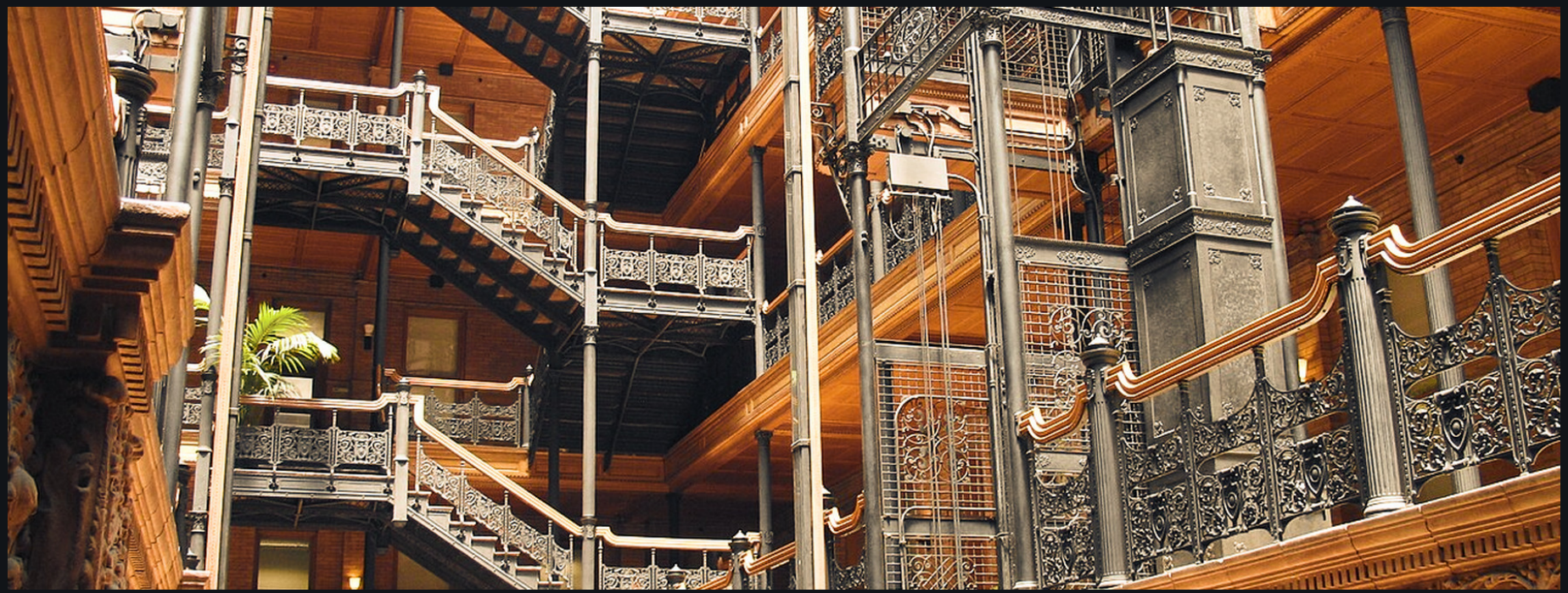


A guide to the four LUTs

Neon Dystopia

1982

From the brass at the Bradbury Building to the signs of Mong Kok, four ways to distribute colour between light, shadow and faces.

GETTING STARTED

Choose your file

01_VIDEO

Rec.709 · gamma 2.4

For SDR video already normalized to Rec.709 gamma 2.4. Apply the four 65³ .cube files after exposure, white balance and the camera transform.

02_PHOTO / sRGB-CUBE

sRGB · .cube

For a rendered sRGB image or the Mood tool in Luminar. Start at Amount 100, Contrast 0 and Saturation 0 to see the look at full strength.

02_PHOTO

Adobe · .xmp

For Lightroom or Camera Raw. The four presets adjust Adobe controls. The starting profile and RAW development influence the result.

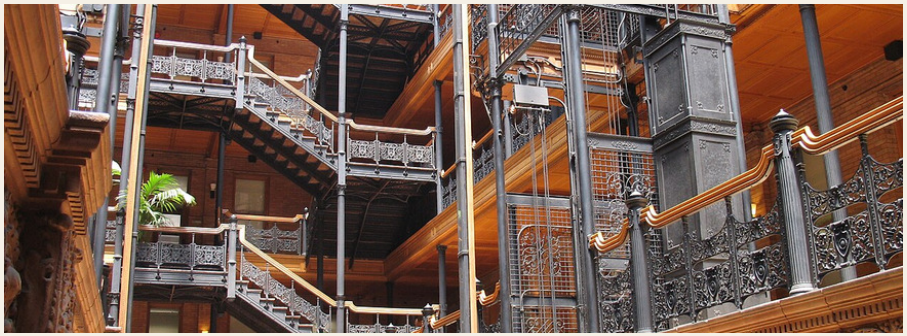
To follow the examples, extract the entire archive and open Comparer_Compare.html. Its eight pairs show the video LUTs at 100%, with sRGB converted to Rec.709 gamma 2.4 and back. An XMP preset may give a different interpretation.

DAY INTERIOR

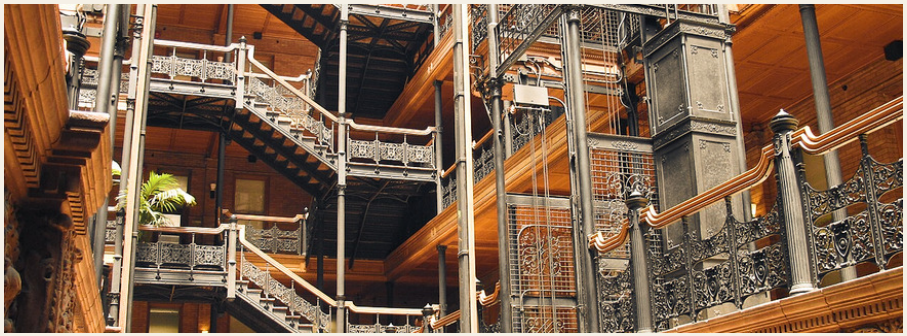
Tyrell Amber

Under the skylight, brass and warm stone stand apart. Look for the boundary between the amber reflections and the white daylight entering through the glass.

BEFORE

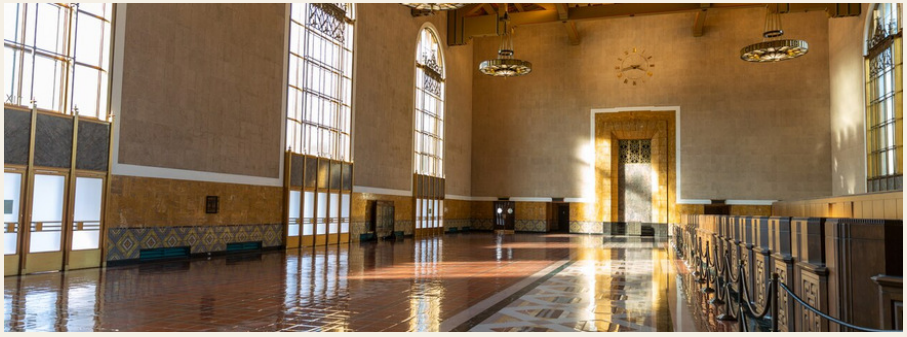


AFTER / 100%

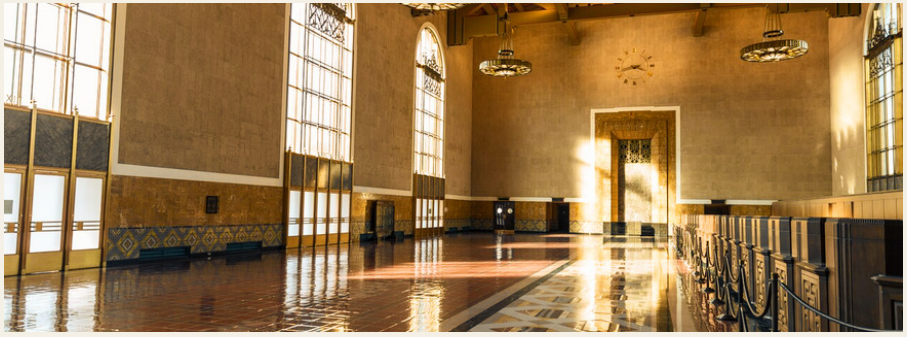


Bradbury Building atrium, Los Angeles

BEFORE



AFTER / 100%



Ticket concourse, Union Station, Los Angeles

What to look for

Compare a lit cheek with nearby woodwork. Reduce the mix if their colours begin to merge.

DAY EXTERIOR

Industrial Haze

Concrete shifts towards steel grey. Rust and terracotta punctuate the façade, even where the daylight is diffuse.

BEFORE



AFTER / 100%



Ennis House façade, Los Angeles

BEFORE



AFTER / 100%



Montane Mansion courtyard, Quarry Bay

What to look for

In a shaded street, balance the face before the LUT. Then set the coolness of the façade while watching the lips.

NIGHT INTERIOR

Backroom Silver

Graphite settles into the background and bright reflections turn silvery. Brass and skin tones retain a place in the light.

BEFORE



AFTER / 100%



Pool player under neon lights

BEFORE



AFTER / 100%



Armor for Sleep on stage, Joliet

What to look for

Look for texture in a dark sleeve and modelling on the fingers. If those details are missing at 0%, revisit the exposure before the LUT.

NIGHT EXTERIOR

Arc Light

Broad blue surfaces shift towards slate. Red and cyan signage stands out against the façades and reflections carry the light along the street.

BEFORE



AFTER / 100%



Portland Street neon signs, Hong Kong, 2008

BEFORE



AFTER / 100%



Rain on the streets of Kabukichō, Tokyo

What to look for

Switch between 0% and 100% on a sign. Red and orange lettering should stay distinct. Watch blue channels in the brightest areas too.

PHOTOGRAPHY

In your photo editor

Luminar Neo

Open Tools › Creative › Mood. Use the LUT selector to load a custom .cube from 02_PHOTO/sRGB-CUBE. Set Amount to 100 to compare, then reduce it to taste.

Lightroom / Camera Raw

Import the four .xmp files with the preset import command. On a developed photo, select the preset by name. Check white balance, then adjust Amount if available in your version.

Photoshop

In an sRGB document, add a Color Lookup adjustment layer. Under 3DLUT File, load an sRGB .cube from the pack. Use layer opacity to set strength and a layer mask for local skin adjustments.

For a quick Luminar check, look at the cheek at 0%, raise Amount to 100%, then find the point where the lips and the shaded part of the face remain distinct.

SDR VIDEO

In your video editor

DaVinci Resolve

In Project Settings, open the LUT folder and copy in 01_VIDEO, then refresh the list. In Color, apply the LUT to a node already receiving Rec.709 gamma 2.4. Adjust Key Output Gain.

Premiere Pro

In an SDR sequence, add Lumetri after the camera signal conversion. In Creative › Look › Browse, load the video .cube. Adjust Intensity to match surrounding shots.

Final Cut Pro

In an SDR Rec.709 project, add the Custom LUT effect to a normalized clip. Load a .cube from 01_VIDEO and use Mix for strength. Check clip interpretation if a camera LUT is already active.

If the result looks harsh or washed out, check the look’s input space, the number of conversions and the video levels. HDR workflows need a dedicated SDR Rec.709 gamma 2.4 branch for these LUTs.

PHOTOGRAPHY & LICENCE

Image sources

Tyrell Amber / A	Bradbury Building atrium, Los Angeles	Luke Jones · CC BY 2.0
Tyrell Amber / B	Ticket concourse, Union Station, Los Angeles	Shesmax · CC BY-SA 4.0
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Backroom Silver / A	Pool player under neon lights	PattayaPatrol · CC BY-SA 4.0
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