

# Cooke Look



The lensmakers in Leicester must have been working overtime. Just when we thought the big lens story was the reintroduction of the legendary Panchro series, Cooke surprised us with yet another new series: The Cooke 5/i. There will initially be 9 lenses in the Cooke 5/i series: 18, 25, 32, 40, 50, 65, 75, 100 and 135mm, all T1.4-T2.2. They all cover Super 35mm format (30mm diameter) and have a front diameter of 110mm.

A few days before going to press, we tested 100mm pre-production samples of the new 5/i and Panchro/i lenses, along with a Cooke S4/i 100mm. The Cooke Look isn't imaginary—it's really visible. The frame-grab (above) was shot "wide open with a wrench" on the Cooke 5/i 100mm at T1.4.

Notice how the focus "rolls" off instead of "falls" off, and you know the location was dark by looking at model's eyes wide open. Cooke lenses look the way they feel: the silky lustrous look mirrors the smooth feel of the focus ring. Our tests showed that on all three lenses, faces are consistently cosmetically silky smooth, romantic, definitely not "soft," but rather pleasantly blended. Describing the Cooke Look requires the vocabulary of wine tasting, with words like full, round, and luminous.

We compared line pairs and MTF until our eyes glazed over, and, of course, the 5/i was sharper, richer and performed a little better than the S4/i and Panchro/i at all apertures. But what we really want to know is, "what do these lenses really look like?"

The new 5/i, S4/i, and Panchro/i intercut well: color and contrast is consistent. It seems to be mainly a difference of speed versus cost: the faster the aperture, the more Euros it will cost you. This isn't as hard-hearted as it sounds, because the higher rental rate of a T1.4 5/i may be offset by a savings in lighting

rental, or being able to do see into the shadows of a night exterior that might otherwise be murky black.

The first question you might ask is, "when do I use the 5/i and when do I use the S4/i?"

I think there are two important differences. The 5/i lenses are slightly sharper and more contrasty, making them important for effects work and big budget sweeping vistas. They are heavier, so Steadicam operators may still prefer Series 4 or Panchro. But the big deal will be using the 5/i series for Night Exteriors.

Since the 5/i lenses will surely be on location at night, in dark places or dimly lit sets, they have an industry-first built-in, dimmable light to illuminate the focus scale. Although this feature might impact heavily on sales of cigar-like Maglites, there are obvious advantages to avoiding accidental illumination of the actors in front of you as you turn from scene to lens and back again, not to mention the aluminum aftertaste.



left to right: Cooke 5/i 100mm T1.4, Cooke S4/i 100mm T2.0, Cooke Panchro/i 100mm T2.8

# First Look Cooke Series 5/i



Above: Left: illuminated, dimmable focus scale of the Cooke 5/i.

Below: Helpful notation of Entrance Pupil (E.P.) position in mm and inches from the lens mount flange. This is the optical "pivot point" to be centered on nodal heads to eliminate image shift when panning.



How do you dim the 5/i focus scale? In addition to a control on the lens itself, new software for Preston's FI+Z Hand Unit 3 and MDR2 support both the display of Cooke /i information and also enables wireless dimming control of the 5/i focus scale light.

The 5/i focus scale is adjusted by pressing the Navigation key's right or left side. (The top and bottom of the Navigation key are used to brighten and dim the LED's of the Preston FI+Z.)

Preston cable #4544 connects Cooke /i lenses to the serial receptacle of the MDR2 receiver. Once the MDR2 establishes communication, the HU3 display is automatically updated with the Cooke lens data.

In the next issue, we'll discuss Transvideo support for the /i lens data system and their new CineMonitorHD/i.

We'll also look at cmotion and several other companies who are using the Cooke /i data system in productive ways. Meanwhile, camera crews worldwide will be clamoring for this bright way to wirelessly dim lens focus scales in the dark.



# Cooke Panchro/i



While testing the Panchro/i 100 mm T2.8 (at T2.8, above), there were several surprises, all good. It looks, feels and acts like the Cooke S4/i and 5/i series lenses: the same silky, floating feeling as you pull focus...no binding or resistance...and the smooth cosmetic Cooke Look.

This is by no means a Cooke Lite, less filling and wimpy. Not so. Panchros fill a void hitherto unaddressed. Because the Panchros are color matched and perform like their siblings, you can confidently order them by the dozen for your multi-camera shoots, to supplement your S4/i and 5/i "A" camera lenses.

Surely you know the producer is going to froth at the mouth if you suggest renting ten complete sets of S4/i or 5/i primes for

every multiple camera and crash housing covering the shot. The answer is a plethora of Panchros: lighter, smaller, less expensive than the S4/i or 5/i, slightly slower, and still very impressive.

There are 6 lenses in the Panchro/i set: 18, 25, 32, 50, 75, 100mm, all T2.8-T22. The front diameter is 87mm for all lenses. Angular rotation from infinity to minimum object distance (MOD) is 300° and the 100mm is 137mm/5.39" long. Focus and iris gears on each of the S4/i, 5/i and Panchro/i series have the same pitch and are consistently located in the same position relative to the lens mount.

For specs and more information about the Panchro/i and 5/i lenses, go to: [www.fdtimes](http://www.fdtimes) or [www.cookeoptics.com](http://www.cookeoptics.com).

