

News

- [Enter the Dragon](#)

Getting Dragon done was one of the most difficult things we have ever done... but it has turned out to be much more than we could of ever imagined.

This much range coming off of a sensor has never been done before.. let alone at over 6k at 80 frames a second.. so we had to beef up the entire infrastructure of EPIC.

This is likely to affect the price of the upgrade a bit.. and its going to close the door on any chance of a Scarlet to be able to upgrade to Dragon.

We are however.. going to be offering a trade-in program much like we did with the R1 for Scarlet customers to get into an Epic Dragon.

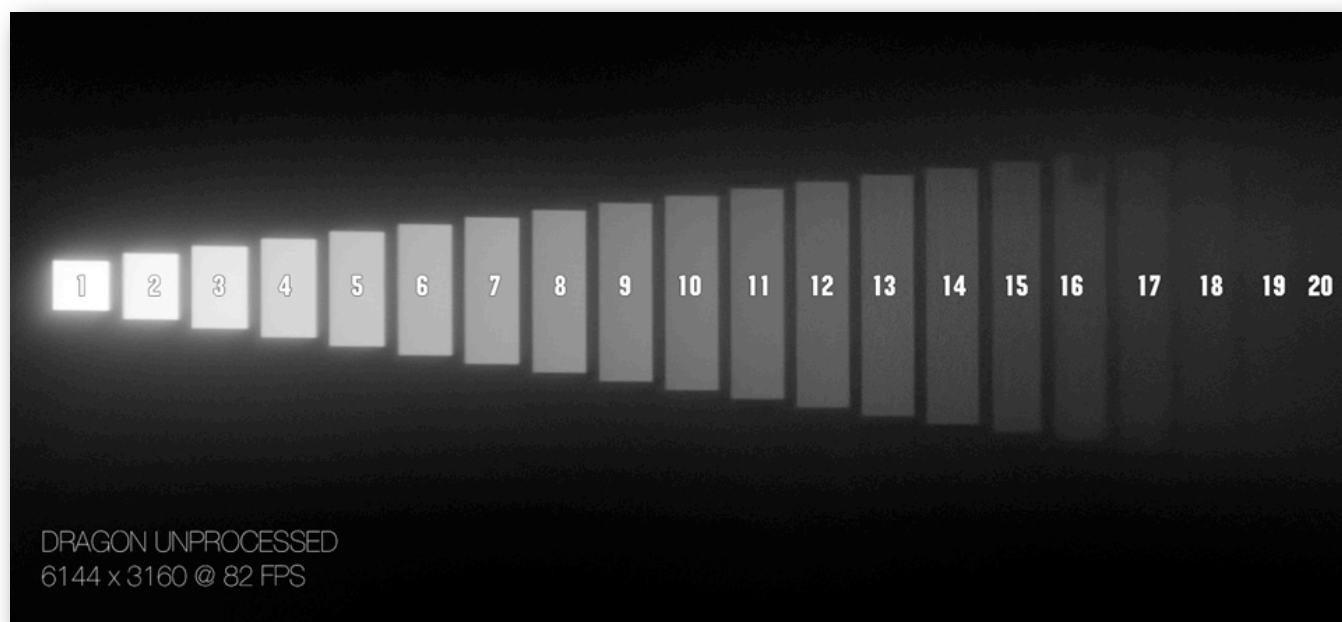
So on the last day of the year of the Dragon, I am going to share with you a frame that was taken this morning. Don't look at image quality here... this is a dirty debayer with no black calibration, no offset correction and no processing on a special 21 stop DR Chart from DSC.

This is from a prototype " Frankie " Epic camera with a really, really expensive engineering lens that really, really sucks at taking pretty pictures, on a non-sealed lens mount (hence the light bloom) but it gives you a bit of an idea on just how powerful all your cameras are about to become.

Mysterium X Epic is quoted as 13.5 stops, Alexa & F55 is 14

Previous upgrade price \$6K New price? \$8K?

Goes from 1.5 crop factor (general APS-C) to 1.3 (APS-H) Same as





RC Podcast Episode #123 Shownotes

News

• HFR Hobbit [\(1\) Your comments on 48 fps](#)

The news about us filming *The Hobbit* at 48 frames per second generated a lot of comments. Of course, it's impossible to show you what 48 fps actually looks like outside of a movie cinema, but there were several interesting and insightful questions raised.

- We will be completing a "normal" 24 frames per second version—in both digital and 35mm film prints. If we are able to get the *Hobbit* projected at 48 fps in selected cinemas, there will still be normal-looking 24 fps versions available in cinemas everywhere.
- Converting a film shot at 48 fps down to 24 fps is not a hugely difficult process, but it requires testing to achieve the best results. Some of this involves digital processes during post-production. We are also shooting the film a slightly different way, which is a question several of you asked. Normally you shoot a movie with a 180-degree shutter angle. Changing the shutter angle affects the amount of motion blur captured during movement. Reducing the shutter angle gives you the strobey (or jerky) "Saving Private Ryan" look.
- However, we're going the other way, shooting at 48 fps with a 270 degree shutter angle. This gives the 48 fps a lovely silky look, and creates a very pleasing look at 24 fps as well. In fact, our DP, Andrew Lesnie, and I prefer the look of 24 fps when it comes from a 48 fps master.

Equivalent to shooting 135degree shutter, adding some sharpening into the mix

- Shooting stereo at 48 fps with a 270-degree shutter, which provided an equivalent film speed of ISO 250, was determined to be the most viewable combination. During AC 's set visit, stereographer Sean Kelly used a break

The key difference between 24-fps 3-D and 48-fps 3-D: "[With 24-fps 3-D,] the convergence point is usually on the subject, but the viewer remains aware of the environment in the background and fore- ground, and the brain sub-consciously attempts to fuse these two images together while viewing the focused subject. This is a major reason for discomfort. By contrast, the smooth motion-effect of 48-fps 3-D provides for a much more comfortable and appealing viewing experience; the lack of strobing and movement artifacts helps the viewer relax into a more immersive experience " Stereographer Sean Kelly

• [The Hobbit: Weta returns to Middle-earth](#)

"We rated the RED EPICS at 800ISO. Shooting with mirror rigs loses 1 stop (400ISO), and shooting 48fps makes that 200ISO. Which meant that we were shooting at a lower image speed than *Lord of the Rings* over 10 years ago! In preproduction I tested every camera speed against every shutter angle and we determined that 270 degree shutter gave us the most comfortable viewing experience. That finally landed me at 250ISO for the project.

I staged a series of tests in December 2010," Lesnie says. "We staged full events in the two sets that were built; Bag End and Gollum's Cave. We were testing the cameras, rigs, remote heads as well as the slave mocon rigs and on-set motion capture. We were looking for the most comfortable 3D viewing experience, so we tested every speed at every shutter angle, while Park Road Post worked to accommodate the massive influx of data. Everything from drama scenes to still lifes, to raiding the stunt department and staging swordfighting scenes in water to watch motion blur and strobing as well as getting a handle on the Red Epic's dynamic range. We eventually settled on 48fps at 270 degree shutter as our standard shooting speed." Andrew Lesnie

News

- [DSLR News Shooter | The Chinese KineRAW mini S35 camera – a new rival to Blackmagic Design Cinema Camera?](#)

- same 2K CMOS sensor as KineRAW S35, almost same features set but at a much lower cost
 - smaller body that should fit in the palm of your hand. 1 internal (swappable) 2.5" SSD
 - Does away with KineRAW S35's built in CineForm encoder, records 12bit Cinema DNG ... the future :-)
 - Only records Cinema DNG internally.
 - fanless, no built in LCD, or SDI output so HDMI monitor or EVF is essential
 - There will also be an accessory handgrip for a battery.
 - two lens mounts : Dedicated EOS version w aperture control for Canon lenses or interchangeable mount that allows adapters for PL, Nikon & electronic EOS mounts
 - can rec Cineform via a data port for matching external Cineform recorder in the works
 - 11 stops DR, 2K, 1080p, 720p (no mention of frame rates?)
- Weight: 1.9kg Dimensions: 85 x 115 x 145mm



News

• [Master Anamorphic Lenses](#)

- The Master Anamorphic lenses have been jointly developed by ARRI and Carl Zeiss. The anamorphic lenses offer a unique optical performance, with optimized flare and bokeh as well as state-of-the-art lens barrels featuring improved dust and water protection.
- Revolutionary new optical technology in anamorphic lenses:
 - Virtually no image breathing
 - No anamorphic mumps (fat face effect)
- Optimized anamorphic bokeh:
 - Evenly illuminated oval out of focus highlights
 - New developed iris with 15 aperture blades
- Pleasant out of focus areas with traditional anamorphic look and a unique image language
- Anamorphic blue streak lines in a very unique new style and optimized flares and reflections for additional artistic look
- Same reliable mechanics as the market knows from ARRI / ZEISS Master Prime lenses



Technical Data

Master Anamorphic	Aperture	Close Focus ¹	Length ²	Front diameter	Weight	AOV ³
MA 35 mm/T1.9	T1.9 to T22	0.75 m / 2'6"	182 mm / 7.2"	95 mm / 3.7"	~3 kg / ~6.6 lbs	43.0°
MA 40 mm/T1.9	T1.9 to T22	0.75 m / 2'6"	182 mm / 7.2"	95 mm / 3.7"	~3 kg / ~6.6 lbs	34.7°
MA 50 mm/T1.9	T1.9 to T22	0.75 m / 2'6"	182 mm / 7.2"	95 mm / 3.7"	~3 kg / ~6.6 lbs	27.2°
MA 60 mm/T1.9	T1.9 to T22	0.9 m / 3'	182 mm / 7.2"	95 mm / 3.7"	~3 kg / ~6.6 lbs	21.8°
MA 75 mm/T1.9	T1.9 to T22	0.9 m / 3'	182 mm / 7.2"	95 mm / 3.7"	~3 kg / ~6.6 lbs	17.1°
MA 100 mm/T1.9	T1.9 to T22	1.2 m / 4'	tbd.	tbd.	tbd.	13.9°
MA 135 mm/T1.9	T1.9 to T22	1.5 m / 5'	tbd.	tbd.	tbd.	10.5°

News

- [Disney test trifocal camera to end 3D rigs | 3D News from 3D Focus](#)

The trio of companies are beginning a second phase of tests in Berlin on a trifocal camera system which comprises a single Arri M camera sandwiched between two micro HD cameras developed by Fraunhofer.

The dual witness cameras capture depth information and other data, which is then analysed by Stereoscopic Analyzer (software devised



- [Canon U.S.A. : About Canon : Newsroom](#) WHERE'S THE 35MM?????

Canon announces the new CN-E14mm T3.1 L F and CN-E135mm T2.2 L F single-focal-length lenses for large-format single-sensor cameras employing Super 35mm or full frame 35mm imagers. These two new lenses join with Canon's CN-E24mm T1.5 L F, CN-E50mm T1.3 L F, and CN-E85mm T1.3 L F primes to provide a broad line of five precision-matched, competitively priced EF-mount Cinema prime lenses that provide high optical performance levels and a choice of versatile focal lengths for a wide range of creative shooting choices. All five Canon Cinema prime lenses are part of the Canon Cinema EOS System of professional digital cinematography products, which include the EOS C500 4K/2K Digital Cinema Camera, EOS C300 Digital Cinema Camera, EOS C100 Digital Video Camera and EOS-1D C 4K DSLR Cinema Camera, and four Canon Cinema zoom lenses.



News

• [FanPlate - MECASAX](#)

The FanPlate® was carefully designed with the sound department in mind by Patrick Tresch - cameraman - and Jacques Sax - Sonosax founder -.

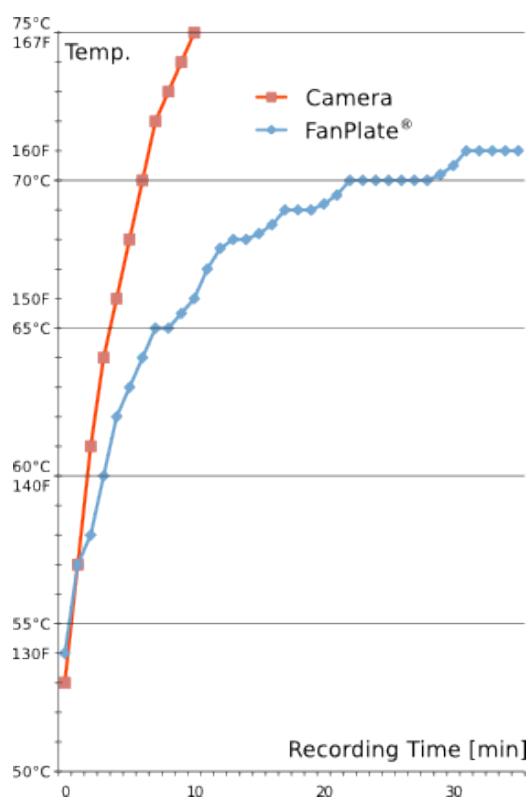
The aim was to drastically reduce the camera fan noise and to avoid overheating.

The FanPlate® improves the cooling system of the Epic and Scarlet cameras by enhancing the airflow path of the camera. The temperature is kept lower, not only preventing the original camera fan to suddenly kick in at full speed but also allowing longer takes to be shot uninterrupted.

The fan was carefully selected for its ultra low noise and its air flow performances so that the fan speed setting of the camera can be reduced. The camera fan speed can be lowered even in stand-by mode which is an improvement for the sound crew during rehearsals.

The airflow of the FanPlate® is maintained constant by an electronic regulator, regardless of the input voltage, and can be adjusted by its retractable dimmer.

The FanPlate® is machined in selected aluminium, then blasted and hard anodized.



News

• [Metabones - Metabones and Caldwell Photographic Introduce Speed Booster](#)

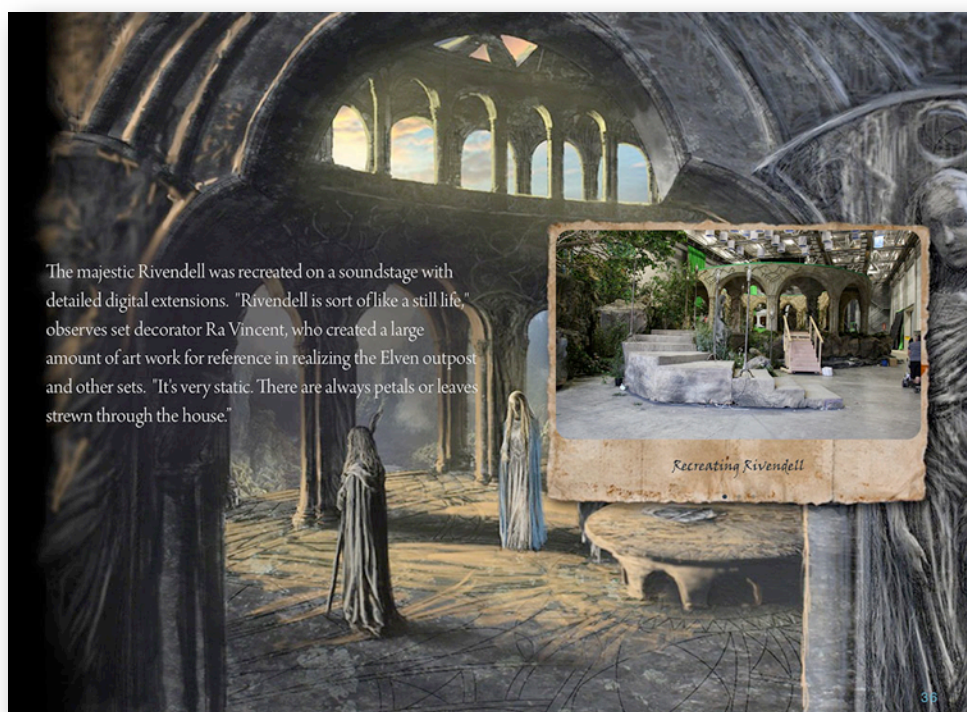
Petersburg, VA, USA, January 14, 2013 - Metabones® and Caldwell Photographic jointly announce a revolutionary accessory called Speed Booster™, which mounts between a mirrorless camera and a SLR lens. It increases maximum aperture by 1 stop (hence its name), increases MTF and has a focal length multiplier of 0.71x. For example, the Canon EF 85mm f/1.2L II lens becomes a 59mm f/0.9 lens on a Sony NEX camera, with increased sharpness. The faster F-stop allows for shallow depth-of-field and a lower ISO setting for decreased noise.

- Speed Booster is also particularly pertinent to ultra-wide-angle SLR lenses. The combined focal length multiplier of Speed Booster and an APS-C mirrorless camera is approximately 1.09x, making the combination almost "full-frame". Full-frame ultra-wide-angle SLR lenses largely retain their angle-of-view on an APS-C mirrorless camera when Speed Booster is used.
- The optics of Speed Booster is designed by Brian Caldwell, PhD, a veteran of highly-corrected lens designs such as the Coastal Optics 60mm f/4 UV-VIS-IR APO Macro lens with exemplary MTF performance (focusing done with visible light requires no correction whatsoever for the full spectrum from UV to IR).
- Speed Booster serves double-duty as a lens mount adapter, from Canon EF lens (but not EF-S) to Sony NEX, with auto-aperture, image stabilization, EXIF and (slow) autofocus support for late-model (post-2006) Canon-brand lenses. It will be available in January 2013 from Metabones' web site and its worldwide dealer network for US\$599 plus shipping and applicable taxes and duties.

Other mount combinations will follow shortly afterwards. Leica R, ALPA, Contarex, Contax C/Y and Nikon F (with aperture control for G lenses) will be supported, as will Micro 4/3 and Fuji X-mount cameras. Support for other mounts will be added in the future.



- [iTunes - Podcasts - KCRW's Martini Shot by KCRW](#)
- [Peter James: Anamorphic Lens Masterclass AFTRS Open](#)
- [Scientific and Technical Oscars announced](#)
- [The Hobbit: Exclusive 85 page iBook by fxguide](#)



- [Tech Talk - Canon CN-E & Zeiss Compact Primes - Australian Cinematographers Society](#)
- [Top Tech – Canon CN-E & Zeiss Compact Primes on Vimeo](#)