Jon Fauer ASC www.fdtimes.com March 28, 2018

FILM AND DIGITAL TIMES

Art, Technique and Technology in Motion Picture Production Worldwide

Full Frame Canon EOS C700 FF Camera Report

Full Frame Canon EOS C700 FF

Canon introduces a new Full Frame Cinema Camera.

This is Full Frame democratized, FF for all.

The Canon EOS C700 FF has a new 38.1 x 20.1 mm (43.1 mm ∅) Full Frame, 18.69 megapixel (5952 x 3140) sensor. Pixel size is 6.4 x 6.4 µm.

The EOS C700 FF is aspirational Full Frame at an affordable price. It will be especially attractive for independent features, commercials and many other productions.

EOS C700 FF records Full Frame RAW, ProRes and XF-AVC and comes with either Canon locking EF mount or PL.

The camera has 3 sensor modes: Full Frame, Super35 and Super16. Cropping is done in-camera. Rental houses with huge inventories of Super35 lenses will smile. Cinematographers with beloved Super16 lenses will rejoice. Dust off your venerable vintage Canon 8-64mm T2.4 and 11-165 T2.5 S16 zooms. Intercut all three format sizes on the same production.

Besides an all-new Full Frame sensor block, the camera looks and acts like the C700 (Super35) camera that was introduced at IBC in September 2015.

This is the camera that Canon whispered in September 2015.

The words in the whisper room were, "The Canon EOS C700 camera has been designed from the outset with additional sensors in mind. This may include Full Frame and other formats. Future upgrades to larger sensors and other functions have been factored into the camera design. The idea is to have one camera body that can be updated and expanded—without having to scrap the existing housing, chassis and major assemblies."

That is exactly what Canon has done with the C700 FF. In fact, users who already have a Super35 C700 can upgrade to the Full Frame version. The sensor block will be swapped at an authorized Canon service facility.

The new C700 FF is a Full Frame studio and shoulder-resting camera. For RAW 5.9K, 4K or 2K uncompressed files, a Codex CDX-36150 integrated recorder is attached to the rear of the camera. It uses industry-standard Codex Capture Drives in 1 or 2 TB capacities.

The C700 FF can also record ProRes and XF-AVC codecs internally to CFast2.0 cards. Larry Thorpe, Canon Senior Fellow, explains, "To accomplish on-board image capture, the Canon C700 FF implements a unique 'Over-Sampling 4K Processing' algorithm that effectively mobilizes the significant resolution of the 5.9K sensor to produce outstanding image quality for 4K DCI/UHD and 2K/UHD recording.

"This process begins with a sophisticated deBayer algorithm to form three 18.7 Megapixel RGB frames from the 5.9K Bayer frame. That deBayer processing moves the first order sideband (from original image sensor sampling) to a higher frequency which in turn allows spectral space to implement pre-filtering prior to a subsequent downsampling to 4K / UHD RGB444 frames having enhanced MTF that results in super sharp images. This overall process also reduces aliasing and improves the subjective appearance of noise which in turn supports sharp and clean images at the higher ISO settings."

Canon Cinema EOS Evolution

Canon launched the first EOS C300 camera at Paramount in Hollywood on November 3, 2011.

Masaya Maeda was Senior Managing Director at the time and is now President and Chief Operating Officer of Canon Inc. In his introductory presentation, he drew the outline of a pyramid. Consumer, prosumer and DSLR cameras occupied the base. The C300 was shown in the middle.

The top of the pyramid, representing the top of digital motion picture production, was empty. Asked when that apex would be filled, Mr. Maeda said modestly, "We are still learning. We'd like to begin a dialog with the community here in Hollywood to better understand the expectations of the industry and where we should go."

That was the "beginning of a new relationship" for Canon in Hollywood that has grown substantially ever since. It was a remarkable success story. Cinema EOS cameras appeared on sets and locations worldwide. The look, low-light capabilities, medium-format shape, EF or PL mount, quality and usability was appealing to cinematographers and rental houses.

Five months after the C300 was shown at NAB 2012, Canon introduced the 4K EOS C500. Another 5 months later, at IBC 2012 in Amsterdam, Canon showed the EOS C100 camera. Then, in April 2015 at NAB, Canon presented the C300 Mk II with internal 4K recording to CFast 2.0 cards and 15 stops of dynamic range.

As each new Cinema EOS model was introduced, whenever I saw Mr. Maeda, I would ask whether this latest camera was the top of the pyramid. He never seemed quite satisfied.

In November 2013, we met at Canon Headquarters in Tokyo. He said, "Well, of course it is our dream one day to actually be able to be the "A" camera, as you call it. But at the moment we are still newcomers when it comes to the cinema world. We believe there are still a lot of things that we need to learn and study first, and then we will be ready to take on that challenge for the high end."

And later, during an interview in September 2015 at Canon Expo in New York's Jacob Javits Convention Center, Mr. Maeda said, "Unfortunately, at this time, we have not come out with the top, high-end, most advanced camera that you have been hoping for. We are continuing to work on developing such a camera."

He was also prescient in his assessment of Full Frame. Certainly Canon had whetted the appetites of filmmakers with their 5D Mark II that offered Full Frame 24x36 video in 2008. About Full Frame, Mr. Maeda said, ""It is a challenge how far we can go with dynamic range and sensitivity using current APS-C or Super 35 size sensors. A larger sensor size is actually more advantageous because a larger pixel pitch will be more sensitive. Larger pixel sizes are an advantage in low light. And we are not restricted to the Super 35 size by the silicon wafer itself."

Last year, I talked with Hiroo Edakubo, Group Executive of Canon's Video Products Group and Hiroto Okawara, Senior General Manager of Canon's R&D and Imaging Products Group.

Mr. Edakubo described the beginnings of the C700 design: "Around the year 2013, we seriously started to do the research mainly for the C700, based on comments from customers about our C100, C300, and C500 cameras.

Full Frame Canon C700 FF, cont'd

The Canon EOS C700 FF has a Full Frame 20.8 Megapixel CMOS sensor. The maximum effective image area is 38.1 x 20.1 mm (41 mm diagonal), 18.69 megapixels, 5952 x 3140, which is a 1.89:1 (17:9) aspect ratio.

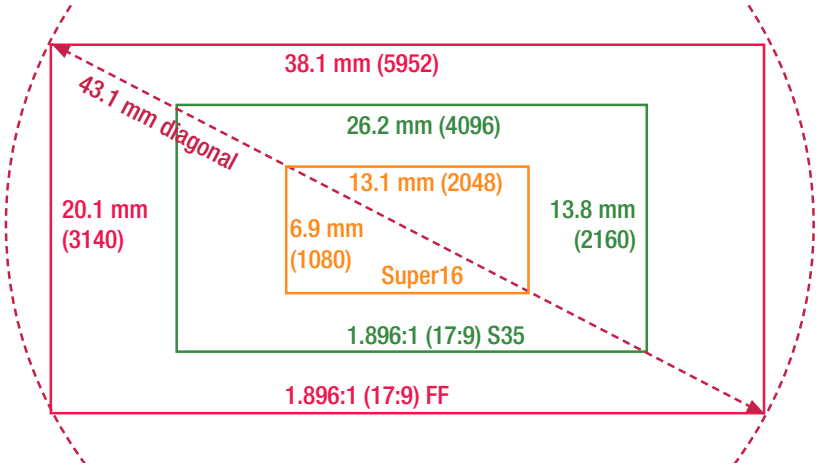
In comparison, the original C700/ C700 PL camera has a Super35 11.54 megapixel sensor. Its maximum effective image area is 28.9 x 15.2 mm (32.6 mm diagonal), 8.85 megapixels, 4096 x 2160. Pixel pitch is the same on both cameras, at 6.4 microns.

The C700 FF has three sensor modes: Full Frame, Super35 and Super 16.

The C700 FF Sensor Mode setting establishes the maximum recordable image area of the sensor for FF, S35 or S16 formats.

First, you choose Sensor Mode in the Menu and then pick the aspect ratio in the Resolution/Sampling Settings menu option.

Sensor Modes

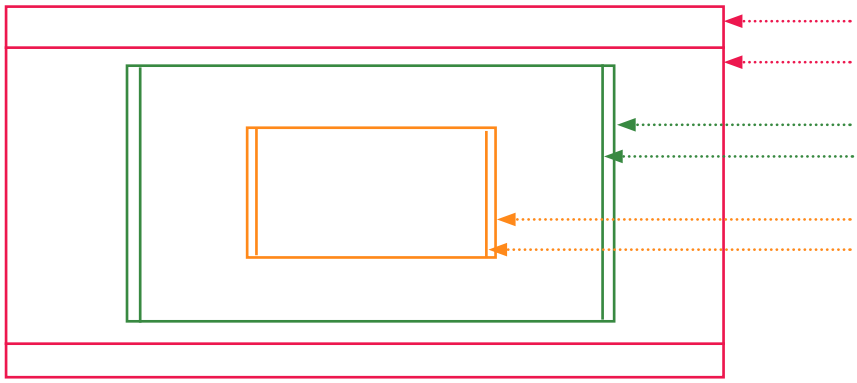


Full Frame = 38.1 x 20.1 mm
43.1 mm Ø

S35 = 26.2 x 13.8 mm
29.61 mm Ø

S16 = 13.1 x 6.9 mm
14.81 mm Ø

Recording Formats: Relative Sizes



5.9K 17:9 (1.89:1 Full Frame)
5.9K 2.35:1 or 2.39:1 (Spherical Widescreen)
4K 17:9
UHD 16:9 (1.7:1)
2K 17:9
FHD 16:9 (1.7:1)

C700 FF desqueezes anamorphic images and we'll get into aspect ratios, formats, FF anamorphic and S35 anamorphic framelines in a future edition.

Mr. Edakubo continued, "These comments pushed us to think about developing the C700 we have today. The C700 was a camera that we nurtured and grew. We originally launched the C700 with a Rolling Shutter.

"Then we offered the Global shutter model. And now we are releasing the Full Frame model. So, customers can bring their camera to our service center to exchange the sensor as they like (for a modest charge)."

Mr. Okawara added, "The C700 was to be a high-end camera with all of the functions necessary to become an "A" camera. Then, we pushed the sensor specifications to satisfy the increased demand for now and in the future."

So here we are. The Canon EOS C700 FF has ascended to the top of Mr. Maeda's pyramid.

EOS C700 FF Overview

The C700 FF is modular like the C700. The rugged magnesium body is extremely light weight (approximately 8 lb). The styling is distinctly Canon. Rounded edges and semi-circular sides behind the lens mount follow the Canon design legacy. The C700 FF will be equally comfortable handheld, shoulder-resting, on a head, Steadicam, gimbal rig or rigged to a car mount.

Sensor Modes and Recording Formats

The C700 FF has 3 Sensor Modes and many Resolution/Aspect Ratio choices. The Sensor Mode setting establishes the maximum recordable image area of the sensor for FF, S35 or S16 formats.

First, choose the Sensor Mode in the Menu. Next, pick the aspect ratio in the Resolution/Sampling Settings menu option.

Lens Mounts

The Canon Cinema Lock EF mount is the same ruggedized version first seen on the C300 Mk II. Flange focal depth is the usual 44 mm. Inside diameter within the lens cavity is 54 mm. A breech lock ring secures the lens in place when you rotate the tabs counter-clockwise. Do not twist the lens itself as you would on a Canon DSLR. The EF mount has Canon's familiar gold-plated lens data and power pins.

The PL mount has a flange depth of 52 mm. The inside diameter is the same as EF: 54 mm. The PL mount is fitted with Cooke /i lens metadata and power pins.

Codex Integrated Recorder

With a Codex CDX-36150 attached, the C700 FF will record uncompressed Full Frame 12-bit RAW up to 30 fps, 10-bit RAW up to 60 fps, and 2K ProRes up to 168 fps. The Codex CDX-36150 is the same model made for the C700. It attaches to the rear of the camera and records to a Codex Capture Drive 2.0 (1 TB or 2 TB capacity), the same familiar media used in Alexa and VariCam35.

Dynamic Range and EVF

The Canon C700 FF has 15 stops of dynamic range.

The sharp 1920x1080 OLED Viewfinder (EVF-V70) was introduced on the original C700. It has an HDR simulated picture with a "stretched" dynamic range for increased shadow detail and highlight retention. This is accomplished without the requisite increase in brightness of true HDR.

Anamorphic

C700 FF supports full height 18mm Super35 format anamorphic lenses. The C700 FF desqueezes the anamorphic image electronically for 2.39:1 in the viewfinder and on connected monitors.

And, as some of the first crews shooting with the camera found out, some 2x anamorphic lenses actually cover the entire C700 Full Frame 20.1 mm picture height, 32.24 Ø. (Cooke Anamorphic /i lenses, for example, cover an image circle of 33.54mm Ø. So, the C700 FF can capture a 2x squeezed image onto a sensor area of 24.02 x 20.1mm. Of course, you could also fill the entire C700 FF 20.1 x 38.1 mm sensor area and shoot with Hawk65 1.3x Anamorphics or Ultra Panavision 1.25x Anamorphics lenses.

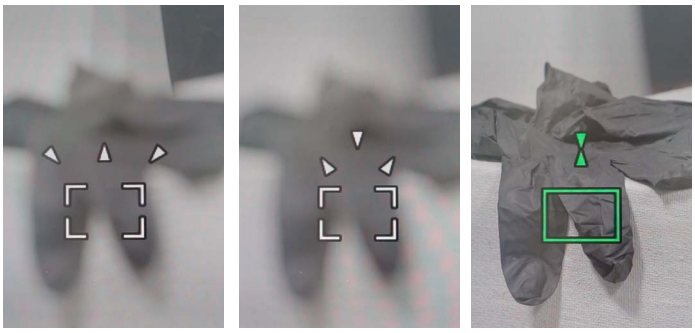
Mounting

There are enough 3/8-16 and 1/4-20 threaded holes on the top and bottom to satisfy almost any mounting or rigging situation. The top handle attaches with four screws in many positions and balances extremely well. Focus tape hooks adorn both left and right sides. Clearly, the designers at Canon listened to the requests of camera crews.

The shoulder pad consists of two sections that adjust to fit the width of any camera operator's shoulder. It has industry-standard Hirth tooth rosettes on each side and sockets with 15mm rods in front. The camera comes with a standard rear V-lock battery mount. An Anton Bauer Gold Mount adapter can also be used.

Focus

Dual Pixel CMOS AF and Focus Guide work with enabled EF lenses.



Since Full Frame lenses have a shallower depth of field than their Super35 counterparts (at the same distance and field of view), the Focus Guide is very helpful. Camera operators who work documentary style, or without a Focus Puller, will enjoy the up and down arrows in the viewfinder. These electronic indicators clearly show the required direction of rotation of the lens for sharp focus on the subject. (down arrows mean focus closer, up arrows mean focus farther away). When focus is achieved, the arrows and focus guide turn green. For run-and-gun productions where autofocus is desired, Canon's accurate Dual Pixel CMOS AF is an alternative mode that ensures continuous and precise focus.

The new Canon EOS C700 FF is a camera for all seasons, with lots of reasons to embrace Full Frame while still being backwardly compatible with S35 and S16. It is a rugged and expandable high-end camera system that promises to propel Full Frame even more rapidly into everyone's vocabulary.

The EOS C700 FF will ship in July at a list price of $33,000.

Canon EOS C700 FF

Camera left profile

Camera right profile

Front

Rear

Top

Bottom

Camera left with CN-E20mm T1.5 L F

Camera right with CN-E20mm T1.5 L F

Comparing C700 FF with C700 S35

The Canon C700 FF looks almost the same as the original C700 (Super35) models. The main difference, of course, is the sensor.

C700 FF active sensor area is approx. 18.69 megapixels (5952 x 3140) occupying an area of 38.1 x 20.1 mm (43.1 mm Ø).

C700 S35 active sensor area is approx. 8.85 megapixels (4096 x 2160) occupying an area of 28.9 x 15.2 mm (32.6 mm Ø).

Canon C700 FF
with Cinema Lock EF mount

C700 FF Sensor
38.1 x 20.1 mm
43.1 mm Ø

Canon C700 S35
with Cinema Lock EF mount

C700 S35 Sensor
28.9 x 15.2 mm
32.6 mm Ø

Canon C700 comes with the choice of two mounts: EF or PL. The Cinema Lock EF is a more rugged version of the ones found on still cameras. It has a locking ring and supports bigger, heavier lenses. FFD=44 mm. ID=54 mm.

The PL Mount has Cooke /i lens metadata and power pins (in the usual 12 o'clock position). Lens data can be recorded and displayed on monitors, which is helpful for camera assistants to check depth of field and for script supervisors to note focal length, aperture and zoom settings. FFD=52mm. ID=54mm.

You can use Full Frame, Super35 and Super16 lenses on the C700 FF. There are 3 crop modes: FF, S35 and S16. The S16 image circle is around 14.5 mm Ø.

Canon C700 S35
with PL mount

Canon EOS C700 FF

OLED Viewfinder
EVF-V70

ND FILTER selection controlled by + and - buttons:
Clear, 2, 4, 6, 8, 10 stops
(Clear, ND.6, 1.2, 1.8, 2.4, 3.0)

Focus Tape Hook

IRIS dial to set aperture on EF lenses lacking manual ring

POWER
On/Off

REC Start/Stop

Eyepiece Diopter

EVF Menu

POWER
On/Off

MENU

Select/Set

Joystick

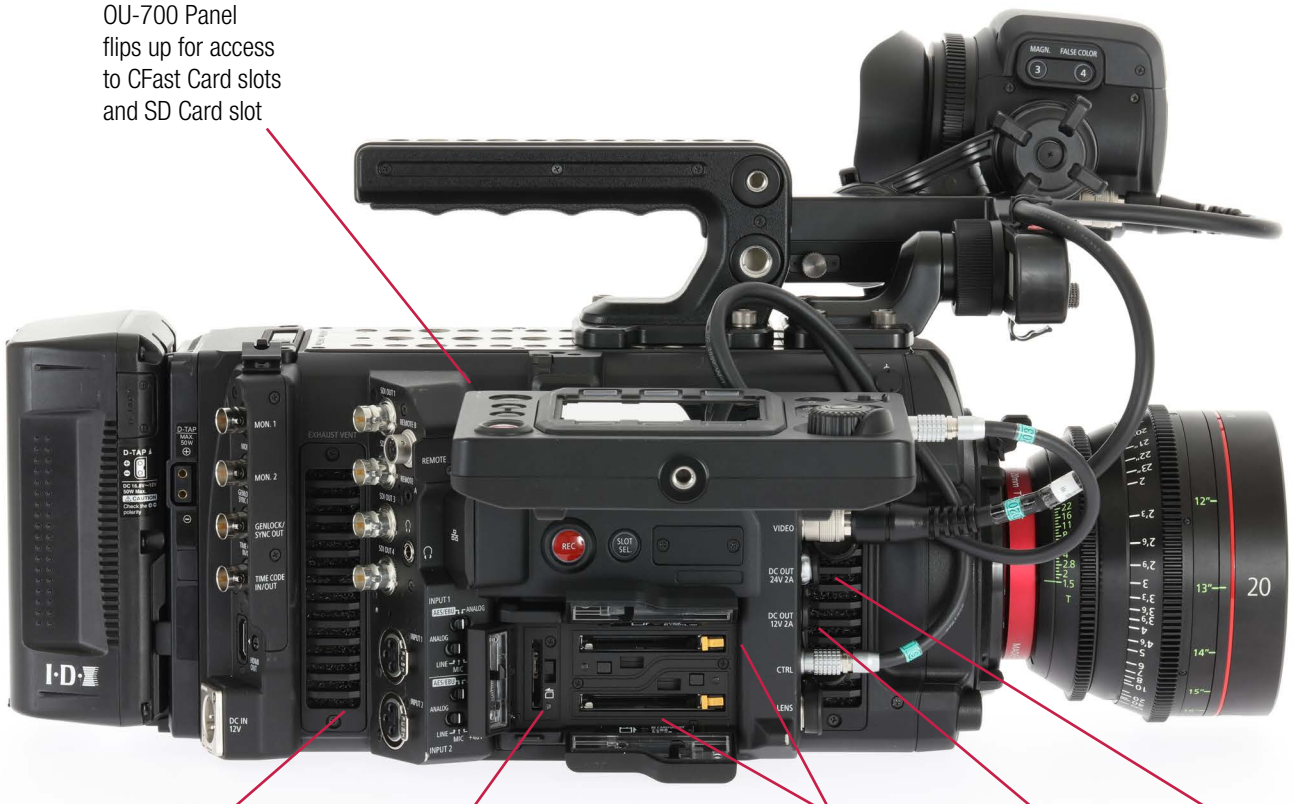
MAIN DISPLAY with 6 control buttons

SELECT/SET menu dial and button

Codex CDX-36150 Integrated Recorder

Codex Recorder comes in 2 versions: with Gold Mount or V-Mount battery plate for onboard battery to power camera and recorder

Canon EOS C700 FF



Canon EOS C700 FF Connections

Front

Rear

C700 FF Over Sampling

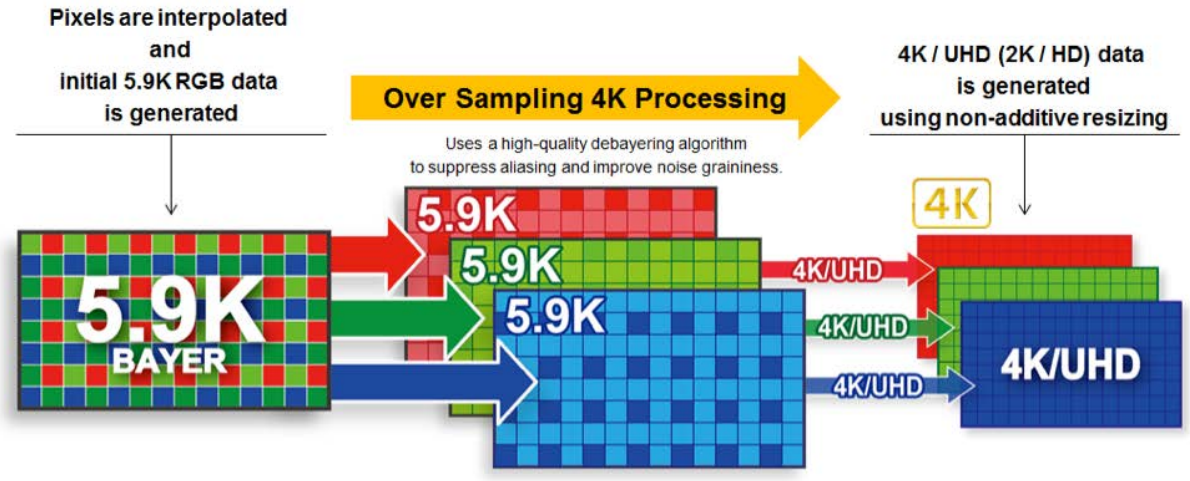


Diagram courtesy of Canon.

Canon EOS C700 FF Specs

32 Models	EOS C700 FF / EOS C700 FF PL
Sensor	CMOS sensor with 6.4 x 6.4 micron photosites
Sensor Modes	Full Frame / Super 35 (Crop) / Super 16 (Crop)
Total pixels	Approx. 20.8 Megapixels (6062 x 3432)
Effective pixels	Approx. 18.69 megapixels (5952 x 3140) for 5.9K RAW (Capture Drive mode), 4K or 2K (DCI) Approx. 17.52 megapixels (5580 x 3140) for UHD 3840 x 2160 or 1920 x 1080 Full HD
Effective Image area	38.1 x 20.1 mm (43.1 mm diagonal) Note: EOS C700/C700 PL was 28.9 x 15.2 mm (32.6 mm diagonal) in RAW (Capture Drive mode)
Lens mounts	EF (cinema lock type) or PL Mount
ISO	160 - 25,600 (and 100 - 102,400 with expanded sensitivity)
Size	Approx. 6.6 × 6.1× 12.9 in (167 × 154 × 327 mm)
Weight	with EF Mount, approx 7.6 lb (3.4 kg). with PL Mount, approx 8 lb (3.6 kg)
Internal ND filters - 5 densities	Clear, 2, 4, 6, 8 10 stops with motorized push-button selector (ND.0, ND.6, ND1.2, ND1.8, ND2.4, ND3.0
Viewfinder	OLED Electronic View Finder EVF-V70, sold separately
Menu display	3.0-inch (7.66cm on the diagonal) color liquid crystal, approx 1.036 million dots.
Recording media	CFast cards (2 slots) for XF-AVC and ProRes SD card for XF-AVC proxies and JPEG photos Codex Capture Drive 2.0 for RAW
Video formats	XF-AVC/ MPEG-4 AVC/H.264 ProRes Apple ProRes Codec RAW uncompressed with Codex CDX-36150 Recorder
Audio recording	Linear PCM (24 bit- 48kHz) 4-channel
XF-AVC onto internal CFast Cards	XF-AVC 4096x2160 / 3840x2160 422 10-bit to 60 fps XF-AVC 2048x1080 / 1920x1080 422 10-bit to 60 fps XF-AVC 2048x1080 / 1920x1080 444 10-bit and 12-bit to 60 fps
ProRes onto internal CFast Cards	ProRes 422 HQ 4096x2160 / 3840x2160 10-bit to 30 fps ProRes 422 HQ 2048x1080 / 1920x1080 10-bit to 60 fps ProRes 4444 2048x1080 / 1920x1080 12-bit to 60 fps
RAW and ProRes onto Codex Capture Drive with Codex Integrated Recorder (CDX-36150)	5.9K RAW Full Frame 5952x3140 to 60 fps 5.9K RAW Spherical Widescreen 5952x2532 to 60 fps ProRes 422 HQ 4096x2160 / 3840x2160 10-bit to 60 fps ProRes 422 and ProRes 422 HQ 2048x1080 / 1920x1080 10-bit to 168 fps ProRes 444 and ProRes 4444 XQ 2048x1080 / 1920x1080 12-bit to 60 fps
Gamma modes	Canon Log 3 / Canon Log 2 / Canon Log / Wide DR / etc
Color space	Cinema Gamut / BT.2020 / DCI-P3 / BT.709
LUTs	BT.709 / BT.2020 / DCI / ACESproxy / HDR-ST2084 / and others
Slow & Fast Recording	Slow motion up to 168 fps
White Balance	AWB, 2,000K-15,000K, -20CC to +20CC, Daylight, Tungsten, Presets A and B
Time Code	Drop frame in 59.94 Hz mode, non-drop frame, rec run, free run, regen
Rear Connectors—Input	Timecode In/Out, Genlock/SYNC OUT, REMOTE (A/B), MIC, 2x XLR Audio
Rear Connectors—Output	2x MON, 4x SDI-OUT, HDMI OUT, headphones, Genlock/SYNC OUT, TIME CODE input/output, VIDEO
DC Power In	12V DC XLR 4-pin on camera body / 24V DC (10-34V) via Fisher 2-pin on Codex CDX-36150 Recorder
Accessory Power	DC 24V 2A DC 12V 2A D-Tap Connector
Accessories	OLED Electronic View Finder EVF-V70, Remote Operation Unit OU-700, Shoulder Support Unit SU-15, Shoulder Style Grip Unit SG-1, Remote Operation Unit Cable UC-V75, Remote Operation Unit Cable UC-V1000, B4 mount adapter MO-4E / MO-4P Remote Controller RC-V100, Wireless Transmitter WFT-E6, GPS Receiver GP-E1, Unit Cable UN-5/UN-10, Codex CDX-36150 (Codex Recorder for Canon C700), Codex Capture Drive 2.0 Media
Contact Canon	usa.canon.com/provideo

These are not final specifications and are subject to change, or worse, FDT Typos.

Canon EOS C700 FF Recording Formats

Format	Recording Media	Sensor Mode	Resolution	Signal Type	Bit Depth	Maximum Frame Rate
Cinema RAW	Codex Recorder CDX-36150	Full Frame	5.9K Full Frame	RGB Bayer RAW	---	60 fps
			5.9K 2.35:1 Spherical Widescreen		---	60 fps
		Super35mm (Crop)	4K		---	75 fps
		Super16mm (Crop)	2K		---	168 fps
ProRes	CFast	Full Frame Super35mm (Crop)	4K / UHD	ProRes 422 HQ	10 bit	30 fps
			2K / FHD	ProRes 422 HQ	10 bit	60 fps
				ProRes 4444	12 bit	60 fps
		Super16mm (Crop)	2K / FHD	ProRes 422 HQ	10 bit	168 fps
				ProRes 422	10 bit	168 fps
	Codex Recorder CDX-36150	Full Frame	4K / UHD	ProRes 422 HQ	10 bit	60 fps
			2K / FHD	ProRes 422 HQ	10 bit	60 fps
				ProRes 4444 XQ	12 bit	60 fps
				ProRes 4444	12 bit	60 fps
		Super35mm (Crop)	4K / UHD	ProRes 422 HQ	10 bit	60 fps
			2K / FHD	ProRes 422 HQ	10 bit	72 fps
				ProRes 4444 XQ	12 bit	60 fps
				ProRes 4444	12 bit	60 fps
		Super16mm (Crop)	2K / FHD	ProRes 422 HQ	10 bit	168 fps
				ProRes 422	10 bit	168 fps
XF-AVC	CFast	Full Frame	4K / UHD	YCC422 Intra	10 bit	60 fps
			2K / FHD	YCC422 Intra	10 bit	60 fps
				YCC422 LongGOP	10 bit	30 fps
				RGB444 Intra	12 bit	60 fps
					10 bit	60 fps
		Super35mm (Crop)	4K / UHD	YCC422 Intra	10 bit	60 fps
			2K / FHD	YCC422 Intra	10 bit	72 fps
				YCC422 LongGOP	10 bit	60 fps
				RGB444 Intra	12 bit	60 fps
					10 bit	60 fps
			FHD Interlace	YCC422 LongGOP	10 bit	60i / 50i
		Super16mm (Crop)	2K / FHD	YCC422 Intra	10 bit	168 fps
				YCC422 LongGOP	10 bit	60 fps
			FHD Interlace	YCC422 LongGOP	10 bit	60i / 50i

When a B4 adapter is attached, only XF-AVC/Crop/FHD/Interlace (60i/50i)/YCC422/LongGOP/10 bit recording is supported.

Canon CN-E20mm T1.5 L F Full Frame Prime

In addition to announcing the new C700 FF Camera, Canon is also releasing a new prime in their ever-growing family of Cinema EOS Full Frame lenses. The new Canon CN-E20mm T1.5 L F (L Series, F as in Full Frame Prime Lenses) is the 7th prime in the set.

Contacts in the lens connect with pins in the Canon EF mount (on Cinema EOS cameras) to supply metadata that is visible in the finder and on monitors with information about focus and aperture. This lens data also works with focus assist in the C700 FF with arrows as guides in the viewfinder.

Canon EF Cinema Primes (CN-E Series)

Focal Length (mm)	**14**	**20**	**24**	**35**	**50**	**85**	**135**
Widest Aperture	T3.1	T1.5	T1.5	T1.5	T1.3	T1.3	T2.2
MOD	8” 0.2m	12” 0.3 m	12” 0.3 m	12” 0.3 m	18” 0.45 m	37” 0.95 m	39” 1.0 m
Front Diameter	114 mm	114 mm	114 mm	114 mm	114 mm	114 mm	114 mm
Front Filter Thread	none	105 mm	105 mm	105 mm	105 mm	105 mm	105 mm
Image Circle	43 mm	43 mm	43 mm	43 mm	43 mm	43 mm	43 mm
Mount	EF	EF	EF	EF	EF	EF	EF
Weight	1.2 kg 2.65 lb	1.2 kg 2.65 lb	1.2 kg 2.65 lb	1.1 kg 2.43 lb	1.1 kg 2.42 lb	1.3 kg 2.87 lb	1.4 kg 3.09 lb
Length	94 mm 3.7”	101.5 mm 4 in	101.5 mm 4 in	101.5 mm 4 in	101.5 mm 4 in	101.5 mm 4 in	115.6 mm 6.6 in

Nancy Schreiber, ASC on C700 FF

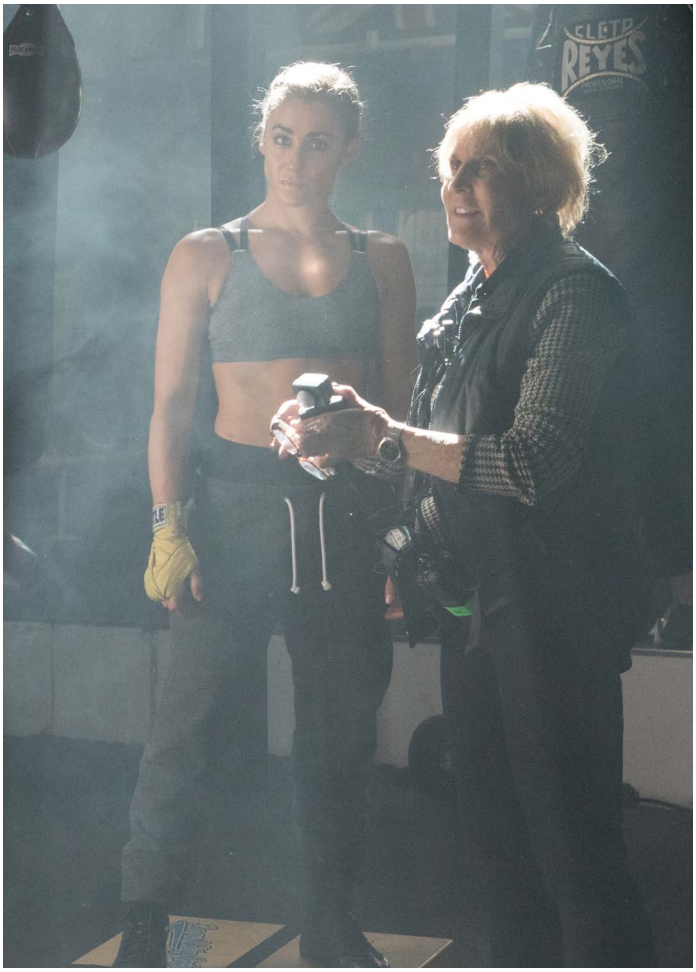
Nancy Schreiber, ASC shot with three C700 FF pre-production cameras in the beginning of March. Two had PL mounts and one came with EF.

Nigel Dick was the writer/director. Focus pullers were Gunnar Mortensen and Greg Benitez. Gunnar probably has logged more hours on the C700 S35 camera than most mortals. Camera/Steadicam Operators were Dave Chameides (boxing scenes) and Ric Griffith (motorcycle scenes). Scott Ray was Gaffer, Lauren Guiteras was Electrician. Sean Crowell was Key Grip and Nina Ham was Grip. Steve Tobenkin produced.

The story is an "anything you can do I can do better" joyride. Two boxers are warming up in a smoke-filled, beams of light interior. We see one from the back. She turns. The other boxer, a man, is talking to a trainer. There's tension between them. They look at each other. She hits a bag. He spars with the trainer. The workout over, they jump onto motorcycles. An acrobatic bike ballet begins. We end at dusk in the City of Angels as they stand together contemplating the skyline.

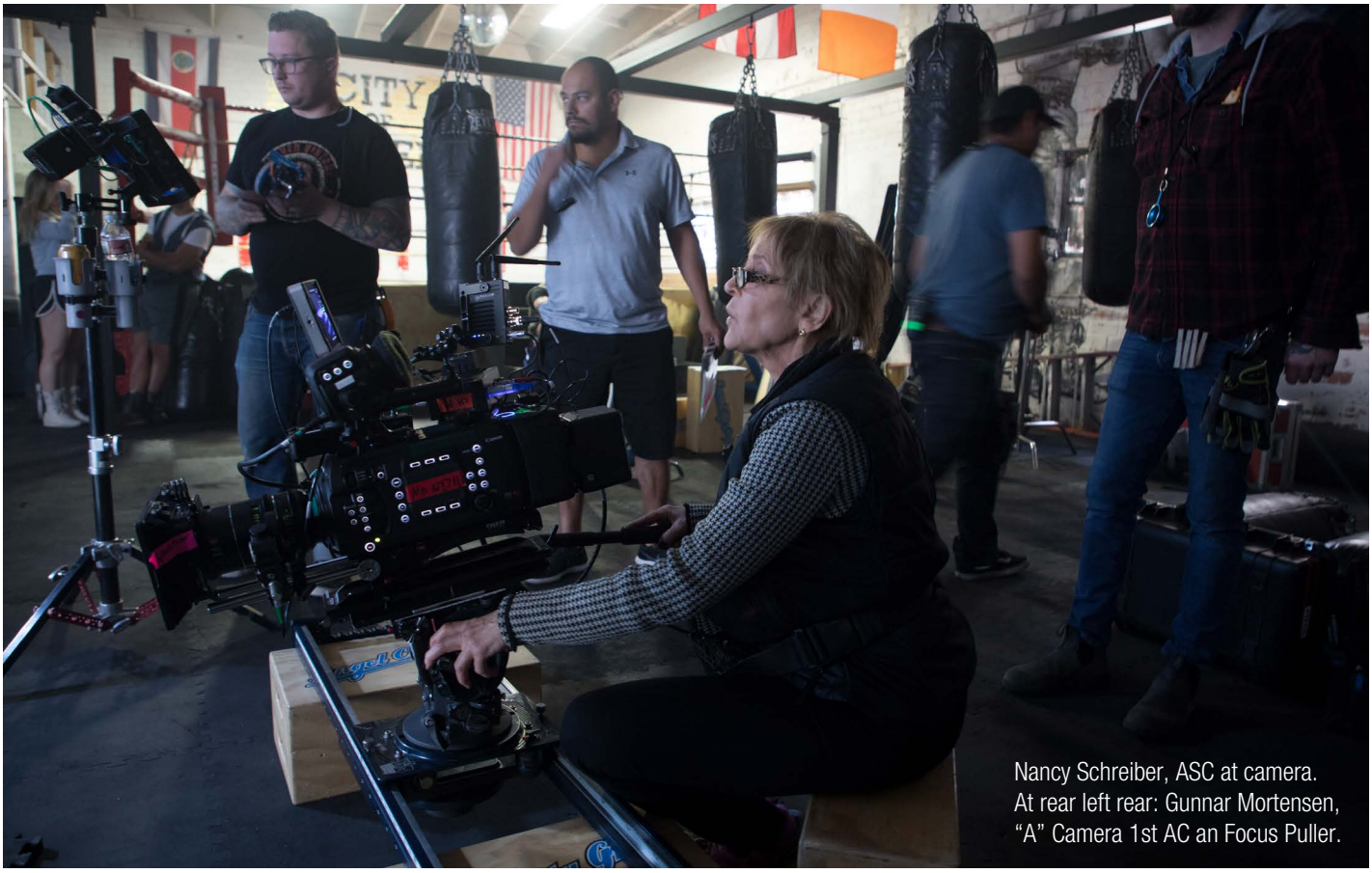
Nancy described the C700 FF: "It is ergonomic, lightweight, has a bright EVF and is fast and easy to convert from Studio to Steadicam. I was pleasantly surprised by its size, maneuverability and intuitive menus.

"Full Frame sensors are a growing trend and seem to be here to stay. The price point is right and I feel that it is the best Canon cinema camera to date. I was fortunate to have two top-notch focus pullers working with us. The focus was always spot on, which was no easy feat, as we were shooting without rehearsals, with a full frame sensor combined with anamorphic lenses, usually wide open."



Nancy Schreiber, ASC at camera in foreground. Director Nigel Dick in the back with baseball hat sitting on dolly next to Dave Chameides, Camera Operator.

Nancy Schreiber said, "I rated the camera at 800 ISO, and under-exposed ½ stop. The 2K Xenons were reading 6 stops over and highlights held impressively. Night exteriors were rated at 3200 ISO, without noise. We used a variety of lenses: Leica Thalias, Zeiss CZ.2, Hawk Anamorphics and Angenieux anamorphic zooms and the new Canon CN-E20mm T1.5.



Nancy Schreiber, ASC at camera. At rear left rear: Gunnar Mortensen, "A" Camera 1st AC an Focus Puller.

Gunnar Mortensen, who uses the tag line "sharp wit and sharper focus," said, "The C700 FF is intuitive, ergonomic, modular and well-balanced. The image is filmic. I liked the low light sensitivity and internal ND filters. Going forward, cameras can either have pixels that are smaller or chips that are larger. Full Frame gives us an immersive field of view and a pleasing depth of field."


HAWK
ANAMORPHIC
PRIME LENS
135/T3
APL
135

Canon

For more information:

usa.canon.com/provideo

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