



HAWK 1.3x LOVES TV
A COMBINATION THAT MAKES SENSE



HAWK[®]

HAWK 1.3x AND TV

A COMBINATION THAT MAKES SENSE

Perfect for Television

Vantage crafts top-of-the-line motion picture lenses and outfits high-end productions worldwide. That background and knowledge was crucial when designing the Hawk 1.3x lens system and setting up our reliable service chain necessary for television productions.

Cinematic Look

Hawk 1.3x lenses create images with texture and feel that are perfect for 16:9 television delivery and increase the production value in an economical manner with beautiful out-of-focus bokeh and shallow depth-of-field.

Cost and Availability

Hawk 1.3x lenses are available directly from Vantage and our worldwide network of partners as a rental product, allowing us to guarantee the highest level of quality and service at competitive prices. Our large amount of Hawk 1.3x lenses form a complete, reliable lens system.

Smooth Shooting

Hawk 1.3x lenses are optimized for 16:9 delivery and provide 30% more resolution than standard cine lenses. Over thirty prime lenses and zooms, super wide to super long, give an extensive range of creative tools. The matched zooms decrease time between shots by reducing the need to swap glass. Hawk 1.3x lenses are fast and need less lighting while the shallower depth of field gives more control of what the audience will see of the set.

Reliable Rental Service

Vantage has developed its own bulletproof procedures that ensure television-specific needs are met. Our expert personnel are available at a moment's notice. We understand that every project is important and optimal service is critical for success. Whether you need a strong partner to provide the entire camera package or to cooperate with your preferred rental house, we are up to the challenge.

Proven Post-Production

Hawk 1.3x lenses create a filmic look in camera. Manipulation in post is not needed. 30% more resolution provides extensive options in post-production. Even though the look and technology is unique, the lenses are fully compatible with standard practices.



- Organic 4K
- Ideal for 16:9 Delivery
- 30% More Resolution
- Maximum Sensor Usage
- Fast Workflow
- Smooth Post-Production
- Cinematic Look
- Pleasing Bokeh
- Over 30 Focal Lengths
- Matching Zoom Lenses
- High Speed Optics
- Small & Light
- Robust Mechanics
- Proven Technology



ROOTS & ALL EYEZ ON ME

MENZIES CHOOSES HAWK 1.3x FOR TELEVISION

Peter Menzies, Jr., ACS is best known as a versatile feature-film director of photography, with a range of titles to his credit that includes *Die Hard with a Vengeance*, *Lara Croft: Tomb Raider*, *Shooter*, *The Incredible Hulk*, *Gods of Egypt* and *Clash of the Titans*. But lately Menzies has blended some high-profile television work into his c.v., and his most recent projects, the miniseries remake of *Roots* and the feature biopic *All Eyez on Me*, illustrate both aspects of the mix.

Television cinematography has come a long way since that version of *Roots* aired in 1977, as has the quality of delivery and display, and Menzies and his team set a goal of making their update as cinematic as possible.

"We talked about shooting anamorphic, but it didn't make sense for the 16:9 release format," says Menzies. "I remembered that Vantage offers anamorphic lenses with a 1.3x squeeze, and we tested those on the 4:3 Alexa. I could use the entire chip area and all of the lens. I felt very comfortable doing so based on my experience with anamorphic film. With the 1.3s, we used almost the entire 4:3 chip, which is a big image size to play with."

"Another big advantage is the format's ability to give all the actors separation from the backgrounds," he says. "It's a performance piece, so that was important, and the producers enjoyed the look."

"I traditionally shoot my day exteriors with a 5.6 or a 5.6 and a half, and my nights and interiors with 2.8, whether anamorphic or spherical," says Menzies. "These Hawk 1.3s gave us an incredible depth of field across people's faces and maintained great texture in the background. The separation is extraordinary, but we still carried enough depth of field in the 2.8 for the performances. The results are beautiful. It's just a great look."

Menzies and his crew rolled directly from *Roots* onto *All Eyez on Me*, a feature-film retelling of the life of rapper Tupac Shakur directed

by Benny Boom. Character and separation from the background were again a priority, but this time Menzies went with a wider, 2.40 frame. The Hawk 1.3x glass lent the imagery a degree of anamorphic flavor without going to a full 2x squeeze.

"It was a conscious choice that Benny and I made, to use the 1.3x rather than full 2x anamorphic," says Menzies. "The 1.3s allowed us to capture great textures and interesting backgrounds with a big cinematic feel while still carrying a lot of foreground depth of field for the performances."

Three large LED screens were used for rear projection for some driving sequences. The Hawk 1.3s dovetailed perfectly with that approach. "The lenses really helped in terms of the falloff," says Menzies. "If we'd shot spherical, we would have had to use much longer lenses to achieve the same effect. Instead, we could put the actors in the car with a 24mm and it looked fantastic."

"On *All Eyez on Me*, we used the same cameras as we used on *Roots*," he says. "We just cropped in post, and shot at full resolution, which gave us a lot of room to rack up and down if we needed to reframe. The assistants love them, and they're beautifully made."

"The ability to carry the depth of field of the faces has been a joy," he says. "I can carry the whole face, right past their ears to the back of their heads. It's a very nice, full depth of field. You've got great separation from the background. I love the way it drops off very quickly."

"Vantage is pushing everybody to keep up with them," says Menzies. "Their innovation makes everyone step up their game, which is great for all DPs."

