

VANTAGEone®

Spherical Prime Lenses



VANTAGEone®

Made in Germany by Vantage Film GmbH

For further information contact Vantage Film, Phone +49 961 26795, Fax +49 961 62983, www.vantagefilm.com



VANTAGE ONE LENSES

A unique line of high performance T1 prime cine lenses that deliver images with a distinct personality.

Over the past two decades, Vantage has gained a reputation throughout the cinematography world for our uncompromising Hawk anamorphic lenses. Now, with a great deal of excitement and pride, Vantage takes an ambitious step by introducing our first line of spherical prime lenses: the Vantage One lenses. Why Vantage One? Because this entire set of cine lenses comes with an eye-opening T-stop of T1. This pioneering achievement opens new worlds of creative opportunity for cinematographers.

This astonishing technical achievement is grounded in a deep understanding of the history of lens design, an awareness of today's fast-changing technological environment, and informative conversations with contemporary cinematographers about their requirements. The design philosophy behind Vantage One lenses is fundamentally different, taking advantage of basic changes in filmmaking technology to deliver a distinctive visual fingerprint and a new versatility in terms of texture and feel. The line consists of nine prime lenses: 17.5, 21, 25, 32, 40, 50, 65, 90 and 120 mm, all of which include super close-focus optics. And of course, Vantage One lenses come with all the superior mechanics and robust construction found in all of our lenses.

In short, our approach was to set a very ambitious goal for our lens design team: an entire set of T1 cine lenses, capable of producing images with an array of looks and textures. We raised the bar further by limiting the tools and technology available to them. With Vantage One, they have cleared that bar, breaking precedent and setting a new standard.

The thought process behind Vantage One lenses

In the past, cinematographers could choose lenses from the various manufacturers and combine their visual characteristics with different film stocks and processing options to create a unique look for a given project. Over the past 15 to 20 years, modern lenses have become more and more similar, due to increasingly sophisticated and precise design and manufacturing techniques used by all the high-end lens makers, who compete to offer the most precise and flawless lenses, differentiated – and marketed – with finer and finer metrics. The quick market penetration of digital cameras has further homogenized and limited the range of creative options for cinematographers, who have had to change their methods in pursuit of a distinctive look appropriate to a given project.



Looking back

In 1966, the Leica 50mm T1.2 Noctilux lens became the first lens of its kind to achieve T1.2. The lens included one aspheric element, which was ground with a hand-guided tool, making it rare and extremely expensive to produce. In 1976, the lens was upgraded to a T1 version that replaced the aspheric element with a non-aspherical lens that took advantage of new developments in glass-making. It was a very smart calculation, done with relatively limited technology, and the resulting lens became an iconic still photography tool. Known for its beautiful bokeh, the 1976 Noctilux produced out-of-focus highlights with a distinctive three-dimensional, bubble-like quality and unique depth of field characteristics. In 2010, the lens was redesigned again using the latest technology, but photographers say that it lost some of its trademark personality.



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T1 – FOR TEXTURE, NOT SPEED



Before digital cameras made 800 ASA (and even faster speeds) common, cinematographers needed to achieve a certain exposure level. This fact drove the desire for high speed lenses. Today, with extremely light-sensitive digital sensors, that high speed is no longer an essential attribute of cine lenses. With this in mind, and using as a model the legendary Leica 50 mm T1 Noctilux still lens, we challenged our lens designers to create a T1 lens without using modern technologies like floating elements and aspheric lenses. Through extensive experimentation with exotic glass and clever arrangements of various parameters within those self-imposed limitations, Vantage has created a very high speed lens that renders superb results with a unique personality. The technological constraints that allow for overcorrected spherical aberrations in T1 lenses still produce extremely high definition, but differ from the standardized look of today's existing spherical prime cine lenses as they are opened. At T4, T2.8 and T2, Vantage One lenses can give cinematographers the flawless look other modern lenses produce, but with superior image illumination. And unlike those of our competitors, the Vantage One lenses offer additional versatility at other stops. At T1.4, the results are a bit more forgiving, yet still extremely good, and at T1, the Vantage One lenses lend the image a lovely, subtle creaminess, perfect for skin tones.

No compromises were made in adapting the new design to all existing and future digital imaging systems. The distance from the rear elements of the Vantage One lenses to the sensor has been maximized, and as a result, light rays travel to the sensor in very straight lines. Benefits include less color fringing and excellent, even illumination to the corners of the frame – 100% at T2, and 85% illumination even at T1.

Change in postproduction present opportunities

An important change in cinematography technology that factors into our design philosophy is the complete revamp of digital postproduction for motion pictures. In the past, the relentless pursuit of improved sharpness in lenses was driven in part by the losses in image quality that resulted from the multi-generational duplication process used to make prints. The sharpest possible taking lens helped offset these losses and delivered the maximum definition possible to the screen. That has changed. Today, the path from capture through to projection has the potential to be visually lossless. Cinematographers tell us that the sharpness of the image can be too intense and unforgiving, too close to reality for storytelling. In some situations, this sharpness calls for additional makeup, adaptations in set decoration and/or lighting time, or careful filtration to bring down clarity. This new circumstance allowed our lens designers to shift emphasis from maximum sharpness to other attributes. In the Vantage One lenses, certain gentle aberrations and other characteristics that might be considered flaws by others are welcomed as storytelling tools for cinematographers to manipulate as they seek to transport audiences to virtual worlds.



Peter Martin and Wolfgang Bäumler: "Our lens designers work at the intersection of technology and creativity. Our observations, our approach to design, and even our manufacturing techniques are all focused entirely on cinematography and its practitioners. Our ideas are rooted in a keen awareness of the evolution of cinematographic technology, and the opportunities that these changes provide. Vantage is a cinematic company. We understand filmmakers. Our purpose is not to create the most flawless lens the world has ever known, but rather to provide filmmaking artists with the colors they want."

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VANTAGE ONE – TWO VERSIONS

Regular or partially uncoated



Vantage One lenses will be offered in two versions. The first includes the regular lens coatings, and the second, marked with a distinctive red ring, will incorporate some optical elements with no coating. Leaving some elements uncoated results in additional flaring and lower contrast, qualities that blend very well with the other characteristics of the Vantage One line.

Vantage One lenses feature all the durable, dependable mechanics and robust construction that cinematographers have come to expect from our Hawk anamorphics. The experience of designing and building anamorphic lenses informs our work on the Vantage One line. Contrary to the trend in our business, the Vantage One lenses are very small and compact.

LENS REGULAR OR PARTIALLY UNCOATED	FOCAL LENGTH	STOP	CFD SUPER CLOSE FOCUS		ANGLE OF VIEW HORIZONTAL	WEIGHT		FRONT DIAMETER	OVERALL LENGTH	FILTER SIZE
VANTAGE one ® 17.5	17.5mm	T1	0.25m	10"	71.5°	2.0kg	4.4lbs	110mm	150mm	4x5.65"
VANTAGE one ® 21	21mm	T1	0.25m	10"	62.2°	1.8kg	4.0lbs	110mm	140mm	4x5.65"
VANTAGE one ® 25	25mm	T1	0.25m	10"	53.6°	1.6kg	3.5lbs	110mm	121mm	4x5.65"
VANTAGE one ® 32	32mm	T1	0.25m	10"	43.5°	1.8kg	4.0lbs	110mm	127mm	4x5.65"
VANTAGE one ® 40	40mm	T1	0.34m	1'2"	34.9°	1.5kg	3.3lbs	110mm	121mm	4x5.65"
VANTAGE one ® 50	50mm	T1	0.34m	1'2"	28°	1.4kg	3.1lbs	110mm	121mm	4x5.65"
VANTAGE one ® 65	65mm	T1	0.34m	1'2"	21.5°	1.6kg	3.5lbs	110mm	121mm	4x5.65"
VANTAGE one ® 90	90mm	T1	0.5m	1'8"	17.2°	2.0kg	4.4lbs	128mm	129mm	4x5.65"
VANTAGE one ® 120	120mm	T1	0.75m	2'6"	11.9°	3.6kg	8.1lbs	156mm	193mm	4x5.65"

Technical specifications are subject to change without notice

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