LUMATIC LAB / SOFTWARE DOCUMENTATION

ADVANCED EDITING GUIDE

Tonal response, split toning, tonal distribution and reusable user presets.

DOCUMENT: 04 / ADVANCED EDITING
APPLICATION: Lumatic Lab B&W Lite
VERSION: 2.6.1
FORMAT: A4 portrait
LANGUAGE: British English

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. Purpose of the advanced tools

The advanced tools provide extra control without changing the familiar main editing layout. Open the ADVANCED EDITING section in the right-hand panel when these controls are needed. The analysis is descriptive; it does not automatically correct the photograph.

2. Tonal curve

The tonal curve uses three controls: BLACK OUTPUT, MIDTONE and WHITE OUTPUT. The application connects these points with a piecewise linear response. It is a compact global tone control, not a freehand curve graph or a set of independent RGB curves.

Control	Available range	Default
BLACK OUTPUT	0–25	0
MIDTONE	25–75	50
WHITE OUTPUT	75–100	100

The neutral default is 0 / 50 / 100. Raising BLACK OUTPUT lifts the darkest output values. Lowering WHITE OUTPUT reduces the brightest output values. Changing MIDTONE alters the central part of the response. The exact visual result depends on the source image and the preceding channel-mix and contrast settings.

The tonal curve is part of the global transformation and is included in both LUT export types.

3. Split toning

Split toning blends a chosen shadow colour and highlight colour into the monochrome result. It is separate from the six named Toning presets.

Control	Function	Default
SHADOW COLOUR	Colour contribution toward darker tones	#24364A
HIGHLIGHT COLOUR	Colour contribution toward brighter tones	#F2DFB5
STRENGTH	Overall blend, 0–100	0
BALANCE	Relative shadow/highlight weighting, 0–100	50

Start with low strength. Choose complementary colours for subtle separation, or similar colours for a restrained overall tint. Because split toning is global, it can be represented in the generated 3D LUT.

4. Tonal-zone analysis

The readout analyses the processed preview and reports the count and percentage of visible pixels in five luma bands.

Band	Luma range (0–255)	Interpretation
DEEP SHADOWS	0–50	Very dark output tones.
SHADOWS	51–101	Dark output tones.
MIDTONES	102–152	Central tonal range.
HIGHLIGHTS	153–203	Light output tones.
BRIGHT HIGHLIGHTS	204–255	Very bright output tones.

The percentages describe the distribution in the preview at the current edit settings. They do not measure subject importance, texture quality, dynamic range of the original capture or exposure

accuracy. This is not the formal eleven-zone photographic Zone System.

5. Histogram and baseline luma

The histogram displays 256 bins based on the processed preview. It uses the Rec. 601 luma weighting (0.299 red + 0.587 green + 0.114 blue) and excludes fully transparent pixels. The histogram is a luma-based display aid, not a colour-managed measurement of physical luminance.

BASELINE LUMA reports the mean luma of the original preview image. It provides a simple reference for the starting photograph; it is not an exposure recommendation.

6. User Presets

A user preset saves the current editing values so that they can be recalled later. Give the preset a clear name, save it, and select it from the list when needed. Saving a preset with an existing name prompts before replacement.

Presets are stored in local browser storage. They are not automatically shared between browsers or devices. A preset does not embed the source photograph or LUT file. The current LUT Stack remains a separate resource; loading a user preset restores the saved editing values without loading its own LUT files.

7. Suggested working method

- Complete the basic monochrome conversion first.
- Use the curve to establish the black point, midtone placement and white output.
- Use split toning only if the image benefits from colour separation.
- Read the five-band distribution as feedback, not as a target to force every image into.
- Save a user preset only when the settings have a repeatable purpose.
- Export a Complete Look LUT when you need the selected LUT included in the global transform.