



MOVIE MACHINE

THE ART AND TECHNOLOGY OF DIGITAL FILMMAKING



ISSUE 8 - DECEMBER 2013

MONTHLY ROUND-UP OF NEWS AND TECHNOLOGY FOR DIGITAL FILMMAKERS
WHY WE NEED RAW & COMPRESSED * FINAL CUT PRO X 10.1 * RAW WITH 5D MK III



MOVIE MACHINE
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MOVIE MACHINE ISSUE 8 - DECEMBER 2013

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Rick Young - Digital Cinema Festival - Prince Charles Cinema, Leicester Square

WELCOME TO MOVIE MACHINE MAGAZINE ISSUE 8

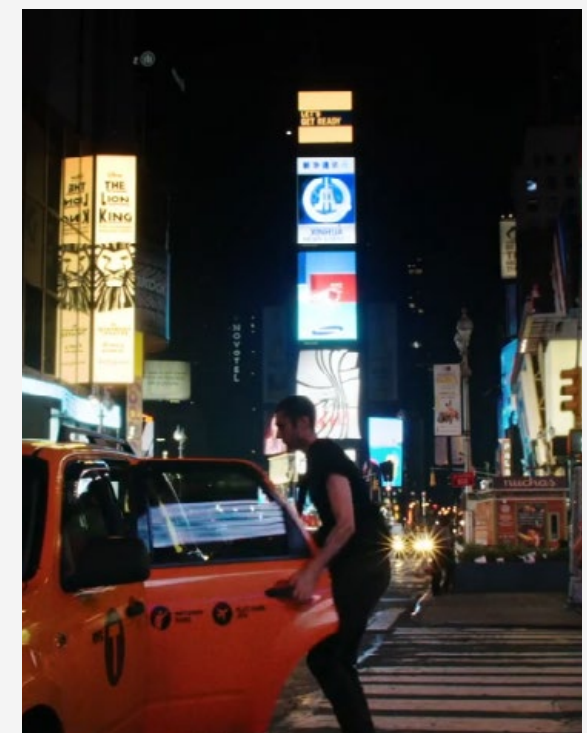
WHY WE NEED RAW, WHY WE NEED COMPRESSED

It was in August in 2012 when I embarked on a mission to experience RAW cinematography. I wanted to know what RAW cinematography was all about.

The Blackmagic Cinema Camera had been announced at NAB in April, and for the first time we could actually get our hands on a camera that would record RAW and not have to spend a ton of money on it. The ability to record RAW had already been included with higher-end cameras.

RED would record RAW, there was Arri RAW. Even Ikonoskop enabled RAW recording at a reasonable price. However, this was nothing compared to the cost of the Blackmagic Cinema Camera. This made the whole RAW recording process truly affordable. And not only that, the Blackmagic Cinema Camera is in a compact body, records RAW internal to SSD cards, so not only is the camera affordable, but the media is affordable and that's a big deal. I was very excited at the whole prospect and I jumped in quickly. When I first shot RAW, using the Blackmagic Cinema camera, I had no idea how to process the RAW files. That came with some time and effort.

Now for many years, 15 years or more, I've been working with all sorts of compressed formats, everything from DV to HDV, DVCPro HD, XDCAM EX, and these formats have been fantastic. I have done lots of work, had some good paying work out with these cameras, but they have been limited, and I have known for a long time that RAW would offer so much more.



Rick Young, Movie Machine Magazine Issue 8 • 3

Original

Graded

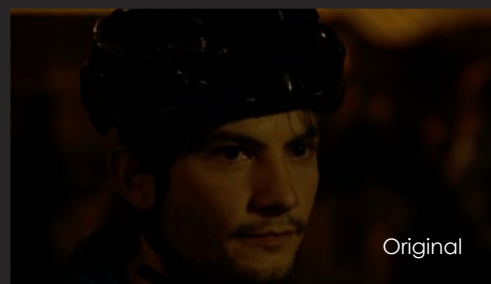
Now I was very lucky, I was one of the first people to get my hands on the Blackmagic Cinema camera, and the results didn't disappoint me at all. The results, I thought, were fantastic!

Getting to grips with RAW was a challenge and it was also a revelation to me in terms of what I could achieve. Now the real challenge was what do you do with these RAW images? The answer is to learn DaVinci Resolve. Now there's other ways you can do it, there's other ways to work with RAW material, but DaVinci Resolve, this is pretty much industry standard.

Working with RAW you can adjust exposure with tremendous flexibility. That's where you've got your 13 stops of latitude. You can also adjust colour balance, go from daylight to tungsten at the flick of a switch. And don't think only in terms of 3,200 and 5,600; it's not all about daylight and tungsten. Anything in between. I know this is important, from my own experience, shooting a lot of compressed, because I shoot at trade shows a lot, and 4,000, 4,400 degrees Kelvin, that is a setting that I use many times; so it's a lot more than just what is written about in the books, so to speak. 3,200, 5,600, they're just values.

Something that's quite important when understanding what RAW is all about, is it's not just about working with the exposure of the images and correcting it and making it brighter or darker. It's about selectively exposing parts of the images to actually build an image that works. So effectively you are able to selectively grade parts of the image and balance and grade the image just how you wish. For me that's what RAW is about. RAW is fantastic but it's not just if you've got an underexposed shot, or perhaps a bit over-exposed, it's more than that.

BE AWARE HOWEVER, THAT WORKING WITH RAW, EVERYTHING COMES AT A COST...



Original



Daylight

Corrected



Tungsten

Corrected

THE PRICE YOU PAY FOR SHOOTING RAW:

- Increased storage requirements (500GB drive will give you approx. 60 minutes of storage),
- Increased level of expertise
- You need to spend a lot more time in post-production.



Original

Graded

So in summary, we need RAW for producing images to the highest level, for cinema production when you've got to seriously grade the image, television dramas, high-end commercials, whereas when it comes to compressed we need it for quick turnaround.

We need compressed for projects where vast amounts of material has been recorded; if you're going to shoot 50 hours on a documentary, think whether RAW is going to be a hindrance, because you may end up in a situation where you've got 50 hours of content in RAW and you've spent so much on hard drives, anything you would have earned out of the project may well be swallowed up by the cost of storage. In this situation a compressed format would be more suitable.

But it comes back to what I was saying, when working with compressed, the results can be very good, but if you mess it up you can't pull it back. Your options in post production are much more limited. That's where RAW comes in.

If you've got a lot of time in the edit suite to post-produce the content, RAW is great, but if you've shot many hours of content and need to turn this around quickly, compressed formats can be more suitable.

So in summary, we need RAW for producing images to the highest level, for cinema production when you've got to seriously grade the image, dramas, television dramas, high-end commercials, whereas when it comes to compressed we need it for quick turnaround, we need it for projects where vast amounts of material has been recorded.

So that, ladies and gentlemen, is why we need raw and why we need compressed. I think of it as like two opposite sides of a coin, which are both needed in the world of production.

As producers we have to choose the right workflow depending on budget, how much time you've got for post production and the look you're trying to achieve.

So there's never been a better time for any of us to be involved in film making.



DIGITAL CINEMA FESTIVAL

DECEMBER 4TH, PRINCE CHARLES CINEMA, LEICESTER SQUARE, LONDON



Thanks to everyone who attended and supported the Movie Machine Digital Cinema Festival, Leicester Square, London, Dec. 4, 2013

The evening of December 4 at the Prince Charles Cinema in Leicester Square, London, was a huge success. Over 200 people attended the festival, to view presentations about digital cinema production and also to watch the 10 best of the digital film submissions.

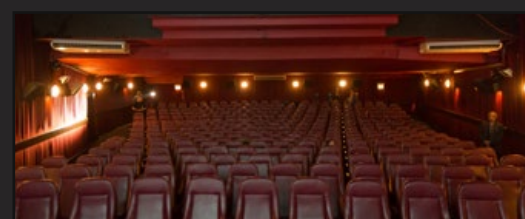
There were film submissions from all over the world, including the UK, USA, Canada, Brazil, Germany, Switzerland, France, Russia, the Philippines, Israel and Australia.

Special thanks to the 5 judges who decided the winning 10 films to be screened on the night.

These are colleagues I have known for many years; I have worked with each of these people professionally and I value and respect their opinions and abilities.

The 5 judges:

- Matt Davis: www.mdma.tv
- Alex Gollner: www.alex4d.com
- Viral Mistry: www.vimeo.com/viralmistry
- Ken Stone: www.kenstone.net
- Scott Wright: www.dreamshock.com



Thanks to those who presented on the night and gave their time to be involved in the cinema presentations. Content of the presentations to be online at Movie Machine very soon.

A huge thank you to the sponsors of the event: Blackmagic Design, Grass Valley and Holdan who supplied the winning prize of a Blackmagic Cinema Camera. Without the support of the sponsors this event would not have been possible!



DIGITAL CINEMA FESTIVAL - THE RESULTS



1ST PLACE | **VALSE - Chris Kelly**
A romantic encounter between two snails. Alas, it is an ill-fated affair.



2ND | **BIRTHMARK**

3RD | **THE SCULPTOR**



4th - I'M SORRY 5th - NEIL 6th - 21ST CENTURY VICTORIAN



7th - PLUTOT LA PLUIE 8th - TREE OF LIFE 9th - MOSTLY EMPTY SPACE



10th - BEAUTY IN NATURE

SPECIAL MENTIONS...

There were many fantastic films entered into the Movie Machine Digital Cinema Festival. Unfortunately only 10 films were shown on the night of December 4 on the big screen. A few special mentions for some exceptionally high quality productions which would have definitely been worthy of seeing on the big screen.

Alas, the judges decision had to be final.



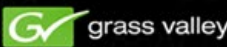
BATTLE OF HASTINGS PASSION & FAITH



EVERY TIME I SEE YOU I GO WILD THE ACCOMPLICE



AUTUMN MISTS A PHOTOGRAPHERS JOURNEY





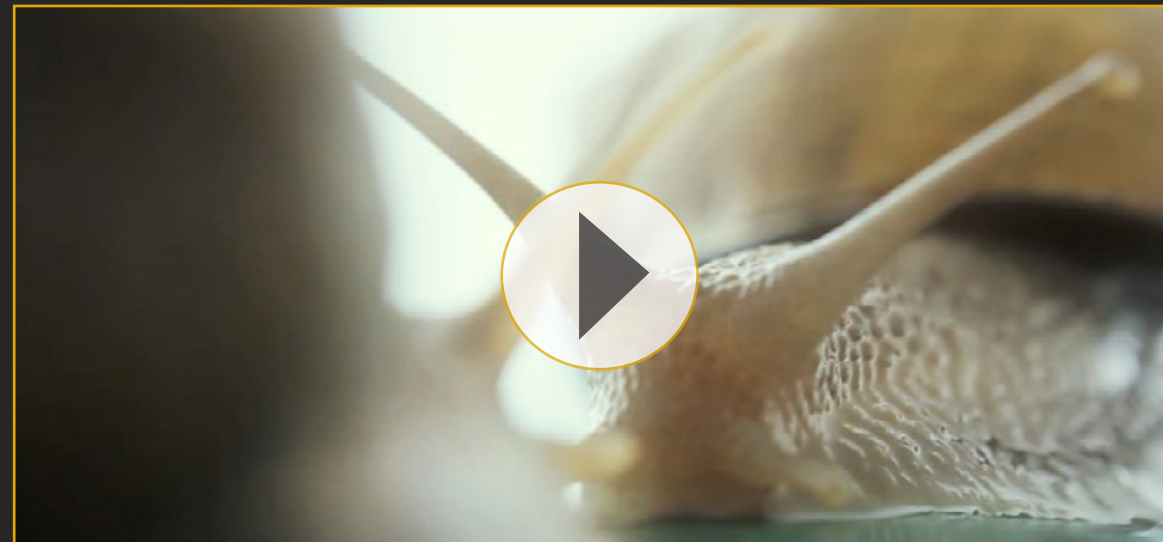
RICK YOUNG: WHY WE NEED RAW WHY WE NEED COMPRESSED



WATCH THE VIDEO >>

In this presentation Producer/Director, Rick Young, runs through the reasons of when to shoot RAW and how this can be used to enhance the film-making process. However, there is a cost to RAW – and for many productions compressed formats are the most suitable acquisition format. Rick explores the reasons to use both work-flows, backed up by many visual examples showing the tremendous grading potential which RAW offers, and the high level of quality which compressed images provide, when shot well with the right camera in the right hands.

CHRIS KELLER - WINNER OF THE DIGITAL CINEMA FESTIVAL



WATCH THE VIDEO >>

Chris Keller is the winner of the Movie Machine Digital Cinema Festival. His captivating short film, Valse, was voted the winner of the festival with a unanimous decision by the judges. The film tells of the ill-fated love affair between 2 snails, which comes abruptly to a tragic end.

DATAVIDEO AFFORDABLE TELEPROMPTERS AND SOFTWARE



WATCH THE VIDEO >>

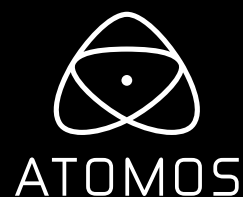
Datavideo make a range of prompters that can be assembled and will work with virtually any size of camera – from DSLRs, to handheld camcorders, and fullsize ENG cameras. These prompters are suitable for use on location or in the studio. Using an iPad or Android tablet, these tablets can be used with wired or Bluetooth remote control; each prompter features a translucent mirror so the talent looks straight down the lens while presenting; and comes bundled with DVPrompter software, thus providing a complete solution, regardless of the size of your camera.

DEN LENNIE: CINEMA PRESENTATION



WATCH THE VIDEO >>

This short film was shown at the Movie Machine Digital Cinema Festival, December, 4, 2013, Leicester Square, London. Step out on location with cinematographer, Den Lennie, of F-Stop Academy, and hear Den's thoughts about what makes a cinema image. We see Den filming with a Sony PMW-F5, and Den speaks to us about the Zeiss lenses he uses in his production work. This is a revealing insight into how Den works and a look at his choice of lenses.



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- Calibration



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- Full HD 10-bit 4:2:2 Quality
- Apple ProRes®, Avid DNxHD®
- Camera Trigger Start/Stop
- Camera Timecode Rec
- Records to 2.5" HDD/SSD



- On-screen, HD/SD-SDI Play out
- Full HD 10-bit 4:2:2 output
- Instant review on location
- Cut & Tag Editing
- FCPX XML Project Export
- Deck transport controls



- 1280x720px IPS touchscreen
- External HD-SDI loop out
- Waveform Monitor Tools
- Focus Assist Tools
- Audio level meters
- Record tally bars



- Mac & PC
- No transcoding
- XML Cut & Tag Edit
- Apple Final Cut Pro
- Avid Media Composer
- Adobe Premiere Pro



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MOUNT

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THE F3, F5 AND F55

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LENSES



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AVAILABLE FOR
CANON EF · CANON FD
ARRI PL · NIKON G · B4 2/3"
LENSES

IMAGES SHOT WITH THE BLACKMAGIC PRODUCTION CAMERA 4K NOW AVAILABLE FOR DOWNLOAD



Blackmagic Design has made available several clips for download from the Blackmagic Production Camera 4K. This gives a taste of what is possible from this new camera and, for many, will be the first time they will have seen 4K on their computers. The higher resolution is immediately obvious.

Grant Petty, CEO Blackmagic Design, wrote on the Blackmagic Forum:

"The Blackmagic Production Camera 4K is very different to our other cameras, but I personally think it's quite filmy in its look, even though it's not really a digital film camera but more of a general production camera."

"This camera is not a low light camera, however I have included some clips at night so you can see that. I spent a few weeks wandering around with the camera taking some different types of shots. One shot of the jetty has some clipping in the sky to see the affect of clipping. All the shots are ProRes as I did not shoot RAW. I did notice that later when the guys did some more tests on the camera and lens that it was not shimmed correctly so I think the results could be better than this. Some of the shots have different shutter angles and I used standard still camera lenses."



SONY HXR-NX3 - PROFESSIONAL HANDHELD HD CAMCORDER WITH EXMOR 3CMOS IMAGE SENSORS



The HXR-NX3 records video in AVCHD 2.0 format, which includes 1080/50P, for smooth, natural subject motion. 50i and 25p modes provide playback compatibility with Blu-ray players. The HDMI connector provides uncompressed 8bit 4:2:2 while shooting and allows users to record stunning images on a generic external video recorder.

Sony has announced the HXR-NX3 handheld HD camcorder, the latest addition to the NXCAM line-up. Designed for the professional videographer, the HXR-NX3 combines Sony's imaging technology with the ability to connect seamlessly with other devices such as smartphones or tablet computers with built-in WiFi technology allowing the camcorder to be controlled remotely.

The HXR-NX3 combines high quality lens, sensor and LSI technology to achieve impressive image quality. Sony's Exmor 3CMOS Sensor system with three 1/2.8 sensors provides 1920x1080 Full HD effective pixel count. As a result red, blue and green light are independently and accurately captured by separate image sensors, contributing to high resolution, high sensitivity and wide dynamic range that creates extraordinary natural colour reproduction. A newly developed LSI that includes advanced noise reduction and several distortion correction technologies handles image processing, allowing clear, low-noise recordings to be captured even in low light.

Sonys G Lens delivers stunning image quality as well as a wide zoom range that offers a 28.8mm angle of view at the wide end, with a 20x optical zoom range that will easily cover most shooting situations.

In addition, the newly developed LSI contains cutting edge 40x Clear Image Zoom technology which offers 1152mm(*1) focal length with virtually the same quality as optical zoom. The LSI also includes advanced noise reduction and several distortion correction technologies to handle image processing and deliver notable improvements in image quality. The recorded images are remarkably lifelike in both texture and detail, as a result.

The HXR-NX3 records video in AVCHD 2.0 format, which includes 1080/50P, for smooth, natural subject motion. 50i and 25p modes provide playback compatibility with Blu-ray players. The HDMI connector provides uncompressed 8bit 4:2:2 while shooting and allows users to record stunning images on a generic external video recorder. The ability to record in DV format is also provided for users who prefer a DV workflow and who need to work in a DV compatible non-linear editing environment.

As well as outstanding imaging capabilities the HXR-NX3 can connect effortlessly with other devices to be controlled remotely or transfer footage. iOS (versions 4.3 through 7.0) and Android (versions 2.3 through 4.3) smartphones or tablet computers can be used to remotely control the HXR-NX3 through a WiFi connection and video files can be transferred from camcorder to smartphone(*2).

REMOTE CONTROL FEATURES:

- Monitoring of camera material on the smartphone display
- Record start/stop
- Zoom
- Iris
- Touch AF (Auto Focus) function

ADDITIONAL CAMERA HIGHLIGHTS:

- 35mm film equivalent
- WiFi operation cannot be guaranteed with all smartphones and tablet computers.
- PlayMemories Mobile is a common Sony mobile application used for Sony WiFi compatible consumer products such as Handycam®, Actioncam, Cybershot cameras and so on.
- MP4 recording is not available when AVCHD 50P is selected. Only MP4 files can be transferred wirelessly. Timecode is not included in MP4 files. Uploading to web servers/sites must be done via separate applications installed on the smartphone or tablet computer.
- When the MP4 recording is activated, Simul mode and Relay mode are not available.



The HXR-NX3 is capable of light MP4 file simultaneous recording. The MP4 (720p, 3Mbps) is a network friendly file that can be transferred wirelessly from the camcorder to a smartphone or tablet computer with the PlayMemories Mobile smartphone application(*3). Once transferred, the MP4 file can be uploaded to a cloud server, social media, video share site and other platforms (*4). PlayMemories Mobile can be downloaded from the Google Play Store or App Store.

The HXR-NX3 also has a cutting edge NFC (Near field communication) chipset which allows users to establish a WiFi connection simply by touching an NFC compatible smartphone or tablet computer on the camcorder.

The HXR-NX3 also comes with a number of additional features for versatility when filming and to minimize the need for additional equipment. The camcorder can capture footage in both slow and quick motion in full HD quality, with 2x slow motion and 50x quick motion easily achievable. Elsewhere, Dual media slots allow simultaneous recording to two SD memory cards in Simul mode, while Relay mode switches recording automatically to the second memory card when the first is full. The two cards can also be controlled independently from two recording buttons. This flexible control allows users to start/stop recording on one memory card, while continuing to record on the other, for proof recording (*5). A built in LED video light is also included above the camcorder microphone for convenient illumination for a wide range of shooting situations (*6).



Kanta Yamamoto, Strategic Planning Manager, Sony Professional, Sony Europe, said: The HXR-NX3 is a fantastic addition to the Sony NXCAM line-up especially for filmmakers working for corporate, event, wedding and education videos. We also expect the MP4 function to make it a hit with web journalists who need to share images with colleagues as quickly as possible, while the WiFi remote and built-in LED video light can make filming interviews easier. The HXR-NX3 is destined to become the go to camcorder in the handheld field. As you would expect, it includes outstanding imaging capabilities that allow videographers to capture rich, detailed footage in a range of environments. A wide range of additional features make the HXR-NX3 the perfect camera for the videographers looking for high quality performance, adaptability and ease of use.

Sony Professional Solutions Europe will deliver the HXR-NX3/VG1 which comes with Sonys high quality ECM-VG1 shot-gun monaural microphone. The HXR-NX3/VG1 will be available in Europe from end of January.

MAJOR UPDATE TO APPLE'S FINAL CUT PRO X VERSION 10.1 OUT NOW



Apple have released a major FREE update for Final Cut Pro X. FCPX 10.1 includes many new features designed to streamline the editing process. The most notable of these is Libraries; these contains both Projects and Events in one place. Think of Libraries as a way to collect and organize related Projects; you could, for example, use a separate Library for each of your clients or you could use Libraries to separate different video productions, each which contains its own Projects and Events.

Final Cut Pro X 10.1 is available for download at the App. Store. This update is free to existing Final Cut Pro X users.

More detailed information about Libraries and how they work in the Apple Support document available at: <http://support.apple.com/kb/HT5958>



NEW FEATURES INCLUDE:

- Optimized playback and rendering using dual GPUs in the new Mac Pro
- Video monitoring up to 4K via Thunderbolt 2 and HDMI on select Mac computers
- 4K content including titles, transitions, and generators Libraries allow you to gather multiple events and projects within a single bundle
- Easily open and close individual libraries to load just the material you need
- Option to import media to locations inside or outside a library
- Automatically back up libraries to a user-specified drive or network location
- Project Snapshots let you quickly capture the project state for fast versioning
- Audio fade handles on individual audio channels in the timeline
- Add precise retime speeds by entering them numerically in the timeline
- Non-rippling retime option One-step Replace and Retime
- Custom project frame sizes
- Through edits displayed on all clip types
- Join Through Edit command removes bladed cuts to clips in the timeline
- Detach audio from Multicam Clips in the timeline to manipulate audio and video separately
- Make video or audio-only edits into the timeline with Multicam Clips as sources
- Blade and move audio in J- and L-cuts
- Roll audio with J- and L-cut splits open
- Option to hide the Browser to gain more screen space for viewing
- Native support for .MTS and .MT2S files from AVCHD cameras
- Used media indicators on source clips
- Improved performance with large projects
- Improved performance when modifying or adding keywords to many clips at once
- Easily move, copy, and paste multiple keyframes
- Option for linear animation with Ken Burns effect
- Improved image stabilization with InertiaCam and Tripod mode
- Import photos from iOS devices Proxy and playback quality controls accessible in Viewer menu
- Support for portrait/landscape metadata in still images
- Effects parameters, fonts and text size included in XML metadata
- Improved support for growing media and edit whilst ingesting
- FxPlug 3 with custom plug-in interfaces and dual-GPU support
- API for custom Share operations using third-party software
- Share directly to YouTube at 4K resolution
- Share directly to Chinese video sites, Youku and Tudou
- Spanish language localization
- Ability to interact with the share target application to customize the export operation.



DIGITAL BOLEX NOW AVAILABLE & SHIPPING



The D16 by Digital Bolex offers a compelling alternative for those wishing to record RAW moving images. The form factor, the frame size & rate choices, the fact that the camera uses a CCD sensor with global shutter, and features XLR audio, makes this camera one to watch for affordable high-quality acquisition for the single operator or those working in small teams.

Earlier this month Digital Bolex shipped their first D16 camera. The online store is now open for those wishing to place further orders. Expected delivery time is 8 – 12 weeks.

The D16 is a RAW camera featuring a CCD sensor with global shutter. The camera records RAW images as 2048 × 1152, 1920 × 1080, 1280 × 720 (50 or 60fps) and 720 × 480 (up to 90 fps). The RAW images are recorded as Adobe CinemaDNG files. Lenses attach via C-mount with adapters available for EF, PL, M43 and Turret mounts.

Of huge importance to independent filmmakers is the fact that the camera features XLR in with phantom powering and records 24 bit 96K audio.

The camera features HDMI out, enables external EVF and monitors to be used – an optional HD SDI option will soon be available.

The D16 by Digital Bolex offers a compelling alternative for those wishing to record RAW moving images. The form factor, the frame size & rate choices, the fact that the camera uses a CCD sensor with global shutter, and features XLR audio, makes this camera one to watch for affordable high-quality acquisition for the single operator or those working in small teams. The D16 starts at \$3299 USD and can be ordered online from: www.digitalbolex.com



ATOMOS SHIP SPYDER COLOR CALIBRATION

Atomos Spyder is available now giving one touch advanced color calibration to the Atomos Samurai Blade. Developed in partnership with New Jersey based Datacolor the Atomos Spyder gives Samurai Blade one button color calibration normally only found on high end monitors. The Atomos Spyder has initially been developed for the Samurai Blade with implementation on other Atomos recorders available soon.



Atomos, the creator of the camera mounted recorders Ninja-2 and Samurai and the pocket-sized Connect converters, announce that the Spyder calibration tool is now shipping. Priority sales will be given to pre-orders and general stock will be available through Atomos Worldwide reseller network.

“We believe color calibration and color image accuracy are paramount to a fast and efficient production process, whilst maintaining customer creativity.” states Jeremy Young, CEO and Founder of Atomos. “Calibrating your screen to standard color specifications allows the user to view accurately what is being recorded, avoiding costly color correction in post-production.

We believe that color normalisation should be done at the camera, not in editing.”

Developed in partnership with New Jersey based Datacolor the Atomos Spyder gives Samurai Blade one button color calibration normally only found on high end monitors. With Spyder, the Samurai Blade gains the ability to accurately calibrate to the SMPTE Rec 709 color space with a D65 white point with 100% gamut and is fully customisable after calibration.

ATOMOS SPYDER FEATURES:

- Extreme precision 7 sensor calibration
- USB to LANC serial control unit included for automatic calibration.
- Calibrate to 6500K ITU-Rec709 white point with delta-E better than 2 down to 20% grey
- User adjustments of lift, gain and gamma per channel after initial calibration
- Can be used as a standard calibration unit for any monitor or computer

The Atomos Spyder has initially been developed for the Samurai Blade with implementation on other Atomos recorders available soon.

Samurai Blade includes the world leading, now fully color calibratable, 5" SuperAtom IPS touchscreen with amazing 1280×720 325PPI resolution and the simple and intuitive AtomOS with a suite of set-up tools waveform, RGB, Luma Parade and Vectorscope as well as essential monitor assist functions Focus Assist, Zebra, Blue Only Exposure and False Color. Samurai Blade allows the recording of pristine, 10-bit images straight from the camera sensor directly to inexpensive HDD or SSD drives, captured using the Apple ProRes or Avid DNxHD codec. Instantly play back to review recording, in/out cut edit (with meta-data tagging) and create .FCPXML projects for fast edit integration.

Pricing and Availability

The Windows compatible version of the Atomos Spyder is currently shipping at the RRP of \$149 USD £89 GBP, 109 EUR and is available through the Atomos Worldwide reseller network. A Mac compatible version is in development.

For more information visit www.atomos.com >>



[READ THE FULL STORY >](#)

FULL DETAILS, PRICING AND SPECS. OF NEW MAC PROS

Apple has revealed details of their new professional Mac Pros. At the top-end, the Mac Pro can be configured with up to 64GB RAM, a 2.7GHz 12-core processor with 30mb of L3 cache, up to a terabyte of flash storage - add a top end graphics card and Thunderbolt display - and this will set you back just over £8500 including vat. More affordable options start from £2499 inc. Vat for the base Quad-core model.



[READ THE FULL STORY >](#)

WHAT'S NEW IN FINAL CUT PRO X 10.1 OVERVIEW OF NEW FEATURES

Final Cut Pro 10.1 introduces numerous new features and enhancements. Detailed overview of the many new features added to this major upgrade of Apple's professional editing software.



[READ THE FULL STORY >](#)

ATOMOS RELEASE ATOMOS 5.1 FOR THE SAMURAI BLADE

Atomos have released AtomOS 5.1 for the Samurai Blade. This adds key features such as Spyder Calibration, enabling the blade to be the worlds first portable recorder to feature on-screen colour calibration. Also, more advanced battery display options and the ability to work with Rec. 709 screen adjustments with Canon C-log.



[READ THE FULL STORY >](#)

BLACKMAGIC DESIGN ANNOUNCES NEW APPLE PRORES FILE FORMAT SUPPORT FOR HYPERDECK STUDIO

This new software update adds three additional Apple ProRes file formats, ProRes 422, ProRes 422 (LT) and ProRes (Proxy) which provides customers with significantly reduced video file sizes while preserving full frame 10-bit 4:2:2 quality. This update allows customers to get longer recording times for the same file size so they can use low cost SSD drives while still recording high quality video in all SD and HD resolutions.



[READ THE FULL STORY >](#)

METABONES INTRODUCES SPEED BOOSTERS FOR NIKON G TO BLACKMAGIC CINEMA CAMERA AND BLACKMAGIC POCKET CAMERA

The new 0.64x Speed Booster reduces the full-frame crop factor of the BMCC from 2.39x to 1.53x, thus effectively transforming it into a Super-35 format cine camera. Both new Speed Boosters use advanced 6-element optical designs incorporating ultra- high index glass to achieve extraordinary optical performance at record-breaking apertures.



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EDIUS SUPPORT FOR MATROX EDITING DEVICES NOW

"Since the launch of our popular MXO2 product line, EDIUS customers have been asking for support of their editing application of choice," said Wayne Andrews, Product Manager for Matrox Video. "Now with support for Matrox hardware from Grass Valley, EDIUS users have the perfect



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REGISTRATION OPEN FOR BVE 2014, LONDON EXCEL, 25-27 FEB

The comprehensive broadcast exhibition, featuring leading manufacturers and smaller yet innovative companies, has become something of a launch pad for new technologies and products, while the dedicated production services area offers a vast array of knowledge, advice and services for production professionals.



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EYEHEIGHT ANNOUNCES BROADCASTSAFE MC PLUG-IN LE- GALIZER FOR AVID MEDIA COMPOSER

BroadcastSafeMC can perform composite, RGB, RGB-plus-Y and simultaneous composite-plus-RGB legalizing, all with user-adjustable soft clipping at high and low thresholds. Precise chroma-space conversion and accurate limiting ensure compliance while keeping the full gamut available for creative use. Editors can select from an extensive range of presets, or work in custom mode which gives full access to 15 configurable parameters.



INTERVIEW WITH CHRIS KELLER

WINNER OF THE 2013 MOVIE MACHINE DIGITAL CINEMA FESTIVAL

Chris Keller is the winner of the Movie Machine Digital Cinema Festival.

His captivating short film, *Valse*, was voted the winner of the festival with a unanimous decision by the judges. The film tells of the ill-fated love affair between 2 snails, which comes abruptly to a tragic end.

Chris explains the making of this film, which took many months to complete, required a great deal of pain-staking work to get the snails to cooperate.

This had to fit around Chris's day job, in visual effects at Double Negative, Europe's largest provider of visual effects.

The prize for coming first in the Cinema Festival is a Blackmagic Cinema Camera, courtesy of Holdan. We look forward to seeing what Chris does with his new prize!

RY: Chris is the guy who won the Movie Machine Digital Cinema Festival, with his fantastic short movie - *Valse*, a tragic story between 2 snails. So Chris just tell me, before we get into it, what is it you for your day job? What is it you do when you're not making independent films.

CK: Thank you very much. For a living I work in Visual Effects - I work at Double Negative which is the largest and, dare-I-say, best provider of visual effects, this side of the world. And we work on a lot of the Hollywood blockbusters. If you think of the Harry Potter's, the Batman's, a lot of the Marvel films. So that's great so that's what I do during the day time, I get to work on really exciting projects, but then I'm also a passionate filmmaker, so I use these skills in post production to tell hopefully interesting and touching stories.

RY: This idea that you came up with about a love affair that went tragically wrong between 2 snails, where did this come from?



**"I GOT THE IDEA
ON A TRAIN WHILST
LISTENING TO A WALTZ
ON MY IPOD. "**



CK: I get asked that a lot - where do I get my ideas from? This particular one I think it happened on a train and I think I was listening to a Waltz on my iPod. 'Cause I write music as well and I always wanted to write a nice song in three quarter time, which I never succeeded at. I think... somehow I always associate waltz with snails, 'cause it's usually a slow dance, isn't it. But that's really all I can say. I don't really know how my brain works in that regard.

RY: It would have taken a lot of effort though. To have the idea is one thing, to actually turn it into a short film, so talk to me about how the film was made and how much time it took and did you have a lot of crew? How did it actually work out.

CK: That I can talk about some more actually. So early on there was this decision about making it in CG, because I've a visual effects background, so I could have the entire thing in CG or doing it for real, and that's the way I went with. Because, you know I sit in front a computer every day doing my day job, so I just wanted to get away from it and get into some proper movie making, and so I ordered 3 snails from a snail farm in Kent. So they breed them there for food, for restaurants.

So I got 3 live snails that I actually kept as pets for about 4 months. And I got a soft box from Amazon and some lights and story-boarded the entire film and then I set up every single shot. And tried to get the snails to do what I wanted them to do, which was exceptionally hard, because obviously how do you get a snail to act? So cucumber helps and just nudging them a bit. So it involved a lot of patience. It took about 3 or 4 months to get the first part of the film into the can and then we went back to our old Uni in Bournemouth to film the kitchen scene where I has a very very good team to organise that for me. And then the final scene, which is under water (spoiler) was filmed in front of a blue screen but also was filmed for real and composited in post.

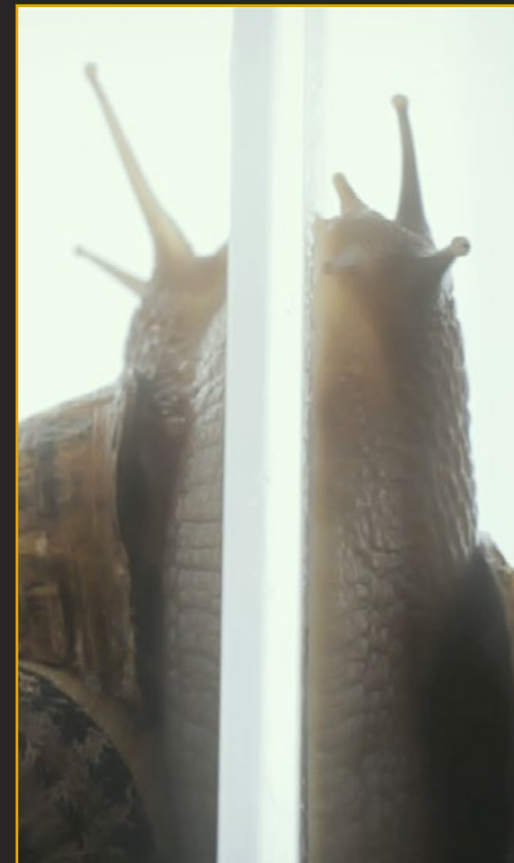
ALL IN ALL IT TOOK ABOUT 10 OR 11 MONTHS TO COMPLETE...



RY: Someone did comment to me they were horrified when they saw it and the fate of the snails.

CK: No snails were harmed. And if you actually wait for the very end of the film there is a little disclaimer which says "No snails were eaten during the making of this film." But no snails were harmed. No I wouldn't do that. I've never eaten any snails. My girlfriend is French though so she wanted to cook them but I said no... they've done a brilliant job acting for us let's set them free.

"NO SNAILS WERE HARMED OR EATEN.. WE SET THEM FREE"



RY: That's a huge amount of time. You would never think such a short film would have taken that long. And how much time in the 11 months were you actually working on - a week, 2 weeks or more?

CK: It was more than a week or 2. It was at least 6 weekends and then a lot of late nights. There is a lot of work in the film because I shot it quite cheaply on a 550D with the macro adapter, so there was a lot of work to be done in post in grading to make it look polished. And some of the shots also were split screens.

Again it's all real snails but sometimes you couldn't get them to do the right thing in the same shot. There was I think, 7, 8 months in post alone. And yes it was part time, I had other projects that I was working on for my day job obviously. But there's at least 200 man hours in it I would say.

RY: I have to ask - you had those snails for 3 or 4 months, you said. Now did they actually come to the tragic end we saw in the film?

CK: I did not eat them (laughs). I did not cook them.

No actually, I set them free. I was told they would only live for another 12 weeks or so when I got them. But they just wouldn't die so at some point, during the winter, I set them free in a field.

RY: What about the actual bit where they went into the water and they're effectively being boiled. What were we seeing there? Were we effectively seeing snails being boiled or were we seeing something else? Obviously you set them free so it wasn't those.

CK: No. It was all filmed in front of blue-screen, it was not under water. It was a dry for wet thing. So what I build, I had a little piece of transparent plastic. So I stuck one snail one side and the other snail on the other side so they stuck together. And then we just rotated them on a string and that's how we get the effect of them floating in the water.

And then I went into post, I keyed them with some help of visual effects students from Escape Studios, we keyed them. And we also shot elements of bubbles in front of them and behind them, and that's how you get them being under water. They weren't harmed.



ANDRE MEYER - SHOOTING RAW WITH THE CANON 5D MARK III USING THE MAGIC

© Andre Meyer

Some people like to live right on the cutting edge... and so is the case with South African filmmaker, Andre Meyer. Andre shoots with a Canon 5D Mark III with RAW recording enabled, via the Magic Lantern hack. The quality jump is tremendous and this is obvious when watching the movie above. This is just a taste of what RAW can offer from a full-frame sensor.

We spoke to Andre via Skype and he tells of the pros and cons of shooting RAW on a 5D Mark III using the Magic Lantern hack.

RY: Speaking to Andrew Meyers. Andre has done some of the most amazing work that I have seen. Andre, you've been shooting RAW with a 5D Mark III and getting tremendous results.

So tell me when did you first hear about this and when you heard about it and start using it.

AM: Well I've been using Magic Lantern since 2010 almost so I've been used to that, and I've trusted them, I've never had any issues, so the first day when I found out about it, that's when I just thought ... I immediately had to test it out myself to see if it works, because nobody else has ever done that. So I downloaded the firmware and did a few test shots and a few mistakes,

a few dropped frames, pretty early build, but on 27 July I got quite a stable build and I felt very comfortable with that build, Magic Lantern build, and I've never felt the need to switch then because I've tested it so much it works. So I just decided to do my own tests – there wasn't enough tests on the internet to satisfy all my questions and I started just recording anything I can, like cats, tests for the shots of sceneries and everything, and then I went to the game reserve a couple of times and just recorded as much as I can to test it as thoroughly as possible, and I just went from there.

RY: Fantastic. And what were the first results like? When you saw it, what did you think?

AM: Well it was great but I used After Effects and Adobe Camera RAW and just a little bit of stuttering issues and a little bit of sharpening artefacts, so it was much better than the H264 but I saw the potential in there, but it wasn't as what I hoped it to be, and I just carried on pushing and pushing even further, tweaking the settings and then I've done a DaVinci Resolve, DaVinci Resolve 9, started with that one, and that's when I exported the first cut from Resolve, that's when I saw that it looked like footage for the first time, not like moving photos – I don't know if you know what I mean, but it just looked like professional footage for the first time.

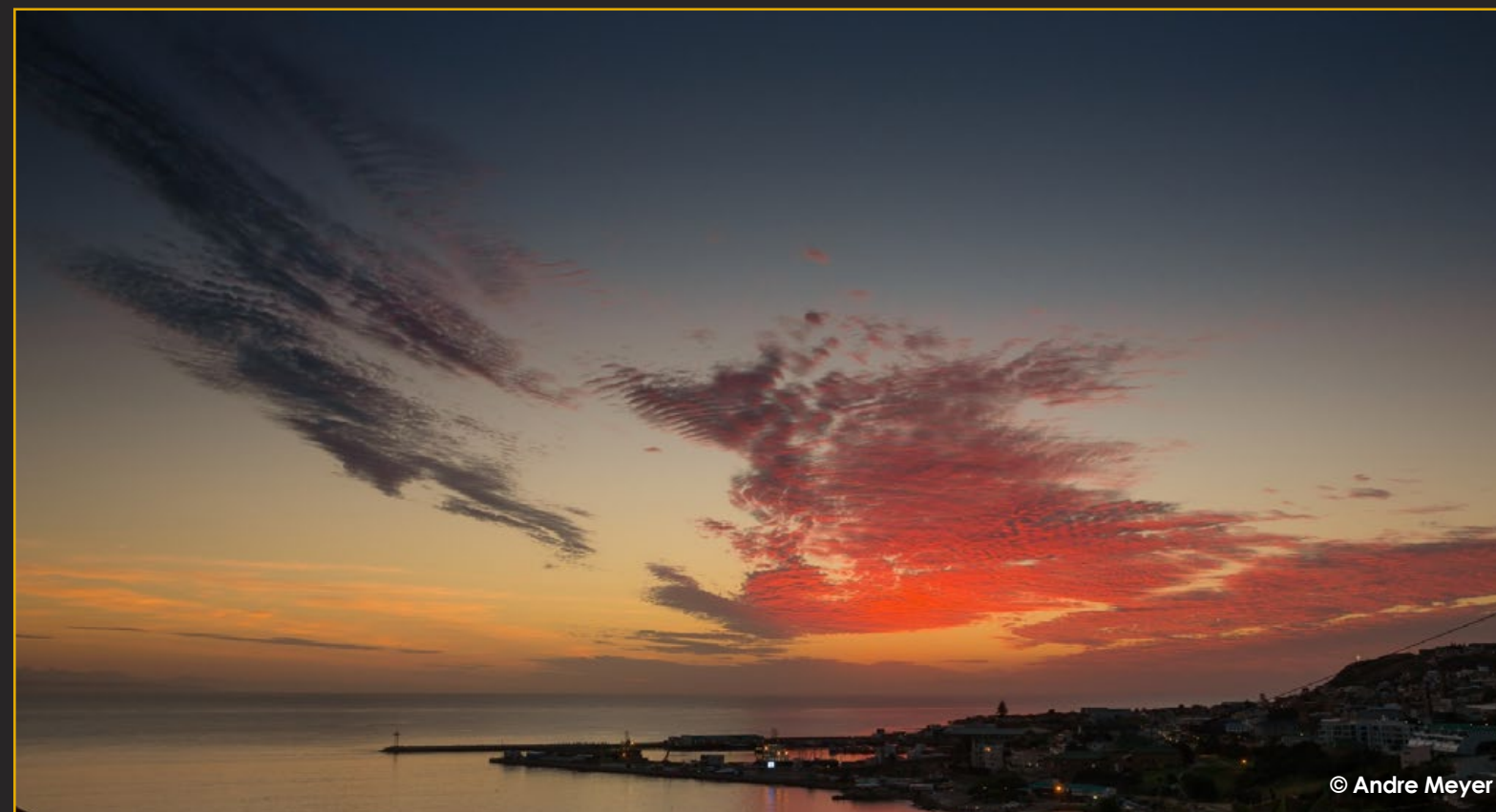
RY: Were you blown away at that point?

AM: Yeah, definitely, but it wasn't until Resolve 10 where I got the blown away moment, because Resolve 9 had a few issues, it had this thin fringing problem, and with Resolve 10 when I exported the first clip out of that one, that issue is gone and there is a special RAW sharpening tool applied to it – I was blown away. It took a couple of weeks of testing to get to that point where I thought this is something that's really good, really special.

RY: Now, did you worry about destroying your camera? I mean it does say on the Magic Lantern page, 'Warning: this could destroy your camera'.

AM: Well as I said, I've been using Magic Lantern since 2010, and so I've trusted the firmware as a whole and I've read up a bit about it and I just thought it's worth taking the risk. I've been using DSLRs since 2009 and I'm keen to upgrade to C300s or C100s or something, and this is the first opportunity to actually upgrade, so I felt it was worth taking the risk. But apparently it's not that big a risk, because the camera takes more processing power to process the RAW feed into H264 than just dumping the DNG files straight to the card, so apparently it's less strain on the camera to import RAW than H264. I don't know how true that is, but that's one of the things that gave me comfort to test it.

“I’VE BEEN USING MAGIC LANTERN SINCE 2010, SO I TRUST THE FIRMWARE...”



© Andre Meyer



© Andre Meyer



© Andre Meyer

RY: Great, OK. And once you've applied the hack, which I haven't done, and I very well will after having spoken to you and seen the results that you've got, 'cause I've got a 5D Mark II that really doesn't get used a lot so why not give it a go? But does it interfere with any of the normal operation of the camera, or does it just give you more ability?

AM: Just more ability. That's it. The same as just putting live view on, it's like a camera with live view on the whole time and you can push record, makes a little beep sound, and just dumps RAW DNGs at 19 megabytes per second, which is incredible.

RY: How many megabits a second, 90?

AM: About 90 or 95, yeah.

RY: OK, fantastic. And is there any reliability issues at all or is it totally solid?

AM: In the beginning I had the reliability issues, with the previous builds I had a lot of dropped frames and things like that, but it was just test with it, so as I said, up until the 27th build I didn't have any issues at all, not one dropped frame, not one corrupt file. The only corrupt file there is, is the end second of the last shot of the memory stick. So if your memory stick runs out, that last few frames look corrupt, but that's obvious the memory stick ran out, it's going to happen anyway, so other than that actually no problem, I didn't lose one clip at all.

RY: Fantastic. Alright, and what cards do you record onto? Do you need super-fast cards?

AM: Yeah, I use Lexar cards, 1000 times, two 32 gigabytes and two 64 gigabytes Lexar cards. I've heard about Computer Bay, all those, but I've also heard bad things about those cards, it's like a lucky packet, one works, one doesn't work, and so I just thought just get the best to get the most reliable solution as possible to a hack firmware.



© Andre Meyer

RY: Of course. If you're going to be shooting even though it's a hack, you want it to work, so you don't want to be messing around with cards of course. And when you go out and shoot

... let me ask this another way, if you were going to do a really big job for a client, would you happily use a 5D Mark III with the hack in confidence, even though it's a hack and you said it's reliable, let's say it was a well-paying job and it came from a client that you could not screw up with – what would you do? Would you hire in a more expensive camera or would you pick up your 5K Mark III and go for it?

AM: I would probably wait for the latest stable version to be released. There's certain corporate jobs that I probably wouldn't take the risk, no. After almost 1.5 terabyte of footage ... I do trust it quite a bit, but I would probably, if I do a big paying job with it that stakes are high, where you can't mess up, I probably will not do it at this stage, although I don't have any reason not to do it, but it's just obvious to not use a hack camera on the big professional job.



© Andre Meyer

RY: Of course.

AM: But I've been using Magic Lantern, not RAW but all the other features they give you, for the past two years, on professional paid jobs with no problem at all. So that is probably my plan, to do that, and I want to use the RAW in a certain way, like use it for landscapes, for shots, and things like that, and possibly get another camera, like a C300 or maybe not a C300, something else, that is good for when you want practicality you use that, or when you want high dynamic range, lots of



colour information, beautiful RAW landscape-looking footage, just quickly pull out the Mark III, record a piece of RAW, go back to another camera.

It's use the right camera for the right shots and job.

RY: Of course, which is always the case. Now, 90 megabits a second, I don't really know what it all means with the numbers. Is 90 megabits a second for RAW really good or would 200 megabits a second be more desirable. I don't really know where it goes and what it means. All I know is your pictures look amazing!

AM: Well I'm in the same position – I don't really know what it means but I know H264's a lot less than that, like 30 or 20 I'm not too sure, but all I know is that's a lot of information to capture, so every 12 seconds it's about 1 gigabyte.

RY: OK, it is a lot of information.

AM: 15 minutes per 64 gigabyte.

RY: So yes, the 30 ...

AM: I wouldn't want a higher rate. It would take too

much memory.

RY: Tell me, a 32 gig card? A 32 gig card, what did you say, you get 15 minutes?

AM: A 32 gig card's about 6 minutes. It's 14 bit of colour information, the smooth gradients from the dark to the bright or the colour information that really makes it stand out. It's not just about sharpness, it's just overall look of the footage and it's the same as what happened in 2008 when the 5D Mark II came up, it just turned the industry upside down, and now again – can you believe it, 5D Mark III, here comes 14 bit RAW – it's just crazy.

RY: Now what about doing it on other cameras? I know it will work on a 5D Mark II. Do you get the same results or is it better on a 5D Mark III.

AM: Well, all the other cameras give you aliasing and moiré, so the 5D Mark III is the best one to get – it's the only one that can get you 25 frames per second full HD continuous recording, so I wouldn't probably use anything else but the 5D Mark III to do the RAW recording.

RY: It's more than just another camera, and it's more than another camera with the ability to do RAW. It's the full-frame super-35 sensor, which is effectively VistaVision for anyone that really knows about formats. VistaVision, which is what ILM used when they were doing all their stuff with Star Wars in the seventies, they went round and they bought a lot of the VistaVision cameras that no one wanted anymore, because the film is like 35mm still photography, so you get that massive area, so the big sensor of the 5D Mark III, in combination with RAW recording, I think adds up to one of the most incredible tools that we've ever seen in our hands that doesn't cost you 100 grand.

AM: Exactly, yeah. It's amazing. And to think that one camera can do so much, it can record quite good H264, it can record brilliant 14 bit RAW footage, it can do 4K time lapses, it takes incredible store photos, and it's one little \$3,000 camera, it's mind-boggling.

RY: I think you're going to inspire a generation of people to run out and buy 5D Mark III. OK, what about lenses. Tell me which lenses you're using.

AM: Well definitely L lenses, there's a big difference with L and non-L so I used to own a couple of primes but I've replaced all those primes with two zoom lenses,

so that's a new 24-70 Mark II and the 70-200 F2.8 Mark II and I think with those two lenses you can go a long way. You've got all the way from 24 to 200 at F2.8 and, to me, at the same quality as a prime lens, so the 24-70 Mark II is the lens that I feel matches up to an L series prime lens.

So I sold all my primes. I've just got those two lenses and the macro lens and the 100mm macro, although I didn't use that in that particular video. So yeah, that's the three lenses I used, oh and a 24 F1.4 lens, Mark II as well. That's the only prime I kept because it's got that unique wide-angle loaded to fill look, and at F1.4 it's got this three-dimensional look to it, a little bit better than 2.8. It's got that extra low depth of field. You know, you're not used to seeing low depth of field shots in wide angles, so when you see that it actually looks quite impressive if you use it correctly.

RY: Fantastic. I find this so inspiring, that you're talking about doing such incredible work with two lenses, and some of us go out with eight and ten lenses, ridiculous amounts. I think just taking what you need as opposed to everything because you can, it makes a big difference, because you're the one that has to carry it, you're the one out filming these amazing things in different situations, so by being light, makes you very





nimble and able to move quickly.

AM: Yeah. I don't see a need to use primes anymore because of these new Canon zoom lenses. To me they are good enough.

RY: Yeah. Fantastic. And you already said that you used DaVinci Resolve in the post production work-flow. How have you found DaVinci to work with? Have you found it pretty easy to get to grips with?

AM: Well I think if you're learning how to grade, it might be difficult, but if you already know how to grade and you're just learning a new programme ... Well any programme is difficult if you don't know it, but I purchased Alexis's Ripple training and I did an 11-hour course, so after that it was quite easy to learn. Once you get to know the programme it's really basic. I watched a couple of Youtube tutorials on how to do the work-flow from offline and online proxies, so any thing's difficult if you don't know the programme, if you don't know it, but once you now it, it's ... really not that big of a deal, it just looks complicated when you first open it.

It imports into Resolve and it automatically gives it a rec. 709 colour space which is very contrast, very saturated, and then I apply the Blackmagic camera film colour space to it and that makes it completely flat, and then I sort of apply a little grade before I export the proxies, but just like a general tint, a grade which I made, So

it's like working with flat log type footage. So if you go through the Adobe Camera RAW After Effects it works very quickly, you can't apply that flat look to it, so it's already contrasty and stuff, so it's definitely better to go through Resolve, give yourself flat footage to work with and once you've got the flat proxies it doesn't feel like you're working with RAW anymore. It's just like your camera records Pro Res, you're just going to have to do one little conversion step on the computer before you get to the primaries stage. It's not as complicated as people think. It's record stuff, convert it, edit, reconnect, grade, export. It's simple.

RY: When you're working in Resolve, and because it's RAW, I've done this with the Blackmagic Cinema Camera, I'm assuming you've got absolute control over your colour temperature white-balance?

AM: Yes. And Resolve 10 has got a new sharpening slider which was made specifically for RAW debayering and that's one of the features you get with all the other RAW cameras, so it's just like any other RAW camera.

**“THAT'S A LOT OF
INFORMATION TO CAPTURE,
SO EVERY 12 SECONDS IT'S
ABOUT 1 GIGABYTE OF DATA”**



RY: Is there any disadvantage – it sounds like you don't lose any functionality of the camera – it only gives you more. Is there any negative to the whole thing – using RAW on a 5D Mark III?

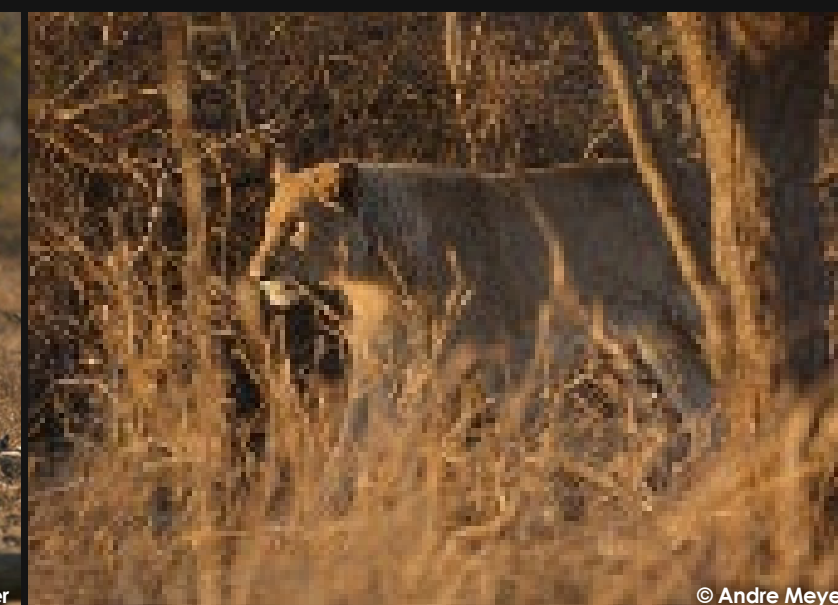
AM: No, besides the memory, besides the storage space, nothing else, nothing at all. I talked about the crop mode where I use the lens and use a three-times crop mode to turn my 200mm lens into a 600mm lens and the only disadvantage about that is the camera zooms in five times while you are recording but you actually are recording three times, so that's a bit hard to judge composition, so that's the only thing that's a disadvantage at the moment,

But no, other than that there's no other disadvantages. With Magic Lantern you get focus peaking, zebras, all those extra things, and now RAW recording so it's just adding to it.

RY: Andre, thank you so much for taking the time, it's really fantastic to get all the information that you've discovered through your efforts.

AM: OK, thank you very much Rick.

RY: Cheers.





UNTIL THE NEXT TIME...

WHAT A YEAR IT'S BEEN!

Movie Machine was launched in August 2012, which means we're a Year and a few months old.

In this time we've succeeded in providing regular online video reports, technology news updates, and the monthly magazine which you are now reading.

BEHIND THE SCENES:



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Matt Davis, Alex Gollner, Viral Mistry are all important players who help me move mountains behind the scenes. The recent Movie Machine Digital Cinema Festival came together with a lot of help from a lot of people. A massive thanks to all those involved.

Thanks to the sponsors as they support this operation and make everything possible.

LOOKING FORWARD

It's been said before, but I'll say it again, "we are living in the most exciting of times."

Never before have we had it so good. Cameras which are affordable, which can shoot for the big screen or the small screen, are within grasp of each and every one of us.

Choose any lens you can imagine from super wide to super telephoto. It used to be that us video producers couldn't get anywhere near the choice of lenses offered in the film world. Now you can use film lenses if you wish - or photographic lenses, 16mm lenses, B4 video lenses, just make your choice. Sensors from large to small - you can effectively shoot VistaVision if you choose.

Now we can all make digital films suitable for the big screen.

Blackmagic Pocket Cinema Camera

The most recent addition to my shooting kit is the Blackmagic Pocket Cinema Camera. This little jewel is ready to go at any moment with RAW recording straight to SDXC card. I've tested it and the "lossless" compressed RAW goes straight into DaVinci Resolve and you have all the grading potential which only RAW can offer.



Blackmagic Cinema Camera and 4K Camera

With the Blackmagic Cinema Camera (the 2.5K model) already established as a seriously high quality cinematography tool, we await the 4K model. The recently published images from the Blackmagic 4K camera look amazing and full of detail. This offers an affordable entry into 4K without a massive cash investment. If you have the original 2.5K Blackmagic Cinema Camera, all accessories will work with the 4K model.



D16 by Digital Bolex

Then there is the D16 by Digital Bolex. This offers RAW at 2K, HD, 720P, and even 480P (shoot 90 fps if you wish). With XLR jacks, phantom powering, 96K audio, global CCD shutter... definitely got to check this one out. Cameras of this quality have never been this affordable.



For when you want to work with and manipulate the images in post, and really work the images, then RAW opens doors which are closed in a world of compression. This issue of Movie Machine Magazine opened up with a discussion of RAW and Compressed and will close with a discussion of RAW and Compressed. We need them both - and now we can have them both.

I started in this industry in 1989 when it was all analogue and we had square shaped televisions. It moved from 4:3 to 16:9 to HD and now well beyond HD. With cameras and editing systems which we can afford: producing results at HD, 2K or 4K... We've definitely never had it so good.

Happy New Year!

MAY ALL OUR DIGITAL DREAMS COME TRUE FOR 2014.