



A Supernatural Transition From Film to Digital

I shot the first three seasons of Supernatural with a 35mm dream package from Clairmont Camera. Then, the studio wanted to make a move into the digital world. One thing I wanted to make sure of was a seamless transition from film to digital. Supernatural was coming of age and I didn't want to change the look we set with the 35mm tools. I was looking for an evolution —not a new palette.

I had set my mind on two D-21s for our A and B cameras and a Red One for Steadicam, 2nd unit and additional camera works. And what was most important to me was that Denny Clairmont and his team put their resources behind my choices through testing, setting my LUTs and establishing the work flow.

On Supernatural we go to hell each week in our stories but one place I didn't want to go was production hell. You know what I'm talking about: weird things happening to your equipment, failure you don't expect, name it. But because of the nature of the preparation and the support of Clairmont Camera we never lost any production time due to the change of system, and whatever glitches we encountered were resolved in a swift fashion.

It is well known to what extent the Clairmont family will go to service the camera crews, design and fabricate tools to fit particular demands but there is more. I found friendship, not the business bias type, but friendship based on complicity and dedication in research for the best .

What am I talking about? Too good to be true? Maybe I found some kind of heaven on Earth and it's called Clairmont Camera...Heaven for the DP!

Serge Ladouceur CSC

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