



















	20 mm	22 mm	24 mm	25 mm	28 mm	30 mm	32 mm	35 mm	40 mm	45 mm	50 mm	55 mm	60 mm	65 mm	70 mm	75 mm	80 mm	85 mm	100 mm	135 mm	150 mm	180 mm	MISC	Manufacturer Description Summary Source: Manufacturer Website (unless noted)	
 ARRI/Zeiss Master								1.9	1.9		1.9		1.9							1.9	1.9				Low distortion for uncompromised cinematography Cinematic oval bokeh with high contrast and nice focus fall-off Beautiful skin tones and precise color rendition Flare Set encourages flaring, ghosting and veiling glare delivering four distinct, creative looks for each lens
 Servicevision Scorpio	2.8			2.2	2.2	2.2	2.2	2.2	2.2		2.2	2.2				2.2			2.2	2.2	2.8			200 T2.8 250 T2.8 300 T3.2	Anamorphic atmosphere characteristics No distortion or breathing effect Perfect close focus without distortion Very lightweight and small size. Wide focal range with ALL 95mm fronts
 Cooke Anamorphic /i				2.3		2.3	2.3	2.3	2.3		2.3		2.6 ^M		2.3				2.3	2.3		2.8	300 T3.5	True, front anamorphic with 2x squeeze 2:1 oval bokeh for out of focus highlights Color matched to Cooke S4/i, 5/i and miniS4/i lenses Equipped with /i Technology for metadata capture	
 Vantage V-Lite Vintage '74				2.3		2.3	2.3	2.3	2.3		2.3		2.3		2.3				2.3				110 T3.1 140 T3.7	Delivers high contrast and resolution, even field illumination and negligible veiling glare, ghosting, and distortion Consistent color between focal lengths Produces frequently desirable blue anamorphic flare without introducing unwanted veiling glare	
 Vantage Hawk V-Lite				2.2		2.2	2.2	2.2	2.2		2.2		2.2		2.2				2.2				110 T3 140 T3.5	The Hawk V-Lite lenses have become an industry standard for anamorphic glass. Even though they are the smallest 'scope' lenses on the market today, they do not sacrifice image quality while still being exceedingly robust with extremely solid mechanics Also available in 1.3x Squeeze	
 Panavision G-Series			2.6	2.6	2.6	2.6	2.6	2.6	2.6		2.6		2.6		2.6				3.0					Lightweight, Compact Design Exceptional Contrast and high resolution Well balanced aberration control • Excellent glare resistance Minimal breathing • Optics of E-Series in a C-Series size	
 Vantage Hawk V-Plus						2.2	2.2	2.2	2.2		2.2		3 ^M		2.2	2.2	2.2	3.0	3.0				120 ^M T3.5 CF 17 ^M	Built on the successes of the previously well-established Hawk V-Series. Although the Hawk V-Series lenses were already exceptional, further improvements enhanced this series ability to handle extreme high contrasts. These fully matched lenses perform magnificently on film and digital cameras	
 JSC OPTICA-ELITE Mark V		2.1			2.1	2.1	2.1	2.1	2.1		2.1				2.1				2.1	2.5		2.8	250 T3.0	Various Versions ... Russia built anamorphics featuring modern glass including both the spherical and anamorphic cylinders. Distinct character and a vintage look Classic cinematic oval bokeh	
 Vantage Hawk V-Series			2.2	2.2	2.2	2.2	2.2	2.2	2.2		2.2		2.2		2.2				2.2	3.0		3.0	250 T3 350 T4.2	The Hawk V-Series main features are its close focus ability and improvements to the overall performance of the lenses. Although these lenses are some of the first lenses produced by Hawk, the robust construction and excellent glass have withstood the test of time	

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 Vantage Hawk C-Series									2.2		2.2		2.2						3.0					The first set of Hawk Anamorphic Lenses were designed and produced over twenty years ago and are still in superb working condition. Many cinematographers love the beautifully classic look of these lenses
 Panavision Primo								2.0	2.0		2.0					2.0			2.0					Delivers high contrast and resolution, even field illumination and negligible veiling glare, ghosting, and distortion Consistent color between focal lengths Produces frequently desirable blue anamorphic flare without introducing unwanted veiling glare
 Panavision E-Series					2.3			2.0	2.0		2.0					2.0	2.0	2.3	2.8			2.8		Delivers an overall sharpness that is undeniably clean without being too clinical Features classic anamorphic artifacts such as disproportional vertical focus breathing, mild barrel distortion and clean blue horizontal flares without glare
 Kowa Prominar ¹						2.3 ^A		2.3	2.3		2.3					2.8			3.4					Japanese Anamorphic from the 60's. These lenses have similar coatings as the spherical Kowa Cine Prominars. Low in contrast and warm in color, they can be made to flare easily. The flare is warm in color rather than the standard blue anamorphic flare. They are small in size and work well for handheld or Steadicam
 Todd AO			1.6		3.9			1.4	2.3		2.3	1.4				2.5		1.4	3.0			4.0		38 2.3 200' T4 Various Versions ... Good sharpness and flare rather easily • Both popular for today's ultra sharp sensors Standard Speed Lenses made from Cooke Panchros by NAC Japan 1970s w/ warm color • Hi-Speed Lenses made from Canon K35s by Cinema Products Los Angeles in 1980s
 Panavision C-Series						3.0		2.3	2.8		2.3		2.8			2.5			2.8		3.5	2.8		360 T4 100C T5.6 Compact Size and Weight Slightly Lower in Contrast Pronounced Anamorphic Flare More Organic Feel compared to the Sterile Look of more modern day optics
 Cineovision			1.6					1.6	2.4		1.4	2.3				2.3		1.4	2.8	3.2				Various Versions ... Vintage Japanese. With their fast aperture and vintage coatings these lenses have a very expressive quality. Great to mix in with the more modern lenses or to use for an entire project. Flares easily
 Lomo		3.1	3.4			3.2		2.4	2.8		2.4	2.4				1.4	2.4		2.5	3.2	3.4	3.4	4.2	150 300 T5.6 500 T6 Various Versions ... The unique and organic artifacts, color, tone and distortions are due to the glass being hand polished and shaped, the complexity of their movement, construction and old coatings Round Fronts have slightly lower contrast and breathe much less than their older Square Front cousins
 Vantage Hawk V-Lite 1.3x								2.2	2.2		2.2		2.2			2.2								110 T3 140 T3.5 The unique squeezing factor of 1.30x makes it possible to use nearly the entire sensor area of a 16:9 digital camera to achieve the popular widescreen 2.40 release format. This means maximum image quality combined with a very pleasant emotional effect and gives filmmakers a valuable new production tool