

anamorphic dslr workflow from shooting to editing

Posted by kalimerox - 31 May 2018 17:41

It s a very general question here: Anyone experienced with shooting anamorphic footage with dslr-ish cameras and editing it?

I wanna shoot some scenes in anamorphic to get something like a 2.35:1 or even wider for an artistic project and I am looking into "cheap" set ups with double focus, with old projection lenses or the slr magic adapter... I would shoot on my sony a7s....

anyone did this here before? Is there a anamorphic de squeeze in lightworks I could calibrate to my needs ? do you have a monitor/recorder to recommend for viewing while shooting?

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Re: anamorphic dslr workflow from shooting to editing

Posted by David Rasberry - 31 May 2018 18:40

You should just need to pick 2.35 aspect ratio from the project settings menu and display narrow as wide in video settings.

I've formatted 2k from my Bolex for scope, but in my case I had to crop vertically from 1080p to 858p for 2k scope. Same basic procedure though in my case I didn't need to desqueeze. I think I just chose full frame for the 2048x1080 original and the crop happened automatically for the 2k 2.35 window.

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Re: anamorphic dslr workflow from shooting to editing

Posted by arniepix - 01 Jun 2018 13:31

TBH, what you're suggesting is a bit odd for a low budget option. Lots of high budget films use anamorphic lenses, but lower budget films tend to just crop to the 2.35 or 2.39 aspect ratio.

If it were me, I'd sort out the lenses first. Do you have ready access to any anamorphic adapters or lenses already? If not, how are you sourcing them?

Once you have the lenses, what are they mounted for? Probably NOT for any modern DSLR. You'll have to adapt those to the camera (cameras?) that you'll be using for the shoot. Be prepared to get multiple adapters. I don't think you'll find any off the self adapters for Mitchell or Arri standard type mounts. Do you know a really good machinist?

Older anamorphics were designed to shoot onto academy standard or slightly larger super 35 4:3 aka 1.37 or 1.33 aspect ratios.

In 4 perf high super 35 cameras, the gate was 24.89mm X 18.66mm. 35mm still cameras shot in a larger, 8 perf wide format of about 2:3 aka 1.67, with a gate that was about 36mm X 24mm.

If you use a classic anamorphic lens on a camera with a "full frame" gate, you should expect a LOT of vignetting.

If you use it on a camera with a smaller APS-C sized gate that shouldn't be an issue, but you may need to really play with the stretch to get everyone's head the correct shape.

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Re: anamorphic dslr workflow from shooting to editing

Posted by hugly - 01 Jun 2018 14:02

Just a side note: I have no idea about anamorphic shooting with DSLR equipment, but I found this and it looks nice ([Dog Schidt Optiks Flare Factory](#) and [SLR Magic Anamorphot](#)).

To me, all I've seen on the internet captured with such equipment, looks more like special effects rather than the look of anamorphic cinemascope we are used to know from movie theatres.

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Re: anamorphic dslr workflow from shooting to editing

Posted by kalimerox - 01 Jun 2018 14:06

Thanks guys for your comments, yes I started reading into low budget anamorphic shooting and I guess the only thing i could afford for this would be a diy solution with an anamorphic projector lens and a taking lens. there are some companies building clamps and adapters and sell modded projection lenses to shoot anamorphic on a dslr. If it is really worth all the trouble? that is a good question... especially as with the sony I can only shoot 16:9 so I would need to crop the image in post to get some 2.35:1 and not a super-super wide and tiny image at the end... I have to see how far i dive into this.. There is also from slr magic a anamorphic adapter especially made for this kind of thing, but i read mixed reviews and it is also out of my budget for this project

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Re: anamorphic dslr workflow from shooting to editing

Posted by kalimerox - 01 Jun 2018 14:14

@ hugly thanks for the example,

yeah it has basically two features:

visually these alien / blade runner lens flares that can look nice for sci-fi etc.. and a special bokeh...

and datawise

and you can squeeze more "info into the sensor" as an opposite to letter boxing.

how big these effects are at the end then depend a lot on the actual setup ..

I m writing a bit back an forth with these guys

www.anamorphicstore.com/

you can get an idea how a setup could look...

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Re: anamorphic dslr workflow from shooting to editing

Posted by hugly - 01 Jun 2018 14:37

Just for my understanding, what would you use the anamorphic projector lense for?

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Re: anamorphic dslr workflow from shooting to editing

Posted by kalimerox - 01 Jun 2018 15:53

the idea is to recreate an anamorphic film lens (that are super expensive..) by attaching an anamorphic projection lens to a standard "taking lens", and the taking lens gets connected to the camera. the downside of this anamorphic lens is that you have to focus both lenses for every distance... your resulting focal length for example for a 80 mm taking lens and an anamorphic 2x lens is 40mm.. what i heard it works best with taking lenses between 80-120mm to not get vignetting etc...

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Re: anamorphic dslr workflow from shooting to editing

Posted by kalimerox - 01 Jun 2018 17:47

some features

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Re: anamorphic dslr workflow from shooting to editing

Posted by jwrl - 01 Jun 2018 19:57

kalimerox wrote:

Is there a anamorphic de squeeze in lightworks I could calibrate to my needs ?

When I was working on the format fixer effect I had anamorphic support for a time. I ended up dropping it, but I probably still have the code around somewhere if you're interested.

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Re: anamorphic dslr workflow from shooting to editing

Posted by briandrys - 02 Jun 2018 04:00

If doing an anamorphic de-squeeze effect, it's worth bearing in mind that there is the X2 as used on 35mm film cameras and on digital cameras like the Arri Alexa, which offer the squarer sensor as an option and the X1.33/1,35 used on 16:9 sensor camera.

There is also the X1.5 squeeze anamorphic, which I gather is less common (i.e. rare), but lenses can still be found.

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Re: anamorphic dslr workflow from shooting to editing

Posted by kalimerox - 02 Jun 2018 04:11

that would be super interesting jwrl!

As briandrys sais now there is a variety of squeezing from different lenses, where the 2x and the 1.33 are the most common. for all the diy stuff out there it would be great to have an adjustable de squeeze to just calibrate for the needs. if you still have that code and you could check on that this would be fantastic.

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Re: anamorphic dslr workflow from shooting to editing

Posted by briandrys - 02 Jun 2018 04:29

I suspect that this should be in the project menu options, since anamorphic lenses are being used on digital productions such as feature films.

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Re: anamorphic dslr workflow from shooting to editing

Posted by kalimerox - 02 Jun 2018 04:58

it would be great to have it on both, as an effect and/or as a project setting.

Maybe not in the big budget world, but from what I saw on small and indie film projects is often a mixture: Shooting some important sequences in anamorphic and the rest of the film letterboxing to the right aspect ratio. It would be great to be able to mix anamorphic material and (how is non-anamorphic called, sperical? normal material) in one project...

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Re: anamorphic dslr workflow from shooting to editing

Posted by jwrl - 02 Jun 2018 17:39

kalimerox wrote:

that would be super interesting jwrl!

I'll search through the archives and see what I can find. Even if I can't find it would be reasonably straight forward to rewrite it.

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