SLR MAGIC ANAMORPHOT 1.33x - 50

Important Information when using the Anamorphot

Lens support is highly recommended / essential for many lenses, particularly when the Anamorphot is used with follow focus systems, or with the additional dioptres.

The warranty of the Anamorphot and taking lens will be voided if damage is caused by lack of lens support causing excess stress on the taking lens or Anamophot lens adapter.
Use of the Anamorphot without sufficient lens support is at the customer's own risk.

The finger / thumb screws to lock the Anamorphot alignment require only light fingertip tightening and loosening. Generally only one screw needs delicate fingertip tightening to secure the alignment of the Anamorphot lens. If light tightening is not enough then check your lens support is sufficient, check the step up ring is secure or there is not another issue.

Do NOT use any implement, tool or anything other than fingertips, and do NOT twist the alignment screws using wrist force, otherwise there is the risk of damage to the screw threads and Amamorphot adapter. Stripped threads and other damage resulting from excessive force or misuse is not covered under warranty.

Basic Guide

Why shoot in anamorphic?

To achieve the much loved 2.35:1 scope aspect ratio, which gives a very pleasant, epic effect, filmmakers must crop off the top and bottom of standard 16:9 footage when using spherical lenses with modern digital cameras. As a result, 25% of sensor / negative information is discarded.

As a commitment to the film industry, SLR Magic developed this 1,33x anamorphic adapter to help filmmakers maximize their image quality by preventing this loss of vertical resolution. The unique 1,33x squeeze factor uses the entire 16:9 sensor / negative area to achieve the desired 2.35:1 aspect ratio. The Anamorphot 1.33x – 50 does this by compressing a 33% wider field of view to fit the width of the 16:9 sensor/negative without compressing image height.

Modern professional cinema cameras have large sensors capable of capturing an image in the 2.35:1 format directly, using spherical lenses, but film makers still desire the anamorphic “look” which often limits them to using rare vintage lenses. These present a number of difficulties in practice such as size, weight, lack of close focus, and high price but we sought to overcome such issues with the SLR Magic Anamorphot.

The SLR Magic Anamorphot 1,33x – 50 create a unique "artifact" such as horizontal lens flare, commonly referred to as anamorphic streaks, and may create slightly elongated bokeh when achromatic diopters are used. Over the history of cinema, these same stylish effects have contributed to the cinematic "look" of epic motion picture photography. Characteristics that shape this anamorphic “look” come from “front-mounted” anamorphic adapter designs such as the SLR Magic Anamorphot while “rear-mounted” anamorphic designs have more suppressed anamorphic characteristics.

Taking lens compatibility

Lenses with non-rotating front filter threads must be used. The front element of the taking lens should be as close to the rear element of the SLR Magic Anamorphot 1,33x – 50 as possible without making contact. It isn't necessary for the taking lens to have an internal focusing mechanism. Trial and error will be involved but, in general, the SLR Magic Anamorphot is best

paired with a prime lens whose front element (not to be confused with its filter thread) is smaller than 50mm in diameter.

The SLR Magic Anamorphot 1.33x – 50 includes a set of specially designed step-up rings for connecting to your taking lens (49mm, 52mm, 58mm, and the 62mm native rear filter thread of the Anamorphot). Taking lenses with a front filter thread 62mm and larger may be used with third party step-down rings but optimum results are not guaranteed.

Suggested taking lens based on sensor size:

17-85mm focal length can be used for S16 sensor.
20-85mm focal length can be used for mFT sensor.
35-85mm focal length can be used for S35 and APS-C sensor.
40-85mm focal length can be used for Full Frame sensor.

Recommended maximum aperture values:

f/2.8 should be used for 20-50mm focal length.
f/4.0 should be used for 55-85mm focal length.
f/5.6 should be used for 90-135mm (Trial and error) focal length.

NORMAL / NEAR Dial

For regular shooting, the dial should be set to the NORMAL position. The taking lens will be able to focus from a lens dependent distance (approx. 3-4 meters) to infinity. NEAR mode should be used when focusing at closer distances that cannot be achieved in NORMAL position (also lens dependent). Positions in-between NORMAL and NEAR position can be used but there are no distant scale markings as it is also lens dependent. You will need to experiment with your specific taking lens to determine learn the optimal distance from camera for each mode.

The SLR Magic Anamorphot 1,33x – 50 cannot focus to objects below 2m distances when set at NORMAL position. When focusing at close distances, first adjust the focus of your taking lens to achieve the sharpest image possible before turning the NORMAL / NEAR dial towards NEAR to micro adjust focus and find the "sweet spot".

The "sweet spot" can be found by defocusing the taking lens and observing the out of focus highlights "bokeh" on the subject. The resulting blurred highlights may be elongated horizontally or vertically. Adjust the SLR Magic Anamorphot 1,33x NORMAL / NEAR dial until the blurred highlights appear circular.

Once the sweet spot is found, the final focus is achieved via the taking lens.

Flare Tips

Horizontal flares / streaks look best when kept to two or fewer in frame. Flares / streaks from natural lighting usually look better than artificially induced flares from a backlight source. The wider / larger the lights source, the more diffused and appealing its flare will look. Strong narrow / small light sources tend to produce harsh, wire looking flares.

It is a misconception that classic anamorphic lenses must be used to create classic looking anamorphic flare streaks. The classic flares came from single light sources. LED light panels should be avoided in frame because each LED creates a unique horizontal flare and multiple rows of LEDs produce multiple rows of horizontal flares / streaks. Some surface mount device (SMD) LED torches produce flares that are more appealing than other LEDs. It is best to use an SMD LED torch with a single LED and not multiple LEDs. Some SMD LED torches use multiple SMD modules and are easy to identify but it is also possible for multiple LEDs to exist

on the same SMD module and should be avoided too.

Use of SLR Magic Achromatic Diopters (Optional)

These highly corrected glass elements will minimize chromatic aberration and distortion while allowing a stop faster maximum aperture with increased sharpness. The SLR Magic +0.33 achromatic diopter is good for 1.5 - 3 meter focus distance while the +1.3 achromatic diopter is good for focus distance under 1 meter. Achromatic diopters may be stacked but this is not recommended for taking lenses with a focal length of less than 35mm to avoid vignetting.

How to process footage

The SLR Magic Anamorphot 1,33x – 50 increases horizontal field of view by 33%, squeezing it to fit a 16:9 HDTV frame. Several methods exist for un-squeezing and working with anamorphic footage in your editor or effects software. You could specify a project resolution of 2554 x 1080 and scale your footage to match the project's width (footage must be shot in 16:9 ratio). Or, if you're primarily interested in uploading to the web you could instead specify a project resolution of 1920 x 812 and scale your footage to match the project's height (footage must be shot in 16:9 ratio).

In a standard 16:9 project, a vertical scale of 25% applied to anamorphic footage will unsqueeze to the correct aspect ratio, creating a "letterboxed" image with black bars top and bottom, while advanced users might specify a project with a pixel aspect ratio of 1.33:1 and applying this interpretation to the anamorphic footage. Working in this fashion instructs the editor that it should un-squeeze for display purposes without actually modifying the footage.

The SLR Magic Anamorphot 1,33x – 50 is compatible with variable aspect ratio still and video cameras (i.e. 3:2, 4:3, 1:1). Simply scale your anamorphic image horizontally by 33%, preserving the image's original height or scale vertically by 25%, preserving the image's original width.