

LEITZ HENRI



The Incomparable DP/
Director's Finder

Leitz HENRI DP/Director's Finder

Reintroducing HENRI.

We first met prototypical HENRI in December 2020, named after the Swiss grandnephew of Ernst Leitz I.

Dr. Henri Dumur was a Managing Director of Ernst Leitz Optische Werke Wetzlar. He joined the company in 1903 at the age of 18. He spent 60 years working, supporting the company and the Leitz family.

LEITZ HENRI is here now, ready to support cinematographers and directors in the quest for great angles while location scouting and during daily production.

Paired with the SIGMA fp L camera, you have a 3.68 Million dot EVF, unlimited aspect ratios and up to 5 user-definable framelines.

Paired with the Leica SL2-S, you have a 5.76 Million dot EVF and can choose one of five common framelines.



SIGMA fp L screenshot showing framelines for 1.33:1, 1.85:1, 2.39:1, 2:1 and 2.76:1 aspect ratios.



Leitz ELSIE prime lens in LPL Mount

SIGMA fp L camera with EVF-11, SSD for 12-bit uncompressed CinemaDNG

Leitz HENRI with L to LPL Mount, Siberian birchbark handgrip, Carbon fiber 15mm LW support, Start / Stop / Shutter control, Lens support, optional LPL to PL Adapter.

- Choice of handgrip caps:
- RAL 9005 Jet Black (standard)
 - RAL 5012 Light blue
 - RAL 7042 Traffic grey
 - RAL 1007 Daffodil yellow
 - RAL 1026 Luminous yellow
 - RAL 3020 Traffic Red
 - RAL 9016 Traffic White
 - RAL 6018 Yellow Green

Leitz HENRI DP/Director's Finder

HENRI from Leitz transforms a SIGMA fp L or Leica SL2-S camera into an incomparable DP/Director's Finder.

What's this? *Incomparable*. FDTimes almost spouts a superlative? Is the eighth FDT style commandment broken? "Thou shalt avoid superlatives. Someone, somewhere always claims something better. As with National Geographic, avoid contentious adjectives; never 'best.'

The World's 50 Best Bars named the Connaught Bar in London best this year and there were a few whimpers of protest, "What about the Hemingway Bar in Paris?" Forbes annointed their Clean Dirty Martini the best in the world. It is chilled as Hemingway instructed, "so cold you can't hold it in your hand" and with an olive entombed in a sphere of ice. But we're here to talk about HENRI.

What makes HENRI incomparable as a DP/Director's Finder is its ability to not only find the shot on set or location, but also to take stills and videos and curated screenshots of each setup.

You hold HENRI as with a vintage Leicina or Beaulieu Super8 camera. The swing-away handle is wrapped in Siberian birch bark. It is waterproof, antibacterial and has an elegant feel. A built-in thumb-activated button can control the camera. Flip the handgrip up to reveal a threaded Arca Swiss plate on the bottom that can attach to a monopod or tripod head.

HENRI comes with carbon fiber rods of various lengths and a lens support. Designed specifically for the Leica SL2-S and SIGMA fp L—HENRI comes with an LPL Mount and LPL to PL adapter. Since these cameras are members of the L-Mount Alliance, you can also use the L-Mount lenses or L-Mount to M, EF, F, PV, SP70, and many other adapters.

HENRI + Leica SL2-S gives you a brilliant 5.76 Million dot EVF. You can shoot 24 MP stills. Or you can record up to C4K 4096 x 2160 video downsampled from the Full Frame 6000 x 3168 24 MP sensor. SL2-S records up to 10-bit internal MOV C4K, 29.97 fps, 4:2:2 files onto an internal SD card or externally via HDMI.

HENRI + SIGMA fp L lets you view with a 3.68 Million dot EVF or the 2.1M dot rear TFT LCD with accessory magnifier loupe. The fp L shoots 61 MP stills. For video, fp L can record internal 8-bit uncompressed CinemaDNG UHD 4K at 24 fps and H.264 MOV to 29.97 fps. It can also record uncompressed 12-bit UHD 4K CinemaDNG at 24 fps to an onboard SSD via USB-C. It also records ProRes RAW and BRAW via HDMI.

Best of all, the SIGMA fp L offers unlimited, user-definable framelines and aspect ratios.

So, HENRI is more than a finder for cinematographers and directors. With HENRI as a versatile support system, you could even shoot the entire film.

HENRI with
L to LPL Mount

220 cm long carbon
fiber rods, 15mm Ø

Siberian birchbark
handgrip.

This beautiful handle can
actually be replaced by
almost any standard
5.2" x 7/8" Ø /
130mm x 22.2mm Ø
mountain bike grip. (Who
would want to do this? :)



Lens Support

Arca Swiss bottom plate

Handgrip retracted

Leitz HENRI. Choice of SL2-S or fp L Camera

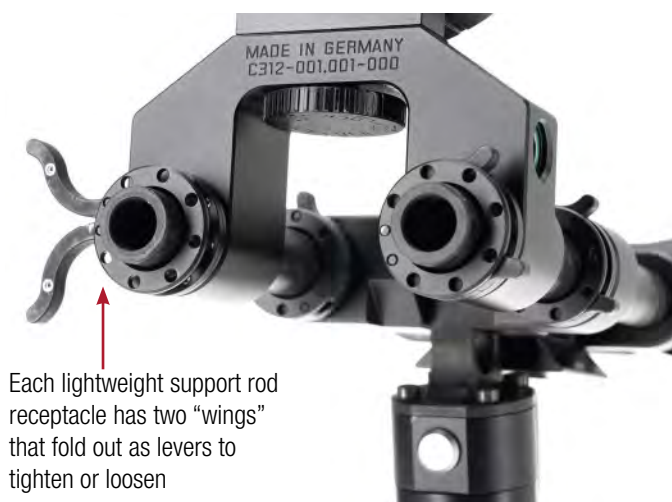
Leica SL2-S



SIGMA fp L



HENRI was designed by Leitz Cine to accept a Leica SL2-S or SIGMA fp L. Both cameras are members of the L-Mount Alliance. The L-Mount has a flange focal depth of 20 mm and inside diameter of 51.6 mm. HENRI's optical center, mounting and balance have been calculated around these two cameras. However, you can certainly use a Leica M, Sony alpha, Canon RF, Nikon Z or other mirrorless camera with an appropriate mount adapter.



Each lightweight support rod receptacle has two "wings" that fold out as levers to tighten or loosen



HENRI Accessories



L to LPL mount with LPL to PL adapter

Attachment plate for L-Mount cameras. Works with other cameras or lenses and can be inverted when a completely flat surface is required.



140 cm carbon fiber rods, 15mm Ø



300 cm carbon fiber rods, 15mm Ø

Leitz HENRI DP/Director's Finder with Leica SL2-S

Leitz ELSIE
25mm T2.1



Leica SL2-S

ELSIE Full-Frame Primes are named after Elsie Kühn-Leitz, granddaughter of Ernst Leitz I, daughter of Ernst Leitz II.

ELSIE primes come in the following focal lengths: 15, 18, 21, 25, 29, 35, 40, 50, 65, 75, 100, 125 and 150 mm, all T2.1.

Leica SL2-S

The Leica SL2-S conveniently switches from Still to Cine mode with direct menu access. Available aspect ratios and framelines are: 1.33:1 (4:3), 1.66:1 (5:3), 1.78:1 (16:9), 1.85:1 (37:20), 2.35:1 and 2.40:1.

Size: 5.7 x 4.2 x 3.3" / 146 x 107 x 42 mm (W x H x D).

Weight: 2 lb / 931 g (with battery).

Leitz HENRI
with Manfrotto
790B Monopod



Support attaches to the L to LPL Mount. The camera hangs off the back.

Leitz HENRI with
Handgrip extended

Leitz HENRI with Leica SL2-S



Lightweight lens support is intended for heavier lenses with bottom threaded sockets such as Leitz PRIME lenses.

Leitz HENRI with Leica SL2-S



Start-Stop cable: 3.5mm
4-gang male to male, plugs
into SL2-S headphone or
mic jack.

Leitz HENRI with Leica SL2-S



Product photography by FDTimes.
HENRI and ELSIE loaned by Leitz.
Leica SL2-S loaned by Lensrentals.
SIGMA fp L courtesy of SIGMA.

SL2-S DP/Director's Finder



1. The Leica SL2-S PHOTO mode has a black background.

2. Go from PHOTO to VIDEO mode by touching the TFT display. Or navigate with the joystick. Or assign a button. VIDEO mode has a white background.



3. By default, the top button closest to the top display is mapped to toggle between PHOTO-VIDEO modes. Note that shutter angle is shown. You can toggle the RECORDING MODE from VIDEO to CINE. In CINE, settings are shown in shutter angle and EI ASA. In VIDEO, settings are shown as shutter speed and ISO.

4. Press the joystick in to enlarge the image for critical focus. (See examples below.) Then, jump between 3 Focus Enlargement Settings by rotating either the front or the rear thumbwheel dial.



Overall scene



Enlarged for focus

HENRI + SL2-S with Leica M 0.8 Primes



21mm f/1.4



24mm f/1.4



28mm f/1.4



35mm f/1.4



Leica M to L
Adapter



50mm f/1.4



50mm f/0.95 Noctilux



75mm f/2.0



90mm f/2.0

Leica M0.8 primes are cinematized, geared and de-clicked by Leitz. They are based on classic Leica M lenses, carefully selected. M0.8 primes come in 8 focal lengths from 21 to 90 mm. Full Frame, compact, lightweight, with manual focus and iris, the entire set fits into a Domke or Billingham shoulder bag.

Leica M lens mounts have a 27.8 mm flange focal depth. The Leica SL2 or SL2-S camera has a 20 mm flange focal depth. To accommodate the 7.8 mm difference in depth, use Leica's M to L Adapter. This also opens the large world of Leica M still lenses, ancient, vintage or modern: Summilux, Summicron,

Elmarit, Noctilux, Thambar, Hektor.

Certainly, you can use Leica, SIGMA, Panasonic or other L-Mount lenses directly on the SL2-S. And yes, you could also use a Leica M10 with a 2.4 million dot LCD Leica Visoflex Typ 020 EVF or Leica M11 with the new 3.68 million dot OLED Visoflex 2. But, warning: "Using the original Visoflex 020 with the new Leica M11 can result in irreparable damage to the camera and/or the Visoflex."

HENRI DP/Director's Finder with SIGMA fp L

SIGMA fp L is described by SIGMA as the smallest Full Frame mirrorless camera in the world. It has a 61 Megapixel sensor—as does the Sony a7R IV.

It has the same body as the original SIGMA fp which has a 24 Megapixel sensor and also fits HENRI just as well.

SIGMA fp and fp L offer 3 ways to look. In its most compact configuration, you can view the LCD directly. Or attach the EVF-11 Electronic Viewfinder to the side. Or add the LVF-11 magnifier loupe to the rear.



HENRI with SIGMA EVF-11

Electronic Viewfinder: 0.5 inch, 3.68 Million dot OLED display, tilts from level to 90° up.

EVF-11 uses the HDMI port, so you cannot attach an external Atomos or Blackmagic recorder. You can, however, record externally to an SSD via pass-through USB-C.



HENRI with SIGMA LVF-11

3.15" 2.1 Million dot LCD rear display with LVF-11 magnifier loupe, diopter adjustable from -2 to +1, 2.5x magnification.



LVF-11 comes with a baseplate that screws into the 1/4-20 thread of the camera base.

Because the LVF-11 is optical only, not electronic, the HDMI and USB-C ports are readily available for external recording or monitoring.

HENRI with SIGMA fp L + EVF-11 + SSD



HENRI + SIGMA fp L + SSD
with EVF-11
and Samsung 1 TB T7 SSD
for 12-bit UHD 4K uncompressed
CinemaDNG RAW recording



HENRI + SIGMA fp L + Primes



35mm F2 DG DN C

A SIGMA DG DN Contemporary I-Series Prime set will fit into a small backpack or shoulder bag. These lenses have Auto or Manual focus and Auto or Manual (indexed) aperture. They're great for scouting or you could shoot an entire feature with these compact lenses.

90mm F2.8 DG DN C



65mm F2 DG DN C



45mm F2.8 DG DN C



35mm F2 DG DN C



24mm F2 DG DN C



24mm F3.5 DG DN C



20mm F2 DG DN C



HENRI + SIGMA fp L + Zooms



28-70 F/2.8 DG DN C

For an infinite choice of focal lengths, SIGMA has four great still photo zooms. The 28-70 is in the Contemporary series and is the most compact. The 14-24 and 24-70 are part of the SIGMA Art Series, with the best performance. Until there's a DG DN version, the DSLR style 70-200 works with an L-Mount adapter.

Either set—primes or zooms—are a lot lighter and easier for location scouting. You can save schlepping bigger and heavier cine lens until filming begins.



14-24 F2.8 DG DN Art



24-70 F2.8 DG DN Art



70-200 F/2.8 DG OS HSM S with MC-21 L-Mount Adapter

fp L: Unlimited Framelines

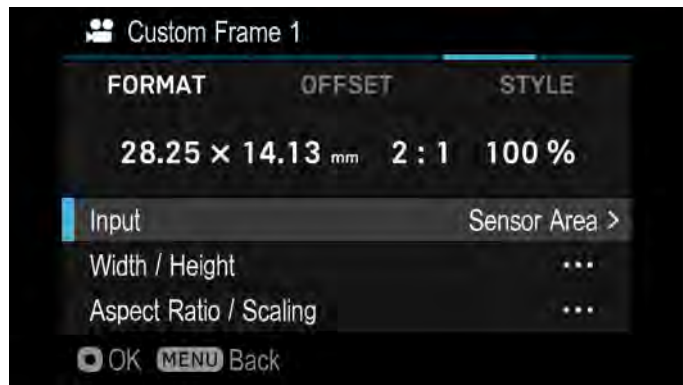
SIGMA fp L has user-defined framelines and aspect ratios. The menu screen is intuitive, elegant and simple. Enter any aspect ratio and image size you want. Multiple frame lines, colors, styles and shading abound.



1. Direct numerical entry of any aspect ratio.

It works in familiar film-style ratios of xx.yy : 1

You can also enter the aspect ratio as a whole number head-scratcher style such as 22:8 (2.75:1 — almost 2.76:1 Ultra Panavision 70, as in *Ben-Hur* and *The Hateful Eight*.)



2. Or, enter aspect ratio defined by actual sensor area in mm.

In this example, we want to use the fp L finder to scout a scene to be shot with an ALEXA SXT with an aspect ratio of 2:1. We know the ALEXA's sensor is 28.25 mm wide. So the height will be 14.13 mm. Navigate to STYLE for frameline color and width. OFFSET repositions the framelines.



3. The Custom Frame STYLE menu offers choices of:

- Frameline appearance (Full Box, Corners, Top-Bottom, Left-Right)
- Frameline thickness
- Frameline color
- Shading (masks outside picture area)



4. Director's Finder mode matches ARRI, SONY or RED camera sensor modes instead of having you calculate size and shape.

You can view Custom Frames and Director's Finder framelines at the same time—sort of a mix and match approach.



5. You can set up to 5 framelines to display concurrently. Three are pre-determined: 1.33:1, 1.85:1 and 2.39:1. Two are user-definable, which is super helpful.



6. Turn the framelines on and off here. For example, you may want to compose for 2.39:1 for theatrical release and 2:1 for Netflix.

Leitz HENRI + SIGMA fp L + Screenshot

CINE Mode

When using the fp L as a Finder in CINE mode, press the Red REC button to capture the scene in video. Or press the shutter button to capture a still.

To capture stills with the shutter button, be sure to set the menu as follows:

SHOOT > Shutter Button Settings (CINE) > Shutter Button Functions (CINE) > Shutter

Still Mode

Of course, in STILL mode, the shutter button takes the still photo.

SCREENSHOT

To capture a still image with framelines, use the SCREENSHOT function. You can also include camera settings if you like. If you're using an L-Mount lens, the focal length and focus distance will also be included in the Screenshot (see example at bottom right).

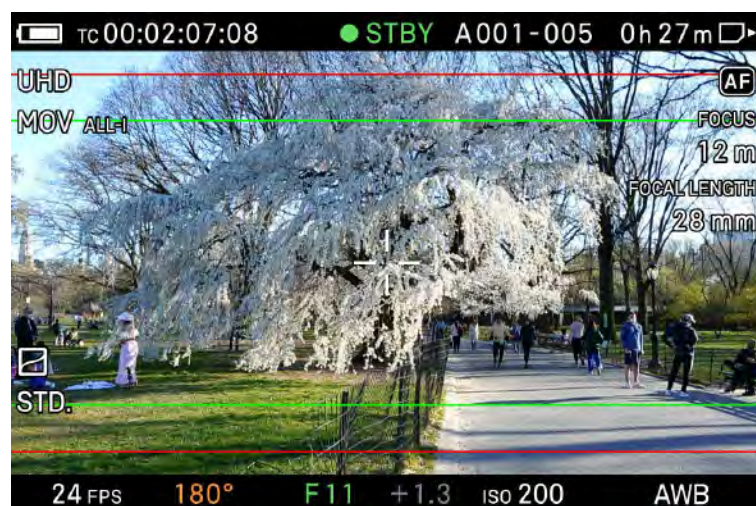
To capture a SCREENSHOT, first press the DISPLAY Button and then the TONE, COLOR, MODE or OK Button.

The latest fp L firmware lets you assign SCREENSHOT to a button, for example, the left "button" of the 4-way rear dial:

SHOOT > Custom Buttons Functions > Left Arrow "Button" > Screenshot.



Screengrab with in-shot display data turned to MINIMAL. Single frameline adjusted to thin width and no crosshair. Because this was shot with a PL to L-Mount adapter, the lens metadata is not displayed. Remaining data is out of frame: fps, shutter, F-stop, ISO, color temperature, etc.



Screengrab with multiple framelines, record settings and lens data displayed. This setup is helpful for scouting. You can return at a later date and match focal length. Note: focal length and focus distance only show up if you're using an L-Mount Alliance lens.

And then you can slide the top switch of the camera from CINE to STILL and shoot a 61 MP (9520 x 6328) photo, which prints 31" wide x 21" high at 300 dpi.



Ernst Leitz Wetzlar GmbH
Am Leitz-Park 2
35578 Wetzlar, Germany
www.leitz-cine.com

FILM AND DIGITAL TIMES

Special Report by Jon Fauer, ASC
© Film and Digital Times 2022
www.fdtimes.com