

Jon Fauer, ASC

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Sept 2013

Double Issue 55-56

FILM AND DIGITAL TIMES

Art, Technique and Technology in Motion Picture Production Worldwide



Sophia Loren
Canon C500
Rodrigo Prieto
Edoardo Ponti
Zoran Veselic
on location in Naples

FILM AND DIGITAL TIMES

Art, Technique and Technology

Film and Digital Times is the guide to technique and technology, tools and how-tos for Cinematographers, Photographers, Directors, Producers, Studio Chieftains, Camera Assistants, Camera Operators, Grips, Gaffers, Crews, Rental Houses, and Manufacturers.

It's written, edited, and published by Jon Fauer, ASC, an award-winning Cinematographer and Director. He is the author of 14 bestselling books—over 120,000 in print—famous for their user-friendly way of explaining things. With inside-the-industry “secrets-of-the-pros” information, *Film and Digital Times* is delivered to you by subscription or invitation, online or on paper. We don't take ads and are supported by readers and sponsors.

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Cover Story: Canon C500 2K, Sophia Loren, Rodrigo Prieto, Edoardo Ponti, Zoran Veselic

Angénieux History (excerpts pp 29-37) in full 64 page printed edition only their IBC Booth 11.F34

FDTimes will be at IBC Booth 11.F31



Moving C500 2K Images from Camera to Tent and Beyond



It all begins with the scene. Sophia Loren in *The Human Voice*

Camera

Canon C500 shooting 2K 12-bit RAW RGB 444 video.
 BNC cable connected to 3G-SDI output at rear of camera sends the 2K 12-bit RAW 444 RGB video to Codex-S Recorder on the DIT Card in the Video Village Tent.



Focus puller controls wireless focus with Preston FIZ, below. Zoom controlled by hard-wired Microforce on OConnor pan handle. Camera aperture controlled by DIT with separate Focus/Iris Hand Unit, bottom.

Focus, Iris, Zoom



On Set Tent

Codex wraps the video as DPX files. Codex-S recorder is on the bottom shelf of the on-set DIT cart. (Actually there is also a 2nd Codex-S for "B" camera.)

AJA FS2 converts 12-bit 2K to 10-bit HD

Truelight System running on Mac Mini, controlled via Ethernet

via 3G-SDI to TV Logic XVM24 monitor on DIT cart

Blackmagic Design HDLink with E-Film LUT

Blackmagic Design Videohub manages HD 1920x1080 4:2:2 output to Monitors all over the set



On-Set Cart



“The Human Voice” Workflow



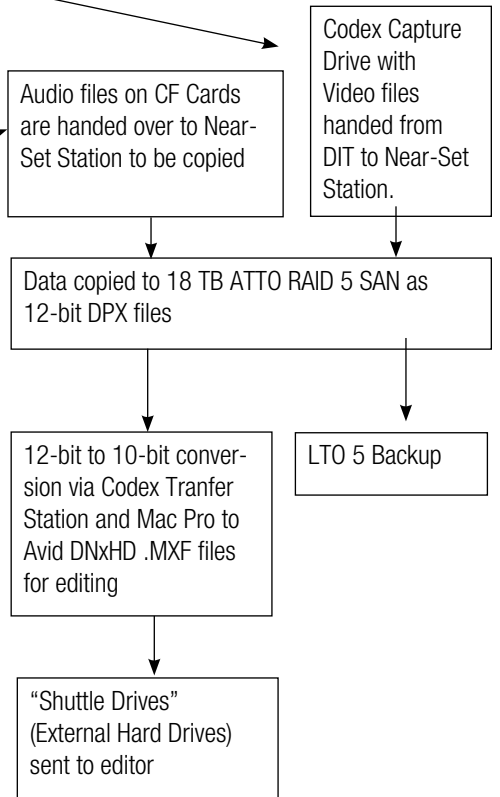
The Studio



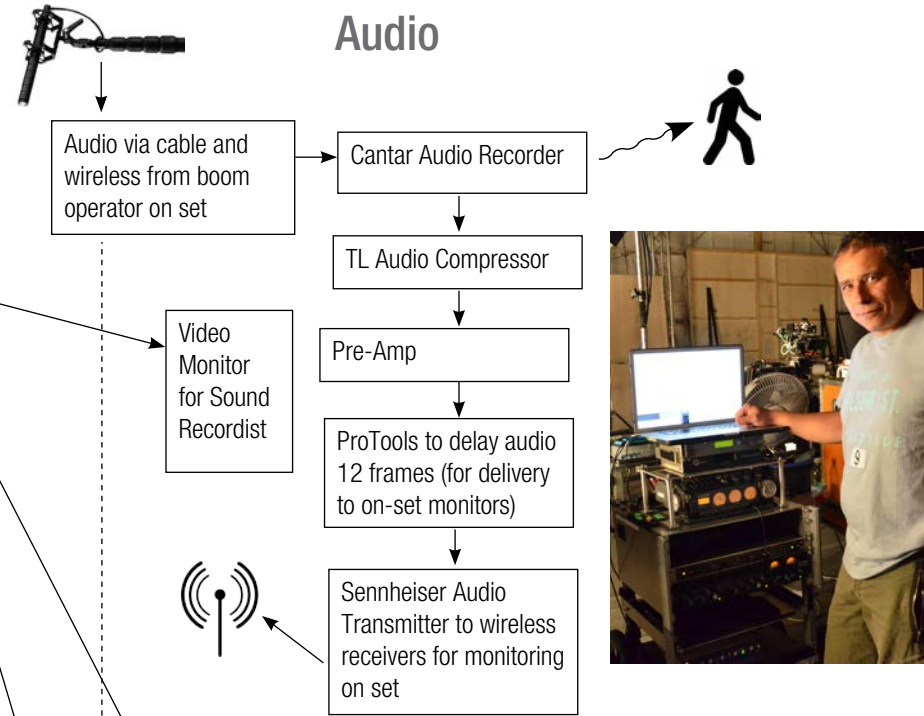
Codex Capture Drive walked to Near-Set Cart.
Do Not Pass Go, do not stop at Craft Service Table, above right.

Craft Service

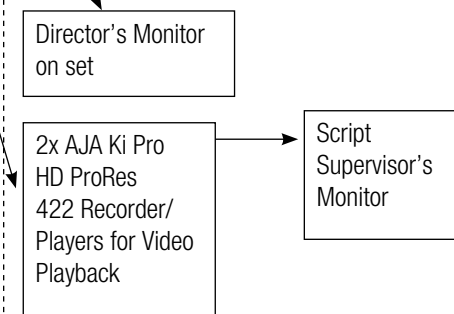
Near-Set Cart



Audio



Director & Script



Near-Set Cart



Canon C500 with Codex Onboard S for 2K or 4K

This is a simplified view of the basic functions. Your actual configuration may vary.



DISP / BATT INFO

Diopter adjusting ring for Deity Mira eyepiece

STATUS

Canon 4" LCD monitor with Deity Mira Eyepiece attached

POWER
Turn camera power on

SELECT dial / SET push to set

MAGN (button 1)
Push to blow up EVF image 2x. Push again to get back to normal.

START/STOP
Push to record. Push to stop. Triggers Codex to record. Simultaneously records to internal CF card.

WHITE BALANCE

CUSTOM PICTURE
Select from editable custom picture files in camera or from an SD Card

CONTROL DIAL
Rotate to change ISO setting.

ND FILTER +
Cycles through ND filters with each press of button:
1 = 2 stops, 2 = 4 stops, 3 = 6 stops, ND OFF = clear

ND FILTER -
Cycles through ND filters in reverse order.
Note the numbers are not our traditional ND values (where an ND.3 would be 1 stop, ND.6 would be 2 stops, etc.)

LUT
Press to select LUTs on external monitor or EVF connected to MON output BNC connector at rear of camera. Current choices are Rec. 709 and Wide Dynamic Range. Presumably more to follow via software upgrades.

(But first, you have to assign ISO to this dial:
MENU—Control Dial—
Other Functions—Custom Function—Control Dial—
ISO—set.)

photos by David Sparer, Canon USA

Firmware upgrade for the C500 as of Sept 4, 2013

ACESproxy: Part of the ACES standard, live ACESproxy output from the C500 allows the footage to be graded on set using a compatible ACES monitor using ASC CDL. The grade can be used for dailies and editorial. It gives an accurate representation of what will be seen in DI during final finishing. By using ACESproxy, the look established on set is preserved throughout the post process.

DCI-P3+: This color space uses the same white point as DCI-P3, but encompasses a greater range of color.

Cinema Gamut: This is the widest color space available for the C500 (wider than DCI-P3+).

80,000 ISO: The maximum ISO value has been increased up to 80,000 ISO.

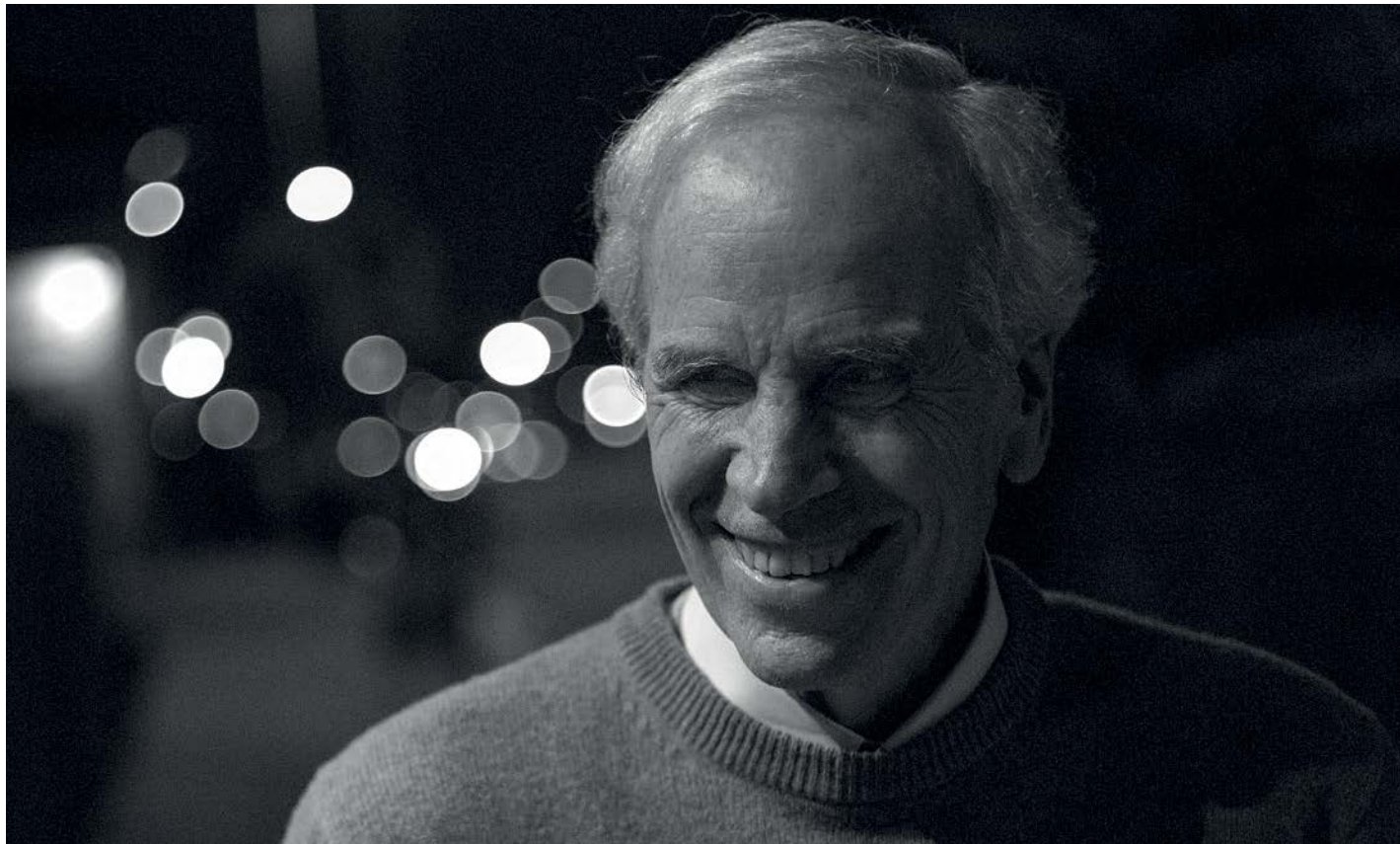


Vocas Cinema EOS Rig

Here is one example of one company's ergonomic support system for Cinema EOS cameras: shoulder pad, Codex bracket, mattebox, rods, and hand-rubbed Tuscan walnut wood handgrips (co-developed with Cam-A-Lot). Additional systems are shown elsewhere in this issue.



Still Moving Pictures



This begins a series of articles featuring the work of cinematographers using Leica M Monochrom still cameras. After a couple of recent Monochrom articles and pictures in these hallowed pages, a parade of the world's best cinematographers pleaded to borrow the camera. Gerhard Baier, Managing Director of CW Sonderoptic, manufacturer of the Leica cine lenses, agreed. We came up with a title and unifying theme: "Still Moving Pictures." That was fair. After all, the Leica Monochrom belonged to Gerhard, and the plan was to lend the camera to cinematographers for a week. Not everyone could wait. Curt Schaller, BVK bought the first one available in Germany; his work was published in our June issue.

Most cinematographers—people who "normally" see life at 24 or more frames per second—also have a passion for capturing single decisive moments. Visit any set anywhere in the world, and two people will probably have Leicas dangling from their necks: the unit still photographer and the cinematographer.

Nick Bolton wrote (*New York Times* Aug 7, 2013), "The results from the Leica M Monochrom are astounding. Pictures have the tonality and contrast that make them look as if they were shot with real black-and-white film. The control I have with a manual Leica makes me realize that today's abundance of buttons and features on most cameras often makes people take poorer pictures."

The vintage 1968 bokeh in Paul Ryan's picture above are beautiful. His portrait of Doug Tompkins, founder of The North Face, sort of sticks to our theme of "Still Moving Pictures." Tompkins sold the company in 1968 to focus on adventure filmmaking. The 2010 film *180 Degrees South: Conquerors of the Useless* is a modern-day recreation of his journey to Patagonia.

Here is Paul Ryan's take on the Leica M Monochrom, followed by the moving picture stills of Roberto Schaefer, ASC, AIC.

Doug Tompkins under street light in Venice, CA. Photo by Paul Ryan, ASC. ISO 3200, 1/125 sec with 1968 Leitz Summicron f2.0 50 mm lens.

by Paul Ryan, ASC

Every so often Doug Tompkins passes through town and we connect for a dinner. This time he was here to meet Werner Herzog. I had the Leica Monochrom with me and, curious about its low light possibilities, I took this shot on the very dark Venice sidewalk outside the restaurant.

I first met Doug in the early sixties when we were both on the Alpine ski racing circuit out of Aspen, Colorado. We both had migrated from East Coast upbringings. Each of us then moved to San Francisco, I to pursue photography and graduate film school, Doug to create North Face, at that time a small shop in an unlikely location in the heart of North Beach. Doug was one of my first clients, buying some of my ski photographs for the store. In 1968, he sold the company, and left on an epic expedition with Yvon Chouinard and two other climbing friends to climb Mount Fitzroy in Patagonia. After returning, he began to manage his wife Susie's clothing line, Plain Jane. In a few years he had nurtured it into the mega fashion force, Esprit. Though all this Doug always managed to pursue his world-class climbing and kayaking interests, including many first ascents and descents around the world.

In the seventies, we shared a small Cessna and did some wilderness flying together. In 1989, he sold his share of the company, putting most of his profits into land conservation, founding the The Conservation Land Trust and Foundation for Deep Ecology. With his wife, Kristine Tompkins, he has conserved over 2 million acres (8,100 km²) of wilderness in Chile and Argentina, more than any other private individual.

Blackmagic Production Camera 4K



The Blackmagic Production Camera 4K has a 35mm format sensor with global shutter and EF lens mount. It records compressed 3840 x 2160 (UHD/ QFHD) CinemaDNG 12-bit RAW and Apple ProRes 422 (HQ) files to its internal SSD recorder.

Like the Blackmagic Cinema Camera (2.5K), it uses standard 2.5" Solid State Drives, formatted for Mac OS Extended or exFAT. SSDs can be formatted on any Mac or with Mediafour MacDrive (not included) on a Windows PC. At a data rate of 880 Mbps with 4K Apple ProRes 422 (HQ), a 240 Gb drive will store 36 minutes. A 480 Gb drive will store 72 minutes.

The internal battery runs for up to 90 minutes of recording time. The camera comes with an AC to 12VDC converter, and can use external batteries from 12-30VDC.

The camera's 6G-SDI 10-bit 4:2:2 video output is 4 times faster than HD-SDI. Instead of 4 separate SDI connections for Ultra HD, a single cable is all that's needed. 6G-SDI is now available on Blackmagic Design's range of Ultra HD 4K products. A Thunderbolt connection is also built into the camera with 10 Gb/s data rates.

The price is US \$3,995. DaVinci Resolve grading software for Mac OS X and Windows is included. It comes with a USB dongle to unlock the software once installed. Also included is Blackmagic Media Express software and DiskSpeed Test.

IBC booth 7.H20

www.blackmagicdesign.com

Blackmagic Production Camera 4K	
Iris Control	Iris button automatically adjusts exposure
Lens Mount	Active EF Mount (lens contacts)
Flange Focal Depth	44 mm
Active Sensor Size	21.12 x 11.88 mm
Active Sensor Resolution	3840 x 2160, 1920 x 1080
Shooting Resolutions	Lossless CinemaDNG RAW and Apple ProRes 422 (HQ) at 3840 x 2160 or 1920 x 1080
Frame Rates	23.98p, 24p, 25p, 29.97p, 30p in 4K; 23.98p, 24p, 25p, 29.97p, 30p, 50i, 59.94i in HD
Dynamic Range	12 stops

Angénieux History



1907. Pierre Angénieux was born on July 14, 1907 in Saint-Héand, France—a quiet hilltop village of 4,000 about an hour’s drive southwest of Lyon.

1928. He graduated with a degree in engineering from l’École des Arts et Métiers in Cluny. A year later, he received a degree as optical engineer from the École Supérieure d’Optique, where he was enrolled in the optical design class of Henri Chrétien (inventor of the anamorphic widescreen process for motion pictures that became CinemaScope).

1930. Pierre Angénieux joined Pathé, a leading company in the French motion picture business at the time. This was his introduction to the world of cinema, which he never left. Later, he worked with André Debrie, manufacturer of professional cameras and projectors.

1932-1934. Pierre Angénieux worked as a chief engineer of cinema lenses at OPTIS. He and two colleagues then established their own company, ASIOM (Association Scientifique et Industrielle pour l’Optique et la Mécanique), renting space in the building of his former school at 39 rue de Lyon, Saint-Héand.

August 1935. The photography and motion picture business was doing well. Pierre Angénieux, 28 years old, opened a workshop in Paris at 7 rue Henri Murger (19th Arrondissement).

1937. The company grew. A second workshop was set up back in the village school at Saint-Héand. From then on, mechanical parts were manufactured in Paris and optical parts in Saint-Héand.

Pierre Angénieux stayed in contact with prominent filmmakers, including Jean Renoir and Abel Gance.

1938. During the war years, Pierre designed and manufactured lenses in limited quantities for 24x36 format still cameras—mainly for the Swiss Alpa SLR.

From 1938, his first lenses were engraved “P. Angénieux PARIS.” One was a 50 mm f/2.9 lens; the other a 50 mm f/1.8 for Alpa cameras.

1940. Pierre closed his Paris workshop and relocated all work to Saint-Héand. Although Saint-Héand was located in “unoccupied” France, his work was being carefully “watched.” Manu-

facturing became difficult. He spent much of this time studying new methods of optical calculation.

1946. His methods for optical calculation reduced by a factor of 10 the number of hours necessary to design a lens. This was achieved mainly by calculating the relevant light rays instead of the total.



1950. Design and manufacturing of wide angle Retrofocus lenses for 24x36mm format still photography began. These lenses used an inverted telephoto design, with a negative lens group at the front that increased the back focal distance. The first lenses were intended for rangefinder cameras, but the added distance was a boon to accommodate the extra room occupied by mirror mechanisms in the emerging technology of single-lens reflex cameras.



35 mm f/2.5
R1 Retrofocus

The first Angénieux Retrofocus still format lens was the R1 series, 35 mm f/2.5, introduced in 1950.

Angénieux retrofocus lenses came in focal lengths of 24 mm, 28 mm, and 35 mm. The R11 28 mm f/3.5 came in 1953, followed by the R51 / R61 24 mm f/3.5 in 1957.



28 mm f/2.5 R11
Retrofocus

ZEISS Compact Zoom CZ.2 15-30 T2.9



Renderings



ZEISS will preview a mock-up of their planned 15-30 mm Compact Zoom at IBC. The CZ.2 15-30/T2.9 is expected to launch in the second quarter of 2014 (NAB 2014).

This will be the third member of the successful ZEISS Compact Zoom lens family. The Compact Zooms are 100% “Made in Germany.” Like the Compact Primes, they cover all the way to full frame 24x36 mm still format, which means easy coverage of the RED 5K sensor. They complement ARRI/ZEISS Ultra Prime and Master Prime lenses, using Carl Zeiss T* anti-reflective coating to reduce flare and minimize ghosting and veiling glare.

Compact Zoom CZ.2 lenses are meant to work in hostile environments. They have special weatherproof protection to resist dust, spray, heat, and cold.

The “sweet spot” of the new 15-30 zoom is for the 35mm cine format. Like the other CZ.2 Compact Zoom lenses, the 15-30 is intended for high-end features, television, 4K productions, documentaries, and still photography where focus shift is anathema (focus changes when you zoom in or out). Price is expected below 20,000 Euros. The mock up will be at the ZEISS IBC booth 11.F58. www.zeiss.com

Here are some preliminary specifications:

- Aperture range: T2.9 - T22
- Focal range: 15 - 30 mm
- Close focus distance: 0.55 m
- Horizontal angle of view:
 - Full-Frame: 100-62°
 - APS-H: 54-90°
 - Super 35: 46-79°
 - Normal 35: 41-72°
 - APS-C: 42-73°
 - MFT: 33-59°
- Length: 252 mm
- Front diameter: 114 mm
- Weight: 2600 g
- Interchangeable mounts: PL, EF, F, E, MFT

Compact Zoom CZ.2 Lens Family



new 15-30 mm



28-80 mm



70-200 mm

Lens	Aperture	Close Focus ¹	Length ²	Front Diameter	Weight	AOV ³
15-30 mm (<i>new</i>)	T 2.9 to T 22	0.55 m / 1'10"	252 mm / 9.92"	114 mm / 4.5"	2.6 kg / 5.7 lb	46-79°
28-80 mm	T 2.9 to T 22	0.83 m / 2'8"	196 mm / 7.72"	95 mm / 3.7"	2.5 kg / 5.5 lb	18-48°
70-200 mm	T 2.9 to T 22	1.52 m / 5'	250 mm / 9.84"	95 mm / 3.7"	2.8 kg / 6.2 lb	7-20°

¹ Close focus distance is measured from the image plane

² Front to PL mount flange

³ AOV=Horizontal angle of view for an ANSI Super 35 Silent camera aperture (aspect ratio 1:1.33, dimensions 24.9 mm x 18.7 mm / 0.98" x 0.74")

Through the Glimmer Glass



Tiffen Dfx 3.0 Digital Filter Suite, standalone version showing the effect of a Glimmerglass 5.

Dfx is powerful and easy to use. Drag your uncorrected image file into the big, center window. Pick a filter from the “digital filter case” at the bottom.

Choose grades from the selection at right. You can toggle the effect on and off, and you can save the result.

Cinematographers’ styles are defined by many things: lighting, atmosphere, location, camera, lens, fortuitous imperfections, and by how much the image is, or is not...er...ahem...degraded.

Styles recently have become trendy, like fashion. “Get me some old Cooke Panchros like Darius.” Or, “Is Rodrigo shooting Super8 and Vintage Anamorphic?” And, “Daniel’s shooting T1.0.” But, “What about the Kubrick f/0.7 ZEISS NASA DiGiulio lenses Stephen was overheard telling Vilmos who may have whispered to Roger...we couldn’t hear, but it sounded like he was saying the lenses were like looking through a Tiffen Pro-Mist 1 plus Pearlescent 1 filter?”

Once upon a time, the ingredients of the cinematographer’s “look” were widely guessed, rarely revealed. John Alcott, BSC kept his exposure test Polaroids closely hidden against his chest like a poker player. The cinematographer’s secret sauce was guarded as closely as Colonel Sander’s Kentucky Fried Chicken recipe, reportedly transported in an armored truck. The camera truck was almost as inviolate with its sacred secret filter case. Expeditions set out for Fogal, Dior, and the fearsome Frederick’s of Hollywood to find the perfect BLT (Behind the Lens Net). Pilgrimages were undertaken to remote regions, where a Mr. Wilson sprayed acetone into the air of his workshop and deftly waved acrylic squares through the mist. Presumably, the faster the waft, the lighter the density. These Supafrosts were appallingly irregular, seemed to scratch if you even looked at them, and sometimes warped to the point where focus past 100 mm was treacherous. But we loved them.

In the never-ending search for a defining, unique, distinguishing look, the filter manufacturer was a mentor like Garrick Ollivander, maker of wands for wizards in *Harry Potter*. Nat Tiffen, founder of Tiffen Filters, was our Mr. Ollivander. Every film or commercial began with a call to learn what new filter Nat had created. When he came up with Pro-Mist filters that were glass, didn’t scratch, didn’t warp, it seemed like the invention of fire. Naturally, the Pro-Mist filter pouches were quickly relabeled with names like Pearl Mist, Pearl, or Promise—to hide the real filter name from competitors.

The quest continues in search of the unique look that defines the story, complements the script, where the actors look marvelous and the actresses are always beautiful. When we consider that

Tiffen alone makes more than 2,000 different glass filters, the number of permutations of look-creation are encouraging. Even a very light grade of filter can transform a clean image into something with subtle, ineffable distinction.

Trying to describe filters is like writing about fine wines; there’s no substitute for shooting real tests with real filters, lenses and cameras intended for the production at hand.

Actually there is one helpful starting-point substitute. Tiffen Dfx Digital Filter Suite (now in version 3.0). It simulates more than 2,000 of Tiffen’s popular glass filters, as well as specialized lenses, optical lab processes, grain, color correction, light sources and effects. Tiffen Dfx for Mac or Windows is available as a Video/Film Plug-in for Adobe Premiere Pro, After Effects, Apple Final Cut Pro, Motion 5 and Avid. It also comes in a still version as a Standalone (no host required) or a Photo plug-in for Adobe Photoshop, LightRoom and Apple Aperture.

A word about Dfx software vs real glass filters. The effects are remarkably similar, making Dfx a wonderful way to browse, shop, compare and select the look you’re after. However, the grades of Dfx are not definitive. So a Pro-Mist 2 in Dfx Software may look closer to the Pro-Mist 1 you tested with your full-frame Canon 6D. It may be just like a Pro-Mist 2 on your Alexa with a 14 mm Master Prime. The reason is that the effect of glass filters varies with focal length and also aperture/sensor/format size. The trick is to match the filter intensity with the focal length of the lens: heavier grades for wider angles, lighter densities for tighter shots. For example, you may find a good match by using a Pro-Mist 1 with the 18 mm lens and a Pro-Mist ¼ for the 135 mm portrait close up.

So let’s get down to business, and test some of Tiffen’s latest filters as the company celebrates its 75th anniversary and keeps coming up with new ways to improve our image.

Tiffen is offering FDTimes readers a 25% discount off the individual download products of Dfx. The promo code is DFXFTD13 and it runs until October 31, 2013. To get more information on Tiffen Dfx, download a free trial, and purchase with the special FDTimes promo code, go to: www.tiffensoftware.com

Cinematography Electronics

CineTape AIR

Cinematography Electronics' CineTape Measure is the ubiquitous, universally beloved and unquestionably essential focus puller's BFF. The distinctive "horns" are seen atop matteboxes on almost every production everywhere in the world. The ultrasonic "tape measure" continuously displays distance from your camera's image plane to the actor. It doesn't replace your Rabone Replica (by Bright Tangerine, from Film Tools), but actors love not having a tape in their face. And you'll get instant confirmation on how far they missed their sacred marks.

CineTape AIR is a new accessory for wireless communication with the CineTape Measure. It is a two-way, wireless display that transmits and receives real-time information from the CineTape.

The system consists of two parts. CineTape AIR is a transceiver that plugs directly into the CineTape main control box. CineTape AIR Mobile is a remote, battery-powered wireless transceiver. They are linked by 2.4 GHz radio. Range is about 800 feet (250 m), goes through walls, not limited to line-of-sight.

Both units duplicate many of the controls and functions of the CineTape. They each have a large red LED display, LED indicators for SENSE and SENSITIVITY, and a red SELECT / ADJUST knob. There are 40 selectable channels. Integrated antennas are inside, so they are protected from damage or breakage. Battery (small rechargeable, industry standard) life is 30 hours. The CineTape AIR works with all CineTapes.

To set it up, first select the channel. Tap the CHANNEL button, rotate the red SELECT knob, push to enter or tap the CHANNEL button. Do this on both units.

Bluetooth iPhone Module

Your iPhone, iPod Touch, or iPod can be part of the CineTape System. The Bluetooth module is an option available for both transceivers and is installed by Cinematography Electronics or other authorized facilities. Download the CineTape AIR App and connect to either unit. This helpful feature expands the usefulness of the CineTape AIR.

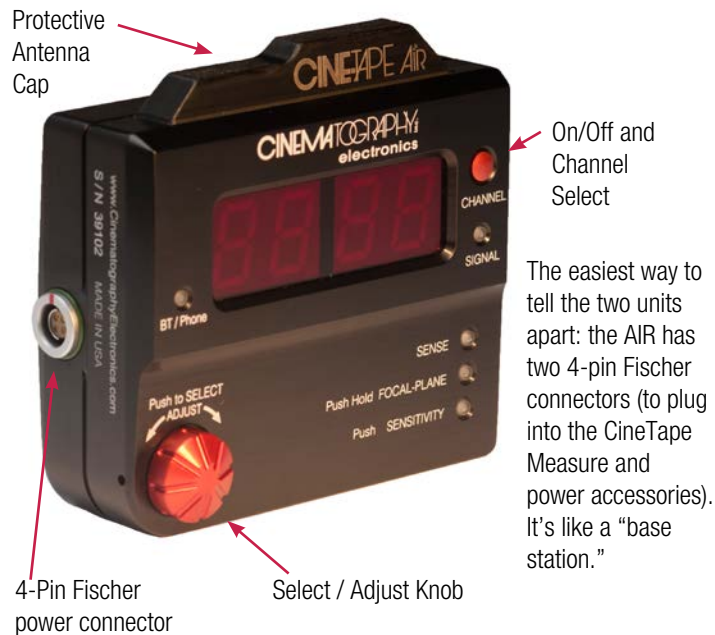
The Bluetooth range is about 25 feet / 8 meters. That should be sufficient, since the focus puller will usually be within 25 feet of the Camera Transceiver or the Mobile Transceiver.

The CineTape AIR App shows real-time distance readings, sensitivity adjustments and brightness levels on your iPhone. The App also adds the very useful NEAR and FAR distance limit function that is adjustable over the complete measurement range, and can be independently switched on or off. For example, you're doing an over the shoulder shot. Set the NEAR distance to just beyond the shoulder. This restricts focus measurement to the actor facing camera, not the foreground shoulder.

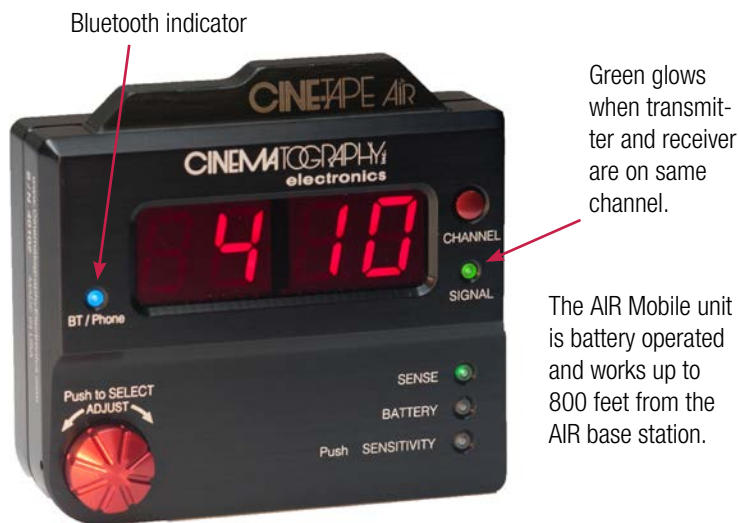
Larry Barton, head of Cinematography Electronics, recommends using an iPod Touch or a deactivated iPhone if you can't remember to switch to silent mode. "Obviously a real phone ringing on set is bad," he says. Both Larry and Thomas Barton (the developer of the CineTape AIR App) will be demonstrating the CineTape system in the Cooke Optics Booth 11.D10 at IBC.

www.cinemaelec.com

CineTape AIR Camera Base Station



CineTape AIR Mobile



Transvideo takes on Aaton

A New Cat on the Shoulder will Purr — cradled *from* the shoulder



Jacques Delacoux, Président-Directeur Général (PDG) of Ithaki Group, owner of Transvideo, and now Aaton-Digital.

The Cantar Cat comfortably cradled from the shoulder of sound recordist Maurizio Argentieri. On location in Naples for "The Human Voice".

Transvideo and Aaton are now together in the same holding company. Jacques Delacoux, Président-directeur général of Ithaki Group, owner of Transvideo, has purchased Aaton.

Aaton became Aaton-Digital. A new cat will dangle from the shoulder: Aaton-Digital is currently working on a new generation of CANTAR, the acclaimed production audio recorder. Thousands are currently in use worldwide. Aaton had ceased building it a couple of years ago to the dismay of sound recordists everywhere.

Aaton-Digital and Transvideo are working together in R&D and manufacturing to develop interesting new products for the motion picture industry.

Unfortunately for cinematographers who waited almost as long as Penelope, the long-suffering 20-year-waiting wife of Odysseus, Penelope the Delta Digital Camera has not completed her journey.

There is a long list of exciting new Transvideo and Aaton-Digital products — some of which have been seen in their labs. Transvideo has been working at a fever pitch, and their latest offerings are shown on the following pages.

I spoke with Jacques about where things are headed.

Jon Fauer: Who will service existing Aaton film cameras?

Jacques Delacoux: Aaton-Digital is servicing the cameras in Grenoble with Pierre Michoud, as was done previously.

What happens to Penelope?

We have several Penelope 35mm film cameras in our inventory. We recently sold an Xtéra.

Where are the headquarters of Ithaki, Transvideo and Aaton-Digital?

The headquarters are all located in Normandy, France.

Who will be the dealers and distributors for Cantars?

Most of today's distributors. However the network might be partially renewed as we are looking for high performance and loyalty.

Who will repair Cantars — old and new?

Aaton-Digital in Grenoble and some skilled service centers around the world.

Sponsors and Educational Partners

Titans of the Industry

arri.com
blackmagicdesign.com
canonusa.com
leica.com
sony.com/professional

Moguls

angenieux.com
antonbauer.com
bandpro.com
cookeoptics.com
fujinon.com
litepanels.com
ocon.com
prestoncinema.com
steadicam.com
tiffen.com
transvideo.eu
zgc.com

Executive Producers

abelcine.com
hawkanamorphic.com

lowel.com
manfrotto.com
nikonusa.com
panavision.com
photocineshop.com
zeiss.de

Producers

aaton.com
aja.com
artemis-hd.com
bertonevisuals.com
cartoni.com
chrosziel.com
cinemaelec.com
clairmont.com
codexdigital.com
convergent-design.com
jvc.com
lentequip.com
ottonemenz.com
petrolbags.com
Prepost: camarasyluces.com

Co-Producers

domke.com
emit.fr
ibe-optics.com
idcphotovideo.com
kata-bags.com
mole.com
msegrip.com
red.com
sachtler.com
schneideroptics.com
servicevision.es
tiffen.com/dfx

Associate Producers

16x9inc.com
avenger-grip.com
bebob.de
brighttangerine.com
cinetech.it
cmotion.eu
denz-denz.com
easyfocus.at

filmtools.com
gitzo.com
jfisher.com
kinoflo.com
ktekbooms.com
loumasystems.biz
maniosdigital.com
movcam.com
movietech.de
nila.com
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visionresearch.com
vocas.com
woodencamera.com

Rental House & Production Partners

adorama.com
anandcine.com
camarasyluces.com
cinegrell.ch
fletch.com

jpfcine.cl
lemac.com.au
musitelli.com
panalight.it
photocinerent.com
rvz.fr
talamas.com
vantagefilm.com

Media & Production Partners

afcinema.com
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bscexpo.com
ccwexpo.com
cinec.de
cinegearexpo.com
createsphere.com
ibc.org
nabshow.com
productionhub.com
soc.org

Associate Producers



Rental Houses



Media and Production Partners



Titans of the Industry



Moguls



Executive Producers



Producers



Co-Producers

