

RECALCULATING:

HOW ANAMORPHICS PAY OFF

Sometimes a second glance is needed in order to get the “big picture” – and that’s certainly true when it comes to the financial side of producing movies with anamorphic lenses. While the excellent lenses themselves are more costly, the whole production process benefits from major advantages.

Professionals need fewer lenses and focal lengths, a fact that cuts down equipment, transport and rental costs. And while some think Hawks are heavier, the V-Lite Series prompt them to think again. Just as importantly, the higher image quality leads to a more conscious and economical use of the expensive celluloid.

Of course, these high-quality lenses deliver excellent quality at full aperture. This is another important advantage, because only minimal light equipment is needed. At the same time, higher film speeds can be easily handled because the exposed negative area is 52% larger – and with the widescreen format, those setting the stage can save on height at the same time.

Finally, there’s the film post/laboratory. Although the higher resolution offered by Hawks results in longer processing and computing times, the production is still on the economical side for the simple reason that anamorphic footage needs no conversion: It’s already shot in the international projection standard — which is anamorphic!

That leaves us with logistics and the simple fact that single lenses, complete sets or whole camera packages can be shipped to any location in no time.



“To make a long story short, they were worth every cent.”

Franz Lustig