

## EL Zone Attributes & Thoughts...

In Film I could control the look with these tools & approaches

1. different looks of film stocks, Kodak, Fuji, even Agfa &ASA's
2. lab processing Push/Pull printer lights
3. how you exposed the negative using your light-meter ,processing development

With existing Digital Means

1. Wave Form Monitors (your left to interpret where the exposure is specifically in the frame, It doesn't map exactly where the over/under exposure is within the frame or even 18% grey is
2. False Color no standard between manufactures ie.ARRRI green everything good ? too general (appreciate what Red has done with Gio Scope with logarithmic exposure but the colors are too close in hue & density to each other to distinguish the stops clearly, green is used as 18%...why not use 18% Grey the known standard... and not using 1/2 stops to adjust and interpret "flesh tones" around 18% Grey.

EL Zone's Advantages

1. For Monitors or even using different ones or if their calibration is off or lower quality monitors... you can still trust the EL Zone signal for evaluating your exposure...whatever ASA you're using
2. Working on the set or location for setting exposure &latitude and knowing what your really getting out of your camera
3. Consistency with your DIT or If you don't have one it will be much faster to read what your exposure is in your viewfinder
4. Communication with your crew to adjust the lighting ( your camera is basically your exposure meter as a reflective system of interpretation
5. Communication to the lab or post facility in where you want your exposure to be
6. for Re-Shoots or Matching previous scenes with your exposure mapped frames... You can be precise with the record of your exposure in specific areas over the whole frame

<https://youtu.be/BNwrQp15870>

<https://youtu.be/mx03CK7ilvs>

<https://youtu.be/bQUSXYTKxe8>

<https://youtu.be/hdYbs5SvZgw>

Notes

1. Originating EL Zone in **Cameras**, you will be using the original raw sensor data, which should be able to get the best representation of how the camera reacts to individual stops. Especially in the extreme areas of over and under exposures, the possible advantage in accuracy comparing to monitoring signals. Less room also for user error in setup of monitor to camera.
2. For **Post Facilities**, it facilitates ease of communication amongst al the relevant stakeholders within the image pipeline for image makers to understand their exposure and latitude. Back in the photochemical world of lab days, either on the set or in post-production image makers had a common language of logarithmic exposure stops by using 18% grey, which is missing in the linear IRE values.