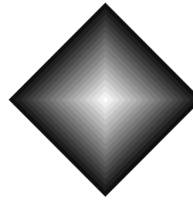


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**Light Illusion**  
THE ART & SCIENCE OF DIGITAL IMAGING  
Calibration LUTs 3D Cubes Gamma Curves

Light Illusion – **PRESS RELEASE** – Jan '09

## **Light Illusion Sony CVP Gamma Curves set standard for Digital Cinematography**

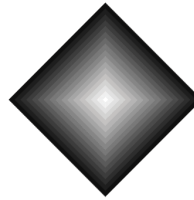
Specialist digital film consultancy, Light Illusion, has been providing bespoke Gamma Curves for Sony's range of CineAlta digital cinematography cameras for some years. These curves have become the defacto standard for many cinematographers shooting HD video with Sony's range of CineAlta cameras.

BBC wildlife producer Mark Linfield says of the curves, "Having made the decision to shoot HD video for the previous 'Plant Earth' series we needed to address some of its shortcomings when capturing in whatever conditions Mother Nature throws at us. Steve Shaw from Light Illusion offered us a range of Gamma Curves for the Sony f900/950 cameras, which helped enormously in capturing the sort of high contrast lighting situations we often find ourselves in."

Steve Shaw adds, "The Sony CineAlta range of cameras can have user-defined Gamma Curves installed to alter their capture characteristics, and Light Illusion has been able to generate a range of Log based curves that enable the cameras to capture high-dynamic range, low contrast images, ideally suited to later post-production image manipulation."

Using these original Light Illusion Gamma Curves as a starting point, a totally new selection of curves for the f900/3, f900R, & f950, and the f23, f35, HDC-1000 ranges of Sony CineAlta cameras has been generated by Light Illusion. These new curves have been totally re-designed from the ground up to maximise the capture capabilities of the Sony cameras under all shooting conditions, including those looking to minimise later requirements for post-production grading.

The BBC's Mark Linfield was a key component in the generation of these new curves, with the BBC now shooting its next series of wildlife programs, and requiring next generation Gamma Curves – in Mark's words, "To lift polar bears from the snow, lions from dry savannah grass, and chimpanzees from deep shadowed jungle floors, with bright sun dappled open areas."



Already, many cinematographers have adopted these new Gamma Curves, and George Hupka, owner/DP Downstream Pictures, Saskatchewan, Canada, reports, "I noticed right away the new Light Illusion Mega Gamma curves greatly improved colour on overexposed areas... particularly on the flesh-tones and blues, which is great news. Compared to the standard Sony Hyper-Gamma, this is a huge improvement – none of that ugly colour-shift on overexposed skin tones. Ditto with skies, the tendency for an overexposed sky to go cyan is greatly reduced."

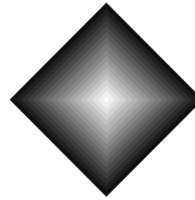
And George goes on to add, "Of course, while remaining in the ITU-709 world for TV projects, this 'more graceful overexposure' is very useful for an F900R recording to HDCAM tape! If I need to preserve more overexposure detail then the Log curves are certainly better, but for a lot of everyday situations Mega Gamma is ideal."

Award-winning DP Sam Shinn, Iron Eye Productions, NY, talking about recent project 'Spain... On The Road Again', commented, "Our project travelled nearly 16,000 kilometres over the course of 9 weeks, and we often had 3 or 4 major setups every day. Moving around so much, I chose to keep our lighting package small; the biggest fixture we used were 800 HMI's to fight the bright Spanish sun. Without the use of the Light Illusion Gamma Curves, we would never have been able to hold the highlights, and see into the shadows. I would have needed a much more extensive lighting plan, which would have slowed us down so much it would have been unacceptable."

Sam adds, "Additionally, the curves gave us great colour. The show looks great!"

ENDS

More information on these new Curves can be found at <http://www.lightillusion.com/sonycurves.htm>  
And more comments of the use of these curves at <http://www.lightillusion.com/cvpendorsements.htm>



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## About Light Illusion

Light Illusion has become one of the industry's leading figures in digital cinematography and digital intermediate operations, with support provided globally to production and post-production operations, as well as being provided to equipment manufacturers. Steve Shaw, CEO, has numerous credits for feature film DI and grading work, as well as acting as digital film technologist in building operational workflows.

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