

Krystian Winszewski, Signature Primes and Impression Filters



Krystian Winszewski is a director and cinematographer working on corporate films and commercials for major brands, lots of car jobs, educational and training videos, documentaries and content creation. He recently completed a five and a half minute short film *Jason Wright: Portrait of a Racing Driver* that has beautifully evocative and interesting scenes using ARRI Signature Primes and ARRI Impression Filters. YouTube: youtu.be/9xNC2l9TNxE

Jon: Please tell us about your short Ferrari film.

Krystian Winszewski: The driver's name is Jason Stuart Wright. We met through the garage that looks after his Ferrari cars, preparing and maintaining them for races. Luckily enough, the garage is close to me near Portsmouth, England. When I started the project, the idea was just to film the Ferrari in the garage. Then I found out that Jason was racing in Dubai. As it happened, I was doing a music video there as well, so I managed to connect those two projects together and include the race.

Please discuss the equipment, cameras and lenses.

I was using my ARRI ALEXA Mini LF and Signature Primes. I own the equipment. Also, I was using ARRI Impression Filters for the first time. They are positive and negative diopters that attach magnetically to the rear of the lens. Those filters arrived right before I started the project and they were exactly what I was looking for to change the look of my Signature Primes. Don't get me wrong, they're beautiful lenses, absolutely stunning. With Impression Filters, I can change the characteristics of the look. I settled on the Plus 3 filter (330P positive diopter) which is the strongest. It creates a beautiful, almost anamorphic bokeh, which is very unusual to get with spherical lenses. It was important for me to do this project with that filter, because it was amazing with classic cars.

That filter reduces your depth of field as well?

It does. With the filter, the main subject is sharp in the center, and it gets softer toward the edges. That effect works best when you're filming with a fully open lens aperture, at T1.8.

You said you own Signature Primes?

Yes. I bought Signatures because I think they are the most beautiful and most universal lenses for the work I do, on any type of project—for music videos, commercials and dramatic films.

Which focal lengths did you use?

Mostly my 35, 47, 75 and 95 mm.

I guess you were handheld in the car with Jason and also filming with a camera car?

We did both. When you see the last shot of the film, the close-up of Jason's face and the steering wheel, that was the handheld on the 47mm prime. I managed to fit myself in the car, in a very small space.

And the race in Dubai?

All the racing footage is handheld.

What lenses were you using there?

Mostly the 47 and 95mm primes.

You have some great shots with flares. I guess the Impression Filters help?

Yes, they add a bit of gentle flare. They're not too aggressive.

And the camera car?

It's aggressive. We used a MotoCrane ULTRA mounted on a

Jason Wright: Portrait of a Racing Driver Framegrabs





Porsche Cayenne Turbo S four-wheel drive pursuit car, 550 horsepower vehicle with self-levelling suspension. The road was narrow and the shot involved the Porsche passing the Ferrari while the arm was above the driver (priceless) and the car (worth about \$8 million). You see the driver from above, the camera twists around and we finish on the front of the Ferrari. There are four operators: the driver of the Porsche, the operator of the arm, the focus puller, and the operator of the remote head.

And you?

I had my hands full as director/DP.

Where did you film the driving shots?

Luckily, Jason knows the Duke of Richmond who owns Goodwood Estate. He allowed us to use his track and private road. It's a very famous venue for classic cars and historic auto racing.

Where is this film going to be distributed?

This has been a passion project. We won a number of awards, including cinematography and best automobile documentary.

How is your ALEXA Mini LF outfitted for handheld work?

I use a top handle and handgrips. Usually, I hold the camera by the top handle and support it from the bottom. Kind of like a football. I don't usually rest it on my shoulder, especially with cars that are very low to the ground.

Why do you own your own equipment?

My dream has always been to capture images. I started as a cam-

era operator and then worked as a DP. I fell in love with ARRI images ever since I can remember. And then I bought an ALEXA Mini LF and the Signature Primes.

On your Ferrari film, did you establish the look in advance? Did you test the Impression Filters?

The first day of filming was in the garage. I was on a Steadicam. When I saw the images of the Ferrari with the Mini LF and Impressions, it was like magic. It was different from anything I'd seen before. It's a different look.

Where do you buy your equipment?

Mostly from CVP in London. I usually work with Aaron George. He is very helpful, always on the ball. In fact, he was the one who brought this film to the attention of Henning Raedlein at ARRI.

Where do you get your equipment repaired?

Well, so far nothing has broken.

Really? With all that bouncing around in cars, your camera and lenses are still okay?

They're good. Even with all the crazy stuff I film. And I look after my equipment carefully. That's interesting about investing in yourself—I think every DP should have his or her own equipment. It will pay off. Not exactly on every job, but if you look at our Ferrari film, it's going to go onto ARRI website. I never dreamed that it would go there. That's my award and reward, to see this film being appreciated by fellow professionals.

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Jason Wright: Portrait of a Racing Driver Framegrabs



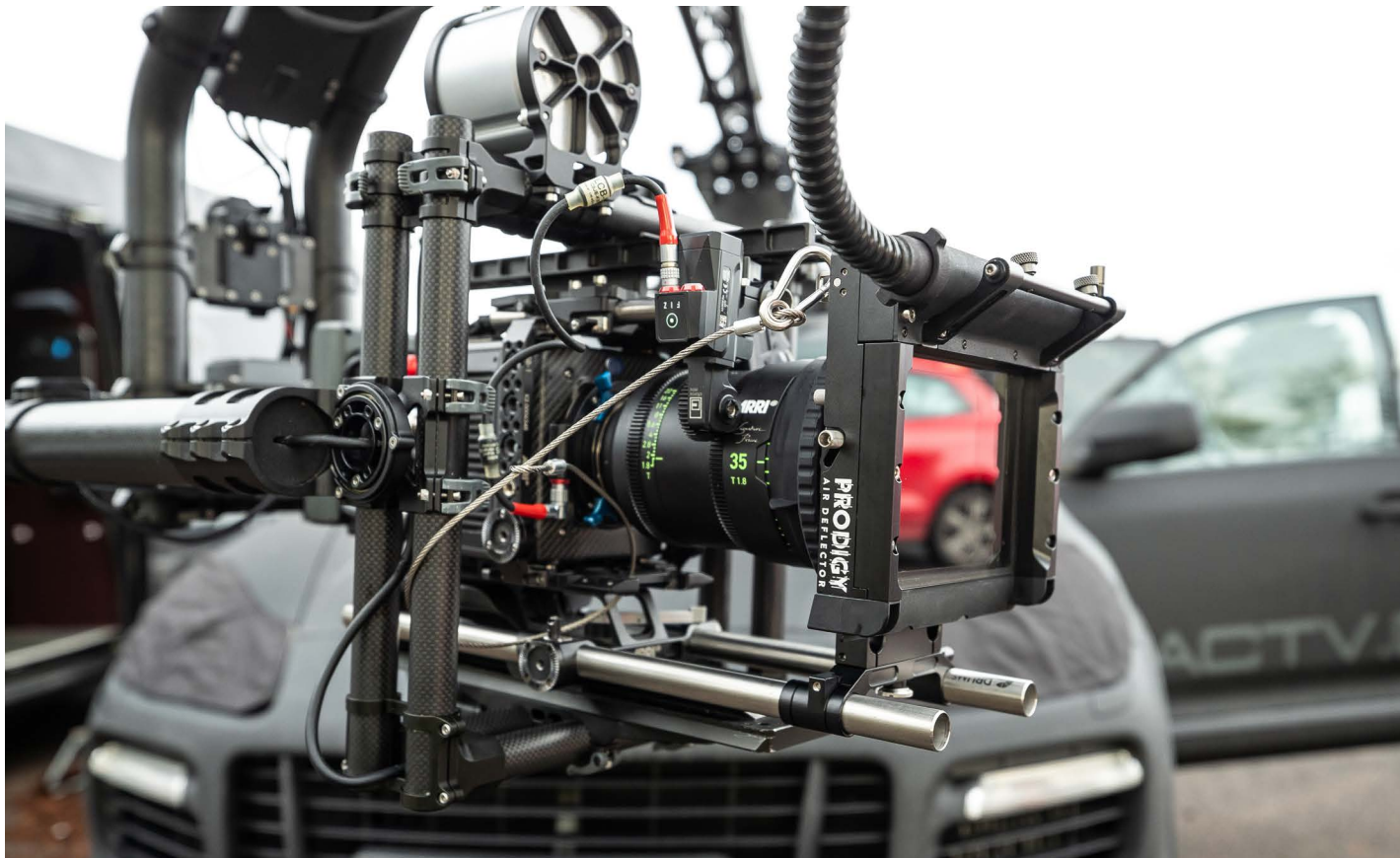
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Above: AACTV Motocrane Ultra Arm tracking Jason Wright. Below: Krystian Winszewski in Ferrari.



Signature Primes, Impression Filters and Prodigy Air Deflector



Bright Tangerine Prodigy Air Deflector on the Anglo American Camera Tracking Vehicles (AACTV) Porsche Cayenne Turbo S Motocrane Ultra Arm Pursuit Car. The Prodigy Air Deflector works by blowing pressurised air at more than 300 mph to keep the optically clear front filter clean and free of water, spray, rain, bugs and debris. It does not affect image quality or exposure, is resistant to impact, and doesn't spin.

