



present

REVENGE

OF THE GREAT CAMERA SHOOTOUT 2012

in association with



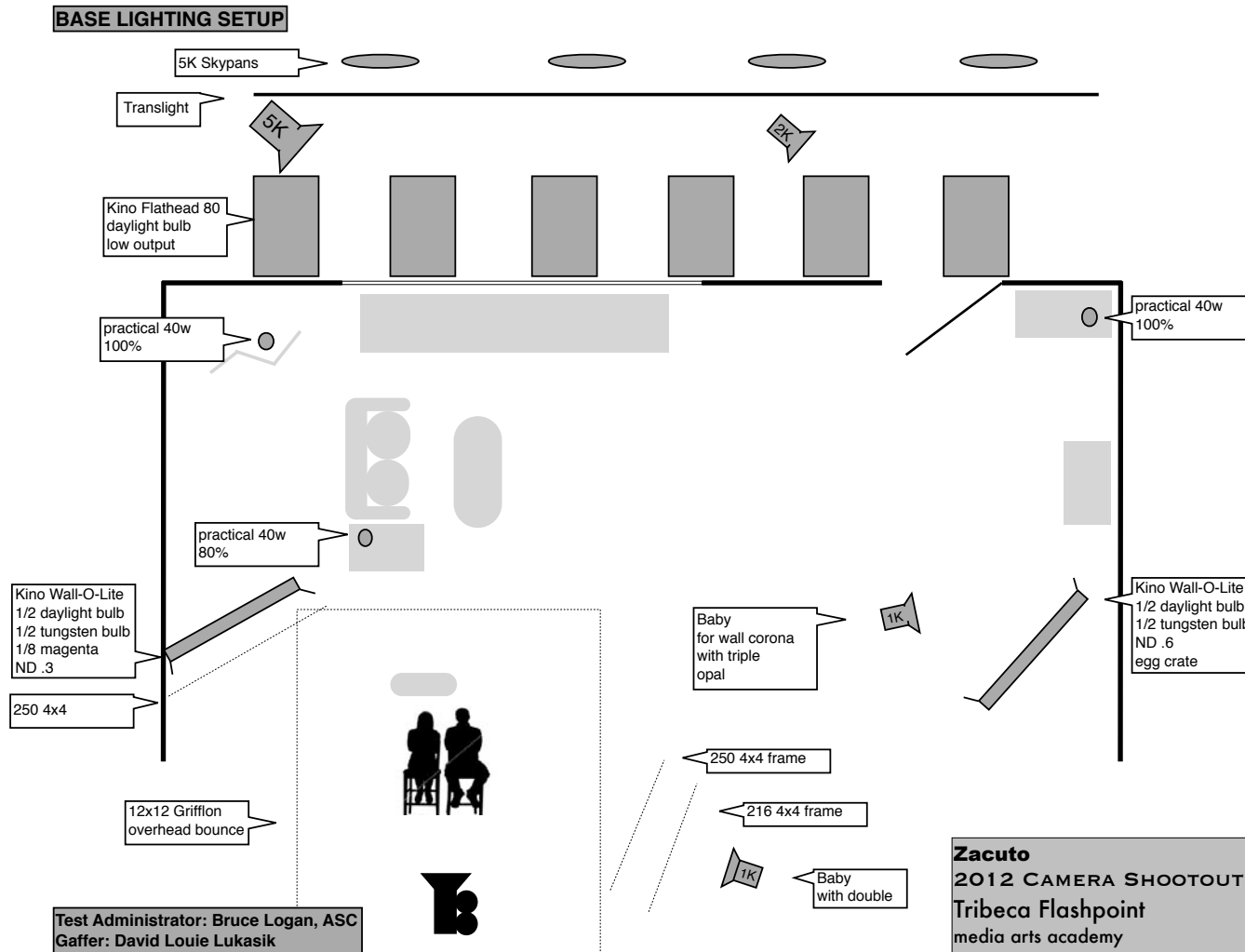
sponsors



in kind sponsors



Technical Documents
v1.2



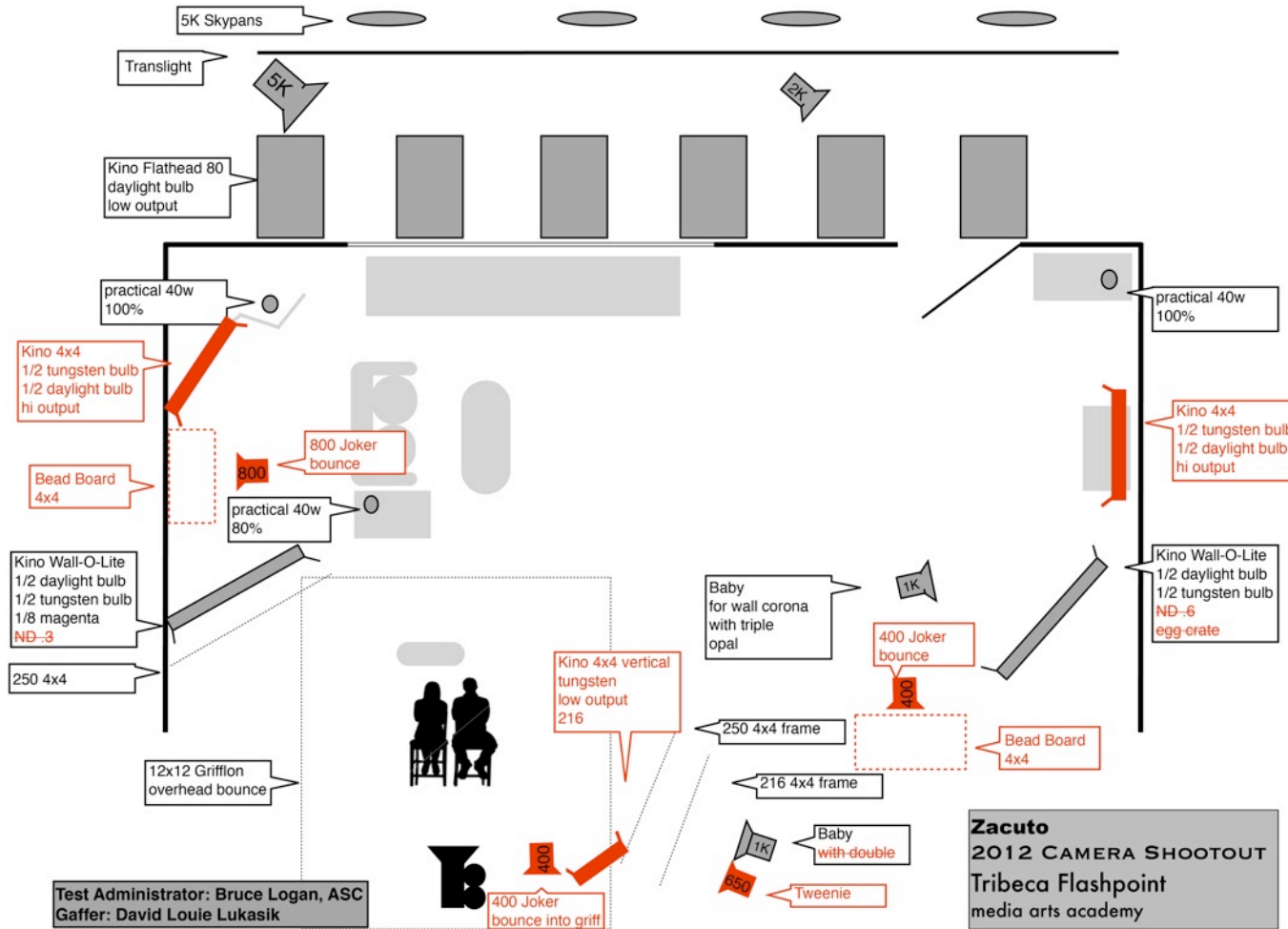
APPLE IPHONE 4S

	Format	Compression	ISO	White Bal	Shutter	FPS	Lens	Focal Length	Iris	Resolution	ND	Filter
Creative Shot	Filmic PRO	24Mbps h.264 MOV	320*	3800k*	$\frac{1}{60}$ *	23.98*	STOCK	4.28mm	f/2.4	1920x1080	N/A	N/A
Empirical Wide	Filmic PRO	24Mbps h.264 MOV	320*	3800k*	$\frac{1}{60}$ *	23.98*	STOCK	4.28mm	f/2.4	1920x1080	N/A	N/A
Empirical Window	Filmic PRO	24Mbps h.264 MOV	320*	3800k*	$\frac{1}{60}$ *	23.98*	STOCK	4.28mm	f/2.4	1920x1080	N/A	N/A
Empirical Wall	Filmic PRO	24Mbps h.264 MOV	320*	3800k*	$\frac{1}{60}$ *	23.98*	STOCK	4.28mm	f/2.4	1920x1080	N/A	N/A

*Approximate Values

APPLE iPhone 4S

iPhone Lighting Setup: Michael Koerbel



Relight Time: 32:00

Additional Fixtures Used: 6

Post Production Time: 1.5 Hr

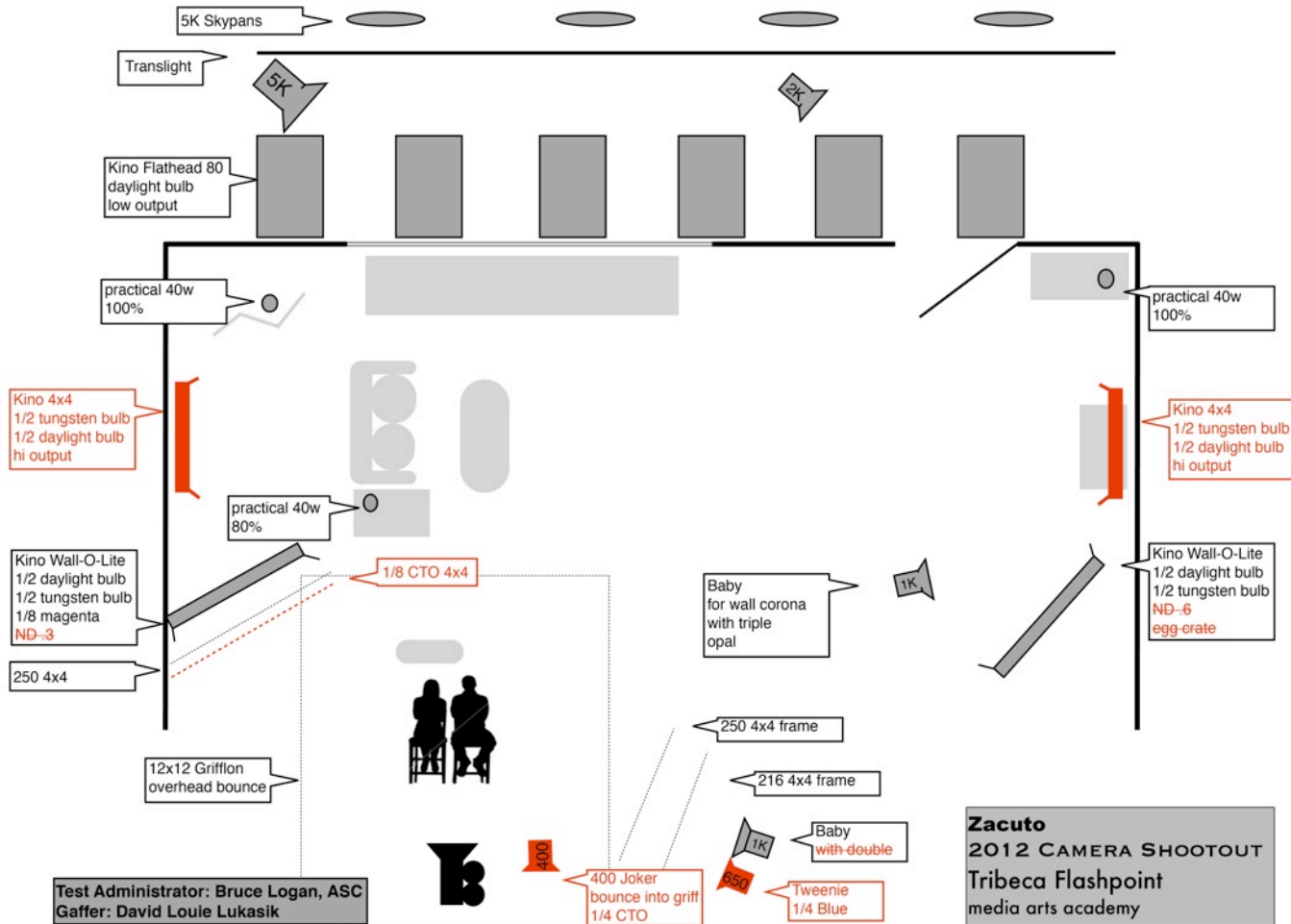
Post Production Layers: 21

PANASONIC GH2

	Format	Compression	ISO	White Bal	Shutter	FPS	Lens	Focal Length	Iris	Resolution	ND	Filter
Creative Shot	Quantum B v9	150 MbpsAVCHD MTS	320	3800k	$\frac{1}{50}$	23.98	Fujinon 18-85	23mm	f/2.8	1920x1080	ND6	N/A
Empirical Wide	Quantum B v9	150 MbpsAVCHD MTS	320	3800k	$\frac{1}{50}$	23.98	Fujinon 18-85	23mm	f/2$\frac{1}{2}$	1920x1080	ND3	N/A
Empirical Window	Quantum B v9	150 MbpsAVCHD MTS	320	3800k	$\frac{1}{50}$	23.98	Fujinon 18-85	18mm	f/2$\frac{1}{2}$	1920x1080	ND3	N/A
Empirical Wall	Quantum B v9	150 MbpsAVCHD MTS	320	3800k	$\frac{1}{50}$	23.98	Fujinon 18-85	18mm	f/2$\frac{1}{3}$	1920x1080	ND3	N/A

PANASONIC GH2

PANASONIC GH2 LIGHTING SETUP: Colt Semen & Jonny Zeller



Relight Time: 52:12

Additional Fixtures Used: 4

Post Production Time: 1.5 Hr

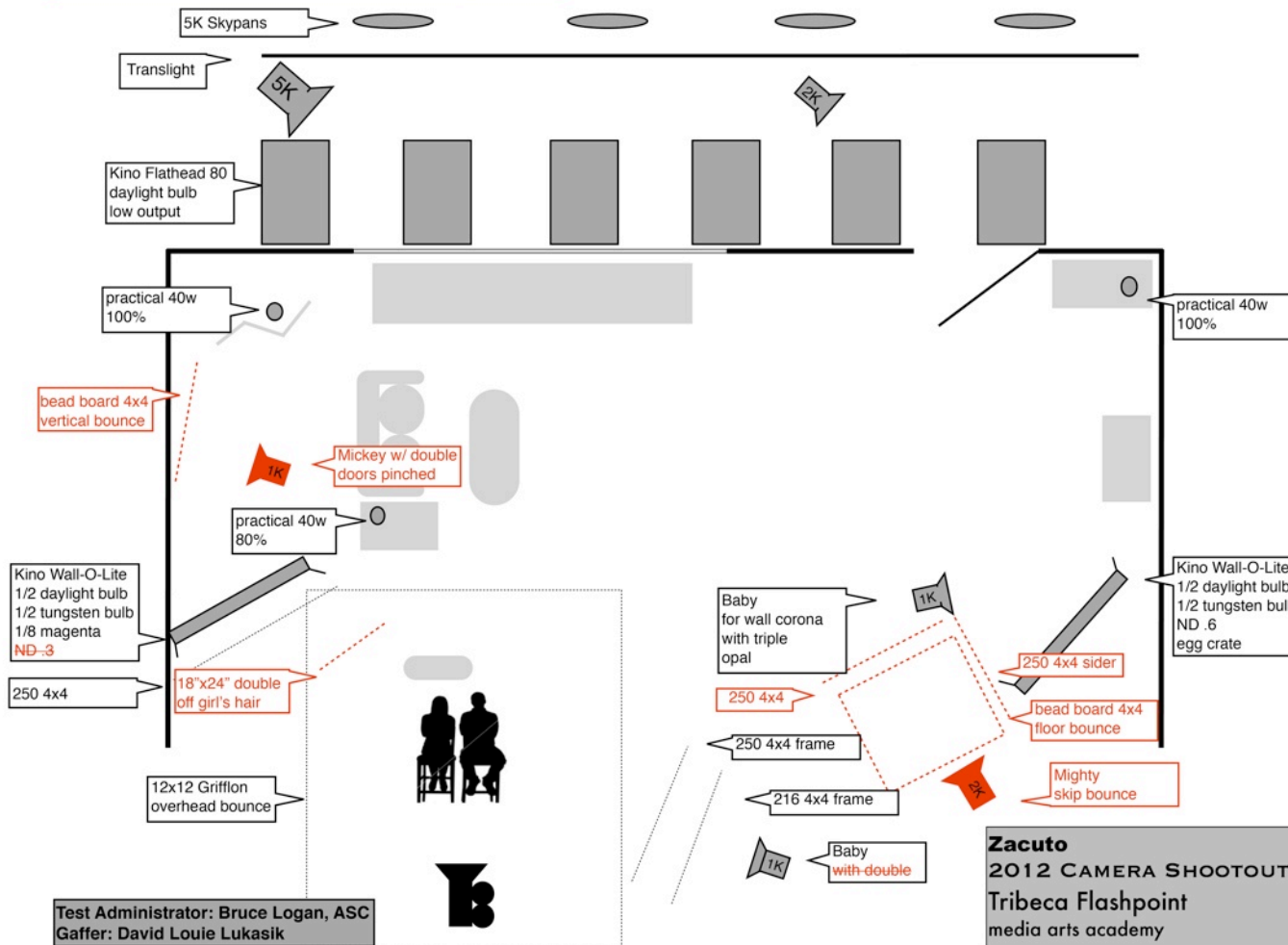
Post Production Layers: 13

CANON 7D

	Format	Compression	ISO	White Bal	Shutter	FPS	Lens	Focal Length	Iris	Resolution	ND	Filter
Creative Shot	Technicolor Profile	h.264 MOV	320	3800k	$\frac{1}{50}$	23.98	Canon 14.5-60	27mm	f/4	1920x1080	ND3	N/A
Empirical Wide	Technicolor Profile	h.264 MOV	320	3800k	$\frac{1}{50}$	23.98	Canon 14.5-60	27mm	f/2.8 $\frac{2}{3}$	1920x1080	ND3	N/A
Empirical Window	Technicolor Profile	h.264 MOV	320	3800k	$\frac{1}{50}$	23.98	Canon 14.5-60	17mm	f/4 $\frac{1}{3}$	1920x1080	ND3	N/A
Empirical Wall	Technicolor Profile	h.264 MOV	320	3800k	$\frac{1}{50}$	23.98	Canon 14.5-60	17mm	f/2.8	1920x1080	ND3	N/A

CANON 7D

CANON 7D LIGHTING SETUP: Michael Negrin, ASC



Relight Time: 35:00

Additional Fixtures Used: 2

Post Production Time: 1.5 Hr

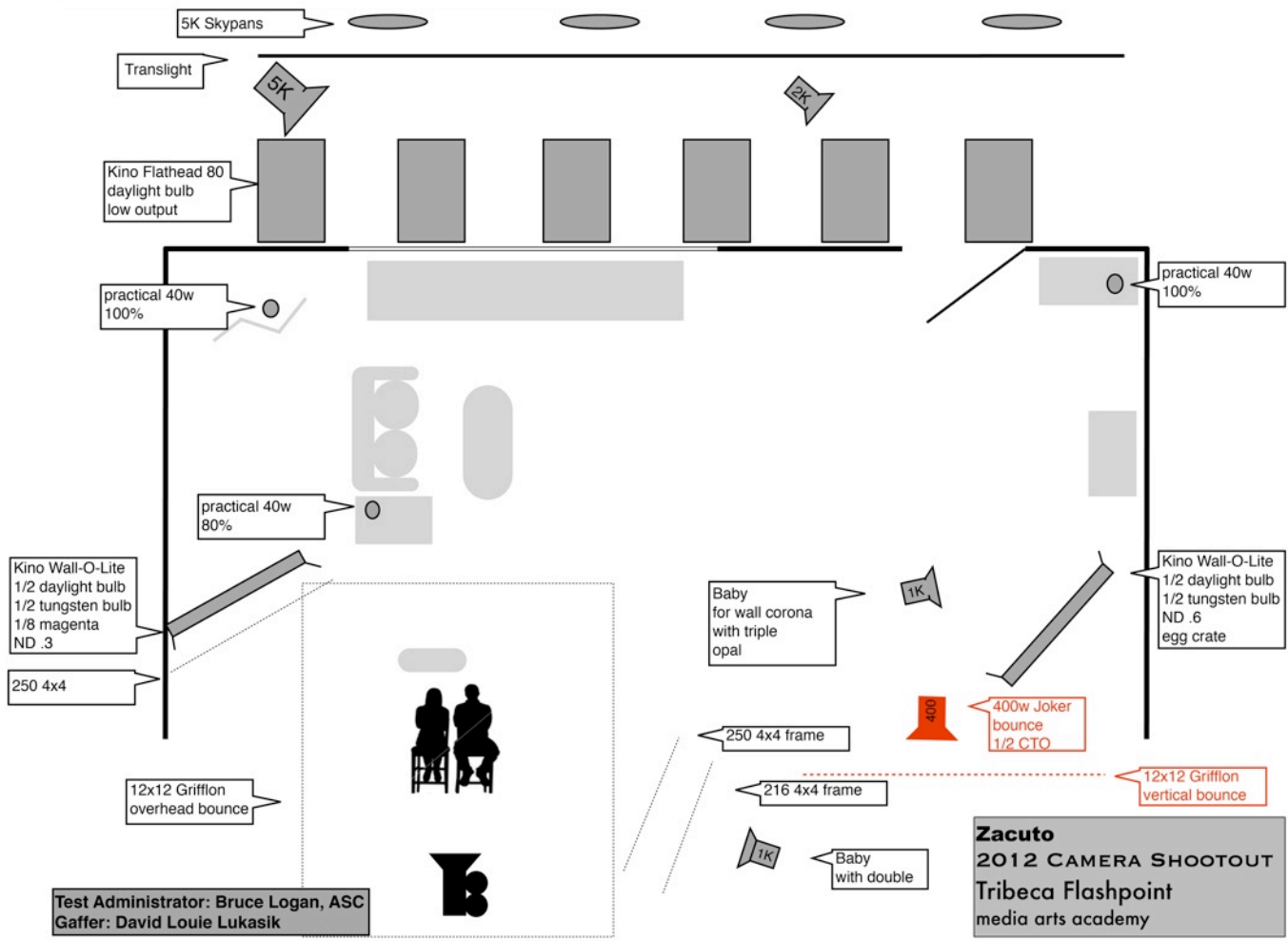
Post Production Layers: 18

SONY FS-100

	Format	Compression	ISO	White Bal	Shutter	FPS	Lens	Focal Length	Iris	Resolution	ND	Filter
Creative Shot	Custom Profile	AVCHD 28Mbps	1600	3800k	180°	23.98	Fujinon 18-85	27mm	f/2.8 $\frac{1}{2}$	1920x1080	ND3	N/A
Empirical Wide	Custom Profile	AVCHD 28Mbps	1600	3800k	180°	23.98	Fujinon 18-85	27mm	f/2.8 $\frac{1}{2}$	1920x1080	ND3	N/A
Empirical Window	Custom Profile	AVCHD 28Mbps	1600	3800k	180°	23.98	Fujinon 18-85	18mm	f/2.8 $\frac{1}{2}$	1920x1080	ND6	N/A
Empirical Wall	Custom Profile	AVCHD 28Mbps	1600	3800k	180°	23.98	Fujinon 18-85	18mm	f/2.8	1920x1080	ND3	N/A

SONY FS-100

SONY FS 100 LIGHTING SETUP: Mick Jones & Den Lennie



Relight Time: 27:14

Additional Fixtures Used: 1

Post Production Time: 1.5 Hr

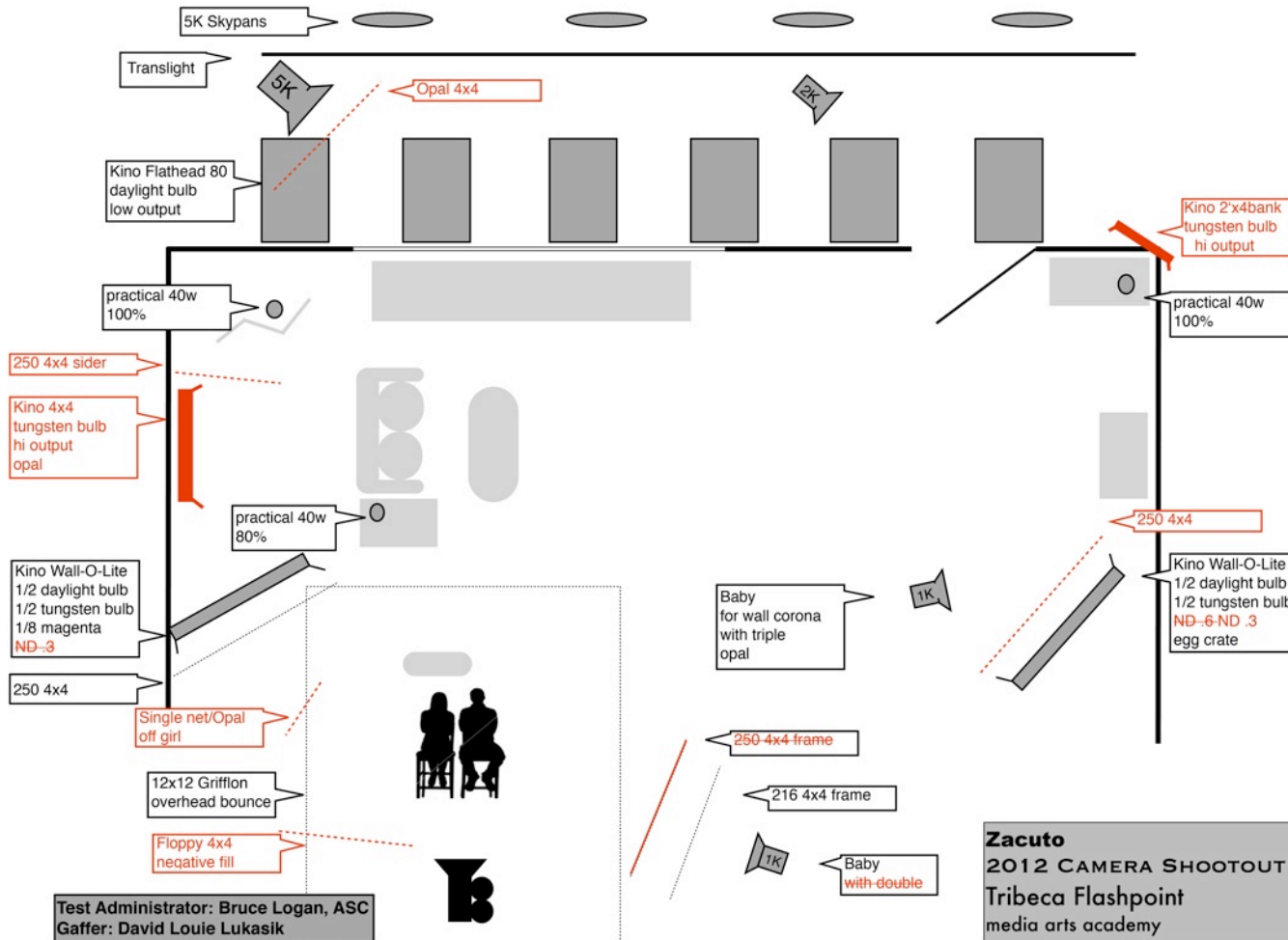
Post Production Layers: 26

CANON C300

	Format	Compression	ISO	White Bal	Shutter	FPS	Lens	Focal Length	Iris	Resolution	ND	Filter
Creative Shot	Canon CLog	50Mbps XF MXF	850	3200k	180°	23.98	Canon 14.5-60	28mm	f/2.8 $\frac{1}{2}$	1920x1080	ND3	N/A
Empirical Wide	Canon CLog	50Mbps XF MXF	850	3800k	180°	23.98	Canon 14.5-60	28mm	f/2.8	1920x1080	ND3	N/A
Empirical Window	Canon CLog	50Mbps XF MXF	850	3800k	180°	23.98	Canon 14.5-60	18.5mm	f/2.8	1920x1080	ND3	N/A
Empirical Wall	Canon CLog	50Mbps XF MXF	850	3800k	180°	23.98	Canon 14.5-60	18.5mm	f/2.8 $\frac{1}{2}$	1920x1080	N/A	N/A

CANON C300

CANON C300 LIGHTING SETUP: Polly Morgan



Relight Time: 01:24:00

Additional Fixtures Used: 2

Post Production Time: 1.5 Hr

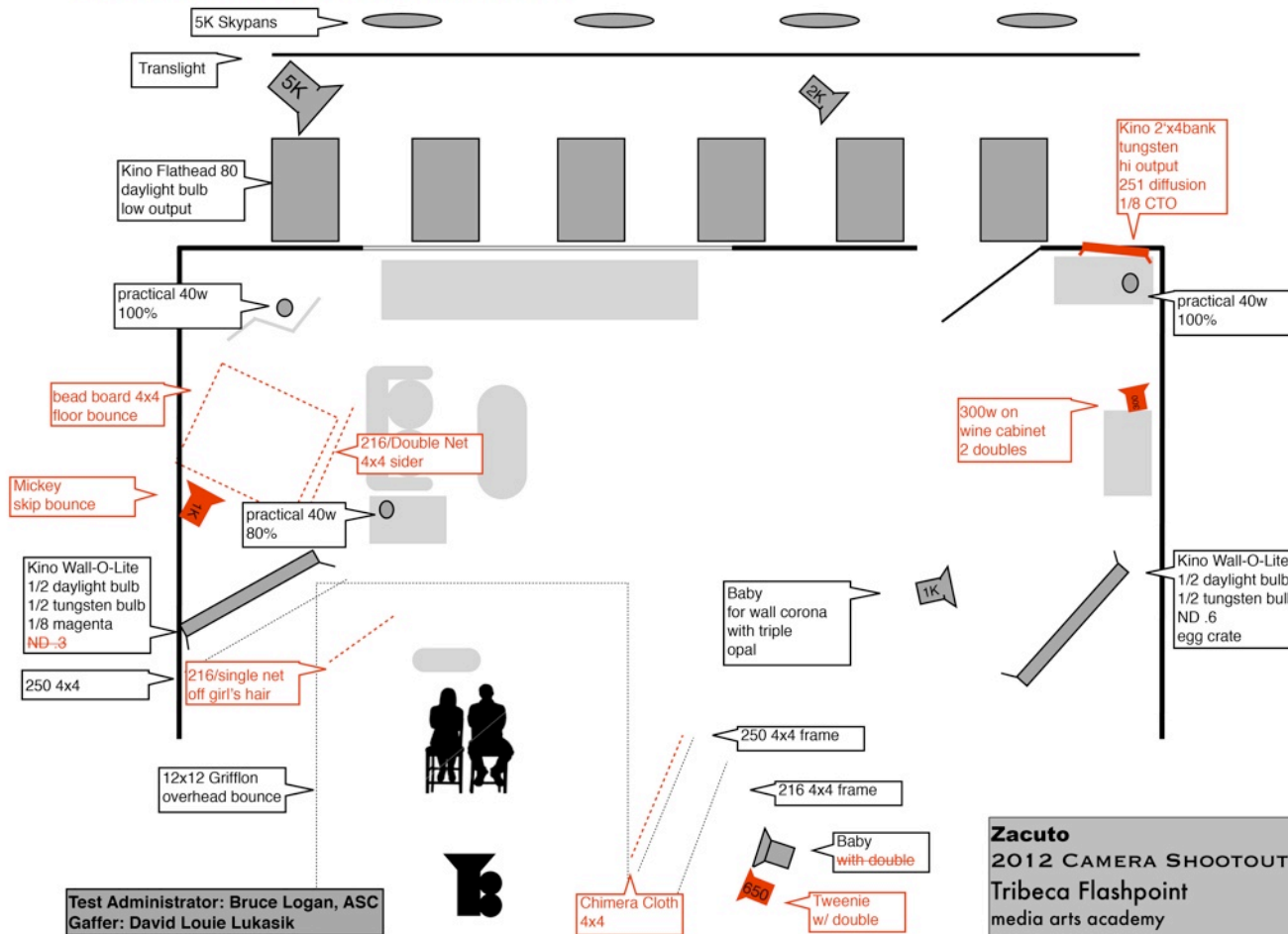
Post Production Layers: 27

SONY F3

	Format	Compression	ISO	White Bal	Shutter	FPS	Lens	Focal Length	Iris	Resolution	ND	Filter
Creative Shot	SLog 4:4:4	10bit DPX	640	3200k	180°	23.98	Fujinon 18-85	28mm	f/2.8 $\frac{1}{2}$	1920x1080	ND3	N/A
Empirical Wide	SLog 4:4:4	10bit DPX	640	3200k	180°	23.98	Fujinon 18-85	28mm	f/2.8 $\frac{1}{2}$	1920x1080	ND3	N/A
Empirical Window	SLog 4:4:4	10bit DPX	640	3200k	180°	23.98	Fujinon 18-85	20mm	f/2.8 $\frac{2}{3}$	1920x1080	ND3	N/A
Empirical Wall	SLog 4:4:4	10bit DPX	640	3200k	180°	23.98	Fujinon 18-85	20mm	f/2.8	1920x1080	ND3	N/A

SONY F3

SONY F3 LIGHTING SETUP: Nancy Schreiber, ASC



Relight Time: 36:18

Additional Fixtures Used: 4

Post Production Time: 1.25 Hr

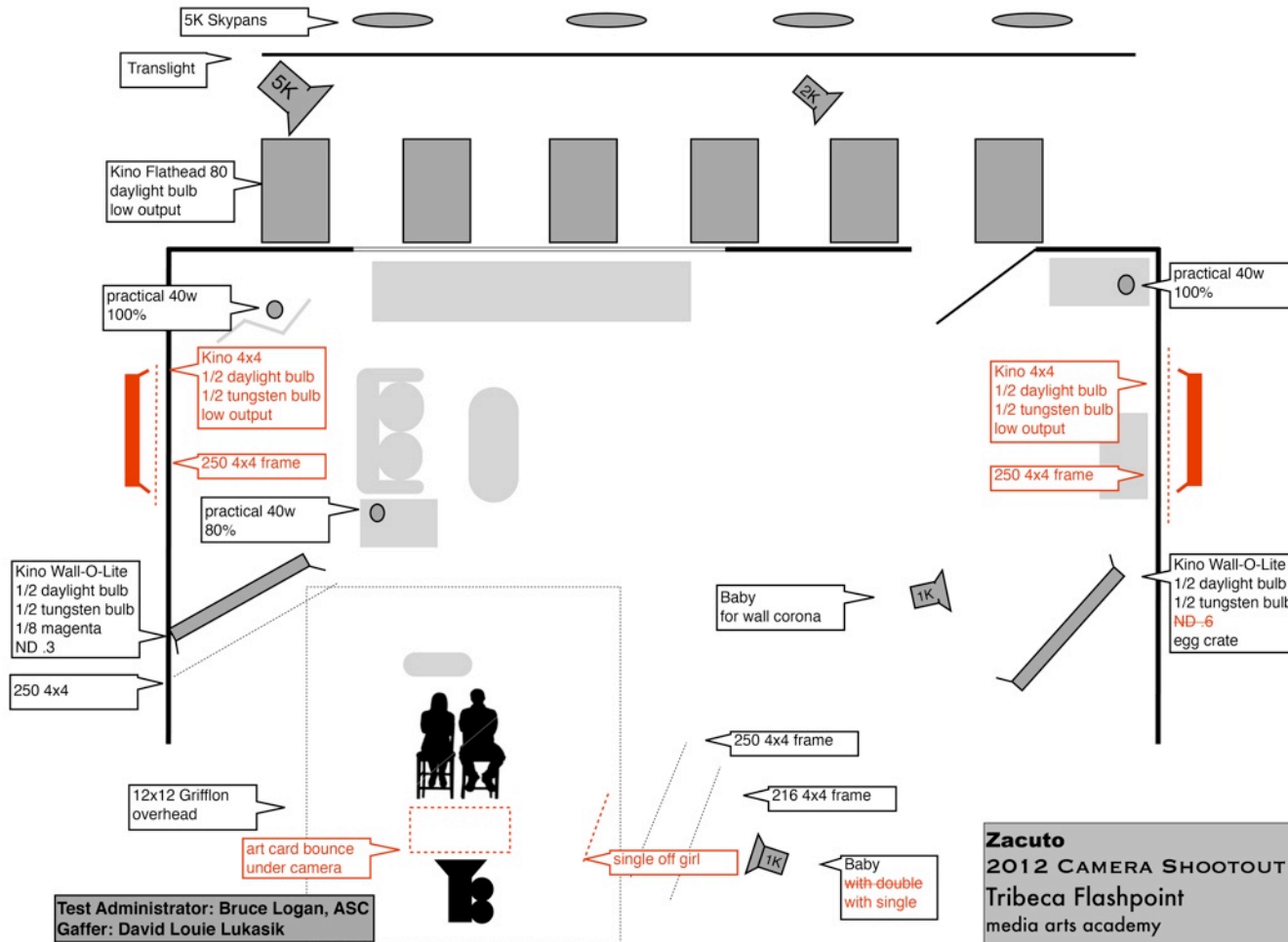
Post Production Layers: 15

RED EPIC

	Format	Compression	ISO	White Bal	Shutter	FPS	Lens	Focal Length	Iris	Resolution	ND	Filter
Creative Shot	RED RAW	7:1 R3D	800	3800k	180°	23.98	Fujinon 18-85	29mm	f/2.8	5120x2700	ND3	1/4 Black Magic
Empirical Wide	RED RAW	7:1 R3D	800	3800k	180°	23.98	Fujinon 18-85	29mm	f/2.8	5120x2700	ND3	N/A
Empirical Window	RED RAW	7:1 R3D	800	3800k	180°	23.98	Fujinon 18-85	20.5mm	f/2.8 ¹ / ₂	5120x2700	ND3	N/A
Empirical Wall	RED RAW	7:1 R3D	800	3800k	180°	23.98	Fujinon 18-85	20mm	f/2 ¹ / ₂	5120x2700	ND3	N/A

RED EPIC

RED EPIC LIGHTING SETUP: Ryan Walters



Relight Time: 50:28

Additional Fixtures Used: 2

Post Production Time: 1.5 Hr

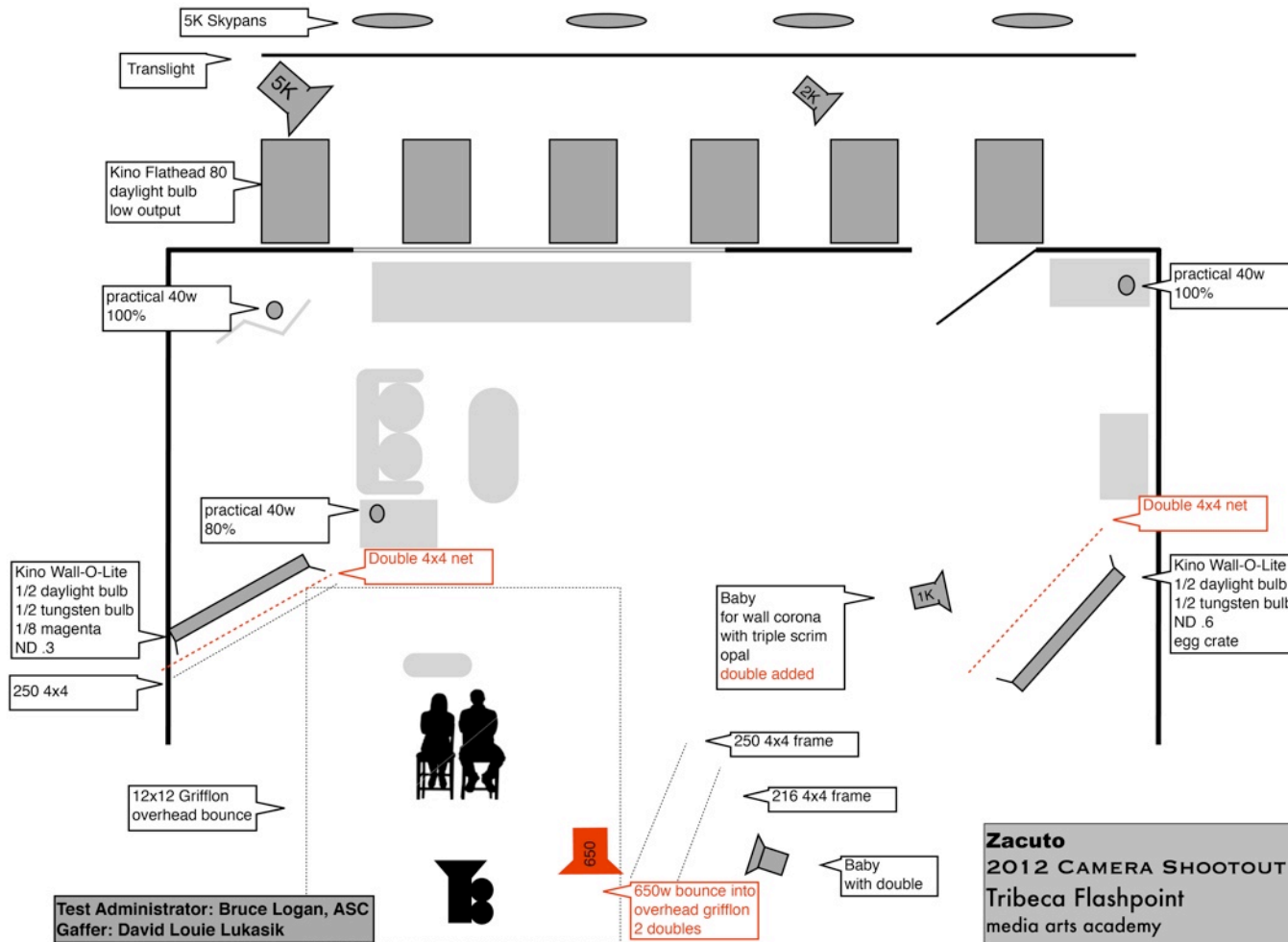
Post Production Layers: 17

ARRI ALEXA

	Format	Compression	ISO	White Bal	Shutter	FPS	Lens	Focal Length	Iris	Resolution	ND	Filter
Creative Shot	s.two	ARRIRAW	800	3800k	180°	23.98	Fujinon 18-85	27.5mm	f/2 $\frac{1}{2}$	2880x1620	ND9	N/A
Empirical Wide	s.two	ARRIRAW	800	3800k	180°	23.98	Fujinon 18-85	27.5mm	f/2 $\frac{1}{2}$	2880x1620	ND3	N/A
Empirical Window	s.two	ARRIRAW	800	3800k	180°	23.98	Fujinon 18-85	18mm	f/2 $\frac{1}{2}$	2880x1620	ND6	N/A
Empirical Wall	s.two	ARRIRAW	800	3800k	180°	23.98	Fujinon 18-85	18mm	f/2	2880x1620	ND3	N/A

ARRI ALEXA

ALEXA LIGHTING SETUP: Rodney Charters, ASC



Relight Time: 33:41

Additional Fixtures Used: 1

Post Production Time: 1 Hr

Post Production Layers: 18

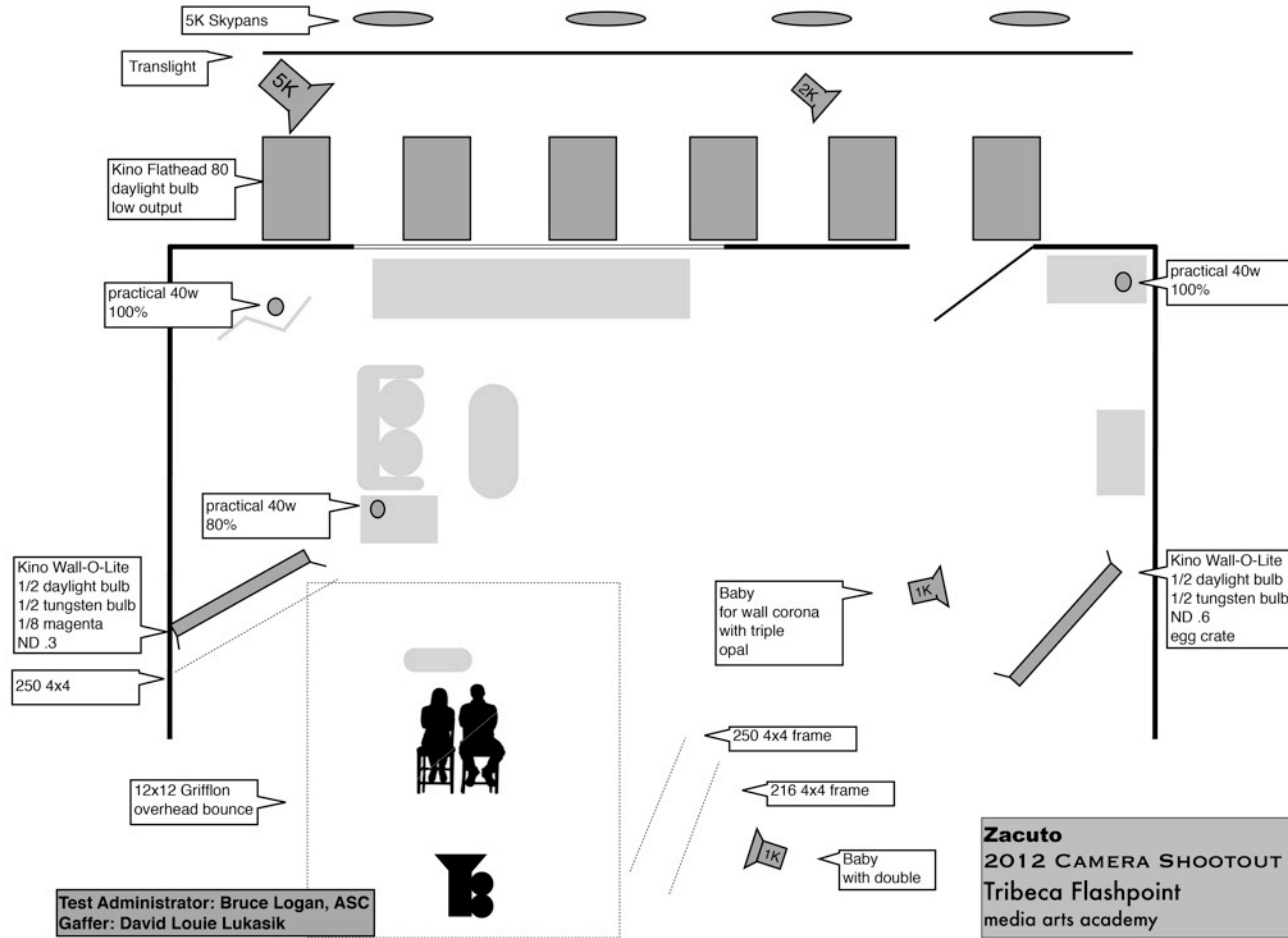
SONY F65

	Format	Compression	ISO	White Bal	Shutter	FPS	Lens	Focal Length	Iris	Resolution	ND	Filter
Creative Shot	SR MASTER	16 Bit 50Gbps RAW	800	3200k	180°	23.98	Fujinon 18-85	27mm	f/2.8 $\frac{1}{3}$	4096x2160	N/A	N/A
Empirical Wide	SR MASTER	16 Bit 50Gbps RAW	800	3200k	180°	23.98	Fujinon 18-85	27mm	f/2.8 $\frac{1}{3}$	4096x2160	N/A	N/A
Empirical Window	SR MASTER	16 Bit 50Gbps RAW	800	3200k	180°	23.98	Fujinon 18-85	19mm	f/4 $\frac{1}{3}$	4096x2160	N/A	N/A
Empirical Wall	SR MASTER	16 Bit 50Gbps RAW	800	3200k	180°	23.98	Fujinon 18-85	20mm	f/2.8 $\frac{2}{3}$	4096x2160	N/A	N/A

SONY F65

SONY F65 LIGHTING SETUP:

NO LIGHTING CHANGES FROM BASE



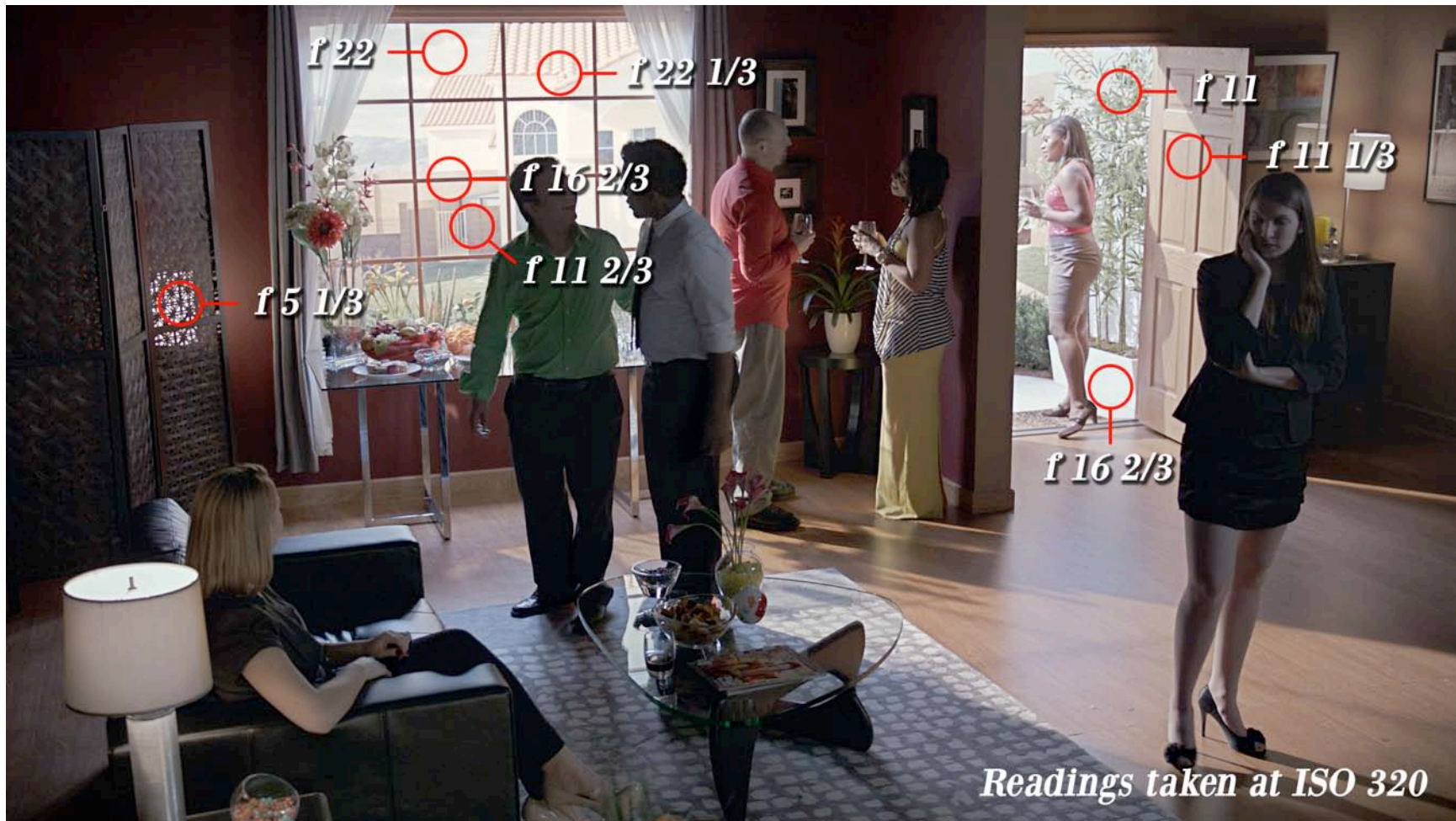
Relight Time: 00:00

Additional Fixtures Used: 0

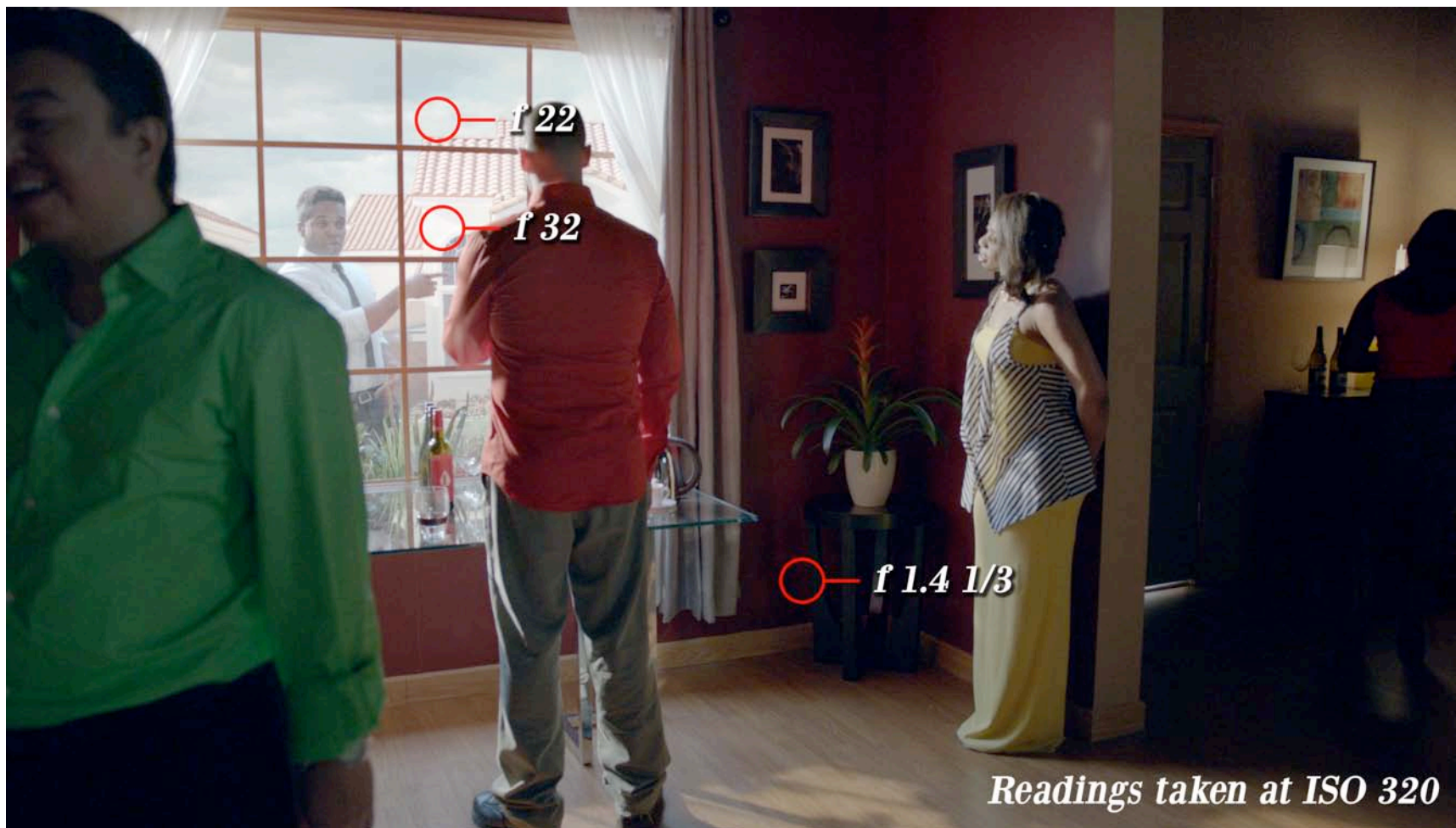
Post Production Time: 0.5 Hr

Post Production Layers: 4













Test Administrator

Bruce Logan, ASC

Master Cinematographers

Apple iPhone 4s

Michael Koerbel

Panasonic GH2

Jonny Zeller & Colt Seman

Canon 7D

Michael Negrin, ASC

Sony FS100

Den Lennie & Mick Jones

Canon C300

Polly Morgan

Sony F3

Nancy Schreiber, ASC

RED Epic

Ryan Walters

ARRI Alexa

Rodney Charters, ASC

Sony F65

Sony Approved Cinematographer

Colorist

Jimmy Cadenas

Producers

Executive Producer

Steve Weiss

Executive Producer

Jens Bogehegn

Executive Producer

Eric Kessler

Producer

Scott Lynch

Producer

Steve Weiss

Producer

Jens Bogehegn

Producer

Daniel Skubal

Producer

Chris Voelz

Test Production

Assistant Director
Dana Scott

Assistant Test Producer
Chris Voelz

Camera Department

Camera Operator
Terry Bowen

1st AC
Robert Sanchez

Equipment / Prep AC
K. C. Capek

Data Wrangler
Philip Walter

Technicians / Camera Representatives

ARRI Alexa
Gary Adcock

Sony F65
Sean Coles

Fujinon Lenses
Chuck Lee

Canon
Felix Ruiz

Canon
Tim Smith

Talent

Akilah Moore

Amanda Westrick

Andria Mullins

Jamie Jason

Jason Laws

Jimmy Styx

Justin Smith

Kaitlyn Griggs

Marcus Farne

Nikki Wells

Grip & Electric

Gaffer
David “Louie” Lukasik

Key Grip
Scott Theile

Best Boy Electric
Trevor Kodat

Best Boy Grip
Cortland Boyd

Grip
E.J. Huntman

Grip
Mike Del Greco

Grip
Cam Crosson

Grip
Nathan Sorensen

Art Department

Production Designer
Margaret Goddard

Art Assistant
Drew Bender

Art Assistant
Scott Beattie

Art Assistant
Gina Flammio

Prop Master
Christina Wojatas

Hair & Makeup

Makeup Artist
Ann Marie

Assistant
Alison Lyons

Assistant
Nicole Rogers

Casting
Extra Ordinary Casting
Darlene Hunt

Documentary Crew

Director
Steve Weiss

Cinematographer
Jens Boegehn

Executive Producer
Eric Kessler

Producer
Scott Lynch

Co-Producer
Daniel Skubal

Co-Producer
Chris Voelz

2nd Unit Director/DP
Danit Sigler

1st Unit Camera Operator
Alejandro Marin

1st Unit Sound
Eric Anthony

2nd Unit Sound
Morgan Jensen

2nd Unit Sound
Chase Kubasiak

Studio Photographer
Melissa Morley

Assistant to the Producer
Chase Kubasiak

Assistant to the Producer
Christina Wojatas

Production Assistant
Conrad Wendland

1st Unit BTS
Vu Bui

2nd Unit BTS
Lan Bui

Catering
Fare Adventures Catering
Ed D’Orio

Transportation
Chicago Private Car Service

Tribeca Flashpoint Academy

President & CEO
Howard A. Tullman

EVP, Academic Affairs / Academic Dean
Paula M. Froehle

Film + Broadcast Chair
Peter Hawley

Faculty, Film + Broadcast
John Otterbacher

Faculty, Film + Broadcast
Brian Cagle

Cinematography Instructor
Alan Thatcher

Student Assistants

Steven Bartels
Chris Bokhari
Christian Bolivar
Cameron Boydston
Jim Castronova
Kurt Close
Chris Curry
Caroline Doubek
Mike Fierros
Jason Frangos

Jason Gardner
Max Gutfeld
Tyler Kretz
Kevin Larson
Bobby Lean
Donald Lenhof
Samantha Maria Long
Kurt Lukas
Luke Mekuly
Joel Miranda

David Montros
Valerie Much
Javier Nouvarrete
Kevin Osterhout
Trevor Pesavento
Robert Poissant
Josh Tendro
Scott Ferris Totzke
Lee Ventui
Kyle Welch

Filmworkers Club Chicago

VP & Co-Founder
Reid Brody

Production Coordinator
Manuela Hung

Post/Technical Supervisor
Todd Freese

Colorist
Crash Carlucci

Colorist
Jimmy Cadenas

Post Technician
Ward Witt

Technicolor Hollywood

Creative Services
Michael Moncreiff

Colorist
Bryan McMahan

Project Manager
Nancy Fuller

VP Mastering Operations
Andre Trejo

Data Manager
Chris McGregor

Technicolor Digital Cinema

Assistant Account Executive
Brandon Williams

Production Supervisor
Sebastien Betsch

QC Operator
Steve Esselstein

Production Coordinator
Susan Muirhead

Colorworks

Production Coordinator
Olivia Ward

Executive Director of Operations
Jimmy Fusil

Colorist
Trent Johnson

Hollywood DI

Managing Director
Neil Smith

Colorist
Aaron Peak

Marketing Communication Manager
Kalani Leon

Studio 37

Workflow Consultant
Gary Adcock

Level3 Post

Senior Colorist
Larry Field

Zacuto Films

Editor
Daniel Skubal

Animations
Chris Voelz

Narrator
Nick Sanabria

Producer
Scott Lynch

Additional Editing
Chase Kubasiak

Intern
Eddi Avinashi

Intern
Eddie Avinashi

Intern
Chris Bokhari

Intern
Valerie Much

Intern
Nathan Sorensen

Vendors

Apple iPhone 4s
Michael Koerbel

Panasonic GH2 Body
Hot Rod Camera

RED Epic Body
Daufenbach Camera

Canon C300 Body
Canon - Felix Ruiz

Canon 7D Body
Chris Voelz

Arri Alexa Body
Schumacher Camera

Sony FS100 Body
Mick Jones

Sony F3 Body
Zacuto Rentals

Sony F65 Body
Sony - Joel Ordesky

Kessler Sliders/Cranes
Eric Kessler

Sony F65 Body
Sony - Joel Ordesky

Canon Cine Zoom Lenses
Canon - Felix Ruiz

Fujinon Lenses
Fujinon - Chuck Lee

F3 SLog Update
North American Camera

OB1 s.Two Recorder
s.Two - Ted White

Lighting/Grip/Swing
Thomasson Lighting

Additional Audio Equipment
GACC

Additional Lighting
Filmgear

Directors Chairs
Product Productions

Translight Backing
JC Backings

Special Thanks

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Tom Fletcher, Patti Gentile, Bennett Grossman, Kari Hess, Larry Higgs, Leo Koesterer, Wayne Kubacki, Nick Lantz,
Chuck Lee, Jon Maloney, Michael Manasori, David Millard, Joel Ordesky, Darrin Pepple, James Pope, Felix Ruiz,
Tim Smith, Jim Summers, Ted White and Dennis Wood**