

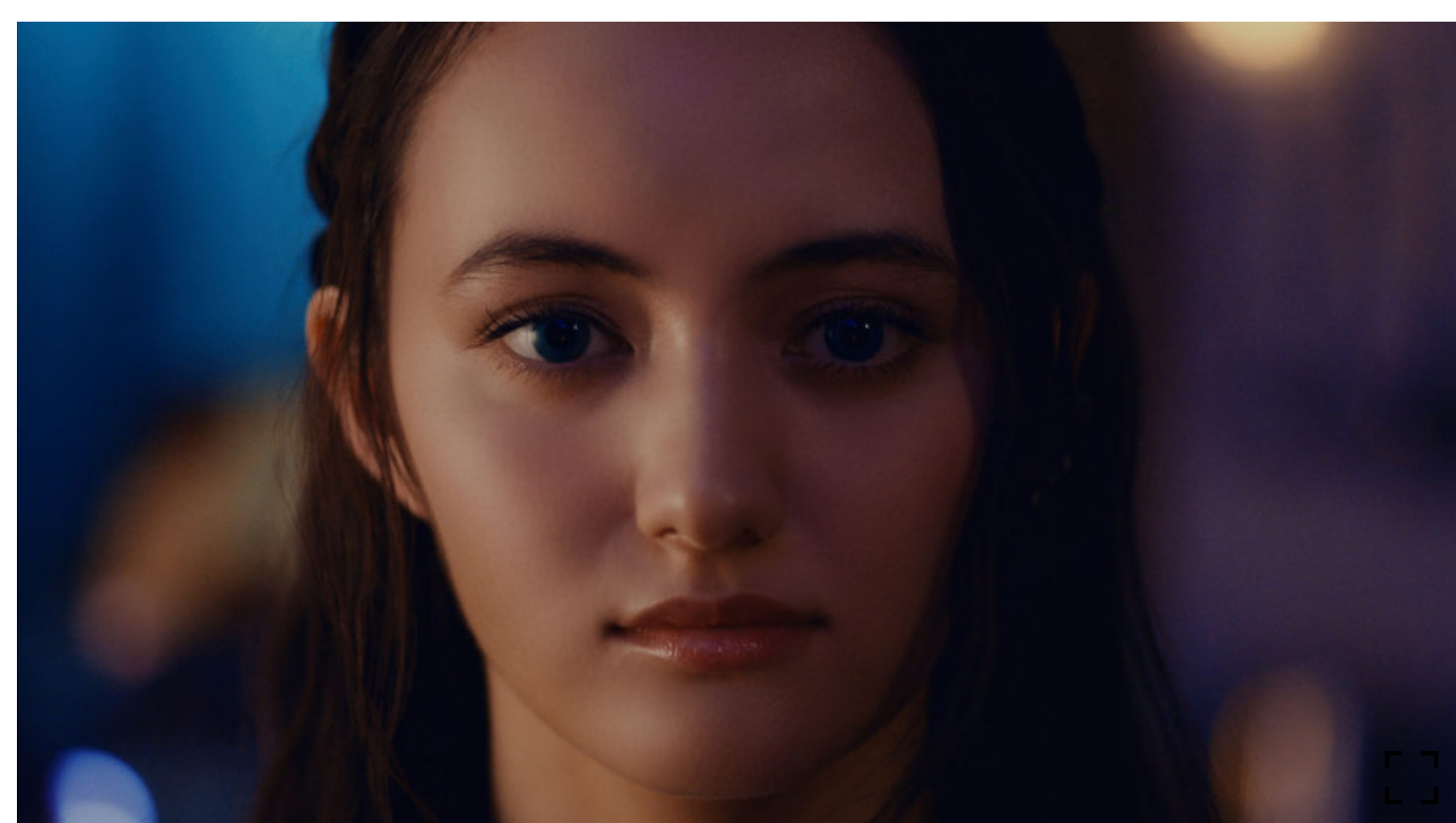
## Yoshihisa Toda, JSC on using ZEISS CP.3 lenses for a TV drama series

Earlier in March 2020 in Tokyo, Yoshihisa Toda, JSC, shot the TV drama series "Piple" for WOWOW Prime, a satellite TV channel in Japan.

May 12, 2020

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The story is staged in a near-future society in Japan where it's legal to marry an Artificial Intelligence humanoid. There you see two contrasting worlds: the futuristic cities illustrated with VFX, and inside the house where the protagonist (played by Yuki Kaji) lives with his AI wife (played by Ayaka Wilson) with an old-fashioned taste implying coziness and warmth.



*Piple's story revolves around a near-future society in Japan where it's legal to marry an AI humanoid.*



Toda spent a lot of time testing lighting design and colors for this production.

"One of Spike Jonze's films, 'Her,' inspired me on the lighting and color palette when I was preparing for the shoot. I knew that colors would shape the entire tone of the film, and for 'Piple,' I wanted to make it look warmer, but with some vibrant tones as you might see in oil paintings."

Most of the scenes were shot to look as natural as possible, and only when the AI-wife came tight into the frame, Toda created an enchanting yet mysterious look. He selected Sony VENICE coupled with a set of ZEISS CP.3 lenses for shooting this series.



"We knew we had to squeeze time and cost on grading, so I came up with two solutions. Firstly, instead of 6K X-OCN XT format, I shot in 6K X-OCN ST with S-Log3 which had the second highest resolution and less data usage. And secondly, I adjusted lighting and locked the looks on-set. To share the expected final images with the director, gaffer, and production designer, I took out the original viewfinder from VENICE and replaced it with a SmallHD monitor which took my LUTs.

CP.3 lenses worked out very nicely and I enjoyed the pleasant softness on full-frame. The lenses look quite sharp across the frame on Super 35, but on 35mm full-frame the overall looks has more softness because the resolution gradually declines towards the edges and corners.

This I see as character and not a flaw; it contributed to the look I wanted. I shot with ARRI/ZEISS Master Prime 65 mm to fill the gap between 50 mm and 85 mm on CP.3s, but also used CP.3 100 mm and 135 mm quite a bit as I didn't want to interrupt the actors' putting on their emotions into acting. So I shot from a distance."

*"I also need to tell you that I didn't use any diffusion filters, although my ACs brought some. CP.3 have a perfect balance of sharpness and pleasant softness, which especially shines on today's modern full-frame cinema cameras."*

Yoshihisa Toda

ZEISS would like to thank Yoshihisa Toda JSC for sharing his insights, and also appreciate WOWOW allowing us to visit the set.

**WOWOW Prime drama "Piple"**

Director: Mai Sakai, Yusuke Taki  
 Director of photography : Yoshihisa Toda JSC  
 Starring : Yuki Kaji, Ayaka Wilson, Sakurako Ohara  
 Starting May 18, 2020, every Monday midnight, 8 episodes



The author

## ZEISS Cine Team

We are experts in lens technology and cinematography and provide news, answers and helpful hints relating to our products and applications.