



ARRI - ULTRASCOPE '54 T2

(25), (28), 40, 50, 50, 85, 120, 135, 190 w/ 1.4x (Arvic & Shiga)



SPECIFICATIONS

LENS	FOCAL	STOP	CF	OD	WT	IRIS	L	NSF	HS
ELITE ARVISCOPE	25	2.2-22	3.2'	142	5.0 lbs ₂	8 ₂	3.0' ₂	Y	N
SHIGA FUJISCOPE	28	2 - 22	3.5'	130	4.3 lbs	8	3 - 3.5"	N	N
ARRI ULTRASCOPE	40	2 - 22	3.0'	125	4.7 lbs	12	4.5"	Y	Y
ARRI ULTRASCOPE	50	2 - 16	5.3'	136	7.5 lbs	9	7.5"	Y	Y
ARRI ULTRASCOPE	50	2 - 16	5.3'	136	7.5 lbs	9	7.5"	Y	Y
ARRI ULTRASCOPE	85	2 - 22	6.4'	95	3.4 lbs	22	6.5"	Y	Y
ARRI ULTRASCOPE	120	3 - 32	6.6'	95	4.0 lbs	22	7.5"	Y	Y
ARRI ULTRASCOPE	135	4 - 22	6.5'	95	3.4 lbs	22 ₂	7.5"	Y	Y
ARRI ULTRASCOPE	190	5.6-22	6.5'	95	4.0 lbs	22 ₂	8.0"	Y	Y



Old School Cameras™

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CREATIVE

VINTAGE 1950's ARRI ULTRASCOPE 2x ANAMORPHICs are now available from Old School Cameras! Full Range and Beautifully fast, sharp w. excellence in geometrics, minimal distortion, warmer flare. Fastest T2.0 Scopes of the 50's! Very painterly and cinematic bokeh, texture & performance, lead based vintage optics @ T2.0. ARRI PL Mounts, ARRI .08 Cinema Standard Pitched Gears, ARRI Clamp-On ready! Fixed Fronts - Non-spinning! Many of the "Spaghetti Westerns." These were developed in response to 20th Century Fox's new CinemaScope format and used on films like 20000 Leagues Under the Sea. featuring; Blue coatings, brilliant colors in the range, lightweight with naturalistic geometry, minimal mumping. Cinematographer's control over it's character making them extremely effective for all job types. Commercials, Feature Films, Documentary, Television Episodic. Iris control from T2.2, @ T4 delivering sharpness of modern anamorphics! Neutral flare, beautiful depth latitude achieved in depth of field range, greater than most any modern optic can deliver. (25), (28) 40mm, 50mm, 85mm, 120mm, 135mm + 190mm w/ 1.4x w/ Arvic 25 & Shiga 28!

HISTORY

ANAMORPHIC 2x, T2 Fast! Classic 1950's era, designed by Jan Jacobsen who worked at ARRI in the 50's. Legendary lenses used on many of the "Spaghetti Westerns." These were developed in response to 20th Century Fox's new CinemaScope format and used on films like 20000 Leagues Under the Sea. featuring; Blue coatings, brilliant colors in the range, lightweight with naturalistic geometry, minimal mumping. Cinematographer's control over the painterly quality. Iris control from T2.2, @ T4 delivering sharpness of modern anamorphics! Neutral flare, beautiful depth latitude achieved in depth of field range, greater than most any modern optic can deliver.

"The cheaper UltraScope was first used in Italian productions and in Brazil. It had its most successful period in some of the German film series of the 1960s. The most successful productions included the inexpensive Edgar Wallace films and the lavish Karl May films. UltraScope was also used in some Scandinavian productions. It was only used sporadically in the USA."

..."In the mid-1950s, CinemaScope was the world's most successful brand for anamorphic widescreen films on 35mm film. In order to use CinemaScope, however, high license fees had to be paid to 20th Century Fox. The Munich-based camera manufacturer Arnold & Richter this was going to deal with the development of its own system, and thus commissioned the Norwegian Jan Jacobsen. This was possible because the anamorphic process, unlike the brand name CinemaScope, could not be protected."

"Jan Jacobsen designed a new anamorphic lens system that had the same anamorphic factor as the CinemaScope sold by 20th Century Fox. The picture was taken compressed in a 2:1 ratio when it was taken, in order to be able to show it at the cinema show, rectified by an anamorphic lens, to the full 2.35: 1 film width. The production of the lenses was done by the Ultra Society for Optics in Munich, from which the name UltraScope was derived."

RENTALS

HAWK C-SERIES, HAWK '74, KOWA PROMINAR, LOMO RF, NIPPON, SHIGA, FUJI, PANCHRO, XENON, RANGEFINDER, CINEOVISION,

SONY VENICE 2, RED V-RAPTOR, ARRI ALEXA 35, HELIUM, KOMODO, WEAPON, DRAGON, ALEXA MINI, AMIRA, ARRI MINI LF, SONY FX6, FX7, FX9, A7SII, FS7II, D16, ARRI 235, ARRI 435, ARRI LT, ARRI ST, MOVIECAM SL, ARRI SR3, ARRI SR2, ARRI 416 PLUS HS, ARRI SR2 HS, ARRI 2C, ARRI 2B, ARRI SB, ARRI ST, BELL & HOWELL, ÉCLAIR, IKEGAMI ITC-730A, ITC-350, HL-79E, HL-43, HL-45,

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LINKS

<https://es.wikipedia.org/wiki/Karl-May-Filme>
https://es.wikipedia.org/wiki/20th_Century_Studios
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<https://es.wikipedia.org/wiki/Cinemascope>
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