

**San Francisco
September 2016**

The San Francisco Section kicked off the fall season with a fascinating presentation by Jon Karafin of Lytro. Karafin discussed light-field cinematography and its future in filmmaking. Moving away from capturing a single point of view for light rays, the Lytro camera captures the entire light field, processing many millions of data points per “frame.” This wealth of data opens the door to many more creative effects in post-production,



Speaker Jon Karafin discusses light-field technology at the San Francisco Section's September meeting.

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potentially making it much easier for the director, editor, and production designer to adjust, modify, enhance, or clean up the shots after the shoot, avoiding expensive reshoots. Although the camera is still in development, Karafin shared some clips that demonstrated the ability of the process to composite a final shot, even when the raw material was in a very rough state. Furthermore, because the camera captures data at a very high rate, he demonstrated that it was possible to easily and seamlessly adjust the frame rate during a shot to ramp up or down the displayed image speed, adjustable throughout the shot with minimal image degradation.

The event, hosted by Dolby at its Sunnyvale facility, had a full house of about 70 attendees, who were also treated to pizza and centennial cake celebration.



A full house of about 70 members and guests attended the San Francisco Section's September meeting.

The Section also offered a streaming video feed of the event to those Section members outside the immediate vicinity.

—Keith Graham
Section Chair

Toronto October 2016

The Toronto Section met at the ProFusion Trade show organized by Vistek and held at the Toronto Convention Center. The meeting, organized by managers Stosh Durbacz and Andrew Thomas, kicked off with a quick introduction about the trade show by Brian Young of Vistek. Mike Johnson, the director of engineering at Dome Productions, led a panel of three industry experts in a discussion of high dynamic range (HDR) acquisition and workflows.

Chase Hagen of ARRI and a former cinematographer discussed how HDR has a bigger impact on viewers than ultra-high definition and how HDR is finding its way to consumers via over-the-top services and in theaters. He reviewed his company's approach to HDR camera acquisition.

Rob Roy of Canon talked about lens requirements for HDR with high contrast ratios and low black levels. Ghosting and flare control along with coatings and casings are key factors for lenses to be used for HDR acquisition. Roy talked about HDR monitors and the Academy Color Encoding System workflows.

Hugo Gaggioni, the chief technology officer at Sony Professional



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The panel prepares to discuss HDR. (L-R) Stosh Durbacz, Mike Johnson, Chase Hagen, Rob Roy, and Hugo Gaggioni

Solutions of America, reviewed some of the recent standards work with various flavors of HDR and mentioned live sports productions delivered with HDR and

simultaneous standard dynamic range outputs. Each speaker discussed acquisition curves used in their camera products. After the individual presentations, audience

members were encouraged to ask questions of the panel.

—Andrew Thomas
Section Manager



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