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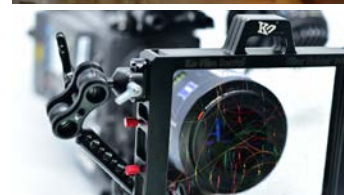
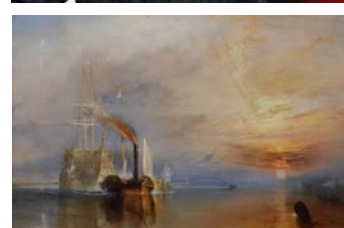
Art, Technique and Technology in Motion Picture Production Worldwide



Cover photo by Pauline Maillet

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Cover: Bruno Delbonnel, ASC, AFC at Cannes with Angénieux Optimo Prime on a Sony VENICE. Above: Bruno on the red carpet. Photos by Pauline Maillet.



Bruno Delbonnel, AFC, ASC and Angénieux Optimo Prime 40mm at Cannes. Photo: Pauline Maillet.

Angénieux unveiled Optimo Prime Lenses at the Cannes Film Festival on May 23. Leading rental houses and cinematographers from around the world gathered in a conference room of the Radisson Blu to learn about the concept, specifications and details. The meeting then moved to the rooftop terrace overlooking the bright blue Bay of Cannes and the Old Port grid-locked with the latest models of mega yachts. Prototype Optimo Primes were set up on cameras for all to see. What did these lenses look like? Breathtaking. Classic Angénieux.

The next day, Bruno Delbonnel, AFC, ASC was presented with the Pierre Angénieux ExcelLens Award for Cinematographer. And then, the Angénieux team was enroute from Paris to Los Angeles on Air France flight 72 to officially present the first Optimo Prime prototypes to the worldwide cinema community.

But first some details. (As with most cine things, some of these may change.) Twelve Full Frame lenses are planned in the Optimo Prime series. The initial 6-lens production run will be 21mm, 28mm, 40mm, 50mm, 75mm and 135mm—scheduled for delivery by Summer 2020.

The complete 12-lens set will include the above focal lengths as well as 18mm, 32mm and 100mm lenses. These should be ready by Winter 2020. The 24mm, 60mm and 200mm will complete the set in Spring 2021.

So: 18, 21, 24, 28, 32, 40, 50, 60, 75, 100, 135, 200mm. All T1.8 except 18mm and 200mm.

- Coverage is Full Frame, 46.5mm image circle.
- The fully interchangeable mounts include PL and LPL, so far.

- Both Cooke/i and Arri LDS is supported.
- The lens gears are industry-standard 0.8M and all in the same positions across the entire 12-lens set.

The Optimo Primes not only match the look and feel of Angénieux's celebrated Optimo Zooms, but also nicely complement the new Optimo Ultra 12x (which comes in Full Frame, Ultra35 and Super35). This is unique in the Full Frame lens arena: having both Full Frame primes and a long-range 12x Full Frame zoom.

Three additional features captivated cinematographers and camera crews at Cine Gear. The Optimo Primes can be customized at the factory or by certified lens technicians to achieve unique looks. There are three essential variables and possibilities limited only by permutations, imagination, resources, desire and (yes) budget. And you'll want a clean room. No, you will not do this on location.

- The iris assembly is removable. Imagine: various numbers of iris blades finished matte black or shiny for flares and in round, oval or other shapes.
- There's an internal element that can be swapped. The front optical group is removed. The element removed, replaced by another and the lens put back together. Imagine the effects of various air gaps, internal element coatings or lack thereof, perhaps a degree of diffusion or frost.
- A special filter/net holder attaches to the rear of the Optimo Prime with magnets. This is where classic silk stockings are attached for gauzy glamor shots or fishing line is stretched for streaks.

Angénieux Optimo Primes unveiled at Cannes



Amnon Band (Band Pro), Emmanuel Sprauel (Angénieux) and Severine Serrano (Angénieux) unveiling Optimo Prime at Cannes. Photo: Pauline Maillet.

Optimo Primes are like a multi-national motion picture co-production.. They are the result of an Angénieux partnership with Band Pro Film & Digital, Inc and Jebsen Industrial Technology Co Ltd. The optical design, optical elements manufacturing, final quality check and project management is done by Angénieux in Saint-Héand, France. The mechanical parts and assembly are done by IB/E Optics in Germany on behalf of Angénieux.

Sales and distribution of the new Optimo Prime lenses will be handled in the Americas by Band Pro; in EMEA and India by

Angénieux; and in Asia by Jebsen. These are the same partners who successfully delivered the Angénieux Type-EZ Full Frame/S35 Zooms. No doubt basking in the success of that project and appreciating the benefits of cooperation, the same partners decided to embark on an even more ambitious journey—the Optimo Prime Lens Series.

“But Angénieux is famous for zoom lenses,” you might ask. “What do they know about primes lenses?” Actually, a great deal. History repeats itself. We’ll get to that in a few more pages.



SIGMA Full Frame L-Mount and E-mount Lenses



Upon entering the SPIRAL, you wonder why the entire SIGMA staff is clad in cool black T-shirts with mysterious patches obviously concealing something important underneath.

And so, all these previous preambles about coolness, style and fashion would gain meaning soon enough as the mysteries of SIGMA's launch in Tokyo unfolded.

Mr. Yamaki took the stage, dressed in black T-shirt (with mystery patch in front), preppy chinos and Hamptons-style loafers (no socks from June to September). His presentation was in Japanese, with United Nations quality simultaneous translation via wireless headphones. The following excerpts are edited from the event, earlier comments and follow-up explanations.

Mr. Yamaki began, "Thank you for coming to SIGMA's new product announcement event. I represent the entire company in expressing our appreciation of your joining us here today. Let's dive right in with a presentation of our new products.

"As demand continues to grow for full-frame mirrorless cameras, expectations of lenses for those cameras is also increasing. SIGMA observed that many photographers may feel that the choices for DSLM (Digital Single Lens Mirrorless) systems are limited in terms of performance, size, lineup and system. Therefore, SIGMA has developed a new full-frame mirrorless lens series, designated DG DN. (DG refers to lenses designed for full-frame cameras. DN

designates a design for short flange back—mirrorless—cameras.) SIGMA is introducing three new models today, with more to come. They come in L-Mount and E-mount."

(The L-Mount is a registered trademark of Leica Camera AG. SIGMA and Panasonic have joined Leica in an L-Mount Alliance. The L-Mount has a 20mm Flange Focal Depth and 51.6mm Mount Inside Diameter. Sony developed the E-mount. It has an 18mm FFD and 46.1mm Mount Inside Diameter.)

Mr. Yamaki continued, "Up to now, we have produced lenses that are compatible with full-frame mirrorless cameras. However, they were designed for both DSLR and mirrorless cameras. These new lenses are the first ones we specifically designed for full-frame mirrorless systems and we will continue to design and develop additional lenses that benefit from the unique specifications and performance offered by the short flange focal depth of mirrorless cameras. These lenses will continue SIGMA's core concepts of designating three unique series: 'Contemporary,' 'Art,' and 'Sports' models."

SIGMA Full Frame Classic Art Cine Primes



But wait, there's more. Remember in the introduction, mention was made of vintage shops on Omotesando foreshadowing things to come?

Mr. Yamaki had a mischievous smile. "Since you've gone to all the trouble of traveling here today between your busy schedules, let us give you a sneak peek at some of the products that are currently under development. Today we'd like to introduce SIGMA's first cine lenses with a vintage look." *Audience applause.*

"Recently, cinematographers worldwide have requested lenses that recall the look and atmosphere of classic films produced in the 50s, 60s and 70s. Many were searching the second-hand markets for vintage lenses that were manufactured around that time. Unfortunately, it is extremely difficult to find a complete set from wide-angle to telephoto. Using vintage lenses from various manufacturers and ages also means they may not match and may add significantly more time in the color grading suite.

"Therefore, SIGMA is preparing to release a new series of full-frame cine lenses with modern mechanics with specifications that produce a vintage look. We call them Classic Art Prime Lenses. The 'Classic' logo is engraved on the side of the lens.

"For this series of lenses, in order to replicate the look and characteristics of historic lenses, we have used many non-coated elements. In other words, they have absolutely no coating on their surfaces. Some glass elements in the lenses have a simple, single-layer coating. This enables a warm color tone reproduction, which is one of the characteristics of vintage lenses.

"We are planning to introduce a set of 10 Classic Art Prime Lenses from 14mm to 135mm. The focal lengths match our existing series of 10 full-frame high speed cine lenses."

Note, because most of the elements are not coated, the result is a reduction of light transmission. Therefore, the T value becomes T2.5 for lenses with a T1.5 maximum aperture in the high speed series and T3.2 for those with T2 in the high speed version.

So, the Classic Art Primes will come in 20, 24, 28, 35, 40, 50, 85 and 105 mm at T2.5. And 14mm and 135 mm at T3.2.

By the way, the mathematical value, the F number, remains the same at f/1.4 and f/1.8, so the bokeh effect does not change.

An additional difference is that the Classic Primes all stop down to T22. The original High Speed primes stop down to T16.

SIGMA's Classic and High Speed cine lenses all cover full-frame. Of course, they can be used on Super35 cameras as well. As mentioned, they are all built with modern mechanical components, with consistent 95mm front diameters and uniform gear rings. They are matched to produce the same color, look, amount of flare, veiling glare and bokeh qualities.

A demo film and prototype samples at the SPIRAL event showed beautifully smooth, warm skin tones, nice flares, controlled ghosting, and resolution that was nevertheless sharp and not murky. Eyelashes remained sharp. Contrast kept shadows rich until you pointed in the direction of an unflagged light. Large location interior windows bloomed around the edges and would be perfect if you have the rights to a sequel of Kubrick's "Barry Lyndon."

This is the kind of vintage lens set you can use, most likely, without fear of being fired for uncontrollable distress. (Imagine your tycoon producer sputtering, "I fired Itsy Bitzer for flaring the million dollar face of Gretel Gobo beyond recognition, and I don't want you to experiment with the face of our latest star.")

The SIGMA Classic Art Primes are classy, classic, controllable lenses with character and they are elegant, painterly, and most likely quite affordable.

Specifications and additional details will be forthcoming when the SIGMA Classic Art Prime Lenses will be officially shown at IBC in Amsterdam this September.

SIGMA fp Full Frame Camera



"One more thing."

Things became ever more interesting. The mysterious T-shirt patches came off, revealing lowercase letters "fp."

"Fortissimo Pianissimo," Kazuto Yamaki declared holding up a palm-sized camera in his right hand. *Audible gasps in audience.*

"Please note, this is a development announcement of our new product, SIGMA's first Bayer sensor camera. As announced at CP+ earlier this year, we are working on a new full-frame Foveon sensor camera. We are doing our best to try to launch it next year.

"At SIGMA, Foveon is still our first choice as a superior image sensor for beautiful photography. Therefore, the new Foveon camera under development will still concentrate on still photography. On the other hand, the Bayer sensor camera I am introducing today is an entirely new concept. As we know, the market for digital cameras has been shrinking rapidly year by year. It is hard to deny that this has cast a pall of gloom over the camera industry.

"However, after looking around and watching users with their cameras, I can still be amazed at the fabulous world created by photos and movies. Therefore, I decided to rethink the situation.

"For example, the camera on a smartphone has evolved because of innovative image processing technology and AI that have entered into our lives for recording daily events. It is obvious that images taken with smartphones are playing a significant role in recording or communicating in the modern world.

"Let's look at the interchangeable-lens camera. As we know, mirrorless systems have become more popular and are improving daily with the innovative technologies. They are supported by a wide range of photography enthusiasts, from general users to professionals. For various reasons, we change lenses in order to take the "one" ideal shot. However, when it comes to 'the best interchangeable-lens camera,' I wonder if we have other options.

"We have expanded our business as a lens manufacturer into the cine industry. Here, new creative forms of expressions are supported by digitalization and the development of large-format cameras. Cinematographers have more choices than ever before of cameras, lenses and accessories that allow them to customize their own system. This very user-centric approach has taken root in the cine industry.

"However, there are still pros and cons no matter what category we are in. There is no 'one size fits all' in helping users make their decisions without hesitation. A smartphone camera can be con-



sidered very powerful because of its portability, but it has reached limits in some situations that are out of its league. For example, you might encounter a stunning scene but the only device to record it is your smartphone. Almost everyone has experienced that feeling of regret, I believe.

"On the other hand, making a full-frame mirrorless camera to a size suitable for daily use has been extremely difficult up to now. As for cine cameras, no matter how great we know they are, the pricing is prohibitive and the size is too massive for general users.

"To sum up, our aim was to deconstruct the parameters of a digital camera and reconstruct it. And so, I am pleased to introduce to you the 'deconstruction of the digital camera.' This is the SIGMA fp. There are three key features. First, it is Pocketable Full Frame camera. Second, it is Scalable. Third, it is Seamless." (*FDT has added 2 more key features: 12-bit RAW and Director's Finder.*)

1. Pocketable

"As a Pocketable Full Frame camera, the SIGMA fp is the world's smallest and lightest mirrorless camera with a full-frame image sensor (as of July 2019, according to SIGMA). Looking at our new 45mm F2.8 lens attached to this camera, you can see how compact it is for daily life use.

"The fp camera has a dust-and splash-proof body that is excellent for long hours in all types of environments.



All Roads Lead to CVP - Episode 2

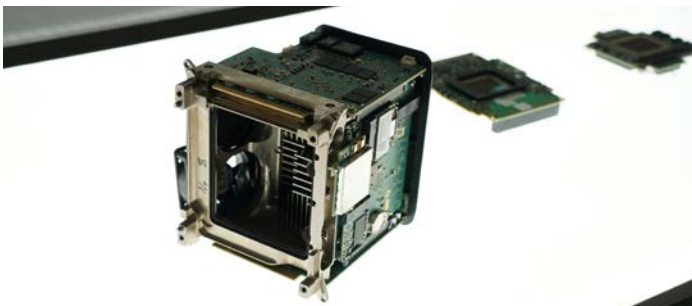


CVP & ARRI Creative Space

From Newman Street, our CVP Fitzrovia tour ducks into Newman Passage and continues past The Fitzroy Tavern, a famous pub at 16 Charlotte Street, popular with London's artists, intellectuals and writers, including Dylan Thomas and George Orwell.



Look up, above the CVP entrance: from 1781 to 1867, Sir Robert Smirke, Architect, lived here. Nothing to smirk at here. Sir Robert designed The British Museum, Covent Garden Theatre, the Royal College of Physicians, more than 20 churches, 50 public buildings and 60 houses. *"Go to work, rival Smirke,"* began a popular song.



Another two blocks and we arrive at another historic townhouse: 81 Charlotte Street. This is The CVP & ARRI Creative Space, set up in April 2018 and run by CVP.



Inside CVP & ARRI Creative Space, you will probably be greeted by Aaron George and Lia Ryan. Like Newman Street, it feels like a very clean, very organized bespoke showroom. But instead of jackets and trousers, the display cases are festooned with all things ARRI—from bridgeplates and rods to the latest ALEXA Mini LF, ARRI Signature Primes, lenses and accessories. Support equipment is supplied by Codex, OConnor and Ronford-Baker.



The Innocents of Florence



by Davide Battistella

When art restorers in Florence begin work on a 600 year old painting they lead the journey to uncover the story of the city's forgotten children, and the women who saved them.

"The Innocents of Florence" is a feature length Documentary. It's 1410. There is a huge social problem in Florence. Babies are abandoned and dying at an alarming rate. Florence's humanists organize and build a hospice for babies to assist young mothers. To celebrate the completion of the new building in 1446, they commission a painting to act as their poster, logo and symbol for the new Institute.

Flash forward 600 years to 2013. The very same painting sits in a museum within the original building. Two women, an American and an Italian, are tasked with the restoration of the work—to be displayed after a renovation and reopening of the museum.

In April 2013, I began a film that would take me into the world of art conservation. My friend, art conservator Elizabeth Wicks, was taking on a new work in Florence Italy, created in 1436, and soon to be in her care and her conservation partner Nicoletta Fontani.

As I thought about the approach to the cinematography, I contemplated the work of many of the great artists I have seen on display in the private rooms, galleries, and museums scattered throughout this city, and what influence that was having on me. Many practical reasons were moving me toward coming up with a clean and classic approach; and with imagery that reflects the city, natural light, muted colors, light falloff, and classic composition.

I still had my trusty RED EPIC MX in my hands when I began filming and decided, as always, to record the full 5K image resolution that camera was capable of. Eventually, I upgraded to the 6K DRAGON which I used to complete the film. There were plenty of opportunities for other upgrades over the course of filming, but I stuck with the Dragon 6K sensor with no regrets.

In terms of lenses, I had just finished putting together a set of

hand-picked Leica R lenses and I knew that this would have to be the set that recorded this film. Even with the varying speeds (T2.8 and some T1.4 lenses), I was really pleased with the soft/sharp in the right places and look of the glass.

They are neither "sterile" nor too "vintage" and they render an image with nice dimensionality and good contrast even in available light. So the 19, 28, 35, 50, 80, 100, 135, and sometimes the 180 and 250 mm would be the lenses of choice. I also had a lightweight vintage Angenieux 70-210 zoom made for Leica. These lenses were the best choices I made in terms of the approach for this project. When you are getting into a project that is going to span years, the continuity of the glass is important.

I also knew I had to be light, flexible and able to grab scenes at the last minute as the schedule was at times on very short notice (as in, "this is happening today, tomorrow, or in a few days," so it was really necessary to have things packed in a way that I could move quickly, and also be on my own much of the time.

The Conservators' Studio

I knew that the situation in the studio was going to be somewhat complicated. Liz and Nicoletta are accustomed to working with very green overhead fluorescent lights turned on, but I convinced them to work more with their daylight balanced work lights and a Southeast facing window. This gave me much more opportunity to shape the limited lighting and work with the window (mostly as fill) when possible. It also avoided some problems of mixed lighting and the unfriendly cast of the overheads. The studio is a small, shared and cluttered workspace, and I wanted backgrounds to fall off as much as possible and focus on the detailed work they were performing on the painting.

The 100mm macro was a godsend. That particular lens got me in tight enough to be able to tell the story of the painting and the millimeter by millimeter work that was being performed. The

EMIT

EMIT is located at 6 Boulevard de la Libération in Saint-Denis. This is in the heart of Paris' cine rental and studio area, near the shores of the Seine, 5 miles north of the Hemingway Bar or Hotel Scribe. EMIT was founded in 1982 from the wreckage of Éclair by Trevor Steele. Today, his sons Andrew and Benjamin run the company in beautiful, brand new offices. It is a very personal, very service-centric boutique style company.

EMIT is known by the companies it keeps—a select selection of products that they know intimately: ARRI, Cooke, Angenieux,

SIGMA, Easyrig, cmotion, Panther, Tiffen, Transvideo, Betz Tools, Chrosziel, Flowcine, IBE Optics, Ronford Baker and Pag.

EMIT's airy, loft-like space fills 2 floors and a basement occupying more than 40,000 square feet. You enter a large showroom where the latest products are ready for hands-on try-outs. Service, lens projection and rentals are adjacent. The offices are upstairs.

France is the third or fourth largest film producing nation on earth, and EMIT supplies much of that equipment. emit.fr



Welcome to EMIT. Andrew Steele at the entrance.



Andrew and Ben Steele in the service area.



Reception desk straight ahead. Showroom to the right. Rentals at left.



Rental department.



Showroom and sales areas.



Lens testing and service department.