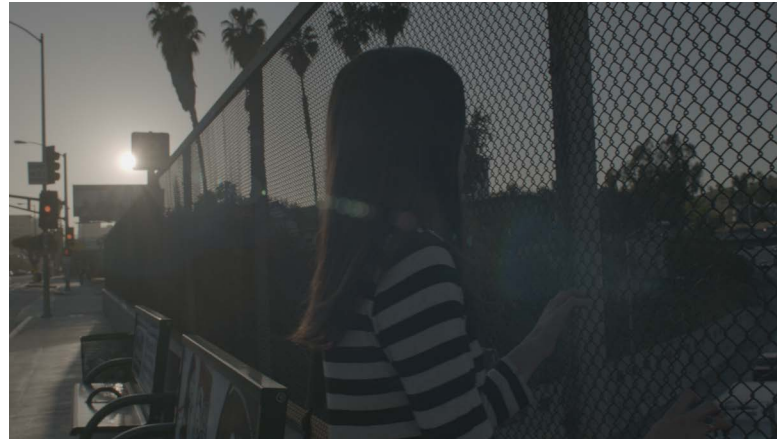


# Camtec Vintage Spherical Prime Test

This is part 1 of a 2-part test Camtec completed as an initial “tasting menu” to show cinematographers various looks offered by some of their lenses. The scenes shown here represent a small sample of Camtec’s inventory of lenses. Camtec Motion Picture Cameras was founded in 1989 by Jay Elhami, a cinematographer who developed a lasting reputation as a respected lens expert in Burbank, California. Together with his son Kavon and a staff of 20, Camtec has expanded from boutique to big rental house, and along the way they have put together an impressive collection of rare vintage lenses along with the latest spherical and anamorphic zooms and primes.



*Canon K-35 24 mm T2.8 ½*

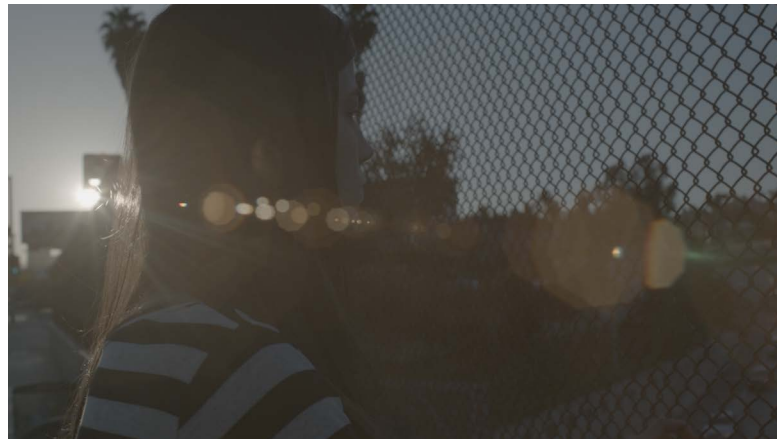


*Canon K-35 24 mm T8 Circular True-Pol + ND0.9*

**Canon K-35.** K-35 lenses get an overall cool blue hue when the lens is flared. But, on the night shot (left), if you take a closer look at the highlights on our subject, as well as the trees in the background, you’ll notice there’s a bit of red or magenta in the image.



*Kowa 25 mm T2.8 ½*

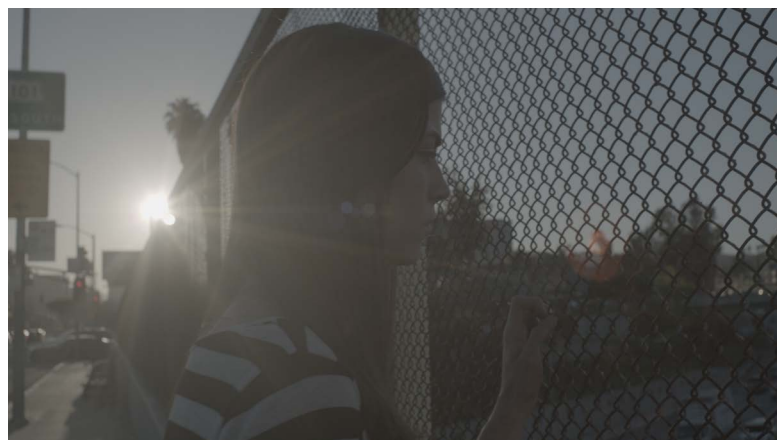


*Kowa 25 mm T8 Circular True-Pol + ND0.9*

**Kowa Spherical.** These lenses flare readily but have a unique and beautiful look. All of the elements have similar golden-champagne coatings which create these golden flares. Highlights “roll off” smoothly. Contrast is decreased—almost like having a Pro-Mist filter built inside the lens.



*Cooke Original Panchro 25 mm T2.8 ½*



*Cooke Original Panchro 25 mm T8 Circular True-Pol + ND0.9*

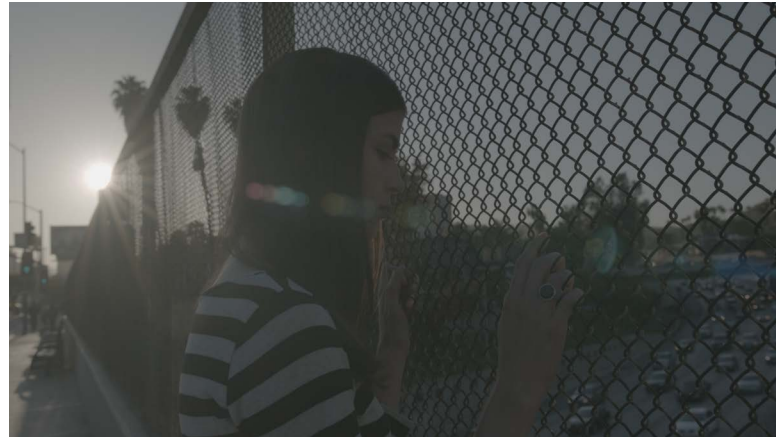
**Cooke Panchro Series II and III.** Despite being the oldest lenses in this test, dating back to the 1950s and 1960s, the Panchros hold up very well even in flare, direct light. The highlights remain sharp and contrasty. Shadow detail is maintained. These lenses are inherently warm.

# Camtec Modern Spherical Prime Test

Here's an interesting test they did with some of their popular modern and vintage spherical lenses. The tests were shot with an ARRI Alexa XT Plus in ProRes 4444 Log-C. Framegrabs were exported from FCP 7 as high-rez .PNG files. Note this is a test mostly of flare, contrast and highlights—not a test of skin tones or how portraits are handled. The subjective comments come from Kavon Elhami. Tests by Tim Jensen. Your mileage may vary, and that's why there are so many different flavors of ice cream—and lenses. Part 2 of this test will show anamorphic lenses. Complete list of vintage and modern lenses at Camtec: [www.camtec.tv](http://www.camtec.tv)



*Leica Summilux-C 25 mm T2.8 ½*

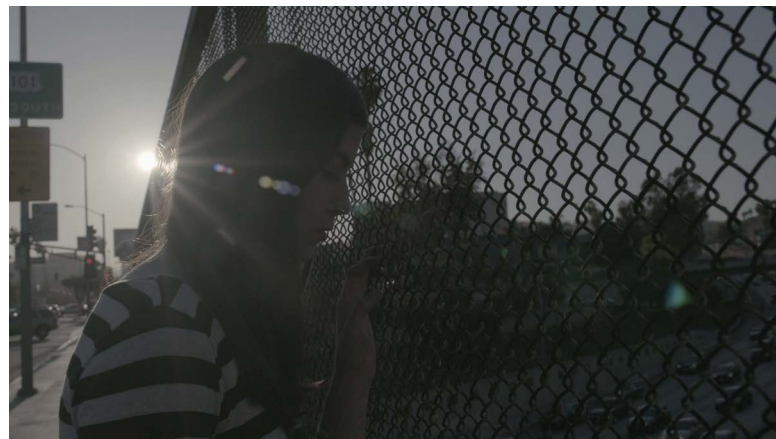


*Leica Summilux-C 25 mm T8 Circular True-Pol + ND0.9*

**Leica Summilux-C.** The Summilux-C lenses provide a clean image even when subjected to lens flares. It was interesting how the lenses were able to maintain accurate color when flared—especially compared with the K-35 lenses, which tended to have a color shift when flared.

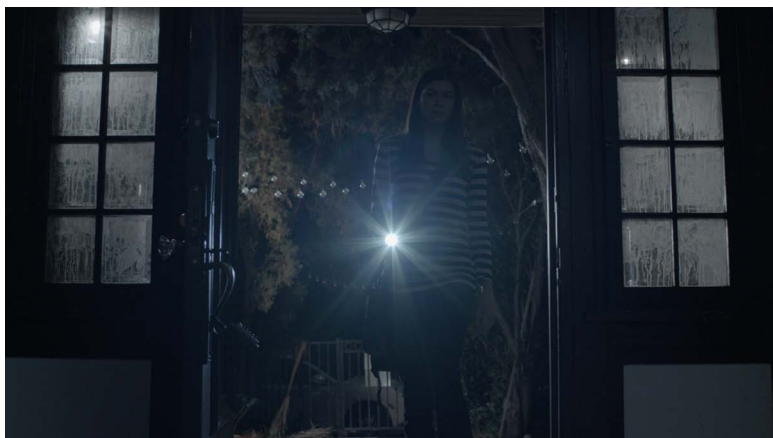


*ARRI/ZEISS Master Prime 25 mm T2.8 ½*

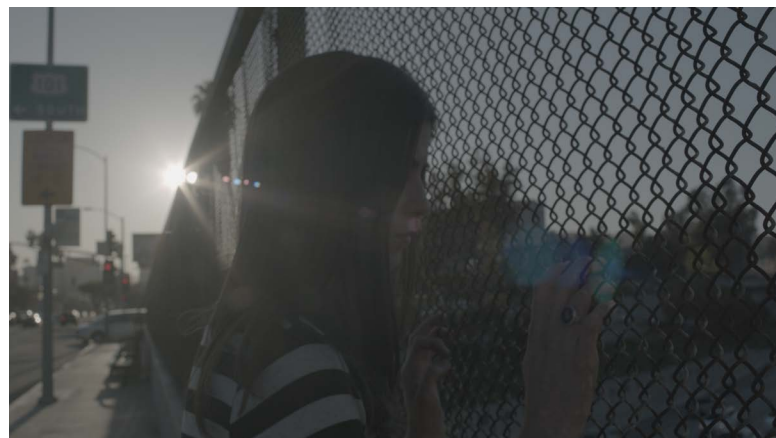


*ARRI/ZEISS Master Prime 25 mm T8 Circular True-Pol + ND0.9*

**ARRI/ZEISS Master Prime.** The Master Primes have a nice flare, with distinctive contrast and apparent sharpness. They handle the highlights and shadows in a more accurate manner than the Kowas and K-35s.



*Cooke S4/i 25 mm T2.8 ½*



*Cooke S4/i 25 mm T8 Circular True-Pol + ND0.9*

**Cooke S4/i.** Cooke S4/i lenses have a pleasing flare and are slightly warm. They maintain apparent sharpness and contrast nicely. Shadow areas retain detail in flared areas more than the vintage lenses.