Jon Fauer, ASC www.fdtimes.com Février 2016 Numéro 74F

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FILM DIGITAL TIMES

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Film and Digital Times is the guide to technique and technology, tools and how-tos for Cinematographers, Photographers, Directors, Producers, Studio Executives, 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

For Galatée Films production of "Les Saisons," directed by Jacques Perrin and Jacques Cluzaud. Opens January 27, 2016. On location in Norway, Galatée's camera assistant is cleaning the front filter of an Angénieux zoom on a Sony F65 camera. © Galatée Films / Marc Rebuttini

La Louma 2 survole les égéries L'Oréal



Par Jean-Marie Lavalou

La Louma 2 de Loumasystems a été utilisée récemment sur une publicité L'Oréal.

Il s'agissait de la promotion d'un des derniers produits coiffants de la célèbre firme de cosmétiques. La production était assurée par Identity Media et le chef opérateur était Simon Chaudoir.

Le storyboard et l'animatique décrivait une trajectoire de camera en arc de cercle à 180° au dessus de plusieurs égéries de L'Oréal marchant à vive allure sur une trajectoire rectiligne.

La camera devait précéder chaque égérie au début du plan puis s'élever à environ 6 mètres de hauteur pour la laisser passer en top shot sous la camera avant de redescendre derrière elle pour la voir s'éloigner toujours selon cette trajectoire rectiligne.

Une difficulté additionnelle venait du fait que le mouvement de caméra devait être très rapide (4 à 5 secondes) en raison d'un de ces effets de ralenti qui sont souvent utilisé sur les films publicitaires mettant en valeur les chevelures.

Le choix du chef machiniste Benjamin Renaud et du chef opérateur s'est immédiatement porté sur la Louma 2 et son mode «Planing».

«Planing» vient de l'anglais «plane», «rester dans un plan» car cette assistance informatique temps réel permet à la camera de rester dans un plan vertical quelque soit le débattement horizontal ou vertical du bras.

La Louma 2 dispose de codeurs sur tous ses axes et d'un réseau

informatique qui permet de multiples corrélations automatiques entre ces axes. Cette assistance informatique temps réel est très conviviale et facile à installer. Elle a pour but d'aider à la coordination de l'équipe pendant la prise de vue, permettant ainsi de réduire le nombre de prises lors de la réalisation de plans difficiles.

Dans le cas du mode Planing, le télescope du bras s'étend et se rétracte automatiquement en fonction des débattements du bras. Le panoramique horizontale de la tête camera est également compensé afin de garder sa direction de visée en dépit du débattement horizontal du bras.

La Louma 2 dispose également d'autres modes d'assistance informatique appelées «Copy nodes». Ces copy nodes permettent de lier très simplement n'importe quel axe de la grue avec un autre axe.

Par exemple, on peut asservir une correction de Tilt de la tête camera à un débattement vertical du bras. Ces compensations automatiques sont particulièrement utiles lorsque les mouvements de bras ou de télescope sont rapides. Elles permettent de libérer le cadreur de la partie purement « géométrique » de son travail afin de lui laisser l'esprit libre pour la composition artistique de son cadre. En effet ces compensations automatiques laissent à tout moment la possibilité au cadreur de changer son cadre «par-dessus» la correction automatique de la camera.

www.loumasystems.biz

Les nouveautés Emit au Micro Salon

Pour le Micro Salon 2016, les 12m² du stand Emit concentrerons une impressi o n a n te sélection de nouveaux optiques et accessoires qui aideront prochainement le quotidien des équipes de tournage et de production. Si vous posez la question « Quoi de nouveau chez Emit? » voici un

aperçu de ce que Ben et Andrew Steele

ont prévu de présenter au Micro Salon et pour les mois à venir :

Cooke Optics



Après le lancement réussi l'an dernier de la nouvelle **Série Cooke Anamorphic/i**, nous attendons cette année 3 nouvelles focales qui viendront compléter la série de 6 objectifs (25mm, 32mm, 40mm, 50mm, 75mm, 100mm T2.3) :

L'Anamorphic/i 135mm T2.3 dont la livraison a débuté, l'Anamorphic/i 180mm T2.8 présenté pour la toute première fois en France et enfin le très attendu Anamorphic/i 65mm Macro (livraison imminente). Ce dernier a un rapport de grandissement de 4.1:1. Il sera l'Objectif dont vous aurez besoin pour les « close-ups » en 2.40:1. Enfin, la série Mini S4/i comprend désormais un 21mm T2.8.



FlowCine xBone



Le **xBone** se monte à l'arrière des vestes de Steadicam comme l'Exo-Vest, l'AP ou la WK (à venir). Il aide à placer le bras du Steadicam dans différentes positions de fixations pour une meilleure distribution du poids. Il permet 3 réglages supplémentaires : latéral, angulaire et tilt.



FlowCine Black Arm

Le **Black Arm** de Flowcine est un système d'élimination des vibrations verticales sur des stabilisateurs, des hard mounts, des véhicules ou des bateaux. En option il stabilise aussi le roll et le tilt. Le Black Arm supporte de 5 à 45kg (optimal jusqu'à 35kg). Il peut aussi s'utiliser pour des applications qui ne nécessitent pas d'amortissement du tilt et du roll (sur une moto par ex.). Il s'attache facilement sur des barres de 48 à 52mm grâce à un simple clamp.

IBE Optics Expander S35xFF



IBE Optics S35xFF permet d'utiliser vos objectifs Cinéma PL Super 35 (18x24mm) sur des nouveaux formats de caméras comme la RED W8K (46.3 mm), la RED Dragon (34.5 mm diagonal), la Sony A7S (43 mm), Leica SL (43 mm), etc.... Un « Extender » classique augmente la taille de l'image sans se soucier de la qualité des bords (ceux-ci étant

hors capteur) tandis que le nouvel S35xFF étend le cercle image à 46.6mm tout en conservant la qualité ainsi qu'un éclairage constant sans baisse de luminosité (vignetage) dans les coins. L'Expander IBE permet de couvrir l'image d'un capteur plein format 24x36 (par ex Sony Alpha 7S). La perte de luminosité est inférieure à 1 diaph ce qui revient à ajouter un filtre ND 0.3. L'Expander S35xFF est optimisé à T2.8 et IBE conseille une ouverture maximale à T2.0.





PAG a développé une nouvelle batterie ultra mince et légère, ne pesant que 0.5kg. Issue d'un partenariat avec Arri la **L90 Slim** est idéale pour une utilisation avec l'Alexa Mini ou caméras du même type et notamment pour les configurations sur stabilisateurs et drones.

La Batterie L90 Slim monture V incorpore les dernières technologies d'éléments Li-Ion. Elle offre une capacité de 90Wh et accepte un appel de courant de 10Ah.

Les nouveautés Emit au Micro Salon (suite)

cmotiuon cforce mini & cfinder III



Cmotion et Arri se sont associés pour développer le nouveau moteur intelligent **cforce mini** compact et léger. Ce moteur procure puissance et précision dans toutes les configurations où la taille et le poids doivent être minimes. Grace à ses doubles connecteurs L-BUS, il est possible de relier jusqu'à 3 moteurs cforce mini directement sur la caméra Alexa Mini qui utilise les mêmes protocoles et connecteurs L-BUS

situé sous sa monture PL. Le **cforce mini** est évidemment compatible avec les camin compact LCS, des camin LCS cvolution ou les solutions cmotion Broadcasts. Ce Moteur compact offre aussi une solution plus légère et plus ergonomique pour tous les équipements cmotion comme le Pan-Bar Zoom, le cvolution Knob Solo et les adaptateurs broadcast ENG.

CMotion présente également le **cfinder III**, son dernier système de mesure laser compact. Ce dernier mesure des distances rapidement et avec précision jusqu'à 120m. Il est compatible avec les systèmes de commandes optiques déjà existantes de cmotion et Arri. Combiné avec une caméra Alexa Mini et des moteurs cforce il permet la fonction Auto-Focus.

Chrosziel CDM-100 et Support Léger



Le nouveau **Moteur Digital CDM-100** Chrosziel ultra compact ne pèse que 126g avec son câble et son clamp ! Egalement très silencieux, il est idéal

pour les applications sur Stabilisateurs, Drones, Steadicam, etc...où chaque gramme

compte. Il conviendra avec la plupart des optiques photo, broadcast ou film et il est compat-

ible avec de nombreuses Commandes Optiques HF (Magnum, Aladin, etc...).

Le Magnum LCS de Chrosziel peut désormais recevoir un troisième moteur pour contrôler le Zoom. Un rocker switch peut être ajouté à l'arrière de la commande Magnum ou bien il est possible d'utiliser une commande de zoom externe filaire.

Le nouveau **Support Léger 401-FS5** de Chrosziel équilibre un Sony FS5 bien sur votre épaule et attache rapidement à un trépied. Voir page 23 pour plus d'informations.

Betz Tools Schnitte HF et Velo

Le Schnitte HF est une interface compacte et polyvalente qui permet d'établir une liaison HF entre d'une part des commandes optiques, des gimbals, des têtes remotes et d'autre part des poignées Panbar, des joysticks PPM, des manivelles, des reports de commandes broadcast ou la nouvelle commande Betz Velo (un mini volant de poche). Betz propose aussi deux nouveaux moteurs (**Betz Can 17Mini et Can23**) qui peuvent être reliés entre eux via un câble BUS pour contrôler les appareils de différents fabricants via le Betz Tools Schnitte ou tout système équipé B-CAN BUS. Chaque moteur peut être directement configuré pour le Point, l'Iris ou le Zoom. Les butées et autres paramètres optiques sont automatiquement sauvegardés par le moteur en pressant le bouton « TEST ».

Tête Fluide Atlas 0.4 Ronford Baker

L'Atlas 0.4 est la dernière-née des têtes Ronford Baker. L'Atlas 0.4 est optimale pour les configurations utilisant les caméras type Alexa Mini / Amira, RED, Sony F55, etc. Voir page 22 pour plus d'informations.

Stargate FHD Transvideo



Le Stargate FHD représente une nouvelle génération de moniteur 7" avec son écran 1920x1080 Full HD. L'écran a une luminosité de 1000 nits. C'est l'outil idéal pour

les réalisateurs et les assistants caméra qui apprécieront son écran ultra lumineux qui permet de voir tous les détails de l'image, même en pleine lumière du jour. Grâce à sa technologie « Imediate Display », le Stargate FHD affiche le signal de la caméra sans latence, ce qui est devenu essentiel dans la plupart des situations de tournage ! Une carte SD interne permet d'enregistrer les « dailies » en H.264 ou en MP4.

Starlite RF Transvideo



Le nouveau StarliteRF est un moniteur OLED 5" de la taille d'un smartphone avec un récepteur HF intégré qui fonctionne sur une bande de

5.8Ghz ISM. Il possède un écran tactile, un enregistreur H.264 sur carte SD. 5 moniteurs StarliteRF peuvent recevoir un signal sans délais ni aucune latence de la part du nouvel émetteur TitanHD2 ; jusqu'à une distance de 200 mètres. Il séduira aussi bien les réalisateurs et leurs assistants caméra, responsables de script, opérateurs de drone et de stabilisateurs, etc

ARRI UWZ 9.5-18



Le UWZ 9,5-18 mm T2.9 ARRI est désormais disponible en location chez Emit. Ce Zoom Ultra Grand Angle unique offre une image parfaitement rectiligne d'une qualité époustouflante jusqu'ici jamais atteinte. Grâce à l'utilisation de nouvelles technologies optiques brevetées et à son design télé centrique, il surmonte toutes les contraintes habituelles des Grands Angles. La distorsion reste en dessous de 1% à 9,5 mm et 0,1% à 18 mm, ce qui signifie que les lignes droites restent droites et ce sur toute la course de mise au point.

Et plus encore....

Le slider Ubangi de Panther est aujourd'hui motorisable grâce à une commande sans fil (prototype), l'Easyrig Vario 5 peut supporter des caméras de 5 à 17kg et quelques autres surprises...

www.emit.fr

Rémy Chevrin, AFC on "Nomber One"



By Rémy Chevrin, AFC

I am working on a feature film for the next 6 months. It's an adventure about extreme skiing. At the same time, it's about the friendship that develops between two generations—a skier and a snowboarder—as they pursue their dreams of being the first to ride the highest slopes in the Himalayas. It's a drama, a comedy, about friendship, extreme skiing, and love of the mountains. The working title is "Nomber One," because the young guy doesn't pronounce the English word "Number" correctly.

The director is Serge Hazanavius. He's also an actor and brother of Michael Hazanavius, who directed "The Artist." The script was written by Serge and a famous mountain guide from Chamonix, Stefan Dan. We travel from Paris to Chamonix every week, depending on weather and snow conditions. This production is a pleasure because I really enjoy climbing and skiing.

We shoot on location in the mountains, mostly at 4,000 meters. Our cameras are RED Weapon 6K. Because the equipment has to be carried in backpacks, I liked the RED's size and ergonomics. I find the look of the RED Weapon to be smoother, less harsh, than the previous RED Epic. Maybe it's the OLPF. I also like the color space and dynamic range, which is important with the bright highlights and high contrast of ski sequences at high altitude. Also the cameras run nicely even down to -25 degrees Celsius.

The mountain slopes are very steep—more than 55 to 60 degrees. So we need cameras that are lightweight and easy to handle. Our lenses are Angénieux 15-40 and 28-76 Optimos. We don't want to be doing lens changes in the middle of snowstorms on steep mountain slopes. Our backpacks carry two extra batteries and a few accessories. We are covering the action with three cameras: TCM (Team Camera Mountain) handheld on the slopes, a camera operator on mountain ledges, and myself in a helicopter with the director. Dramatic dialog locations will be selected to match the lighting and conditions.

We have Sony a7S Mark II cameras for the drone shots. We have a Freefly Alta. It will be on location every day. We also have a MoVi 5. The Sony cameras will be used with Metabones PL-to-E mount adapters and Cooke miniS4 primes. We also have Leica M-to-E mount adapters to use Leica M-series 28 and 35mm still photo lenses. These are really nice lenses for the extreme skiing sequences. They have a nice classic texture and look. And, they cover the full 24x36mm Full Frame format in 4K of the Sony a7S II.

We'll also use some GoPro shots, and we're not going to cheat by



saying they're something else. This is a story with young snowboarders, and they all have helmet-mounted GoPros.

RVZ is providing the equipment. That choice was quite easy. Samuel Renollet used to work as my clapper-loader. He is now running the camera department at RVZ. He and Frederic Lombardo are great about designing and building special accessories for our difficult work at high altitude in the mountains: not only handheld and shoulder-resting, but also rigs for extreme skiing. Also, they can equip us at a moment's notice when the weather reports are favorable. Our excellent camera assistants prepping and on location are François Gallet and Pierre Chevrin.

We're composing and recording the action sequences in 6K on the RED because we're not going to be able to control the framing precisely while skiing at high speed down a 60 degree mountain slope. I want to be able to resize the frame to something tighter or maybe wider. Working with the full sensor allows me to be quite flexible: enlarging up to 50 percent or even more. The dramatic and interior sequences will be shot in RED 5K. I'm composing everything in 2.40:1 spherical widescreen. Data gets recorded to RED Mini-Mags. They get backed up at the end of the day, and data drives are sent to Eclair lab for dailies and editing.

Rémy Chevrin, AFC grew up Rouen, played piano and French horn, and graduated from the French National Film School Louis Lumière in 1985. He started as a camera assistant for Bruno Nuytten, AFC and Darius Khondji, AFC, ASC. His work as cinematographer began in 1992 with commercials. Feature film work includes "My Wife is an Actress," "Beloved" (with Catherine Deneuve), "Love Songs," and "M. Ibrahim and the Flowers" (with Omar Sharif). Rémy was President of AFC from 2007-2009 and has been co-chairman since 2012.



Rémy's RVZ REDs



On the previous page we heard from Rémy Chevrin about RVZ customized RED camera equipment on his "Nomber One" film.

RVZ has been an authorized RED Rental House from the beginning, and have a long history of working with their clients to customize camera and accessories to expedite set-ups.

For "Nomber One," RVZ made top handles for the RED Weapon Cameras with a convenient start/stop switch. Handheld mode with the Angénieux Optimo moves quickly to shoulder-resting with grips, side cheeseplate, power outlets, and chest pad.

www.rvz.fr



Be4Post is a new company. Think of it as a "post production lab on wheels."

RVZ and some of Paris' top DITs—Christophe Hustache Marmon, Matthieu Straub and Guillaume Poirson—have teamed up to start Be4Post. By March, they will move into their new combined facilities in Ivry sur Seine, Paris.

Be4Post has built 10 custom DIT carts, ready to roll. When a DIT arrives, the equipment is already configured for the project. On-set carts are ready for live color grading, DIT tasks, and Data Management. A near-set lab in a VIP van can do back-up, QC, transcoding, dailies, archiving and more. They are using Film-light's Baselight for grading, Daylight for dailies, FLIP on-set preview, Express Dailies from Colorfront, and pretty much any software/hardware a DIT needs.

Mathieu Straub, Manager, said, "Following the collapse of many labs and post production facilities in France, there are now a lot of talented freelance technicians. We want to offer them a place where they can find space, equipment, and a warm welcome. Our concept is like a lab for coworkers, sharing more than just space. You might be working on a project, but with another production nearby, if you have a question about After Effects, you can just ask your neighbor, who is probably a specialist."

The new facilities at RVZ will have 3 color grading suites, a large open space, meeting room, and kitchen. Productions can bring in their own technicians for post production work, using their own equipment or Be4Post's complete suites with grading tools, cloud servers, LTO backup, networked local server, and tech support. www.be4post.com

Be4Post





PhotoCineLive



Lenny Kravitz concert shot with 12x Sony PMW-F55 cameras at Bercy Arena in Paris

PhotoCineRent has expanded into live multi-camera shows. The new division is called PhotoCineLive. It's about 35mm digital cine cameras adapted for live production.

PhotoCineRent/Live President Albrecht Gerlach said, "It all began when our company started supplying more and more equipment for concerts and live events. People started to shoot with cinema style cameras in 'live' situations and we quickly identified the need for broadcast/TV style infrastructure for these types of shoots.

"We are happy to have recently supplied large numbers of cameras and lenses to United Meerkamera / EuroMedia, a big broadcast service provider with OB trucks and expertise in live production. We collaborated on shows such as Beyoncé & Jay Z at Stade de France, Lenny Kravitz at Bercy Arena in Paris, and U2 at Bercy as well.

"Audiences want to see a cinematic look. They are accustomed to quality content shot with large sensor cameras. Ever since cinema became digital, it became 'easy' to shoot with 10-12 or even more cameras. Super 35mm sensor cameras are now everywhere. The downside is that these cameras were not initially made for multicamera live production. So, we adapted them with Multidyne's new 4K5 SilverBack transceivers and SMPTE fiber optic connectors and cables. These are the same fiber connections that the big broadcasters use. All cameras can be powered and controlled from several hundred feet away.

"We have universal attachments and fiber adapters; the bridge between the cinema and broadcast world is now easier. Especially on a live show, it's important that everything works flawlessly as the show won't stop for faulty cameras or malfunctioning equipment. Everything has to be well prepared, from cabling to configuration of each camera position. For a multi-cam production, the checkout is like a commercial or feature. Several camera assistants check all the camera and lens systems and it's essential that they make sure the cameras are all calibrated to each other for uniform images, looks, settings, and formats. It all starts with the prep.

"Our new division, PhotoCineLive, provides these services. We offer a wide choice of cameras and lenses to the producers. We provide the crews who set up and test. Cameras are prepped and set up on location, along with cabling and intercoms. The Client, Director and DP can just come in and it's ready to go. The DP and operators are usually chosen by the production company. Recently we serviced a production with 22 cameras. These shows don't always have a camera assistant for each camera. Some Operators do their own focus pulling with Canon and Fujinon Servo Control Units.

"The Director of Photography often works next to the chief lighting technician, views all the cameras on monitors, and can see all the angles. Being able to change iris remotely is helpful in having a uniform look. The Sony RCP-1500 Remote Control Panel, for example, lives in the OB truck or our Fly Pack for live painting. Most people with a

cinema background are not very familiar with the term 'live painting'. It is color correction for live TV and is essentially 'live grading'.

> ARRI Amira on Vinten Osprey Elite and Oconnor 2560 head equipped with Multidyne's 4K5 Fiber Back System

PhotoCineLive (cont'd)



Marion Dubois, Rental Manager at PhotoCineRent, doing a final check on a multi-camera prep

"We try to simplify the workflow as much as possible. Monitoring, switching and recording is done in HD. Each camera records 4K internally. A big part of all this is data management and script-logging.

We record all the EDLs (Edit Decision Lists) from the live switched show, and afterwards we are able to rebuild this live cut with 4K dailies in any editing software a couple of hours after the shooting. It's a very efficient workflow. We just need the timecode.

"The cable between camera and base carries tally, genlock, ethernet, monitor, intercom, and remote camera control (such as painting and iris) as well as five 3G-SDI streams so we can view SLog, LUT, and overlay of each camera. The system also powers each unit via the hybrid 311M cable. That way we don't have to worry about battery management. With Sony cameras, the lenses are usually Fujinon Cabrios or Canon Cine Servos. For lenses such as the Angénieux 24-290 or Fujinon 75-400 Premier, the Operators usually use the cmotion ENG adapter which connects the behind-the-lens controls with cforce motors for zoom and focus. The iris signal comes from the base.

"The Sony F55 changed the game and made all this possible. It was the first affordable cine camera that had a remote port. ARRI's Amira is also a practical choice for live shows with its latest firmware upgrade (3.0). The Amira can be controlled remotely with a Sony adapter that translates the protocol and connects via Ethernet.

"The Rental department is still the backbone of our group. It's all about turnkey service. *Clé en main*. The gratifying part is making sure it all works when we adapt the tools of cinema to the live production world."



PhotoCineLive's modular Fly Pack for up to 9 cameras based on Blackmagic Atem 4K Switchers, Multidyne Fiber Base Stations and Sony RCPs

www.photocinelive.com



Jelle Ector from the United Crew and Adrian Bernard from Photo-CineRent during preparation of two Phantom Flex 4K Cameras for Beyoncé & Jay Z show for HBO at Stade de France

Vantage Vintage Kinoptik



150, 100, 75, 50, 40, 35, 25, 18 mm Vantage Vintage Kinoptiks

By Jim Bouchie

This year at Micro Salon, Vantage Paris showed their recently rehoused Kinoptik lenses. Alexander Bscheidl, Managing Director of Vantage Paris, said he is excited to re-introduce these classic lenses to the French filmmaking community. Founded in 1932 by Georges Grosset and Georges Perthuis in Paris, Kinoptik produced many advanced optical systems. They began building lenses and viewfinders for 35mm cine cameras in 1944.

Kinoptiks are historically significant, culturally important, and distinctly French lenses. Recently, Zack Spiger, Director/Cinematographer and Nick Kent, 1st AC, took a set of the Vantage/ Kinoptik lenses for a weekend of extensive testing in the countryside of Chinon in the Loire River Valley. They joined John Whelan and Fiona Beeston, active members of the Association pour la Defense de Patrimione de Chinon. John is a designer who works primarily on historical monuments in Paris while Fiona produces organic wine in the region and owns the beautiful manor house Clos des Capucins. With the help of Chinon's mayor, they gained access to several French heritage locations near the magnificent Château Chinon for filming over one incredible weekend.

The intent was to see how well the Kinoptik lenses would perform in real-world scenarios. The crew shot in the early morning, in dark wine cellars, and in bright sunlight to see how the old glass would react and flare. Zack called it "pure magic." They brought an Aaton Penelope (2-perf), ARRI 435 Xtreme (4-perf), ARRI Alexa XT, and a RED Weapon Camera. Sam Clark at Kodak supplied them with Vision3 5213 200T and Vision 3 5219 500T film. Zack also brought along a few hundred feet of the now discontinued Fujifilm Vivid 500T 8547 he had hidden away for just this kind of opportunity. Film Factory supported the project by processing and scanning the film.

Zack said, "I wanted to take the lenses into the real world and put them in extremely 'flarey' situations and see how this glass from the 1950s and 1960s would look. The lenses really surprised me with the way they reacted to shooting in direct sunlight. They performed extremely well and didn't get milky when I thought they might. Even when shooting directly into the sun, the lenses handled flares beautifully. Combined with an almost anamorphic bokeh, the Kinoptiks create an incredibly distinct, emotional, and romantic look."

The decision to film in this historically rich area was made to highlight Kinoptik's long, storied relationship with the French film industry that began in the 1940s and ended in 2003. The test results will be available on Vantage Film's website shortly. The addition of these lenses to Vantage's already large inventory of vintage lenses provides cinematographers with yet another option.

The Vantage Paris Team at Micro Salon demonstrated these rediscovered vintage lenses, along with two brand new lens systems: the MiniHawk Anamorphics and the HAWK65 Anamorphics.

www.vantagefilm.com

Chinon landscape. Kinoptik 35 mm.



Vantage Vintage Kinoptik (cont'd)



Kinoptik 35 mm at T2.5



Kinoptik Lenses Renewed – from Vantage

Focal Length	Aperture	CFD m	CFD ft/in
18 mm	T 2.2	0.17 m	7"
25 mm	T 2.5	0.20 m	8"
35 mm	T 2.4	0.20 m	8"
40 mm	T 2.4	0.20 m	8"
50 mm	T 2.5	0.23 m	10"
75 mm	T 2.5	0.45 m	1'6"
100 mm	T 2.5	0.50 m	1'8"
150 mm	T 2.5	0.90 m	2'8"

Features

- Very Close Focus Distance (CFD)
- Rich colors and nice fall off
- Warm skin tones and beautiful bokehs
- Large range of focal lengths
- Rugged, modern mechanics
- PL Mount
- Front diameter of 95 mm





Kinoptik 35 mm at T2.81/2



Leica SL 35mm Autofocus with 4K Cine



The Wild Bunch in Wetzlar for the Leica SL Launch: Rainer Hercher, Rémy Chevrin AFC, Nathalie Durand AFC, Tommaso Vergallo, Gerhard Baier



Oskar Barnack's Ur-Leica prototype was built in 1912-1913. The Leica I (Model A) was introduced in 1925. The 24x36 mm image size has been called "Leica Format" ever since (also known as full frame). On October 20, 2015, the Leica SL (Type 601) was introduced in Wetzlar: a 35mm Leica Format mirrorless autofocus camera with a 24 Megapixel 24x36mm CMOS sensor.



Left to right: Leica SL Vario-Elmarit 24-90 f/2.8-4; 90-280 mm f/2.8-4 and Summilux SL 50 mm f/1.4.

The SL camera's L-mount (same as the APS-C format Leica T) has a flange focal depth of 20 mm. Leica makes adapters that accept all 48 current Leica M, most vintage M lenses, 6 Leica T lenses, 51 Leica R lenses, 21 Leica Cine PL, and most PL lenses.



Leica Summilux-C Cine 75mm T1.4 lens. An optional PL to Leica L mount adapter is available from CW Sonderoptic. You can shoot 4K 4096x2160 video at 24 fps in APS-C/Super35 format, and HD up to 120 fps in Leica format. MOV or MP4 4:2:2 8-bit files are recorded onto an internal SD card.



Left to right: PL to Leica L Mount Adapter; Leica SL with Leica 24-90 lens; Summicron-C prime lens; Summilux-C prime lens, Leica Q (which has a similar sensor and a fixed 28mm lens). External 10-bit recording via an HDMI 1.4 connector.

Leica SL (cont'd)



Framegrab with Leica SL and 75 mm Summilux-C lens with PL adapter. 4K Video (4096x2160 MP4 at 94 Mbit/s, H.264) covers the Super35 area of the sensor.



Leica Summicron-C Cine 18mm T2.0 lens with a PL lens adapter on Leica SL. The camera quickly shifts from 35mm full frame to 35mm cine at the push of a button. Full frame is HD; Super 35 goes up to 4K.



A good example of image circle: Leica Summicron-C 18mm lens with a PL lens adapter on the Leica SL, shooting stills. The SL Leica Format (Full Frame) covers 24x36mm, which is an image circle of 43.3mm. The Summicron-C was designed for S35 cine 18x24mm format with an image circle of 30mm. The 18mm almost covers. Summicron-C lenses longer than 50mm cover Full Frame.



What better way to try out a camera? Tabletop macro food cinematography. Rainer Hercher tests Leica SL 24-90 with Optical Image Stabilization on the largest single serving of carré d'agneau I have ever seen.



The 4.4 million dot Electronic Viewfinder is extremely large and incredibly sharp. There is no latency (image lag). This may be the first digital camera that rivals (or perhaps exceeds) an SLR mirror for critical focus. A joystick lets you move and select the auto-focus area.



A button on top switches preview between still and video modes. Maximum ISO is 50,000. Minimum macro object distance of the SL 24-90 f/2.8-4 zoom is about 12 inches. Autofocus is very quick: the lens goes from infinity to close-up in milliseconds.

Matias Boucard "The Odyssey"





Matias Boucard with the very first Cooke 135mm Anamorphic lens from TSF, filming in Capetown. Photos © Fidélité - Pan-Européenne

Matias Boucard is the cinematographer on "L'odyssée" ("The Odyssey"), a film about Jacques-Yves Cousteau. It was the biggest budget French language film of 2015. Still in production, the 2016 release will coincide with the 60th anniversary of Cousteau's famous documentary "The Silent World" (1956).

The film is directed by Jérôme Salle, with Audrey Tautou, Pierre Niney, and Lambert Wilson. It spans many decades, beginning in 1946 in the South of France and ending in the 1970s. Locations were Croatia, France, South Africa, Antarctica, Bahamas. They started July 28, 2015, and will wrap on February 4, 2016.

Matias Boucard was born in France, grew up in Marseille and at age 12 moved with his family to Les Saintes, a small island in the Caribbean. Back in Saint-Quentin, France to continue his studies, he received a Technicien Certificate in Cinematography. After that he worked as an AC, Electrician, and Gaffer before becoming a Camera Operator and Cinematographer on commercials, music videos and features. On "The Odyssey," Matias was not only DP, but also operated camera topside, underwater operator, and on aerials.

JON FAUER: What is the style of the movie?

MATIAS BOUCARD: I was always a huge fan of Cousteau. The style of the film is colorful, sensual, rounded, where you feel the sea and the sky. It's poetic..and anamorphic. I was not searching for something perfect and cold. I tried to achieve a vintage look in the digital world. I wanted to shoot anamorphic, not spherical—because everyone has seen the Cousteau documentaries and they used spherical lenses.

What lenses did you use?

Cooke Anamorphics, ARRI/ZEISS Master Anamorphics, ARRI Anamorphic Ultra Wide Zoom, Kowa Anamorphics. Basically I used Cookes for daylight scenes—about 80 percent of the film. I used Master Anamorphics for some interiors of the boat when I was working at full wide-open aperture, some night scenes, and underwater. The Kowas, being very lightweight and small, were used for specific configurations on the MoVi Freefly and drones.

The choice of Cooke gave me the opportunity to get a classic anamorphic look. I wanted to work with these new lenses that have a pleasing, classic distortion but with nice skin tones and a maximum of color contrast. I was happy that the distortion is different and unfamiliar. How many period movies have I seen that were shot with the usual anamorphics? We wanted to find something special. We didn't want blue flares. We used to have many film stocks—Kodak, Fujifilm, 50, 100, 200, 250, 500 ASA—and different labs—and they gave us many different looks. No more. Now we all have the same cameras. So lenses help us define the style.

Before this movie, I had often worked with Master Anamorphics, which are wonderful lenses. But because a lot of the exteriors on the boat *Calypso* had interesting backgrounds, we wanted to see those details behind the actors. Therefore I didn't want to shoot wide aperture and have everything behind the actors go soft. I was shooting at T8 to 11 to see the backgrounds. I didn't want to stop down and have it look "too clean" or maybe too perfect.

For the interiors, I used the Cookes because I was interested by their distortion. On the boat, I also wanted to shoot from low angles to make the actors look heroic, and using a wide angle lens let me see some details in the background and not just blue sky.

Sometimes I used Master Anamorphics on the boat, for example when we wanted to put actors on edge of the frame. The Master Anamorphics have less distortion. Sometimes that's helpful when there's a geometric shape at the edge like the vertical of a window frame and you don't want it to appear bending.

But other times on interiors you want to feel the edge of that window frame. It's like a glass between the reality and the movie to create a different perception. We have this lens between the viewer and the story, so in a poetic way, it was like looking through something onto the story. Most of the time, the Cooke 32mm had a pleasing distortion that gave us the opportunity to have a little more poetry in the shot.

I did not mix manufacturers' lens sets within the same sequence. In general, I used the Cookes 80% of the time, usually at apertures above T4, where I wanted a bit more depth of field. I used the Master Anamorphics from wide open T1.9 to 2.8 for scenes that required a more shallow depth of field.

I found I liked the performance of the Cookes stopped down to carry sharpness to the edges of the frame, and I liked the Master Anamorphics wide open.

Did you change your style for different periods of the story?

There are three time periods: 1940s, 1960s and 1970s.

What did you mean by classic distortion?

Matias Boucard "The Odyssey" (cont'd)



We started wide and as the story progresses, the lenses get tighter. We start with 30, 40, 50 mm and toward end we are at 65, 75, 100 mm. The Cooke Anamorphics were perfect for that. We were searching for the special distortions that the Cookes have.

What about Antarctica?

I think this is the first dramatic feature film shot in Antarctica. If I didn't have the 25mm Cooke Anamorphic in Antarctica, it would have been impossible to show its vastness. The first thing you feel is how big the place is. When I used the 32mm I didn't have same feeling. I didn't want a fisheye lens. The 25mm felt perfect. It was good to compose with it. You don't see distortions in the landscapes because you don't have straight verticals on the edges.

Lighting and locations?

We wanted to reveal the color of the deep intense blue ocean. I tested the lenses and found we could achieve a good balance of color and contrast. I tried to work with the colors that you see on the Cousteau documentaries. When people watched them, they were encouraged to discover the world. We wanted to have a similar feeling and look.

I used LEDs for lighting on the boat. But mostly it was available light with 4x4 or 8x8 bounce to fill in. We would shoot at good times of day. For some scenes, I used Airstar Gaffairs and HMIs.

Cameras?

I used Alexa XT Plus cameras recording Arriraw internally onto Codex Capture Drives. Our Alexa Minis recorded ProRes.

I operated a Freefly MoVi 15 Rig with RED Epic.

In Antarctica, Guillaume Marion of Pole Images was the drone pilot using a RED Epic with ZEISS 16 and 50mm Standards and 50mm Kowa anamorphic. South Africa aerials used a Cineflex with Alexa and 30-300 Canon zoom.

For the opening, we did helicopter aerials using ACS's Shotover K1 and RED Epic with the ARRI 19-36mm T4.2 anamorphic zoom. We had an Angénieux 24-290 for long shots. I never mixed anamorphics and sphericals in the same sequence.

The entire movie is composed in 2.66:1 format. This is pretty much the native desqueezed ratio of ARRI Alexa when you don't crop the sides. It's wider than the standard 2.39:1 widescreen format.

Data, Editing and Grading?

Alexa internal Arriraw—I work as if I'm shooting film. I have a waveform monitor on the camera. I expose at 800 ISO, 1600 maximum. No LUTs—I viewed in Rec. 709. Stan Collet, the editor, was on set giving us feedback on our shooting. The day after, he and Jérôme were doing a first cut on the sequence.

The lab was Technicolor in Paris and Searle Street Post in Cape Town. We had a DIT who managed data. Dailies were graded. I was a gaffer before becoming a camera operator, so I like to be sure all the lights on set are the correct color.

Your way of working?

I try to prep a lot before I arrive on set. I like to be there with an idea.

The Cookes gave me that. It was like looking through a medium format camera. If something was a little soft at the edges, we would go a little wider. It helps your framing in the end. Negative things can give you positive results. Unexpected things can give you something extra. If its too easy, you can be lost. It's like driving down a road, and liking where you are going. The Cookes were interesting and challenging and something good was always happening. I never had to tell director we couldn't do something.

Underwater?

The underwater housing was an Alexa Hydroflex shooting Arriraw with Master Anamorphics and Ultra Primes. We had Hydroflex PAR 1200w and underwater Litepanel 1x1 lights. The underwater operators were Roberto Rinaldi, Pete Zuccharini, and me.

In conclusion?

The equipment came from TSF Paris. Thanks to Danys Bruyère. He was wonderful. He got us the first Cooke 135mm anamorphic. He introduced me to Pete Romano at Hydroflex who was a great help. Equipment for Antarctica came from Camaras y Luces, Argentina. I had worked with them when I was doing a commercial.

This is an adventure story about men on a boat and on location in the Red Sea, Antarctica, South of France in the '40s. The locations were important and the lenses helped tell the story.

Sébastien Buchmann AFC with First Scorpios



"La Prunelle de mes yeux" ("The Apple of my Eye") was directed by Axelle Ropert, a former film critic and admirer of Seventies French auteur films. Sébastien Buchmann, AFC was the cinematographer. It's a romantic comedy love story about a blind woman and her neighbor. The 35-day production began this past September and wrapped in November.

This was, I believe, the first feature to use the new Scorpiolens 2x Anamorphics: 35, 40, 50, 75, and 100 mm T2.1. The camera was an Alexa recording ProRes 2K. Filters: Schneider Classic Soft. Lighting: SL1 LEDs and Chimeras.

Sébastien said, "Axelle wanted to have a widescreen picture. The concept was to visually show Elise's blindness by keeping her in the center of the picture, revealing to the audience both empty sides of the frame that she can't see.

"In the beginning, I didn't know if I would shoot spherical or anamorphic. Axelle loves film, but because of the low budget, agreed to go to digital. We decided on anamorphic to find a look that would be a bit different. I asked for the Servicevision Scorpiolens Anamorphics."

TSF provided the equipment. Danys Bruyère said, "This was the very first set. We had ordered the lenses from Servicevision, and had a prototype set for Sébastien to test. When he decided in their favor, they shipped a production set. It was down to the wire; the final lenses arrived Wednesday before the shoot. Servicevision were very helpful."

Sébastien continued, "I tested the Scorpios with other spherical and anamorphic lenses. I liked the way the Scorpios gave the feeling that the actors were almost coming out of the screen. The Scorpios provided great depth and presence of foreground objects. We always felt the foreground objects had a beautifully different modeling, with a dimensionally more interesting look on the actors' cheekbones, rounder, fuller than spherical lenses which looked flatter. The Scorpiolenses are quite warm. I'm not a big fan of an overall warm look, so I neutralized it in grading. It was interesting: I had the feeling that the faces kept a very pleasant, lightly golden look while the background went neutral.

"The Scorpios are modern anamorphic lenses. They may not have a vintage classic anamorphic look but we liked that. We had no problem with the lack of oval bokehs. The Director didn't want oval bokehs. We shot on little sets so the small physical size and light weight of the Scorpiolenses was helpful. I shot mostly from T2.8 – 4 because I wanted to feel the set in the background. I also appreciated the lack of geometric distortion. However, I liked the anamorphic beauty: the way it destructures the pixels and adds real beauty. It's difficult to describe but you can see it clearly.

"We didn't have a DIT. The camera assistants managed data backup on set. We used a 17-inch Panasonic Monitor. I established a LUT, rated the Alexa at 800 ISO, and determined exposure with my lightmeter set to 400 ISO (overexposing a stop). This gave us a saturated look. The dailies were graded.

"We had several interiors on location in and around Paris. There



Sébastien Buchmann AFC with First Scorpios (cont'd)





were very few exteriors and even fewer night exteriors. We spent 3 weeks in an apartment that was divided by the art department to look like two. We finished the film in an elevator set. Because of the "neighborliness" of the story I had to deal with a lot of floors, corridors, courtyard, doorsteps and the elevator.

"Because of the very small crew (one gaffer, one grip) I used several versatile LED bicolor fixtures, but I usually try to light the faces with tungsten. Lighting in the apartment was with French SL1 LED units from DMG Lumière. We also used 2 shallow Chimeras with 500w tungsten bulbs for tight shots, positioned around 1 meter from the actor's face. They provided a large, soft source but didn't take up a lot of space. For daylight I had some ARRI M18 (1800 W) HMIs.

It was fashion and beauty style portrait lighting. Our main reference was a movie we both liked very much, "The Last Days of Disco" directed by Whit Stillman with Chloë Sevigny and Kate Beckinsale, beautifully lit by John Thomas. The two girls are absolutely gorgeous and it was very important for Axelle that the girls were beautiful no matter what the natural conditions were.

In keeping with the style of 1970s movies, I balanced all the lights and varying sources of daylight and tungsten to a uniform color temperature. I tried to keep that 70s feeling throughout—of not mixing different colored light sources."

"La Prunelle de mes yeux" is being edited now, with grading in April and release in 2016. Sébastien Buchmann, AFC is an alumnus of the prestigious Louis Lumiere film school. His credits include: "Le grand jeu," "Ce sentiment de l'été," "Just Love!" etc.









Léo Hinstin "Paris is Happening"



Léo Hinstin was the cinematographer on "Paris is Happening" directed by Bertrand Bonello. It's a thriller, and might open at Cannes this year. He shot with Sony F65 and Cooke Anamorphic/i lenses.

by Leó Hinstin

Firsts

This film had a few firsts for the director, Bertrand Bonello. It was the first time he worked with a new DP. This was his first feature to be shot in digital. And the first in 2.39:1 format. For all these reasons, he was a bit concerned about the look of the film. After all, he used to be married to the DP who shot all his previous films (Josée Deshaies). He was interested in discussing the look, the technical side, and the cinematography.

Tests

Because of that, we did extensive tests with almost every combination of cameras and lenses in a variety of setups. We graded at Mikros Image and presented the results to Bertrand. He preferred the look of the Sony F65 with Cooke Anamorphic lenses because of the textures, handling of skin tones, warmth, roundness and smoothness.

Lenses

The Cooke Anamorphics are sharp in focus, but there's a pleasing smoothness—softness might be the wrong word. This is an urban drama. We wanted a hard and sharp look. Our concept was to have a rough texture for the urban environment but a smoothness for the faces. Some grain was added in post to give sufficient texture. The Cookes had everything we were looking for: fast and smooth.

The equipment and lenses came from TSF. Thanks to Danys Bruyère. We had the Cooke Anamorphic primes: 25, 32, 40, 50, 75, and 100mm T2.3. For zooms, we had the Angénieux Optimo 56-152 T4 Anamorphic and an Angénieux 25-250 T3.5 HR with rear Anamorphic attachment. We also had a Hawk V-Series 180mm T3 Anamorphic.

Matching

My initial intention was to not use diffusion. But when it came to match the many different lenses we had, we used diffusion filters to keep a consistent texture. The Angénieux 25-250 HR with rear anamorphic was left clean, no diffusion. The Cooke Anamorphics and Angénieux Optimo 56-152 Anamorphic had a 1/8 Tiffen SoftFX filter. The Hawk V-Series 180mm used a 1/4 Tiffen SoftFX.

Distortion

Distortion is part of the look. We liked the look of the Cookes. Even though the distortion may be different from other anamorphics, we didn't worry about it compared to others. It was not a concern. I rarely opened the Cookes' aperture wider than T2.8. Wide open you lose a little sharpness, but I liked the ability to open to T2.3. I wasn't worried – it doesn't have to be perfect technically.

F65

I like to try new things. We went into the testing phase for this production without any preconceived thoughts. I didn't know what we were going to use. The director liked the skin tones of the F65 and how precise it was. We wanted a camera with a mechanical shutter. It gave us a feeling that we were familiar with from analog film cameras. The mechanical shutter helped provide a filmic look. The F65 mechanical shutter can be a little noisy when it's extremely close to the actors. But certainly no more than a film camera. Sometimes we turned off the mechanical shutter.

My main concern on set is the screenplay, blocking, actors, storytelling. These technical issues are not an issue. Once we decided on the equipment, I was more interested in the artistic aspects of telling the story. I had a specific approach for the project.

Approach

When filming in the Paris Metro, the rule is to avoid anything that might get in the way of passengers. Tripods are not allowed.

Léo Hinstin "Paris is Happening" (cont'd)



Opposite: DP Léo Hinstin and Director Bertrand Bonello in Metro with Armor Man and Stabe One. Above: Stabe One supported on monopod



Bertrand didn't want to have a handheld style. Because the F65 would be too big, we used a RED Dragon with the Cookes on a Stabe One gimbal stabilizer. I used it with an Armor Man Exoskeleton for shots in motion. The nice people in charge of working with film crews in the Metro allowed us to use a monopod for fixed shots. I supported the gimbal rig on speed-rails attached to a custom monopod. It was a very convenient setup, light to carry, easy to use and gave us some very steady shots even with longer lenses.

The Exoskeleton allowed me to operate the gimbal instinctively on the many scenes in the Metro in a limited amount of time. It was a run-and-gun style of filming, even though we had carefully prepped in advance. Sometimes we would slalom between commuters. Sometimes there were very long takes or long waits for crowds to clear. The effect of Gimbal + Exoskeleton is different than a Steadicam. When you walk with it, you still feel the pace. It's sort of in-between handheld and Steadicam. In our setup we reached the maximum payload of the gimbal. The Cookes were reasonably front-heavy and the gimbal motors were straining. It's definitely a tool I'll continue to use in the future, but a lighter set-up would be nice.

I'd like to praise Loic Andrieu, our incredibly talented Steadicam operator, who mastered the many sequences we achieved during his 24 days working with us. The F65 and Cooke Anamorphics





never seemed to cause a problem for him.

Lighting

We spent half of our 45 shooting days in La Samaritaine, an old abandoned department store in the center of Paris. It had all the disadvantages of a natural location. We had to redo their electrical system. We augmented their practical lights. We ordered so many Osram fluorescent bulbs, we depleted the entire supply in France. We worked on all 8 floors, propped with displays of famous brands. The art department integrated our lighting needs into their designs and they came up with a lot of places that allowed us to hide lights and diffusion gels in the existing set. Additional cinema lights were used as needed, particularly SmartLite SL1 LED lights. The rest of the time we shot on location with traditional lighting.

Léo Hinstin was born and raised in Paris. His career began as an intern for Caroline Champetier, AFC and he worked with her for 10 years, working his way up from loader to 2nd to 1st AC to camera operator. His recent credits as cinematographer include "No Escape" (Owen Wilson, Pierce Brosnan) and "Taj Mahal." Léo said, "I'm not obsessed with technical stuff. I put the artistic side first, before the technical. This comes from learning on the job. I never went to film school. I was lucky to start with Caroline, who taught me to focus on the artistic.

Preston Light Ranger 2



The new Light Ranger 2 (LR2) from Preston Cinema Systems is at the HDSYSTEMS booth of Micro Salon. It is a revolutionary, critical focus tool for the digital cinema, television and broadcast world. You still work with your familiar Preston FIZ wireless lens control system. The LR2 intuitively guides focus-pulling. You confirm in focus, near and far distances by viewing a graphical overlay generated by the LR2 on almost any monitor. There are a number of modes: manual, autofocus, or basic distance measuring.

Light Ranger 2 consists of two parts:



Sensor Unit

The Sensor Unit attaches to the camera. It sits on top, preferably above the lens, but can be placed anywhere that's convenient. A quick setting calibrates the offset.

A beam of infrared light from the Light Ranger 2 bounces off the objects in the scene, and is captured by the detector array behind the unit's lens.



Video Interface Unit

The Video Interface Unit attaches to the back of almost any monitor. It receives focus information from both the Light Ranger 2 and the Preston FIZ HU3 Hand Unit.

How it Works

The LR2 uses safe infrared light. The camera cannot see it. There are no lasers, no ultrasonic signals, no transponders attached to actors. Light Ranger 2 works with the Preston Wireless FIZ system HU3 hand unit and MDR3 motor driver. Plug the Serial port into your MDR3, power it up, aim, calibrate, and shoot. You still control focus the way you always did. The Light Ranger 2 divides the video monitor into 16 zones, like a bar graph. Rectangles above the horizontal line show areas behind your established distance. Rectangles below are in front. This graphically shows which way to turn the knob of your wireless FIZ hand unit. Areas that are in focus are shown in green, and take the lens depth of field into account. The brightness of the foreground and background graphics is set through the menu of the Video Interface Unit.

Manual Assisted Focus



In Manual Assisted focus mode (above), distances are represented by 16 rectangles. The height of the rectangles above or below the center line tells you whether the subject is in front of, behind, or within the lens depth of field. Subjects within the DOF (Depth Of Field) are identified with green rectangles, otherwise the rectangles are white. The distance readout in the upper left corner of the frame shows the distance to the nearest subject within the red rectangle. You can move the position of the red rectangle using the HU3 hand unit navigation key.

Autofocus



In Autofocus mode, the red rectangle shows where the distance measurement is taking place. The width of the rectangle is controlled by the north-south axis \updownarrow of the HU3 navigation key. The horizontal position of the rectangle is controlled by the \leftrightarrow east-west axis of the navigation key. The 16 rectangles are also visible in the background. They function the same way in Autofocus mode as they did in Manual mode, indicating whether the subject is in front of or behind the focus knob distance setting.

Preston Light Ranger 2 (cont'd)

HU3



Enter and exit Autofocus by pushing the "AFocus" Soft Key.

HU3 Navigation Key. This silver colored button also has as a "hold" function when pressed. This prevents the motor from focusing on an actor crossing in front of camera.

Going from Auto to Manual Control

Here's how you can make a smooth transition from autofocus to manual control. Simply turn the focus knob until the rectangles behind the red autofocus area turn green. If you switch from Auto to Manual at this point, the focus barrel will be exactly at the same position as it was in autofocus and the transition will be completely smooth. If you want to rack focus to a subject outside the red autofocus area before changing to manual mode, turn the focus knob so the rectangle over the subject is green and centered. Now when you switch to manual mode, the focus will do a quick rack.

Measuring Mode



The **Basic Range (Measuring)** mode shows distances from the camera's image plane to the subject. The vertical bars show distance graphically, and the numbers below each bar show the distance numerically.

Limits



You can now set focus limits. Above: limits function on, and the graphics only appear for subjects within the range. LR2 now supports 2x anamorphic for Alexa in 4:3 and Open Gate modes. Shown here: 100 mm Master Anamorphic lens at T1.9.



Above: Two cameras, two LR2 units on a KIA commercial. Below: LR2 on Alexa 65 with Panavision Primo 70 Lens.





Light Ranger 2 attaches to front of ALEXA top handle. Here it is on the TV Series " Love" using a Panavised ARRI Alexa with Fujinon 19-90 Cabrio T2.9 lens.

Ronford-Baker Atlas 0.4



I asked Jeff Lawrence, Managing Director of Ronford-Baker, how their new Atlas 0.4 got its name. He said:

"There is a market for a less expensive head than the Atlas 40. Also lighter. But with the slide and pan bar options of the 40.

"Why ATLAS 0.4? Because it is part of the Atlas family. Ronford-Baker is known for many different products, like sliders, the amazing Supazuuka, tripods, and many other useful, reliable tools for cinematographers. ATLAS is the name of our new generation of fluid heads, with incomparable user convenience..."

"Hang on Jeff," I said. "The FDTimes Manual of Style prohibits expletives and superlatives."

"...perfect performance, reliable in all terms and all environmental conditions," he managed to overlap my admonition.

The original "Big" Atlas did not have number. It enabled smooth moves and balanced cameras up to 50 kg (110 lb) — typically film cameras with big zoom lenses, endless accessories, monitors, video assist, matteboxes loaded with many filters.

Numbered Atlas Heads came with the model 30 for cameras up to 30 kg (66 lb), and the model 40 up to 35 kg, and the model 7 which is a 2 or 3 axis underslung and top-mounted L-style head.

Jeff continued, "ATLAS 0.4 is intended for documentaries, remote locations, and independent productions with a limited number of crew members. It is obviously ATLAS because it carefully preserves the performance and quality of the ATLAS family—but in a different form factor. It is 0.4 because it shares the user preferences of the ATLAS 40 but for a different level of camera package, both in size and weight. It may provide almost the same payload as the ATLAS 40 at maximum, but performance is optimized for smaller packages. Smooth moves and operating fluidity are a given. It reaches ATLAS 40 performance for lower weights and sizes of camera / lens / accessories configurations."



Atlas 0.4 specifications

Ronford-Baker lightweight Atlas 0.4 Fluid Head is an excellent choice for ARRI Alexa, Alexa Mini, Amira, RED, Sony F5/55, Canon C300, etc. At 7 kg, it's lighter and smaller than the familiar 9 kg Atlas 40 Head.

www.ronfordbaker.co.uk

- Tilt range +- 60°
- Two telescopic pan bars mounted on rosettes
- Head base: 150 mm ball or Mitchell
- Sealed fluid system
- Camera mounting via ARRI Dovetail slide or Large Euro (Ronford-Style) Quick Release
- 4 step fluid control
- 7 step counterbalance control
- Bubble level
- Smooth positive braking on pan and tilt
- Weight: 7 kg



L-R at IBC: Ronford-Baker Managing Director Jeff Lawrence, Atlas 0.4 with Alexa and new Cooke 135mm Anamorphic, Cooke Managing Director Robert Howard, Cooke Chairman on chair Les Zellan.

Chrosziel LWS for Sony FS5



Chrosziel's new Lightweight Support 401-FS5 balances a Sony FS5 nicely on your shoulder and quickly attaches to a tripod.

The sliding shoulder pad extends or retracts to accommodate almost any camera operator's shoulder—from a bony ballerina to a beefy sumo wrestler's. There are Hirth tooth rosettes on both sides to mount handles and handgrips. The Lightweight Support has 15mm rod holders with new captive clamping levers and comes with long rods, threaded on the end to add extensions.

The LWS comes with a V-Lock plate attached to the bottom for video style. Unscrew it and replace with the included Tripod Adapter Plate (401-FS7-5-03) if you want to mount directly to a tripod or Euro style Quick Release Plate. To quickly go from shoulder mount to tripod head, there are several options.

- V-Lock Plate to snap into Chrosziel's QuickLock Plate 401-130, Sony VCT-14 or other video-style quick-release plates (ARRI, Panasonic, etc.)
- Cine style Chrosziel Bridge Plate 401-F235 with 19mm rods
- Dimensions: L 210mm, W 113mm, H 45mm
- Weight, incl. V-Lock Plate, Shoulder Pad and rods: 625g
- Coming soon: New Handgrip Extender (403-FS5)

www.chrosziel.com

Chrosziel CDM-100



Chrosziel's new CDM-100 is a compact digital lens motor for lightweight setups: gimbals, drones, stabilizers and Steadicams. The motor housing is the same diameter as a standard 19mm rod.

- Dimensions: L 62mm, Ø 19mm (rear Ø 25mm w/out gear)
- Weight with clamp, incl. cable/connector: 126g
- Voltage: max. 24 V Torque: max. 0.5 Nm
- Cable length: 700mm
- Gears: Ø 40mm and 60mm with mod 0.8 (others on request)
- 15mm / 19mm Universal Rod Clamp

Lites, Trucks, Cinediving



Lites in Belgium added 2 new 250 HP 15 ton lighting trucks to their fleet. The low chassis is easy to load and comfortable to work out of. Interior layout is logical and practical.

Some of the feature films LITES service in 2015 with camera and lighting rental: "Iron Sky II, "A Quiet Passion," "Brimstone," "Kaisers Last Kiss," "Le Serpent à Mille Coupures," "Tamara," "Waldstille," "Home," "Proof," "Sneekweek," "Trollie," "Le Ciel Flamand," "Say Something Funny," "The Ardennes," "Tabula Rasa," "Tonic Immobility," "Achter De Wolken," "Belgica"...





CINEDIVING is a sister company of LITES. They have one of the prized ARRI 19-36 mm T4.2 Anamorphic Ultra Wide Zooms.

Wim Michiels, owner/cinematographer/diver says, "The use of wide angle lenses is important because of the 'water perspective.' Water adds a filter between camera and object. If the object distance becomes too large, the water volume will decrease definition and colors can shift: Red is taken out. This results in blue images (sometimes green, depending of the lights and filtering that are used). In dirty water this filtering effect becomes even greater. In addition to that, a lot of action shots require wide angle lenses to enhance the movement and speed up the objects underwater.

ARRI's 19-36 Anamorphic Zoom is also sought after for aerials and POV sequences. It's rectilinear and has very little distortion.

Among the underwater productions CINEDIVING serviced last year: Feature film "Au delà des Murs"—Director Hervé Hadmar, DP Philippe Piffeteau, PLincoln TV/Scope Pictures; and Music video "Temul (Lie Low)" by Arsenal ft. Lydmor, Director Hendrik Willemyns.

www.lites.be www.cinediving.com

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