

Jon Fauer, ASC

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Mailing address: Film and Digital Times
PO Box 922
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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

Analog and Digital at the Hirakawa-mon Gate — entrance to the East Gardens of the Imperial Palace in Tokyo.

Sony RIALTO 65 Development Announcement



Above: Yokohama waterfront. Below: Sony City Minato Mirai. Photos by Jon Fauer .

It was an offer I couldn't refuse. "Come visit us in Yokohama. We have something big to show you," said Nobutatsu (Nobu) Takahashi, Senior General Manager of Sony's New Content Creation Business Unit Cinema Line Division.

I arrived at Sony City Minato Mirai, headquarters of Sony's Imaging Division. It was a pleasant 8-minute walk from the Yokohama waterfront.

This was becoming a habit. Only a year ago, I got an in-depth advance sneak peak at the nascent VENICE Extension System

Mini (aka RIALTO Mini). If this was something big, could it possibly be a bigger brother of RIALTO Mini?

Yes, this was a preview of Sony's RIALTO 65 development announcement, to be revealed on June 3. There had been cries and whispers, hopes and rumors for quite some time that Sony would not resist the temptation of a 65mm format camera. Sony had been stoic in response with winks and "it's under consideration." And yet, wasn't Sony known for 5-year roadmaps?

Mr. Nobu Takahashi is known for showing up at almost every



Sony RIALTO 65 Development Announcement



Koji Morioka (Lead Mechanical Engineer) and Tetsuji Yamaguchi (Project Leader) revealing a pre-production Sony RIALTO 65 camera system.

major tradeshow and event, standing all day to greet DPs and users. And so, with great ceremony and fanfare, the Sony CineAlta team whisked the concealing cover off the latest camera system. You could almost hear the Odaiko big traditional drums in the background. “Welcome to an early version of the Sony RIALTO 65 that is still under development. Please wait for more details as we work over the course of this year.”

The camera system is much more than expected and very exciting. You can recognize what’s going on in the photo above. Even the name RIALTO 65 describes what it is. There’s an

existing VENICE 2 body in back. Rental houses and owners will rejoice. Their investments are not rendered obsolete. Remove the VENICE 2 Full Frame sensor assembly and replace it with the new 65mm format sensor head for 1.4x larger format production. Keep your Full Frame front-end and swap back and forth.

Why is it called RIALTO 65? Because you can tether the 65mm sensor block to the camera in ways already familiar to users of the original RIALTO and RIALTO Mini.

The entire concept is extremely well conceived and carried out.



Sony RIALTO 65 Development Announcement



Existing VENICE 2 Camera Body.

Camera Body Adapter attaches to the front of VENICE 2

New RIALTO 65 Sensor Head

Rear

Front

Camera Right Side



Camera Body Adapter attaches to the front of VENICE 2

Existing VENICE EVF.

New RIALTO 65 Sensor Head

Existing VENICE 2 Camera Body

Filter slot is similar to the one on RIALTO Mini, but is on the camera left side instead of on top.

Front

Rear

Camera Left Side

Sony RIALTO 65 Development Announcement

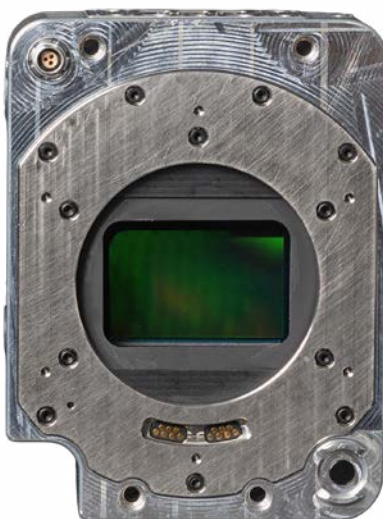
Front Views



RIALTO 65 comes without a lens mount. Native flange focal distance from the flat front to the sensor is 20 mm.



Here's the new Leitz Cine LPL Mount for RIALTO 65. Note that the RIALTO 65 LPL Mount is different from the PL Mount for VENICE 2 because the flange focal distance is different.



RIALTO 65 (65mm Format)



VENICE 2 (Full Frame) with E-mount



RIALTO Mini with E-mount (Full Frame)

Product photography by Keita Yasui, Sony Public Relations

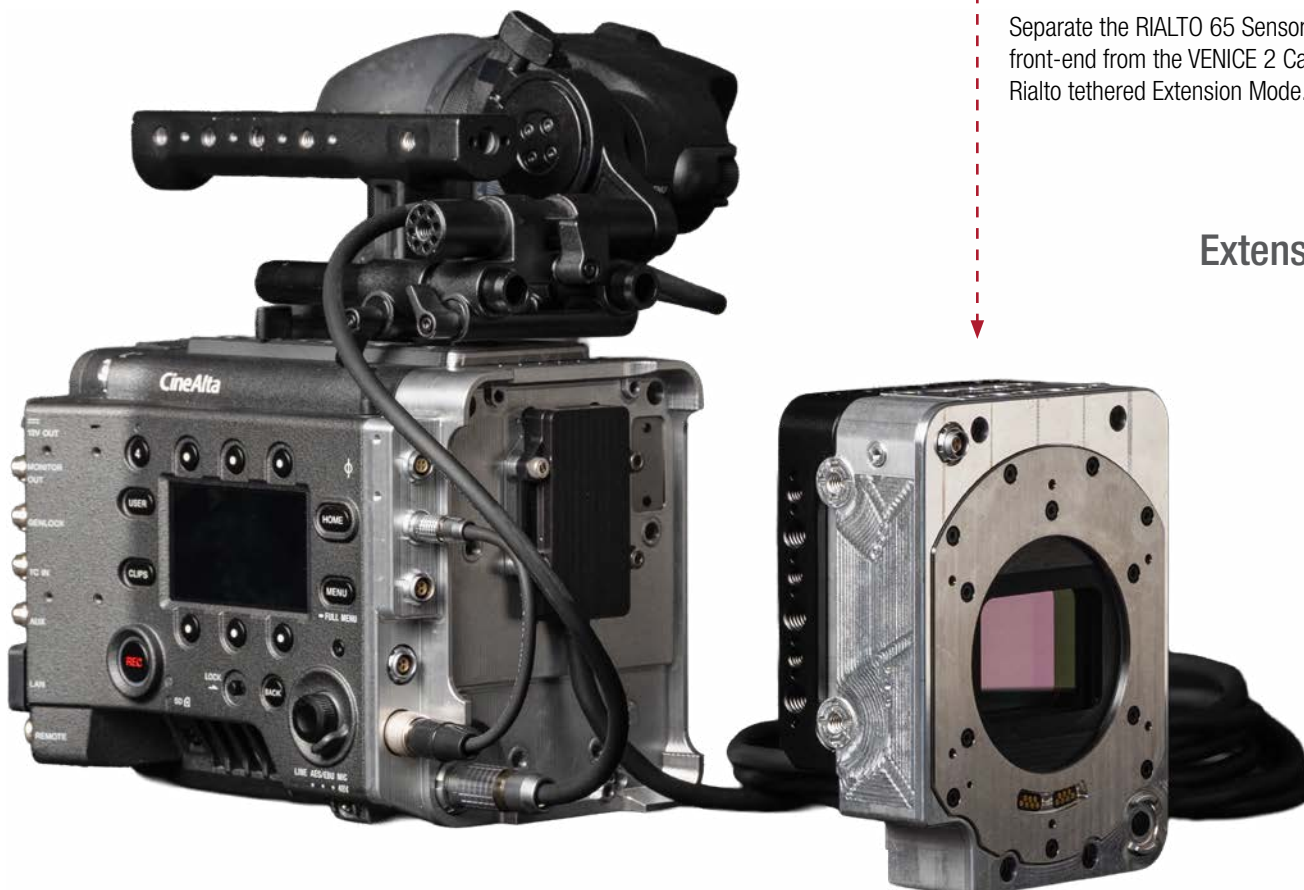
Sony RIALTO 65 Studio Mode and Extension Mode

RIALTO 65 has two operating modes:
Studio Mode
and Extension Mode.

RIALTO 65 can attach
directly to a VENICE 2
as a single-piece camera,
Studio Mode.



Studio Mode

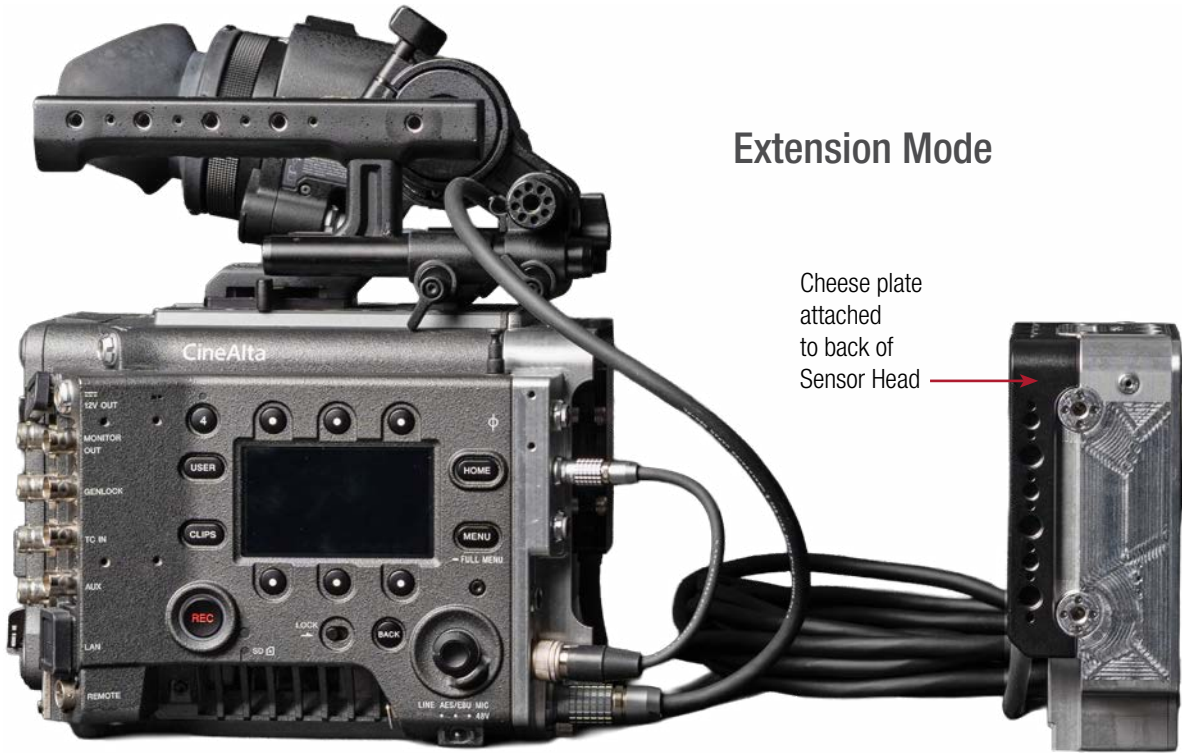


Extension Mode

Sony RIALTO 65 Extension Mode

Extension Mode

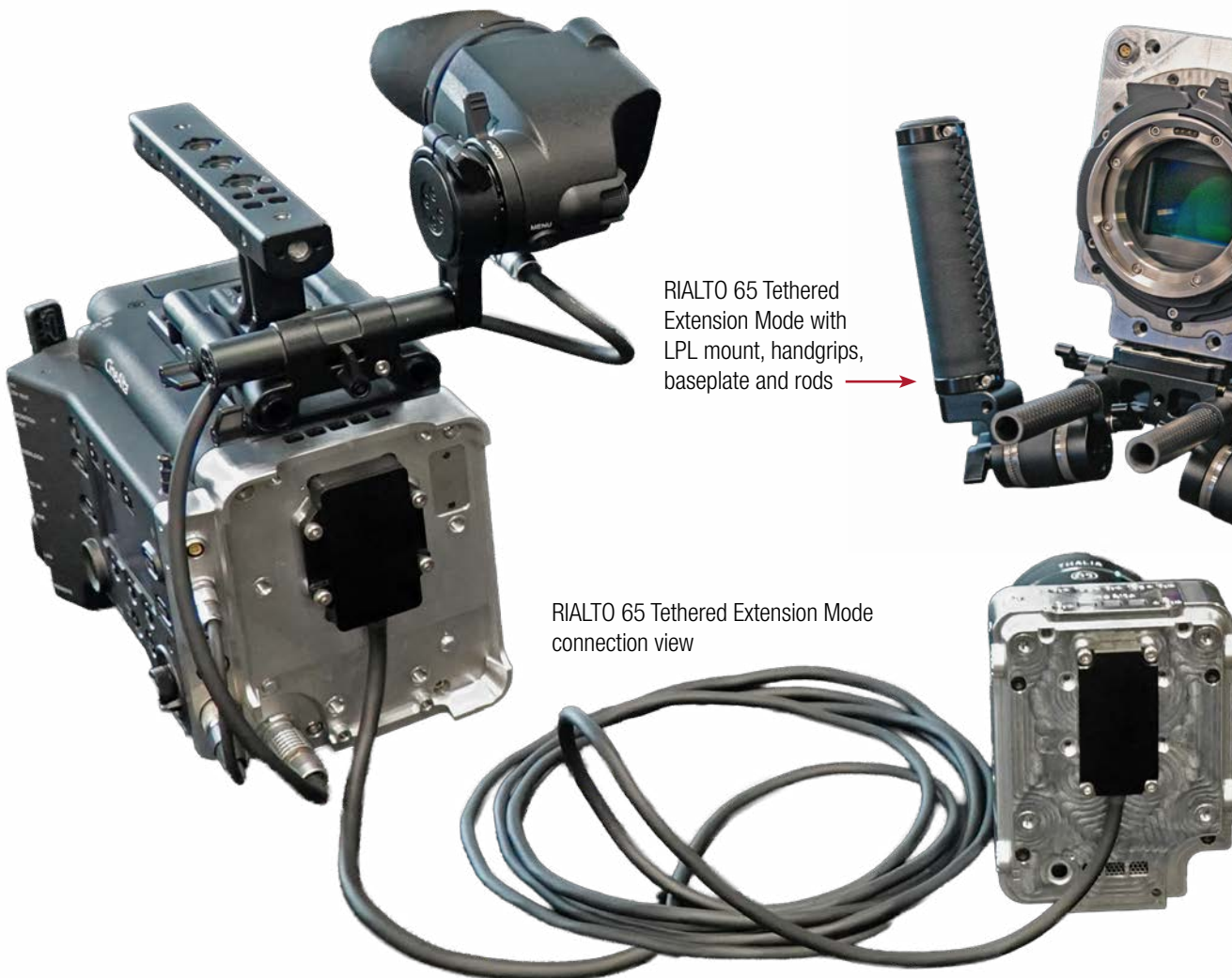
Cheese plate
attached
to back of
Sensor Head



RIALTO 65 Tethered
Extension Mode with
LPL mount, handgrips,
baseplate and rods



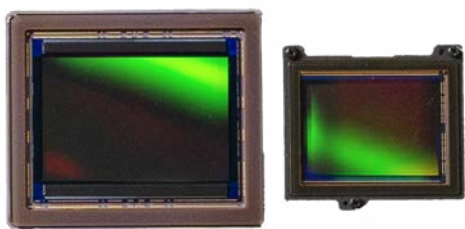
RIALTO 65 Tethered Extension Mode
connection view



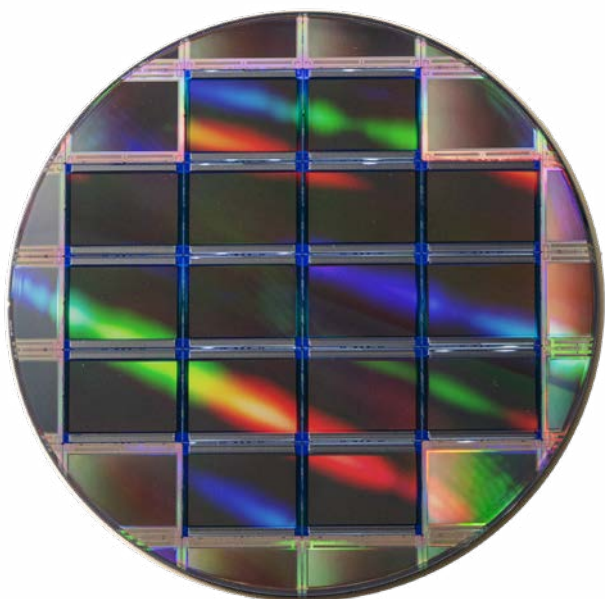
Sony RIALTO 65 Development Announcement



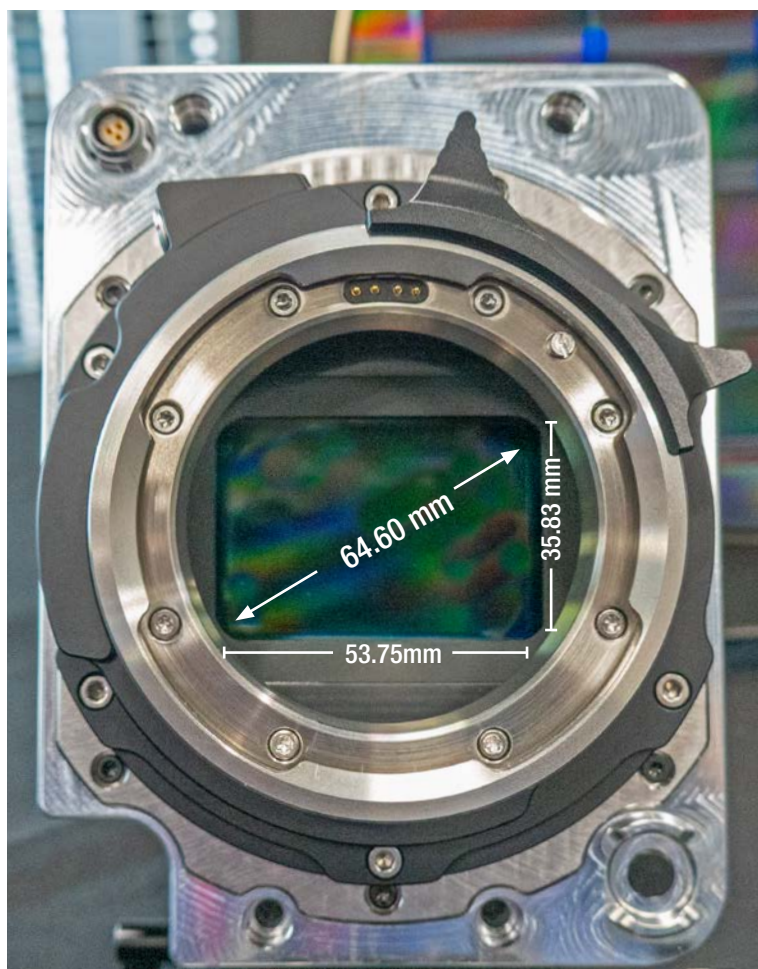
L-R: Kosuke Imagawa (Product Planning for VENICE and RIALTO), Tetsuji Yamaguchi (Project Leader), Koji Morioka (Lead Mechanical Engineer,) Takuro Ema (Head of Cinema Line Product Planning).



L-R: RIALTO 65 Sensor, VENICE 2 Sensor.

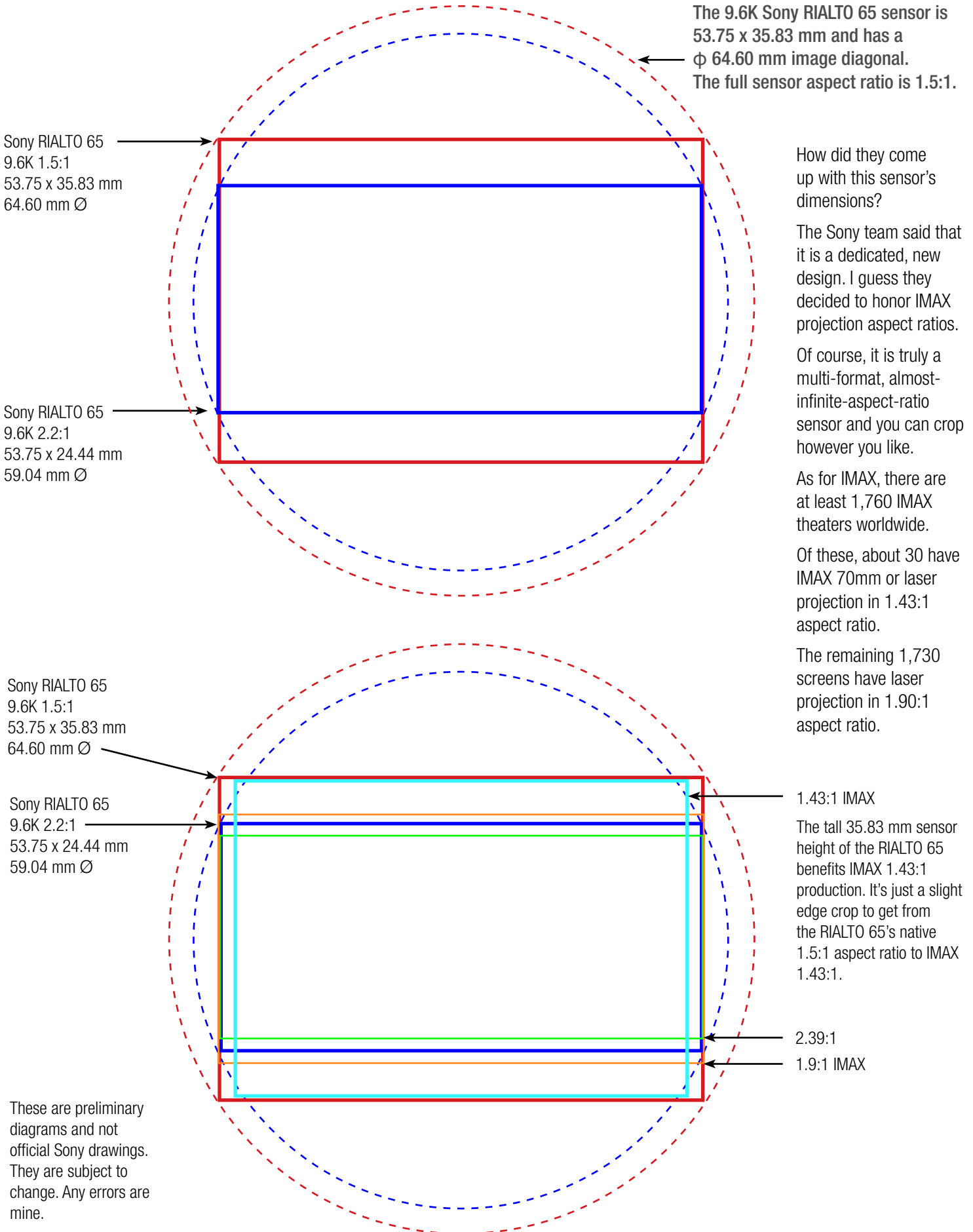


RIALTO 65 Image Sensor Wafer from Sony's fab.



Sensor dimensions and the new Gecko-Cam LPL Mount for RIALTO 65.

Sony RIALTO 65 Sensor Size and Various Formats



These are preliminary diagrams and not official Sony drawings. They are subject to change. Any errors are mine.

ZEISS Panoptes 65



Earlier this year, Christophe Casenave, Head of the ZEISS Cinematography Business Unit, teased: “We have a few surprises that address some things we see for the future of cine production.

Panoptes 65 is our first set of cine lenses for the 65mm format—ready for cameras with even larger sensors that offer distinctly different qualities. We have enjoyed 16mm, 35mm, Super35 and Full Frame. The next big thing to drive uniqueness is the 65mm format. It opens up new dimensions, new looks, new ways of telling stories. It will surely increase in terms of popularity.

Panoptes 65 is the first ZEISS lens series for the 65 mm format. This dedicated family of large-format cinema primes brings the prestige and immersive scale of 65 mm acquisition into an accessible, production-ready form.”

ZEISS is no stranger to Medium Format lenses. They produced the famous Zeiss/Hasselblad 500 series V-Mount (74.90 mm FFD, approx Ø 85 mm) and Zeiss/Contax 645 (64 mm FFD, approx Ø 78-80 mm) still lenses.

The new Panoptes 65 series is comes in 10 focal lengths—from 25 to 180 mm— all T2.2. Remarkably, they all have a 95mm front diameter, except the 25 and 180 which have 114 mm fronts. The 25mm Panoptes 65 has an angle of view similar to a Super35 format 12mm lens. That’s very wide—for LAWRENCE OF ARABIA style vistas or undistorted up-close and expansive portraits.

The new Panoptes 65 set is consistent in look, well-balanced with natural colors, unobtrusive sharpness, elegant focus fall-off, gentle skin tones and smooth bokeh. Sundee Reddy and Jeanfre Fachon at ZEISS call the look “mellow—not too technical.”

Sundee continued, “The team conceived of this project when there was an indication that the market was heading in the direction of 65mm format. We wanted to be well-prepared, proactive and have something available. By mid 2024, some designs were in the works.

“The look was basically not an overly sharp lens. It was always to have a nice clean base to start with where it allowed a cinematographer to build up the look on a 65 millimeter sensor because it’s a larger canvas. They have a good forgiving look on skin textures, nice and gradual focus fall-off off towards the edges, but quite well-balanced and controlled.”

Panoptes 65 only have LPL mounts. The image circle diameter is 59.9 mm according to the optical team at ZEISS. This covers the full sensor of ALEXA 265 and 65, Blackmagic UZRSA Cine 17K 65, FUJIFILM GFX ETERNA 55.

It will also cover the new Sony camera’s 65mm format up to the 2.2:1 sensor area. We DPs are usually more sgenerous and forgiving as to image circles.

ZEISS Panoptes 65



Framegrab: 110mm Panoptes 65 at T2.2 on URSA Cine 17K 65

Lens	Focal Length	Close focus	Length	Front diameter	Weight	Approx. Availability
Panoptes 65 25 / T2.2	25 mm	—	N/A	114 mm	—	2027
Panoptes 65 35 / T2.2	35 mm	0.28 m / 11"	144 mm / 5.7	95 mm	1.92 kg / 4.23 lb	September 2026
Panoptes 65 40 / T2.2	40 mm	0.35 m / 14"	148 mm / 5.8"	95 mm	2.09 kg / 4.61 lb	September 2026
Panoptes 65 45 / T2.2	45 mm	0.35 m / 14"	144 mm / 5.7"	95 mm	1.88 kg / 4.14 lb	September 2026
Panoptes 65 55 / T2.2	55 mm	0.43 m / 17"	144 mm / 5.7"	95 mm	1.97 kg / 4.34 lb	September 2026
Panoptes 65 70 / T2.2	70 mm	0.49 m / 19"	144 mm / 5.7"	95 mm	1.62 kg / 3.57 lb	September 2026
Panoptes 65 90 / T2.2	90 mm	0.62 m / 2'3"	148 mm / 5.8"	95 mm	2.12 kg / 4.67 lb	September 2026
Panoptes 65 110 / T2.2	110 mm	0.86 m / 3"	144 mm / 5.7"	95 mm	1.80 kg / 3.97 lb	September 2026
Panoptes 65 135 / T2.2	135 mm	1.1 m / 3'9"	144 mm / 5.7"	95 mm	2.18 kg / 4.81 lb	September 2026
Panoptes 65 180 / T2.2	180 mm	—	165 mm / 6.5"	114 mm	—	2027

- Pantopes 65 Image Circle: Ø 59.9 mm
- Focus and iris scales on both sides of lens.
- 10 focal lengths: 25mm to 180mm — all T2.2.
- Choice of focus scales in feet or meters. LPL Mount only.



ZEISS Panoptes 65 Team in Oberkochen, Germany

Smart Lenses. ZEISS Horizon 2x Anamorphic FF



ZEISS Horizon Anamorphic Primes are the first “smart” cine lenses that I know of with the capability of direct wireless lens control. We’ve seen lenses that require a camera to receive remote control capabilities. But camera-agnostic smart lenses are something new and exciting.

ZEISS Horizon 2x Anamorphic lenses are innovative and unique. They look different on the outside. There are no external geared rings. Lens motors are inside. They are lightweight, with seven focal lengths from 35 to 200 mm, all T2.3, all with good close focus. They cover Full Frame.

Christophe Casenave explained, “Above all, creativity relies on uniqueness, character and thinking differently. Horizon lenses introduce new ways to work more seamlessly, to work faster, to not lose time on set. Anything that helps speed up prep time or lens changes on set is a benefit. For example, in this modern age, why do we still need to calibrate focus with lens motors? Why do we still need to shoot grids?”

All those things should be integrated into the camera/lens system in order for people to work faster and more efficiently. This is also attractive to producers a lot of time each day can be saved by using smarter lenses.

“Traditional lenses are great, but you need to have lens motors, rods, cables and many accessories—like so many ornaments hiding a Christmas tree. Anything that’s smaller or removed from the camera is important. That’s how we see the cine equipment market evolving for the future.

“The Horizon lens look is not clinical. It’s not as sharp or geometrically ‘perfect’ as the ARRI/ZEISS Master Anamorphic (Super35) lenses. It has less focus breathing. But it’s not a typical ‘dirty’ anamorphic. The reason is that we wanted to make the lens usable for high-end features, especially those with heavy visual effects. These lenses are designed for multiple looks. Later on, we’ll provide optical elements integrated into the LPL mount that enable different looks and character. To change the look, you swap

ZEISS Horizon 2x Anamorphic FF

Lens	Close focus	Length	Front diameter	Weight	Approx. Availability
35mm / T2.3	0.79 m / 2'7"	199 mm / 7.8 in	114 mm	2.42kg / 5.34lb	May 2027
40mm / T2.3	0.74 m / 2'5"	199 mm / 7.8 in	114 mm	2.42kg / 5.34lb	September 2026
50mm / T2.3	0.80 m / 2'8"	199 mm / 7.8 in	114 mm	2.57kg / 5.67lb	September 2026
75mm / T2.3	0.99 m / 3'3"	199 mm / 7.8 in	114 mm	2.70kg / 5.95lb	September 2026
100mm / T2.3	1.18 m / 3'11"	262 mm / 10.3 in	114 mm	3.25kg / 7.17lb	November 2026
150mm / T2.3	1.60 m / 5'3"	262 mm / 10.3 in	114 mm	3.10kg / 6.83lb	March 2027
200mm / T2.9	2.22 m / 7'3"	262 mm / 10.3 in	114 mm	3.25kg / 7.17lb	—

- Image circle: > ALEXA Mini LF Open Gate (>44.71 mm Ø).
- 7 focal lengths: 35 to 200 mm — all T2.3 except T2.9 for 200mm.
- LED focus and iris displays on both sides of lens.
- Focus displayed in feet or meters
- Cooke /i via lens mount contacts or surface mounted 7-pin Lemo.
- The same 7-pin Lemo port is for serial or LBUS connection to lens control systems and for 10-36 VDC external power (e.g. on lens projector, directors finder.
- LPL Mount with future look-tuning rears. Optional PL Mount (without look-tuning).

Highlights of Horizon 2x Anamorphic FF Lenses

- Saves time to build camera
- Eliminates time required for user calibration.
- Eliminates external motors
- Reduces size and weight of camera build
- Reduces power requirements.
- Internal encoders eliminate inaccuracy due to backlash in drivetrain.
- Eliminates errors in engraved focus mark positions



the LPL mount with another mount that integrates look elements to alter the sharpness, contrast, etc. It's very simple and based on the well-known ZEISS Interchangeable Mount (IMS) System. Just unscrew the mount's 8 screws.

"When you change the look, the focus and iris scales are adjusted automatically because they are embedded into the electronics of the lens—you do not need to swap any physical scales. This is a big advantage of the internal lens motorization.

"What are the main attractions of the Horizon anamorphic lenses? There are two very big things. It's about being unique and also increasing efficiency on set and on location. You can remove lots of equipment like lens motors and cables. Furthermore, you don't need to make lens calibrations. You are more efficient. You

can work faster. You need less time in prep at the rental house.

"For years, everybody has been asking when ZEISS will do high-end Full Frame anamorphic lenses? So here we are, but we didn't want to just do any anamorphic. We wanted bring more concepts and more benefits with internal motorization. Horizon lenses have internal motors from Maxon, the Swiss company that also makes drives for satellites and surgical procedures. The noise levels of Horizon internal motors are ridiculously low.

"You don't need to learn anything new because you can use your Preston or ARRI wireless lens control system. There is one single source of focus and iris calibration which is integrated inside the lens and it's a factory calibration. So it's 100% accurate. Lens changes on set will go much faster."

Howard Preston on Smart Lenses and ZEISS Horizon



ALC pairs nicely with Horizon lenses—providing a welcome dialed readout of focus or iris.

While eliminating calibration time is an important advantage, even more important is calibration accuracy. DPs are often using lenses wide open, hence whisker-thin, shallow depth of field. If you need really high focus accuracy, smart lenses offer high confidence, the factory calibrations that we tested on the Horizon lenses have been absolutely accurate.

Furthermore, with smart lenses, you won't have problems with cam mechanisms becoming worn and causing focus backlash

If it takes a minute to calibrate each time there's a lens change and you have 30 setups in a day, that could save half an hour. I see tears of joy in the producer's eyes at the thought of saving 30 minutes.

If you don't have to rebuild the setup, it could be a minute, but if you do have to rebuild it, for example, you have lenses with different barrel diameters or different motor positions, that is a bit more time-consuming. It could be a few minutes: getting lens motors from the case, attaching new brackets, et cetera. Over a day, the time savings could be significant.

Do Horizon lenses work with the Preston Light Ranger?

Yes. The ZEISS team have tuned the Horizon lenses to respond as quickly as you need. The internal motors are very quiet for having such a fast response.

You said that errors in engraved focus mark positions have been eliminated. Please explain.

Different manufacturers have different processes to determine where focus is. There's room for error in the process unless you have an MTF machine that's very repeatable. A person looking at the image can introduce a certain amount of inaccuracy depending on whether they get the depth of field right in the middle or whether it's a little off. We've seen some engraved marks that are simply off. Horizon smart lenses really eliminate those errors.

Jon: Why and how will these smart lenses help production?

Howard Preston: Their big advantage is eliminating the need for external motors — making the package that much smaller and lighter. Another advantage is calibration accuracy. For high-end lenses from ZEISS, focus mark calibration has never been an issue. But for some other lenses, especially older ones, it's been a nagging problem for focus pullers.

Having external lens motors adds more current consumption. Many smaller cameras have less current available from their accessory ports, if they have them at all. Crews wind up having to devise ways of providing power from a D-TAP or other external power source. So, internal motors simplify things, and that's a big deal for crews everywhere.

Coming from Howard Preston who makes lens motors, your enthusiasm for smart lenses is a bit surprising.

Instead of looking in the rear-view mirror, I prefer to anticipate what's coming next. We already see smart lenses with internal motors (being able to switch from internal to external geared ring control) from SIGMA, FUJINON, NIKON and others.

How much time will a crew save in changing lenses?

For an experienced crew member, calibration is really very quick: about a minute between accessing their lens library on the Hand Unit, watching the lens calibrate and you're pretty much done. And what if a lens suddenly arrives on set that they didn't have it in prep? Are they going to calibrate it on site? That can take a bit more time, especially for vintage lenses.

Preston ALC — Anywhere Lens Control



The ALC dial is currently displaying remote Focus distance.

- Power Button: hold for a few seconds to power on. The ALC defaults to Display Mode, mirroring the Hand Unit's settings.
- Tap this button once to switch to Control Mode.
- Hold this button for 5 seconds to power off.



Note: these photos of the ALC are from an earlier version. The new ones will have the antenna on top, two serial ports and one power port on the bottom and an NP-FZ100 battery in back.

The Preston ALC (Anywhere Lens Control), shown on the opposite page and above, provides an “analog dial style” readout of the ZEISS Horizon Anamorphic Lens settings. It connects quickly and simply with a cable from the ALC serial port to the Horizon’s 7-pin Lemo.

- There are two modes of operation, Remote and Local—switched by a short tap on the power button.
- In Remote Mode, the lens is controlled by the Preston Hand Unit HU4 and the display shows the current settings.
- In Local Mode, the knob takes over the current Focus, Iris or Zoom selection. There is no jump when the ALC takes over from the Preston Hand Unit HU4.
- In Local Mode, the ALC can control focus or iris with its knob as an alternative to the Horizon’s touch-sensitive electronic sliders.
- The ALC can replace a Preston MDR and also enable hand-off back and forth between the camera operator and a focus puller using a FIZ Hand Unit.

Howard Preston was inspired to build the ALC following early discussions with the ZEISS team about Horizon smart lenses.

But it’s not just for smart lenses. Smart Cinematographers, Camera Operators, DITs and Camera Assistants will enjoy the ALC no matter where they roam on set.

Focus, Iris (or Zoom) adjustments are done with the large knob. The circular display inside the knob shows current lens settings. The scale, which wraps around the circumference, can cycle through Focus, Iris and Zoom by tapping the F-I-Z button on the front.

Using the Preston ALC

- Turn the ALC on: press the Power Button for a few seconds. The ALC defaults to Remote Mode, mirroring the Hand Unit’s settings.
- Tap the Power Button once to switch to Local Mode. Tap it again to switch back to Remote Mode, returning control to the Hand Unit.
- Hold the Power Button for 5 seconds to power off.
- There are two serial ports and an external power port.
- The ALC also has a Sony-style 7.2 VDC NP-FZ100 battery bracket in back.
- The ALC can communicate with a Preston motor driver (MDR3, MDR4 or MDR5) either through the 2.4GHz wireless link or a serial hardwire connection.
- A 3/8-16 ARRI type mounting point allows for a wide variety of bracket options.

User Setups

1. You can line up a shot while the Camera Assistants are busy getting ready for a new setup.
2. The DP or DIT can use the ALC to take control of the Iris. Since the ALC shows the precise T-Stop, the DIT no longer has to manually mark up rings. The Focus Puller continues to pull remotely.
3. The Camera Operator can quickly adjust focus locally and then restore control back to the Focus Puller.
4. The DP dancing, documentary-style handheld, can gently tap the ALC button to take control and focus by eye. Focus can be handed off back to the Focus Puller’s Hand Unit.

Fujinon GF32-90mmT3.5 PZ OIS WR Lens



Camera left side

OIS (Optical Image Stabilization OFF - ON)

PZ (Power Zoom) Servo Lever

Zoom: Servo - Manual Switch

Focus: Servo - Manual Switch

Switch to move IRIS ring from manual to A (Auto) or C (Command) mode.

- Auto is auto iris.
- Command is to adjust the iris via the dial on the camera or top handle.

The Fujinon 32-90mm T3.5 for GFX Format (ϕ 54.8mm) was announced on September 11, 2025

The official name is Fujinon GF32-90mmT3.5 PZ OIS WR:

GF= Fujinon GF lens for G Mount; PZ=Power Zoom;
OIS=Optical Image Stabilization; WR=Water Resistant.

This is a drive-by-wire lens. Internal motors move the lens elements instead of mechanical cams or helical threads. These silent, high-speed motors are synced directly with the focus, zoom, and iris rings. It requires power from the camera.

Flip the Focus or Zoom switch from S to M to change from Servo to Manual lens control. There are end stops. You can switch from Servo (Auto) focus to Manual focus during a shot. The internal encoders are precise and your focus settings will be remembered even after the camera is turned off and on.

All three rings also have standard 0.8M gears for traditional external lens motors. When paired with the GFX ETERNA 55, Servo Zoom can also be controlled directly by the dials on the body or handle.

Fujinon GF32-90mmT3.5 PZ OIS WR

- Focal Length: 32-90mm
- Aperture: T3.5 - T32
- Image Circle: ϕ 54.8 mm
- Iris Blades: 13
- M.O.D.: 0.8 m / 31.5"
- Mount: Fujifilm G Mount. FFD=26.7 mm
- Focus Ring: 200 degree rotation
- Dimensions: 222.5 mm (L) x 123.5 mm (ϕ).
8.74" (L) x 4.9"
- Front diameter: 114 mm.
- Front filter size: 111 mm
- Weight: approx 2,150 g / 4.63 lb
- Dust and moisture resistant.
- 25 elements in 19 groups (including 3 aspherical and 3 ED)



Fujinon G Mount
Lens data & power contacts



Sigma AF Cine Line Lenses



Sigma AF Cine Line were first shown as prototypes at IBC September 2024. Sigma CEO Kazuto Yamaki followed with a development announcement on June 4, 2025.

The new Sigma AF 28-45mm AF Cine T2 and 28-105mm T3 Full Frame Zooms are available now—in L-Mount and E-mount. They work in two modes: with traditional geared lens motors and with precise internal drive-by-wire autofocus and auto iris motors.

The lens goes from auto to manual control by simply sliding a switch. Manual focus has hard end tops and repeatable focus marks. Manufactured in Sigma's Aizu factory, the AF Cine Line lenses deliver exceptional resolution and beautiful bokeh at all focal lengths.

Sigma AF Cine Line	28-45mm T2 FF	28-105mm T3 FF
Lens Mount Choices	L-Mount, E-mount	L-Mount, E-mount
Focal Length	28- 45 mm	28-105 mm
T-stop	T2 -T16	T3 - T22
Diaphragm Blades	11	12
Close Focus (M.O.D.)	0.3 m / 1'0	0.4 m / 1'4
Magnification Ratio	1:4	1:3.1
Front Diameter	95 mm / 3.7"	
Front Filter	M82 x 0.75 mm	
Length w. L-Mount	151.3 mm / 6"	157.9 mm / 6.2"
Length w. Sony E-mount	153.3 mm / 6.1"	159.9 mm / 6.3"
Weight w. L-Mount	1.2 kg / 2.7 lb	1.3 kg / 2.8 lb
Weight w. E-mount	1.2 kg / 2.6 lb	1.3 kg / 2.8 lb
Focus Ring Rotation	200°	200°
Zoom Ring Rotation	60°	70°
Iris Ring Rotation	57°	54°
Lens Support Foot	SF-91	

Images courtesy of Sigma



Angénieux EZ-2 65 and EZ-3 65 Zoom Lenses

This is a development announcement. Details may change.

Angénieux has been working on EZ65 zoom lenses, expected to be ready this summer.

EZ-2 WA 65 27-72 mm T3.6

- Image coverage: Ø 58 mm from 27mm to 30mm
Ø 60 mm from 31mm - 72mm
- Weight: less than 2.5 kg.

EZ-3 TELE 65 82-300mm T4.2/T5.4

- Image coverage: Ø 60 mm over the entire range.
- Weight: less than 3 kg.

As with EZ-2 and EZ-3 lenses, they have dual focus scales in feet and meters. However, these two lightweight zooms are 65mm format only. They do not have IRO (Interchangeable Rear Optics) technology. Of course, they still pair



Angénieux Optimo Ultra 12x 65 Zoom



Christophe Remontet, Angénieux Cinema Optics Managing Director, explained: “The Optimo Ultra 12x 65 has a new optical design specifically developed and optimized for next-generation 65 Format cameras to deliver uncompromising performance. The rear IRO’s optical design enables it to cover the entire 60 mm diagonal of ARRI ALEXA 265 and other 65mm format cameras with consistent contrast and resolution across the entire frame. The Optimo Ultra 12x 65 covers the full sensor—ensuring homogenous image quality—no matter the focus, focal range or T-stop.

“The Ultra 12x 65 is finely tuned, controlled and optimized to match Angénieux performance and specification tolerances—including centering and tracking. We ensured that the optical design avoids chromatic aberration, curvature, asymmetry and resolution deviation.

The entire lens went through athermalization and ruggedization tests and is qualified to Angénieux standards of -20°C to +40°C.

- Zoom Range: 46 - 556 mm. Aperture: T5.6
- Image Circle: Ø 60 mm coverage. Mount: LPL
- Length: 560 mm / 22.05 in. Weight: 12.8 kg / 28.2 lb
- Minimum Object Distance: 1.29 m / 4'3"



Prototype Optimo Ultra 12x 65 at IBC September 2025

ARRI Omnibar



The ARRI Omnibar is a long and thin, IP65 weatherproof, 4-foot or 2-foot, battery-powered, full color LED lighting fixture—available in studio black or silver/blue, single or in kits with rolling cases.

Omnibar 4 is 4 feet long, has 32 pixel zones and draws 50W. Omnibar 2 is 2 feet long, has 16 pixel zones and draws 25W. The internal battery runs the Omnibar for about 2 hours at maximum brightness. Color modes are CCT, HSI, RGBMA, x/y coordinates, gel selection, cine and pixel effects.

Light modifiers—intensifier, round and flat diffusers—attach magnetically to the front of the fixture. Mounting options abound: Omnigrip, Omnipin, Omnipin, Eyebolt, Mini Tripod, Zip-Tie connection points and built-in magnets.



Interchangeable intensifiers and diffusers attach magnetically



Omnibar Combo Kit



Thomas Riedel acquires ARRI



L-R: Christian Richter, Managing Director ARRI; Frank Eischet, Group COO Riedel; David Bermbach, Managing Director ARRI; Thomas Riedel, Group CEO Riedel.

April 14, 2026. After a winter of much jabbering and yammering, a real and rational announcement was released: ARRI has been acquired by Thomas Riedel, founder of Riedel Communications. Collective sighs of relief emitted worldwide.

The story goes that Thomas Riedel started with five walkie-talkies. Today, with more than 1000 employees, Riedel operates from 30 locations worldwide. They are a major manufacturer, distributor and supplier of video, audio and data equipment for live entertainment, sports, broadcast and events. That includes SailGP, Formula 1, The Olympics, Red Bull, Eurovision and other fun stuff.

April 18, 2026 - Las Vegas. One day before NAB, ARRI and Riedel have invited friends and journalists to an informal meeting with Thomas Riedel and ARRI Managing Directors David Bermbach and Chris Richter.

Thomas Riedel is sole owner and Group CEO of Riedel. He is now the sole owner of ARRI as well. We'll learn more about him in the paragraphs that follow. Thomas also happens to be co-owner of the SailGP Germany Team along with Formula 1 champion Sebastian Vettel.

David Bermbach has been Co-Managing Director of ARRI Cinetech since Feb 2025. He was project manager of the ARRISCAN, ALEXA M, ALEXA Mini, Senior Product Manager and Head of Global Technology.

Chris Richter has been Co-Managing Director of ARRI Cinetech since Feb 2025. He was VP of Sales and Marketing at Kodak EMEA and Asia-Pacific. He joined ARRI in 2017 as manager of the Certified Pre-Owned Program, then was General Manager of

Sales for EMEA, VP of Sales & Marketing and Senior VP of Sales and Rental.

This discussion has been edited for clarity and brevity. Questions from many people in the room are in bold face, but not attributed.

Thomas Riedel, David Bermbach and Chris Richter

David: I'm David Bermbach. I have been with ARRI for 20 years. Recently, it was clear that ARRI needed to make changes. As you're well aware, there was, and maybe still is, a crisis in the cinema industry. We decided to tackle it and reinvent the company. We're excited to share the news today.

Chris: I'm Chris Richter. I've been with ARRI for 8 years. The motion picture world has been my career. ARRI is a tremendous brand, a prestigious company. We are extremely pleased that Thomas Riedel decided to acquire ARRI. Riedel Communications is a family-owned company that he founded almost 35 years ago and built up into a major business. That speaks for itself because his visionary, entrepreneurial style is going to be a fantastic opportunity for motion pictures, for live entertainment, for ARRI and bringing the company into the future.

Thomas Riedel: Thank you. My name is Thomas Riedel. I have been with ARRI for just a few days. [laughter].

The journey has just begun. But my history with ARRI really goes back even before I started my business. I think I was 15 or 16 years old. I was interested in lighting and audio equipment. One day, I borrowed some spotlights from the city theater in Wuppertal, Germany, my hometown. These happened to be ARRI lights. I liked them very much, but unfortunately they were too expensive for a boy to buy. I was very grateful that the theater loaned them to me. So that was my first connection with ARRI.

I started the company in 1987. It was more of a hobby at first. I rented out radios for local events. Next, I developed an intercom system and that led to involvement with the 1994 Winter Olympic Games in Lillehammer, Norway. The story that I typically don't tell is the reason why I got involved in the first place. We had the contract for lighting the opening and closing ceremonies. ARRI Rental provided the lighting equipment. There was a line item in their contract about supplying intercoms. And ARRI thought, well, that must be to supply intercom belt packs for the follow-spot operators.

But, the organizing committee meant that the communication equipment was for the entire opening and closing ceremonies. It wasn't until November (with the games beginning in February), that they figured out, oops, we have a gap here. Having already been turned down by all the other intercom players in the world, someone at ARRI knew about my tiny company. They called and asked, "Can you help us?" I just said, "Of course, I think we can help." That got me on the first big project.

During the Olympics in Lillehammer, I did an interview for my hometown radio station. Funnily enough, while I was on air, someone involved in Formula 1 was passing by Wuppertal on the Autobahn, wondering who the heck is Thomas Riedel? And that was how I got involved in Formula 1 later on. So, I can truly say ARRI was very important to my career.

Now that I have been fortunate enough to acquire the company as the new owner, I'm getting quite emotional. ARRI is such a



Thomas Riedel.

respected and famous brand. I am honored and humbled. This is a company founded by two classmates, August Arnold and Robert Richter, with a legacy going back to 1917. I am thrilled. Certainly, you might be wondering if there are some solid reasons why I did this.

Why did you do this?

Thomas: If you look at the movie, broadcast and live event industries, they are all experiencing major transitions. I don't like the word "crisis" because it is normal for things to change over time. There is always more than one way to deal with that. The main arguments I usually hear are always about cost, bringing prices down and making things more efficient. But that is not what drives us.

The driving force for ARRI, for the Riedel team and me is innovation. We want to help the industry transition with innovations and ideas. I believe that just driving costs down will not solve the situation. You can maintain it for a while, but ultimately we need to reinvent ourselves. This is what the two companies have in common. That was the main reason I did this.

Where do you go from here with ARRI and cinema cameras?

Thomas: Good question. If you look at the big picture, ARRI is very much in the cinema world. Riedel is very much in the broadcast and live event world. Both companies are highly complementary. On the product end, Riedel has infrastructure in the audio-video communications field. ARRI has cameras and lighting. There's no overlap. Bringing these elements together certainly would be the first logical step. But we believe that, in the future, it is not so much about selling products nor does it stop at having a camera and handing over a video signal.

The potential really sits in an end-to-end paradigm. I could make a simple business argument about why I wanted to acquire ARRI and say, "If we can manage the products and sell more of them, then my investment bet would work out." But personally, I'm not driven by money. Some of you know me. I have always been driven by challenges that no one has done before. It's always been about wanting to find answers, to try something new and to do it right. We don't always do it right, but then we need to do it again. We don't necessarily need to be first, but we want to be the best. That is something the two companies also have in common. That's our DNA.

Will the two companies run independently or as one?

A fundamental point is that both companies will be sisters in one family. I own 100% of both. We won't put ARRI under Riedel or Riedel under ARRI. ARRI's corporate color is blue, Riedel is red, and the colors will stay that way.

Will ARRI continue to supply high-end cameras?

David: At ARRI, we definitely want to stay on top in the high-end motion picture industry. That's our home turf. We also want to benefit a lot from each other. And so, we want to work not only on products, but also offer more than just a camera, a lens, a light and a box.

Chris: With all the things that Thomas brings to ARRI, I think this is going to be a fantastic opportunity for motion pictures, for live entertainment and bringing ARRI into the future. The first days have already been filled with exciting conversations. We see a lot of opportunities and a lot to do.

Thomas: We see a trend in the sports and live event market where they want to have more tools from the cinema world. For example, SailGP is a high-end sailing event with high-speed foiling catamarans. Riedel has been involved with rigging the SailGP boats and supplying the communication equipment for some time. Now, we are in the process of bringing ARRI cameras on stabilized systems for the helicopters and the camera chase boats. We did some tests and the images are just amazing.

I remember an innovations workshop we did with the key people at SailGP. There were 20 topics to discuss that day. One of the topics was about cameras. Some people probably were wondering why Thomas was so interested in talking about ARRI cameras. What's going on here? However, at the end of that workshop, the key lady in charge of SailGP said, "You've got me with the cameras."

That was encouraging. After talking about comms, remotes, audio and other things, what seemed to resonate most were ARRI cameras. You really felt the magical connection through this brand and its technology. I believe that magic can really help our industry and keep up the excitement.

That is just so much better than just thinking about how AI can automate things and basically make all of us unemployed. Yes, AI is important in making things more efficient in a logical way. We can't stop it. But this is about cultural elements where humans cannot be replaced. And these humans, these highly creative people, need to have the best tools.

Can you discuss what you see as the strengths and weaknesses of ARRI within a live environment? For example, what will it take to make the product more attractive to the market?

Thomas Riedel, David Bermbach and Chris Richter

David: We hope they are attractive. What we bring to the table is primarily image quality. We see image quality not as a quantitative, mathematical thing, but more in aesthetics. We had our cameras at festivals like Coachella for several years. We have a very big event coming up where the overall image quality was the convincing factor for the producers—especially because it looked so different from what has happened before, and productions want to differentiate themselves. In cinema and live production, actors and principal artists want to look their best.

To distinguish between live production and documentary or traditional broadcast, the topic of “look” is what we bring to the table. The other thing we offer is the user experience. It works, it’s stable, it doesn’t fall apart, it works in any environment. And the third thing that we provide is workflow with the camera systems. Looking ahead, we also want to innovate and reinvent. We want to find out how we can make it better. Think outside the box.

Thomas: Look at that screen [*he points to a large monitor in the room*]. We have an ARRI ALEXA 35 Live Camera and our system feeding the monitor and you can see the three of us. Do you notice that we all look much better on screen than in real life? I think we look 10 years younger. When we talk about cinematic cameras in live production, it’s not just about playing with shallower depth of field. That is part of the story, but it’s really about skin tones and how you come across.

Chris: On a motion picture set, you have a lot more time to adjust your lighting. You might rehearse many times before you actually go for the shot. In live entertainment, you usually have to work in the moment. ARRI cameras in the live environment can be integrated easily. We’ve taken big steps over the past years.

Mr. Riedel, how involved are you going to be in the day-to-day running of the company?

Thomas: Probably more than the guys would like. Actually, on the Riedel side of things, I would call myself rather active. When I started the company, I was the first, and only person working there. I still feel that I’m very involved. Am I really looking at everything on a day-to-day basis? No. I can’t remember the last time I checked the bank statement or wrote an invoice. But I am very involved on the creative and product management areas. I also like to be involved when we have a challenge. It might be in engineering, although I’m not an engineer. I love to be in the room planning projects with clients, especially things that have not been done before.

I will not be active in the day-to-day running of ARRI, but you will probably see me every couple of weeks in Munich, even if it is five hours away by car. I can tell you that the first thing I did after we announced on Tuesday was to jump on a plane to Los Angeles to visit the largest ARRI client. I wanted to be there. I want to be visible and approachable.

David: We’re looking forward to working with Thomas because it’s much better to have fresh ideas, new focus and quick decisions from someone who is involved in the business. I think this will help our work and help the company dramatically. I’m pretty sure we will see the difference very soon.

Thomas: The three of us had breakfast this morning at the legendary Pepper Mill Las Vegas. We talked for one and a half hours but probably could have spent the whole day there. We had so many ideas.

Many people were happy to see ARRI go to another European company. How important were the shared cultures?

Thomas: We share lots of values, but at the same time, there are differences. Wuppertal is quite different from Munich. This is one of the reasons why we see the companies side by side rather than integrating one into the other. Also, if the company gets too big, then the corporate bureaucracy takes over the creative side.

We want to make sure that the creative process and the relationship with clients stays at the top of our list—instead of thinking about how to run a corporate organization. So yes, cultural differences are there, but we need to keep the cultures of the two companies separate while we share the good portions. In less than one week, I have met so many ARRI people and there was not a single moment where I experienced a cultural gap. It already feels like home.

Please talk about convergence in cinema and live production.

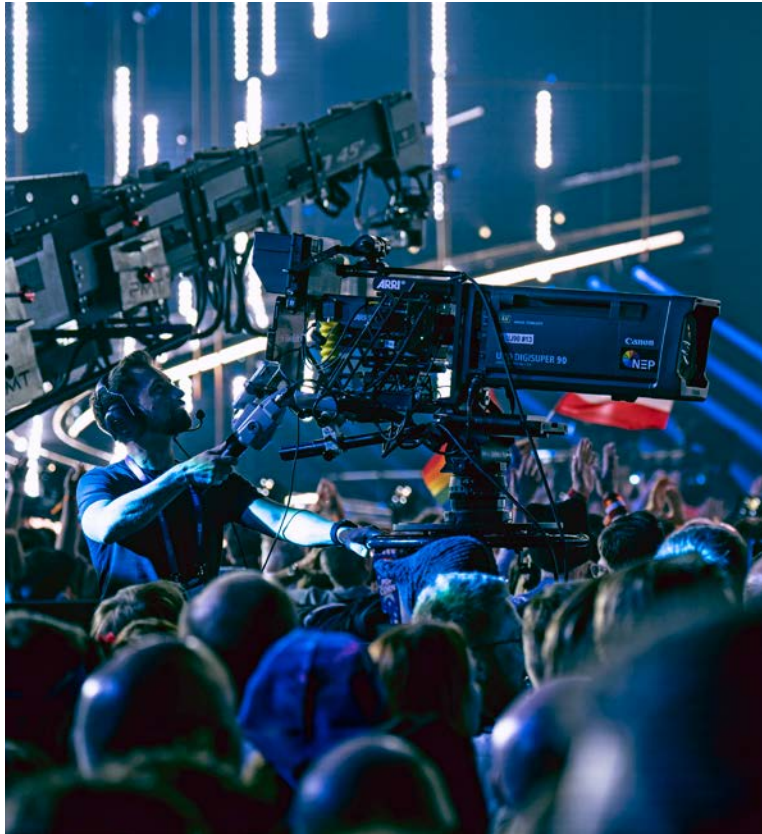
Thomas: As for the roots of ARRI, we are absolutely committed to continue on that path in the cinema world with the same passion. Is there another part that we can add? I would understand if someone asks whether there might be some dilution in this story with such a big product portfolio of these two companies. That’s certainly something we need to watch carefully. Also, when a customer talks to a representative, then you want to have someone who really understands the product.

Some people might say, “Yes, it is a camera, but what’s the difference? It just records video.” This is indeed a challenge, but let’s take it as something we need to understand, we need to be careful, we need to learn. I need to learn a lot and we need to teach our people on both ends. But, we are both committed because our strong belief is that the worlds of cinema and live entertainment are growing together. For example, look at how Formula 1 racing and the Formula 1 movie have come together, made possible by elements of technology.

There will always be people who say, “Well, yesterday everything was better and I don’t want change.” I understand that because humans don’t like change. That’s something deeply ingrained in the human psyche. In reality, we all need to change. We need to adapt, but we should do that with the right kind of sensitive feelings. At the same time, respect the legacy and keep things that are good, but continue to develop things for the better and change things if they’re not good. For people who come with these concerns, I can only say, “Yes, I understand the concern.” I would encourage everyone, if they see that things are going in the wrong direction, please let us know because we want to be open and we will also make mistakes. That’s for sure.

Chris: There was a lot of speculation about the acquisition and whether there would be one universe that addresses both markets simultaneously. ARRI’s 109 years of history was built on motion pictures and that is the company’s DNA. But we can always improve and move forward.

David: Having spent 20 years in foul weather gear visiting rainy sets, I expect I’ll keep doing that. But there are many new thoughts, new technologies and new ideas where the motion picture industry will benefit. It’s not just in the way we expand to live entertainment. As Thomas mentioned, it’s something that is exciting for all of us. Live and motion picture production is coming together. We want to provide the best for both worlds.



ARRI ALEXA 35 Live at Eurovision Song Contest. Photo: Stefan Klinge and Riedel Communications.

Thomas, you probably looked at the ARRI portfolio before you decided to make a bid. What do you think of it in terms of diversity and footprint for the future? Have you talked to the management of about changing things a bit, or do you leave that in the hands of the ARRI guys?

Thomas: If you do such a deal, you have to look at the legacy, you have to look at the current product portfolio as well as the plans for the future, and I can confirm I did. That was the homework. Obviously, I also asked about the plan for cameras and lighting. I even saw the prototype of a camera I cannot talk about and I was very impressed. I see that the company is on the right track. When it comes to cameras, I cannot come close to David's many years in foul weather gear on rainy sets and think that I can tell him something about cameras. I will certainly try to learn and hopefully have ideas sometimes.

Isn't the field already crowded with broadcast cameras?

Thomas: About one and a half or two years ago, the Managing Director of ARRI at the time visited me in my office and said, "Can we talk about cooperation?" I asked, "What's your idea?" He said, "We want to go to into broadcast and live events." I said, "Do you really know what you're doing? Sony and Grass Valley are the dominating camera manufacturers for this segment and they're not really making money because this market is so competitive and difficult. I don't think this is a good idea for ARRI." That was my answer and he left.

But it triggered something in my head. I thought, well, if someone wants to do that, what would you do? Don't develop a me-too

idea. You need to do something that is not out there yet. It was the moment when I started thinking about the elements of a cinema camera that are not yet used in broadcast or only on rare occasions.

We heard that ARRI and Riedel are already working together at Eurovision.

Thomas: I remember during summer of last year, at the Formula 1 in Austria, I met a management person from Austrian state television. I said, "You Austrians won the Eurovision Song Contest last year and you will do it again this year at the 70th anniversary of Eurovision. That should be very special. Have you ever thought of producing it not with normal television cameras, but with cinematic cameras?"

The Eurovision song contest is the largest music TV show in the world, maybe not so much known here in Las Vegas, but in Europe and other parts of the world like Australia it is really hot. The Austrian TV guy jumped on it straight away and that was a moment when I felt as if the idea was almost burning a hole in the table. The following Monday, I got a call from him with an invitation to come to Vienna for a discussion. David and I brought some of our key experts as well. After that session, I could tell this could work out. It was the moment when you feel that there is something with so much power that it would happen. The Eurovision Song Contest finals are on May 16 with 24 ALEXA Live cameras.

There are so many things we can do together. But, we also need to open our eyes, talk to each other and try things. Sometimes we will say, "That was not the greatest idea." And that's also fun because that's the nature of innovation, the nature of development. You try things and sometimes you go three steps back and then you go one step forward because that's the journey we are on.

How else are the two companies working together?

Thomas: We have already appointed a couple of people from each company's engineering team to work together because we want to have both companies know what's cooking in each other's kitchen. It's not just about knowing the catalog of products but really knowing the bits and pieces of technology. If we look at the fundamental areas of expertise, then certainly on the ARRI side, there's the image, the color science, optical topics, the capability to develop special lenses, the attention to detail with lighting—all things very specific to ARRI that Riedel doesn't have.

On the Riedel side, we are well-known for how we understand RF, radio technology, audio, communication, as well as wireless cameras, connecting lights and connecting all things on a set. Last year we acquired hi human interface from Broadcast Solutions. Did that make sense? Absolutely.

Bolero is Riedel's rockstar product. It's a wireless intercom system that is widely used in Hollywood and all over the place, not only in broadcast, but for motion picture production as well. Communication is key everywhere and we understand video transmission, audio transmission and processing.

With all those building blocks, when you play with them and shuffle them around the table, you can come up with so many ideas. To make sure that we exchange all that knowledge with each other, we will create work groups and we'll make sure to meet on a regular basis. We are also open to ideas from the outside. Please let us know.

STEADICAM Elite

STEADICAM Elite is the new, lightweight, rugged sled for camera payloads up to 30 lb / 14 kg.

Stabilized with a 3-Axis VOLT gimbal and a rigid unibody top stage, STEADICAM Elite provides a lower cost alternative for light to medium camera packages. The Elite system provides the same stabilization as the heavier payload M-Series VOLT 3 rig (50 lb / 22.7 kg maximum payload). However, with its lighter weight and robust design, STEADICAM Elite might enable fleeter feet and even more nimble moves.

STEADICAM Elite is available as Sled Only without monitor, or as a complete kit with Steadicam G-50X Arm, the all-new Elite Lightweight Vest, a 7" High-Brightness SDI Monitor and choice of Gold Mount or V-Mount battery brackets, B-Mount upon request.

STEADICAM Elite Sled



Rigid Unibody Top Stage reduces vibration getting transferred to camera.

Integrated 3-Axis VOLT Stabilization. You can save VOLT "Scenes" to store specific settings (presets) so you can then quickly and easily change between them, even during a shot.

The Elite Sled with VOLT stabilization changes camera operating from passive balance to active control assistance. VOLT not only helps maintain a level horizon during long takes and quick moves but also gives you the ability to control pan inertia. This opens up entirely new approaches to tracking, whip pans, long lens setups, etc.

Universal Monitor Mounts support a wide range of monitor sizes and viewing configurations — including vertical 9x16 format.

Rear sliding and pivoting battery bracket

Bottom sliding and pivoting battery bracket.

12V/24V 8A Power Distribution
Elite supports 12V with hot-swap and 24V selectable power distribution—no external adapters required.

STEADICAM Elite Series Vest



Secure Docking Bracket

STEADICAM G-50x Arm
with 1/2" Post

Mark Patten, BSC on *Young Sherlock*



Mark Patten, BSC (above, center) is the DP on *Young Sherlock*. He worked as 2nd Unit DP on Ridley Scott's *Exodus: Gods and Kings* (2014) and *The Martian* (2015). Recent credits include *Pennyworth* (2019), *The Marksman* (2021), *Silo* (S1 2022 Apple TV+), *Andor* (S2 2023 Disney+), *Black Doves* (2024 Netflix), *Young Sherlock* (2024 Amazon) and *The Gentlemen 2* (2025 Netflix). markpatten.tv

Young Sherlock is the episodic origin story. The game is afoot. A larcenous 19-year-old Sherlock Holmes is whisked off to Oxford in an effort to keep him out of trouble. Trouble comes quickly when he befriends young James Moriarty. There's enough action and intrigue to fill the entire season with chase scenes, a stolen Chinese scroll, fights, stunts, adventure, Paris, Istanbul...

Jon: Let's jump into *Young Sherlock*.

Mark Patten, BSC: It took a good nine months. We started *Young Sherlock* in the summer of 2024. It came about after the producers had seen my work. I then interviewed with Mr. Guy Ritchie. That worked out. The production was based in Cardiff, Wales, which would seem an odd place, but actually the locations in and around South Wales were wonderful. All of the countryside, Westminster and Baker Street were in and around Southwest England.

Our production designer, Tom Burton, who's a genius, had an eye for extracting bigger London scenes and putting them in the Southwest. We got a tax incentive that gave the show something a bit different because those locations haven't been shot out.

A lot of London locations that we all love and know, for example in *The Crown* and all the period dramas, are well known. The Holmes family home, "Appleton Manor," was filmed at Llanvihangel Court near Abergavenny, Monmouthshire, which is a remote part of the country. It's on the borders of England and Wales up in the Brecon Beacons. And those jewels of locations really helped the visual aspect of the series.

Did you shoot Paris for Paris?

No. Without any spoiler alert, after a series of discoveries, they have to pursue Sherlock's father, Silas. That takes them on a journey

through Paris and eventually to Constantinople/Istanbul. We scouted Northern Europe for Paris, but we needed to distill and consolidate the international aspect of it. We knew that Southern Spain has a lot of Moorish architecture. Having inhabited the Iberian Peninsula for hundreds of years, the eastern caliphate was in Cordoba. We could then double that for Constantinople.

Then we ended up in Cadiz with its significant old town that Tom Burton dressed with tricolor French flags. Our story is 1847. We find our protagonists entering Paris during a rebellion, which we filmed in Cadiz and Jerez. Seville doubled for Constantinople except for the aerial unit to get the overheads of Istanbul.

How did you do the aerials?

Mr. Ritchie found the team, Skynamic, when he was doing *The Covenant* with a friend of mine, Ed Wild, BSC. Ed does many of Mr. Ritchie's films and we flip-flopped on *The Gentlemen*. So I used Skynamic for the Inspire 3 drone shots in Istanbul. First and foremost, they are camera operators, which is key to any drone work. They're based out of Barcelona, but shoot internationally.



Skynamic crew with DJI Inspire 3. L-R: Hiram Rios (AC), Brandon Carrara (Pilot), Alejandro Maestra (Aerial Camera Operator). Photo: Dan Smith.



INT. OXFORD - DAY. Hero Fiennes Tiffin as young Sherlock Holmes. Episode 1. 21mm T2.8. NDO.3. 5000K. EI 800.

I appreciate that the producers let me do all eight episodes, apart from Episode 6, which my dear colleague Oliver Loncraine shot when I was prepping and went to scout in Spain. He also did extra photography on Episodes 3, 7 and 8, and was integral to the show. So that combination of having one visual element and one narrative backbone throughout, I think, is not normal in these big tentpole series.

It is refreshing that the same DP is doing the entire series and you have this continuous look. It was great.

I hope that that comes through because that continuity of look really binds the show as a whole.

What cameras were you using on *Young Sherlock*?

The workhorses of the show were three Sony VENICE 2 cameras with detuned Panaspeed lenses.

For the drone shots, we had the DJI Inspire 3. Clearly DJI's platform has become stronger and stronger as a tool in the DP's package for heavy action stuff, the platform is super versatile. We also had the DJI Ronin 4D, which our camera crew affectionately calls the "chicken cam" because of the way that its 4th axis stabilizing arm moves up and down like a chicken when it's going around.

Those DJI sensors don't need a lot of tweaking to match the VENICE 2. That's not taking anything away from Sony because the VENICE 2 is astonishing. But with a good bit of grading and careful lens choice, you can match the two different systems.

For example, the stage coach big chase sequence was a mix of all three camera systems. We have the VENICE 2 for many of the setups, and aerial shots with the Inspire 3, and then we have the Ronin 4D in Flex Mode where it's basically a gimbal stabilized lens tethered with an umbilical cord tethered to the camera body for the shots underneath the carriage to get all of those shots of the wheels and people falling off. It's a very resourceful and useful tool. Going into future projects, I will make sure that all of those tools are available.

What lenses were you using on the Ronin 4D?

On the Ronin 4D, we were using the new lightweight Cooke SP3 primes. I see the lens companies really pulling out and giving us more and more lightweight choices. I ran some tests with the SP3s. The SP3s leaned more towards the Panaspeeds that I was using on the VENICE 2.

How does your focus puller deal with focus using SP3s?

You put a tiny little focus motor on the Ronin 4D and it all kind of syncs up. On the Inspire 3, we used longer lenses to get what we know and love as an old chopper feel. As Tony Scott taught us, you sit on a 200mm lens in the chopper, and you get those beautiful shots with all of the background moving in parallax.

Do you have crash cameras?

Oh yes, I always carry my Blackmagic Pocket Cinema Camera 6K that I've modified to take my set of ZEISS SuperSpeeds. It gets thrown around the set in a little crash housing if there are any explosions or whatever. I always have this PL mounted Blackmagic camera with me. If there's something interesting, I'll shoot it.

Did you shoot with three VENICE cameras simultaneously?

I had an A and a B camera covering many setups simultaneously and the C camera was built for any Steadicam or crane work. It makes the day more efficient. We can interchange quickly or leapfrog ahead. If we're doing a scene in a stage coach, we can finish that and then the grips can be rigging the third body onto a crane so that we can make our day. The bigger days like that chase sequence took three or four days to complete and we had a full third camera team as well because there was so much to do.

Getting back to the Inspire 3, how did you manage that amazing single shot early in Episode 1 where they're fly fishing. That was a wider lens?

It was slightly wider because you come so close to action. We'd finished in the field the day before. Usually, Wales is synonymous



Episode 2. EI 2000. 4000K. T4.

with rain. I looked at the weather forecast and it showed sunshine early in next morning. I phoned the producers that night and said, “Look, I’ve got this idea for a shot, but we have to get it at the first light.” And they said, “Yeah, no problem.” So I went to the local pub, pulled myself a pint of Guinness and made some calls to the key team players because I didn’t need the whole unit out there. I just needed to get that shot. I needed the artists to be there and the drone team, Skynamic, to get ready to fly at the crack of dawn, and then we would be good to go.

It’s one of my favorite shots in the entire series—sun dappling off the river, flying by the fly fishing, up the hill, around the actors and through the trees.

Yes, mine too. I think on the second pint of Guinness, I got through to the drone team and said, “Look, do you think you’re able to do this? And they went, “Yeah, we’ll give it a go.” As I said previously, they are so in sync with framing and operating and the pilot is so good as well that it’s such a symbiosis between the both of them that you can get these extraordinary shots. We got there early in the morning and I didn’t think they would play the whole shot, but they did.

Shall we talk about lighting? When I was shooting commercials, art directors often asked for Ridley Scott lighting. Wise-guy gaffer would joke, “Oh, shaft of light coming through a big window, lots of smoke, a bare light bulb and red lipstick.” And here you are.

Well, it’s very funny because obviously I did a lot of work for Sir Ridley. I shot second unit on *The Martian*. There’s a couple of directors and cameramen who really mentored me and that kind of lighting is simple, but it’s really dramatic. I hope I didn’t overbake the smoke on this show.

No, it was great.

Conversations with Mr. Ritchie were interesting. The costumes are period, but they have a modernity to them. Jany Temime’s designs are extraordinary. The sets are period and correct in every

way, but the camera movement and the way that Mr. Ritchie visualizes each scene has a certain stylization to it.

That’s why I leaned a bit into pushing those big sources through the windows with a bit of atmosphere in those rooms. I just thought I’d be brave and really, really so it. My gaffer, Brandon Evans, and I discussed what sources we wanted out those windows. I wanted those sharp edges you get with the big COB digital sources.

We had those big Nanlux Evoke 5000B 5K LED fixtures with modifiers to contain that beam. That’s what we pushed through the windows. And once you get those up in the rigging in a studio or in a lift on location, there’s pretty much nothing you can’t do with them quickly. On these shows, you have to be so quick all the time.

You filmed Oxford for Oxford?

We mainly use Oxford for Oxford exteriors and any work in the streets, but mainly the interiors of Magdalen College, where the first two episodes center, were sets built in Wales. It was a converted logistics center that we converted into a studio. The roofs were a little low for my liking, hence, again, why I couldn’t get the bigger sources far enough away. That was a consideration to going LED through the windows. We pretty much then rigged up all the rooms with various lighting fixtures that could do day, night, dawn with the Nanlux units, and then we had the Creamsource Vortexes to do a soft push as well.

So Nanlux was mostly for hard light?

It was a combo. I like to mix it up. Recently been using the Lightbridge CRLS System of reflectors. Because the roof of the studio was so low, the mechanics and physics of light meant that if you bounce light into a reflector, then you’re getting double the distance, so you’re getting that natural drop off. I’ve been embracing that a lot as well to get softness into those rooms. Although it looks hard, it feels natural. That’s my biggest flavor in the mixology table of light—to try and get the light looking as natural as possible.



Zine Tseng as student Princess Gulun Shou'an and martial artist Xiao Wei. Episode 1. 50mm T2.8. EI 800.

You're bouncing the Nanlux hard light into the CRLS reflector and then through the window?

Exactly. That covers the distance because the studios are so small.

Is the *Art of War* scroll stolen from the library a studio?

That was Oxford's Bodleian Library, built in 1602, one of the oldest libraries in Britain. It was incredible. But you can imagine there's no way you'd be allowed to climb anywhere. So the whole sequence is a combination of real and studio. Tom Burton did a Lidar scan of the Bodleian and then replicated parts of that library in the studio. The biggest issue was that there's no way to get light into that library. I couldn't put any big lights outside the windows.

What did you do?

Fingers crossed. Look heavenward and hope for a sunny day. That's pretty much natural coming through, obviously augmented from the floor, but I literally couldn't control it. And they wouldn't let you put ND on the windows because they are so old. Normally on any other show, you'd build it because it's so difficult to control the lighting, but we loved the textures so much of the real deal. So that's why we shot in there.

Wonderful. I guess they didn't allow smoke in there?

Nothing. You're just honored to be amongst those books. We had some Astera battery-powered tubes to light from the floor and some small Litegear LiteMats. Again, it's just trying to be as natural as possible on the artists.

How did you and Mr. Ritchie discuss the look during prep?

In pre-production, I created a look book. I was very tuned into what Philippe Rousselot, AFC, ASC had done on his two *Sherlock Holmes* films (2009, 2011). I felt like I was touching hallowed ground because they're so beautifully photographed. I was not trying to emulate what was done in those two movies. I particularly liked the way that Philippe lights. He was using his Chinese lanterns and minimal fixtures. I was trying to get into that style.

I said to Mr. Ritchie, "That's probably what I'd be going for." But he's very confident in his cinematographers. I think unless it's looking terrible, he'll let you get on with it. Which you probably don't want to hear as a DP on a Monday morning.

How did you get into film?

I started off as a bike courier around Soho, London—taking U-matic tapes and storyboards around the ad agencies. I was getting pretty tired of that. So I asked the receptionist at Ridley Scott Associates if there was a job going as a tea-boy/runner. She said, "No, not here, but across the road there's a commercials production company and they are looking for a runner."

I applied for that and got in and then worked my way through the commercial route. It was called MacLeod and Partners. Stuart MacLeod was the director. He had a beauty account for a big shampoo product called Timotei. He was shooting on 16mm at the time and was visiting various exotic locations, but he wanted to go a little bit wilder in terms of trying to get into the environment a bit more. I came up with the idea to compact down a 16SR3 with a couple of zoom lenses and a tripod, and then we were away and we could really get into really remote locations around the world filming the hair commercials.

That's how I got into it and I was trained by the first ACs. The rest is history. I worked my way up from the floor as a clapper boy to focus puller, and then was given opportunities to start shooting second unit for various directors. It did take a few years to become a DP. It's been 10, 15 years of working through the camera department. I learned so much from all the departments. It was an amazing way to enter and make headway in the industry.

In some ways that's missing now.

That's come about from the digitization and democratization of the whole industry. It's giving those opportunities. The tools are not easier to use, but more accessible. That will accelerate certain individuals. At the BSC Expo, I was speaking to young assistants and cinematographers trying to move up through the system, and

Mark Patten, BSC on *Young Sherlock*



Hero Fiennes Tiffin as Sherlock Holmes. Colin Firth as Bucephalus Hodge. Joseph Fiennes as Silas Holmes. Photo: Dan Smith / Amazon MGM Studios.



Above: Dónal Finn as James Moriarty. Photo: Dan Smith / Amazon MGM Studios.

they're all just there because they've got a camera. They can shoot, but they can't always break through. Images are everywhere. So although technically it's become democratized, I still think it would be valuable if everybody would just slow it a little bit and understand the frame and light and how to curate and craft it. But that horse has bolted. We're in an accelerated world.

That is interesting because even if you can shoot, you may not be able to get real jobs. When you and I started, it was equally difficult. Becoming a DP was like becoming a member of parliament. There were not many opportunities.

None of my family were in the industry. It was literally just positioning myself in opportunistic moments and how do you then

push through to try and get through to surface within the industry? There are so many individuals now who have a great eye, a beautiful way of shooting, framing, and yet the opportunities there are so competitive. How does the younger generation push to that point of getting to the top of a department?

Did you work as a camera operator?

I stayed in commercials, went to do features as first and second AC, but then I just went straight to work as as DP. Because I had the opportunity to be a camera operator on second units, that kind of crafted it. When I went back into commercials as a DP, I honed the operating skills. But now that I've gone through the other side, I miss it. The shows I'm on require the DP to be next to the director.

Ronford-Baker 60th Anniversary



Jeff Lawrence, Ronford-Baker Engineering

It all began in January 1966 — 60 years ago. Ron Ford and Harry Baker decided to start a company, Ronford Ltd. Jeff Lawrence, now Managing Director of Ronford-Baker, joined the company. He had been working for Harry Baker at Tiki Engineering where he started three days after his 15th birthday in July 1962. Harry was an engineer, making parts and fixing things. Ron Ford had a small film equipment rental company. They made lots of different things: lens brackets, spreaders, matteboxes, filter trays, car rigs and low angle mounts. There were many requests for bespoke accessories. One of these came from Samuelson Film Service for a tripod that could withstand being submerged in salt water in Ireland on the Super Panavision 70 production of *Ryan's Daughter*, directed by David Lean and shot by Freddie Young, BSC.

Jeff explained, “That was the birth of our first heavy duty tripod with stainless steel legs using four tubes, two fixed, two extendable, per leg. Up until then, most tripods were wood. But if you put a wood tripod in the sea, well, that’s the height you’re going to use forever because it’s just going to expand and you can’t adjust it anymore. There were other metal tripods but their tubes telescoped inside one another. The problem with that is if the tube gets dented, it jams.

“Our first fluid head was the F15, made for the Arriflex 2C. That camera had a cylindrical motor that extended down from the bottom. ARRI made a friction head with wooden legs for it. Our F15 had a cutout for the motor and silicone fluid dampening.

“Our factory was a cramped, drafty place behind Braziers Dairy in Carpenders Park Farm on Oxhey Lane, Watford. We were there for 46 years. Now we are in a big, modern facility in Kings Langley, Hertfordshire—about 27 miles northwest from London and five minutes from Leavesden Studios, home of Harry Potter.

“These days, we continue to develop new products and specialized equipment inspired by our customers. They come in with requests and we’ll build things to suit their needs. The design always comes from an end-user’s point of view. We’re a small company and proud of what we build for a niche market. Our equipment has durability and longevity. It’s the way that we’ve been brought up. Don’t make it so that it lasts two years, make it so that it will last 20 years or more. Speaking of 20 years, Ryan Glater joined the company in 2006 and is Operations Manager.”



Atlas 7 3-axis



Atlas Mini 7



Billet Bazooka



Slider



Trevor Steele's steel 1973 Heavy Duty legs at Emit Paris



“Scientific and Engineering Award to Harry J. Baker for the design and development of the first full fluid-action tripod head with adjustable degrees of viscous drag, presented March 7, 1992.”

Ronford-Baker 60-Year Timeline

- 1966 Ronford Ltd was founded.
- 1966 Introduced Ronford-Baker limpets for car mounting, used in conjunction with Low Angle tripod.
- 1966 Launched Low Angle adjustable High-Hat, Lens brackets, Spreaders.
- 1967 Matteboxes and filter trays.
- Apr 1967 Heavy Duty Tripod was born with Stainless Steel tubes for *Ryan's Daughter*.
- Jan 1969 F15. The first Ronford-Baker fluid head for Arri IIC Cameras.
- 1970 The Multiplan Dolly was introduced: wheelchair style from an idea of Trevor Steele.
- 1971 F2 Fluid Head made for Eclair Debie ACL II Camera.
- 1971 Lightweight tripod to go with the F2 Head.
- 1972 Company became Ronford-Baker, shortly after Harry Baker took sole ownership.
- 1972 Medium Duty tripod gets 3/4" diameter aluminium tubes.
- Sep 1976 F15S Head — a lower profile version of the F15. Also had a sliding camera plate.
- Feb 1975 F4 Fluid head was introduced for 16mm Arriflex and Aaton cameras.
- May 1981 F3 with a lightweight 100mm ball head.
- 1982 Dolly accessories for Elemac with offset bowls and 3-way levellers.
- 1982 Large and small Quick Release plates and receivers.
- Oct 1984 Introduction of Ronford-Baker Rolling Spider.
- Oct 1987 Original Mini 7 head made for Egripment.
- Nov 1989 2004 Head — first Ronford-Baker head with a counterbalance system.
- Aug 1990 2015 Head — an upgrade from the F15S head, included a counterbalance system.
- Feb 1992 Sci-Tech Technical Award (AMPAS) for the Ronford-Baker F15 variable fluid head.
- Feb 1993 Sci-Tech Technical Award for Ronford-Baker tripod design.
- 1997 F7 for Evans & Sutherland (rear-projection systems). 100mm ball head 2003 was born.
- 1998 2-stage versions of the Heavy duty, Medium duty and Lightweight tripods introduced.
- 2000 Heavy duty off-ground spreader introduced; known as "Hot Dogs".
- 2001 Introduced Ronford-Baker track for dollies and cranes. Included circular dolly track.
- 2002 First Atlas head was born for large film cameras.
- 2002 New style Bazooka system with Mitchell / Moy fittings.
- 2003 Moose Bar Handles introduced: handles with rosettes, lens rod bars, extension arms.
- 2003 Universal Rolling spider with casters and option to fit 3-wheel skate bogie wheels.
- 2004 Introduction of Ronford-Baker Slider system in various lengths.
- Jun 2005 Atlas 30 head introduced for lighter cameras and video.
- Dec 2012 Company moved from the Dairy after 46 years to a modern unit in Kings Langley.
- Jun 2013 Atlas 30 was upgraded to the Atlas 40: stronger counterbalance and color changed to black.
- Dec 2017 Atlas 50 is born. Following customer requests, it has 50% more fluid power.
- 2020 Low Levelling head for car use, it is the lowest on the market.
- 2020 Lightweight Slider kit introduced.
- 2024 New version of the Slider has a dovetail plate and a central rotating mount.
- 2024 New, small and compact Atlas Mini 7 arrives with the ability to add pan and tilt motors.



Low Angle Tripod



F15 Fluid Head, shown with Arriflex 2C



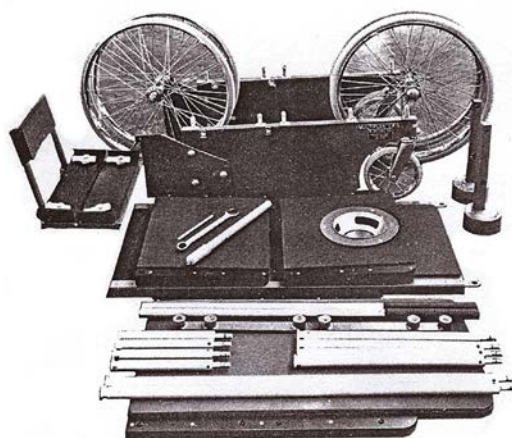
Atlas 50

Jeff Lawrence continues: "I first met Trevor Steele in 1970 when he was working for Éclair Debie UK selling cameras and other products.

"At this time we (Ronford Ltd.) were making a wheelchair dolly for Stanley Kubrick. Trevor demonstrated our Multiplan Dolly and we used his picture (at right) in our brochures and ads.

"Trevor sold these and a new fluid head of ours, the F2, along with the Éclair Debie cameras. A big part of the success of the F2 head was down to Trevor's salesmanship.

"Trevor went on to found Emit in Paris in 1982. Today, the company continues under the direction of his sons Andrew and Ben. They continue to represent Ronford-Baker in France."



1970: Trevor Steele with Eclair NPR on Ronford Multiplan Dolly.



On stage at Cannes: Akiko Ashizawa, JSC with Angénieux Award (an Optimo Ultra Compact 37-102 Zoom) and cinematographer Koishi Nakayama. Photo ©Pauline Maillet.

Akiko Ashizawa, JSC is a legend in Japanese cinema. With more than 70 credits, she received the 2026 Pierre Angénieux lifetime achievement award at the 79th Cannes Film Festival on May 22, 2026 in the Buñuel Theatre of the Palais des Festivals.

We met at NAC Image Technology in Tokyo on April 30. Yasuaki Mitsuwa translated.

Jon: How did you become a cinematographer?

Akiko Ashizawa, JSC: I didn't attend film school or study cinema at university. I came up through the more traditional Japanese apprenticeship system, learning directly under a master cinematographer.

When did you first become interested in cinematography?

In the early 1970s, there was a boom in making films on 8mm. While I was in the university, I started making films with friends, and that's when I became fascinated with images. Among those friends was Yoshimitsu Morita. He was the first true genius I encountered in the film industry. I felt he should become a director, so I decided to pursue filmmaking in a different role, as a cinematographer.

How did you enter the film industry after that?

Even while I was still in university studying business administration, I had already lost interest in academics and was working part-time in film. At a small production company, I did all kinds of entry-level work. At that point I decided I wanted to become a cinematographer, so I asked several DPs if I could work as an

assistant. Everyone turned me down, probably because I am a woman—except one.

Who was that?

Hideo Itô, known for Nagisa Oshima's *In the Realm of the Senses* [among more than 297 additional film credits]. He was the only one who said, "You seem interesting—sure." If he hadn't accepted me, I wouldn't be working as a cinematographer today.

What was Hideo Itô like?

He had a very hard life. I learned a great deal from him—especially on a deeper, almost spiritual level. He had been on an elite track to be a cinematographer at an affiliate company of Toho, but he left the studio because of various circumstances, and moved into independent and pink films. His life was full of struggle.

Did you start as a focus puller?

No, on those productions there were only two assistants, so I did everything—loading film, pulling focus...everything. My first boss at the time was Kenji Takama, who later became one of the first Japanese DPs to study filmmaking in the United States.

How did you move from assistant to cinematographer?

It took about ten years. In film and television there was a long-standing perception about whether women could handle the job, but the commercial world was newer and more open. After working as an assistant on commercials, I eventually got work as a cinematographer.



Akiko Ashizawa, JSC and director Kiyoshi Kurosawa on *Penance* © 2012 WOWOW / Tomonari Nishinaga.

What did you learn from shooting commercials?

People often think commercials are mainly about making money, but I learned a tremendous amount from directors.

I agree—the difference between two hours of continuity and the risk-taking experimentation on commercials.

Exactly. Because the budgets were larger, we could use new equipment, and since we had to shoot busy actors in a short period of time, I learned a lot about efficiency and technique. A commercial director named Toru Kawasaki gave me my first opportunity as a cinematographer. He was incredibly talented, and I learned how to shoot a large volume of material in a very short time.

What cameras and lenses were you using then?

Akiko: Mitchell Mark II and Arriflex 35BL. At the time we had to cover the Mitchell or put it into a blimp to reduce noise. For zooms, I used the Angénieux HR 25–250, and sometimes the Cooke Varotal depending on the situation.

And now, what lenses are you using?

I use a Zoom lens when we need to be ready for situations that can happen unexpectedly. Prime lenses represent a commitment. Zooms can introduce hesitation. A prime lens restricts you—in a good way—and clarifies your intention. It's like painting within a fixed frame.

What about primes?

Cooke. I still love the vintage Panchros. I even asked the rental

house not to recoat them—but recently they did, which made me a little sad. Because the coating has a unique character, rental houses tend to prefer newer coatings. So there's always a bit of push and pull between us.

Rental houses are important partners who take newly developed equipment from manufacturers in the world and put in extra effort to make it easier to use on set. Not only that, they also help train young people who aspire to work in the camera department, which plays a vital role in securing a strong pool of talent.

Do you own any equipment yourself?

I have an Arriflex 16SR3, and recently I bought a DJI Ronin 4D. I usually rent from Masa Yasumoto at Sanwa Cine Equipment.

How do you work with the Ronin 4D?

It's great for handheld camera operating; it's very lightweight. The camera body goes in a backpack carried by my assistant. I even used it this past winter in the snowy mountains near Asahikawa in Hokkaido. We shot in deep snow. It was the first time I wore snow boots. It's a co-production with a company from China.

What lenses did you use on the Ronin 4D?

The DJI lens set of primes. I created LUTs in advance to match them with other lenses.

I enjoyed your film *The Legend & Butterfly*. Your cinematography is wonderful and the lighting is beautiful. (*The Legend & Butterfly* (2023) is an epic period drama about daimyo Oda Nobunaga and his wife Nohime from 1549 to 1582. Takuya Kimura plays

Akiko Ashizawa, JSC honored at Cannes with Pierre Angénieux Award



Akiko Ashizawa, JSC and crew at Sanwa Cine Equipment Rental. Photo by Arato Ogura.



Akiko Ashizawa, JSC and director Kôji Fukada on *The Man From The Sea*. Photo © Akiko Ashizawa.

Nobunaga. He played chef Natsuki Obana in *La Grande Maison Tokyo* and *La Grande Maison Paris*.)

I'm very proud of that film. I think it turned out well—and honestly, I think it deserves more recognition.

It has been reaching a wide audience recently on Amazon Prime Video.

Yes, it has performed well there.

How did you shoot that opening macro shot of a grasshopper?

We used a real grasshopper with a ZEISS Supreme 25mm Prime.

How did you choose lenses for *The Legend & Butterfly*?

I tested many lenses, but I needed light weight and close focus capability. So I chose ZEISS Supreme Primes.

Oh, I would have expected you to say vintage lenses because this was a feature film about 16th century Japan.

Yes, but *The Legend & Butterfly* was shot in Large Format, so I wanted a different look. On *Blue Boy Incident*, I used Cooke Panchros—true vintage ones—being careful with halation and flare. Modern lenses can be too sharp with 4K and beyond. They can feel almost too perfect compared to human vision.

Too much detail?

Exactly. If you're going to soften modern lenses with filters anyway, I think you might as well use vintage lenses. Lenses that I used to feel were a bit lacking in sharpness during the film era actually feel just right in the digital age. Some time ago, when I shot the film *Journey to the Shore*, I used Kowa Anamorphic lenses. Back in the film days, they were often said to be too soft, and they

had a reputation for not achieving precise focus. However, when I used those lenses with a digital camera, they turned out to be excellent.

What cameras did you have for *The Legend & Butterfly*?

Sony VENICE 2. It had just been released at the time. Our A-camera was VENICE 2. Our B-camera was VENICE 1. Both worked flawlessly.

The close-ups of Haruka Ayase as Nohime were stunning. Please tell us about your lighting techniques?

That's a great question—I was hoping you'd ask. Her character spans her teens to her forties, so we did extensive makeup tests before shooting. The same with Takuya Kimura. They were both very busy, so we had limited time. I created different key light color tones and about five LUTs to reflect their different ages. For Ayase-san, I focused not just on beauty lighting but also on shaping shadows. The lighting department and I worked closely together on that.

The light was beautiful, with lovely shadow detail and subtle fall-off on the close-ups.

She said it was one of her favorite performances.

I also liked your warm lighting in the temple scenes.

I used amber gels on the key light.

LED or tungsten?

HMI. Neither my lighting director nor I are very fond of LEDs—we prefer working with gels. Nowadays many sets feel “clean” without them, but I don't like that.



Akiko Ashizawa, JSC. Photo by Tomohito Kanamaru, NAC Image Technology.



Akiko Ashizawa, JSC on DIAMONDS IN THE SAND, directed by Janus Victoria. Photo: Chari Villegas © Project 8 Projects.

But rather than making everything amber, I might make one side amber, another slightly cyan—painting with color inside the frame. It creates shifts in color depending on the actors' movements, which I find very interesting.

Your job as a cinematographer is to translate the script into feelings?

Yes. The other film I would like to mention is *Chronicle of My Mother* which I shot with director Masato Harada. The beautiful autumn scenes with the yellow and red leaf colors, were done with the Angénieux HR 25-250 zoom lens. It is a great lens that can be used for almost any scene in any setup. The lens provides good images. I chose this lens because, from my documentary experience, anything can happen when you're on location.

I used the Angénieux HR 25-250 zoom on *The Chef of South Polar*. [Based of Jun Nishimura's stories about working as a cook in Antarctica where all kinds of things happen, including the time they ran out of ramen.] There are many scenes in the snow and the zoom lens was very helpful.

In the film era we often thought that zoom lenses were a bit soft. But now, in the digital era, the images from zoom lenses look much better. In fact, after I return from Cannes, I will be preparing for a new project and I will use zoom lenses.

Do you operate camera yourself?

Yes—I love operating. I use Sachtler tripods.

Do you discuss the film's look in advance with the director?

Always. I prepare LUTs and test extensively before shooting. Post can do anything—but if everything is possible, nothing is defined.

I value the energy created on set above all.

The energy on set?

The atmosphere—something that only exists on set. That's why I always create LUTs beforehand and align the team on a shared vision. There is an approach where you don't focus too much with the look on the set and instead refine it in post. However, I prefer to create the image as much as possible during the shoot. That's why I create multiple LUTs.

You've worked on many international films. What are the differences?

There are many differences. In Indonesia, for example, people collaborate fluidly rather than forcing a single conclusion. It becomes something built together.

Are there challenges on international productions?

Yes, my English isn't perfect, so I communicate very carefully with the director. That actually improves the process. Let me also talk about the tea attendant. There was a tea setup on set, with plenty of snacks available. There even was someone in charge, a tea attendant, who would go around offering tea, sweets and fruits. The timing was always perfect, and it helped create a relaxed and pleasant atmosphere on set.

Please tell us about your crew.

We have a minimum of four people including me. There are three camera assistants: chief, second, third. Chief takes care of the camera logistics and takes light readings when I operate. Communication across the crew is also a very important part of the chief's job. I also think the role of the chief assistant will continue



Akiko Ashizawa, JSC on *To The Ends of The World*, directed by Kiyoshi Kurosawa ©2019 Uzbekkino.

to evolve alongside the advancement of digital cinematography. The second assistant is the focus puller. That's different from overseas, where many specialize as focus-pullers long-term. In Japan, it's often a stepping stone. But with higher resolution, focus is becoming more critical—both technically and creatively.

Our lighting department usually has three to four people. I use a light meter myself as well. When I work overseas, I often handle it on my own. There have been cases where I traveled alone and worked with a local camera crew in that country, sometimes without any Japanese staff. But I've found that the crews I've worked with in Asia are all very talented, so it's never been an issue.

I was especially impressed by the focus pullers I met in Indonesia and the Philippines—they were outstanding.

As camera resolution moves into 4K and beyond, pulling focus becomes more difficult and increasingly important. It's not just a technical skill; it also becomes part of the storytelling—how you capture the performance within the frame. I think it's extremely significant.

Have things improved for women in the industry?

Yes. There are quite a few women working in the camera department in Japan. Many of them are very talented and I feel that they have a distinctive visual style. Some are very well-known; female DPs are not so special anymore. There are also many energetic and talented female team members at rental

companies and I believe the number of women in the industry will continue to grow in the future.

What films influenced you?

Pierrot le Fou, *The Conformist*, and the Japanese film *This Transient Life*. The camera movement in that film—especially with moving vehicles—was incredibly powerful. That's where my desire to become a DP really began.

Please talk about your work with director Kiyoshi Kurosawa?

He has been a very strong influence. We have worked on many films together. One idea I value deeply is “cinematic catharsis.” It's not about logic—it's about creating moments that move people beyond reason. Catharsis is the most important thing for filmmaking.

Providing feelings that are not necessarily logical?

Exactly. I want to create images that express the darkness and depth of the human heart. It's not about logic. It's about feelings. I want to express human feelings.

Do you have a signature style?

You might find my style involves mixing light. Human vision is automatic—autofocus, auto iris—but if you remove that, each light source has its own color. I decide whether to keep that natural balance or exaggerate it. It's like painting on a canvas and having a palette. I try to learn not only from film, but from television, art, and different cultures. Especially Japanese art.

Angénieux Cannes Tribute to Nguyen Phan Linh Dan



Nguyen Phan Linh Dan. Photo © Vu Nguyen.

Nguyen Phan Linh Dan was honored at Cannes with the Angénieux Special Encouragement Award—an endowment for her next project. She graduated with a BFA from NYU Tisch School of the Arts in 2018. Credits include *My Share of Sky* (2026), *Picture House* (2026), *The Four Rascals* (2025), *Cu Li Never Cries* (2024 Berlinale, GWFF Best First Feature), *Secret of The Wind* (2019 Busan International Film Festival), *Girl From The Past* (2023 Best Cinematography Award at the Vietnam Film Festival), etc.

Jon: How did you get into film?

Dan: Growing up in Hanoi, Vietnam, I learned English by watching American movies and TV shows like *FRIENDS*. Attending a French high school in Vietnam, we got to watch many French New Wave movies. I also worked part-time as a photographer for local clothing brands who needed look-books.

Following a fantasy of living in New York after seeing it in movies, I applied to NYU — New York University. That was the only American school that I applied to. I was accepted to study animation in their film and TV program. Although I always loved storytelling and cinema, I thought that my path would be animation because I had been painting and drawing for a long time. But I soon realized that I could not sit and draw 24 frames per second.

I noticed that the ideas I was trying to convey in animation could be done with live action, without having to draw them. You can paint with light and compose frames with a camera the same way

you draw something from your imagination. That is when I fell in love with the craft of cinematography.

Exchanging animation for live images is a nice way of putting it. Did you watch many films while growing up?

I'd been watching animation from France and Japan since I was a kid. The movie that inspired me to work in animation was *Spirited Away* by Hayao Miyazaki. We got to watch many French New Wave movies in high school. I was also inspired by Italian neorealism and Fellini: seeing how we could give the real world some fantasy or a touch of magic.

How did you get into the business after NYU?

At NYU, we got to a lot of practical experience on set. After graduating, I worked in New York as an AC, electrician, gaffer and shot a lot of indie short films. I moved back to Vietnam in 2020 with a portfolio that I could show. That was very helpful to get work because there weren't any female DPs in Vietnam. Having a demo reel and films to show definitely gave me more opportunities.

What kind of equipment were you using on student projects in New York and these days in Vietnam?

NYU had cameras from Sony but I received the Panavision New Filmmakers Grant for my thesis project and got to shoot with an ARRI camera and Panavision lenses. These days in Vietnam, I mostly shoot with ARRI ALEXA Mini, Mini LF or ALEXA 35. I



Nguyen Phan Linh Dan. Photo © Yeoseung Jin.

also have worked with the Sony VENICE 2 and its Rialto extension system. For compact cameras, I usually go with the Blackmagic 6K.

And lenses?

In Vietnam, most of our zooms are Angénieux. Our industry has been moving from just a few rental houses to many different options. When I first came back, there were two or three rental companies. Within the past few years, it's been booming. We're making so many films now. Most of new rental houses and film studios are in Ho Chi Minh City (formerly Saigon). I'm based here as well. Hanoi is the capital, so most of the TV production is there.

Do you use zooms or primes on your projects now?

I always have zooms in my package along with prime lenses. I usually like to go for lenses with character. On the most recent project that I just wrapped, we used the Angénieux 24-290 zoom and Cooke S5 primes on ARRI ALEXA 35. Apparently, with the Pierre Angénieux Award at Cannes, I will be able to borrow their lenses for projects. I'm really excited to try them.

I always have zoom lenses in my kit mainly because I like to do slow zoom moves every once in a while. And they also provide the flexibility to adjust the focal length during a shot. In Vietnam, most of the locations are quite small. For technical reasons, sometimes a dolly won't fit or is not enough, so I always like to have the zoom available.

Tell us about your latest film.

THE LAST EMPRESS is a movie about Nam Phuong, the last em-

press during French colonial times. It's a period piece, set in the 1960s. We shot in the Palace of Hue for a month and a half. The film I shot before that was just released: PICTURE HOUSE. It's about a little boy who grew up in Vietnam in the 1960s. His family owns a movie theater—and it's an autobiographical film by the director.

I understand that you grew up in an artistic family.

My grandmothers are journalists and writers. My father is a painter and also works in film as a movie director. My parents did not want me to become a DP at all. My dad knew what the film industry is like and how tough it is. I don't think I ever told him that I wanted to become a DP. For the longest time, he just thought I was doing animation until I was not. So, I was fortunate to grow up in a family that appreciated the arts.

For my generation in Vietnam, being in the arts is still relatively new. Our country is different now; people are better off. The arts have become more accessible. For my father's generation, art was a difficult path because everyone had other things to worry about. But our country has developed so much in the past 30 years that our younger generation is very vocal and there are many opportunities in the arts.

Did you start out as a focus puller?

I did AC work. But I was not a very good focus puller. So I tried to work more on lighting and operating.

Do you have a particular style or does it change on every film?

I try to change it on every film, but people say that I have a style. I tend to like low-key lighting. I like to work with shadows. A lot of the time it's about taking light away, not so much about adding lights, but rather about adding negative fill. I like to light from outside the windows and I like to shoot against the light. I like backlighting or sidelighting people.

Do you operate the camera?

If it's a single camera, I always prefer to operate. But because our days are limited and our work hours are long, a lot of productions tend to have two camera setups and then I have to supervise both. We usually work 14-hour days, 6 days a week, with the possibility of overtime. We do get paid for overtime, but there isn't really a cutoff. It could go to 24 hours.

As individuals, we all try to implement fair conditions for the whole crew, but it really depends on the AD or the producer. It used to be 16 hours before overtime starts. Working conditions are tough in Vietnam and we hear stories of people burning out. Because our business grew so quickly in the past 6 years after Covid and there are no established labor laws, we can only try to protect ourselves and the people around us. Changes have been made but we are all still trying to improve things further so this can become a sustainable job for everyone involved.

Tell us about your crew in Vietnam.

Because there's no insurance, rental companies provide their own staff to accompany and take care of all the equipment. The lighting department, grips, gaffer and most of the camera crew come from the rental house. As the DP, I am one of the few freelancers. I usually insist on having my own freelance Focus Puller and Operator. Focus pulling is a special job here. They can do AC work as well if they want, but technically their only job is to just pull focus.



Above: Linh Dan Nguyen Phan receiving the Angénieux Special Encouragement Award at Cannes. With Xavier Dolan (left) and Dominique Rouchon, Angénieux Managing Director of Sales, Marketing & Communication (right). Photo ©Pauline Maille.
Below: Frame from *Secrets of The Wind*. © BHD Studios.



In Vietnam, the directors and producers really care whether the image is in focus. Focus Pullers have a very high-pressure job.

Who are the major rental houses in Vietnam?

We have PS Vietnam and HKFilm (which is also a production company). PS has been around for a long time and they've done all sorts of international projects that come here. We try to choose the rental house based on the people we want to work with, even more than the equipment they provide. Since the crew is their insurance, for example, we may pick the rental house because we like to work with their particular Gaffer.

Is it difficult for women in Vietnam to get into film?

Yes. I think I'm still the only female DP working in Vietnam. In general, it hasn't been a popular field to pursue. Only recently has

it become a potential job for children to tell their parents "I want to work in film." It is also difficult because there haven't been many women doing technical jobs. When I first came back, it was mainly about having to prove myself because few people had ever seen a girl holding a camera. It helped that I came back to Vietnam with a portfolio, some skills and on-set experience.

When you see Akiko Ashizawa, JSC at Cannes, you will have similar stories to share.

She seems super cool. I saw some of her behind-the-scenes photos and they were so inspiring to me. That's why I look forward to meeting and learning from her. Akiko Ashizawa's story amazes, impresses and encourages me.

DJI Osmo Pocket Premieres in Cannes



C'est Cannes! If you want to make a splash, introduce the new DJI Osmo Pocket 4P at Cannes. Book a ballroom at the exclusive Hotel Barrière Le Majestic Hotel across the Boulevard de la Croisette from the Palais des Festivals.

Pourquoi Cannes?

DJI says, "By unveiling the Osmo Pocket 4P at one of the most prestigious places in global filmmaking, DJI signals a bold evolution of the Pocket series from a creator tool into a cinematic imaging device capable of professional-grade storytelling."

The Osmo Pocket 4P is a small, dual lens, 3-axis gimbal stabilized camera system with 10-bit D-Log2 internal recording and increased dynamic range. More details to follow.



ARRI cforce MAX lens motor

cforce MAX



The New cforce MAX from ARRI is light, small and fast. It is twice as fast and just as powerful as the cforce Plus motor it replaces, yet is 15% smaller and lighter.

The cforce MAX can work together with cforce Mini and cforce Mini RF.

MAX is useful when working with large and stiff primes, zooms and vintage lenses that need extra motor torque.

MAX's smaller size is helpful when rigging the camera for handheld, remote, gimbal and other configurations where distances between lens motors becomes cramped.

The new ARRI Motor Rod Clamp MRC-1 is tenacious on 19 mm and 15 mm rods. It won't loosen or slip easily. (By the way, the MRC-1 clamp also pairs nicely with cforce

Mini and cforce Mini RF motors.)

The cforce MAX has a brushless motor. It is quiet, durable and easy to service. Motor response is almost instantaneous. Top speed is 400 teeth-per-second—great for snap zooms and rapid rack focus from M.O.D. to infinity.

The cforce MAX has a tactile button to control main functions such as changing the motor direction. The touchscreen display enables intuitive configuration and status monitoring directly on the unit.

Additional functions may be possible in the future.

Like the other cforce motors, MAX has two LBUS ports so you can daisy-chain motors together using standard cables.

MAX works with most ARRI mounting brackets, rods and drive gears.

cforce MAX with Motor Rod Clamp MRC-1



BUCKLAND G Mount for Cooke SP3



The BUCKLAND mount converts Cooke SP3 lenses to Fujifilm G-Mount. It is a precision-engineered stainless steel conversion mount that enables Cooke SP3 lenses to be securely mounted and used on FUJIFILM GFX ETERNA 55 as well as GFX 100 and 50 series cameras.

Andy Buckland said, "The mount provides a rigid, reliable interface between lens and camera body, engineered for professional and demanding jobs. Not just a simple adapter, it is a gateway to another dimension of imaging. Cooke SP3 lenses have an area of illumination greater than Full Frame. The 18mm, 25mm and 32mm lenses fill the GFX ETERNA 55 sensor in 1.85:1 (which can be set through custom frame guides) while the 50mm, 75mm and 100mm SP3 lenses fill the entire sensor.

"The pairing of Cooke SP3 and GFX ETERNA 55 provides incredible imagery. We are proud to offer a gateway conversion mount that enables this. The compact size of an SP3 lens on the GFX ETERNA 55 makes for a very agile camera and lens package that offers a very wide field of view as well as great close focus and extra dimensionality. This is a great combination and we are excited by the imagery this package makes possible. Owners can expect between 22% and 50% extra image coverage from their Cooke SP3 lenses in this setup compared to Full Frame."

Key Features

- Converts Cooke SP3 lenses to Fujifilm G-Mount.
- Compatible with GFX and ETERNA 55 camera systems.
- Precision-machined stainless steel construction.
- Designed and manufactured in the United Kingdom.
- Solid and secure professional mounting interface.
- User-installable design.
- Includes shims and a rear lens cap, together with a shim recommendation guide (per focal length).

BUCKLAND conversion mounts are distributed in Europe by EMIT who have already received the first batch.

bucklandcine.com

emit.fr

Cooke AP3 1.5x FF Anamorphics



Cooke AP3 lenses are a new series of Full Frame, 1.5x squeeze anamorphic lenses for mirrorless cameras. They come in E-mount but are user-interchangeable to RF, M or L. There are three focal lengths: 35mm, 50mm and 85mm, all with a maximum aperture of T2.4.

The success of Cooke SP3 primes demonstrated the popularity of affordable cine lenses that were small and lightweight enough to work everywhere from drones and gimbals to full studio setups. Cooke AP3 continue this concept with anamorphic lenses that have been designed from scratch, completely in-house, by the team at Cooke.

How do they look? See the next page for some framegrabs that I got with pre-release lenses. There are wonderfully flamboyant flares with the lenses wide open for the flare-obsessed. Stop down and they become less obtrusive—as might be the wrath of a producer who is not amused by flares being the objects of attention rather

than the star’s highly paid portrait. Focus fall-off is gentle and gradual. Bokeh are smooth and characteristically oval shaped.

Cooke Optics is famous for anamorphic lenses. The 1953-54 Anamorphic Optical System won optical designer Gordon Cook a silver medal in Rome. Cooke Anamorphic/i S35 Primes arrived in April 2013 after a famously whisky-infused Cooke dinner some time earlier in Munich propelled the idea. Cooke Anamorphic/i FF cinema lenses came in 2018.

Cooke CEO David Hancock said: “We are excited to add AP3 to our portfolio. High quality anamorphic lenses have long been considered aspirational but unfortunately often unattainable outside of elite production budgets. With AP3, Cooke is creating the specific opportunity of producing a cinematic anamorphic look for mirrorless users.”

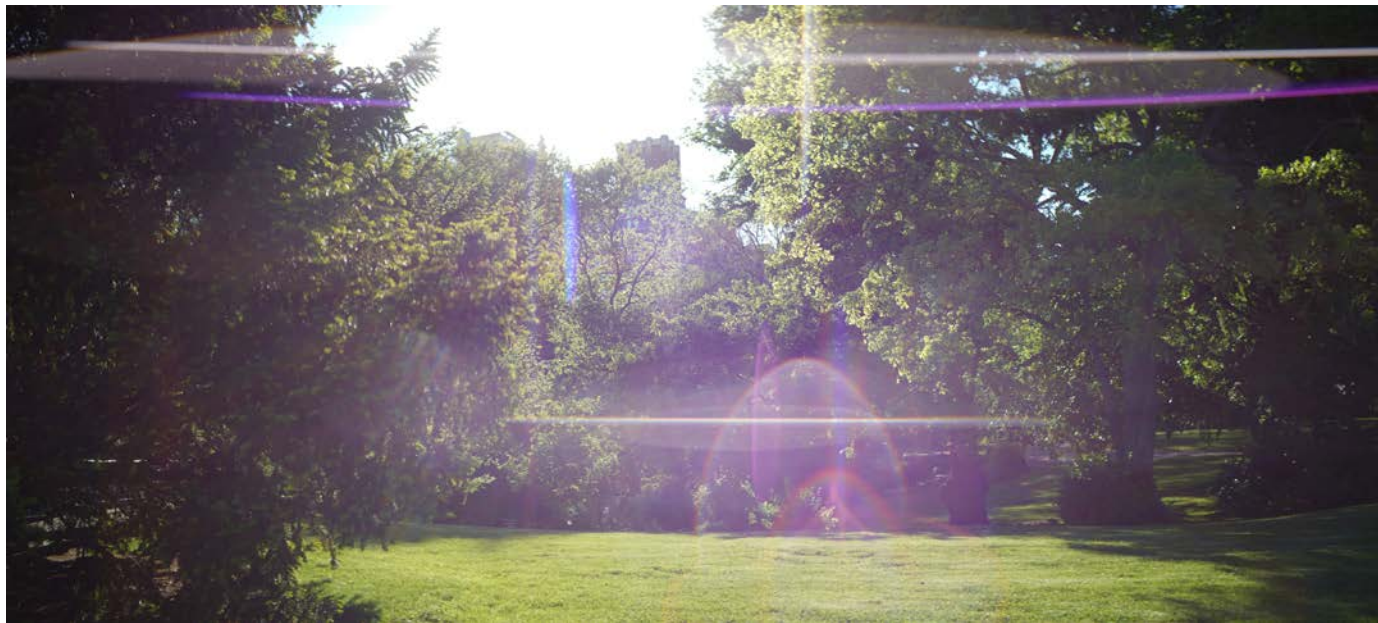
Here are attainable, affordable and aspirational anamorphics.

	35mm	50mm	85mm
T-Stop range	T2.4 - T16	T2.4 - T16	T2.4 - T16
Angular rotation of iris scale	79°	79°	79°
M.O.D.	500 mm	600 mm	900 mm
Min. marked object distance	20 in	2 ft	3 ft
Close focus from lens front	329 mm	440 mm	713 mm
	13 in	15.7 in	28.1 in
Focus scale rotation to MOD	160°	160°	160°
Length from front of lens to lens mount (E - Mount)	153 mm	142 mm	159 mm
	6.02 in	5.59 in	6.65 in
Max. front diameter	87 mm	87 mm	87 mm
Max. angle of view (Horizontal) for FF (36 x 24mm Format)	85°	64°	39°
Max. angle of view (Vertical) for FF (36 x 24mm Format)	38°	27°	16°
Weight (with lens mount)	1279 g	1177 g	1410 g
	2.8 lb	2.6 lb	3.1 lb
Screw-in filter	M82 x 0.75	M82 x 0.75	M82 x 0.75

- Maximum coverage: Full Frame, optimized for Ø 43.3 mm.
- Focus scales: non-linear, marked Imperial and Metric.
- Focus gear ring: 99 teeth 0.8 Metric Module.
- Iris scales: non-linear, marked whole and third stops.
- Iris gear ring: 99 teeth 0.8 Metric Module.
- 9-bladed iris
- Mount: comes with E-mount installed. An additional mount (RF, L or M) is available for free from Cooke. (Please see website after receiving instructions in the packaging.)
- RF, L and M mount can be ordered separately as well.



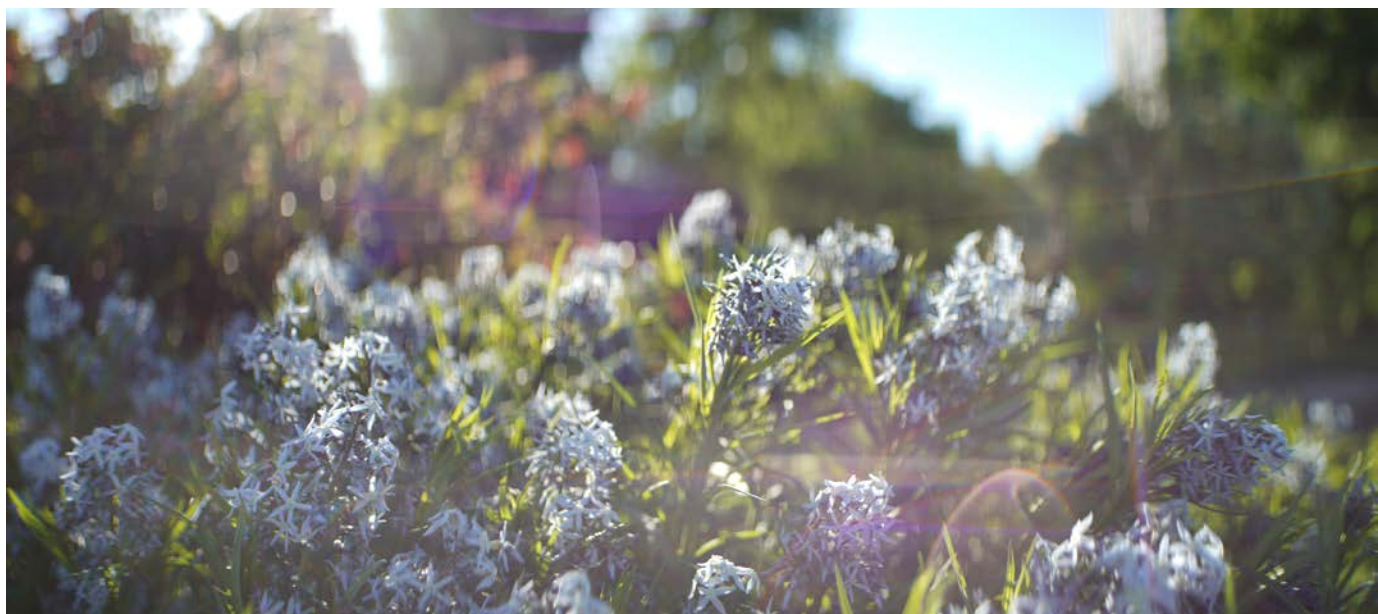
Cooke AP3 Framegrabs



35mm AP3
at T2.4.



35mm AP3
at T2.4.



35mm AP3
at T2.4.

NANLUX Evoke 5C lights Film and Delicious Times in Japan



Tokyo. 4/29/26. SIGMA CEO Kazuto Yamaki illuminating lobster at Héritage, Kei Kobayashi's Michelin-starred French-Japanese Restaurant in Roppongi.



SANWA Cine Equipment Rental Managing Director Masa Yasumoto at Héritage. Of course, we are here for research. Chef Kobayashi supervised on the film GRANDE MAISON PARIS.

About to exit NAB enroute to Japan, NANLUX Business Development Director Andy Lin handed me an Evoke 5C. "Take this for your Film and Delicious Times articles in Japan" he said. Now, Andy is a distinguished member of the Moveable Feast Society, a film industry collection of peripatetic foodies who, like Hemingway, know that a good meal can cure hunger after too much travel and too many trade shows and elevate one's spirits with happiness and well-being and delight and it is good.

This all began right after college as a staff DP at Vision Associates. Director Mel London's philosophy was to work long and hard and the reward at the end of the day was a fun and delicious meal at the best restaurant within 100 miles of wherever we were filming. The adventure continues at Film and Delicious Times, as Masako

Misaki of ZEISS Japan nicknamed us. But, as usual, I digress.

The NANLUX Evoke had just been announced at NAB: their smallest professional spotlight, fits in the palm of your hand, draws a mere 5W, runs off an internal battery and delivers 496 Lux bare bulb at 1m. The Evoke 5C works handheld, mounted, rigged or discreetly hidden in plain sight to highlight a product logo, add an accent light, project a gobo pattern or backlight someone in a car.

Even better, Evoke 5C is a fabulous fixture for restaurant lighting in the hands of great gaffers press-ganged from their official jobs at prestigious corporations: Kazuto Yamaki, Masa Yasumoto, Yasuhiko Mikami, Yasuaki Mitsuwa and Maki Itakura. We thank the restaurants and fellow guests for excusing our antics.



Nanlux 5C lights Film and Delicious Times in Japan



Yasuhiko Mikami illuminating at Otemachi Asada near Tokyo's Imperial Palace.



Yasuaki Mitsuiwa of NAC Image Technolog, with Evoke 5C at Nadaman.



Restaurant Asada has been serving Kaga-style cuisine since 1867.



The Martini shot (last take) at Kioi Nadaman Kaiseki.



At Michelin-starred L'Atelier de Joel Robuchon Roppongi Hills.



Jon Fauer and RAID Managing Director Maki Itakura at Robuchon.

Nanlux Matrix 2500B and 2500C



Once upon a time, there were Molefays, Molepars, Dino and David Watkin BSC Wendy Lights—arrays of hot FAY (650W) and PAR (1000W) quartz-halogen lights. They came in 2-, 4-, 6-, 9-, 12-Light and more configurations to provide plenty of punch for lighting through windows or long stretches of streets on night exteriors. To avoid multiple shadows from their many points of light, individual banks of bulbs were aimed to correct for parallax. But, these FAY and PAR arrays were toasty, devoured lots of power and required frequent replacement of bulbs that burned out.

NANLUX Matrix 2400B & C

The new Matrix 2500B and Matrix 2500C from Nanlux are modern LED updates and improvements on this concept. What's in the name? From math class: "Matrix: an array of quantities in rows and columns treated as a single entity." Also a good movie starring Keanu Reeves.

There are two versions: B for Bi-Color and C for Continuous Full Color. Each IP66 weatherproof fixture houses four LED COB lights powered by a single cable for a combined output of 2500 Watts. Grandmaster Gaffer might call it a "4-Light NANFAY"—since each of the four LED sources is 625W, about the same wattage as a FAY bulb, but with LEDs emitting a lot more lux.

Matrix Multi-Unit Arrays

Matrix 2500B and 2500C fixtures are designed to work seamlessly in multi-unit arrays. The optional NANLUX Four-Fixture-Frame ("16-Light") mounts four Matrix units together to achieve a 10,000W lighting array. The included 4-way distribution cable powers all four fixtures together and the EXT port cable lets you combine control so everything acts as one. The spacing between fixtures and lamps in the array is compact and produces an

even beam with shadows that appear as if from a single source. Multiple arrays can be connected and combined into a larger lighting matrix on a truss system or boom lift.

Motorized Fresnel Lenses

The FL-MT25 Motorized Fresnel Lens module attaches in front of the fixture. The four Fresnels are synchronized and adjust from 16° - 48° to produce a single, even beam. The Fresnel unit spots and floods via the Matrix's on-board panel or remotely via wired or wireless control.

By way of comparison, a Matrix 2500B bare-bulb illuminates with 13,470 lux at 3m with a beam angle of 80°.

Attach the Motorized Fresnel Lens module and you get 103,000 lux at 16° spot and 25,240 lux at 48° flood.

Multiple Choice: B or C?

At a distance of 7m, at 5600K and using the FL-MT25 Fresnel spotted to 16°, Matrix 2500B measures 19,450 lux. With the same parameters, Matrix 2500C measures 12,530 lux .

Multiple choice question: When to select Matrix 2500B or 2500C?

Matrix 2500B can light up a night exterior with 50% more punch than a 2500C. More power: choose option B.

But wait. The script says: EXT. GOTHAM - NIGHT. The Matrix 2500B array is about to be sent aloft in the night on a Condor Crane. Director and Writer are adding to the script: "Gotham's amber-colored sodium vapor industrial glow gleams on rain-slicked streets."

Of course, there's a Matrix 2500C array standing by, ready to go amber. Infinite colors, slightly less power: choose option C.

Nanlux Matrix 2500B and 2500C



Single Matrix 2500B ("4-Light").
2500W (2.5K).



Rear view with yoke and on-board controls at the bottom of the fixture.



Attaching Motorized Fresnel Lens module to Matrix 2500B.



Andy Lin with four prototype Matrix 2500C fixtures in a Four-Fixture-Frame. 4 x 4="16-Light". 4 x 2500W=10,000W (10K).



6x Four-Fixture-Frames with Fresnel Lenses = 24x Matrix 2500 units.
24 x 2500W=60,000W (60K). Like a "96-Light NANFAY."

Bounced, Diffused or Hard

NANALUX Matrix 2500B and 2500C fixtures are great additions to almost any lighting package. With a Motorized Fresnel Lens unit, they can provide powerful and wide bounce-light against a 20x20 bleached muslin or Ultrabounce. Aimed directly through a large diffusion frame like Gridcloth or Half Soft Frost, you can achieve a beautiful single source with wrap-around. And, as mentioned earlier, hard light is even and shadows are one.

Availability

Both fixtures will ship in Q3 of 2026. See them at the Nanlux booth S3011 during Cine Gear Expo LA. June 5-6. nanlux.com

Matrix 2500B and 2500C Shared Specs

- All-in-One: Power Supply and Control Unit are built in the housing.
- Compact: 40 × 40 × 23.5 cm (15.75 × 15.75 × 9.25 in).
- Designed to combine for multi-fixture lighting arrays.
- CRI / TLCI: average 98 / 98.
- Dimming: 0-100% in 0.1% increments.
- High-strength magnesium alloy and IP66-rated housing.
- Wired and wireless control: on-board, remote controller, wired control-

ler, NANLINK App, DMX/RDM, LumenRadio CRMX, Art-Net/sACN, NFC.

- 4 fan modes: Smart, Full Speed, Low Speed (36 db(A), and Off.
- Front to rear airflow enables stacking fixtures.
- Dual-Head Yoke and Four-Fixture Frame.

Matrix 2500B (Bi-Color)

- Weight: 17 kg / 37.48 lb.
- Nebula B4 Light Engine.
- CCT range: 2,700K - 6,500K with ±80 green/magenta adjustment.
- 2 lighting modes: CCT, Effect.
- 103,000 lux at 3 m / 9,569 footcandles at 9.8 ft. (5600K, with FL-MT25 Motorized Fresnel Lens at 16°).

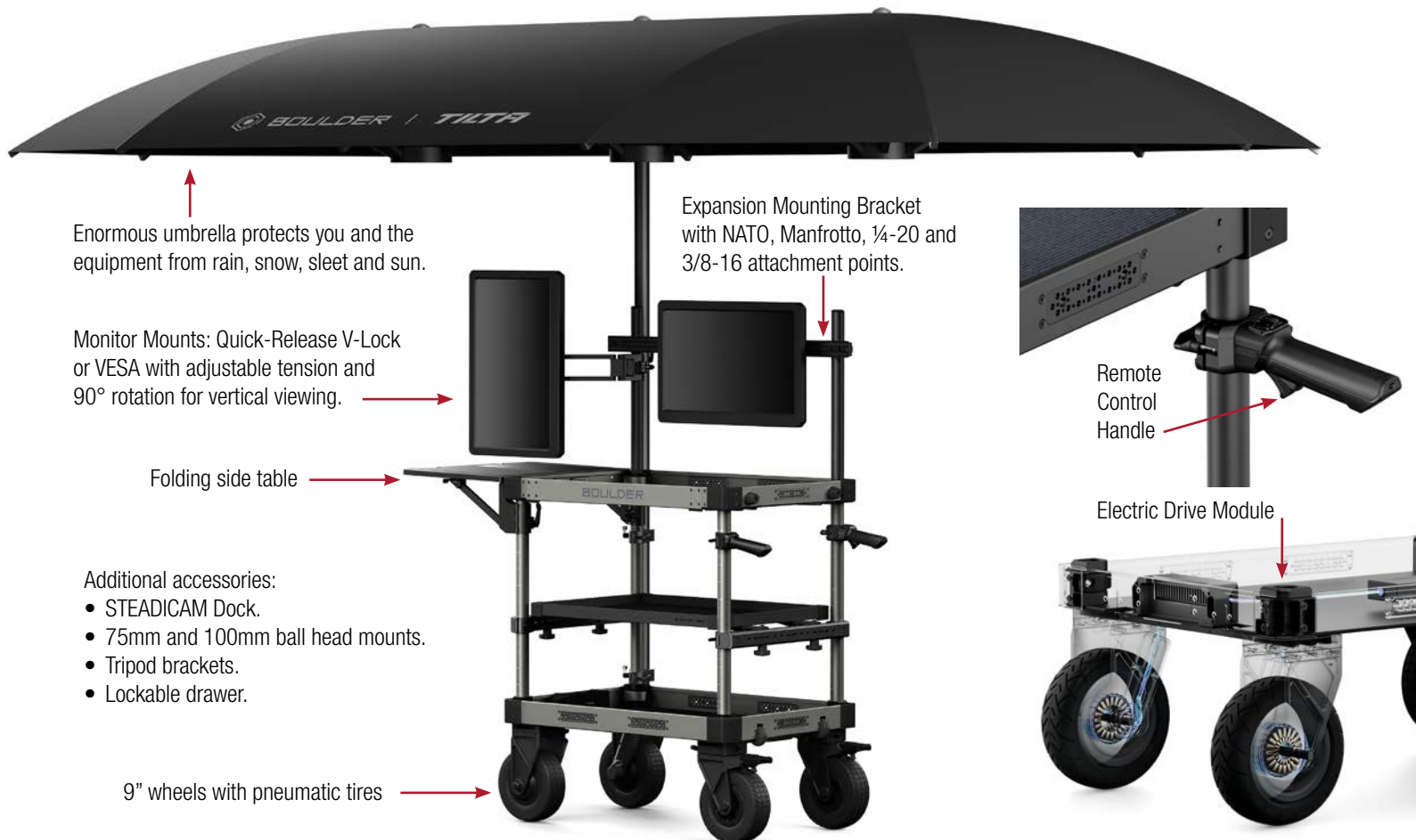
Matrix 2500C (Full Color)

- Weight: 18.5 kg / 40.79 lb.
- Nebula C8 Light Engine.
- CCT range: 1,000K- 20,000K with ±200 green/magenta adjustment.
- 7 lighting modes: CCT, HSI, HSIW, RGBW, XY Coord's, Gel, Effect.
- 67,900 lux at 3 m / 6,308 footcandles at 9.8 ft. (5600K, with FL-MT25 Motorized Fresnel Lens at 16°)

Tilta Boulder Boulder Camera Cart with Electric Drive



The Tilta Boulder Camera Cart is for camera crews, DITs, DPs and anyone who wants a durable, versatile and portable workstation. At Cine Gear Expo 2026, Tilta will have a competition to see who can set up a Boulder Cart the fastest. Quick release fittings let you assemble the posts, top and bottom trays, wheels and accessories without tools. The cart is modular: you can add tripod brackets, Steadicam and gimbal docks, ball head mounts and Tilta's custom-designed great big umbrella. The optional Electric Drive Module and Remote Control Handle are welcome additions when you remember the long walk from the Universal Studios Lankershim gate to the New York Backlot—or rolling along a boulder-strewn bumpy trail.



Enormous umbrella protects you and the equipment from rain, snow, sleet and sun.

Monitor Mounts: Quick-Release V-Lock or VESA with adjustable tension and 90° rotation for vertical viewing.

Folding side table

Additional accessories:

- STEADICAM Dock.
- 75mm and 100mm ball head mounts.
- Tripod brackets.
- Lockable drawer.

9" wheels with pneumatic tires

Expansion Mounting Bracket with NATO, Manfrotto, 1/4-20 and 3/8-16 attachment points.

Remote Control Handle

Electric Drive Module

Tilta Nucleus Auto Focus Adapter

Tilta's Nucleus Auto Focus Adapter adds autofocus, wireless remote and manual focus to geared PL cine lenses.

The Adapter has a PL Mount in front and attaches to the E-mount of Sony FX3, FX30, FX6 and Sony Alpha cameras.

Distance data from the camera's phase-detection autofocus system (PDAF) is sent via the E-mount's pogo pins and translated into precise, lens-mapped motor positions. Touch to focus, face detection and eye tracking continue to be available on supported cameras.

A menu-selectable lens library expedites or eliminates calibration. Manual calibration lets you map and save new lenses to the library.

You can take over manual control with a Nucleus-M II or Nano II Wireless Lens Control hand unit.

Tilta says that additional mount options could be available in the near future.

Autofocus Adapter with Dual Nano II Motor Kit



DZO ARCANA 32mm T2.1 1.5x Anamorphic on Sony a7R4



Nikon ZR



The Nikon ZR—Z for Z Mount, R for RED, is a lightweight, slim hybrid video and stills camera with a helpfully enormous and bright 4-inch 3.07 million dot, 1000 Nit articulating rear monitor.

Internal recording formats include REDCODE RAW R3D NE 12-bit, Nikon N-RAW 12-bit, ProRes RAW HQ 12-bit and more.

The Nikon ZR records to an internal CFexpress B card up to 6K 6048 x 3402 59.94p and UHD 3984x2240 up to 119.88p. You can load up to 10 custom 3D LUTs for the onboard display.

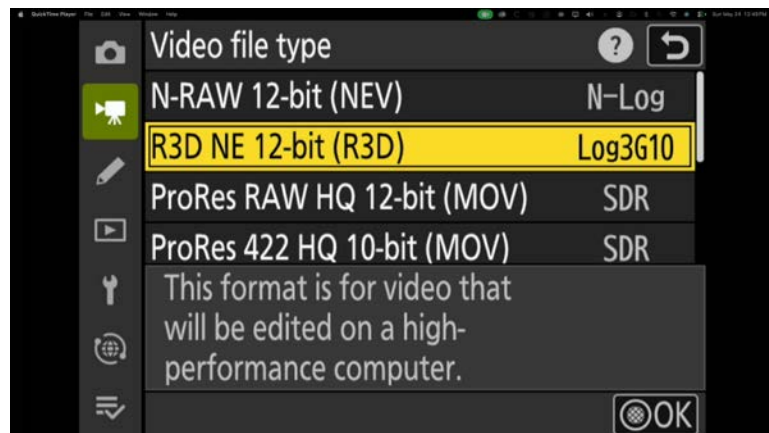
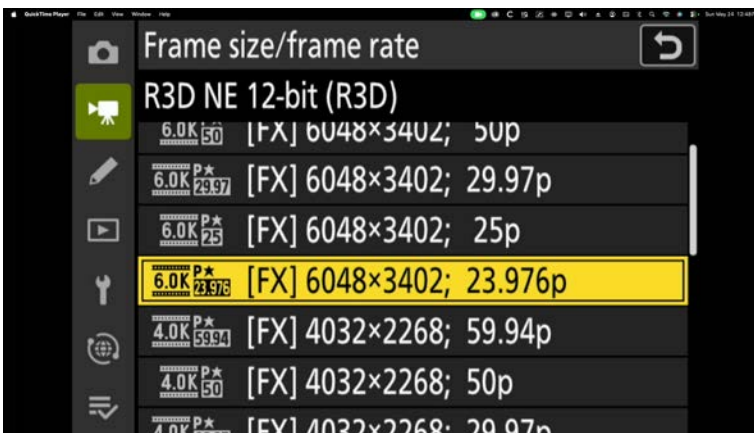
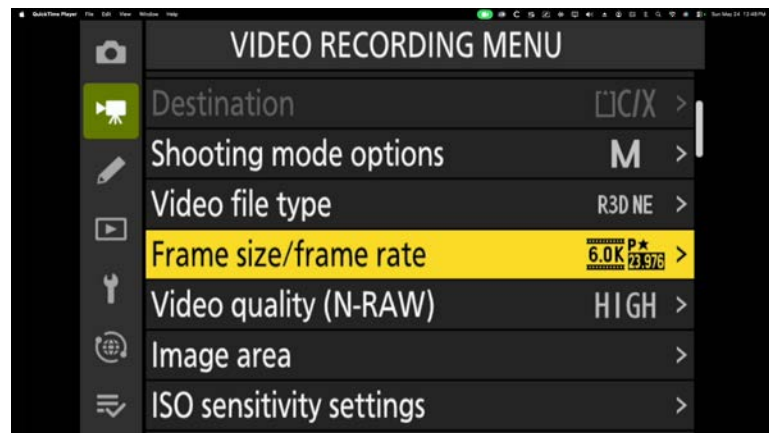
Users familiar with RED or Nikon will enjoy having both R3D and N-RAW NEV files available. File sizes were similar in my tests: about 1.1GB for 6-second 6048x3402 clips at 23.976 fps.



Some Nikon ZR Settings



XZZZZZZ



NIKON ZR RED R3D grading with DaVinci Resolve Studio



This is the new DaVinci Resolve Studio 21 Beta. The new Photo Page (second icon at the bottom left) lets you can use the same familiar Color Page grading tools to work on still photos instead of having to use a different app. So, when sending stills to show your favorite colorist how various scenes look, now you can work with the same tools using the same software. DaVinci Resolve Studio 21 has many additional new features for DPs to know about, especially blemish removal, CineFocus and Face Reshaper. I'll get into those in a future article.

For a quick look at Nikon ZR R3D footage:

- Open Project Settings (Gear icon at the lower right).
- Color Management > Color Science: DaVinci YRGB Color Managed. Check the box for Automatic Color Management.
- Output Color Space > SDR Rec.709.

Thanks to the team at Blackmagic for their help with another episode of "DaVinci for DPs."

NIKKOR Z 120-300mm F/2.8 TC VR S



Nikon announced development of the NIKKOR Z 120-300mm f/2.8 TC VR S telephoto zoom lens for Full Frame. It will join Nikon's series of S-Line NIKKOR Z Mount lenses. (S-Line is a category of NIKKOR Z lenses with outstanding optical performance, design and quality control.) The zoom range increases to 168-420mm with its built-in 1.4x teleconverter.

Jeffrey Vogeding on Blackmagic URSA Cine 17K 65



Jeffrey Vogeding was one of the first cinematographers to work with a Blackmagic URSA Cine 17K 65 camera on a campaign for St. John Knits. It's a high-end American fashion brand that's been around since the sixties, an American icon.

Jon: Why 65mm format, 17K and URSA Cine 17K 65?

Jeffrey: For St. John, the creative idea came first. I wanted the talent and knitwear to sit small but unmistakable against the scale of Tahoe, carrying the same kind of focus a luxury detail has in a clean silhouette. Most DPs grab a few wide shots on a location job and those end up as establishing shots, B-roll, stuff that lives in the cutdown. I wanted the landscape to actually operate as a character on this one. Sharing the frame with the talent, not bracketing them. The sensor gave us the confidence to commit to that. There's an aspirational quality to 65mm, the LAWRENCE OF ARABIA thing, but what I wanted from it here was more specific. Scale on the outside, intimacy with the brand's detail work inside.

The full sensor is 2.2:1. What that gives me that I haven't had on any other camera is room to work in two formats at once. I can put 16:9 frame lines down for the client, the format they're actually delivering to, while the sensor keeps capturing the full widescreen image around it. So I shoot to the deliverable and I hold the wider frame for myself in the edit. That's not a crop. That's two frames in one take.

The camera leads with 17K, but what sold me was the dynamic range, the color science and the way the files behave. 17K is a reserve you can tap or you can shoot at the lower resolutions when they make more sense. The resolution mattered here. I shot full coverage, wides through tights, leaning into the wides more than I normally would because I knew every crop the client needed could come out of those frames intact.

I don't have to choose between the LAWRENCE OF ARABIA frame I want and the 16:9, 9:16, 1:1, 4:5 the client needs. Both live on the same sensor, in the same take.

There never was an agency art director who didn't want to punch in tighter.

Right. And I came into this skeptical of the headline number, honestly. 17K invites the kind of resolution-for-its-own-sake conversation I've spent most of my career trying to avoid. The compression is reasonable for what the sensor is holding, but reasonable at 17K is still a lot of data in absolute terms.

Even with reasonable compression, 17K is heavy. One Blackmagic Media Module 8TB at 17K and 23.98 fps covered a day and a half of shooting. 12K and 8K take the edge off, and on most jobs they would be my actual choice. However, I went with 17K on this one because I wanted maximum punch-in latitude across every deliverable, and the job could justify the trade. Resolution is a tool. The job decides which one.

What lenses did you use?

Old Fast Glass Series 65 primes. I lived on the 30, 45, and 65mm. That triangle covered almost the whole shoot. They've got incredible character with just the right amount of fall-off at the edges, sharp in the center where I needed it for the punch-ins, and the close focus is its own thing. For a job built around scale and detail in the same frame, they were the right glass.

Jeffrey Vogeding on Blackmagic URSA Cine 17K 65



Did you use a viewfinder or a monitor?

I was mostly on an Easyrig Vario 5 and I viewed on a 5-inch monitor. Accessories came from MID49. I like MID49 because a lot of their pieces are modular. Buy their top handle and it also works on a bunch of other cameras if you've got their sidearms.

Who did the grading?

I did. I take color personally. It's where the intention of the shoot either survives or gets diluted, and I'd rather carry that responsibility than hand it off and hope. I've been on DaVinci Resolve Studio since it first came to Mac in 2011, so the process is muscle memory at this point.

I'm not chasing a colorist's job, I know what the image needs and I know how to get it there. What genuinely surprised me was the Mac performance. My M1 Ultra Studio is three years old, and on a 4K timeline it cut through the 17K BRAW source off the built-in SSD like butter. No proxies, no transcoding. The M4 Max laptop does the same. Don't let the 17K scare you. The footage just plays.

Did you have a DIT on the job?

No, and not because I didn't want one. Blackmagic only had the 8TB Media Module available at the time of the shoot. At that card size, there's no practical lunch download; a full offload takes

hours, and a traditional DIT would be waiting all day to start working overnight. The workflow on this job didn't really support the role. With my DIT background I just handled the on-set data management myself. On a different job, with different media constraints I'd staff a DIT properly. The role matters; this shoot just didn't accommodate it.

How did you get into film originally?

I started in photography. A lot of Super 8 in the early days, then UC Santa Barbara, then Art Center in Pasadena, where I studied photography with a minor in film. The stills background was mostly large and medium format, Mamiya 6x7, Fuji 6x9, and that's where my eye got trained. Shooting the URSA Cine 17K 65 was the closest I've come to that feeling in motion. When I first screened the footage, it brought me back.

The two-discipline background still serves the work. I often frame more photographically than cinematically. I pulled a lot of stills from this shoot that stand up on their own, which is rare. On most cameras the file falls apart the moment you try to treat a frame as a photograph. This one doesn't. It's the first camera that's spoken to me the way a stills camera does, and I've got a print from the shoot on the wall in my office.





MID49 Accessories for URSA Cine

MID49 accessories for the URSA Cine 17K 65 come individually or in kits. Components include: Top Plate, Modular Handle, Multi-Function Rod Bracket NATO rail Side Arms, Baseline Lightweight Baseplate with Arca-Swiss interface on top, ARRI standard dovetail interface on the bottom, rods, and the very important DB-12 Power Distribution Box that attaches directly to the camera and provides D-Tap, 3-pin with R/S, 2-pin and USB-C connectors for all your accessories.



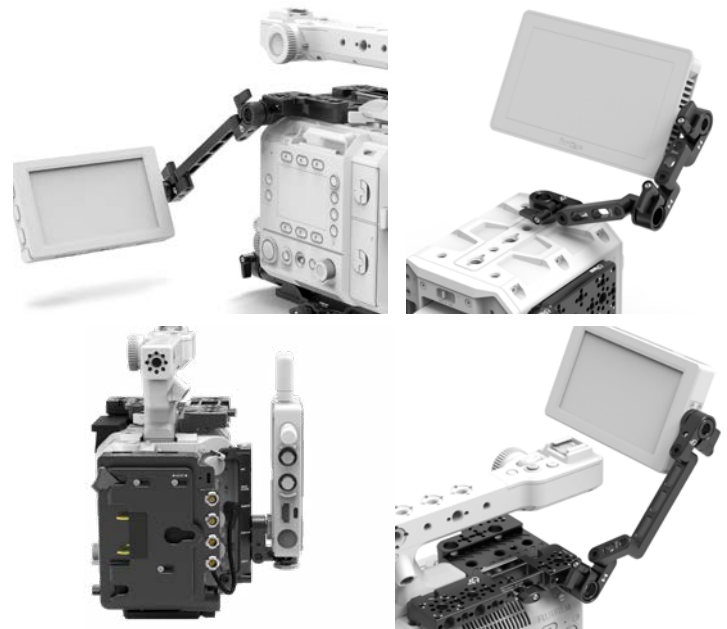
MID49 Accessories for Canon EOS R6V

MID49's Mid Kit for Canon EOS R6V includes an Upper Cage with an HDMI port protector, lots of 1/4"-20, 3/8"-16 and M4x20 threads and a twist preventer. The bottom Baseplate attaches to an Arca-Swiss dovetail. The Bolt-On Top Handle has many mounting points and the 15mm Rod Clamp attaches in front for an EVF or monitor. The Adjustable Lens Support secures RF lens adapters. Components are available as a Base Kit, Upper Cage or individually.



MID49 Micro Rosette TWIST Hinge Kit

If you've struggled to put a monitor in a difficult position—parallel to the camera's side or Hasselblad style without a handle—MID49's Micro Rosette Monitor TWIST Hinge Kit is ready for you.



Canon EOS R6V



In the 2025 Annual Report released on April 15, 2026, Canon Inc Chairman & CEO Fujio Mitarai said, “Change is progress, transformation is advancement. Canon achieved record-high net sales last year, driven mainly by cameras. Despite tariffs and economic slowdowns in various regions, the global economy as a whole experienced modest growth.

“Under these conditions, we posted double-digit growth in our camera business with the launch of new products amid strong demand and also increased sales in our medical, office and printer businesses. As a result, 2025 net sales increased by 2.5% to Japanese ¥4,624.7 billion (US \$29.08 billion), exceeding our previous record-high set in 2024.

“My guiding principle is ‘be deliberate in council and decisive in action,’ an idiomatic phrase given to me by my father, who was a doctor. It means before making a decision, gather as much information as possible, think it through repeatedly using deductive and inductive reasoning, and once you have resolved yourself, proceed without hesitation.”

And so, without hesitation, Canon introduced the EOS R6V on May 13. It has a 32.5 MP Full Frame sensor and 7K 6912 x 4608 Open Gate in-camera RAW recording—as does the EOS C50 introduced in September 2025.

The new R6V has In-Body Image Stabilization; the C50 does not. The C50 has dual base ISO, more internal recording formats, XLR audio inputs in the top handle, a timecode port and other features that the R6V skips.

With a nod to fruit-forward Pinot, both cameras are video

forward, as the V in R6V might suggest. Although V might also stand for V-logging or vertical format, both of which are part of this camera’s appeal, the R6V is no slouch at higher-end production.

Details

- Sensor: Full frame; approx. 35.9 x 24.9 mm.
- Lens mount: Canon RF mount.
- EF and EF-S mount lenses attach w/ lens mount adapter EF-EOS R.
- Effective Pixels: approx. 32.5 million pixels.
- Maximum video resolution: 7K RAW; 4K for MP4 recording.
- Pixel size: approx. 5.16µ (microns square).
- Maximum aspect ratio: 3:2 Open Gate.
- Canon Log 2 / Canon Log 3 selected in Custom Picture [CP] Menu.
- 7K Open Gate RAW resolution: 6960 x 4840.
- 7K Open Gate MP4 resolution — 6912 x 4608.
- 7K RAW internal recording to CFexpress card; 17:9 aspect ratio; 6960 x 4640; RAW: max 30p/25p. RAW Light max: 60p/50p.
- 7K RAW internal recording to CFexpress card; 3:2 aspect ratio; Open Gate RAW or RAW Light: max. 30p/25p.
- 7K ProRes RAW external recording: via HDMI.
- MP4 4K (DCI or UHD) to 120p.
- 2 media card slots: one CFexpress/SD and one and SD.
- Simultaneous proxy recording to second media card.

Canon CINE-SERVO 40-1200mm T5.0-10.8 Zoom



Canon introduced the new CINE-SERVO 40-1200mm T5.0-10.8 zoom lens in April. That's a zoom range of 30x.

Remarkably, this lens is the same size and weight as Canon's 50-1000 mm 20x zoom introduced 11½ years ago, in October 2014.

The new 40-1200mm zoom lens is lightweight, compact and versatile. Available in PL or RF Mount, it is great for sports, nature, documentary, broadcast and live event cinematographers. With the built-in 1.5x extender, the zoom range is 60-1800mm. This is a Super35 format zoom lens but because an extender enlarges the image circle, it's also an expander that covers Full Frame. (Note: Canon is strict about image circle coverage—your mileage may vary.)

Lens-Camera Communication

The Canon CINE-SERVO 40-1200mm T5.0-10.8 zoom lens uses industry standard camera-to-lens communication protocols. The PL mount has Cooke /i Technology and ZEISS eXtended Data. The RF Mount version uses Canon RF communication protocol.

The Servo Unit is removable. It has a traditional zoom rocker. External control of focus, iris and zoom is managed through 20-pin or 12-pin ports that also supply power and serial communication with the camera. Absolute encoders ensure that zooms are smooth and focus is without lag. A snap zoom from 40mm to 1200mm can be done in about 1 second with external power. An imperceptibly long zoom, perhaps for a title sequence, can be adjusted to a very slow 180 seconds. A small LCD display on the drive unit displays menus and current settings.

Canon Cinema EOS Lens Family

The new Canon CINE-SERVO 40-1200mm T5.0-10.8 Zoom lens joins this family:

- CINE-SERVO 11-55mm T2.95-3.95 RF/PL
- CINE-SERVO 17-120mm T2.95-3.9 RF/PL
- CINE-SERVO 15-120mm T2.95-3.95 EF/PL
- CINE-SERVO 25-250mm T2.95-3.95 EF/PL
- CINE-SERVO 50-1000mm T5.0-8.9 EF/PL

Canon Cine Servo 40-1200mm



left side



rear



Bright Tangerine AKS for Canon EOS C50



Bright Tangerine's Canon EOS C50 Bottom Plate is Arca-compatible. The Universal Dovetail can be mounted directly to the base for easy DJI gimbal and Manfrotto tripod compatibility. With a 15mm LWS setup, the EOS C50 can be attached to a LeftField Mini baseplate. Bright Tangerine provides a complete cage system for the EOS C50. It has been designed to work with lens adapters

that use drop-in filter cartridges such as the Mofage POCO. There are two C50 Top Plates: one for full compatibility with Canon's EOS C50 stock handle and the other with a removable Filler Plate over the camera shoe. The C50 handle can be customized with additional rigging options including a Handle Extension and a Cheese Plate.

Kinefinity VISTA 6K



In April, Cathy Li (above) showed an early model of the Kinefinity VISTA 6K Personal Cinema Camera to be shown at Cine Gear Expo LA. It's a tiny, lightweight Full Frame 6K camera with style and features that break away from typical mirrorless hybrid designs. Here are some preliminary details, subject to change:

- Image Sensor: Full Frame 6K CMOS. 36 x 24 mm, Ø 43.3 mm.
- Max Resolution: 6016 x 3984 (3:2 Open Gate), 24MP.
- Dual Base ISO: ISO 800 (250~2560) and 5120 (3200~20480).
- Dynamic Range: 14 stops.
- Lens Mount: Active PL, E-mount, KineMount with 15mm FFD.
- Internal Storage: 220GB SSD can record simultaneously with internal CFexpress Type B Media Slot.
- Articulating 4-inch touchscreen 6:5 Retina OLED Screen (700 nits).
- ProRes422HQ or H.265 Quicktime (mov) 10-bit KineLOG3 or Burn-in LUT.
- FF: 6K 17:9 @50fps / 4K 17:9 @50fps; S35: 4K 17:9 @100fps
- Size: approx. 101 x 87 x 65 mm / 4.0 x 3.4 x 2.6 in.
- Weight: approx. 600 g / 1.32 lb.

LIT Duo 1 — Light Meter



The new LIT DUO 1 from Sweden is intuitive, accurate and has all the functions you could wish for. Actually, it's like 7 meters in one. Marko Pirc, LIT Systems Owner & CEO says, "LIT DUO 1 reinvents a light meter by combining all essential tools—color, exposure, illuminance, spectrum, and flicker meter—into one pocket-sized device inside a durable aluminum body." Illuminance, ambient exposure for cine, exposure for photo/video, flash exposure, flash duration, color temperature and spectrum are fully on par or better than the latest meters out there. When it comes to flicker metering, we are up there with industrial-grade meters. But we do have one feature that no other device has: built-in calculation for safe shutter angles and speeds."

About 5 inches long and 2 inches wide, the LIT DUO 1 has a milled aluminum body that reminds you of an iPhone or Sigma BF. You control it with tactile buttons. If you work in cold climates or places where breakfast bagels and greasy donuts make touchscreens difficult to use, this meter is for you.

Producers



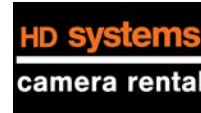
Co-Producers



Associate Producers



Rental Houses



Media and Production Partners



Titans of the Industry



Moguls



Executive Producers

