



HIGH SPEED ASPHERICAL LENSES

The classic definition to cinematography:
Canon K-35s from the 1970ies

*The K-35 series of high-performance lenses represents an achievement in the tradition of Canon reliability and technical excellence. This wide range of focal length lenses was engineered and manufactured taking full advantage of Canon's experience in every aspect of cinematography. And these lenses exceed the exact demands from professional performance.

Canon's years of experience and research shine through the carefully crafted design of the lenses, unrivaled in reliability, optical and mechanical performance. Canon paved the way with the introduction of its aspherical lenses.

Features

- Wide range of focal length for wider application.
- High speed for shooting under low light.
- Light weight and compact due to aspherical lens.
- Unrivaled high M.T.F and high resolution.
- Minimized flare due to aspherical lens.
- ARRI-PL-Mount
- Completely redesigned, the new K-35 A Series offer ruggedness and flexibility for professional users.
- Improved coating gives professional color balance.

*Canon's advertising text from 1977.



Won a Academy Award
for Technical Excellence
in 1977



The set of K-35 consist of following lenses:

- Canon K-35 18 mm/T1.5, cfd 0.3 m
- Canon K-35 24 mm/T1.5, cfd 0.3 m
- Canon K-35 35 mm/T1.3, cfd 0.3 m
- Canon K-35 50 mm/T1.3, cfd 0.45 m
- Canon K-35 85 mm/T1.3, cfd 0.9 m
- Canon K-35 25-120 mm Macro Zoom/T2.8, cfd 1.2 m



LARGE
FORMAT

If you'd like to run some tests with our
K-35 lenses before your next important
shoot, give us a call.



BAUSCH & LOMB SUPER BALTAR LENSES

Very old glass mounted in modern mechanics

These vintage lenses were manufactured years ago for Mitchell Camera Corp. by Bausch & Lomb in Rochester, New York. The Super Baltars inherently create a soft and warm look. Gentle and pleasing, often with an artistic flare, our Super Baltars have all been completely rebuilt by MOY in the United Kingdom. All primes offer extended close focus distances for macro work.



Bausch & Lomb began producing camera lenses for the motion picture industry in 1915. Its Super Cinephor projection lens became the industry standard when it was introduced in 1922. Bausch & Lomb helped revolutionize the movie-going experience in 1952 with the introduction of the CinemaScope lens by 20th Century Fox. The new technology was so popular that MGM and Warner Brothers quickly took it up as well. In 1955, the Motion Picture Academy of America honored Bausch & Lomb with an Academy Award – the Oscar – for its contributions to the industry.

The set of Super Baltars consists of following primes:

- Bausch & Lomb MOY Super Baltar 20mm/T2.3
- Bausch & Lomb MOY Super Baltar 25mm/T2.3
- Bausch & Lomb MOY Super Baltar 35mm/T2.3
- Bausch & Lomb MOY Super Baltar 50mm/T2.3
- Bausch & Lomb MOY Super Baltar 75mm/T2.3
- Bausch & Lomb MOY Super Baltar 100mm/T2.3

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KINOPTIK PARIS LENSES

Re-Housed Vintage Glass, Beautiful Images

Founded in 1932 by Messieurs Grosset and Perthuis in Paris, Kinoptik has produced some of the most advanced optical systems used in the civilian, military, and research communities. Kinoptik concentrated its efforts on the cinema business in 1944 by building lenses and viewfinders for 35 mm cine cameras, and these cine lenses are still known in the film industry for their robust nature and the high quality of their optics. Kinoptik's high point in the cinema industry lasted from the 1950s to the 1980s with the success of their Apochromat and Tegea 9.8 lens. Kinoptik S.A. closed its doors in 2003.

Features

- Super-Close Focus
- Rich Colors and Nice Fall Off
- Warm Skin Tones and Beautiful Bokeh's
- Wide Range of Focal Lengths
- Rugged, Modern Mechanics
- PL Mount
- Front Diameter of 95 mm



Kinoptik lenses are sharp, have subtle fall off, beautiful bokeh's and provide vivid images. The color temperature is warm, creating nice skin tones. These lenses were originally manufactured in the mid-20th century and are rarely found today.

KINOPTIK-PARIS LENSES

Focal Length	Stop	CFD	
18 mm	T2.2	0.17m	7"
25 mm	T2.5	0.20m	8"
35 mm	T2.4	0.20m	8"
40 mm	T2.4	0.20m	8"
50 mm	T2.5	0.23m	10"
75 mm	T2.5	0.45m	1'6"
100 mm	T2.5	0.50m	1'8"
150 mm	T2.5	0.90m	2'8"



Vantage has re-housed and adapted these lenses to give cinematographers the opportunity to use this classic glass with modern cameras and mechanics. These newly modified lenses are extremely rugged and have been modified for super-close focus macro capabilities. Vantage's technical expertise was integral in realizing this project, and great care was taken to once again make these amazing vintage lenses available.

KOWA ANAMORPHICS

Extremely compact Anamorphics made in Japan



Kowa Anamorphics were produced in the 1970s. Due to their compactness, they are often used for action or aerial sequences. The range consists of four primes (40, 50, 75 and 100 mm). The optical design and coating type of the Kowa Anamorphics can not be compared with today's standards. Heavy flaring, distortion, breathing and softness are inherent to this construction. Unique vintage looks can be achieved by using these lenses on modern digital film cameras.



Features

- Vintage look, flares and distortion
- Perfect for modern digital cameras
- Compact and lightweight
- Internal focusing
- Arri-PL-Mount

The set of Kowa Anamorphics consists of following lenses:

- KOWA Cine Prominar Anamorphic 40 mm/T2.3, 0.91 m
- KOWA Cine Prominar Anamorphic 50 mm/T2.3, 0.91 m
- KOWA Cine Prominar Anamorphic 75 mm/T2.8, 0.91 m
- KOWA Cine Prominar Anamorphic 100 mm/T3.4, 1.52 m



If you'd like to run some tests with our Kowa Anamorphics lenses before your next important shoot, give us a call.



SHARP LENSES FOR SOFT SCENES

Our uncoated Superspeeds help you create the scene's mood and feeling

These are modern Zeiss lenses, so you know they're sharp. But they can also help you to capture the atmosphere you want by fine-tuning the contrast and saturation. Doing that in digital post almost never looks natural, and it's done by someone else. With these lenses, you control the look and the feeling of each shot *in the camera*.

And they're not just for noticeable flare – people have shot with them outside on cloudy days. "You can place the sun in a corner of the frame for a spectacular effect," says DP Ericson Core, "But I have also used uncoated lenses on a sound-stage. When I use them, it's to set the mood for that particular scene and to *make the images speak*."

With stray light reflecting off multiple glass elements and from the black interior of the lens barrel, moving the light or the lens *a few millimeters* gives you a range of unpredictable veiling choices that you could never get with a filter – every effect slightly different. (And this may be a good way to get the film look on video.)

Naturally, you can expect a similar effect from every lens in the set. There are *some* coatings still in place on all of them – and we have removed fewer coatings from some focal lengths, more from others, so they all match. They're all Zeiss T1.3 designs, but our coating removal causes them to lose about one-third of a stop.



The set of uncoated lenses consists of following primes and zooms:

- Zeiss 14mm
- Zeiss 18mm
- Zeiss 25mm
- Zeiss 35mm
- Zeiss 50mm
- Zeiss 85mm
- Angénieux 20-120mm
- Angénieux 25-250mm

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VANTAGE NIKKOR LENSES

1980s Look for Today's Large Format Sensors



Nikon, a respected name in optics for more than a century, earned a special place in the photography world by consistently pioneering new concepts and expanding possibilities.

Vantage Nikkor lenses combine elements from manual-focus Nikkor still photography lenses of the 1970s and '80s with Vantage's strict mechanical standards. These rehoused high-speed lenses bring older coatings and distinctive flaws to today's motion picture shoots.

Offering unique flavor in a dependable, durable package, Vantage Nikkors come in a big set of nine primes, an echo of Nikon's reputation for covering the entire gamut of focal lengths, from 15 mm to 180 mm.



Nikon - optical glass since 1917

1930s: Brand symbol based on a lens image.

1968: Designed by Mr. Yusaku Kamekura. This brand symbol is known as "Track Nikon" or "Track mark."

VANTAGE NIKKOR

Focal Length	Stop	CFD	
15 mm	T3.8	0.14m	6"
18 mm	T3.8	0.15m	6"
20 mm	T2.8	0.18m	7"
24 mm	T2.2	0.17m	7"
28 mm	T2.8	0.19m	8"
35 mm	T1.5	0.18m	7"
50 mm	T1.4	0.22m	9"
85 mm	T1.4	0.41m	1'4"
105 mm	T2	0.50m	1'8"
135 mm	T2	0.80m	2'8"
180 mm	T2.8	1.30m	4'3"



The robust **Vantage NIKKOR lenses** allow super close focusing on all focal lengths.

LARGE FORMAT