



# Picture Instruments

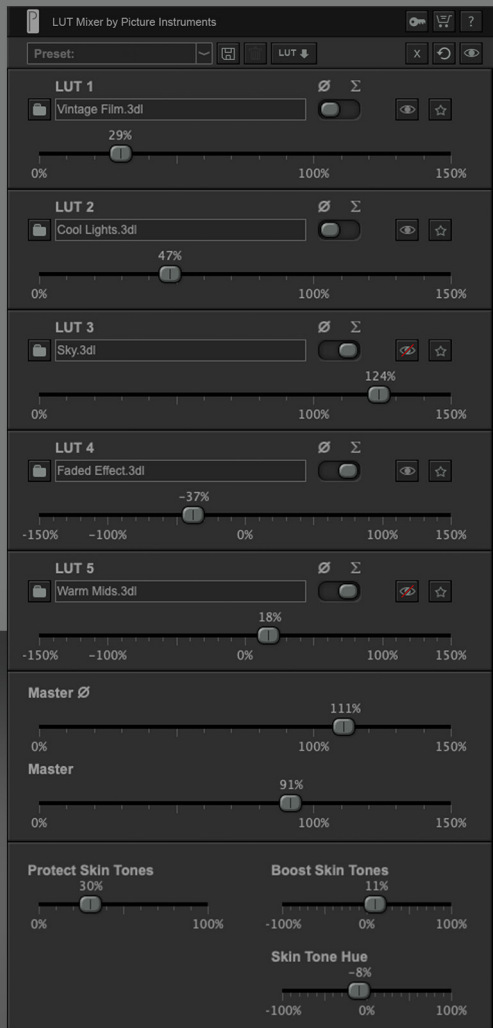
*LUT MIXER*

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## Unlimited creativity when working with LUTs

LUT Mixer opens up completely new creative possibilities when you work with LUTs. Most programs can only apply multiple LUTs one at a time. Since many LUTs are optimised to be used on neutral images, the second LUT you apply will usually not give you the desired result.

With LUT Mixer, you can combine up to five LUTs and decide whether you want to apply them stronger or weaker than they are. In addition, you can protect the skin tones from the influence of the LUTs and edit them separately. This way you don't have to push the sliders forever to get a cool look. There are no limits to your creativity.

## Apply Plugin in After Effects, Premiere & FCPX

After a successful installation the plugin can be found under the Effects and can be applied to a clip like any other effect. After instantiation all of the plugins parameters are listed in the effect controls. To operate the software in a more familiar way we recommend using our own GUI in the plugin. Although, for keyframe animation it may become necessary to fall back on the parameters in the list view.

## Apply Plugin in Photoshop

After successful installation, the plugin can be found in the menu under Filter -> Picture Instruments. The plugin can be used as a smart filter so that the effect settings can be changed later.

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## Cross host presets

**1** A preset can be saved by typing a name into the field and then clicking on the disk symbol. Saved presets can be called up across hosts via the drop-down menu. A saved preset can be deleted immediately after loading via the trash can button.

## LUT export

**2** Created looks can be saved as a Look Up Table using the LUT button. Under Windows there is a dropdown menu for the LUT formats in the save dialog, under Mac the file extension can be changed manually from .cube to .3dl or vice versa.

## Closing LUT Mixer

If you want to apply the created look, you can simply close the plugin window.

**3** If the settings or changes should not be applied to the image, the plugin can be closed via the X-button in the plugin's toolbar.

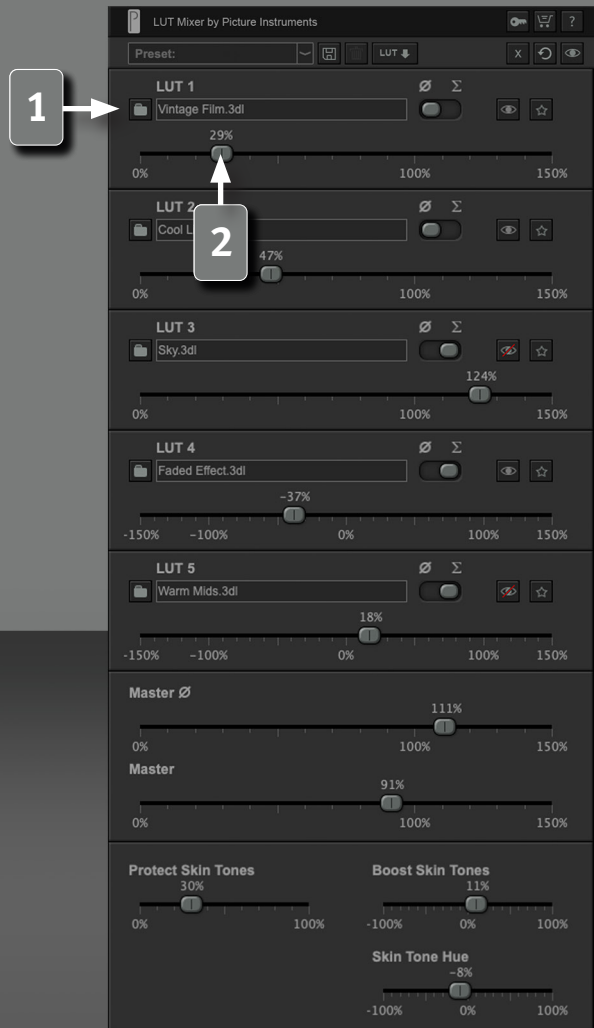
**4** The circular arrow resets all settings. If you only want to reset individual settings you can do this by right-clicking on the respective control.

## Before and after comparison

**5** By clicking on the eye button all effects will be disabled.

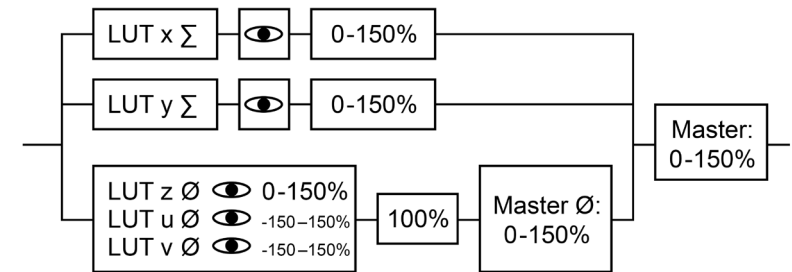
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LUT Mixer lets you combine several LUTs and apply to an image simultaneously.



## Load LUT

- 1 Loads a LUT from the hard drive or from another storage medium. After loading the LUT it is saved in LUT Mixer. A subsequent edit of the LUT or deletion of the LUT from your hard drive will therefore not cause any changes in LUT Mixer. If a LUT has been edited on the storage medium would have to be loaded into LUT Mixer once again, if this change is to be applied to the project. Moving the project to another hard drive and changing the paths to the original LUTs will subsequently also not result in a different look in LUT Mixer.

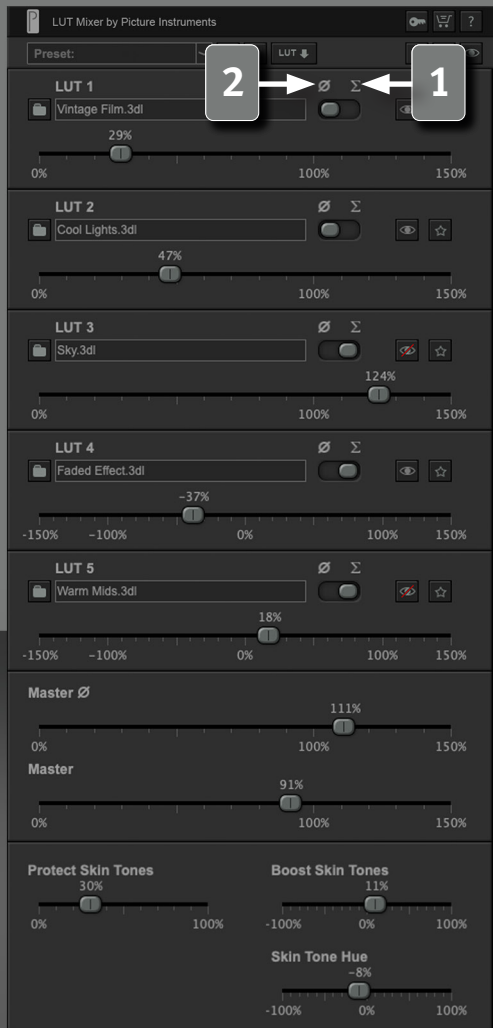
Each instance of LUT Mixer loads its own LUTs which then will be saved within this projects instance.

## LUT intensity

- 2 Adjusts the intensity of the loaded LUTs. Depending on whether the offset mode is set to "sum" or "average", the intensity control can respond differently. If the control is set to 0%, the LUT will not be taken into account. A setting above 100% applies your LUT more intensely than it actually is. Furthermore LUT 4 and 5 can also be applied negatively instead of only positively. With a saturating LUT the plus-minus-control can for

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example desaturate the image by applying the LUT negatively and LUTs that warm up an image can now also be used to give the image a cooler look by applying them negatively.

## Sum

**1** All LUTs for which the offset mode has been set to “sum” will be added up. LUTs which push a specific color towards the same direction will mutually reinforce each other while LUTs pushing similar colors into opposite directions will mutually reduce each other.

## Example 1



LUT1 changes RGB 100/100/100 to 110/110/110 and LUT2 changes 100/100/100 to 105/105/105. The result from LUT1 at 100% and LUT2 at 100% will be 115/115/115.

## Example 2



LUT1 changes RGB 100/100/100 to 110/110/110 and LUT2 changes 100/100/100 to 95/95/95. The result from LUT1 at 100% and LUT2 at 100% will be 105/105/105.

## (Normalized) average

**2** All LUTs for which the offset mode has been set to “average” will proportionately be offset. Further, the cumulated overall intensity will be normalized to 100%. The result will then be added to the LUTs which are set to the sum mode.



**NOTE!** If only one LUT has been set to “average”, it will always be added at 100% due to its normalization notwithstanding its selected intensity. (This can be reduced or boosted with the master control of the averaging group).

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## Deactivate (Mute)

**1** Deactivates the respective LUT. If a LUT which has been set to "average" is deactivated, the other LUTs which have been set to "average" will be adjusted accordingly to achieve a combined value of 100%.

## Solo

**2** Deactivates all LUTs except the one set to "solo". The "solo"-feature is not a parameter in its own right. This feature merely changes the "deactivate" parameters of all other LUTs. If you wish to use the solo key in a keyframe animation, all deactivate parameters of all LUTs have to be unlocked for the keyframe animation.

Deactivation of the "solo"-feature restores all Active-/Inactive-states of all LUTs to what they were before activation of the "solo"-feature.

## Master (average)

**3** Since the added intensity of all LUTs set to "average" is always normalized to 100%, the overall intensity of the average-group can be reduced or boosted with this control.

## Example

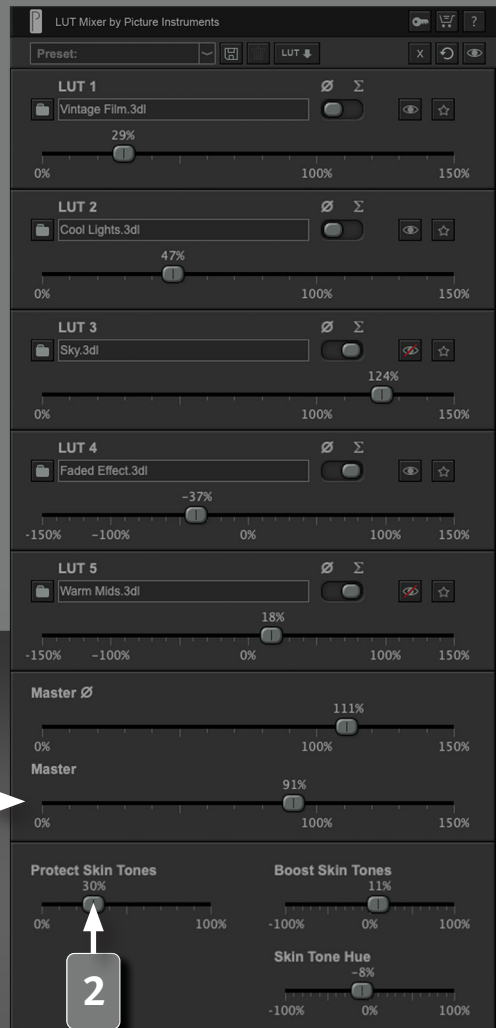


Three LUTs which are set to average and which have the intensities 40%, 60% and 80% would - through the normalization of the average-group - have the same result as if they had been set to 20%, 30% and 40%. In this respect, the overall effect can only be reduced with the master-average-control and not by equally lowering all LUTs in average-mode.



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## Master (All)

1

Reduces or boosts the effect of all LUTs summed in LUT Mixer (average + sum).



## Skin Tones

Skin tones have an important role in color grading. In many cases, a tint which appears good on the overall image can appear very unnatural in combination with the human skin. Therefore, we have dedicated a section to the skin tones to protect them from the tint of the LUTs and to adjust them separately if necessary.

## Protect Skin Tones

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This control protects the skin tones from the influence of the LUTs. Up to slider values of 50% the pure skin tones are protected. Depending on lightening the skin can show highlights, which sometimes can belong (if you determine the exact value) to the neutral tones. With settings over 50% selected ranges of brightness in the neutral tones are protected from the LUTs too.



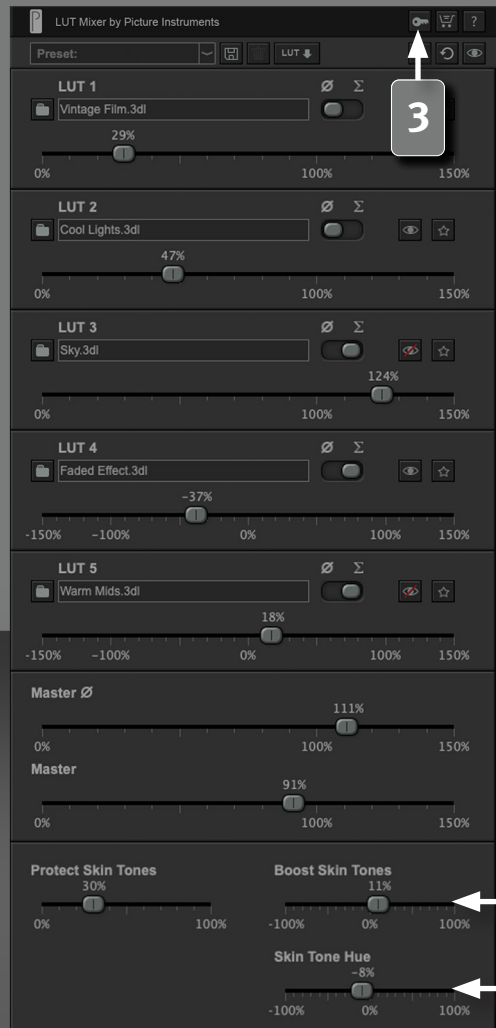
Since the transitions between skin tone and non-skin tone in the color space are often quite close to one another, artefacts can quickly occur with highly compressed image material, depending on the setting.



The skin tone controls make working with masks superfluous in many cases. The better the quality of the source material, the better the result.

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## Skin Tone Boost

1

The „Boost Skin Tones“ control saturates or desaturates the skin tones independently of the LUTs.

## Skin Tone Hue

2

The „Skin Tone Hue“ control adjusts the skin color more to yellow or more to red.

## Enter License

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The key-icon will get you to the license-dialog where you can enter your license-key.

**More information and video-tutorials at:**

[www.picture-instruments.com](http://www.picture-instruments.com)



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