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FILM AND DIGITAL TIMES

Édition Micro Salon en Français



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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 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

Cover: Nokia OZO from PhotoCineRent at a special Fashion Event at the « Academy des Beaux-Arts » celebrating the 70-year career of Pierre Cardin, one of its members. VR360 Film produced and directed by Regine Cardin, RC1.Paris.
Photo by Albrecht Gerlach, PhotoCineRent.

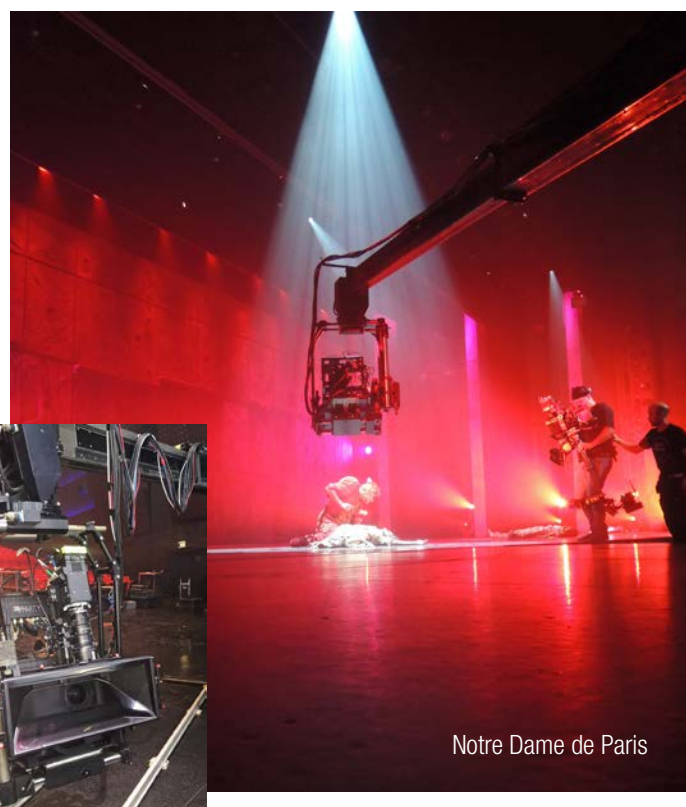


Par Jean-Marie Lavalou

La Louma 2 assure la captation de Notre Dame de Paris

La Louma 2 a été utilisée au Palais des Congrès de Paris pour la captation de “Notre Dame de Paris,” un spectacle musical de Luc Plamondon et Richard Cocciante, d’après l’œuvre de Victor Hugo.

La production (Keystone Productions) recherchait une grue télescopique pouvant recevoir leur plus gros rig 3D (le 3ality Technica TS-2-Studio). Le TS-2 était équipé de caméras Sony F55 et de zooms Fujinon 19-90, l’ensemble pesant 47 kgs et ayant une hauteur de 82 centimètres (voir photo). La Louma 2 leur a apporté la solution grâce à sa grande capacité de charge et à son kit 3D d’extension de tête caméra. La grande stabilité du bras et de la tête de la Louma 2 a permis de réaliser des mouvements fluides et sophistiqués malgré l’importante charge caméra. La production a pu ainsi obtenir des prises de vues spectaculaires où le bras télescopique de 9m75 a permis à l’imposant rig 3D d’évoluer loin sur la scène du Palais des Congrès.



Du plus grand package camera au plus petit

La Louma 2 peut recevoir les rigs 3D les plus encombrants mais elle peut également se faire toute menue lorsque cela est nécessaire. Cela a été le cas récemment pour la réalisation d’un film publicitaire Pantene où le challenge était pour la camera de traverser une succession d’anneaux de plus en plus petits. Le dernier anneau avait un diamètre permettant tout juste de faire passer la camera (voir photo ci-dessus). Pour ce faire, la Louma 2 a été équipée d’un accessoire spécial (en option à la location) qui permet à la camera d’être positionnée dans l’axe du bras tout en restant équilibrée grâce à des contrepoids. Cette plateforme support camera et contrepoids est conçue pour permettre au bras de continuer à débattre verticalement.

La Louma 2 sur “Passengers”

À l’étranger, la Louma 2 continue à être très appréciée des équipes anglo-saxonnes. Elle a été notamment utilisée à Atlanta sur la totalité du tournage de “Passengers,” actuellement sur les écrans. L’action se déroule dans un vaisseau spatial en route pour une distante planète. Le chef opérateur était Rodrigo Prieto. La camera était l’ARRI Alexa 65 équipée d’une série de Panavision Primo 70. En raison de la grande stabilité de la Louma 2, la production n’a pas eu besoin de faire appel à une tête stabilisée excepté pour un plan où la camera devait passer dans un étroit conduit de la station spatiale. Pour ce plan particulier, une tête Oculus a été attachée à l’avant du bras Louma 2. Cette tête a la particularité de pouvoir travailler en mode « frontal » tout en conservant tous ses axes de rotation. loumasystems.biz





Emit sera présent au Micro Salon avec sur son stand de nombreuses nouveautés et innovations aussi passionnantes qu'attendues et parfois même inattendues !

Pour la première fois en France vous pourrez découvrir les Cooke Anamorphic/i SF une version alternative de l'Anamorphic Cooke look. L'abréviation « SF » signifie soit Spécial Flaire, Super Flaire, Super Funky. A vous de choisir ! Les traitements du cylindre anamorphique ont été modifiés pour obtenir ces flaires et un look légèrement différent mais complémentaire de la série originale. La mécanique et les éléments optiques restent identiques aux Cooke Anamorphic/i. Le dernier Zoom Cooke Anamorphic/i 35-140mm sera aussi présent.



IB/E Optics propose les Raptors, une nouvelle série de 3 optiques Ciné Macros Full Frame : 100mm T2.9, 150mm T2.9 et 180mm T2.9. Ces optiques ont un cercle d'image de 46,6mm et couvrent le Full Frame (24x36mm, 43,3mm diagonale), Vista Vision (25x37, 7mm, 45mm diagonale) et Red W8K (21,6 x 40,96, 46,31mm diagonale).

Le rapport de reproduction est de 1 : 1 en close focus avec une perte de 1 2/3 diaph. Les valeurs de taux de reproduction et de compensation de l'exposition sont gravées sur la bague de mise au point de l'optique. Les 3 optiques ont un diamètre frontal de 95mm et sont dotées de la monture UMS PL interchangeable facilement en Canon EF, Sony E, Nikon ou M4/3.



ARRI Master Grips



Récemment nommé distributeur ARRI, Emit présentera pour la première fois sur son stand les dernières innovations de la firme Allemande comme les Master Grips et le CCP-1.

Les Master Grips s'inspirent de l'ergonomie des poignées Arri-flex Classique approuvées par plusieurs générations de cinéastes tout en offrant en plus la possibilité d'avoir à portée de doigt un contrôle total de l'optique et des fonctions caméras.

Un écran tactile situé sur le dessus des poignées permet d'accéder aux différents menus de réglages mais aussi d'afficher les datas de l'optique ou de la caméra. Les Master Grips assurent le contrôle complet des réglages de mise au point, de diaph et de zoom des objectifs cinéma, y compris la vitesse variable du moteur, la résistance du zoom et les limites du moteur. Les fonctionnalités de contrôle comprennent l'accès au bouton utilisateur assignable et au bouton REC pour les caméras ARRI et d'autres marques.



Le CCP-1 ARRI est un panneau de contrôle compact qui se branche sur le port du viewfinder d'une caméra Alexa Mini ou AMIRA. Il peut être utilisé comme un dispositif de contrôle quand aucun viseur optique n'est nécessaire et que le cadrage est fait via un moniteur embarqué. Il peut également être branché entre le viseur MVF-1 et la caméra pour fournir une interface de commande côté droit permettant d'accéder aux commandes de la caméra pendant que l'opérateur n'utilise pas le viseur optique.

Emit a 35 ans et toujours des nouveautés (suite)



Le Wave 1 de Betz-Tools est un nouvel accessoire qui aide à garder l'horizon sur les Steadicams de toutes marques. Dès son lancement, les Steadicamers ont immédiatement validé l'idée et son l'utilité tout en appréciant sa simplicité d'utilisation.

De puissants moteurs intégrés permettent de garder la bulle à l'aide des capteurs angulaires. Aucun système externe n'est nécessaire pour effectuer les réglages. Il peut être activé ou désactivé facilement en fonction des besoins et des situations sans réglage dynamique supplémentaire grâce à un simple blocage mécanique de la rotation.

Le Wave 1 peut être utilisé de diverses façons. Sur un Steadicam il sera utile pour les pans, les déplacements rapides ou très lents. Il sera aussi une aide précieuse dans les conditions contre le vent. Il pourra également être utilisé sur véhicules en hardmount, sur des têtes télécommandées ou sur une crosse épaule. Il fonctionne en High ou Low Mode.



Le Wave I



Le Black Arm de Flowcine

Le Black Arm de Flowcine est un système d'élimination des vibrations type "hardmount". En complément des stabilisateurs c'est l'outil idéal sur tout type de véhicules (bateaux, voitures, motos, etc.).

Il stabilise aussi bien les 3 axes : vertical, roll et tilt. Facilement ajustable, il offre 22 positions de réglages.

Le Black Arm existe en 2 versions: Le Black Arm Standard qui supporte de 5 à 13kg et le Black Arm Complet qui supporte de 5 à 32kg. A noter que le Black Arm Standard peut être upgrader en version Complete.

Aussi à découvrir des solutions et accessoires très pratiques comme le Diopter Tray, le support Moniteur UMMS Oppenheimer, le Verre de Contraste Variable Tiffen, le Xbone Flowcine, les Mono Rails et Rocker Plate Panther, le cfinder III cmotion et plus encore...

emit.fr



Le support Moniteur UMMS Oppenheimer



cmotion cfinder III

Angénieux Type EZ Zooms



The new, convertible, compact Type EZ zooms from Thales Angénieux cover Super35 or Full Frame/VistaVision. The small size and light weight seems to defy physics. (Aren't Full Frame lenses supposed to be at least 1.5 to 2 times the size and weight of their S35 counterparts? Not these.) The price defies tradition. This is a something new for Angénieux: an affordable zoom lens filling the gap between the DSLR and Cinema worlds for the growing corporate, documentary and owner-operator markets.

Type EZ-1 is a standard 3x zoom. Type EZ-2 is a wide-angle 2.7x zoom. Both lenses have exchangeable rear groups and hence the ability to be swapped between Super 35mm format (up to 30mm image diagonal) and Full Frame/VistaVision (up to 46mm image diagonal).

The technology of “speed boost,” by reducing imager coverage, is at work in the new EZ series. Apertures normally unheard of in a Super 35 zoom lens are achieved: T2.0. Actually, apertures unheard of in a Full Frame / VV zoom are also achieved: T3.0 — in a size and weight that leaves us astonished.

Both lenses have a full metal mechanical barrel, with internal thermal drift compensation. In other words, your focus remains constant as temperatures on location fluctuate. You may have to shed layers of clothing as the thermometer rises, but the lens maintains its parameters.

Swappable Rear Groups

The new Angénieux EZ Super35 zooms have a rear group that accommodates an image circle up to 30mm diagonal, which covers most motion picture cameras recording HDTV and UDTV video, and still cameras based on the APS-C format.

The Angénieux EZ Full Frame rear group has an image circle of 46mm, which covers traditional Full Frame still photography format of 24x36mm (43.3mm diagonal), traditional VistaVision (45mm diagonal), the 8K RED VV 21.60 x 40.96 mm (46.31 diagonal) format, and anything larger than 30mm diagonal.

Purchase S35 or FF or both?

Initially, you'll be faced with an agonizing choice. Which model should you buy? The S35 EZ series are some of the fastest zooms in the industry, with a typically prime lens speed: T2.

For a few dollars more, you can buy the EZ zoom as a package that includes both the S35 and Full Frame rear lens groups.

Even if you swear never to shoot Full Frame Cine (never say never—it's approaching rapidly) the FF rear group also acts as a 1.5x tele converter in S35. So, the EZ-1 30-90mm T2 S35 lens becomes a 45-135mm T3 lens no matter which format you're in. The EZ-2 15-40mm T2 S35 becomes a 22-60 T3.

With cameras so sensitive, why do we need a T2 zoom lens?

Very shallow depth of field looks great. A zoom lens with such speed is rare, and normally in the realm of primes.

Swapping lens mounts

Changing between PL, EF and E-mount on the EZ is easy. Just unscrew the ring by hand. Checking flange focal distance is advised.

Swapping rear group

Exchanging the S35 and FF rear group is simple and fast, but has to be done in a controlled environment where dust and moisture do not come in contact with the lens. Only standard tools are needed. Checking flange focal distance is advised here again.

Lens		Type EZ-2 (WIDE)		Type EZ-1 (STANDARD)	
		S35 3-perf	FF / VistaVision	S35 3-perf	FF / VistaVision
Image Format	Format	S35 3-perf	FF / VistaVision	S35 3-perf	FF / VistaVision
Zoom Range	mm	15 - 40mm	22 - 60mm	30 - 90mm	45 - 135mm
Aperture	T stop	T 2.0 - 22	T 3.0 - 32	T 2.0 - 22	T 3.0 - 32
Image Diagonal	ø mm	30mm	46mm	30mm	46mm
Reference image size	mm	13.5 x 24	24.9 x 37.7	13.5 x 24	24.9 x 37.7
Minimum Object Distance (MOD)	meters	0.6	0.6	0.6	0.6
Front Diameter	mm	114	114	114	114
Lens Length	mm	210	210	226	226
Weight	kg	2.12	2.07	2.15	2.05

Angénieux Type EZ Zooms

EZ-1 S35 30-90 T2.0



EZ-1 FF 45-135 T3.0



EZ-2 S35 15-40 T2.0



EZ-2 FF 22-60 T3.0



Focus, Iris and Zoom

Conveniently, the focus scale of the Angénieux Type EZ zooms remains the same for both S35 and FF. The zoom scale for the two different formats is changed by sliding the window in the lens barrel forward or back. The iris scale is part of the rear group. Focus, iris, and zoom rings have familiar wide rotation and industry-standard 0.8M gear teeth. The lens length remains constant because focus and zoom mechanisms are internal. You can configure the lenses for S35 and FF/VV formats by swapping the rear group yourself. EZ Zooms come with PL mounts and you can attach EF or E mounts without returning the lens to a service center.

“It is important for Angénieux to address the ever-growing market of affordable digital motion picture cameras,” said Pierre Andurand, CEO of Thales Angénieux. “The challenge is to provide a cost-efficient, professional quality lens that can be used on current S35 cameras, as well as on future cameras that will be built around larger image sensors.”

angenieux.com

Lighting Tabletop with DMG Lumière



Here's an updated how-to on lighting tabletop product shots where you want the background to go totally white.

1. The Manfrotto Still Life Table (model 220) has a 122 x 200 cm (48" x 79") 1/8" plexi surface—shiny on one side and matte finish (sand-blasted) on the other. With the matte surface facing up, you avoid reflections. Be careful, it scratches easily. The bending of the plexi keeps it rigid. Another choice is the Rolls Royce of shooting tables made by Foba of Switzerland.
2. In this setup, four DMG Lumiere SL1 Switch LED lights provide bright, soft, controllable illumination. They are thin, lightweight and easy to adjust with their external power supplies/dimmers. The “Switch” name comes from the button on the control panel that quickly lets you toggle between 0-100% brightness and 3000°k - 5600°k high CRI (>94) color.
3. Start lighting from the back with one SL1 positioned vertically. Next, place two SL1 fixtures beneath the plexi sweep. Four ¼-20 table base levelers screwed into the convenient threads on the back of these units help raise them slightly off the floor for ventilation.
4. Adjust the brightness of the lights so they blend together and are at least 4 or more stops brighter than your key exposure, measured with an incident meter.
5. Position the source. Sometimes it's direct light, often it's bounced off the ceiling. Test and shoot. Voilà.

dmglumiere.com



URSA Mini 4.6K
Product Shot,

Aaton Cantar Mini



Aaton Cantar Mini, the little sister of Cantar X3, made her debut on January 27 at Micro Salon in Paris. The Cantar Mini is a high-end audio recorder that is half the weight, half the size and half the price of the famous Aaton Cantar X3.

Cantar Mini records up to 16 tracks of audio. She uses the same batteries but uses only but 2/3 the power consumption as Cantar X3. The design is similar: sculptural, milled from a solid block of aluminum, rugged, water-resistant, dust-proof, modular and a pleasure to work with. The Aaton Cantar Mini's monitor display folds nicely over the mixing pad's sliders.

Aaton Cantar X3 continues as the top-of-the-line model, recording up to 24 tracks. It can also play back and record at the same time—an attractive quality not only for cinema audio but also for a large, new market among musicians, orchestras, and singers.

aaton.com



StarliteRF-A for Alexa Mini & Amira



Transvideo is showing their new StarliteRF-A at Micro Salon, Paris. It is a 5-inch OLED monitor with touchscreen and a built-in wireless receiver that can also control camera functions on ARRI Alexa Mini and Amira cameras. You can also mount the StarliteRF-A onto an ARRI WCU-4, Preston, cmotion or other wireless lens controller for sharp and bright viewing while pulling focus.

StarliteRF-A operates on the 5.8Ghz ISM band. Up to 5 StarliteRF monitors can receive the zero-delay, no-latency signal from Transvideo's companion TitanHD2 TX transmitter up to a range of 200 meters. The transmitter unit uses a 5-pin Lemo to connect with the camera.

Also announced at Micro Salon: HDR viewing on Transvideo's CineMonitorHD and Starlite—and a new version of Stargate, their 7-inch monitor-recorder.

transvideo.eu

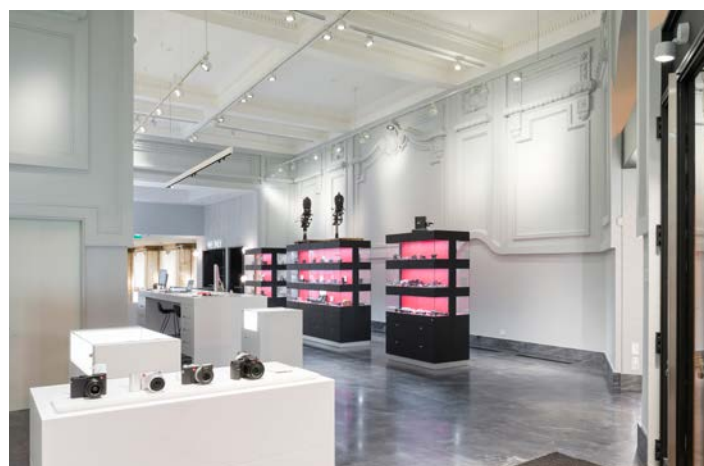
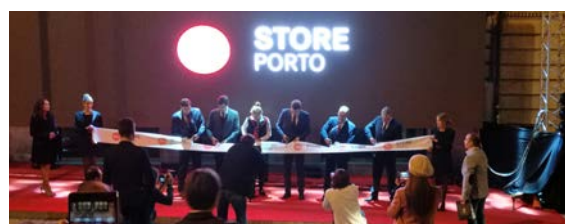




Portugal's first Leica's store and gallery opened in the center of Porto on December 1, 2016. It is located in a historic building at Rua de Sá da Bandeira 48/52. The ornate Excelsior Café once occupied this space in the 1920s, which inspired Leica to create a café-bar between the store and gallery. Like most of the 73 other Leica stores and galleries worldwide, the entire Leica Camera and Sport Optics product line is on display in the 150 sq m facility. Leica Akademie photography workshops and lectures are planned. The gallery opened with "Homage in Black and White to Porto," an exhibition by local photographer Daniel Rodrigues, first-place winner of the World Press Photo Award. The images were all taken with a Leica M Monochrome.



At the opening of the store and gallery, Andreas Kaufmann said, "It has been a great experience for Leica in Portugal and in terms of our production facility here. Porto is such a beautiful city that the first Leica store in this country had to be here." *Photos above left and below by Gerhard Baier.*



Above left: Leica's Excelsior Café. Above, right: Leica Store.

Leica Portugal Factory



Leica Camera's new Portuguese plant in Vila Nova de Famalicão is a pleasant half-hour drive north of Porto. A whimsical Leica M-like gate house greets the visitor. Beyond is the modern factory of Leica Aparelhos Opticos de Precisão SA. It is the size of several football fields. Many Leica cameras, lenses and sport optics are made here. This is also the place where Leica Summicron-C 15mm and 40mm are manufactured.



More than 720 people work in the new factory, which is about 30% larger than the original one. Inside, the layout and the machines themselves are almost identical to the ones in Wetzlar. State of the art tools and manufacturing techniques abound. Leica's investment of more than € 23 million was not insignificant and the results are already apparent.

leica-camera.com



Fujinon HK 75-400 and Sony F55 on Multi-Camera production of a classical concert in Rouen, France. Cinematographer: Daniel Meyer.



Paris Fashion Week with ARRI Amira Multi-Cam and Angénieux Optimos. All cameras and lenses are remote-controlled via Multidyne 4K5 fiber adapters from Sony Remote Control Panels (RCP 1500). CForce mini motors are connected to Cmotion's broadcast Camins and ENG adaptors—controlled by Fujinon's SS13 lens controls. Camera Operators communicate via intercom to Director and DP.



PhotoCineRent's new Cooke 35-140 Anamorphic/i Zoom and Alexa SXT.



New Blackmagic URSA Studio Viewfinder on F55 with Fujinon HK 75-400.



Multi-camera production at the Saint John's Cathedral in Valetta, Malta. Fujinon Cabrio ZK 25-300 (left) and Cabrio XK 20-120 (right). RTS Intercom, Anton/Bauer Batteries, OConnor Heads. Cinematographer Eric Genillier (above right).

PhotoCineRent

PhotoCineRent focuses on digital cinema cameras and Multi-Camera productions. Albrecht Gerlach said, "ARRI Alexa Mini, Amira, Sony F55, Phantom Flex4K and Anamorphic are working well. Lately, we've been immersed in VR. Virtual Reality is an interesting area that we are developing on our own and with other companies as a medium that we feel is complementary to traditional productions. The interest in VR is huge from our clients. It's a form of expression that can definitely be embraced—it still requires a skilled cinematographer, careful lighting and attention to details and production value." photocinerent.com



Fashion icon Pierre Cardin, age 94, with one of PhotoCineRent's Nokia OZOs, age 1, at « Academy des Beaux-Arts » celebration of his career. Directed and produced by Regine Cardin, RC1.Paris in Multi-Cam and VR.



PhotoCineRent's Multicamera OZO system with live server and switcher, complete with SMPTE Fiber connection that provides power, video and data to and from each camera. Each camera has a dedicated Linux Server that runs OZO Live with two Nvidia Titan graphic Cards. Blackmagic Hyperdecks, Multiplex, and 6G UHD ATEM Switchers get the images to the UHD Web Encoder. Matthews VRigs support the OZOs and their small footprint means less cleanup to do in post. The Flypack can be separated into two sections for easy transport via air cargo.



Vendée Globe, the grueling round-the-world, single-handed, non-stop sailboat race takes place once every four years. This year it was covered with OZO VR.

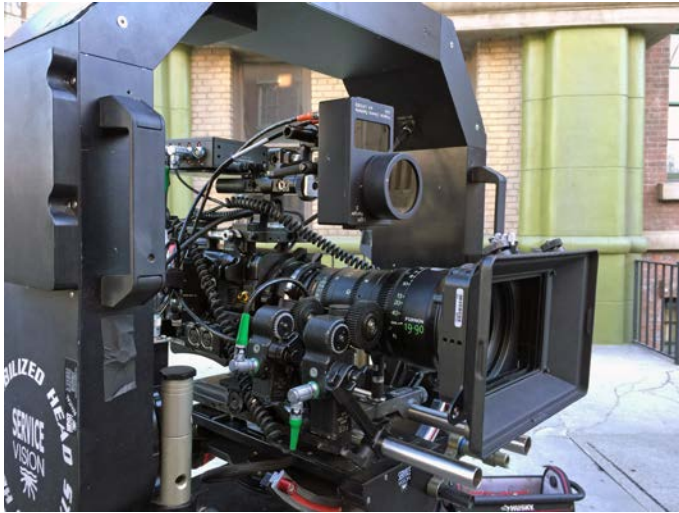


French Lingerie Brand Etam Fashion Show at the Centre Pompidou was covered by three Nokia OZO systems from PhotoCineRent.



OZO from PhotoCineLive and PhotoCineRent. And yes, PhotoCineShop is Nokia's French sales agent for the camera.

The Gods of Focus Speak: Preston Light Ranger 2



The LR2 consists of two essential parts: Sensor Unit (shown above) that attaches to the camera to transmit distance measurements—and the Video Interface Receiver (opposite page). Beams of infrared light from the Sensor measure distance from camera to almost any object in the scene. It also calculates Autofocus. Photo courtesy of Bob Smathers.

Here are recent reports from Focus Pullers about Preston's LR2:

Paul Santoni

I use the Light Ranger 2 full-time. To me it is like having 16 tape measures on the camera. The other added features, mostly the auto focus mode, are very helpful. I find it most useful for extreme close-up push-ins or pull-outs. The famous close-up on an eyeball shot is one place where the Light Ranger is extremely accurate when depth of field is very minimal. On "A Wrinkle in Time" we are using Alexa XT cameras, small HD focus monitors and Leica Summilux primes and Fujinon Premier zooms. The other thing is that pulling focus with the bars on the monitor is so much easier than pulling off of numbers. What makes it so easy is knowing your depth of field and where you are within it. Knowing if you are more behind or in front of your subject really helps me follow.

Richie Masino

I used the LR2 on the recent, new Netflix show called "Godless." The LR2's interface forces you to pull focus in a bit of a different way, watching the Video Interface through a 17" monitor, but once I got it down, the LR2 became one of the top tools that I now rely on. Having the LR2 do the math for you, showing you the DoF for masters so I now know exactly where the split is, all the way into the long lens shots, makes it invaluable.

On the last picture I did, Steven Meizler, our Director of Photography, decided to use the ZEISS Super Speeds, and at night we shot a lot at T1.3. The Director set up a shot with the 85 mm, and a very slow push in to about 3'6". Having the LR2 really helped me as our actor leaned in and out with his dialogue as well as the slow push. George Billinger, our Steadicam operator flew the camera with LR 2 and again, at a T1.3 65 mm converging on our actor, the LR2 was worth its weight in gold.

Another time I was strapped into the "Tom Car" by CineMoves, shooting close-ups of actors riding horses. We were leading the actors, and I wasn't able to turn around to see the distance because my field of view was totally blocked.



LR2 also works on analog film cameras, especially in situations where it is difficult to discern focus from the flickering/spinning mirror HD Video Assist image.

Photo courtesy of Jason Garcia on "Westworld."

My only monitor option was a SmallHD 7". In my opinion, it is much more difficult to see focus on a 7" vs. a 17". I hooked up the LR2 Video Interface to my SmallHD, and I was confident that what was in the "Green Bars" was in focus. My first show with the LR2 was with a Red 6K camera, ZEISS Super Speeds and the Sony 17" PVMA170 monitor. I'm prepping my next job now which will be Alexa 65 and Panavision System 65 lenses.

Jonas Steadman

After using the LR2 last year on "Ghost in a Shell" (coming out March 2017) and completing ten weeks on this current "unnamed" feature, I just want to take a minute and thank Howard again for this amazing product.. He has created something that is more useful to narrative focus pulling than I ever imagined. Watching the green bars dance across the screen allowing me to flow between characters with confidence is really a joy.

Serge Nofield

I purchased the LR2 ahead of working on "Pacific Rim 2," based primarily on recommendation from Steadicam Operator Chris Haarhoff and his experience with it on the HBO show "West World." I immediately discovered that the sensor and mounting brackets were perfectly engineered and that no mods would be necessary to mount the device on the Alexa XT. We are using Panavision anamorphic lenses with the RC 60 being the work-horse lens. I pull based on shot design, so I'm either by a Small HD 1703HDR or more mobile with a Small HD 702 mounted to an HU3. I leave it mounted on camera all of the time. I don't use it on Steadicam - still go with a CineTape.

Preston Light Ranger 2 (cont'd)



The LR2's Video Interface connects to most video monitors. It receives focus information from both the Light Ranger 2 and a Preston FIZ HU3 Hand Unit. Bars on the screen graphically show far, near or in-focus. Photo courtesy of Paul Santoni on "A Wrinkle in Time."

The fine tuning ability and interface options are smartly designed. One needs to be open to a new system and embrace the evolution of focus assist—this system is more complex than anything before it but not unnecessarily complicated, if that makes sense. I have been very satisfied with its reliability and intuitive operation.

I have been experimenting with Autofocus and used it on a particular shot where the camera was tracking counter to a subject on approach and then whipping to an actress in the foreground while continuing a lateral track. For this shot, I decided to manually pull the first part of the shot and then hit the auto button on my handset as the whip pan was initiated and landed on a tracking ECU of our actress. The shot was perfectly executed and an example of human input and pure technology in harmony. Aside from using the Autofocus feature for actual takes, it can be handy to employ during set up time, and walk away from a focus monitor to deal with any number of things throughout the day.

In the Digital Age it is incredibly taxing to always have to be pulling focus and staring at a super bright HD monitor for hours per day even while just lighting and working with 2nd team. The benefit of allowing the unit to focus itself during these moments cannot be overstated.

Pergrin Jung

The LR2 is an incredible addition to the tools available to me to get a perfect shot. I have worked with some very talented directors and DPs who were trying to develop a unique visual language within the spot—something that really stands apart.

That language included shots with very difficult focus pulls. The availability of the LR2 not only makes many of these difficult shots possible, but allows the creative team to conceive of imagery that would have been very difficult to achieve before the advent of the LR2.

I worked on a commercial shot by Paul Laufer for a big cell phone manufacturer. We used a 100 mm Master Prime wide open on a Technocrane traveling around a cell phone held by an actor in motion. The focus was supposed to be on the leading edge of the phone, with the logo below, and everything else falling out of focus. This made for a very stylized image, and with the help of the Light Ranger2, we got an amazing shot that could not have been realized in any other manner.

I leave the LR2 on the camera all the time. Many shots don't require the Autofocus function. Then I'd use the distance readout in lieu of a CineTape. Oftentimes I go back and forth between auto and manual focus during a shot. I try to stay manual most of the time, but switch to auto when I anticipate the LR2 being able to do a better job than I could in a given circumstance.

I have used the LR2 with Minis, Alexas, and Dragons in conjunction with Ultra Primes, Master Primes, Super Speeds, Cooke S4s and S5s, Master Anamorphics, Cooke Anamorphics, Kowa Anamorphics, and all the Angénieux zooms. The monitor I use is a 17" Flanders Scientific CM-171 because of its many built-in functions. For applications where I need to be more mobile, I use a rig built around an Odyssey 7Q.

Daniel Bombell

I have found the Light Ranger 2 to be a very useful tool in certain situations. For me it is a whole new way of pulling focus since I don't usually stare at a monitor and prefer the old fashioned approach. It is still a similar skill set in a lot of ways, but coming at it from a different angle. It certainly made my life easier on many shots on "Jumanji 2".

I mainly used the LR2 on the Technocrane that we use on a daily basis. I was often not in a position where I could get a good view of the camera and the actors, so the LR2 has become my go-to tool for this kind of work. Going from a big wide shot and pushing into a tight closeup was easy because of the graphical display. It was also very helpful on the crane shooting dialogue scenes as you can see where the actors are over the shoulder and see what is within a given depth of field. I was using it with Alexa XT, Cooke S4 primes, Angénieux zooms, and SmallHD DP7 monitors.

Jason Garcia

More and more of us focus pullers are focusing off a monitor. We can see focus better than the operator, because their EVFs are usually just magnified images of a not-so-high resolution tiny monitor. The Light Ranger 2 is a big leap forward. It changes the way you do things. If you're used to pulling focus off a monitor, it is easy to learn. The LR2 makes things so much easier, because the graphic overlay helps you to see distance relationships within the shot. In the past, I was used to looking at numbers representing distance, but now I'm just looking at the overlay. You can adjust the opacity so it's not distracting at all. And there are still feet and inches on top of the screen display. The LR2 is so accurate, I don't know how I managed before. I'm doing shots now that I never would have dared doing without a tape measure.

Worldwide: prestoncinema.com
France: hd-systems.biz/en/homepage

Christian Abomnes on “L’Origine du Mal”



by Christian Abomnes

I'm working on a TV series of 6 episodes called “L’Origine du Mal.” I'd like to begin with a quick thanks to Alexander Bscheidl and Jean-Claude Ruellan at Vantage Paris. Not only did they bring our project to Vantage's newly opened facility by introducing us to the Vantage Brussels Director, Kathleen Vancauwelaert, they also showed us the Hawk 1.3x Squeeze V-Lite and V-Plus lenses and how they could benefit our project.

It is very unusual for a French television series to shoot in this anamorphic format, with 1.78:1 spherical being the common standard. (2x anamorphic with its 2.39:1 aspect ratio is a very tough sell to TV companies.) It also took the good will of Sophie Quiedeville, our production manager, to make it happen.

In preproduction, Pierre Aknine (Director) and I discussed the format, and we decided we wanted to shoot non-spherical. We fell upon the idea of 1.3x Squeeze. The math works out like this: a 1.3x squeeze anamorphic lens on an Alexa 4:3 sensor unsqueezes to 1.78:1. The show is then letterboxed slightly top and bottom, to a “Univisium” format of 2:1.)

I had already shot with the Hawk Anamorphics as a focus puller on a couple of features and found them to be sharp—but not too clinical—and rounded in terms of focus roll-off with nice bokeh. I would have preferred 2x Anamorphic, but the 1.3x Hawks gave us the look we wanted. Certainly, most of us are looking for something special so we don't all knock out the same images. I didn't want lenses that looked too mechanical.

The Hawks have pleasing roundness, brightness and flares due to their aberrations and distortions. I didn't consider these to be faults—they were desirable qualities for us. They have a bit of barrel distortion, which helps give the anamorphic look, along with the bokeh, shallower depth of field and drop off.

On “L’Origine du Mal” I tended to underexpose faces and tried to compose as often as possible with bright windows or bright objects in the background. The Hawks handled the bright windows

nicely and gave us the occasional, pleasing flare and highlights that glowed with texture and a patina that was not too “clean.” We mostly used the 35, 45, 55 and 80 mm T2.2 V-Lites. In short, they have a beautiful anamorphic feel. To take the edge off the digital look, I used subtle diffusion with Hollywood Black Magic filters for day shooting and Tiffen Glimmerglass on night scenes.

Most of the V-Lites have a minimum focus distance of 3'3", and this imposed a classical style with more attention to composition. I lit mostly to a T2.8, even though the Hawks open up to T2.2, because our zooms were T2.8. So, it meant that we had to light a bit more. This in itself imposes a certain discipline and gives a more classic look. In general, a two-shot was a 35 or a 55 mm with a single being an 80 mm. Again, nothing bone-crunchingly tight, but more classical. When we really wanted to go in super-tight, which we did quite often on *Zélie*, we used diopters. This was handled superbly by my 1st AC Gregoire Thevenot.

For long-lens shots, we used the 80-180 mm Hawk V-Plus zoom, sometimes with a doubler on it, and an Angénieux 24-290 with a 1.3x anamorphic rear attachment. The 30-60 V-Plus zoom was helpful for some crane shots. I have spherical ZEISS Super Speeds (T1.3) for drones and an upcoming night factory location.

Everybody's looking around, especially in France, digging around for the oldest glass they can find—but it's got to work. I like lenses to have a bit of personality. On the last show with Pierre, I used vintage Cooke S2 primes. Though they have many fine qualities, I found it a little tricky during grading in terms of flare color and skin tones (maybe because they are of different vintages with various coatings.) This time I wanted more consistency, especially with the skin tones. T

he brief from Pierre was to give the series a warmish look even though we were working in Belgium in the winter. The warmish feel is created with a mix of our chosen color palette, lighting and soon-to-come grading. And yes, it's very grey here in winter. Some scenes are less warm, however, such as the Psychiatric Hospital scenes that were quite sparse and cool in tone.

Christian Abomnes on L'Origine du Mal

The central story of the series is a bit dark: a young girl is found in a house with both her parents and baby brother murdered. Pierre didn't want dark, gritty, realistic lighting. We finally decided on a heightened realistic style, more American than European. Some night sequences were almost like an American 80s horror movie.

Color and contrast were the preference, though I rarely used hard light on the actors, preferring to shoot faces through diffusion frames or bounced off 2, 3 or 6 mm Depron (a type of insulation poly) with Kino Flos, DMG Lumiere SL1s and other LEDs. We find that LEDs usually come up a bit hard and we were constantly softening them. Our lighting package also included a mix of ARRI M series 800W, 1.8K, 4K, 6K, 9K, ARRI Sky-Panels, Goyas and even some Dinos for one of the sets.

As we were shooting a very tight schedule with a child lead actress, we had to be very supple in terms of our lighting strategy. For our three main house sets and the Police HQ we decided to mainly tent the windows. This meant we had no problems once we had lost the light outside at 4:30 pm, no problems with direct sunlight and continuity. It also meant we could flip from day to night scenes at any time. Thankfully, I had the brilliant French Gaffer Patrick Contesse and Key Grip Bruno Dubet with me. They are massively experienced and made it all look relatively easy.

I did not have a DIT on the shoot, and in terms of LUTs, I was told by production that only one would be applied to the rushes. We recorded ProRes 4444, and I just used REC 709 for viewing. Although it's far from ideal and a bit too crunchy in the blacks, I know where I am with it. I tend to underexpose a little anyway, and if I ever had any doubts, I would look at the LOG. The worst thing I could have would be a look that's too bright.

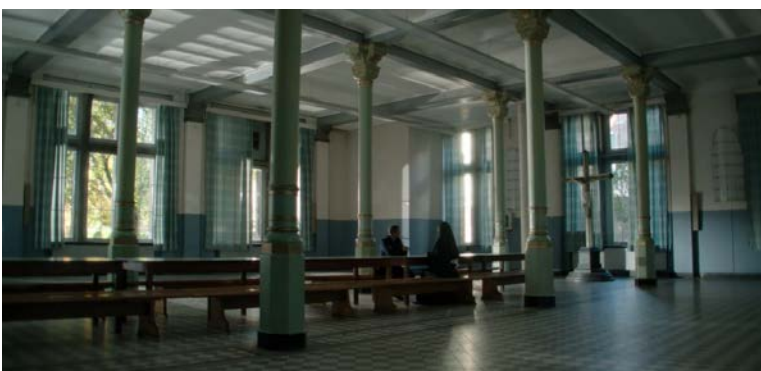
Pierre, the Director, is a walking encyclopedia of film and is therefore quite ambitious in terms of style and look. As his scripts are quite detailed, his general philosophy is that each shot should have some kind of meaning, and the shooting style is the opposite of filming with two cameras and seeing what happens later.

To help with this, we always try to spend some time on the main sets in preproduction. It is where we decide what is important in the scene and put a basic plan in place in terms of a shot list. This means that on the actual shoot day, when faced with the relentless pressure of time, at least we have a starting point and don't forget what is at the heart of the scene. Obviously, once the actors arrive on set, they rightly have a huge input and things develop and change, but at least the notion of a point of view already exists.

As this script is particularly dense in terms of the character's psychology and there are often two or three narrative details that have to be explained in each scene, it helped to pretty much know how the scene was going to be put together before we shoot. Generally if we shoot something, it will be in the film. Once again, a big thank you to all our crew both French and Belgian. Five more weeks to go.



Cinematographer Christian Abomnes, above. Ungraded framegrabs, below



“L’Origine du Mal” cont’d



Above: Vantage Brussels Alexa and Hawk V-Lite 80mm 1.3x Anamorphic lens.
Below: Ungraded framegrabs from “L’Origine Du Mal.”



Credits and Equipment

Series Title: “L’Origine du Mal” – 6 Episodes – filmed entirely in and around Brussels, Belgium. Prepped and supported by Vantage Brussels.

Production: Capa Drama for French TV channel M6
Director: Pierre Aknine
Producers: Sarah Aknine, Arnaud Figaret, Pierre Aknine
Cast : Sami Bouajila, Marie Gillain, Zélie Rixhon
Crew: Christian Abomnes, DP / A-Camera Operator
Philippe Therasse, B-Camera Operator
Gregoire Thevenot, A-Camera 1st AC
Sylvain Fradier, B-Camera 1st AC
Valentine Morel, 2nd AC
Data Mngr: Adrien Legrand
Grip: Bruno Dubet,
Gaffer: Patrick Contesse
Support: PeeWee IV, Stab1 gimbal, cranes (TSF)

Camera Equipment and Lenses from Vantage Brussels:
ARRI Alexa XT camera, 2K ProRes 4444
ARRI Alexa Mini, 2.8K ProRes 4444

Hawk V-Lite 1.3x squeeze Anamorphic Lenses—20, 24, 28, 35, 45, 55, 80 mm T2.2; 110 mm T3, 140 mm T3.5.

Hawk V-Plus 1.3x squeeze Anamorphic Zooms
30-60 mm T2.8 and 80-180 mm T2.8

Angénieux 24-290 with 1.3x anamorphic rear attachment
ZEISS Super Speeds T1.3 18, 25, 35, 50, 85 mm for Drone work

Vantage Brussels

Vantage Paris opened a new facility in Brussels on April 1, 2016. It is located at 499 Avenue Van Volxem 1190 Forest, Belgium.

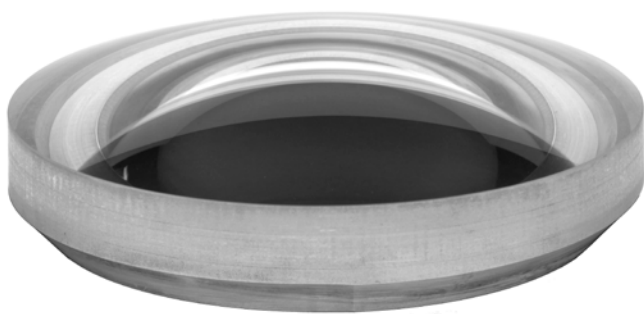
“L’Origine du Mal” prepped and tested at the brand new facilities of Vantage Brussels where Director Kathleen Vancauwelaert continues to manage all ongoing daily operations and ensures that service is completed to the highest standards. Vantage Brussels is a fully operational, independent facility able to handle large and small jobs. Vantage Brussels has a thorough understanding of the Belgian Tax Shelter regulations. This gives eligible producers opportunities to rent their Belgian equipment as an eligible expense.

vantagefilm.com



(L-R): Pierre Aknine and Christian Abomnes.

S4/i Uncoated Cooke Look



Cooke now offers uncoated front elements for their S4/i series.

This is a lot more practical and affordable than a one-way ticket of blasting the coatings off your existing lenses. In fact, for not much more than the cost of a filter, two choices of Cooke looks—with regular and uncoated fronts—are now available for each lens in the set.

The Cooke S4/i series currently is: 12, 14, 16, 18, 21, 25, 27, 32, 35, 40, 50, 65, 75, 100, 135, 150, 180 and 300 mm.

Coated and uncoated options were first introduced with Cooke miniS4/i primes. Now, Cooke S4/i lenses can be fitted with uncoated fronts. Existing owners and rental houses can have the front elements swapped by authorized service facilities or by rental house lens technicians. Light loss is about 10%, so depending on the lens, maximum T-stop is around T2.2 (instead of T2.0) with the uncoated front. Also, the lenses may (or may not) have to be re-shimmed or the focus scales shifted to correct for a slight difference.

The S4/i uncoated Cooke look is lower contrast, milkier shadows, weird aberrations, flares, and streaks. In a word: “vintage.” Cooke chairman Les Zellan prefers the word “funky.” Cooke lens designers simply call it “uncoated” and leave it up to cinematographers to describe their creative compulsions.

Uncoated front elements can be ordered individually or as an entire set. Note that new Cooke S4/i lenses only come coated, but like all S4/i lenses, can now have their front elements replaced with uncoated ones.

One caveat: uncoated front elements may stain or discolor with age. But, because they are easily replaceable, it's a small price to pay.

cookeoptics.com



Cooke S4/i set

Right: Thomas Greiser, Les Zellan, Carey Duffy (L-R) at Cinec Munich

Cooke Anamorphic/i Special Flares



Cooke Anamorphic/i lenses are now available in two versions: original and SF (Special Flare). Les Zellan explained, “With cinematographers clamoring for unique and different looks, we are delighted to offer not one but two versions of the Cooke Anamorphic Look.”

The Special Flares Anamorphics are created at the Cooke factory by working with the coatings in the cylindrical section of the lenses. They are available for most focal lengths in the set from 25 through 300 mm. Unlike uncoated S4/i front elements, you cannot swap the original and special flare anamorphic elements back and forth.



André Chemetoff on “Io” via RVZ



by André Chemetoff

“Io,” is a sci-fi movie for Netflix. It’s the story of a girl and her father. They’re all alone, the last people on Earth. A third person comes in later. He’s trying to save the girl and bring her to the colony of Io, which is a moon of Jupiter. It’s a love story.

And I love to shoot with anamorphics. Quite early in the process, I met with Samuel Renollet at RVZ. He showed me some vintage Technovision Anamorphic lenses and the new RED Helium 8K camera. The Helium’s sensor height is slightly shorter (15.77 mm) than a regular Academy 18mm high frame that we’re used to for 35mm format 2x anamorphic productions. So you’re going to crop in a little bit of your lens size. Then I thought, “Well, maybe that’s a good thing.”

We shot some tests with the combination of vintage Technovision Anamorphics and new RED Helium. Technovision anamorphic lenses were introduced in 1974 by Henryk Chrosicki, the father of Natasza, and used on more than 1,000 features worldwide. Our set was based on Technovision conversions of vintage Cooke Panchros (mostly T2.3, 2.5, 2.8) and ZEISS Super Speeds (T1.4). Jonathan Helpert, the director, and I found the look was quite appealing: a bit more forgiving with the use of old optics, the bending of geometry, which is fun, and all the interesting qualities of vintage anamorphics.

Wide open, the lenses are not at their best—distorting and softening the image. They’re better stopped down past T2.8½. I liked the fact that the Red Helium would allow me to shoot at 3200 ISO without drastic noise or grain, with a little added texture.

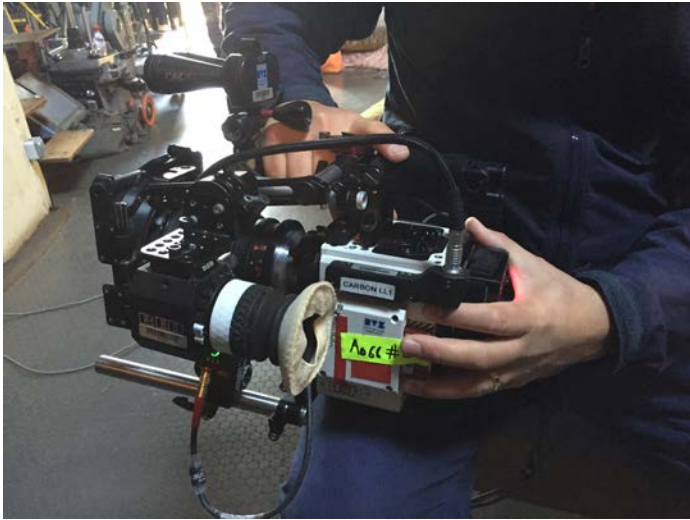
I then realized that I could do the film without an enormous number of lights and still shoot at a decent stop of T2.8½ to T4. We had a complete set: 25, 35, 40, 50, 75, 85, and 100 mm. The 150, 180 and 250 were Elite lenses. And we had an Angénieux 50-500 HR rear anamorphic zoom.

We mainly worked above Nice at the CERGA observatory. It’s a very interesting place, on the Plaine de Calern, a large plateau that overlooks the sea. Then we went to the Observatoire de Nice. Charles Garnier, who did the Opera house in Paris, was the architect and Gustave Eiffel designed the main dome. Then we went to the Nu Boyana Studios in Bulgaria.

We had the brand-new white special edition RED Helium 8K camera. It worked perfectly, without a bug. At one point during the production, I said, “Oh, maybe I’m going to need another camera body.” The next thing, Samuel Renollet from RVZ was on the phone telling me that he had just bought another new one for us. Samuel is a super-good guy. I knew him since we were assistants together. I started out as a second AC. And I knew him from that period.

On this production, we did not have a DIT because it was quite challenging in terms of budget. But we were very fortunate that Film Factory, the lab, sent two people the whole time. They were super-supportive and delivered our dailies via iPad Pros. This was great. You could review any take anywhere. If you had a question, the script supervisor could show you the scene immediately on an iPad.

André Chemetoff on “lo” via RVZ



RVZ Rehoused Mamiya Mediums



Mamiya Medium Primes at RVZ: 35mm/3.5, 45mm/2.8, 55/2.8, 70mm/2.8, 80mm/2.8, 110/2.8, 150mm/3.5.

RVZ Rentals Paris has a set of Mamiya Medium Format lenses rehoused for cine with PL mounts. The shutters of the original still lenses were removed, focus gears added, and they have a uniform front diameter. The image circle is 69.7 mm, and the flange focal distance is 52 mm PL standard—so these lenses fit everything from Super35 to FF to RED VV to Alexa 65.

RED 8K VV framegrabs below by Samuel Renollet. rvz.fr



ZEISS LWZ.3 21-100mm T2.9-3.9



ZEISS launches a new Super 35 format Lightweight Zoom: LWZ.3 21-100mm/T2.9-3.9 T*. It is light (2 kilos), compact, very affordable and has interchangeable mounts (PL, EF, F, E, MFT).

As the “.3” in the name suggests, this is the third generation LWZ Lightweight Zoom lens. ARRI/ZEISS LWZ.1 and ZEISS LWZ.2 15.5-45mm T2.6 zoom lenses are still at many rental houses, but no longer manufactured. The three ZEISS cinema zoom lenses (CZ.2) are Full Frame: 15-30 T2.9, 28-80 T2.9 and 70-200 T2.9.

With all these choices, what sets the new LWZ.3 21-100 zoom lens apart is a combination of attractive features: range, light weight, optical and mechanical quality, and astonishingly affordable price. Here's a new Super 35 zoom lens from ZEISS for many types of productions that will fit digital and film cameras.

1 lens instead of 6

One might consider the LWZ.3 as a long range variable prime. Christophe Casenave, Product Manager at ZEISS Camera Lenses, said, “Going from 21 to 100mm, the new ZEISS LWZ.3 covers a range for which cinematographers had to use up to six fixed focal lengths until now. This flexibility delivers a clear price and time advantage as it is no longer necessary to change lenses whenever the DP or Director wants to go tighter or looser. As a result, the zoom lens is well-suited for budget-sensitive projects.

“The lens is functional and ergonomic, enabling it to be used on all kinds of films, even in tough locations. These tricky situations can occur due to time pressure, cramped space on the set—where changing a lens is difficult to do—or low budgets.

“The bokeh, highlights and contrast offer a look that you could otherwise only get with more expensive cine lenses. Other quality features of the LWZ.3 include calibrated scales, consistent imaging quality across the entire image field, no vignetting, and the efficient reduction of reflections by the well-known ZEISS T* anti-reflective coating.

“The ZEISS LWZ.3 is equipped with the well-known Interchangeable Mount System—with five different mounts for all current camera systems. Because of its modern optical design in a compact and high-quality housing, the ZEISS LWZ.3 is a long-term investment, especially for smaller productions.”

The ZEISS LWZ.3 price is EUR 9 900.

zeiss.com



ZEISS Lightweight Zoom LWZ.3

Focal length	21-100 mm	
Aperture range	T2.9 – 22	Aperture blades: 11
Lens design:	22 elements / 18 groups	
Close focus	0,8 m	
Focus rotation	294° (Inf-MOD)	
Zoom rotation	100°	Aperture rotation: 48°
Front diameter	114 mm	
Length:	226 mm	
Weight:	2.0 kg	
Sensor coverage:	ANSI Super 35mm	

Canon Cinema EOS C700



Canon's new EOS C700 is a rugged, lightweight 35mm format studio and shoulder-resting digital cine camera. It records internal 4K ProRes and XF-AVC and Codex uncompressed RAW with a Codex module.

The camera comes with either a PL or EF lens mount. But what happens if you purchase the camera with an EF mount—because you love the autofocus capability—and then a job comes in with a Director who is in love with a certain set of PL lenses?

Canon Europe announced the availability of swapping lens mounts. Canon C700 owners can now have their camera's original lens mount swapped between PL mount (with Cooke /i contacts) and EF mount (with Cinema Lock) and back again. Note: Autofocus only works with the EF mount and /i only works with PL-mounted /i technology lenses.

New Sony PXW-FS7 II



Sony's new PXW-FS7 II has a Lever Lock E-mount, In-Camera Electronic Variable ND, and other improvements.

There are 3 modes of Variable ND within a 2 to 7 stop range: Preset ND, Manual Variable ND and Auto Variable ND modes.

Preset consists of Clear and 3 user-settable click-stops of neutral density: 1/4-1/128 (ND.6 - ND2.1, which is 2 - 7 stops).

Manual Variable ND provides continuous control (up to 7 stops) with the camera's variable dial or the index-finger wheel of the SmartGrip. It works like an iris control on the lens, but lets you adjust exposure without changing depth of field.

Auto Variable ND takes over exposure control automatically. It also provides a nice way to manage timelapse cinematography in extreme conditions that normally go beyond the iris limits of your lens, for example a single scene that begins on a moon-lit night and continues to bright noon the following day.



ARRI is shipping Alexa SXT cameras. There are also upgrade paths for existing cameras (check with ARRI). The big news is that all upgrades will be SXT. There will not be an SXR upgrade (which was mainly a new Capture Drive module).

Alexa SXT cameras replace Alexa XT. There are 3 models: Alexa SXT EV (Entry Version-EVF), SXT Plus (wireless control-EVF) and SXT Studio (wireless control-optical finder).

Alexa SXT cameras benefit from electronics and image processing from the Alexa 65, color management and noise reduction from the Amira, more recording and monitoring options, and improved look management.

ARRI Look Management now includes ARRI Look File 2 (ALF-2) and ALF-2 HDR. A Look File accompanies the image file as meta-data including the target color space (for example, Rec 709, Rec 2020 or P3 DCI) and any 3D LUT or ASC CDL values that were applied to transform the Alexa's Wide Gamut / Log C (AWG/Log C) native values into the display's color space. A Look File travels from pre-production, to production, and through post to help communicate the envisioned look of the shot. So, an Alexa SXT on set can essentially replace a LUT box and the same look will be available for reference throughout the show.

Alexa SXT has 4 independent monitoring outputs, each with independent settings for image processing, surround view, status info, peaking, false color and color space.

EVF: The camera operator will probably like to see frame lines, surround view and status information in the electronic viewfinder.

Three HD-SDI Monitor Outputs at the back of the camera provide Rec.709, Rec.2020, clean Log C, etc.

SXT cameras accept many recording media: Codex SXR and XR Capture Drives, SxS PRO and SxS PRO+ cards, and CFast 2.0 cards.

There are now 14 recording formats; 6 are new. All sensor modes are available in both ProRes and ARRIRAW. ProRes offers high image quality in compressed files that are smaller, immediately viewable on a Mac and easy to manage in post. ARRIRAW provides uncompressed, higher quality images, with the greatest flexibility for color grading, visual effects and long-term archiving.

In-camera ProRes recording includes 16:9 ProRes 4K UHD 3840 for TV productions, Open Gate ProRes 4K Cine for 4K DCI cinema, and 6:5 ProRes (both 2K Anamorphic and 4K Cine 4096 Anamorphic) for economical anamorphic productions.

In-camera ARRIRAW recording includes 16:9 3.2K which covers the image diagonal of most Super 35 PL mount lenses (31.5 mm) at speeds to 120 fps. ARRIRAW Open Gate 3.4K provides the highest level of resolution, with an image diagonal of 33.5mm. Because not all S35 lenses cover 33.5mm diagonal—ARRI has a helpful online Lens Illumination Guide that shows amount of coverage, shading or vignetting.

arri.com



Sigma FF and S35 Cine Lenses



Sigma has entered the cinema market with their new line of Sigma Cine Lenses. They come with a choice of EF (Canon) and E-mounts (Sony), with PL mounts to follow (except the Full Frame Zoom 24-35mm T2.2 FF).

The initial set consists of five Sigma Cine Full Frame Primes: 20, 24, 35, 50 and 85 mm, all T1.5 — and a Full Frame Zoom 24-35mm T2.2.

For Super35, Sigma offers two fast zooms: 18-35mm T2 and 50-100mm T2. They are shipping now in the US and Japan.

Sigma Cine lenses are very lightweight, incredibly compact and fast. This is quite an accomplishment for Full Frame models. Image quality is outstanding. They are made in the same Sigma factory where the superb Sigma Art DSLR lenses are made, in Aizu, northern Japan. The impressive Sigma factory covers about 77,000 square meters and 1,400 people work here.

Sigma Cine Lenses are dust-proof and splash-proof. Each ring and mount is sealed to help prevent water and dust from entering. The lens body is rugged metal. Lens designations, index lines and witness marks use luminous paint to aid in changing and operating the lens in the dark. The front filter thread is standardized at 82mm on most models and the front diameter of all the lenses is 95mm.

In each set, the position of the lens gears and barrels are the same

for all lenses. This saves time mounting lens motors and accessories. Each lens has an industry-standard 0.8M gear pitch on all barrels. Focus rings rotate 180° and the focus mechanism is guided by cams for smooth operation. The zoom ring rotates 160°. The iris markings are linear—with constant distance between T-stop marks. The ring rotates 60°. There are no click steps.

Sigma's Mount Conversion Service will be available for the new cine lenses. Customers will be able to have their lens mounts swapped for a reasonable fee. It's a good way to future-proof one's investment in lenses. One way to go between EF and E-mount is to get the lens with an EF mount. Then, purchase a Sigma MC-11 MOUNT CONVERTER to use Sigma's EF mount lenses on a Sony E-mount camera body. Sigma Cine Lenses with EF and E-mounts have electronic contacts for communication with the camera body (focal length, focus distance, aperture, etc.) A removable lens support comes standard with all models.

Kazuto Yamaki, CEO of Sigma, said, "We pride ourselves on high quality. We do most of the steps by ourselves. We make almost everything from the smallest screws and iris leaves to processing the glass—molding, grinding, polishing, centering, smoothing, coating, edge blacking, cementing—through final assembly. And, of course, we will develop additional zoom and prime lenses, and the lineup will be enriched further."

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Lens	Aperture	Close Focus ¹	Image Circle	Front Diam.	Filter Size	Length		Weight	
						EF mount ²	E-mount ³	EF mount	E-mount
20mm T1.5 FF	T1.5 - 16	0.276 m	FF Φ43.3	95mm	-	118mm	144mm	1335g	1395g
24mm T1.5 FF	T1.5 - 16	0.25 m	FF Φ43.3	95mm	82mm	95mm	121mm	1125g	1185g
35mm T1.5 FF	T1.5 - 16	0.30 m	FF Φ43.3	95mm	82mm	95mm	121mm	1135g	1165g
50mm T1.5 FF	T1.5 - 16	0.40 m	FF Φ43.3	95mm	82mm	102mm	128mm	1295g	1355g
85mm T1.5 FF	T1.5 - 16	0.85 m	FF Φ43.3	95mm	86mm	134.5mm	160.5mm	1475g	1535g
24-35mm T2.2 FF	T2.2 - 16	0.28 m	FF Φ43.3	95mm	82mm	122.7mm	148.7mm	1440g	1500g
18-35mm T2 S35	T2.0 - 16	0.28 m	S35 Φ28.4	95mm	82mm	129.5mm	155.5mm	1445g	1505g
50-100mm T2 S35	T2.0 - 16	0.95 m	S35 Φ28.4	95mm	82mm	175.2mm	201.2mm	1885g	1945g

Sigma Cine Lenses will be available in EF (Canon), E-mount (Sony), and PL (all except 24-35mm T2.2 Full Frame Zoom)

1. Close focus distance is measured from the image plane. 2. Front to EF mount flange. 3. Front to E-mount flange

Titans of the Industry



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Executive Producers



Producers



Co-Producers



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Rental Houses

