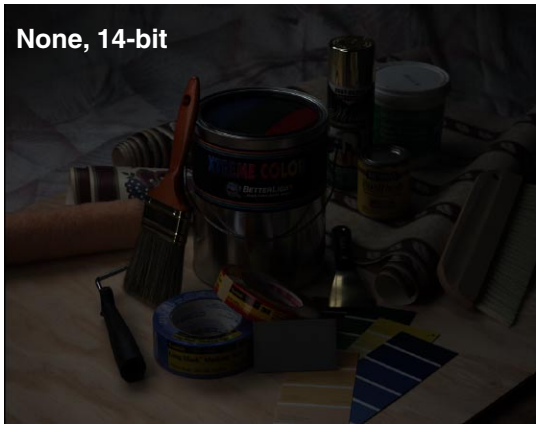
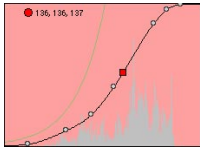
BETTERLIGHT
...simply better digital images

Jan. 2003

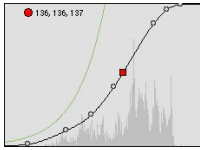
# Tone Curve Examples



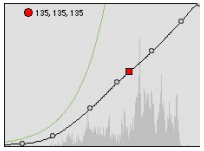




Linear with intensity, Better Light's raw file. Preserves all original data values recorded by the CCD. The image will look very dark when opened in Photoshop or similar programs for deep bit (16-bit) processing.

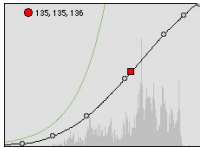
* NOTE: The graph shape shown above remains from the previous tone curve. Window is tinted pink to indicate the previous curve is inactive.


Basic curve to provide default points on curve required by software. The Default curve is now the same as Bent 6, which is a more useful, general contrast range. This curve cannot be modified, but can be renamed as a customized curve.


No specific photo application. Intended to be as linear as possible, producing a wide dynamic range spread evenly across data values. Retains detail in highlights and shadows of high contrast subjects. Good start for transparency film scanning.


A little more contrast and better highlight reproduction than a Flat 8 curve; retains mild contrast and wide latitude similar to color negative film. Good for scanning transparencies.

**The Better Light Processing Curves are meant as a starting point for varied photographic applications. They will provide results similar to the combined effects of a selected film emulsion and processing method plus the subsequent manipulation of tones when scanning the film to digital information.**

All tone curves produce 8- or 16-bits per channel except **None 14-bit** which is a 48-bit raw file.

**Recommended starting curves:**

For commercial studio work are **Default, Straight 6** and **Bent 6**. (Default curve is now the same as Bent 6)

For outdoor images try **Chrome 7**. It is a lower contrast curve that can hold detail in shadows and direct sun.

For general copy work start with **Bent 5** or **Copy 4***. These curves increase color saturation and provide contrast between paper tone and text on line work.

Any of these curves can be adjusted on a per image basis or modified for specific lighting or subject characteristics.

If you intend to make a permanent change to any curve, we recommend that you create a "New setting" by giving the curve a new menu name. If you "Update current setting" the original curve shape is lost.

* Better Light also offers Repro Curves for monitor gammas of 1.8 and 2.2. These curves are excellent for art reproduction, especially when used with camera profiles. They can be downloaded from our website www.betterlight.com.

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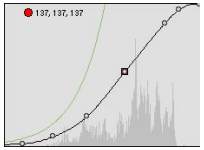
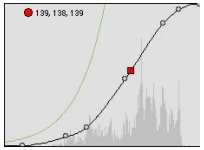
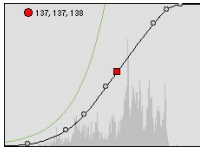


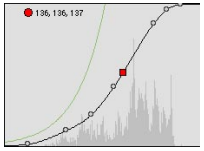

Similar to “pulled” Ektachrome film, resulting in a long contrast range. Excellent for sunny outdoor scenes holding good detail in highlights and shadows. Darkened shadows to increase contrast and depth. Wide latitude gives a good margin of error; but with studio lighting produces flat, dull results with low saturation.

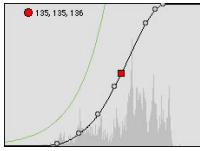

Mimics Ektachrome film. Long range with detail in highlights and shadows; may produce banding in highlights in CMYK seps. For general photo work, but hard to get a clean white background.

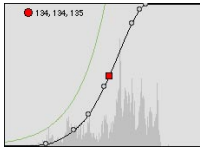

Improved separation in highlight tones and more open shadows than Chrome 6. Less contrast in midtones and less saturation than Bent 6. Especially good for low-key subjects.


More color saturation than Straight 6. Increased contrast between highlights and midtones; decreased contrast between midtones and shadows. Preferred for high-key, pastel and metallic subjects. Good definition between subtle tones, but some detail lost in shadows.


Higher contrast version of Bent 6. Increased contrast in highlights and shadows while maintaining good range in midtones. Try when subjects or lighting lack internal contrast.


Intended for low contrast and high-key subjects. Excellent for copying of watercolor art and architectural renderings with subtle colors. The strong contrast curve brings out very small tone differences. Often helpful when text or line art needs to be darker while protecting light background tones.