



HOLLYWOOD REPORT

Wilfred Director of Photography Bradford Lipson wins 27th Annual ASC Award

Los Angeles - Roger Deakins, ASC, BSC; Balazs Bolygo, HSC; Kramer Morgenthau, ASC; Florian Hoffmeister; and **Bradford Lipson** claimed top honors in the four competitive categories at the 27th Annual American Society of Cinematographers (ASC) Awards for Outstanding Achievement, which was held at the Ray Dolby Ballroom at Hollywood & Highland.

Lipson was the recipient of the half-hour television episodic category for FX's WILFRED. Lipson received the honor at the ASC annual awards on Sunday, Feb. 10. He also received the Best Cinematography for a Comedy Series PAAFTJ (Pan-American Association of Film & Television Journalists) Award for Wilfred's first season.



"We have stayed true to the origins of Wilfred by shooting the whole series on DSLRs," says Lipson. "It's a huge honor to win the ASC Award, especially because we shoot the series on DSLRs (Nikon D800) and with limited resources."



"We have stayed true to the origins of Wilfred by shooting the whole series on DSLRs."

Known for his work on multiple television series, including lensing for "Hart of Dixie", as well as jobs on "The Forgotten", "Alcatraz" and "Ugly Betty" Lipson rose through gaffing work on programs including "House M.D.", "Without a Trace" and "The Office". He worked in the main VFX unit on the feature "Titanic" and gaffed numerous films, commercials and TV projects before taking on his first director of photography jobs.



Nikon Ambassador Corey Rich Directs New Ads for New Mexico Tourism

Written by Corey Rich

A few months back, I had the great privilege to direct a series of TV commercials while traveling across New Mexico. Hired to show the state in it's best light, our biggest challenge was the weather. As I have been called upon to do quite often, I had to make winter look like summer. Despite high winds, freezing temperatures and occasional snow, we made magic.



To make this happen, I gathered my "go to" team and headed to the Southwest to put our tried and true method into action; a small footprint production, moving light and fast with the right tools for the job, all which allowed us to focus on being creative. Our goal was to shoot in a somewhat

documentary / vérité style. This approach allowed us to be nimble, adaptable and opportunistic, capitalizing on key scenarios as they unfolded along the way. The secret weapons on this shoot were three Nikon D800s, provided to us a few weeks before they were released to the public. Thank you everyone at Nikon!



This is truly the camera I've been waiting for. It's the perfect combination of features for guys like me; 36 megapixel files, full control in HD, variable frame rates, the option to record to an external device and real time audio monitoring, all in a small form factor. As is apparent in the final spots, these cameras are game changers!

In the end, we captured footage for three commercials: A one minute "[Manifesto](#)," as well as two thirty second TV spots, "[Couple](#)" and "[Family](#)". Check out [New Mexico - True](#) website to see stills pulled from the videos throughout the site.

Nikon in the Movies

Circa 1979

Quoting TS Eliot and wearing – count them – four Nikon Fs around his neck, Dennis Hopper's unnamed photojournalist is Kurtz's resident 'mutt'. The Nikon F was the camera of choice for professional photographers in the 1960s and early '70s, but it's quite possible the insane Hopper isn't carrying any film in his.

"APOCALYPSE NOW"



Nikon CINEMA Premieres on NikonUSA.com

Earlier this year, Nikon Inc. rolled out an all new section of their popular NikonUSA.com website with a new, interactive Nikon CINEMA website. This is a new area of the NikonUSA.com website that celebrates HD-SLR filmmaking and where anyone can not only watch some of the movies made with Nikon cameras, but also where they can learn about the tools and techniques of filmmaking with Nikon products. The site also includes comprehensive "Behind the Scenes" footage of some of the projects to see first hand how the various



crews worked and the way in which Nikon and NIKKOR products were used to create stunning footage and photos.



R: Florian & Salomon Schulz in the desert with D600.

L: Sean Kennedy Santos Shot "Larrikin" with a Nikon 1 V1 & NIKKOR lenses.

R: Nikon's CINEMA website offers an interactive way to learn about filmmaking with Nikon gear.



MAKING the SHOT
Explore the gear that made some of Jay Rahr's most pivotal shots possible.



Along with the Nikon films, the crew of Jay Rahr relied on external monitors, Black-Sand rigs, grip rigging and more to capture the fast-moving action.

Visit the Nikon CINEMA page: <http://www.nikonusa.com/cinema/>

ANATOMY OF THE NIKON CINEMA WEBPAGE:



"Chasing the Light"
by Florian & Salomon Schulz

"WHY"
by Corey Rich

"Joy Ride"
by Sandro

Links to:
"In the Field"
"Learn & Explore"
"Nikon Gear"

"LARRIKIN"
By Sean Kennedy Santos

Feature Length Documentary Film 'Larrikin' Shot Entirely with Nikon 1 V1 Camera and NIKKORs

Sean Kennedy Santos describes himself as a self taught "fotografia" with a background in motion picture and film he shoots primarily on location with a distinct cinematic style that means his work is not simply categorized. He shoots fashion for raw emotion with passion and his film work is gritty but just as indescribable.



In 2012, Sean released a feature length motion picture called "Larrikin". Here he writes about the process of making his film using a Nikon 1 V1 camera and NIKKOR lenses: "There are lots of ways to tell a story in motion pictures, but when there is only



Sean Kennedy Santos

one guy on sound, camera, grip and direction; when your main character is constantly on the move; when you need to be able to shoot from inside the back of a car or from a rig

on the hood of that same car; and when you need all the assets to be edited to produce a quality theatrical feature, you have a challenge.



That challenge was mine in the Fall of 2012 when I shot my first film, a feature documentary called 'Larrikin'. It's the story of Joey, a driver from New York City. Luckily I had great familiarity from using Nikon cameras throughout my photographic career, and when going into pre-production for the film, I discovered the V1 and saw a world of opportunity. At first glance it is just a compact camera, a snappy. But the functionality of this small black box turns it into a secret weapon. For the making of "Larrikin", I had one camera body, various lenses, a follow-focus, excellent sound equipment, a good monitor and grip gear. The camera became a heart inside a mobile body of rigging or sat on the end of my steadicam sleeve. It was a ground breaking tool, and it attracted more attention than any camera I've ever worked with.



Joey (L and above) is an interesting main character who drives famous people in and around New York City and tells stories of memorable encounters in the film "Larrikin" by Sean Kennedy Santos

Learn more at:

<http://www.nikonusa.com/cinema/-Larrikin>

Nikon Inc. Sponsors the Harris Sevides Student Heritage Award for 2013

Nikon Inc. has joined with the ASC (American Society of Cinematographers) by sponsoring the Harris Sevides Student Heritage Award for 2013. The ASC Heritage Award was inaugurated for the purpose of encouraging filmmakers to pursue careers in cinematography. Past winners have gone on to prolific careers. To qualify, professors at film schools recommended one student for each category from their school, who then submitted their film for judging. A Blue Ribbon panel of ASC members judged the 40-plus entries.

Each year, the ASC Heritage Award is rededicated in memory of an individual who advanced the art and craft of cinematography. The awards are designed to showcase the artistic abilities of the next generation of filmmakers, with a focus on their cinematographic abilities.



Harris Sevides - ASC Cinematographer

The award is named this year for the late Cinematographer Harris Sevides who died in October of 2012 at age 55. He was best known for his work on movies such as: "Finding Forrester", "Milk", "Restless" and David Fincher's "The Game" among many others. Sevides also became well know for his work in music videos for the likes of Michael Jackson, Madonna, Nine Inch Nails, R.E.M., and the Rolling Stones. He also interestingly enough worked as Director of Photography for the introductory Nikon 1 TV spot featuring Ashton Kutcher being shot out of a cannon and swinging on a trapeze that appeared in 2011.

Five Nikon Products Win the 2013 Red Dot Awards



Nikon Corporation is pleased to announce that the Nikon D4 FX-format digital SLR camera, the Nikon 1 V2, J3, and S1 advanced cameras with interchangeable lenses, and COOLPIX S01 compact digital camera have been

awarded the "red dot award: product design 2013", sponsored by Germany's Design Zentrum Nordrhein Westfalen. The "red dot award: product design" is a world-class award presented to products released over the past two years that exhibit superiority in terms of a total of nine aspects, including innovation, functionality, ergonomics, ecology, and

durability. 4,662 products from 1,865 companies in 54 countries were entered in the "red dot award: product design 2013" competition. Winners will be on display from July 2, 2013 to July 28, 2013 in the "Design on stage — winners red dot award: product design 2013" exhibition at the Red Dot Design Museum in Essen Germany.



Nikon's "Mad Science" Tours N.A.B. Show 2013



The newly expanded "Mad Scientist Laboratory" in the Nikon booth definitely captured the attention of tens-of-thousands of visitors at the 2013 National Association of Broadcasters show held in Las Vegas in April of this year.

The new and expanded demonstration area for our HD-ready products including the D4, D800 and the D600 HD-SLR's, were a big hit

with even this jaded Hollywood and broadcast crowd.

Nikon's second year at the NAB Show featured a new HD shooting area where the curious could see our cameras and lenses in action while the output was displayed on multiple large HD monitors for a real-time look at our movie-making capabilities. Additional monitors displayed features such as the Movie Crop modes for the first time in a trade show for one of the best demos in the booth this year. In addition to the enhancements made to our Mad Science area, the Nikon booth featured a static camera rig from the shooting of "Broken Night" and an entirely new big-screen movie theater sitting area for folks to watch the ever increasing collection of video content made with Nikon products.

NIKON MOVIE HISTORY

The Nikon 8mm Movie Contest - Back in 1967

The 8 mm movie camera series of Nippon Kogaku K.K., (aka:Nikon) started with the "NIKKOREX-8" released in December of 1960 pictured below. That was followed by new products one after another based on the exploding popularity of 8mm movie making around the world.



Nikon SUPER ZOOM-8 with 8.8~45 mm F 1.8 motorized zoom lens and TTL exposure measurement

In September of 1967, the next year of the release of Nikon "SUPER ZOOM-8", the 1st Nikon 8 mm Movie Contest was held. This contest was held every year and was regarded as one of the leading contests in the world,

but on the other hand, it seemed to be effective for sales promotion of 8 mm movie cameras as well, and after that, the sales of Nikon 8 mm movie cameras increased rapidly.

However, it was due to the influence of this contest more or less that the 8 mm movie camera of Nippon Kogaku, (Nikon) started with low-priced simple "NIKKOREX 8", gradually changed its direction to a higher-grade product. As a matter of course, rather advanced amateurs entered in this contest. We've heard that someone built a cottage annex to their main house exclusively used for their 8 mm movie hobby, and another installed electricity across the beach in order to film a marine turtle. These advanced amateurs require rather high performance even for 8 mm movie cameras.

Nippon Kogaku changed its policy to such direction to cope with the request of these advanced amateurs as it released Nikon "8X SUPER ZOOM" that was equipped 8X zoom lens (7.5 ~ 60 mm) with relatively simple Nikon "SUPER ZOOM-8".

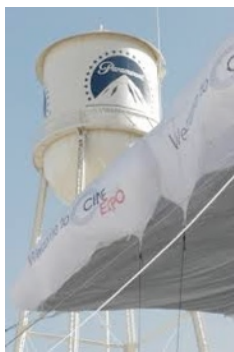


Nikon R10 & R8 Super Zoom 8mm movie cameras - 1973.

CineGear Expo 2013 Takes over New York Streets, in Los Angeles

The Cine Gear Expo, in its 17th year, is the premier Film, Video, and Digital Media Expo for the entertainment industry that attracts crowds once again from around the world to the studios of Paramount Hollywood this June.

Created by the professional for the professional, Cine Gear Expo is focused to the needs of the TV and filmmaking community and attracts the most dedicated specialists from every major department of the entertainment production and post production world.



Unique in it's concept and location, the Expo was held again on the New York City street set of the Paramount Hollywood Studios backlot. Cine Gear Expo offers artists and technicians the opportunity to discover the latest technology and techniques, get hands-on training, gain knowledge and skills from industry leaders,

obtain the newest equipment, hear breaking



industry news and network with peers and industry leaders all within a professional and comfortable studio environment.

This annual four day conference includes: Exhibits, Premiere and Master Class Seminars, Film Series Competition & Finalist screenings, New Product Announcements, Demonstrations, VIP Awards Ceremony, Special Events and more.

Marketing staff from the Nikon Inc. Melville Headquarters audited the show this year. The Expo provides a valuable opportunity to network and make contacts in the industry and to see the flavor of discussion and interests of both the attendees and vendors.



NYU Film School gets full “Nikon D800 Indoctrination”



Nikon has had an ongoing relationship with NYU Film School for about the past year including Nikon providing a robust consignment locker of

D800 cameras and NIKKOR lenses for the students to use for their film projects. Just this past May, a small team from Nikon visited the school to perform the first of what will be a reoccurring training session and on-going relationship with the faculty, staff and students. The faculty and equipment locker staff were the first to be trained in the particulars of using the

movie features of the D800 and variety of NIKKOR lenses they now have on-hand.



Nikon Inc. Senior Technical Manager Steve Heiner instructs NYU Faculty and Staff in the finer points of the D800 and NIKKOR lenses. Photo by Mark J. Soares