

# Sony Cinema Line: VENICE, FX9, FX6



Sony announced Cinema Line on September 2, 2020:

“The Cinema Line is a series of camera products for a wide range of content creators that will bring together Sony’s expertise in image quality, attention to detail, technology and passion in digital cinema.

“Cinema Line will deliver not only the coveted cinematographic look cultivated through extensive experience in digital cinema production, but also the enhanced operability and reliability that meet discerning creators’ various needs. The new series will extend beyond traditional cinema camera and professional camcorder form factors.”

That hints at more Sony Cinema Line cameras to come.

The announcement continues:

“Existing cameras that will form part of the Sony Cinema Line include VENICE and FX9. The next camera will appeal to a wider spectrum of visual creators. Sony will be releasing and shipping this next addition to the Cinema Line, FX6, by the end of 2020.”

Previous Cinema Line cameras were introduced, before they were actually inducted into the “Cinema Line,” in the month of September: VENICE, the flagship Full Frame camera with a very usable E-mount lurking beneath its removable PL mount, was launched in September 2017. FX9, the affordable E-mount Full Frame camera was released a year ago at IBC: September 2019. Had there been an IBC this year, FX6 most likely would have been there in September 2020.

## Sony ILME-FX6

And so, the Sony ILME-FX6 launches officially on November 17 at 10 am EST.

Like Fellini’s mantra in *8½*, “Asa, Nisi, Masa,” the camera beat thrums: “Lighter, smaller, faster, cheaper.” The word “cheaper” is not the right one, but it thrums more melodically than “more affordable,” which is what the FX6 is.

## Lighter

The FX6 body weighs a mere 1 lb 15 oz.

## Smaller

FX6 is the smallest member of the Cinema Line, at 6 1/8" long x 4 5/8" high x 4 1/4" wide. In fact, the new FX6 is smaller and lighter than the Super35 FS7 II. FX6 is also smaller than the small S35 FS5.

## Faster

FX6 records up to 120 fps in QFHD (4K UHD) and 240 fps in FHD.

## More Affordable

FX6 will be US \$5,999.99 when it ships in December.

## And More

Like VENICE and FX9, the new Sony FX6 is a Full Frame, 4K, E-mount camera. (As already mentioned, VENICE has an E-mount underneath its PL mount.)

It is interesting that Sony does not appear to be pursuing cine cameras that only shoot Super35. Instead, it seems that Sony is building cameras that shoot Full Frame AND also Super 35 AND can be very small. One reason may be that Sony controls the design, development, supply chain and manufacturing of the entire process in-house, as their slogan says, from lens to living room. Another reason may be its strategic planning based on extensive market research.

To remember which model does what, think of FX as Format eXtremely large and so Full Frame. Think FS as in Format Super35.

Significant Sony synergy is at work in the FX6. The FX6 Full Frame 10.2 MP reverse structure (back-illuminated) sensor’s size and photosites are similar to the a7S III. In 16:9 aspect ratio, both cameras record 4.2K — 10.2 Megapixels actual image area.

Both cameras accept CFexpress Type A or SD cards. Both cameras have rapid face detection phase detect real-time Eye AF.

The FX6 has a base ISO sensitivity of 800 and a high sensitivity of 12,800. Like the a7S III, it can achieve an astonishing 409,600 ISO. With S-Log3 at ISO 640, the FX6 was tested to more than 15 stops of dynamic range.

FX6 footage will match its siblings in the Cinema Line. S-Log3, S-Gamut3 and S-Gamut3.Cine provide post-production flexibility. FX6 also has S-Cinetone, introduced with the FX9, which is a look profile for productions who prefer an elegant, finished look to a “camera negative” paradigm of grading in post.

S-Cinetone is covered in a Sony Whitepaper ([tiny.cc/S-Cinetone](https://tiny.cc/S-Cinetone)). It can be summarized as follows. Consider S-Cinetone as an alternative to grading in post. It is intended for productions with limited time and budget who want beautiful images “right out of the can” as they would have said in the film days.



Sony developed S-Cinetone to build on VENICE's cinematic look and to provide pleasing, natural skin tones. The base curve of S-Cinetone is BT.709, but it has higher contrast in the low luminance levels and lower contrast in the high luminance levels. Highlight areas look smooth and details are retained. Low-light areas of the gamma curve have enhanced contrast and retain shadow detail. Objects look clear and rich. Black levels are lower than traditional video, but not clipped.

## Mark Weir on FX6

Mark Weir, Sony Senior Manager, Technology was kind enough to once again endure a torrent of questions. Two days before a pre-production FX6 landed here at FDTimes, he explained, "The Cinema Line represents a new opportunity for Sony—to integrate our experience in professional digital motion picture cameras and our digital interchangeable lens mirrorless camera system. It's part of our 'One Mount' strategy with the large selection of E-mount cameras and lenses. We now have 58 lenses in our E-mount lineup for both stills and movies."

I should add that ZEISS, SIGMA, Tokina and many other companies also make E-mount lenses. And, because the E-mount has an 18mm flange focal depth, adapters let you shoot with PL, LPL, PV, SP70, EF, F, M, R, S, H, BNCR and many other lenses.

All three Sony Cinema Line cameras come with E-mounts. VENICE and FS7 II have a Lever Lock E-mount. FX6 has a standard alpha series E-mount.

Mark continued, "VENICE has been very successful for feature

productions worldwide. FX9 has established an outstanding track record in documentary production. So, FX6 is the next step for our Cinema Line in the area of lightweight mobility and high performance."

Of course, few DPs have ever been satisfied to use cameras as their creators intended. As surely as sunsets are called magic hour, the FX6 will be called upon to shoot features, documentaries, spots, TV, series and corporate videos. It will be equally at home on tripods as on gimbals, drones and remote heads. It will be mounted to helmets, helicopters, planes, trains and automobiles. It will work inside underwater housings and on top of cranes.

I asked how this was all possible. Mark said, "We've packaged the FX6 in a chassis that's reminiscent of the FS5 to realize outstanding mobility. But while it may be reminiscent of FS5, which is Super 35, the FX6 is a Full Frame camera.

"The magic of FX6 is that we've been able to incorporate a Full Frame sensor in a professional camera with high performance, operability and expandability into a package that is even smaller than the FS5.

"The FX6 uses the Bionz XR processing engine that we introduced in a7S III. Other similarities include very high sensitivity with very large pixels, delivering images with low noise and high dynamic range. FX6 has a very fast scan speed for minimized rolling shutter. And we're very excited by the autofocus capability. We've been pursuing it now for a couple of years and we think we're approaching acceptance of it in a motion picture camera—it's that good."



# FX6 Camera Views



Camera Left Side.



Left Front.



Front View.



Front Right.



Camera Right Side.



Rear Right.



FX6 Camera Views



Rear.



Rear Left.



Detail of CFexpress and SD Slots with Door Open and Battery in Place.



Detail of Audio Controls with Door Open.



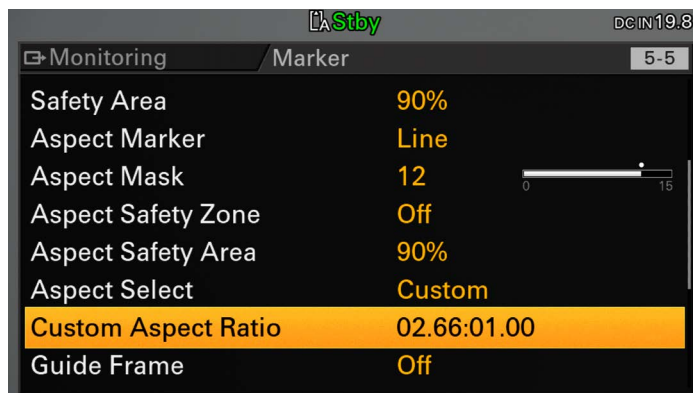
Top of FX6. Front of Camera is at Left of Photo.



Bottom View showing Mounting Threads. Front of Camera is at Right.

# Sony FX6: These are a few of our favorite things

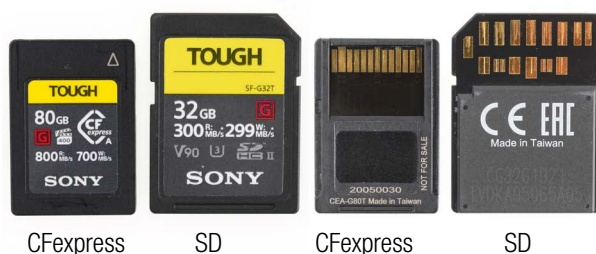
User definable aspect ratios. All cameras should have this.



Enter your own Custom Aspect Ratio. This ushers in an era of even greater aspect ratio agnostic abandon. You are free to create your own. Be sure to shoot a framing chart for post production.



Rear-loading battery compartment. Two media slots. Mix or match CFexpress Type A cards and/or SD cards. Sony's a7S III also uses these. Read and write speeds reach 800 / 700 MB/s. Currently, CFexpress Type A cards come in 80 and 160 GB capacities and cost around \$200 and \$400. The new Sony SD/CFexpress Type A card USB-C reader has a 10 Gbps data rate and runs around \$120.



CFexpress Type A cards are actually smaller than SD cards.



We like E-mount because you can use almost any lens with adapters, like the Vocas PL adapter above and LPL below.





# Lenses



Sony / Carl Zeiss Sonnar FE 2.8 /35mm ZA



Sony FE 4/24-105mm G OSS Zoom. This is the "Kit" lens for the FX6.



Leitz Wetzlar Hektor 135mm F4.5 vintage 1950s with M to E-mount adapter.



Leitz Wetzlar Elmarit 90mm F2.8 with Leica M to E-mount adapter.



Leitz Wetzlar Summicron 50mm F2 with M to E-mount adapter.



Contemporary Leica Summilux-M 50mm F1.4 with M to E adapter.

# Sony FX6 Monitor Mounting Choices



There are 2 mounting points on the top of body. The FX6 is so small, you can grab it like a Medium Format camera.



There are 3 mounting points for the monitor on the top handle, offering all kinds of viewing positions: forward, aft, sideways, high, low, etc.





# Sony FX6

Onboard  
1280x720  
3.5" LCD  
Monitor  
and nicely  
collapsible  
sunshade

Kit Lens, and a very good  
one it is, familiar to a7  
and a9 series users:  
FE 24-105 F4 G OSS  
Zoom

Multi Function Dial

MENU: push momentarily for  
quick menu. Push and hold for  
full menu.

RECORD Start / Stop

Switchable ND Filter Control:  
Auto, Manual, Clear, Presets, Variable.  
Dial for Electronic Variable ND:  
1/4 ND (2 stops) - 1/128 ND (7 stops)  
equivalent to ND.6 - ND2.1

Top Handle attaches  
with 2 thumbscrews

2x CFexpress  
and SD Media Bays

2x Audio Control  
channels

Media Bay Slot Select

Main POWER  
On / Off

Switchable Auto/Manual ISO/  
Gain, White Balance and Shutter

"Cinema Line" is now  
proclaimed

Monitor / Finder  
Connection

Image Plane  
and Focus  
Tape Hook

2x XLR Audio Inputs

Zoom Control  
Lever for servo  
zooms. (The FE  
24-105 is not  
motorized.)

HDMI OUT

SDI OUT  
Selectable 12G, 6G, 3G

TIMECODE IN / OUT

REMOTE / MULTI

19.5 V DC IN

Dial assignable  
to Variable ND  
or Iris control



# Sony FX6 compared to VENICE, FX9 and FS7 II

FX6



Full Frame

FX6 Weight: (body only): 885 grams / 1 lb 15.4 oz  
 Dimensions (body only): 110 mm / 4.33" wide approx  
 115 mm / 4.5" high  
 140 mm / 5.5" long

Voltage: 19.5 V DC (18 - 20.5 V)  
 Power : 18 W (body, EVF, lens) - 36 W (with external recorder)  
 Battery: Sony BP-U35 (supplied), 14.4 V DC 2.42 Ah 35Wh,  
 also BP-U70, BP-U100  
 Battery slides into rear of camera

FX9



Full Frame

Weight: (body only): 2.0 kg / 4.4 lb  
 Dimensions (body only): 146 mm / 5.75" wide  
 142.5 mm / 5.61" high  
 229 mm / 9.02" long

Voltage: 19.5 V DC  
 Power : approx 35 W  
 Battery: Sony BP-U35 (supplied), BP-U70, BP-U100  
 14.4 V DC  
 Battery slides into rear of camera

VENICE



Full Frame

Weight: (body only) 3.9 kg / 8 lb 9.6 oz  
 Dimensions: (body only) 147 mm / 5.24" wide  
 159 mm / 6.26" high  
 172 mm / 6.77" long (with E-mount)

Voltage: 12 V DC (11 V to 17 V) and 24 V DC (22-32 V)  
 Power : approx 60 W  
 Battery: V-Lock or Gold Mount

FS7 II



Super35

Weight: (body only) 2.0 kg / 4 lb 6.5 oz  
 Dimensions: (body only) 158.9 mm / 6 3/8" wide  
 245.2 mm / 9 3/4" high  
 247 mm / 9 3/4" long

Voltage: 12 V DC (11 V to 16.5 V)  
 Power : 19 W (body, lens, XAVC-I QFHD 59.94P, viewfinder on)  
 Battery: Sony BP-U30 (supplied), BP-U60, BP-U60T, or BP-U90  
 Battery slides into rear of camera

# Sony FX6 (Full Frame) compared to FS5 (Super35)

## FX6 (repeated from previous page)



### Full Frame

FX6 Weight: (body only): 885 grams / 1 lb 15.4 oz  
Dimensions (body only): 110 mm / 4.33" wide approx  
115 mm / 4.5" high  
140 mm / 5.5" long

Voltage: 19.5 V DC (18 - 20.5 V)  
Power : 18 W (body, EVF, lens) - 36 W (with external recorder)  
Battery: Sony BP-U35 (supplied), 14.4 V DC 2.42 Ah 35Wh,  
also BP-U70, BP-U100  
Battery slides into rear of camera

## FS5



### Super35

Weight: (body only): 830 grams / 1 lb 13.2 oz  
Dimensions (body only): 111.3 mm / 4.5" wide  
128.7 mm / 5.1" high  
172.4 mm / 6.8" long

Voltage: 12 V DC  
Power : approx 11.8 W  
Battery: Sony BP-U Series  
14.4 V DC  
Battery slides into rear of camera

## FX6 in a Minimal Mode



There are two mounting points on the top of the camera, so you do not need the carrying handle to put the FX6 a Minimal Mode.



# Convergence of Technology in Sony E-mount Cameras



## ILME-FX6 Specifications

- Full-Frame 10.2 MP CMOS 4K Reverse Structure Sensor.
- E-mount (18mm FFD and 46.1 mm Inside Diameter).
- XAVC-I 422 10-bit 4K DCI 4096x2160 at 600 Mbps up to 60 fps (with approximately a 10% crop of Full Frame).
- QFHD (4K UHD) 3840x2160 to 120 fps (with a 5% Full Frame crop).
- Full Frame FHD 1920x1080 up to 240 fps.
- Super 35 FHD 1920x1080 sensor window mode up to 120 fps
- Dual CFexpress Type A and/or SD card slots.
- Fast, hybrid Autofocus: Focal plane phase detect Autofocus with face detection and eye AF compatible with more than 50 E-mount lenses.
- Dual base ISO: 800 and 12800. Maximum sensitivity to ISO 409,600.
- S-Log3 gamma and S-Gamut3, S-Gamut3.Cine color space.
- S-Cinetone look profile, also used in FX9.
- 15+ stops of dynamic range with S-Log3 at ISO 640.

- Minimized rolling shutter because of fast imager scan rate.
- 1x HD, 3G, 6G, 12G SDI output.
- Filmic look, VENICE-like color science.
- Up to 4K 4:2:2 10-bit internal recording
- 16-bit RAW output in DCI 4K and QFHD via SDI connector.
- Electronic Variable ND filter Clear and ND.6 to ND2.1 (7 stops)
- Aperture-Variable ND ramps are possible.
- Detachable Smart Handle with lens and camera controls
- ILME-FX6V Body only: \$5,999.99
- ILME-FX9VK Kit with 24-105 (SEL24105G) zoom: \$7,199.99.
- Available Dec 2020.

More information: [www.sonymovie.com](http://www.sonymovie.com) and [www.alphauniverse.com](http://www.alphauniverse.com)

# Sony FX6 v FX9



ILME-FX6



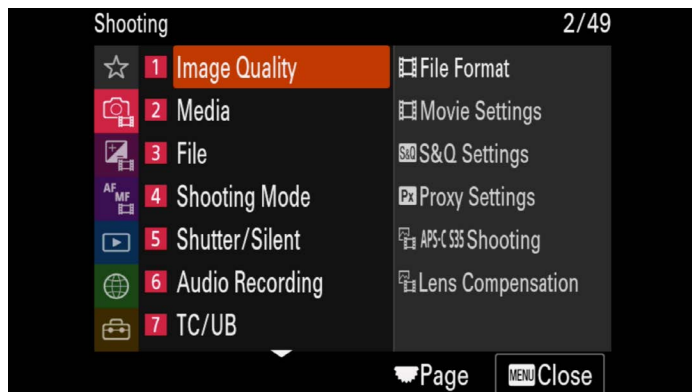
PXW-FX9



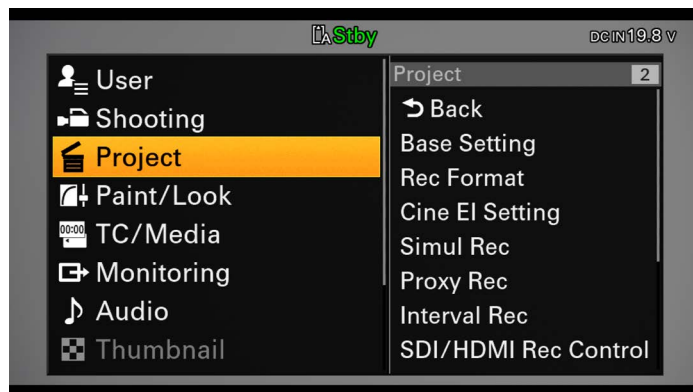


## Sony a7S III Menus are similar to...

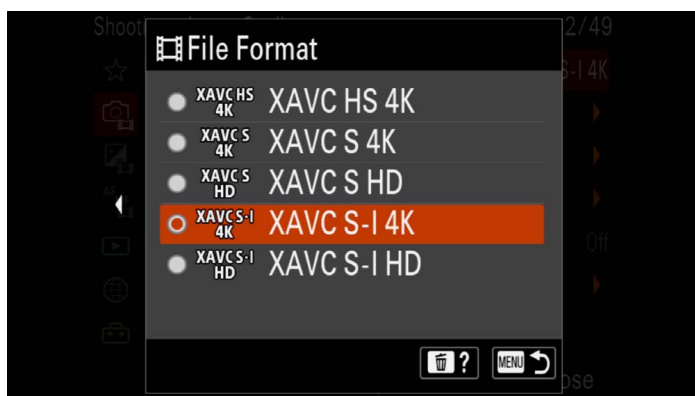
## ...Sony FX6 Menus



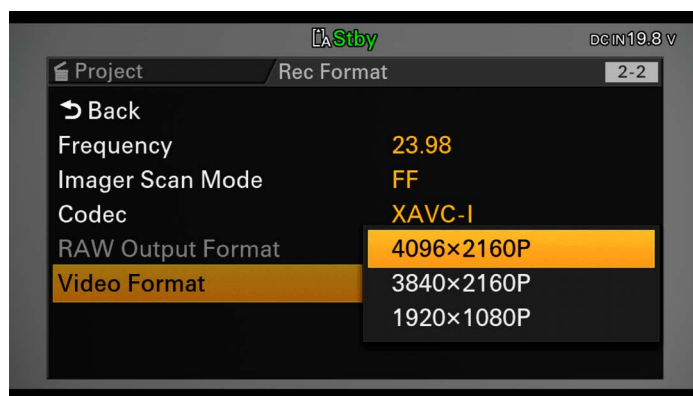
a7S III menus are easy to navigate: 3 columns are visible.



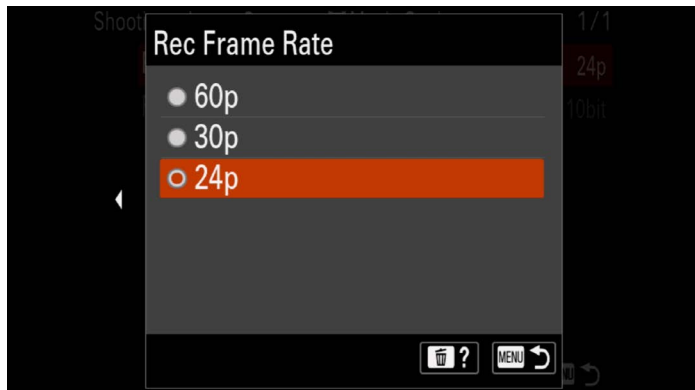
FX6 PROJECT Menu is almost comparable to a7S III SHOOTING MENU.



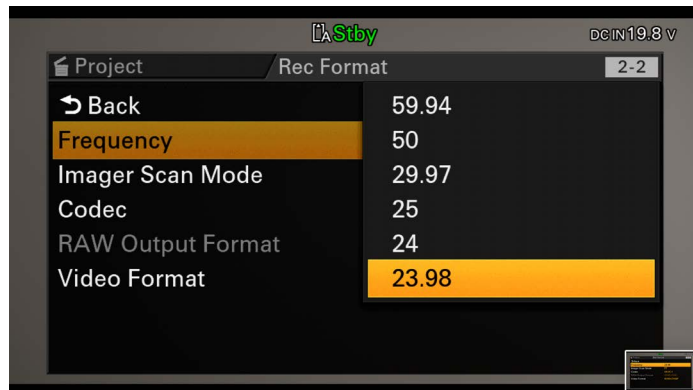
a7S III: XAVC S-I 4K Inter Frame File Format selected.



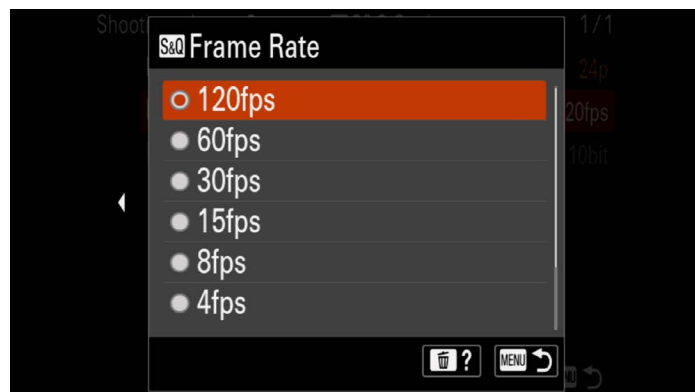
FX6: XAVC-I 4096x2160 Video Recording Format selected.



a7S III: Recording Frame Rate: 24p = 24 fps.



FX6: Project Frame Rate offers both 23.98 and 24 fps.



a7S II: Records up to 120 fps in XAVC S-I 3840x2160 QFHD.

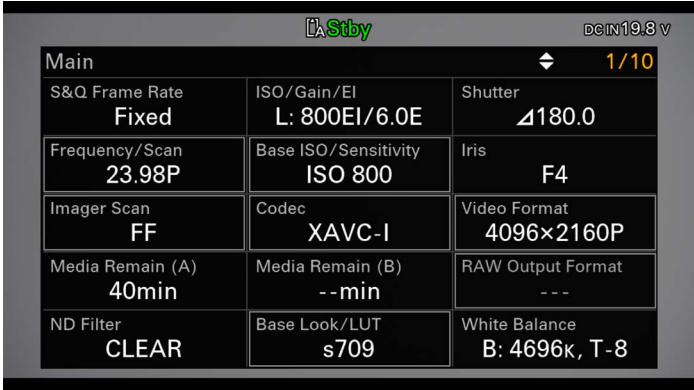


FX6 takes us up to 60 fps in XAVC-I 4096x2160 4K DCI 23.98.

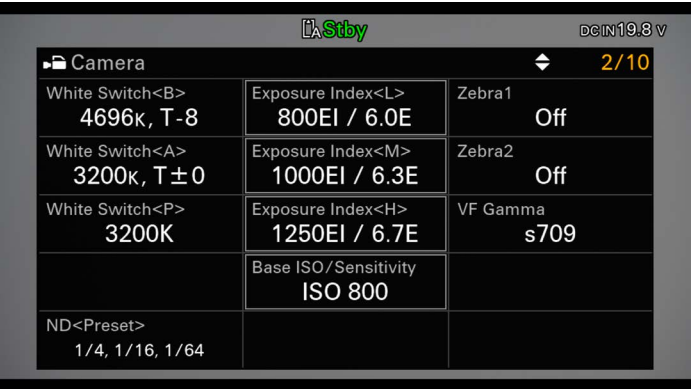
# Sony FX6 Menus



This is what the monitor/finder can look like with onscreen information.



Push the MENU button and you'll see this touchscreen readout.



There are 10 pages. The first 2 pages are good for quick choices.



Push the MENU button for at least 2 seconds to get the full, traditional menu.



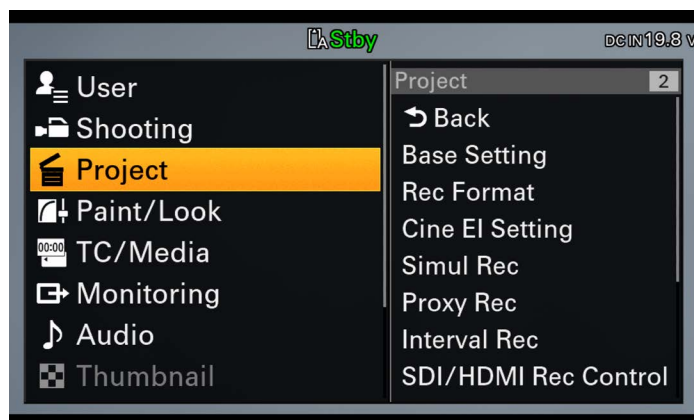
Top view.



Bottom view.



# FX6 Curated Menu Selections



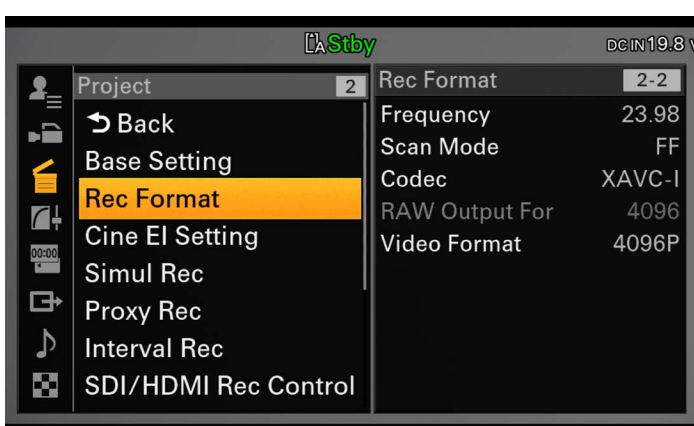
1. Let's begin with PROJECT settings.



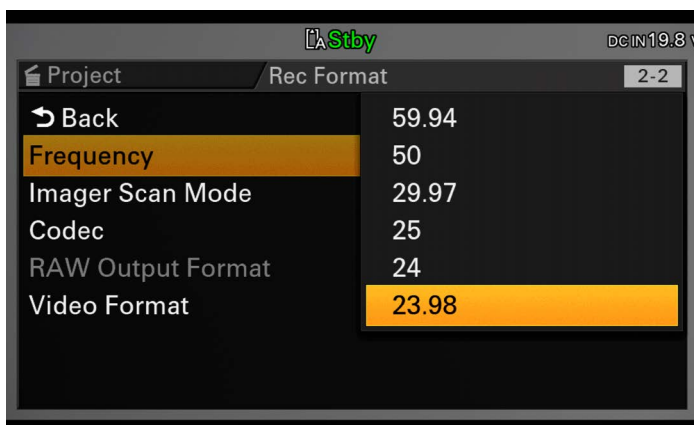
2. BASE SETTING > SHOOTING MODE > CineEI.



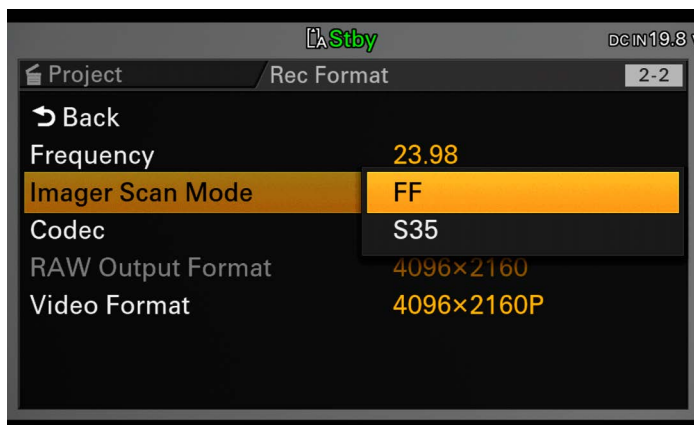
3. CineEI offers the best image quality and dynamic range.



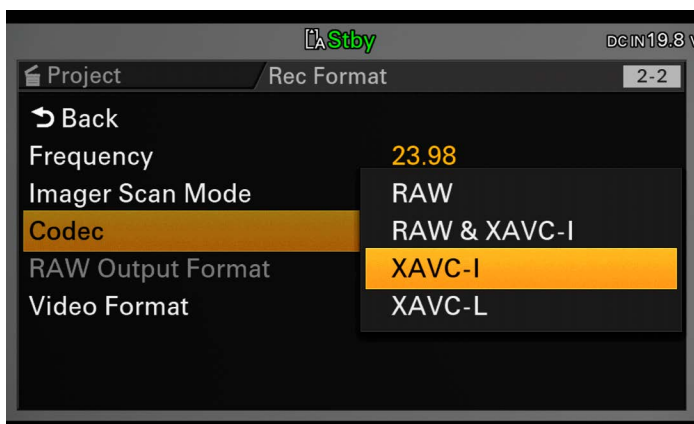
4. Let's choose the RECORD FORMAT.



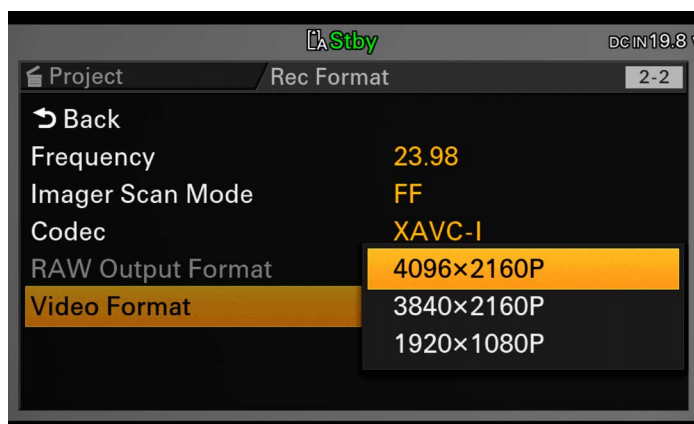
5. Let's go with 23.98.



6. Full Frame or Super35 Sensor Modes. Super35 is windowed.

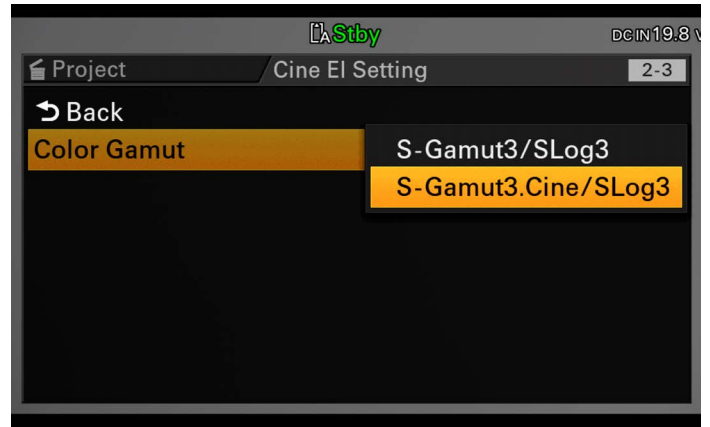


7. XAVC-I offers the highest data rate (400 Mbps approx).

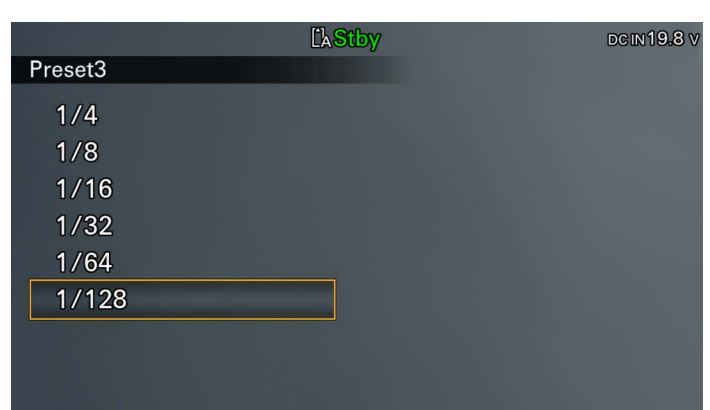


8. Video Format > Full Frame DCI 4K, QFHD (4K UHD), or HD.

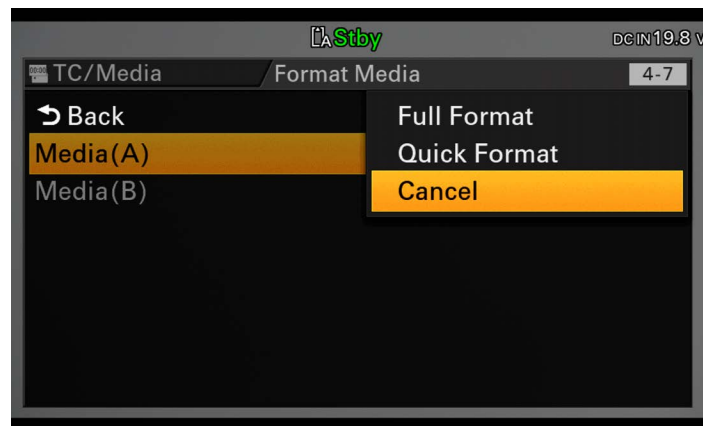
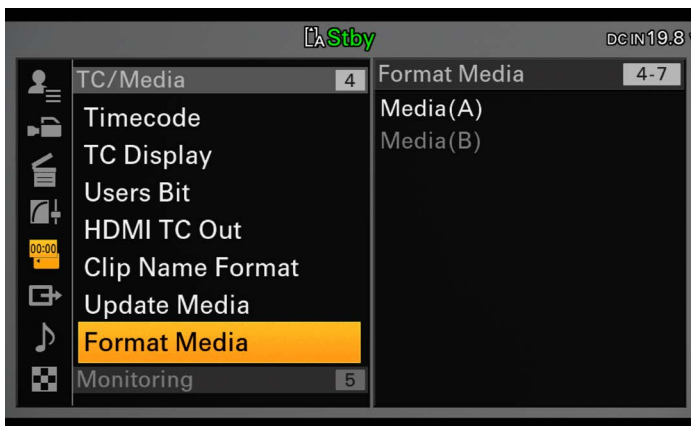
# FX6 Curated Menu Selections



9, 10. CINE EI Color Gamut > S-Gamut3.Cine is easier in post production, although S-Gamut3/SLog3 offers wider range.

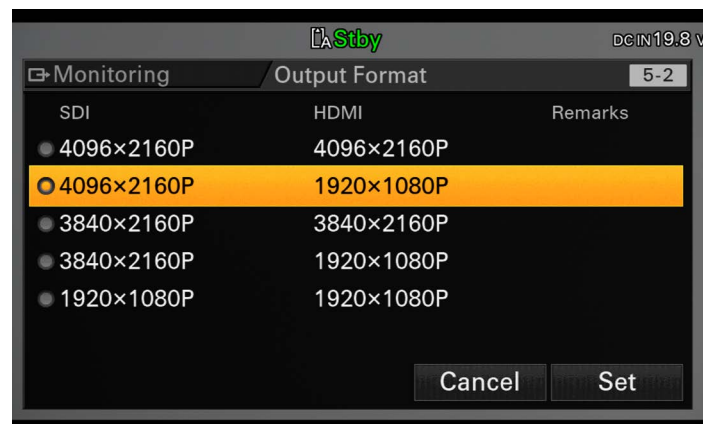
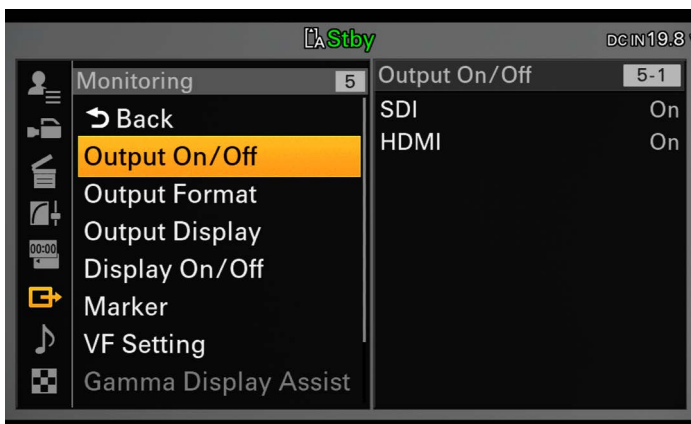


11, 12. Select the 3 ND filter presets here.  $1/4 = ND.6 = 2$  stops;  $1/8 = ND.9$ ;  $1/16 = ND1.2$ ;  $1/32 = ND1.5$ ;  $1/64 = ND1.8$ ;  $1/128 = ND2.1 = 7$  stops.



13. Format the Media Card in the TC/Media Page

14. Be sure to select the correct Media slot A or B.

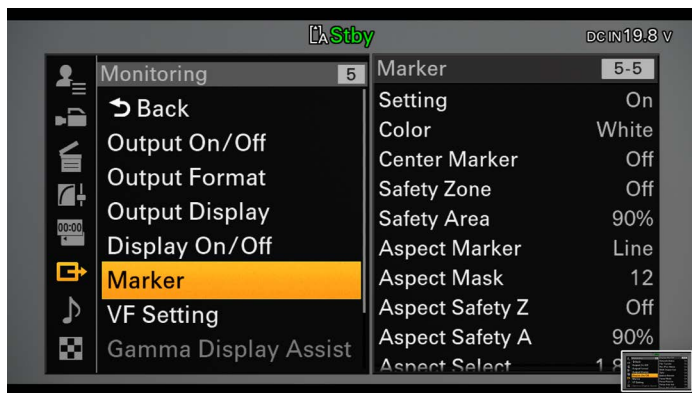


15. Output On/Off for HDMI and SDI at the back of the camera.

16. Monitoring Output Format Resolutions.



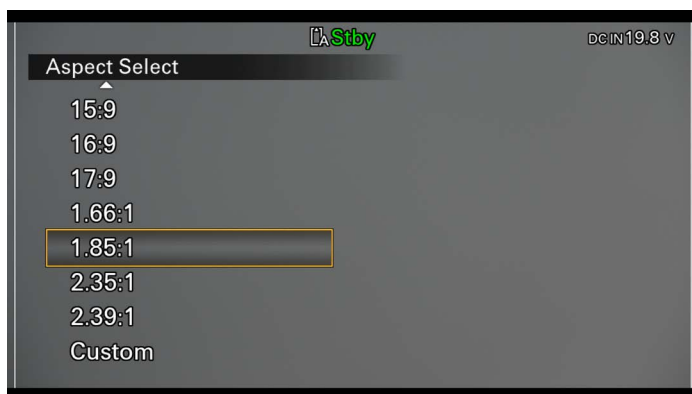
# FX6 Curated Menu Selections



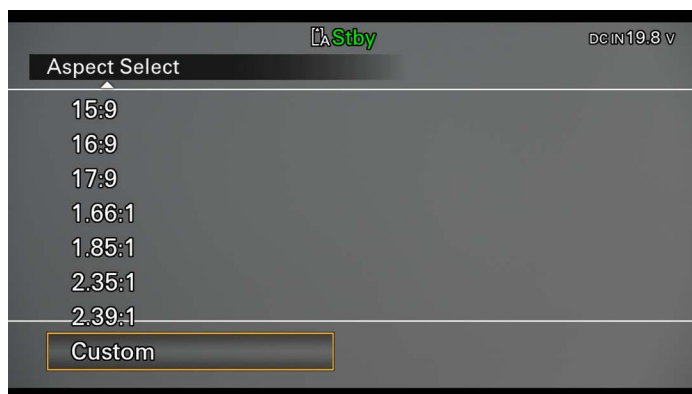
17. MONITORING > MARKER is where you set framelines.



18. Let's select an aspect ratio.



19. Here, we'll take 1.85:1.



20. But what if we want a ratio not in the selections? Go to CUSTOM.



21. Now, let's define a custom frameline aspect ratio.



22. This is amazing and had me jumping for joy. All cameras need this.



23. And here we have 2.66:1 (02.66:01.00) - Cinerama.

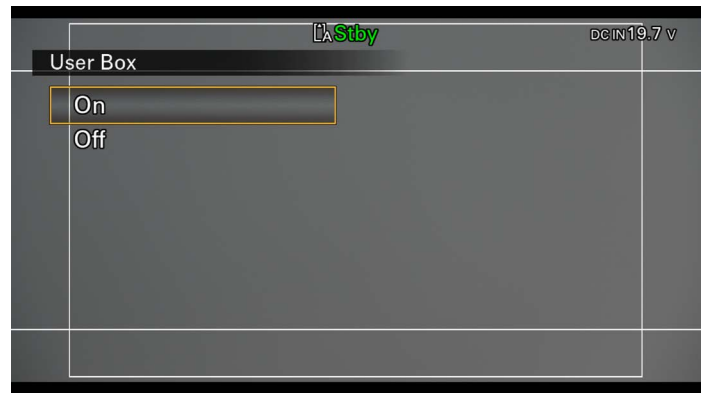


24. Or how about popular 2:1 (Univisium). Be sure to set the SET selector.

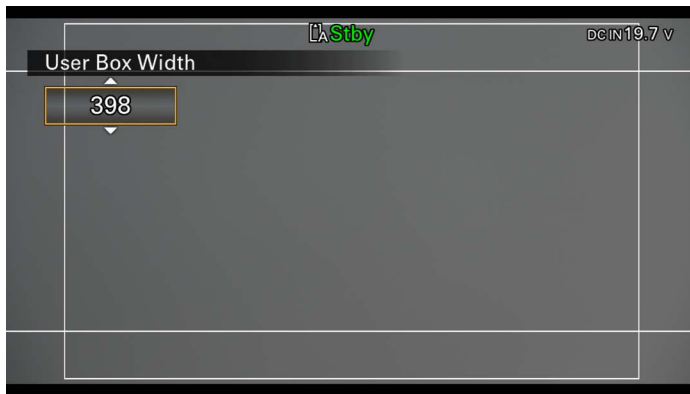
# FX6 Curated Menu Selections



25. Go to the USER BOX selection to establish a second aspect ratio



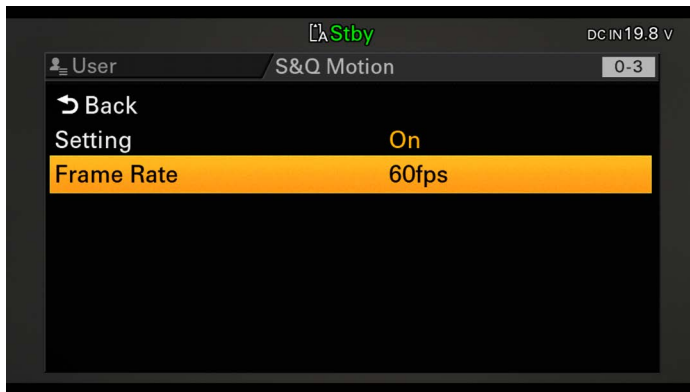
26. Turn it on.



27. This is not as intuitive as the Custom Aspect Ratio.



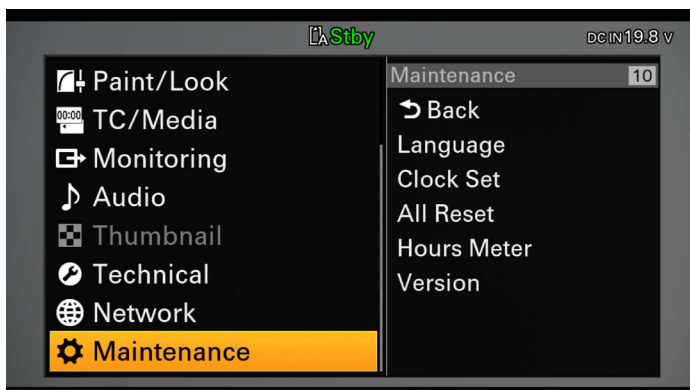
28. The User Box can work as a second set of framelines.



29. Turn S&Q on for slow motion. Assign On/Off to a User button.



30. Let's go for 60 fps.



31. To return camera to default settings: MAINTENANCE > ALL RESET.



32. All Reset.





Welcome to “fly by wire” Cinema Lenses.

The Airbus A320 took off in 1984 and was one of the first commercial airplanes with digital, rather than mechanical or hydraulic, controls. Although we’ve seen cine lenses controlled electronically, the Sony F EC 16-35 T3.1 G (SELC1635G) Cinema Lens is altogether unique.

Externally, the 16-35 T3.1 lens looks familiar, albeit a bit smaller than what you’d expect. There are three separate, geared M0.8 rings for focus, iris and zoom. The iris has a mechanical switch to click or declick the aperture settings.

This 16-35 T3.1 lens has a servo zoom familiar to videographers, anathema to many cinematographers, but here, something to be enjoyed. A switch on the servo (right side of lens) engages the drive or disengages for manual control or an external lens motor. There’s a small H-L switch on the left side to change speeds from high to low.

The servo zoom is extremely smooth and can be set for an imperceptible move that might be especially beautiful for a title sequence landscape. Don’t expect this small servo to do a snap zoom. Ideally you won’t be tempted to snap zoom at all. But if you must, snap manually, with the servo disengaged. Or, you can remove the miniscule servo mechanism with three screws.



# Sony F EC 16-35mm T3.1 G Cinema Lens

## Specifications



Mount	Sony E-mount
Format	Full Frame (and S35, of course)
Focal Lengths	16-35 mm
Lens Groups / Elements	13 / 16
Maximum aperture	T3.1 (F2.8)
Minimum Aperture	T24 (F22)
Aperture Blades	11 (Circular iris blades)
Minimum Focus Distance (m)	0.28
Minimum Focus Distance (ft)	0.92
Maximum Magnification ratio	0.19x
Focus barrel rotation	140°
Front Diameter	114 mm
Zoom system	Both manual and servo

Slide the focus barrel of the 16-35 T3.1 forward for full autofocus (with manual over-ride). Slide the barrel back for full manual focus control. And here's where focus by wire gets really interesting. Up to now, most autofocus or electronic focus lenses did not easily perform repeatable moves. This lens has a linear response mechanism that provides repeatable, tactile, accurate manual focus control. You will consistently return to a marked focus position on the 140 degree rotating barrel. And yes, there are end stops.

Welcome to the future of cine lens design.

Why? Shorter flange focal depth, like the Sony E-mount's 18mm, benefits optical design, especially at wide focal lengths. Moving optical elements with independent internal electronic actuators, rather than mechanical helical threads or cams, enables faster response speed, precision and silence.

The new FE C 16-35mm T3.1 G zoom is Sony's latest E-mount Full-Frame zoom. (Note: Sony's Full-Frame FE PZ 28-135 mm F4 G OSS Full-Frame Zoom came out with the FS7 in September 2014. But it did not have consistently repeatable focus marks.)

The 16-35mm T3.1 G has two XA (Extreme Aspherical) and three Aspheric elements to minimize color aberrations, geometric distortion, field curvature and astigmatism as well as to reduce the physical size of the lens. Optical surfaces are coated with Nano AR to reduce flares and ghosting. The 11-bladed circular iris assembly maintains round bokeh at all apertures.

Of course, the 16-35 T3.1 G is also fully functional on Sony a7 and a9 series cameras, complete with servo zoom and autofocus capability.

The Sony FE C 16-35mm T3.1 G zoom lens will be available in December 2020 for US \$5,499.99.



Line up locating pin and hole.



There are 3 hex screws to remove or reattach the Servo Zoom module. When removed, be sure to cover the Servo contacts on the lens with the provided rubber cover. Reattach it by aligning with the locating pin and the Servo switch in manual. Jiggle to engage the zoom drive gear.





# Sony FE C 16-35 T3.2 G - SELC1635G



Cine lenses do not often come in festive boxes.



Left side



Right side

# Akira Saito on the FX6

*Akira Saito is Deputy Senior General Manager, Camera System Business Div. 2, Consumer and Professional Business Section (CPBS) of Sony Imaging Products & Solutions Inc. This discussion was conducted by email.*

**Jon Fauer: How did the idea of “Cinema Line” begin and what were the reasons for establishing it?**

Akira Saito: The diversification of video content on the internet, social media, and streaming services is increasing. The demand for video is also increasing in marketing, advertising, and personal use. As a result, more creators want impressive cinematic expressions. To meet such demand, we have defined and decided to introduce Cinema Line. This series of products, including existing models, combines the technology Sony has cultivated over many years in digital cinema production, Sony's passion for movie production, and our cutting-edge digital imaging technology.

Cinema Line products are equipped with both film-like rich cinematic expression - based on the color science of VENICE - and the operability required by creators at the cinema level.

**Is this a global initiative? What is it called in, for example, France, Spain, Italy, Japan...?**

Yes, we will introduce this Cinema Line worldwide. We will use the name “Cinema Line” worldwide.

**Would you call this a branding initiative, a product group, a new division of Sony, or something else?**

Cinema Line is series of professional cameras that have a filmic look, cultivated from Sony's long experience in digital cinema production, and enhanced operability and reliability responding to the wide variety of creators' high demands.

**Is there a Cinema Line team? Who are the people involved?**

It is a cross-sectional project by the Alpha team and the professional equipment team. Using expertise of both teams, FX6 combines the best of Sony's industry-leading digital cinema technology with advanced imaging features from Alpha mirrorless cameras.

**I guess this signals that Sony is even more committed to cinema than ever before?**

With the introduction of the Cinema Line, we will continue to meet the needs of a wide range of users and creators with a strong product lineup including VENICE, FX9 and FX6.

**VENICE and FX9 have been great successes.**

VENICE has been used in the production of a wide range of movies, dramas, and live productions.

**So far, the Cinema Line cameras are VENICE, FX9 and soon-to-be announced FX6. Any others?**

We cannot provide any specifics on future product development, but we will expand its line-up with a wider range of products.

**What about a7S III? Would that camera be considered part of the Cinema Line?**

Alpha 7S III is not included in Cinema Line. Cinema Line is strategically selected by the look and the operability of the camera. “Look” is a comprehensive term for us to explain the image's character, which is composed of color, tone, sharpness, etc.

**Will the name “Cinema Line” be shown on the cameras?**

The name “Cinema Line Camera” will be used in online promotion and catalogs.

**What about lenses? Will they become part of Cinema Line?**

No, Cinema Line is a name for series of professional cameras and does not include lenses.

**I believe the new 16-35 T3.1 will be referred to as part of a series of new cinema lenses. Comments?**

The FE C 16-35mm T3.1 G (model SELC1635G) lens, announced at IBC 2019, will be available in December 2020 to pair with FX6, FX9 and other Full-Frame Sony cameras. This new lens supports intelligent shooting functions unique to E-mount cameras—such as fast and accurate AF even within shallow depth of field—while also offering manual focus options in a form factor familiar to professional cinema creators.

**Would you like to comment on whether Cinema Prime lenses are being considered?**

We have planned the cinema lens series as a lens group with both the operability that meets the higher demands of movie professionals and advanced functions such as high-performance AF. It will expand image expression with a large aperture. We will refrain from commenting on the future lineup, but we will listen to our customers' reaction and demand for future lineup studies.

**I consider the 16-35 T3.1 G as a groundbreaking, disruptive (in a good way) lens. It might signal a larger shift away from PL, and a move toward shallow flange depth, in high-end and popular cinema production.**

We hope that cinematographers will accept this lens and the E-mount camera system as an effective way to freely pursue cinema-like expressions — even for high-end, single-camera setups and productions.

**Please comment on E-mount in the Cinema Line philosophy.**

By supporting E-mount, Cinema Line can be combined with a wide range of more than 50 lenses, and we believe that it can meet the needs of many creators for new forms of video expression.

**Please comment on Sony sensor technology and color science in the Cinema Line concept.**

The image sensor is one of the key elements of production, and Sony has an understanding cultivated with creators in our long history of digital cinema starting with the F900. By fully incorporating that knowledge, we select the most suitable sensor according to the characteristics of each Cinema Line product.

Cinema Line is also specially designed for film-like and rich cinematic expression, which is based on the well-received color science of VENICE. It can deliver the film-like rich “look” especially for skin tones, by featuring s709, S-Cinetone, etc.

**Would you like to say anything about future additions to the Cinema Line — cameras or lenses?**

We cannot provide any specifics on future product development, but we will continue to develop products that have both the operability and the reliability to meet the needs of today's demanding creators. We are glad if many creators will choose our Cinema Line to more comfortably enjoy impressive content creation.