a PNG.
Left panel	Image loading, starting points, channel mixing and the permanent 3D LUT limitation notice.
Centre viewport	Displays the current preview. Background swatches alter the area around the image.
Right panel	Toning, collapsible Advanced Editing and User Presets, LUT Stack, Save controls and histogram.

3. Loading photographs

Use LOAD IMAGE or LOAD [L], or drag a single image file into the image panel or viewport. Supported formats are JPEG, PNG and WebP. The source file must be no larger than 20 MB and the decoded image must not exceed 24 megapixels. Only one photograph is processed at a time; loading another replaces the current working image.

The application keeps a full-resolution source buffer for PNG export and creates a preview whose longest side is limited to 1,200 pixels. The preview is therefore intended for editing judgement, not pixel-level inspection.

4. Starting points

Mood presets provide ready-made combinations of channel mix, brightness, contrast and, for some moods, toning. They are starting points, not fixed styles or guaranteed outcomes.

Mood	Intended character
HIGH KEY	Bright, open greys with gentler contrast.
LOW KEY	Darker overall with stronger tonal separation.
NIGHT	Deep, cool-toned shadows using selenium toning.
MIDDAY	Neutral daylight conversion with added definition.
OVERCAST	Soft contrast with restrained platinum warmth.
GOLDEN	Warmer red response with a light sepia finish.

Channel starting points

Preset	Starting mix
RED / GREEN / BLUE	Emphasises one source channel at a time.
CYAN / MAGENTA / YELLOW	Combines two source channels to create a different monochrome response.

RANDOMIZE changes the channel mix only. It does not randomise the complete editing state.

5. Channel Mix controls

Control	Range	Function
CYAN - RED	-50 to 150	Adjusts the red contribution relative to the other channel weights.
MAGENTA - GREEN	-50 to 150	Adjusts the green contribution.
YELLOW - BLUE	-50 to 150	Adjusts the blue contribution.
BRIGHTNESS	20 to 180	Sets the total channel-weight budget; the three channel values rebalance to this total.
CONTRAST	-100 to 100	Changes tonal separation around mid-grey.

The three channel values are linked by the brightness total. Changing one value can therefore affect the balance of the others. The controls are not independent RGB exposure sliders.

6. Toning

The Toning panel offers NONE, SEPIA, CYANOTYPE, SELENIUM, PLATINUM and GOLD. These presets map the monochrome tonal range onto a colour ramp. TONE STRENGTH controls the blend between neutral greys and the selected colour treatment, from 0 to 100.

7. Advanced Editing

The Advanced Editing section is collapsible so the main workspace remains uncluttered.

Tonal curve

The tonal curve is a compact three-control global response, not a freehand curve editor. BLACK OUTPUT ranges from 0 to 25; MIDTONE from 25 to 75; WHITE OUTPUT from 75 to 100. The application interpolates between these three points. The default neutral values are 0, 50 and 100.

Split toning

Choose separate SHADOW COLOUR and HIGHLIGHT COLOUR values. STRENGTH controls the overall effect from 0 to 100. BALANCE shifts the weighting between shadow and highlight colours from 0 to 100. The default strength is zero, so split toning begins disabled.

Tonal-zone analysis

The application divides the processed preview into five luma bands: Deep Shadows (0–50), Shadows (51–101), Midtones (102–152), Highlights (153–203) and Bright Highlights (204–255). It reports pixel counts and percentages. This is a simplified five-band distribution, not the formal eleven-zone photographic Zone System.

8. User Presets

Enter a name and choose SAVE CURRENT PRESET. If the name already exists, the application asks before replacing it. Select a saved preset and choose LOAD PRESET to restore its editing settings. DELETE removes the selected preset after confirmation.

WHAT A USER PRESET CONTAINS

A user preset stores editing settings such as channel mix, contrast, toning, curve and split-toning values. It does not contain a photograph or LUT file. Presets are stored in the browser's local storage on the current device and browser profile.

9. LUT Stack

Load one or more .cube files into the LUT Stack. Up to 100 LUTs may be retained in the stack. Select a single item to apply it after the B&W Lite conversion. The stack is a library of available LUTs; it does not apply every listed LUT in sequence. CLEAR STACK removes the stack after confirmation. RENAME changes the displayed name of the selected LUT.

10. Save and export

- SAVE IMAGE - PNG exports the current visible edit at the original pixel dimensions.
- EXPORT B&W CONVERSION LUT writes the B&W Lite transform and current global adjustments without the selected LUT Stack item.
- EXPORT COMPLETE LOOK LUT includes the selected LUT after the B&W Lite transform and current global adjustments. If no LUT is selected, no stack LUT is added.

All LUT exports use a 33 × 33 × 33 3D LUT. A LUT contains 35,937 RGB output entries.

11. Toolbar controls

Control	Action
LOAD [L]	Opens the single-image file picker.
ZEBRA [Z]	Highlights near-black and near-white preview pixels as a clipping aid. It is a visual warning overlay, not a recovery tool.
SOURCE [S]	Toggles between the original source and the current processed view.
UNDO [U] / REDO [Y]	Moves through the available editing history, up to 20 states.
RESET ALL	Restores default editing values and clears the active LUT selection, but keeps the current image and loaded LUT stack.
START OVER	After confirmation, clears the image, edits and LUT stack, then restores TEST CARD 3.
LEDGER	Downloads the saved session ledger as a CSV file when ledger entries exist.
SAVE [E]	Exports the current image as a PNG.

12. Background swatches

The top-left swatches change the background around the preview. They do not alter the photograph or become part of a LUT export.

13. Recommended editing sequence

- Load the image and assess its baseline luma.
- Choose a mood or channel preset as a starting point.
- Refine channel mix, brightness and contrast.
- Choose a toning preset and adjust its strength if required.
- Use the advanced curve and split toning sparingly, checking the histogram and tonal-zone distribution.
- Preview a selected LUT only after the monochrome conversion is established.
- Compare with SOURCE, then save the PNG and/or export the required LUT.