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Servicevision - FDTimes Reprint

SERVICE VISION



Gehry Goldfish Barcelona



Above: Frank Gehry's 1992 Giant Goldfish, at Barcelona's Olympic Marina.
Below: Antoni Gaudí's Casa Batlló, 1904-06, on Passeig de Gracia.

Below, right: Barcelona's La Rambla rambles three-quarters of a mile.
Photos taken with Leica C type 112 Camera (pocket camera with EVF.)



Valles Cristina Barcelona

With apologies to the film *Vicky Cristina Barcelona*, written and directed by Woody Allen, starring Scarlett Johansson, Rebecca Hall, and Javier Bardem. In our headline, “Valles” are the the brothers Andres and Alfredo Valles, owners of Servicevision. “Cristina” is Cristina Alcaide, optical designer of Servicevision’s new anamorphic Scorpions set. And “Barcelona” is the incomparable city on Spain’s northeast Mediterranean coast.

While checking out the new Scorpions at IBC in September, 2013, I asked Andres Valles how they planned to assemble these new lenses. Three weeks later, I was in Barcelona to visit his company, Servicevision, one of the largest rental houses in Spain, manufacturers of cranes, remote heads, and now...anamorphic lenses.

Anyone who has seen the film *El Bulli: Cooking in Progress* will remember that Barcelona and surrounding Catalunya is an epicenter of energy, innovation, inspiration and creativity, not only in daring cuisine and architecture, but also in the companies of daring entrepreneurs like Andres and Alfredo.

I would like to thank Pedro Povill, Servicevision Sales Manager, who translated and guided me not only through the company, but also through the wonderful city of Barcelona.

Having filmed here several times before, Barcelona’s buildings, hills, brilliant beaches and shimmering sea provide an almost magical juxtaposition of magnificent and ever-changing light radiating upon fascinating locations.

After our tour of the Servicevision factory and lens assembly facility, we’ll indulge in a few suggestions on where to dine when you too are lucky enough to be on location in Barcelona.

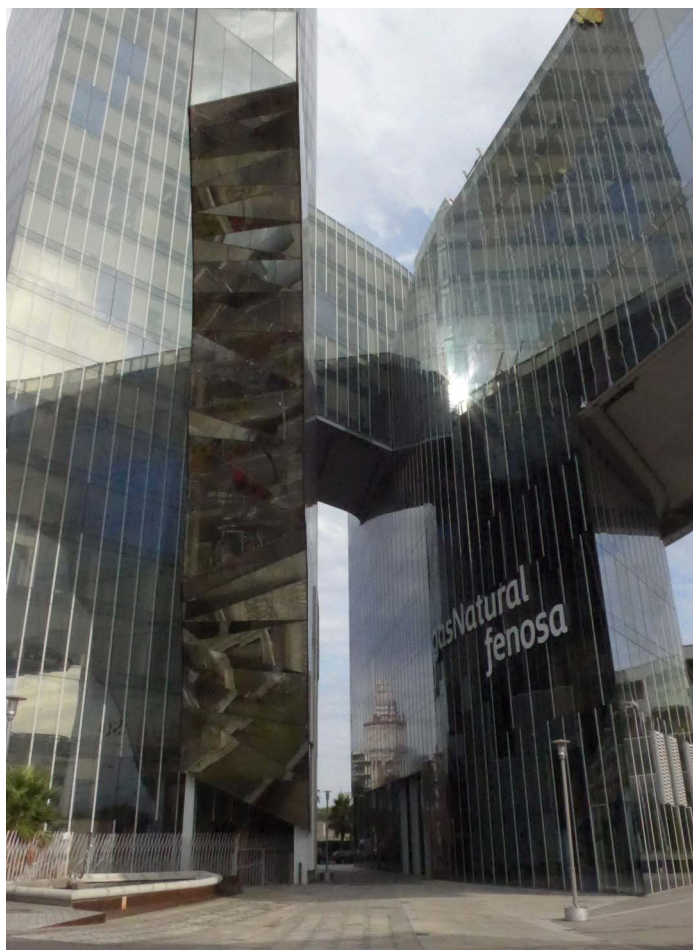
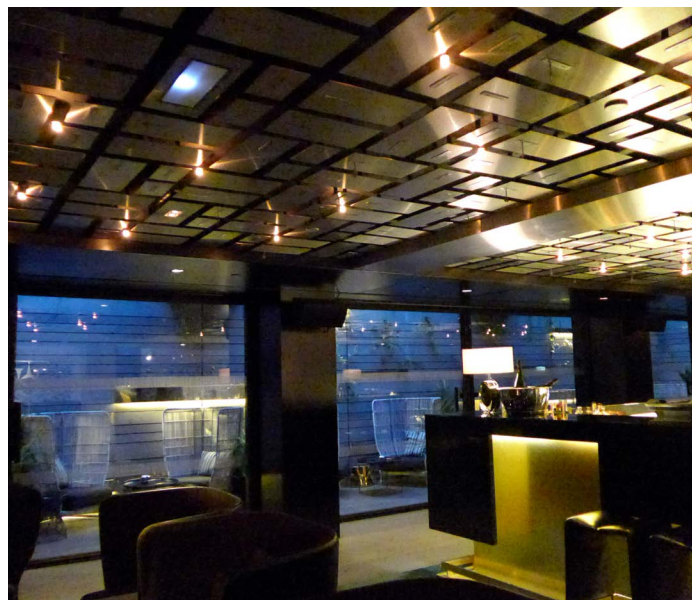


La Boqueria Market dates back to 1217, although its current location off La Rambla was built in 1840, directed by architect Mas Vilà.

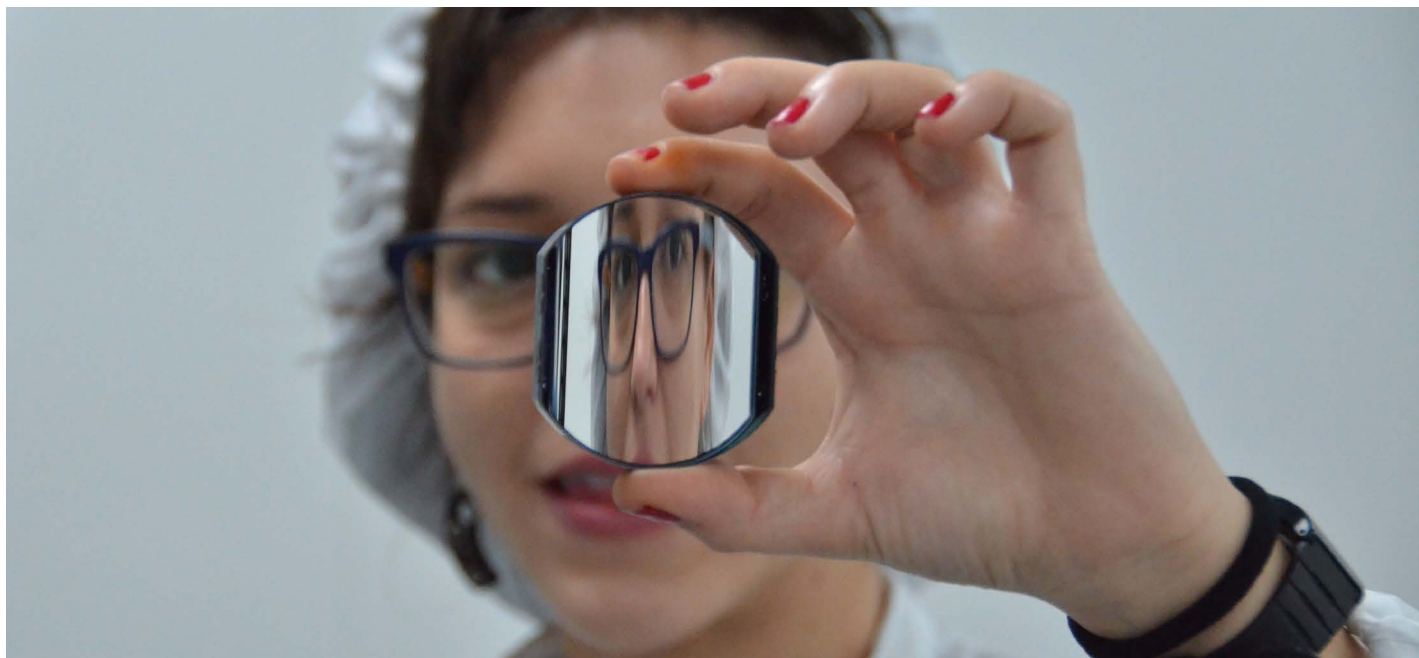


Above: Shop off La Rambla. Not an official ARRI dealer.

Below: Bar in Mandarin Oriental Hotel, formerly a bank, with ceiling made from safe deposit boxes and comparably priced libations.



Servicevision Scorpiolens 2x Anamorphics



Servicevision Scorpiolens 2x Anamorphics, cont'd



Prototype
75 mm
Scorpiolens
Anamorphic
on a
Camalot
Alexa
Camera at
IBC 2013 in
Amsterdam.

| Lens | Aperture | MOD | Front Dia | Length |
|--------|----------|------------------|----------------|-----------------|
| 20 mm | T2.8 | 0.40 m / 1.25 ft | 95 mm / 3.7 in | 190 mm / 7.5 in |
| 25 mm | T2 | 0.45 m / 1.5 ft | 95 mm / 3.7 in | 190 mm / 7.5 in |
| 30 mm | T2 | 0.45 m / 1.5 ft | 95 mm / 3.7 in | 190 mm / 7.5 in |
| 35 mm | T2 | 0.45 m / 1.5 ft | 95 mm / 3.7 in | 160 mm / 6.3 in |
| 40 mm | T2 | 0.5 m / 1.75 ft | 95 mm / 3.7 in | 160 mm / 6.3 in |
| 50 mm | T2 | 0.55 m / 1.75 ft | 95 mm / 3.7 in | 160 mm / 6.3 in |
| 60 mm | T2 | 0.65 m / 2.25 ft | 95 mm / 3.7 in | 160 mm / 6.3 in |
| 75 mm | T2 | 0.75 m / 2.5 ft | 95 mm / 3.7 in | 160 mm / 6.3 in |
| 100 mm | T2 | 1.0 m / 3.25 ft | 95 mm / 3.7 in | 160 mm / 6.3 in |
| 135 mm | T2.8 | 1.3 m / 4.25 ft | 95 mm / 3.7 in | 160 mm / 6.3 in |
| 150 mm | T2.8 | 1.5 m / 5 ft | 95 mm / 3.7 in | 190 mm / 7.5 in |
| 200 mm | T2.8 | 1.8 m / 6 ft | 95 mm / 3.7 in | 190 mm / 7.5 in |
| 250 mm | T2.8 | 2.0 m / 6.5 ft | 95 mm / 3.7 in | 220 mm / 8.7 in |
| 300 mm | T3.2 | 2.5 m / 8.25 ft | 95 mm / 3.7 in | 220 mm / 8.7 in |



Framegrabs of Scorpiolens 2x Anamorphic 100 mm Prototype



Tour of Servicevision



Above L-R: Pedro Povill Garcia, who translated our discussions, Alfredo Valles, Andres Valles.

Opposite: Images from PL-mounted Canon 5D Mk III, desqueezed 2.39:1.

Below: Servicevision's first lenses: Servilens Nikon Macros, with unique combination Mitchell, PL, and bayonet mount. Also unique: they focus in the "correct" direction.



The History of Servicevision

Once upon a time there were two brothers living in Barcelona. Around 1977, Alfredo Valles was working as an electronic engineer. Andres Valles was a mechanical engineer, but what he really enjoyed was cinema. He started working in film studios, just to learn. He quickly advanced to become a cinematographer. Because he worked on a lot of foreign productions, he noticed how the Spanish film industry at the time was quite antiquated.

At that point, Alfredo started working in a television studio. He was involved in maintenance and repair of the equipment. He also worked as a video cameraman.

One day, Andres said to Alfredo, "Why don't we start a small company to make accessories for the film industry, especially for commercials?" Their first idea was to make macro lenses for commercials. They continued in their regular jobs, but all their free time was spent working on these projects.

Next they hired a machinist. They bought a small milling machine and parts. And they developed three macro lenses.

A unique feature of their Macros was the 3-in-1 combination Mitchell, PL and Arriflex bayonet mount. The macros were successful and sold around the world.

Soon after, Alfredo realized there was an opportunity in building cranes and remote heads because, at that time, they didn't exist in Spain. At that point, they had to be rented from outside Spain. So they began work on a small tubular aluminum crane to carry a remote head.

Although Andres was concentrating more on the lenses, they both saw the potential of greater business if they could start renting their cranes in Spain. That's when Servicevision was born as a rental company—around 1980, more than 30 years ago. They started by renting just a few items: the lenses they made, the cranes, and a Panther dolly that they bought from Panther in

Tour of Servicevision, cont'd

Germany. They also went to England and bought a classic two-axis Powerpod.

When they finished building the cranes, they said, "Now we need to build our own remote head." They hired more mechanical and electronics engineers because they understood the necessity of providing a third axis. At that time, only two-axis heads existed.

Their three-axis head became the Scorpio Classic. Then they made a lens control system to be used with the camera on the head. From the beginning, Alfredo insisted on the heads being digital and modular for efficient service. Because they were in the rental business, they were thinking like a rental house. Down time had to be minimized and repairs had to be simple. This was the fundamental concept of all Servicevision equipment to follow. Modular, easy to work with, and easy to fix if something happened during a production. And durable, because rental equipment works outside, in the rain, the desert, or in the mountains.

Soon after, with the revenue from the rental and service of the cranes and heads, they started buying Arriflex cameras and lenses to build up a camera rental department. The first camera Servicevision bought was an Arriflex 2C. It's still being used today—to test Scorpio focus motors. The first lenses were secondhand Cooke Panchro S2 primes. Those lenses are still working today. Alfred Chrosziel changed the mount and the housing. Andres said, "He now lives not too far away from here, in Formentera. Growing grapes and very fine wine. He's a great friend. Like Geoffrey Chappell, a good friend from the beginning."

Geoffrey Chappell recalled, "Alfred Chrosziel phoned me to say that he just had a visit from Servicevision, was very impressed with the quality, and suggested that I should meet them. Our very first meeting was in the board room of Optex, Andres not speaking a word of English and me not speaking a word of Spanish. Once we had projected the lenses, both George Hill (Optex Technical Director) and I turned to each other and smiled. We looked at Andres who was grinning and kissing his fingers, as only a chef would do, or so I thought, and we then shook hands. I am pleased to say that 35 years later Andres still has that wicked grin, and is still kissing his fingers. Film is truly a universal language. The SVS Nikon macro lenses not only came with a triple mount, but also, unlike other Nikon lenses that were being converted in those days, the SVS lenses focused in the same direction as other film lenses. Like the triple mount, this was also a first. Great images were obtained, and were popular. Optex purchased a number of sets which were very successful in rentals."

Their second set of lenses were Zeiss Standards (T2.1), followed by Arriflex 35-3 and 35BL cameras. All rental income was invested back into the company. "We didn't have any money for ourselves. Our families helped us out with food and lodging," Andres said. "In the beginning, I was living in my father-in-law's apartment and eventually bought an apartment close to Alfredo. We were always together. The big problem in Spain at that point was that when we went to the banks to borrow money to be able to buy cameras, the interest rate was about 20 percent."

The rentals were successful and they continued re-investing by buying more equipment. Alfredo was in charge of development, mechanics, and electronics. Andres took care of the rental department.

"We had stopped shooting," Andres said. "Too many hours work-



ing in the company. In the beginning we were making less money working here than working as DPs. But we were sure that this was the future. We were convinced that Servicevision could be a successful company."

After the Classic came the Mini Scorpio. The Mini Scorpio head was even more successful than the Classic. Then they spent 6 years developing a stabilized remote head.

Most other rental companies don't get into manufacturing big things like cranes. I asked why they decided to be different. Andres answered, "It's very simple. From the beginning of the 1900s to before the Spanish Civil War in 1936, our grandfather had a big engineering and manufacturing company in Barcelona. One of the things they made were kitchen carts for the army. Like movie catering, but for the soldiers. So we come from a family of manufacturers. But there was a problem. Our grandfather made kitchen carts for the Republican side, and he lost the entire company when the Republican side lost in the civil war against Franco.

At that time, our grandfather had a company with more than 1,000 people working there. The company was named after him, Juan Valles. They also did construction. The ceiling of the Barcelona Estació de França train station was done by his company. Building things is in our DNA—to create new things, to develop.

Alfredo chimed in, "The rental division is like a very expensive test facility where we can see what people need. We are in contact every day with the users of the equipment that we develop."

Along the way, they became one of the biggest rental houses in Spain. The conversation that followed could be part of a screenplay:

ALFREDO

Another very important thing about Servicevision is that it's very easy to make decisions.

ANDRES

It's two people. If we need to make a decision, we sit down, meet for half an hour, discuss and then come to a decision.

JON

I guess you usually don't argue much?

ALFREDO

Oh yes, we argue.

ANDRES

We argue all the time. But they are intelligent arguments. We never mix personal things with business. We know that we will be working together forever. Sometimes I'll win one, sometimes my brother will win, but we reach an agreement and we go ahead.

Tour of Servicevision, cont'd

We dove into a topic on many minds: the rental business and the future, cameras changing faster than ever. In the old days, an Arriflex 35BL would last 10-20 years. Now a camera is good for a few years, some slightly longer...

Andres said, "Most companies, like Clairmont, Nemenz, Servicevision, and other companies around the world, are doing more business than before. Why? Of course they have to invest in the new digital cameras, but all these new cameras can use the same lenses and accessories that might not have been used for years. All those vintage lenses sitting on shelves were paid off long ago. Now they are being used again, and often."

"But there are many new companies starting up in rental. They start buying cameras. But they also have to invest in lenses and accessories. So there are more rental companies than before. For example, in New York there are now more rental companies than ever. For us, as a manufacturing company, it's very good because now there are more clients for us."

"About the future of the rental company, the question that you asked. I think that the future for rentals will be a few big worldwide companies and a lot of small companies. But just a few big rental houses worldwide."

Alfredo was shaking his head. He didn't agree.

Alfredo said, "Everybody is working in audio-visual. People make videos for weddings, for corporations, events, and everything else. Everybody works in the same market right now. Why are the big rental houses still working? Because like Andres says, they have a lot of old lenses and accessories."

"So for the big rental houses, it's relatively inexpensive for them to buy new digital cameras. The small companies have to buy not only cameras but also have to buy lenses (and the lenses are still expensive). So the small companies cannot grow up as quickly because they have to spend so much money on lenses."

"But the big companies that supply the big productions are also facing a problem. The big productions now shoot with multiple cameras simultaneously, and that requires lots of additional equipment. Only a few companies are able to provide this quantity of equipment for one production. But now, even a very small company can supply a movie with five or six cameras because they subrent from other small companies."

"I think that the big companies need to provide something completely new and different that nobody else has. Otherwise the big rental houses are going to disappear against the small companies. That is why I think the small companies can be more successful. It's easier to be successful in a small company because they have fewer expenses. They can make many connections and the decisions in a small company can be made very quickly. And that is why Servicevision is unique as a manufacturer and rental house."

Andres said, "Servicevision, as a big rental house, can continue to be very successful because we invest a lot from our manufacturing earnings into the camera department, which would be impossible if we only rented."

"For example, we have Arricams that we still need to pay off to the bank. We are still paying but they haven't worked for three years. You want to know how we paid for the Arricams? With REDs. In the beginning here in Spain, everybody bought RED cameras, the

DPs, everybody. But they didn't invest money in lenses. And, of course, they wanted to use good lenses. Then we bought our own REDs and then Alexas."

Lenses

Our discussion shifted to lenses. I was impressed by the very high level of technology at Servicevision. And I wondered when the idea first hatched to build anamorphic lenses.

Andres said, "For more than 25 years, I've been working on lenses and I gained a lot of knowledge about optics, how to develop new lenses and what the market needs. We have a team of good designers, good mechanical and optical engineers, so it's easy for us to develop something new."

"The idea to do anamorphic lenses was born more than ten years ago. We were never shooting in anamorphic. Everybody here was shooting in Super 35. Whenever we went to the theater to see movies, it was mostly in Super 35; the look wasn't good like anamorphic. It was like something had died, without life, you know, flat, not as interesting. The magic of anamorphic and the anamorphic look is that it is almost like 3D in real life. When normal people go to the cinema, they don't know if it was shot in anamorphic because they don't know about the technical details. But if you ask them, you hear that they feel connected, integrated in the movie."

"That's when I decided that I wanted to do something in anamorphic. But I wanted to go further, and remove those qualities that I didn't like about the anamorphic process, but keep the good parts. I didn't like the distortion. I wanted the 3D quality of the anamorphic spirit, but not the geometric and linear aberrations, which don't look real."

"I also didn't like the breathing, where the image seemed to zoom when you focused. The American and French cinematographers, who were the best at shooting in anamorphic, were able to hide the breathing by burying the focus shift in a pan."

"Another thing to consider was the blue line that some people like, but a lot of people don't like. At Servicevision, we wanted to let cinematographers have the option to avoid the line. If you want it, you can add a blue streak filter. A lot of DP's told us that they agree with this."

Alfredo said, "Another point that we were thinking about was the physical size, weight, length and diameter of the lens. Because Andres was a camera operator, he was thinking like the people who were going to use the lens. We knew they needed a lens that was as light as possible, smaller, compact and capable of using the same accessories as the other lenses. Otherwise, for the camera operator and assistant, it's crazy."

Andres continued, "So we decided to make them small and all with the same front diameter. The look is warm, with a lot of definition, but not hard-edge or sterile, with smooth, silky skin tones. We started working on the design 4 years ago."

"And the engineers told us that it was impossible to make lenses in the small physical size we wanted. They said it's impossible. These were the opinions of the engineers."

"But we know how to deal with engineers because we are engineers. Engineers are special people. The first thing they always say is 'No.' 'After the first 'No' we can start speaking."

Tour of Servicevision, cont'd



"They said there were three problems: designed in Spain, by a Woman, and made in Spain."

Left to right: Andres Valles, Cristina Alcaide, and Alfredo Valles.

"We talked with engineers who had lots of experience and extensive backgrounds in cinema optics, and they said it's impossible to do an anamorphic so much smaller. That's when we decided to hire young people. We discussed ideas about the existing lenses in the market, and then they started making the designs with our ideas about how to do it.

"When we finished the design, we showed the plans to some manufacturers. They found three different problems. The first problem was they couldn't imagine somebody from Spain designing something like this. The second problem popped up when they learned the optical designer was a lady, Cristina Alcaide. Never mind that she has advanced degrees in optics and physics. Impossible. And the third problem they found was that it would be impossible to make a lens like this in Spain.

"Three times 'No' because the engineers in those meetings were all people who thought that if something like this hadn't been conceived or built before, then it was impossible to manufacture. Therefore we decided to build the lenses ourselves, because we know how to build advanced products, and we also knew they would be possible to build—because we think like a manufacturer.

"Every year we go to all the exhibitions and we always see the same things. Small changes but not big ideas. It's rare to see something very new, something really different, a big idea. If someone has an idea, they may not have the money to make it. If somebody

has the money, they may not have the idea. We are lucky because we have the idea and also we have a little money just to make this idea a product.

"Of course, several different people in the film world had very good ideas. One of them was Beauviala with Aaton: great ideas in audio and cameras. Another is Delacoux and Transvideo with their monitors. And the third one was Bauer, a director and cameraman, with his Moviecam. There are others.

"So, who has the first idea in the big companies? Usually the sales people. The sales manager says, 'My clients are asking for something like this—what we can do?'

"For the accounting people, the first question is 'How many can you sell in one year?'

"The sales manager says, 'I don't know, but I don't want to make a mistake because if I make a mistake tomorrow, they'll fire me.'

"That means they have to go slowly. If, finally, they go ahead, then it goes to the engineering department. The same problem. The engineering department, before they start working, have to study the market and analyze the cost. Then they put all the numbers together and invest in the mechanical development and the optical development. After a couple of years, it goes back to the accounting people who say, 'This is the price that we have to charge to be able to sell the lens.'

"And then the managers, sales team, engineers and accounting people fly first class to the next exhibition. At Servicevision, we take the risk. It's just the two of us deciding. We decide quickly. And we don't fly first class. But we do stay in good hotels. And we love the best restaurants. (Laughs)."

This is true. (See page 29 about the best restaurants of Barcelona).

Alfredo said, "When we started making the 100 mm lens, people started thinking that maybe it was possible for a lens designed in Spain, by a woman, and built in Spain to actually work. A lot of people saw your first articles about the Scorpio anamorphic in *Film and Digital Times*. By the way, we like FDTimes and we learn a lot from your magazine.

"One thing many people overlooked was that we did both the optical design and the mechanical design in-house. And we build it all in-house.

"Many people did not realize that we have very good mechanical engineers, whom you have met. Many come from the aerospace industry. We're a few miles from Barcelona airport. This is an area of high-tech industries. We have the most sophisticated CNC machines from the aerospace industry. You saw them building parts for our stabilized remote head that require tolerances as precise as a lens—down to 5 microns.

All the design is done in-house, optical and mechanical. The optical elements are subcontracted outside. Because we always think like a factory, when we did the design, one very important point was that 70 percent of the mechanical parts are the same for all lenses.

All the lenses barrels look similar. Many use the same barrels. The design is done like construction of a car. A lot of components from different lenses are the same. That is why it's very important for us to have this cooperation between the optical and mechanical people.

Tour of Servicevision, cont'd



If the optical designers are in one building and the mechanical department is in another place, they don't interact. They don't even speak to each other. Then nobody wants to modify anything. But in-house, what we do is when the optical people have something to modify, they go downstairs to the engineers in the mechanical department and they modify whatever they have to, if it is possible. And the same happens reverse. It's very easy.

Specifics about the Scorpio anamorphic prime lenses

Andres said, "The Scorpiolens anamorphics all have a 95 mm front diameter. With this design, our widest angle lens is a 20 mm. I don't think anybody else goes that wide. These lenses don't have distortion. Even at 20 mm, you don't have distortion on the corners—the geometry is straight. Faces look normal. No mumps, even at close focus, which for most of our lenses is from 1.25 to 1.75 feet.

"Anamorphic mumps are a phenomenon that happens when all the cylinders are in front of the iris. On those lenses, it is difficult to focus closer than 3 feet.

"We did not want to make lenses with just a rear anamorphic adaptor—because it's not the same look—it would lose the anamorphic identity. The lenses we are building have a maximum wide-open aperture of T2. The anamorphic cylinders are not in the front, not at the back. The anamorphics are in the middle. They are not like an adaptor. We feel that for anamorphic lenses to have a kind of 3D effect, the maximum aperture you should work at is no more than T4. That way the background goes soft. Otherwise everything is together...too sharp, too flat."

With cylinders spread out in the middle, the focus group is done with floating elements. They move together forward and back. The floating elements make corrections, minimize breathing, optimize close focus, and retain quality to the corners. It's a complex mechanical design.

Alfredo commented, "Because we are also a rental company, we designed the lenses to take into account the things rental companies need. Easy to repair. Strong. If something happens with our

lens, it's very easy to fix it.

"The original 100 mm prototype had a choice of PL or PV mount. The new one doesn't. For a simple reason. The Panavision mount is smaller in diameter, which means we would have had to make the rear element smaller or the mount would cut into the image circle. And when that happens you see half moon bokeh's.

"Many anamorphics have a 28 mm image circle. Ours have a 32 mm diameter image circle.

"To change the focus scale from feet to meters, we remove 3 screws. We flip the focus ring, and that's it. It's the same part—not a separate piece. For a rental company, you don't know who's going to use your lens, and you need to be able to quickly change from feet to meters. And the mount is titanium."

Pedro Povill explained the timetable for Scorpio Anamorphics. "We're planning to finish all the prototypes this year, 2013. We have already invested more than two million Euros in design and development, which includes our new clean room, the machines and test equipment.

"The lenses are going to cost between 22 and 26 thousand Euros each. We decided to keep the price reasonable so more people can use them. We calculated the cost of making the lens, of course, but also we also spoke with rental houses and we know what they can and cannot charge. Like our cranes and remote heads, we sell directly and we work closely with non-exclusive dealers.

"The plan is to start delivery in March or April of the first sets of five lenses. As of now, we have preorders for about 85 sets. Before that, as soon as we finish three prototypes, the 75, the 50 and the 35, we will go to the US. We will test with Clairmont, other rental houses, and cinematographers.

"If everybody says the lenses are fine, then we will start production of these three lenses the next day. At the same time, we are finishing the rest of the prototypes. The first production run will be 20 sets and then we will do another 20, and so on. At the moment, with the people we have, we can assemble two lenses every day."

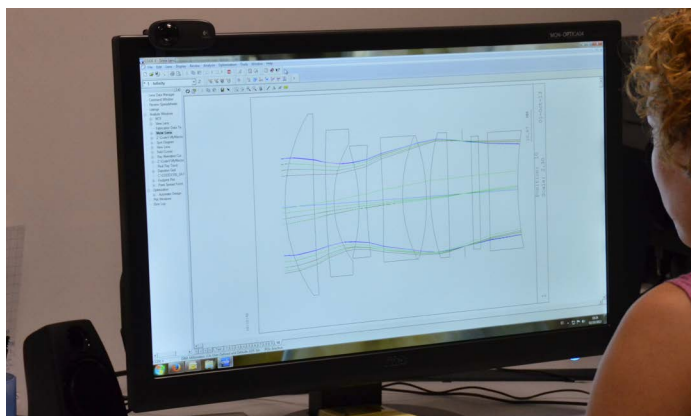
Making an Anamorphic Scorpiolens



1. Design work on the Servicevision Scorpiolens anamorphics began more than 4 years ago. They got feedback at tradeshows and from rental houses. Above, at Cinec 2012, Alfredo Valles, Cristina Alcaide and Howard Preston discuss focus mapping.



2. The design concept was for 2x anamorphic primes that were light, small and reasonably priced.



3. Optical design with Code V software and several years of work.



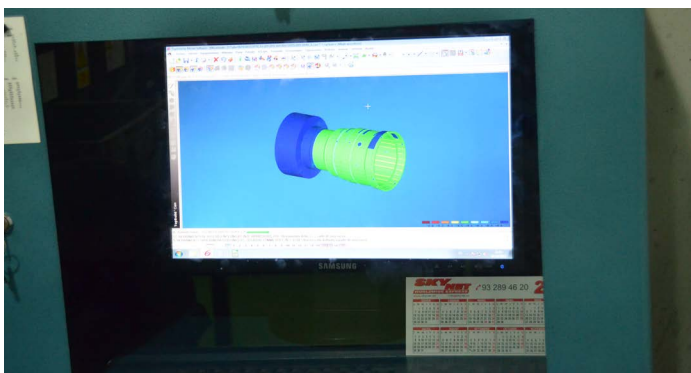
4. Servicevision's mechanical design department is one floor below the optical design office.



5. Above: because Scorpio remote heads require CNC machining to less than 5 micron tolerance, work on lens barrels is business as usual, and done entirely in house. 6. Below: design is transferred to CNC machine.



7. Above: The lens barrel begins life as a solid block of high quality aluminum. 8. Below: CNC machine room in the spotless basement of the massive Servicevision building.



Making an Anamorphic Scorpiolens, cont'd



9. The lenses were designed so all focal length fit into one of three barrel styles. Masks, cams, followers and other elements are made here.



10. Alfredo Valles with Scorpiolens CNC mechanical components.



11. Above: Andres Valles measuring accuracy of machined barrels.

12. Below: Thais Valles and Rafa Piqueras, Sales Department

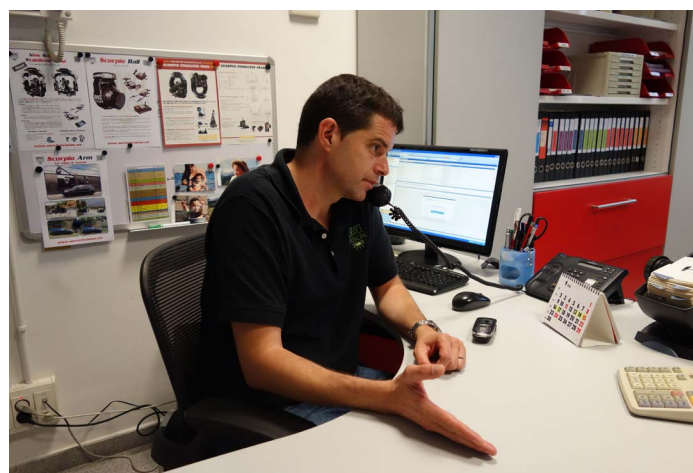


13. Measuring to 5 micron tolerances.



14. Anodized lens barrel.

15. Below: Pedro Povill Garcia, Sales Manager



Servicevision: Inside the Clean Room



Scorpiolens Anamorphics are assembled inside a new class 10 clean room at Servicevision.



Above: I was given full access and permission to take pictures of everything—free range cinematographer.
Below: clean room fashion show. Nice leopard print pants and cool white Crocs.



Inside the Scoriolens



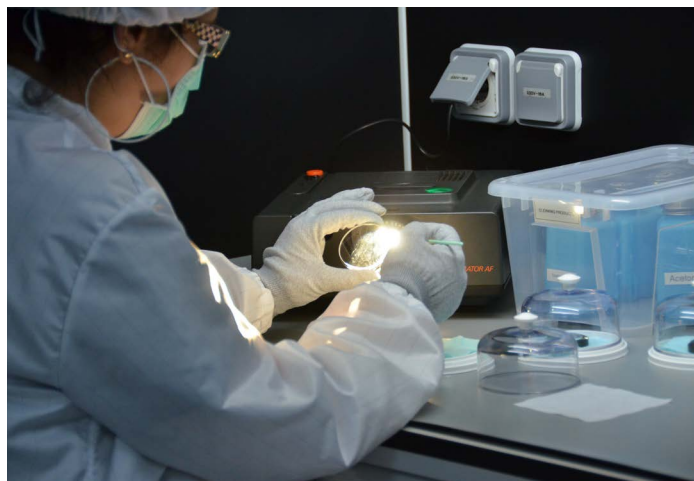
Above: Blacking edges of optical elements.



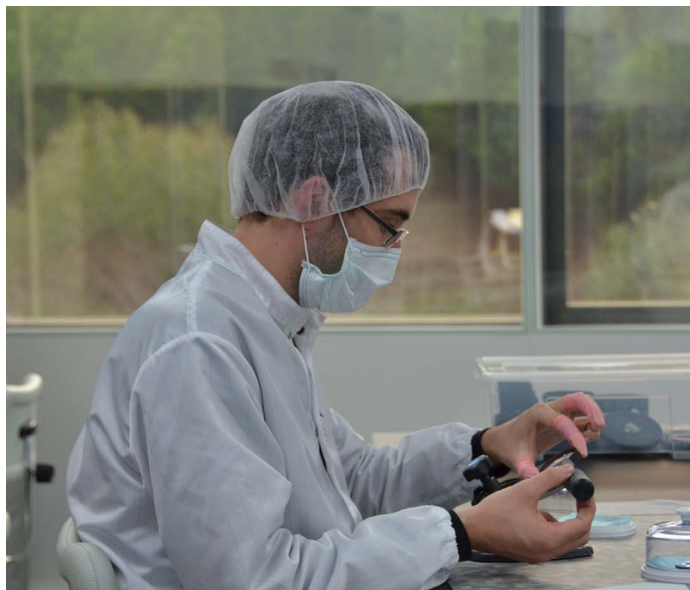
Above: We had lots of discussions about choice of paint color.



Above: Mounting optical assemblies in lens barrel.
Below: QC and measuring optical elements.



Above: Cleaning optical element in parallel beam of light (projector).
Below: Testing optical centering and QC of assembled lens.



Calibrating Scorpiolens Focus Scale



1. In a room adjacent to the clean room, Andres projects each lens to calibrate the focus scale. He uses a monocular for viewing.



2. Each mark is scribed with a white marker. A moveable diopter slides in front of the lens for far distance marks.

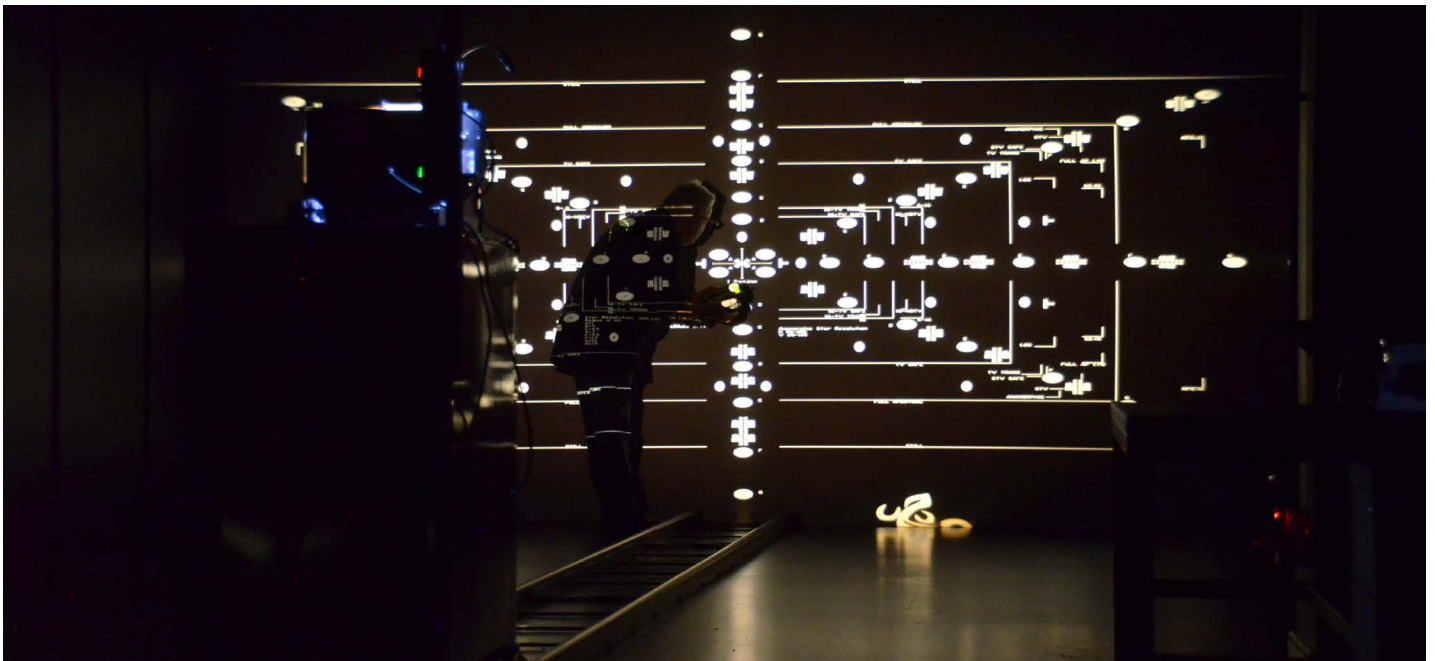


3. The barrel goes downstairs for engraving, then returns to the lens assembly room upstairs.



4. The engraved barrel is installed and tested again.

5. Below: Andres checks each lens on a Gecko-Cam Lens Projector in a large projection room. The prototypes looked contrasty, very sharp (high resolution), with very straight geometry.



Lunch, Dinner, Barcelona



The Assistant Director's cry, "Lunch One Hour" is mercifully not an exact science in Barcelona. Dinner lingers longer, begins late, results in a shorter sleep than a battery requires to charge, but is eminently worth attending. Above: Pedro Povill and the owner/chef of *La Llosa*, with an acorn-fed free range Jamón ibérico in the foreground.



Servicevision occupies a private dining room every day for lunch at *La Llosa*, a couple of blocks from the office. Specialties are sizzling meats, fresh fish, vegetables, garlic bread with tomato, and crema catalana to finish. L-R above: Alfredo Valles, Maria Angeles Casal, Marie Angeles Saez, and Andres Valles. Both brothers married wonderful women with the same first name. They run the company together with the brothers.



Tapas at the famous *El Xampanyet* Restaurant, next to the Picasso Museum. Carrer de Montcada, 22. 08003 Barcelona.



With 2 Michelin stars, *Moments* in Barcelona is an hour closer than 3-star *Sant Pau* in Pol de Mar. Both are owned by Carme Ruscalleda, the world's only 7-star female chef (2 stars in Tokyo).

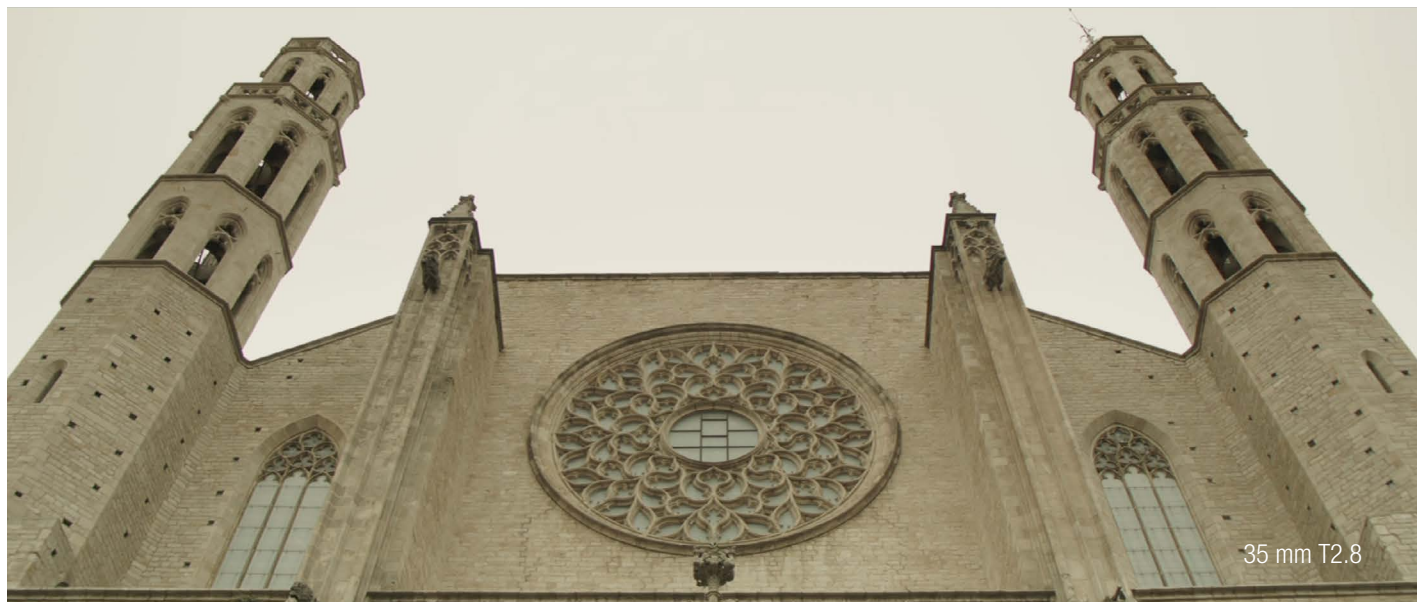


Restaurant *Rías de Galicia*. The best seafood restaurant in Barcelona, and one of the top 3 in Europe. Owner Juan Carlos Iglesias is a film aficionado. Carrer Lleida, 7 - 08004 Barcelona. Photos courtesy of *Rías de Galicia*. www.riasdegalicia.com

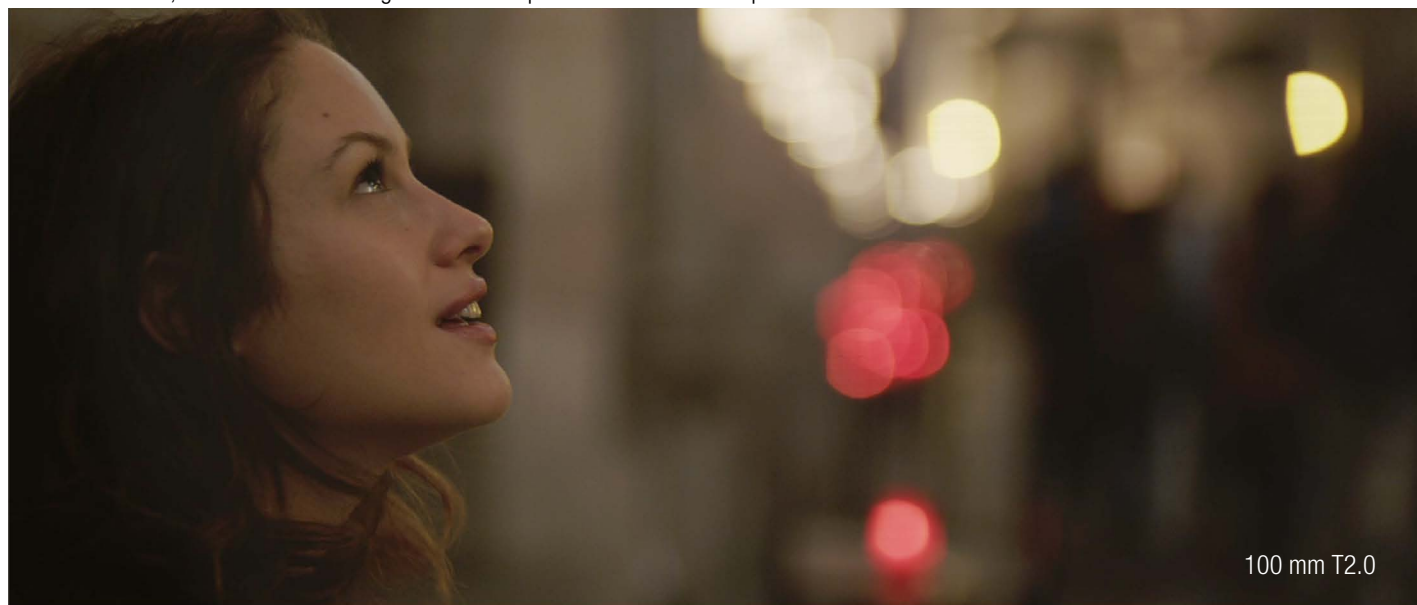


Rías de Galicia's fresh delicacies are flown in daily from the blue waters of Galicia off the Northwest coast of Spain. Specialties include goose barnacle from Roncudo en Corme, Galician Blue Lobster Tartar, Wild Sea Bass, Galician Oysters, Shrimp, and Spider-Crab Cannelloni.

Scorpiolens Anamorphics Barcelona Test



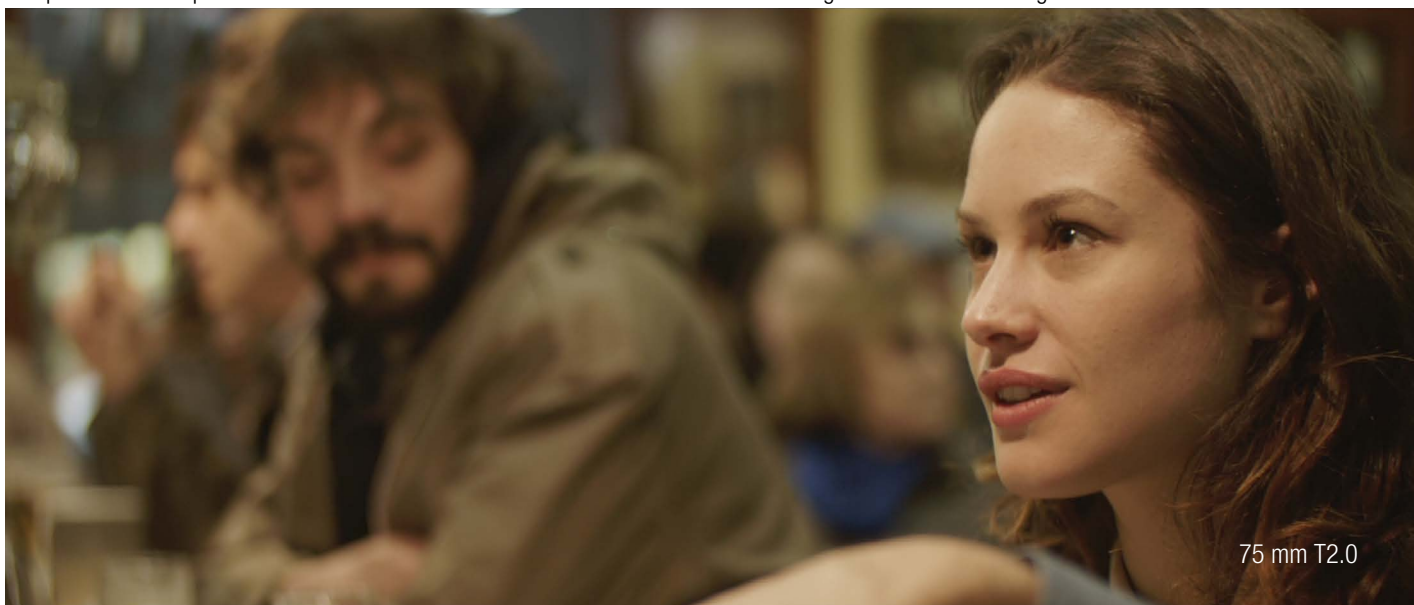
Servicevision's 7 minute 30 second video at Cine Gear, "Walk in Barcelona." Shot with their Scorpiolens 35, 75 and 100 mm 2x anamorphic lenses on an ARRI Alexa, here are some framegrabs. The complete video is online: <http://vimeo.com/92372771> www.servicevision.es



Scorpiolens “A Walk in Barcelona” (cont’d)



Scorpiolens screenings: Saturday June 7 during Cine Gear in the Paramount Theatre from 10:15 - 11:15 am and from 3:15 - 4:15 pm.
Scorpiolens Anamorphic lenses shown at the Servicevision Cine Gear LA booth 78 — right next to Film and Digital Times.





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