



# HZ-CA13U Film Lens Adapter

Craig Yanagi

National Marketing Manager

Creation Products

JVC Professional Products Company

[CYanagi@jvc.com](mailto:CYanagi@jvc.com)

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# ProHD Production System Concept

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- Use of (16mm) prime film lenses
- Image Inversion capability
- HD progressive multiple frame rate recording: 24p, 25p, 30p, 50p, 60p
- Native file format recording to enable direct-to-edit: Apple QuickTime .mov
- Simultaneous tape back-up recording

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## Specifications:

- PL (Precision Lock) mount to 1/3" Bayonet mount adapter
- Conversion Ratio: x0.47 magnification to match image size for most 16mm film lenses
- All optics, no moving parts – 11 elements
- No prism to compensate inverted image from prime lenses

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Characteristic of optics designed to be as flat as possible to address the following:

- Resolution
- Chromatic Aberration Compensation
  - Emphasis on Lateral Aberration Compensation

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Initial test findings from Jon Fauer, ASC

- Field of view appeared to be very close, if not exactly, to normal 16mm format.
- Field of view of 16mm and 35mm format lenses appeared the same.
- Same with depth of field.
- Accepts, without vignetting, all PL mount lenses, 16mm, s16 and 35mm

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Initial test findings from Jon Fauer, ASC:

- 16mm, super16 and 35mm motion picture PL lenses all worked equally well, from the 4mm to the 180mm lenses we tested.
- Very sharp—as good as the best zooms dedicated to the 1/3” format.
- Use: This fills a huge need in 1/3” format: prime lenses... provides a use for the large and idle inventory of older 16mm lenses.

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Initial test findings from Jon Fauer, ASC:  
When would (a DP) use this?

- In situations where I want to rack or follow focus with minimal “breathing”
- Critical dramatic scenes where we have to follow focus: following an actor.

# Sundance 2007 Cine Rig



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