



CLAIRMONT CAMERA FILM & DIGITAL



Hollywood Toronto Vancouver Albuquerque Montreal

NEWSLETTER

NEW & EXCITING GEAR!

2-Perf 35mm Cameras

In recent years we have seen standard 4-perf cameras increasingly passed over in favor of 3-perforation setups — which is primarily due to a 25% savings in film and processing costs. Many feature films are being shot Super 35 composed for 2.40 with spherical lenses, as well as in 1.85.



35mm 4-perforation Spherical 2.40:1



35mm 4-perforation 1.78:1



35mm 3-perforation Spherical 2.40:1



35mm 3-perforation 1.78:1



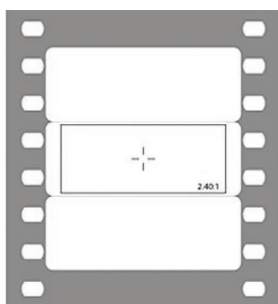
35mm 2-perforation Spherical 2.40:1



35mm 2-perforation 1.78:1

Even greater savings are available through employing 2-perf cameras, which use half the film of a standard 4-perf, and also provide a 50% savings in processing costs. What's more, a 1000-foot magazine will run 22.2 minutes and a 400-foot mag 8.8 minutes — significantly reducing down time on the set for reloading. The 2-perf configuration also allows scenes to be filmed with short ends that might normally be wasted.

With today's high quality film stocks, lenses plus the wide range of adjustment and enhancements available through the DI process, 2-perf 35mm makes a lot of sense for 2.40 releases on the big screen. What's more, because the spherical lenses are more efficient than anamorphics, you can shoot with a bigger lens opening and save a substantial amount of money on lighting!



2-perf 35mm cameras with 1.78 composing work well for TV productions and are an artistic and cost-effective alternative to HD video. The image area for 2-perf 35mm is 2-1/2 times larger than 16mm cameras, resulting in a much higher quality.

Currently, we offer Arricam LT, BL4, BL3, 435 and Arri-3 cameras in 2-perf configurations. As an interesting side note, we've tested these conversions in our sound lab and found the BLs to be almost as quiet as the Arricam. Please check out the enclosed drawings to show the ground glass and aperture sizes for most popular combinations.

Also available upon request, we have beautiful 2-perf footage to share with you that once seen on the big screen it will knock your socks off. Seeing is believing and then you'll fully understand why this is so popular in Europe.

Moviemcam SL MK2 Camera

Clairmont introduces the industry's lightest 35mm sync sound camera (22.5 lbs. in Steadicam mode). This versatile 35mm camera has an updated Tri-Perf movement and the ability to easily change to 4-perf mode. It's adjustable from 1-50 fps (with an external speed box). And at <20 dB it's exceptionally quiet.

Our Moviemcam SL MK2 cameras feature an advanced viewfinder block, integrated Movielite with slides, and updated electronics. They come equipped with the new IVS Color Video Assist, as well as an external ramping system.



(Left Side)

Clairmont's Moviemcam SL MK2 cameras are the only ones of their kind in North America, and we're excited about sharing another amazing tool for the art of cinematography.



(Right Side)

Alexa

ARRI has clearly raised the bar with the Alexa, as most every cinematographer who has had the opportunity to handle it has praised its ergonomics and “feel,” and fully appreciated the versatility and ultra-efficient workflow it can bring to any production. This lightweight, portable camera is ideally suited to high fidelity studio and location productions, including theatrical releases for the “big screen.”



Clearly one of the Alexa’s strong suits is its ability to simultaneously record Apple ProRes files, output uncompressed HD-SDI video (Log or Linear ITU 709 formats) and uncompressed ArriRaw data. The Alexa embraces DTE (direct to edit) workflow by its ability to slot two SxS memory cards (8, 16 or 32GB) and record stunning 1080p QuickTime files using Apple ProRes 4444 or ProRes 422 (HD) codecs. This facilitates virtually instant “on set” editing using a Mac and Final Cut Pro.

Of equal importance is the Alexa’s 35mm CMOS sensor, which provides a base sensitivity of EI 800 (range of EI 200 to EI 1600), an impressive 13.5-stop dynamic range, and low noise. ARRI Imaging Technology ensures the most organic, film-like image quality of any digital camera with natural color rendition and pleasing skin tones.

The Alexa has a PL mount, enabling you to use your favorite 35mm format lenses, and it features an advanced F-LOS electronic viewfinder with “Look Around” safety area. It shoots at 0.75 to 60 fps, adjustable, with 1/1000 of a frame per second precision. The electronic shutter is adjustable from 5 to 359 degrees with 1/10th of a degree accuracy.

Arri HD Video Assistant

Arricam and Arriflex 435 film cameras can now be equipped with the HD-IVS video assist, which provides cinematographers and directors 1920 x 1080 high resolution preview images on the set. As such, the creative team can judge each take while shooting 35mm film.



With its wide dynamic range (three steps more than standard def IVS), excellent color reproduction and low noise —combined with ARRI’s unique GGC (Ground Glass Cancellation) technology— the HD-IVS provides an excellent image for review. Additionally, individual HD images can be captured onto a USB stick, and loaded back into the HD-IVS for comparison functions.

The HD-IVS has three HD-SDI outputs, does 4:2:2 color sampling, operates with or without overlay and is switchable, has progressive, progressive segment frame or interlaced output, and can be synchronized with 23.976, 24, 25, 29.97 or 30 fps speed.

Canon 1D Mark IV Digital SLR with PL Mount

Clairmont Camera has taken Canon’s top-of-the-line digital SLR and equipped it with a PL mount to accommodate a wide variety of movie lenses. The 1D Mark IV is capable of shooting 1080p HD video in a variety of frame rates from 24 to 60 fps. And with its compact size, the 1D Mark IV can be employed in extremely tight quarters.



The lightweight, magnesium-bodied Canon 1D Mark IV is equipped with a large 27.9 x 18.6mm CMOS sensor, which can deliver a sizable 4896 x 3264 pixel image, coupled with dual DIGIC 4 image processors to provide outstanding ISO sensitivity —ranging from 100 to 12800 (with extended settings to ISO 102400). This facilitates use in a wide variety of lighting conditions, from bright to dim, with corresponding low noise levels.

A generous 3.0” Clear View II LCD monitor, 160° viewing angle, 920,000-dot VGA and other features provide bright and clear viewing for the operator. Data can be recorded to Comp Flash, SD & SDHC cards, plus a USB port via WFT-E2. The bottom line is that the 1D Mark IV is a powerful weapon in the quest for creative shot-making.

Canon EOS 7D Digital SLR with PL Mount

Also available is a modified EOS 7D SLR, which is equipped with a PL mount to accept a wide variety of popular film lenses. This camera can shoot 1080p full HD video (1920 x 1080) at 24, 25 or 30 fps, and up to 60 fps at 1280 x 720.



The EOS 7D has a 22.3 x 12.5mm (15 megapixel in HD) CMOS sensor to deliver sharp images and dual DIGIC 4 imaging processors. Its ISO 100-6400 sensitivity (expandable to 12,800) allows use under bright to dim lighting conditions.

Equipped with a 3.0” Clear View monitor, the Canon EOS 7D is easy to handle in the tightest quarters. Files can be downloaded onto Type I or II Compact Flash, UDMA and Microdrive cards, plus external output.

Canon 5D 2.35:1

Here's a handy tool for a DP's creative arsenal; a compact Canon 5D that's been modified to shoot HD video with a set of special Russian-made anamorphic lenses. Think of all the tight places — inside cars, crowded rooms, ventilating ducts— where this camera can be employed. It could even be used while performing stunts.



The camera boasts a big 36 x 24mm sensor and can deliver 1080p HD video in 24, 25 and 30 fps speeds. Takes up to 12 minutes in length can be stored on Compact Flash cards, and the Canon battery has excellent life (typically several hours). It features a Zacuto viewfinder with frame markers, and this silent-recording camera (no fans) can provide 48k manual audio with 2XLR inputs (via adapter).

Clairmont Camera is the exclusive source for this unique hybrid, which provides 2:35 aspect ratio imagery with 35mm, 50mm, 75mm and 100mm anamorphic lenses—all included in the rental package.

Codex Onboard Recorder

Given its data capacity, speed and versatility, the Codex Onboard Recorder has quickly become a favorite among DPs and DITs. Designed for use with a wide range of cameras, including the Sony F23, F35, Arri D-21 and Alexa, the Codex can record uncompressed or wavelet cinema-quality HD images, plus audio and metadata, onto a single removable data pack (128 to 512 GB capacity).



The Codex supports all popular video formats and speeds, from 1920 x 1080/PSF through 1280 x 720p plus 12-bit. It has two 4:4:4 or four 4:2:2 inputs, as well as two 4:2:2 or one 4:4:4 output. There is 4-channel audio interface with AES/EBU digital audio I/O, with supported audio formats including 16/24-bit AT 48 KHZ, AES or HD-SDI embedded. And because the Codex can offload material faster than real time, it clearly expedites workflow.

Controlling the Codex is quite easy, given that the touch-based control surface can be hand-held, or mounted on the left or right side of the recorder. The user interface can be run locally, or can be run remotely on a computer. There is a Bluetooth remote control.

Gates Deep Red Underwater Housing

Clairmont Camera makes it easy to take the Red One HD digital camera down to a depth of 450 feet (137 meters) with complete reliability. The Gates Deep Red housing features a compact, hard-anodized aluminum shell, stainless steel hardware and measures 21.5" x 19.5" x 16.5" fully assembled (with handles and 8" dome). It has adjustable buoyancy and trim, plus convenient, ergonomic controls that makes it easy to operate underwater.



The Gates Deep Red underwater housing features Precision Ports™ dome port optics to provide unobstructed clarity, and has ample room to accommodate most prime and macro lenses. External knobs allow for focus and iris adjustment. The external viewfinder monitor case is designed for the 5.6" LCD monitor from Red™ and a 100' umbilical cable allows topside viewing.

Complete with the Red One™ camera, Red Brick™ battery, Red-Raid™ or Red Ram™ plus lens, the package weighs approximately 55 lbs. on land and can be virtually weightless underwater.

Moviemax EasyFocus

This remarkable device from the fertile mind of Fritz Gabriel Bauer (best known for creating the much-loved Moviemax and his design work on the Arricam) is a distance-measuring tool using a video target allocation display to provide real-time lens focusing. A simple calibration process after the initial set-up will allow the user to track any object with accurate focus (when employing a programmed lens) using a mouse cursor or touch-screen. By clicking on an object in the viewscreen the EasyFocus will display the distance from the focal plane to that point.



The EasyFocus has a focusing range of 6' (1.80M) to 450' (137M) and can operate in five modes to provide a variety of focus options. The operator can select the Auto Focus mode, a Ramp mode (adjustable from .05 to 9.9 seconds), Tracking mode, Manual mode or a Mapping mode—which can be employed to create a topographical map of the set and is very helpful to set designers and CGI creators.

It is especially handy in rigging and crane applications. It can be used Hardwire or Wireless (using Cmotion technology) and mounted to the most popular cameras in the Clairmont Camera inventory, including the Alexa, Sony F35, Arricam Studio, Arricam Lite and Arriflex 435 with more applications currently under development.

Truelight On-Set



Providing a vital link between on-set shooting and post production, the Truelight On-Set allows cinematographers and directors to establish and maintain the “look” of their shows, color-correct on-set and share the corrections with the post team. It is the primary processing unit which applies color transforms to an SDI or DVI video signal. Control software runs on a laptop, communicating with the box via Ethernet. Truelight On-Set uses a color management engine that can take images from one medium —video, film, HD camera data and CGI— and generate matching images in another medium.

For monitoring while shooting, the Truelight On-Set box applies a color transform between the camera and monitors. Color grades — set in preproduction or on previous shoots— can be applied and then further adjusted at the time of shooting. The Truelight On-Set uses the American Society of Cinematographers Color Decision List (ASC CDL) standard color correction to make it compatible with a wide range of other devices.

During a review of dailies, color correction done by a colorist at a post-production house can be applied in the Truelight On-Set box. The creative team can make further adjustments and send the new settings back to post.

While this technology is primarily aimed at the digital world, the Truelight On-Set could be employed in conjunction with the ARRI HD Video Assist for film applications.

Cooke 5/i Prime Lenses

These true T1.4 aperture lenses cover a Super 35mm format and offer the superb optical and mechanical performance Cooke has been known for. However, the most unique aspect of this new 5/i series is a focus ring that illuminates, allowing the focus puller to see in the dark and not have to rely on any outside light sources. A dimmer enables the level of illumination to be adjusted.



Clairmont Camera is the first rental house in the nation to have these advanced technology lenses. Available in 18, 25, 32, 40, 50, 65, 75, 100 and 135mm sizes, the Cooke 5/i are color balanced and compatible with other Cooke lenses, including the S4/i, Panchro by Cooke, 18-100mm T3.0 and 25-250mm T3.7 and the SK4 16mm lenses.

The Cooke 5/i lenses offer an exposure range from T1.4 to T22, have a closer minimum focus than S4 lenses, and come with independent metric and footage scales.

Creativity, your mind our tools, let us help you choose! We're so excited and enthusiastic about sharing our new gear with you. Yes; more wonderful options for the filmmaker! If any of the gear featured in this newsletter —or anything else in our inventory— interests you, we'd be more than happy to provide you with a hands-on demonstration at your convenience.

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