

CANADIAN CINEMATOGRAPHER

CANADIAN SOCIETY OF CINEMATOGRAPHERS

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THE 55TH ANNUAL CSC AWARDS GALA



Brad Rushing csc • Masters POV Conference

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CANADIAN CINEMATOGRAPHER

A publication of the Canadian Society of Cinematographers

The Canadian Society of Cinematographers (CSC) was founded in 1957 by a group of Toronto, Montreal and Ottawa cameramen. Since then over 800 cinematographers and persons in associated occupations have joined the organization.

The purpose of the CSC is to promote the art and craft of cinematography in Canada and to provide tangible recognition of the common bonds that link film and video professionals, from the aspiring student and camera assistant to the news veteran and senior director of photography.

We facilitate the dissemination and exchange of technical information and endeavor to advance the knowledge and status of our members within the industry. As an organization dedicated to furthering technical assistance, we maintain contact with non-partisan groups in our industry but have no political or union affiliation.

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FROM THE PRESIDENT

Joan Hutton csc



Besides being a tremendous success, this year's awards gala heralded a small but significant title change to The 55th CSC Annual Awards Gala. The calendar year has been dropped and instead each gala will now be signified by the chronological age of our organization and annual awards celebration. Our new marquee acknowledges our past, while revealing our present with a watchful eye peering into the unknown but exciting future.

Producing an event the magnitude of our awards gala requires the help and effort from many different people and organizations. Not least of which are the CSC sponsors. We thank them for their generous donations year after year that afford us this privilege of honouring excellence in cinematography.

A huge thank you goes to the CSC's Co-Vice Presidents Carolyn Wong and Ron Stannett csc – who is also our Awards Chair— for their guidance and participation on and off stage.

Most of this year's presenters were drawn from the ranks of the CSC membership. A special thank you to Kim Derko csc, Serge Desrosiers csc, David Herrington csc, Mitch Ness csc and Arthur Cooper csc for jobs well done. Who would have thought that behind the scenes DOPs would have so much style and grace in front of a live crowd!

Well-earned gratitude goes to this year's stage manager, Sydney Kondruss, who kept the stage traffic flowing smoothly, without mishap. Also, a heartfelt thank you goes to this year's award's personnel for their hard work in helping to create a perfect evening: Nancy Angevine-Sands, Katrina Sands, Ewanna Gallo, Graeme Kondruss and Sylvia Richmond.

This was the first time that the CSC awards were streamed live over the Internet. We are much indebted to John Ellis and Resolve Collaboration Services for making this happen. For one CSC member, the Internet broadcast was cause for merriment despite not being there. Manfred Guthe csc says he celebrated the evening too, even eating his dinner and dessert at the same time we did in Toronto as he followed the awards Gala on his computer... in Mexico!

The CSC's multi-camera broadcast was made possible by a very talented and skilled crew spearheaded by director Luke Gallo. CSC member Ian McLaren was the camera supervisor with the help of camera operators Alexey Sikorsky also a CSC member, Jordan de Biasi, Luciano Carpasio and grip Orhan Suman.

New this year was our roving photographer, Kayla-Jane Barrie, whose terrific photos documenting the evening are much appreciated.

I would like to express a tremendous amount of gratitude to CSC Executive Director Susan Saranchuk and Executive Assistant Karen Longland for their hard work, expertise and good taste that was evident in yet another fabulously produced Awards Gala.

See everyone again next year, and in the meantime, good shooting!



WFW Launches Education Training Department

Photo courtesy of William F. White.

William F. White Launches Education and Training Department

Paul Bronfman, Chairman and CEO of Comweb and William F. White International, in March announced the launch of Whites Education & Training, a new department at WFW specifically dedicated to the empowerment of Canada's production crews and emerging filmmakers. Through facilitating new opportunities that teach hard skills and best practices, Whites Education & Training aims to foster a higher level work experience for people in the industry. The Department will be spearheaded by Whites Education & Training Manager, Bruce Dale, who has worn various hats throughout his career at WFW since joining the company in 2006. Prior to joining WFW, Dale gained valuable on-set experience working as a production assistant, grip, and camera assistant on various shoots throughout the Greater Toronto Area.

Inaugural Tradeshow Promoting Film Production in Ontario Held in LA

The Toronto and Ontario Film Commissions earlier this year held the inaugural Toronto/Ontario On Location in LA tradeshow gathering 40 Ontario-based companies and organizations servicing the film, television, animation and visual effects industry. The event was sponsored by the Ontario Media Development Corporation, the City of Toronto Film and Television Office, FilmOntario, and the Computer Animation Studios of Ontario, and it aimed to promote and showcase the experience, talent, creativity and resources available in Ontario. The event came as the Ontario Film Commission announced that Ontario's film and television industry recorded its best year ever in 2011, contributing \$1.26 billion to the provincial economy – a \$300 million increase or 31% over the previous year – according to figures compiled by the Ontario Media Development Corporation. Meanwhile, a new initiative to help build Ontario's economic growth and job creation in the 3D entertainment sector was launched in late March. 3DOntario, an online initiative, is designed to foster local collaboration and competitiveness and is led

by York University's 3D Film Innovation Consortium (3DFLIC) and Sheridan College's Screen Industries Research and Training Centre (SIRT). It was developed with the assistance of the Ontario Centres of Excellence, and the support of the Ontario Media Development Corporation on behalf of the Ministry of Tourism, Culture and Sport.

PS Camera Has PX 240 Production Video Recorder

PS Camera now has the Pix 240 Production Video Recorder, which provides QuickTime videos with sync-sound for quick turnaround dailies. The recorder provides video recording for video cameras with HD-SDI inputs, and employs Apple ProRes or Avid DNxHD format. The Pix 240 stores recorded video on removable 2.5" solid-state hard drives and the recorded videos can be accessed on systems operating on both Windows and Mac OS. The PIX 240 has a 5" LCD display which displays images with a resolution of 800 x 480 and provides immediate confirmation of recording, playback, audio metering, and setup menu selections. It supports input audio source selection between embedded HDMI, embedded HD-SDI, or balanced audio and features a LANC connector for connection with a LANC controller for control over start and record options.

Codex Digital Adds ARRI ALEXA Studio Support

Codex Digital, developer of digital media recorders and media management systems for film and television production, in March announced full support for the new ARRI ALEXA Studio. Codex ARRIRAW Plus and the Codex Onboard recorders can record up to 48 fps of ARRIRAW from the ALEXA Studio in 4:3 mode, using Codex's new high-speed data packs. In 16:9 mode, it is possible to record up to 60 frames per second using regular Codex data packs, as is currently done with the ALEXA and ALEXA Plus. The combination of the ALEXA Studio, with its 4:3 sensor and optical viewfinder, and the Codex Onboard Recorder, is currently being used on films such as *Skyfall* (Roger Deakins ASC, BSC) and *The Lone Ranger* (Bojan Bazelli ASC). 🍌

Masters **POV** 2012 Diary

By François Aubry

On February 18, I joined a sold-out gathering of professional cinematographers in Los Angeles to attend a weekend-long Master Class seminar at Avenue Six Studios, produced by The Film Training Company.

The Masters POV Cinematography Conference 2012 was jam-packed with in-depth workshops from five great cinematographers with a broad range of expertise and personal expression.

Gabriel Beristain ASC, BSC (*The Ring II*, *There Be Dragons*) kicked off with an admittedly improvised approach, addressing the idea that while digital may require less quantities of light, it demands a great mastery of light to achieve artful results. Using a mix of natural light (the studio doors wide open), he used a 5K and a few LED fill lights with CTI for fill, and overall the demonstration turned out quite well. Beristain focused more on style than technical aspects, pushing the limits of the ALEXA

cinematographers were supported by professional actors and a crew of very efficient technicians, from gaffers, to best boys (and girls) and grips.

Next, effects cameraman Mark Sawicki (*The Terminator*, *Premotion*) led us into a visual effects test using forced perspective and a nodal mount (the pivoting axis of the tripod lined up with the optical cross-centre of the lens). His demonstration was the clearest I've seen in this department, and I took good note of the setup to try at home. Sawicki also took us on a nostalgic ride into in-camera illusions, using a still camera to shoot step animation for a commercial with articulated puppets. He showed us how to create shadows on puppets, by shooting the beauty pass, and the effect pass (a specific animated shadow on the puppet's face) shot on every other frame and later combining them using digital compositing. He used a gobo on a C-stand to alternately mask and show the shadow, making the operation easier than flicking a light. He ended his workshop by showing us a short film he made that showed the step-by-step workflow of an optical cameraman on the last optical stand in Hollywood that was going to be dismounted the following week – a touching moment.

The highlight of the event was most certainly Karl Walter Lindenlaub ASC, BVK (*The Chronicles of Narnia: Prince Caspian*, *Stargate*) and his exceptional lighting workshop. Lindenlaub used an elaborate pre-lighting setup that he had created and prepared the previous day. He showed us a detailed lighting plan for natural effects, covering the entire range from early dusk to late sunset, right through into night. He even demonstrated a few common mistakes that are often made in attempts to save time. For example, one common mistake is to use a side key light and bounce it back onto the actor's face in a close-up. Sure, it's a fast solution to bring fill light using only one source, but what a mess on the actor's face. He went on creating changes of mood with colour gels from quarter or half to full CTI. He experimented, changing the textures of the reflective materials, and affecting intensity by altering the distance of the source or using dimmers in very subtle increments.

As Lindenlaub modulated and masked the area with flags, he emphasized that the art of lighting is not merely about adding light, but has more to do with masking and limiting the spills. He emphasized greatly the value of good preparation, and the importance of pre-lighting and good make-up lighting tests for the main players. Lindenlaub also showed us how he uses the app Artemis Director's Viewfinder on his iPhone as a viewfinder deciding on angles with his directors, selecting focal length and snapping stills for later reference.



Karl-Walter Lindenlaub ASC, BVK workshop "Lighting on Stage for Day and Night."

into highlights and dark shadows and using a mix of available and artificial light. Recreating scenes from some recent shooting experiences, Beristain varied the angles of light to gain strength and drama; keeping the "victim's" face in darkness, underscoring the mystery of the "aggressor," while painting some spectral light on the gun for emphasis. For their demonstrations, the guest

The following morning, Lindenlaub extolled the virtues of the mighty previs (or previsualization), showing us the previs from a rather expensive effects scene for his film *The Chronicles of Narnia*. Of course, the previs costs a lot of money to make up front, but in the end it saves your production time and money, and puts your entire creative team on the same page. Robbie Greenberg ASC (*The Milagro Beanfield War*) showed us an array of his organic style cinematography, from scenes under the Santa Monica Pier to the insides of a small RV (*Even Money*) using colour gels to define characters (a cross key using green and yellow for the bad guys, and red and blue for the protagonists), and he explored the warm and romantic lighting in *Sweet Dreams*. Greenberg also painted a very clear portrait of the politics involved in making a studio film and the many considerations of working within the star system.

We concluded with Allan Daviau ASC, who insightfully described his work on *E.T.*, *Empire of the Sun*, and other unforgettable movies. Daviau gave us a detailed shot list of the scenes shot in China for *Empire*, separating the work of the main camera from the B-Cam and the use of a mobile crane to get the shots of a car surrounded by a crowd of hundreds of panicking people. This exquisite movie – which incidentally was supposed to be directed by David Lean and ended up on Steven Spielberg's lap – is a great moment in cinematography.

Overall, Masters POV 2012 was a great success — a very exciting and worthwhile weekend that included a Saturday night dinner



Photo credit: Russo Muiuc.

Gabriel Beristain ASC, BSC workshop "Hell in Paradise."

and cocktail networking event that allowed us all to connect and socialize. I was very pleased to even meet a few other members of the CSC that made it to the conference, and I made friends in LA, New York, Chicago, and even Istanbul.

The next Master's POV Conference will take place in October 2012. More information is available at www.MastersPOV.com.

An advertisement for Rosco Cinegel color gels. It features a large fan of various colored gels on the left. The Rosco logo is prominently displayed in the center, with the word "cinegel" in a stylized font below it. The tagline "When one colour just isn't enough" is written in a large, bold, sans-serif font. At the bottom, the address and contact information are listed.

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BRAD RUSHING csc

ON SHOOTING

COOK COUNTY

By Fanen Chiahem



Photo Credits: Paul Armstrong

Brad Rushing csc (foreground) on the set of *Cook County*. Right page: DOP Brad Rushing csc photographing a frenetic chase sequence from the back of a Kawasaki 4x4 driven by stunt coordinator Mark Chavarria.

The drug crystal methamphetamine and the havoc it wreaks on users' lives may be a daunting subject for an uninitiated director, but after working on a script over the course of a year, filmmaker David Pomes felt confident about taking on his first feature. "We'd done our homework as far as research and it felt like we were authentically covering the topic," the Houston native says of debut film *Cook County*. When cinematographer and fellow Houston native Brad Rushing csc read Pomes' script, it was clear to him that the director's hard work had yielded "a really powerful, dark, gritty, raw story," he says.



Cook County portrays a family in a small East Texas town whose lives have been damaged by their use of meth. Seventeen-year-old Abe (Ryan Donowho) is a recovering addict living with his abusive meth-addicted uncle, Bump (Anson Mount), who is a dealer and also a father to a six-year-old girl named Deandra. Abe's father and Bump's older brother, Sonny (Xander Berkeley), enters the mix when he returns home from a two-year stint in prison, seeking to salvage his relationship with his son and extricate him from the toxic environment created by Bump.

Such a pressure cooker of an existence gives rise to scenarios that may be hard to watch, but Pomes was determined not to shy away from the reality of living in such circumstances. "I wanted to close in on the characters and give an aesthetic that was visceral, guttural, raw and hot-looking," he says. One of the ways to achieve that, the director felt, was by shooting in Super 16. "It seems like there's more of a documentary film style look to it," he remarks. "They used to shoot all the old documentaries in Super 16." Rushing – whose credits include dozens of high-profile music videos (Moby, Nelly, Britney Spears) – appreciated Pomes' choice. "I'm of the generation that I started my career shooting film, and digital is the newcomer for me, so it was very natural for me to be shooting film. With Super 16 you have more depth of field than with a Super 35 mm frame or sensor, which is something we controlled and used to our advantage."

Creating a visceral experience was paramount to Rushing's approach to the cinematography on *Cook County*. "The lighting is

really primal and raw," he says. "To me it was intrusive in a way that laid bare the reality of these characters' lives. For example, based on a lot of research that the director did, people who get on this drug methamphetamine develop severe paranoia, and one of the manifestations of that with our character Bump is that he's got stuff all over the windows of his house. He has foil and newsprint up on the windows, and I really wanted to be able to light through the windows. So we came up with an arrangement whereby the paper's slightly pulling away from the window and there's a hole in the foil, and so I was able to punch a little bit of light through there. I would put really large HMI lights outside those windows – we had a 12K HMI Par and two 4ks going through the windows – and then really hard, strong shafts of light would come through those holes and light up the characters' faces. I also would flare the camera sometimes with it."

Highlighting the abundant sweat on the characters was another way to heighten the immediacy. The story "takes place in East Texas where it's very hot during the summertime," says Rushing. "And also, one of the characteristics of this drug is it makes you sweat, so David wanted the people to look sweaty. And there's this wonderful glint that you get off of skin when you light it and it's sweaty. It's a nice sheen that you get in kick angles when you're backlighting or you're three-quarter lighting, and also if you have a big bounce in the front just to add a little bit of fill, it'll pick up the glitz of the droplets of sweat off a face, and that was what we were really going for. I think that sort of detail brings the atmosphere of the setting alive for the audience."

From left, actors Rutherford Cravens, Ryan Donowho and Anson Mount setting up for an intense scene in *Cook County*.



The lighting was also effective in illustrating the way the lives of the three main characters – Abe, Bump and Sonny – clash. “To me the lighting in this movie was very much an analogy of the reality of the characters’ lives,” Rushing explains. “For instance there’s one scene where Bump and some of his associates are doing meth in the living room, and Abe and Deandra are in the bedroom. Abe is putting Deandra to sleep and he goes to the door and looks through a crack in the door, and he’s completely in the dark except for this little bit of light that’s coming in and hitting him with a vertical streak down his face and one eye. For me that was really symbolic of the fact that he was at that moment in a very dark place, and the allure of the drug was beckoning to him.”

Rushing created a lot of contrast in the lighting with the use of dark shadows and flares, and rarely did he use what he calls “big, soft beautiful light.” The exception is one interlude in the middle of the film where the storyline calls for it, he says. “Abe’s father, who’s an ex-convict, comes and takes Abe and Deandra to Houston to stay with relatives, and it’s this whole other way of life there. They’re living in the suburbs. These people are very religious; they take them to church, and it’s a much more nurturing environment,” Rushing explains. “So in those scenes I did work with softer, broader light and lower contrast. And the other really distinct thing was that in 90 per cent of the movie the camera is completely handheld. Even on the dolly shots I would hand hold the camera. But in the scenes in Houston, in order to contrast it and give a more stable feel, the camera was always on a tripod or mounted directly to the dolly so that it did not have that frenetic shakiness that’s in the rest of the movie.”

When it came to shooting day exteriors, the film’s budget ruled out the possibility of any additional lighting, and Rushing had to make the best use of daylight. “The expansiveness of the blocking just would have been impractical on our budget to try and light those

scenes,” he says. “So I would be very deliberate as to the time of day that we were shooting, and I would pick the time when the light would be right for those locations. I worked

with David and the assistant director to schedule those scenes during the right time of day. For the day exterior scenes, in addition to timing our shooting so that the sun was in the optimal position, we also used bounced light and negative fill to control the shape.”

Night exteriors, however, were trickier to light given the film’s budget, so in some scenes Rushing opted to shoot day for night. “I’m always a bit skeptical of shooting day for night because you really have to be precise with it or I don’t think it comes off well,” he states. “[But] we didn’t have the money for something like a Musco light, so we would have had to go in with small lights and hide them, and we really didn’t have the time to set that up.” Describing how he achieved the day for night shots, Rushing explains, “There’s one scene where Sonny is sitting in his truck and he’s going through want ads looking for a job, and there’s one shot that David wanted, a very wide shot of the truck in the middle of the forest at night. And to get that wide shot of the forest it would have either taken a long time to light it up well so that I’d have some mid-ground, foreground and background in it, or I would have gone in with one or two lights and it wouldn’t have had the depth, and it would have looked like a low-budget film. What I offered to do was to shoot it day for night. I found a part of the forest that was nice and shady where we had the sun coming through the trees, which gave us nice dappled backlight. And then I hid a pretty powerful little Dedo light in the truck, and because I put [the truck] in a shadowed area with shafts of sunlight coming through, and it was reasonably dark even for daylight, I was able to bring that light inside up and make it kind of bright so that it looked like there was a dome light on his truck. And when we went into colour correction on the DI, I had them put a power window around the front windshield of the truck and brighten it up even more inside and then darken the background and give it a bit of a blue cast.

“The other thing I like to do with night scenes,” Rushing continues, “is I like to de-saturate the colour a little bit, and the reason for that is the way the human eye sees. You’ve got rods and cones in your eyes, and rods see luminance and cones see colours, and cones are not as sensitive to light as the rods are, so as luminance goes down and it gets dark we lose our colour vision at night. So when you’re photographing something, if you de-saturate it a little bit and give it a little bit of a blue cast, I feel that gives the best approximation of moonlight.”

Rushing notes that he appreciates being able to do this de-saturation process digitally. "I started in this business before films were scanned and colour-corrected digitally. Colour correction options were limited to the balance of cyan, magenta and yellow with printer lights, and there were many things you could not do, like de-saturate colours or manipulate contrast. The advent of digital colour correction has made a huge difference," he says.

Reflecting on the differences between shooting film and digital, Rushing says, "The thing that I like about shooting digitally is I light to the monitor and I build up my lighting and my colouring based on what I see, and I find that's very accurate. And when I get into colour correction I really have what I'm expecting to work with. With film you're going a lot more on faith, and I don't really use the monitor. The video assist on film is more for the director because you just can't trust what it's telling you. It's better to look through the camera or to use your own eye. I definitely use a light meter more when I'm shooting film than when I'm shooting HD or digital. Sometimes the light meter may tell me that a ratio is right, but it just doesn't look right to my eye. In those instances I ultimately trust my eye because there are more things that can affect apparent brightness than the incident light level. Things like skip angle."

On *Cook County*, Rushing opted for the ARRIFLEX 16 SR3, which was provided by Camtec in Burbank, California ("We were able to get a better deal flying the camera in from California than we could get locally in Houston," he says.). For film stock he used Eastman Kodak VISION3 500T 7219 for interiors, and KODAK VISION2 50D 7201 for day exteriors. The lens package included Zeiss Primes 9.5-50 mm T 1.3 zooms, a Canon 8-64 mm T2.4 zoom, and a Canon 11/165 T 2.5 zoom. "We didn't use the zooms a whole lot," Rushing says. "I have to say I'm a little bit old-school sometimes in that I don't like zooms that look like zooms. Typically if I do a zoom in a movie I hide it in a dolly shot. But there's a moment at the climax of the film where Bump bursts through a door. And David wanted a snap zoom into Bump's face. At the time I was a little averse to it because of my disinclination to use zooms, but after we shot it and when I saw it cut in, I thought it was just a fantastic punctuation of the emotional energy of that moment. I thought that was a really good use of the zoom. And I have to say I give David a lot of credit for having good instincts and having done his homework and really preparing to direct this movie."

Rushing was in fact impressed with Pomes even before starting on the project. "It's pretty frequent that I speak to people setting out to do their first feature, and usually they're a little bit clueless, and David had really thought things out and done his research. He was very honest about what he didn't know and what he wanted and where he was seeking some guidance from me. He was very collaborative," Rushing says. 🍷

16mm: An Expressive Tool for Cinematographers

By Justin Lovell

The use of 16 mm in filmmaking has dwindled significantly. It is no longer seen as the only acceptable alternative to shooting on 35 mm. As cinematographers, it is about choosing the right texture to tell a story. Most recently, 16 mm is being selected for aesthetic reasons much as an artist may choose watercolour over oil paint, or cotton canvas over linen canvas. While the digital empire has attacked 35 mm by trying to emulate it in every way possible, few digital cameras are out to emulate the look of 16 mm. A number of cinematographers, including myself, have worked with hand-cranked 16 mm Bolexes or Filmos and have been quite successful in utilizing these cameras to add a dimension of film to a dominantly digital era. Independent films, documentaries, and even network television series are embracing the small format film. The freedom of 16 mm allows cinematographers limitless opportunity to create a world of artistic expression. Superimpositions, cross-processed gritty textures, organic light leaks, and dust specks are all part of this emotional medium. 16 mm: it is in a world of its own.

Justin Lovell, an associate CSC member, runs www.Framediscreet.com, a collective of cinematographers and studio specializing in 2K data scans of 8/16 mm and online colour grading. 🍷

Ryan Donowho in *Cook County*.

THE 55TH ANNUAL CSC AWARDS GALA



**“WAS IT A
HIGHWAY
TO HELL?”**

**ONLY PAUL
BRONFMAN
KNOWS FOR
SURE!**

By Guido Kondruss

While the CSC awards gala may have been given a new name this year, it was still the same wonderful show as it always is, splendid in all its elegance, gracious in its conviviality, but also loud with loads of fun. This year's gala to honour the best in cinematography was held at The Westin Harbour Castle in Toronto, with a party that carried into the wee hours of the morning.

In her opening speech, President Joan Hutton csc pointed out that in the constantly changing technological landscape of the film and television industry, cinematographers continue to adapt successfully and innovatively despite a notion that their pivotal relevance is diminishing in the new cinematic world.

“If tonight's nominee clips are any indication, the role of the cinematographer is stronger and more necessary than ever,” said Hutton. “It takes experience, precise skills and a creative edge to produce what we are about to see. Cinematographers are not going anywhere. We're behind the lens for the long haul.”

In planning this year's awards, a “back to the future” reasoning was used when deciding on a theme and presenters. When the awards began 55 years ago, they were backyard affairs with cinematographers presenting awards to their peers, and that premise was mirrored throughout this year's gala.

“We felt it would be interesting to keep it all in the family, so to speak,” said CSC Co-Vice President Carolyn Wong. “So, we've mined the CSC membership and cinematographers for award presenting duties.”

It was an astounding evening for CSC member Sarorn “Ron” Sim. He established a new record, picking up his third win three years in a row in the same category. Once again, Sim was the top choice for the Corporate/Education Cinematography Award for his crisp cinematography in the film *From Four Thousand Feet*, which dealt with the delivering of medical supplies to remote hospitals in Honduras by Central America Medical Outreach. Sim dedicated his award to two of his most influential mentors, the late acclaimed cinematographer Richard Leiterman csc and filmmaker Vladimir Kabelik.

“They have taught me more than just the art and craft of cinematography, but as importantly, the ethics behind the camera, the responsibility we have to our viewers and the responsibility we have to the subjects who stare down the barrel of our lens,” Sim said. The award was presented by DOP Mitchell T. Ness csc.

The huge double win of the night was by Allan Leader csc for a news report and a series he shot for the Discovery Channel. Leader's first win was The Stan Clinton Award for News Essay Cinematography for his work on *Rookie Driver*, an action-packed story about zooming across the Bonneville salt flats in a top fuel racing car. His second, the Lifestyle/Reality Cinematography Award for *Mighty Ships* “Le Boreal,” about the Antarctic maiden voyage of a super modern boutique cruise ship. Leader was not in attendance since he was shooting a documentary in Vietnam, but he provided written acceptance speeches, thanking the CSC for fostering the art of cinematography.

The Roy Tash Award for Spot News Cinematography was won by Andrew Lawson for his powerful images in the CTV News report “George Street Fire,” about fire crews battling a three-alarm blaze in downtown Toronto.

“What a great honour, and thank you very much,” said a nervous but happy Lawson. “[Reporter] Scott Lightfoot wrote a great piece on a very tight deadline and he deserves a lot of the credit for this. Without solid writing a lot of great stuff hits the floor, and I would also like to thank [VP CTV News] Paul Rogers for providing a great venue for us to practice our craft at CTV Toronto.”

It was also a very good night for Dean ej Friss, who was presented with The Camera Assistant Award of Merit by Kim Derko csc for his outstanding professionalism in the performance of his assistant camera duties and responsibilities. Friss garnered three separate nominations for this award, when only one is required. Friss is lauded for his devotion to his work and his exceptional skill as a focus puller.

The Student Cinematography Award, sponsored by Panavision Canada, went to Yann-Manuel Hernandez from the University



Yann-Manuel Hernandez, Student Cinematography,
sponsored by Panavision



Todd M. Duym, Fritz Speiss Award for Commercial Cinematography



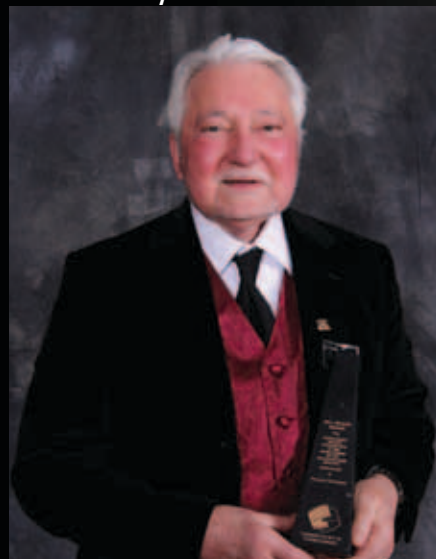
**President's Award winner Paul Bronfman, CEO/
Chairman of William F. White International Inc.,
with his wife Judy.**



Sarorn Sim, Corporate/Educational Cinematography



**Jon Joffin, Theatrical Feature Cinematography,
sponsored by Deluxe**



**Denny Clairmont, President of Clairmont Camera,
Bill Hilson Award**



**David Moxness csc, TV Drama Cinematography,
sponsored by Sim Video**



**Andrew Lawson, The Roy Tash Award for Spot
News Cinematography**



**David Greene, TV Series Cinematography,
sponsored by Technicolor Toronto**

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PETER ABRAHAM

A Steadicam operator for 26 years and Master Steadicam Workshops Instructor, Peter's list of projects includes Malcolm X, The Sopranos, Sex and The City. He's been nominated for 4 Emmy Awards and has received the Cine Golden Eagle.



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BILL FRAKES

His list of projects and awards reads like a novel: Sports Illustrated, advertising projects for Apple, Nike, Coca-Cola, Nikon, Canon, Kodak and others. Here's your chance-of-a-lifetime to learn the secrets of this Pulitzer prize-winning photographer.

of Montreal for his haunting images in *De quel sommeil reviennent-nous?* This is a first CSC win for a student from the University of Montreal. The award was presented by Jeff Flowers, VP Marketing, Western Canada, Panavision.

Cinematographer Stephen Whitehead travelled to 13 countries around the world to shoot his stirring images for the moving film *A People Uncounted*, which documents the Roma and how their present lives and rich culture has been shaped by the Holocaust, which almost annihilated them. Whitehead is this year's winner of the Robert Brooks Award for Documentary Cinematography, sponsored by Vistek and presented by Serge Desrosiers csc.

"It was a wonderful experience to make this film. I really fell in love with the Roma people," said Whitehead in accepting the award. "It's a wonderful thing to be a cinematographer, to try and tell the story of people who are uncounted and not really understood."

The winner of the Music Video/Performance Cinematography award, sponsored by Dazmo Digital, was Adam Marsden csc for his creative camera work on the music video "Fragile Bird" by City and Colour. Marsden couldn't attend the awards because of a prior work commitment in Los Angeles. The award was accepted by his agent Dora Sesler, and Karen Cohen. This is Marsden's second win in this category.

An ecstatic D. Gregor Hagey csc took home the Dramatic Short Cinematography Award for his lensing on the film *Artist Unknown*, which centres on the friends of famed Canadian artist Tom Thompson and their coming to grips with his death in 1917. The award was presented by David Herrington csc. Hagey has been nominated for several CSC awards in previous years, but this is his first big win. Hagey told the audience that if it wasn't for his dad he probably wouldn't be accepting this award.

"I shouldn't even be here tonight," said Hagey. "I wanted to be a comic book artist. That changed when I was 13 and my father brought home a video camera and portable betamax recorder. I started filming my own version of the *Muppet Show*, taught myself how to animate my Star Wars toys, enlisted my brothers and friends as actors and my mother as a costume designer. The camera replaced my sketchbook as my means of creative expression."

"This is awesome! I would like to thank my beautiful fiancée, she's watching (the awards gala) online now," said a disbelieving Tom M. Duym after accepting the Fritz Spiess Award for Commercial Cinematography from Herrington. Duym won for his stimulating imagery in the commercial "Obakki Fashion," highlighting the company's fall and winter clothing line. Duym hadn't thought it was possible for him to win and he thanked his agent for pushing him into submitting his work to the CSC Awards.

Arthur Cooper csc presented the TV Drama Cinematography Award, sponsored by Sim Video Productions, to David Moxness csc for his brilliant work on the modern historical drama *The Kennedys* "Moral Issues and Inner Turmoil."

"This is truly an honour to have this recognition, this award,"

said a delighted Moxness. I congratulate my fellow nominees. To be recognized amongst their expertise and fabulous work this year is humbling."

David Greene csc picked up the TV Series Cinematography Award, sponsored by Technicolor Toronto, for his remarkable shooting in the series *XIII* "Episode 101". Greene reminded the awards audience that DOPs are only as good as their crews.

"I'm really proud of our achievements on the screen," said Greene. "But I'm equally proud of the family we put together, the crew. For me and many others it is so important because it feeds our creative energies and allows us to be our best."

The Theatrical Feature Cinematography award, sponsored by Deluxe, was presented to Jon Joffin for his spectacular work on the offbeat teen drama, *Daydream Nation*. Joffin said he didn't think he had a chance of winning, so he didn't prepare a speech. But he did manage to acknowledge the beautiful work of his fellow nominees, and thank his incredible crew and a few others.

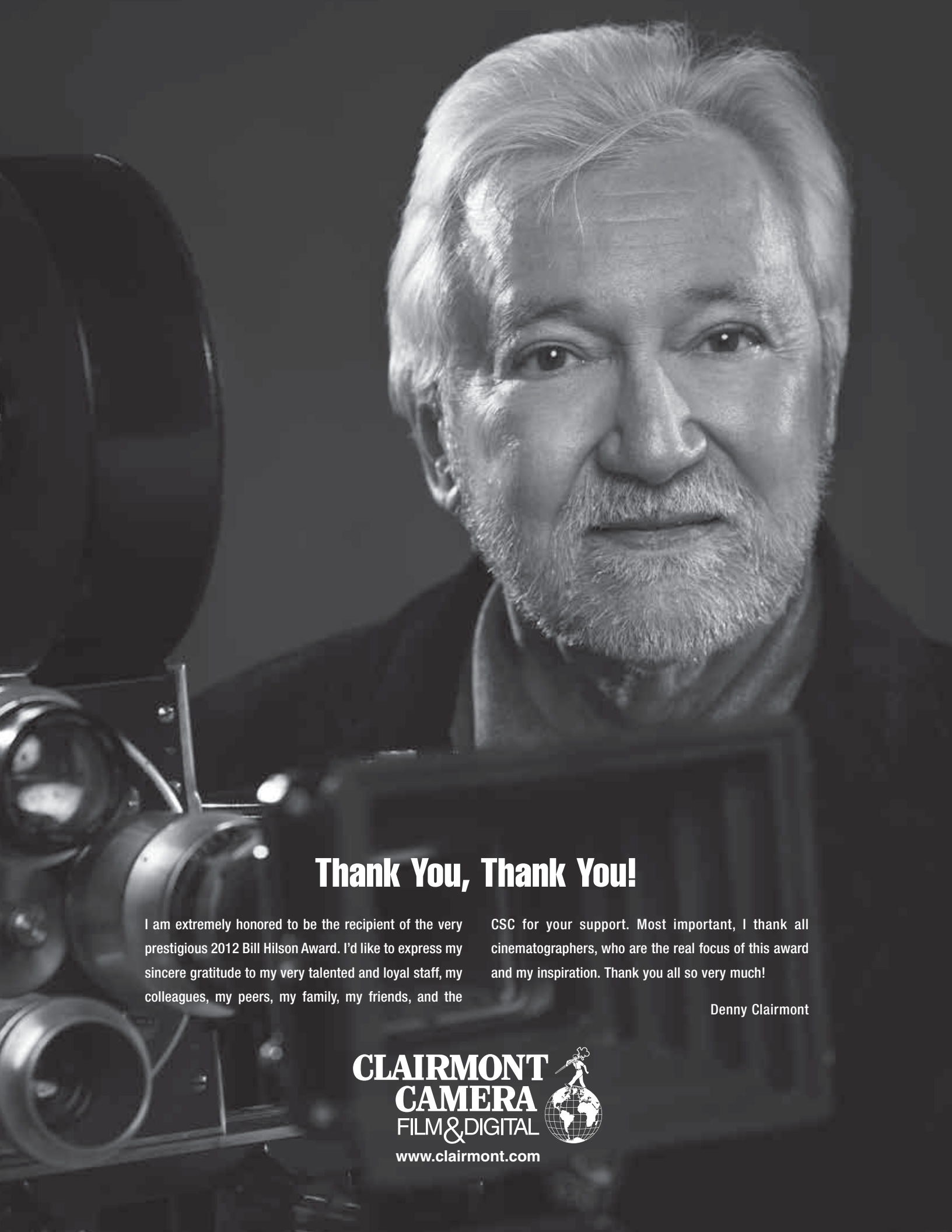
"I have to thank Clairmont for helping out with cameras. They were fantastic," said a dazed Joffin. "PS with lighting, amazing lighting. Deluxe labs, I love Deluxe labs, and my colourist, Andrea Dixon. We couldn't have had this film without her."

The consummate DOP Ousama Rawi csc, BSC was honoured this year with the Kodak New Century Award in recognition of his extraordinary talent and creativity as a cinematographer. Rawi is acclaimed for his lush, rich imagery and unique lighting technique as exemplified in period dramas such as *The Tudors*. Rawi could not attend the awards because he was on location in Prague shooting the historical drama *The Borgias*. But he did address the audience through a video recording, in which he not only thanked Kodak and the CSC for this extraordinary recognition but also paid homage to his craft.

"Cinematography has been a passion of mine from a very young age. I spent months and years trying to research everything about this craft", explained Rawi. "Sheer perseverance and refusing to take no for an answer eventually got me started professionally. I am eternally grateful that this beloved business accepted me and gave me a chance to pursue a career. It has been a fantastic ride."

Two of the more powerful moments in the evening came from the heartfelt extended standing ovations for Denny Clairmont, President of Clairmont Camera, and Paul Bronfman, Chairman and CEO of William F. White International and media holding company The Comweb Group.

The legendary Clairmont is this year's recipient of The Bill Hillson Award for outstanding contributions to the motion picture and television industry, which was presented by CSC Co-VP Ron Stannett csc. Once the clapping died down and he could say a few words, Clairmont, a Los Angeles native, spoke of his affection for Canada and how cinematographers and their ideas were the real catalyst behind Clairmont Camera's innovation and invention.



Thank You, Thank You!

I am extremely honored to be the recipient of the very prestigious 2012 Bill Hilson Award. I'd like to express my sincere gratitude to my very talented and loyal staff, my colleagues, my peers, my family, my friends, and the

CSC for your support. Most important, I thank all cinematographers, who are the real focus of this award and my inspiration. Thank you all so very much!

Denny Clairmont

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2012 CSC AWARD WINNERS

STUDENT CINEMATOGRAPHY

Yann-Manuel Hernandez
de quel sommeil reviendrons-nous?, University of Montreal

THE ROY TASH AWARD

FOR SPOT NEWS CINEMATOGRAPHY

Andrew Lawson *George St. Fire* CTV News

THE STAN CLINTON AWARD

FOR NEWS ESSAY CINEMATOGRAPHY

Allan Leader *csc Rookie Driver* "Daily Planet" Discovery Channel

CORPORATE/EDUCATIONAL CINEMATOGRAPHY

Sarorn Sim *From Four Thousand Feet*

LIFESTYLE/REALITY CINEMATOGRAPHY

Allan Leader *csc Le Boreal* "Mighty Ships"

SPECIAL HONOUREES AT 2012 CSC AWARDS

BILL HILSON AWARD:

Denny Clairmont, President of Clairmont Camera.
"For outstanding service contributing to the development of the motion picture industry in Canada."

PRESIDENT'S AWARD:

Paul Bronfman, CEO/Chairman of William F. White International Inc.
"For outstanding service to the Canadian Society of Cinematographers."

KODAK NEW CENTURY AWARD:

Ousama Rawi *csc*, BSC
"For outstanding contribution to the art of cinematography."

CAMERA ASSISTANT AWARD OF MERIT

Dean ej Friss
"For excellence and outstanding professionalism in the performance of the AC duties and responsibilities."

ROBERT BROOKS AWARD

FOR DOCUMENTARY CINEMATOGRAPHY

Sponsored by Vistek
Stephen Whitehead *A People Uncounted*

MUSIC VIDEO / PERFORMANCE

Adam Marsden *csc*
City and Colour Fragile Bird

DRAMATIC SHORT CINEMATOGRAPHY

D. Gregor Hagey *csc Artist Unknown*

FRITZ SPIESS AWARD

FOR COMMERCIAL CINEMATOGRAPHY

Todd M. Duym Obakki *Fall / Winter*

TV DRAMA CINEMATOGRAPHY

Sponsored by: Sim Video Productions Ltd.
David Moxness *csc The Kennedys* "Moral Issues and Inner Turmoil"

TV SERIES CINEMATOGRAPHY

Sponsored by: Technicolor Toronto
David Greene *csc XIII* "Ep. 101"

THEATRICAL FEATURE CINEMATOGRAPHY

Sponsored by: Deluxe
Jon Joffin *Daydream Nation*

"They contributed more than just a thought," said Clairmont. "They had some pretty good ideas and some sketches, so yes they sat down with me and my technicians and [we] made it work. A lot of credit has to go to DOPs."

It was the same for Bronfman, who also had to wait for the clapping and shouts of approval to subside before he was presented by Hutton with the President's Award for outstanding service to the CSC. Aside from being the head of one of the largest lighting and grip equipment rental houses in the world, Bronfman is well known as an old-school rock and roller. Aptly, Bronfman began his acceptance speech in a novel way by reading the lyrics to AC/DC's hit song *Highway to Hell* as the band's song blared from a digital recorder.

"Ain't nothing I would rather do," quoted Bronfman. "Going down, party time. My friends are gonna be there too. I'm on the highway to hell!" The awards audience loved it, breaking into spontaneous applause and screams of approval. Rock on, Mr. Bronfman!

Bronfman told the audience that he considers himself very fortunate to work in our fantastic industry and that it's the people who make it so wonderful and thriving.

"We are truly interdependent on each other for success," said Bronfman. "Jointly we make our country a worldwide industry leader."

Wise words befitting a fantastic industry evening. 🍷



Dean ej Friss, Camera Assistant Award of Merit



Ron Silverstein, President of Vistek, and Stephen Whitehead, Robert Brooks Award for Documentary cinematography, sponsored by Vistek

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Stereographer



BRENT ROBINSON

By Fanen Chiahemen

Recent years have seen a spike in 3D filmmaking in this part of the world, and by all accounts 3D shooting will eventually be all but the norm (see “3D is Here to Stay,” *Canadian Cinematographer*, January 2011). Increasingly, the cinematographer is working alongside the stereographer, who some may say is the first line in the 3D-making process.

Toronto-based stereographer Brent Robinson, who most recently worked on the thriller *Nurse 3D* and the upcoming documentary *Storm City 3D*, explains that as a stereographer he is “responsible for the composition of depth and making sure the 3D lends itself to the narrative.” He adds, “I try to help bring what the director and the DP have in mind for a shot and accommodate the 3D to the mise-en-scène.”

3D shooting requires two cameras, Robinson explains. “One camera shoots what the left eye sees, and the other camera shoots what the right eye sees. It’s as simple as that. And where they both point together and intersect, that’s your convergence point. If you place your convergence point close, everything behind the convergence point falls deeper into the screen. And as you push your convergence point deeper, or diverge basically, things in front of that point come out of the screen,” he says. Interocular distance is the relative distance between the two camera eyes. The trick, according to Robinson, is to manage what is close and what is far in order to give optimal depth cues but not detract from the narrative.

There are many aspects to ensuring the best 3D shot is achieved, including matching lenses, aligning “eyes,” maintaining depth continuity between shots, cameras and units, and selecting effective

camera positions and lighting. There are also a number of things that can complicate a 3D image, namely the differences between each eye in reflections, polarization, framing, bokeh (the quality of the blurred image), focus, camera sync and capture, field of view, and lens orientation. Robinson tries to manage those differences with live adjustments both electronically and mechanically.

One of the stereographer’s first tasks on a project is to lay out some depth cues and negative parallax notes in the script and boards with the director and cinematographer, Robinson says. For *Storm City*, the broadcaster Sky 3D provided a file with a technical breakdown of the desired 3D specs, according to director of photography Jeremy Benning csc. “Our goal with Brent was to do as much as we could in the camera, to make the 3D as accurate and well-aligned as possible, so there’d be the least amount of post work to correct anything optically,” Benning explains.

Robinson says in pre-production he is focused on script, storyboards, tech surveys, the camera package, and camera tests. “I can usually at that point start making suggestions. If you’re doing an action or a horror movie and something’s supposed to come out of the screen, there are certain ways that are better to expedite that than others,” he says. “For example, sometimes there’s a debate about what can fit out of the screen. A lamppost going straight up through the frame can’t come out of the screen, as your brain sees it behind the proscenium too, but certainly a tree branch or someone’s arm or an object flying toward the camera in a 3D moment, like arrows, can come out of the screen,” he adds. Robinson therefore relies on good communication with the director of photography to determine how he can achieve the 3D alongside the DOP’s vision. In some cases that means an adjustment of the lighting plan, as Benning illustrates with an example



Photo Credits: Diane Woods

Stereographer Brent Robinson at work on *A Park for All Seasons: Gwaii Haanas National Park*, a 3D documentary for Oasis HD.

from *Storm City*: “We had initially thought about lighting one of our sets with bare fluorescent tubes hanging in the shot, and that was something the director was really interested in doing. We did a bunch of testing in advance, and one thing we realized is that high contrast light is not good because you end up getting ghosting, and that’s due to the mirror and also the 3D system that you have wearing the glasses, and the way the image is displayed later. So we actually adapted our approach to that because we realized we couldn’t use bare light bulbs. It would just look terrible.

“Brent was very progressive in that he didn’t restrict that much,” Benning adds. “He said, ‘If you want to make something dark and moody, go dark and moody. If you want to make it bright, make it bright. But if you’re doing it dark, for example, try not to go so dark that there’s no connection between the foreground and the background, like a big pool of black where there’s nothing between the closest thing and the furthest thing.’”

What’s most important is to make the 3D images “optimal yet comfortable,” Robinson says, explaining that the cameras for each eye “do have to match so when a viewer’s watching the film, it isn’t giving two different perspectives and straining your eyes and brain to make it work together. You have to have an alignment match between the two eyes as well as having it separated enough to show the depth in the scene. If you can take your 3D glasses off and still see what’s going on in the picture then it’s not terribly 3D. However, if you have so much separation that things are uncomfortable or you just get pain after watching a two-hour film, that’s not good 3D. I try to find a comfort zone that’s going to show the separation and the depths, but not strain your eyes.”

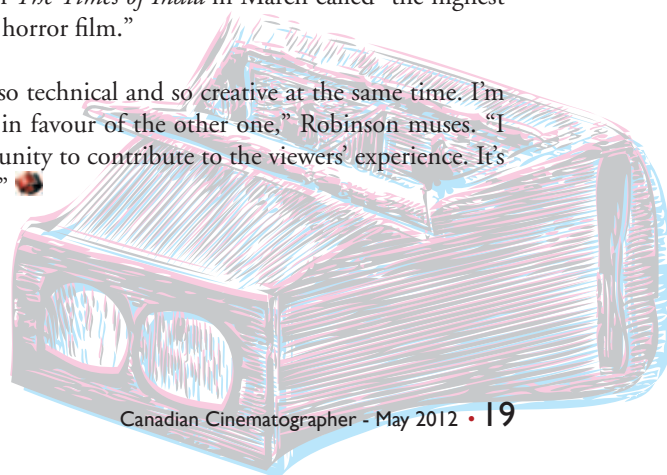
Not surprisingly, one of Robinson’s most important tools on a set are his 3D glasses. He also uses the app KeyFrame Camera Report to take notes on the set that he can then share with others. “I got the developer to collaborate with me to make it more suitable for my stereographic notations and make it more collaborative,” he says. “The notations are published online on a secure website on which all my shows reside, and then securely registered people

— like the editor, the lab, and people above the line, and the visual effects company — they can just grab those notes, and there are pictures and detailed information. The great thing with metadata in the digital age is it really helps disseminate information down the pipeline.”

Robinson’s role doesn’t necessarily end once shooting wraps, as stereographers often work with visual effects artists and digital intermediate artists on the overall stereography, much in the same way that a DOP works with a colourist to fine-tune the final images. “I think it’s a good idea to be there in post to maintain the integrity of the 3D and ensure the stereographic notes have made it down the pipeline,” Robinson states. “I’m focused on keeping that continuity from shot to shot, from camera to camera, from unit to unit.”

Robinson has no formal 3D training, but he had been in the camera department for more than 20 years when he got into the role of stereographer by chance. “I owe a lot of this to [first AC] Mark Cyre, who I worked with on *Scott Pilgrim vs. the World*. He asked me to come on to *Resident Evil: Afterlife* [shot by Glen MacPherson csc, ASC] — which was in 3D — as a convergence puller,” Robinson recalls. “I thought it’d be an interesting job to learn, operating one eye of the camera and planning the depth of a shot. I was sort of thrown into the fire on that project and provided some additional stereo supervision.” Robinson says that opportunity has led him to a fulfilling position. His other credits include *Silent Hill: Revelation* and Bollywood’s first S3D feature *Haunted*, which *The Times of India* in March called “the highest grossing Hindi horror film.”

“I like that it’s so technical and so creative at the same time. I’m not losing one in favour of the other one,” Robinson muses. “I have an opportunity to contribute to the viewers’ experience. It’s very gratifying.” 🍎



Review

Canon

EOS C300

By Sarah Moffat

Canon decided to think radically, and the image quality in the C300 proves risk-taking works. They decided to split a 4K size sensor into four 1920x1080 HD quarters and focus on mastering true HD colour/luma capture.

Senior Director of Professional Engineering and Solutions at Canon, Larry Thorpe, calls it “a parallel readout pattern, wherein the C300 sensor pulls out a true 1920x1080 red and blue, and green as two times 1920x1080. All coming out of the sensor as full res, 4:4:4, RG1G2B.” He continues, “The two greens were added together to extend the dynamic range and bit depth. We call it Super Green. Luma, made up of 70% green, is transferred right to the greens to up the resolution, hence you are working with more colour. Most importantly, Canon eliminates the aliasing, because the pixels are offset by half a pixel horizontally and vertically. There is no longer a phase reversal issue or interpolating which causes aliasing, it is eliminated by the offset.” This step has also allowed Canon to change the grain and noise structure typical of video images.

The Bayer pattern creates what is known as a “Fixed Pattern Noise” – not very pleasant to look at. Film grain, on the other hand, is much nicer to look at. Enter C300 sensor design. The pixel offset removes the fixed pattern noise and provides a grain structure in higher ISOs more like film. It is ultimately more pleasant to look at, like an old black and white photo that has beautiful grain in it. This also makes the C300 better adapted to cut cleaner with film projects. Word is C300 also cuts well with the ALEXA.

Canon has also made advancements on the digital rolling shutter, which is sometimes known for causing undesirable effects. In the C300, 24p capture, for example, wherein the photosites are capturing at 24 pixels per second, are now read out at 60 pixels per second, with a frame memory delivery at 24 frames a second. This is a speed increase of 2.5 times, which in effect, reduces the rolling shutter by 2.5 times. The result is significant, and I could see this in post compared to Canon’s famous HD DSLR series – no more jello shutter, and far less image smearing while fast tracking subjects.

Canon lifted their long developed Digi DV3 processor, which is capable of 30p at 1080/60i, 29.97p, 23.98p and 720/59.97p, 29.97p, 23.98p. Variable frame rates in 1080 are from 30fps down to 1, and in 720 from 60fps down to 1. They also pulled their codec which is currently MPEG-2, wrapped in an MXF file.



Photo Credit: Sarah Moffat

It is technically an 8-bit camera with output of 4:2:2, at 50mb/s. However the design of the sensor and how it captures light and colour starts you off with full 4:4:4 information before compression. I Skyped with Alex Buono, director of photography on *Saturday Night Live*, who has been using the camera on the show. He said, “Compressing into 8-bit is not the same as shooting in 8-bit; it still looks like a 10-bit image. It doesn’t look like an 8-bit codec, because you are starting with so much more info to begin with.” He filled me in on this interesting math as well – in a Bayer pattern there is one photosite per pixel and it is processed at 12-bits, therefore every pixel has 12 bits of colour/luma, which makes for 4096 unique colours/luma. In the C300 there are four photosites per pixel, each processed at 12 bits, which equals 48 bits of real info per pixel, that is over a billion unique colours/luma – an amazing amount of real information.

C-Log is part of the make-up of the C300. C-Log offers 12 stops of dynamic range and can be recorded directly onto the CF cards. It can also read out in 4:2:2 from the HDSDI output. The true 24.00p feature records native 24 frames with no 2/3 pull-down. It was made to better match film workflow, so that you can print back to film with native 24p. It is not useful when the project does not involve film, and it is recommended to stay in an NTSC/PAL format of choice. Be aware that even though the camera converts itself when 24.00p is selected, the cards do not. If the cards are initialized for NTSC, they will not record in 24.00p until re-initialized.

The C300 body weighs 3 lbs. Add an EF mount prime lens or short zoom, C300 top and side handles, monitor, battery and card, and it’s barely 10 lbs. I do a lot of handheld work with all kinds of cameras, and this one never fatigued me over five days of shooting. Steadicam operators would love it, even in a 3D configuration, it is so light! The built-in ND filters are fantastic in a pinch. The “peaking” feature is brilliant especially when shooting in low light. I shot outside at night with no controlled lighting, in the rain and a clear plastic bag over the whole camera. The plastic covering the monitor was covered in raindrops, while I pulled my own focus handheld and followed actors. I could see the bright coloured peaking through all that; it allowed me to find focus quickly and get the shots we needed fast.

Something to be aware of while using the C300 pistol grip: the image magnification button lives very close to where the tip or knuckle of your thumb might rest on the grip. When pushed,



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A Division of Creative Post Inc. All Major Brands and Formats Available.

the image on the LCD is zoomed in to confirm focus or other, and it is crystal clear. However, all of the menu displays remain, and the only thing to let you know you are magnified is a yellow icon reading "MAGN". The icon comes up between other icons, hence you may not entirely realize the image is in magnification mode and begin to record on a close-up which is not actually your real frame size. It got me once while shooting fast. Luckily, Canon has instilled the use of a "return" button classic of ENG styled cameras, wherein you hit the return after a shot and the camera will show you exactly what you just shot, or not. Checking the gate, anyone?

In post I have been amazed with C300's performance in low ambient light. I was shooting dark skin tones and was able to bump up the ISO without showing noise though providing more info. It exposes amazingly on high contrast and hard light, hard edge shadow situations as well.

Canon has pulled many features from cine imaging cameras to ENG video and DSLRs to find a hearty balance that makes the C300. Thorpe says, "Canon will tailor their cameras to industry needs as time goes on and are working on the future now." Hence the PL mount is just starting to ship now, and 10-bit is coming!

Sarah Moffat's camera experience includes motion picture and still photography. She has worked in narrative, documentary/factual and live broadcast.



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EQUIPMENT WANTED

Used Leica Geo System Disto Laser Measurement Devices Attention crew technicians interested in selling used Leica Disto Laser Measurement devices for cash to upgrade to newer models. Contact: Alan J. Crimi, Panavision Canada Corp. at 416-258-7239, shipping, receiving and client services at 416-444-7000 or alan.crimi@panavision.com. www.panavision.com.

Wanted: 35mm and 16mm prints. I have recently acquired a 35mm projector and would like to have a print library on hand. If you have or know of any film prints gathering dust and in need of a caring home, contact Christopher at 902 644 3604 or cbfilms@eastlink.ca

SHORT-TERM ACCOMMODATION FOR RENT

Visiting Vancouver for a shoot? One-bedroom condo in Kitsilano on English Bay with secure underground parking, **\$350** per week. Contact: Peter Benison at 604-229-0861, 416-698-4482 or peter@peterbenison.com.

Looking for a home in the GTA area while shooting a project? Kelly Mason, cinematographer, is renting her fully-furnished home in Mississauga. It is modern, renovated, open concept, fire-places (2), hardwood floors. Walking distance to all amenities, Go Train, restaurants, Metro, Starbucks, Homesense, Dollarama, and more. 2500/mth + utilities; 3 bedroom, 3 bath. 4-6 month lease starting January 5, 2012. No Smokers and no pets please. Contact Kelly at 647.993.6183; kelly@kellymason.com.

EQUIPMENT FOR SALE

Three Tripods and a Mattebox Manfrotto 516 Head and Carbon Fiber 351 Legs plus Soft Case - \$500. Manfrotto 542 ART Road Runner Carbon Fiber Quick-Release Legs. \$600 Manfrotto 75 Aluminum Legs \$150. Chrosziel 4 x 4 Mattebox 440-03 with 11 Flags and Filters \$500 Call 905 891 9498 or peter@peterrowe.tv for Kijiji link to full descriptions and photos.

OWN A PIECE OF CINEMA HISTORY: selling a vintage Bell & Howell 2709 camera with mags. THE film camera of the 1920s and '30s; assorted other goodies. Contact: dkoch198@hotmail.com.

Lighting Kit:

3 - 400/600W. ColorTran Mini Pros c/w stands, scrims, gels, dichroic filters, spare bulbs, case \$ 225.00.

ProSine 1000 inverter. Input: 12V, Output: 120 Vac - True 60 Cycle Sine Wave, will drive small HMI c/w shipping case \$ 200.00.

Monitor Shipping Case

c/w Monitor tripod stand \$ 60.00

Nikon Still Camera - D200

c/w 24-120 mm Zoom Lens

Extra charger & battery

Mint Condition \$ 400.00

Hard Shell Shipping Case \$50.00

Contact Jim Mercer csc: jim.mercer@rogers.com (Cell) 416-930-3485

Selling a Super 16 Modified SBM Bolex Camera Body. This Comes with: *All original screws; Rewind Crank; Original Leather Strap; Bayonet Mount & Cap; Viewfinder; Rubber Eye-piece.* This body has been super 16 modified, it was a rex-5 body professionally converted to bayonet mount. This body has been professional serviced in the summer of 2011, professional tightened and oiled. This body has also been professional re-calibrated for precision 24 f.p.s This viewfinder has been professional re-adjusted for the comfort of super 16 view. *Leather is in pristine condition, has been properly conditioned. This camera is perfect working condition and still the cosmetics still look amazing for today.* Other accessories available (MST, MM Motor, Bolex Battery Pack, Magazines, H16 non-reflex, etc). To further inquire, e-mail: andrewglennmiller@gmail.com

Sony DXC-D30 3 Camera Live Production Package includes three DXCD30 cameras/camera backs/ CCUs and multicore camera cables; Panasonic WJ-MX70 8 input switcher; full camera and switcher monitoring package and waveform/vectorscope; equipment rack for camera monitors & CCUs. Wired and operational. **\$19,500.** Contact Ted Mitchener at ZTV Broadcast Services for complete list of equipment: 905-290-4430 or ted@ztvbroadcast.com.

Portable Gel Bin great for studio or location use, holds 24 Rosco or Lee colour correction, diffusion, reflective, scrim, etc., rolls outer dimensions measure 17.5x24x 63 inches, not including wheels and sturdy wooden construction, painted black, bottom and back wheels, side handles hinged front & top, locks for added safety, handy reference chart, **\$300 obo; Darkroom Safety Lights** popular Model D type, accepts 10x12 inches safelight filters (possibly included, depending which kind you're looking for), takes 7½-, 15- or 25-watt bulb, excellent condition, **\$50** each. Contact: Andrew at dp@andrewwatt.com.

Sony Beta SP DXC-D30WSP/PVW3P, PAL, 262hours drum time, **\$ 2,500;** Sony Beta SP DXC-D30WS/PVW3, NTSC, 251hours drum time, **\$2,500;** Sony BetaCam SX DNW-7, NTSC, 257hours drum time, **\$5,000;** and Ikegami DV-CAM HL-DV7-AW, NTSC, mint condition, as new, 61hours drum time, **\$7,000.** All cameras with porta-brace covers. All owned by me and serviced by Sony

Hong Kong. Sony Beta SP/SX player/recorders, DNW-A25P X2, PAL & NTSC, 500 & 644hours drum time, **\$6,000;** Satchler 575 HMI, open-face, mint condition with spare bulb, **\$2,500** & case. The lot for **\$20,000.** Contact: François Bisson at blitzvideo@mac.com.

Sony BVW-400a Betacam SP Camcorder camera used by professional cinematographer (one owner), never rented out. Comes complete with Fujinon A15x8BEVM-28 lens, Petroff matte box with 4x4 and 4x5.6 filter holders, remote zoom and focus control for lens, six Cadnica NP-1 batteries, Sony BC-1WD battery charger, Porta-Brace fitted cover with rain jacket (like new) and Sony factory hard shipping case and manuals. Lens and camera professionally maintained by factory technicians. Usage hours are: A – 1,918 hours; B – 1,489 hours; C – 4,286 hours, **\$10,000.00 obo.** Contact: Craig Wroblewski csc at 403-995-4202.

Aaton XTR Super 16 package including body, video relay optics, extension eyepiece, three magazines, Cooke 10.5-mm–60-mm S-16 zoom lens, Zeiss 9.5 prime lens, 4x4 matte box, 4x4 filters (85,85N6, polarizer, ND6, clear), follow focus and cases **\$12,000.** Nikon 50–300-mm F4-5 E.D. lens with support, **\$1,000.** Kinoptik 9–8-mm 35-mm format lens c/w with sunshade. Contact: stringercam@shaw.ca or mike@imagegearinc.com.

New Video Camera Rain Covers. Custom rain covers for sale. New design that fits and protects most Sony PMW EX3, Canon XHHDV, Panasonic VX200 cameras with the viewfinder extending toward the rear of the camera, **\$200.** Noiseless rain cover for the external camera microphone, **\$30.** Onboard Monitor rain cover, camera assistants can see the focus during the shot. No more hassles in the rain, **\$60.** Custom Red One camera covers available upon request. Also can sew various types of heavy-duty material. Repairs and zipper replacement on equipment and ditty bags. Contact: Lori Longstaff at 416-452-9247 or llong@rogers.com.

Betacam SP Camera package including BVP550 Betacam SP camera with BVV5 recorder, complete with Fujinon 15x8 broadcast zoom lens, "Red Eye" wide-angle adapter, 6 IDX Li-Ion batteries, IDX quick charger with AC adapter, flight case, soft carry case, Sony monitor and 10 fresh Beta SP tapes (\$140 value), **\$2,500.** Contact: Christian at 416-459-4895.

Fujinon XA17X7.6 BERM-M48 HD Lens in new condition, bought and mounted but never used. As new in box (camera is sold), **\$7,900.** Panasonic Digital AV mixer WJ-MX50 (missing a few knobs from the lower right corner on the audio mixer), **\$400.** JVC TN-9U 9-inch colour monitor, **\$60.** Photos available for everything. Contact: johnbanovich@gmail.com or 604-726-5646.

FOR SALE

28-Foot Black Camera Trailer with new brakes and tires, 20-foot awning, dark room, viewing lounge, two countertops with lots of storage space, heating and air conditioned, side windows and three access doors. Contact: jwestenbrink@rogers.com.

SERVICES

Need your reel updated? Looking for an editor? I am a CSC associate member who is also an editor with my own FCP suite. I am willing to trade my edit suite time in exchange for rental of your gear, or shooting advice, or both. Please send email to miurabucho@gmail.com.

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CANADA

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Production Notes

Alphas II (series); DOP David Perrault csc; OP Frank Polyak; to August 3, Etobicoke

Copper (series); DOP Paul Sarossy csc, bsc; OP Mark Willis; to May 28, Toronto

Defiance (pilot); DOP Attila Szalay csc, hsc; OP Richard Wilson; to May 24, Toronto

The Firm (series); DOP Miroslaw Baszak; OP J.P. Locherer csc; to May 18, Mississauga

Flashpoint V (series); DOP Mathias Herndl & Stephen Reizes csc (alternating episodes); to June 27, Toronto

Haunter (feature); DOP Jon Joffin; OP Dino Laurenza; to May 19, Toronto

Haunting Hour III (series); DOP Michael Balfry csc; OP Dale Jahraus; to May 17, Burnaby

Haven III (series); DOP Barry A Donlevy; to September 6, Chester

Rewind (pilot); DOP Stephen McNutt csc, asc; OP Tony Guerin; to May 6, Toronto

Saving Hope (series); DOP Steve Danyluk csc; OP Cudah Andarawewa; to July 12, Mississauga

Seventh Son (feature); DOP Thomas Sigel; May 9, Burnaby

XIII II (series); DOP Eric Cayla csc; OP Andris Matiss; to July 18, Toronto

Calendar of Events

April

26-May 6, Hot Docs, Toronto, hotdocs.ca

May

2-3, Hot Docs Forum, Toronto

4-13, DOXA Documentary film Festival, doxafestival.ca

June

5-10, CFC Worldwide Short Film Festival, Toronto, worldwideshortfilmfest.com

10-13, Banff World Media Festival, banffmediafestival.com



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Correction

The photograph that appeared on page 4 of the April 2012 issue should have been credited to Brad Clarke. We apologize for the error.



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Sex in the cine.



Canon, by leveraging years of imaging excellence, creates the definitive HD motion picture system. And even though you knew it was coming, the release of the C300 is no less shocking. Anyone in love with capturing uncompromised HD video will find a lot of reasons to fall for this beauty, including its Super 35mm CMOS sensor, its amazing low-light ability, and its incomparable lens compatibility – the C300 is available in either EF- or PL-mount configurations, meaning the entire arsenal of Canon digital lenses and cinema lenses are available to you. That feature by itself makes the Canon C300 an investment that needs no rationalization. How often can you say that about a camera purchase?

IT'S A DATE. See the Canon C300 at ProFusion 2012, Tuesday & Wednesday, June 19&20, at the Toronto Congress Centre, South Building.



NEW! Canon C300



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