

ARRI



ARRI LENSES
Consistency. Choice. Creativity.

ARRI lenses

the largest matched range

of modern cine primes and zooms

ARRI offers an unrivalled collection of color-matched cine lenses, providing cinematographers with flexibility and consistent optical quality. Ranging from sophisticated wide-angle primes to state-of-the-art zooms, ARRI lenses meet the needs of any shot, on any production.





a perfect combination

of camera and lens



NEARLY 100 YEARS OF EXPERIENCE



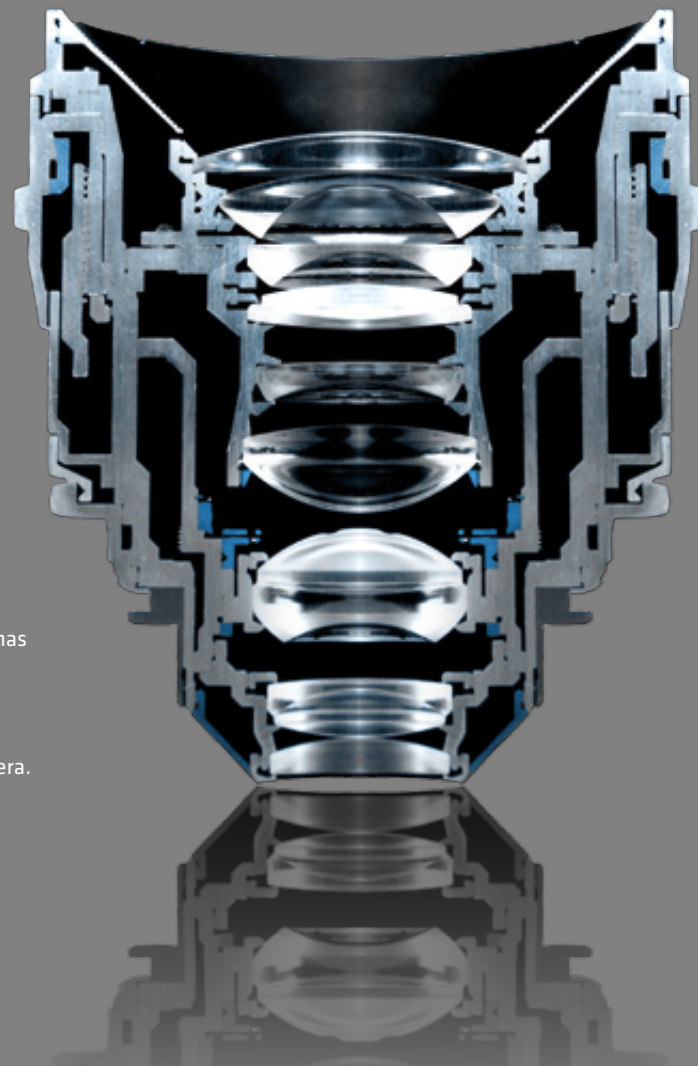
The most inspiring visuals are created when the best attributes of a lens and a camera are combined to produce an image that is greater than the sum of its parts. ARRI has spent many decades refining a unique insight into how the camera and lens systems can work together to achieve the highest possible image quality.

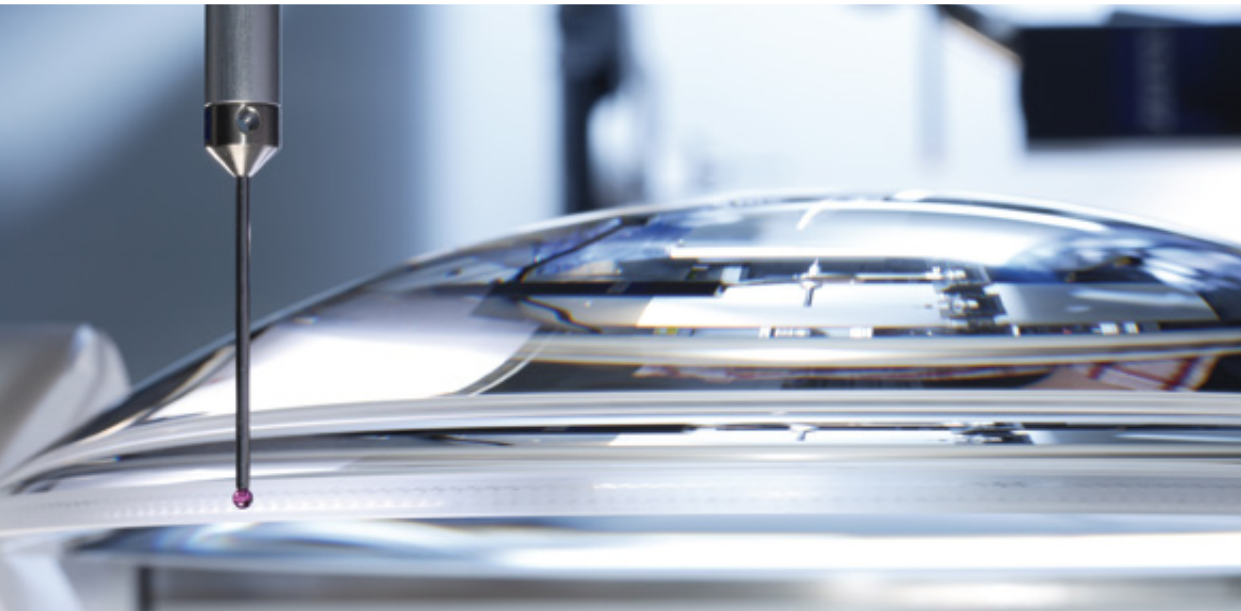
ARRI's total system competence and understanding of the symbiotic relationship between cameras and lenses has led to production benefits that go beyond stunningly beautiful images. By pioneering lens data technology and electronic communication between lenses and cameras, ARRI has facilitated efficiencies not only on set, but also in post.



Co-operation with the best

To produce lenses of the same exceptional quality, precision and durability as its cameras, ARRI has collaborated with the world's leading optics companies. The 75-year relationship with ZEISS has resulted in lenses that have changed the language of cinema. More recently, ARRI has worked with FUJINON to create a new generation of zooms that perfectly complement the ALEXA camera.





ARRI defines the concept and specification of every lens before handing duties over to its optics partners. As with all ARRI products, real-world feedback from professional filmmakers plays a crucial part in the development process. With a complete understanding of cinematographers' needs, ARRI consistently produces lenses that quickly become valued workhorses of the industry.

FUJINON



Supreme

sharpness and high contrast

Cinematographic images can be manipulated almost endlessly both on set and in postproduction, but the best possible starting point is an image of uncompromising clarity, range and detail. That is why ARRI lenses are second-to-none in terms of contrast and sharpness.



SKYFALL © 2012 DANJAQ, LLC, UNITED ARTISTS CORPORATION AND COLUMBIA PICTURES INDUSTRIES, INC. ALL RIGHTS RESERVED. COURTESY OF MGM MEDIA LICENSING.



A natural and
pleasing look

ARRI lenses are consistently clean and distortion-free, but they are not without life or character. Lustrous color rendition and pleasing skin tones, as well as beautiful out-of-focus highlights and deep texture result in rich images that are full of vitality and emotion.





Lens metadata for an

efficient VFX workflow

The ARRI Lens Data System (LDS) instantly provides lens metadata to the camera system, bringing significant workflow efficiencies both on set and in post. Information about lens and camera settings can be displayed on a camera-mounted monitor, making the focus puller's job easier and facilitating remote operations. Lens data generated by the system can also be extremely beneficial for visual effects tasks.

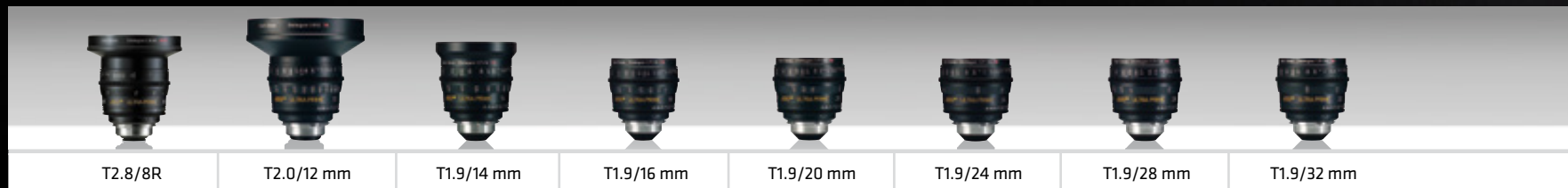


HANSEL & GRETEL: WITCH HUNTERS
© 2013 Paramount Pictures. All Rights Reserved.
Photo: David Appleby

Ultra Prime lenses

The ARRI/ZEISS Ultra Prime series has the widest focal length range of any prime lens set available on the market. From the unique Ultra Prime 8R extreme wide-angle lens to the most advanced telephoto lens designed specifically for motion pictures, the Ultra Prime 180, this complete series covers every possible angle.

Ultra Prime lenses retain their excellent image quality across the whole Super 35 frame, even at close focus. The Ultra Prime lenses are lightweight, standard speed lenses that are a perfect optical match to the high speed ARRI/ZEISS Master Prime series, giving you the flexibility to get the coverage you need.





T1.9/40 mm



T1.9/50 mm



T1.9/65 mm



T1.9/85 mm



T1.9/100 mm



T1.9/135 mm



T1.9/180 mm



ULTRA PRIME LENSES

Exceptionally

compact and lightweight

ELIZABETH: THE GOLDEN AGE © 2007 Universal City Studios, Inc.



“ARRI AND ZEISS REALLY DID MAKE A GOOD SET OF LENSES WITH THE ULTRAS – THEY’RE LIGHTWEIGHT, WITH SUPERB QUALITY AND RESOLUTION. THE 28 MM WAS A PARTICULAR FAVORITE ON *THE GOLDEN AGE*.”

Cinematographer Remi Adefarasin OBE, BSC

ULTRA PRIME LENSES

state-of-the-art

optical technology

IDA © 2013 Sylwester Kaźmierczak / Opus Film



“THE SUPERB OPTICAL PERFORMANCE OF THE ULTRA PRIMES GAVE OUR BLACK-AND-WHITE IMAGES RICHNESS, CONTRAST AND ALL THE TEXTURE OF LIFE.”

Cinematographer Ryszard Lenczewski PSC

A woman with blonde hair, wearing a white sleeveless dress, is running along a curved, metallic ledge of a building. The ledge has a dark, gridded surface. Below her, a cityscape is visible at night, with illuminated windows and buildings. The scene is dramatic and high-angle.

ULTRA PRIME LENSES

Reliably

tough and hard-wearing

for the biggest productions

KING KONG © 2005 Universal City Studios, LLLP
THE EMPIRE STATE BUILDING DESIGN IS A TRADEMARK OF THE EMPIRE
STATE BUILDING L.L.C. AND IS USED WITH PERMISSION.



“ROBUST, COMPACT, MATCHED, RELIABLE. THEY STAND THE TEST OF LONG HAUL PROJECTS LIKE *THE LORD OF THE RINGS*, *KING KONG* AND *THE HOBBIT*.”

Cinematographer Andrew Lesnie ACS, ASC

ULTRA PRIME LENSES

vivid colors and maximum definition

Oscar® 2014
Foreign language film

LA GRANDE BELLEZZA
© 2013 Gianni Fiorito/Indigo Films



“THE ULTRA PRIMES HAVE BEEN A CONSTANT ON MY SETS IN RECENT YEARS. THEY ARE THE ONLY LENSES THAT PERCEIVE LIGHT AND COLOR THE WAY MY EYES DO, PROVIDING A SOLID, CONSISTENT BASE FOR INFINITE POSSIBILITIES.”

Cinematographer Luca Bigazzi



© Irene Tommasi



ULTRA PRIME LENSES

the widest angle

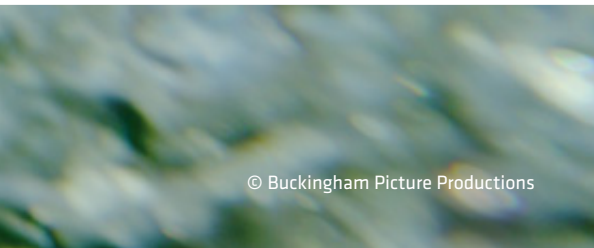
with no distortion

The Ultra Prime 8R/T2.8 is an extreme wide-angle lens with a unique look that cannot be equaled by any other lens in the film or video world. A sophisticated rectilinear design allows the 8R to capture an exceptionally wide angle of view without any of the commonly associated fisheye distortions.



“SMALLER, LIGHTER AND EASIER TO FILTER THAN THE 10 MM, THE ULTRA PRIME 8R IS SHARP ALL THE WAY TO THE CORNERS AND FAITHFULLY DISPLAYS STRAIGHT LINES.”

Cinematographer Roger Buckingham ACS



© Buckingham Picture Productions

LDS Ultra Prime lenses

Ultra Prime lenses were the first to be kitted out with ARRI's revolutionary Lens Data System (LDS).

The LDS Ultra Prime series consists of Ultra Prime optical elements transplanted into specially designed housings that allow each lens to communicate with the camera electronically, easing tasks on set and providing valuable metadata for postproduction.





T1.9/50 mm



T1.9/65 mm



T1.9/85 mm



T1.9/100 mm



T1.9/135 mm



T1.9/180 mm

LDS ULTRA PRIME LENSES

Speedy VFX route

saving time and money

FORD ESCAPE car commercial
© 2013 Ntropic



Cinematographer Bill Bennett
and director Andrew Sinagra

“HAVING THE DATA EMBEDDED DIRECTLY IN THE SOURCE FOOTAGE ENSURES THAT WE HAVE THE INFORMATION WE NEED WHEN IT COMES TIME FOR POST. ADDITIONALLY, HAVING FRAME BY FRAME LENS AND CAMERA INFO GIVES US AN ADVANTAGE WHEN TRACKING 3D CAMERAS TO OUR FOOTAGE.”

Director Andrew Sinagra, Ntropic

“THE LENS METADATA EMBEDDED IN THE IMAGE FILE, FRAME BY FRAME, ALONG WITH THE CAMERA METADATA, GREATLY FACILITATES THE CREATION OF THE CGI AUTOMOBILE. THIS SAVES THE POST-EFFECTS COMPANY HOURS OF TIME AND MONEY, ALLOWING THEM TO MEET A VERY TIGHT DELIVERY SCHEDULE AND BUDGET FOR THE FINISHED PIECE.”

Cinematographer Bill Bennett ASC

A screenshot of a software interface displaying lens data tables. The interface includes fields for 'Company: Dem', 'Description: SP1', 'Serial Number: 2351914', and 'Focal Length: 16-30'. Below these are three columns of data: 'FOCUS m', 'IRIS', and 'ZOOM mm'. Each column contains a list of values with a magnifying glass icon and a right-pointing arrow. The 'FOCUS m' column has values 3, 4, 6, 10, 20, and INF. The 'IRIS' column has values 2.8, 4, 5.6, 8, 11, 16, 22, and CLOS. The 'ZOOM mm' column has values 16, 18, 20, 22, 24, 26, and 28. A 'Download from Camera' button is visible in the top right corner.

FOCUS m	IRIS	ZOOM mm
3	2.8	16
4	4	18
6	5.6	20
10	8	22
20	11	24
INF	16	26
	22	28
	CLOS	

LDS lens data table

PRIME LENSES

Master Prime lenses

The ARRI/ZEISS Master Prime series finally realized a dream of many cinematographers: lenses that are not only fast, but that surpass all standard speed primes in their image performance. Master Prime lenses offer consistent optical quality across the T-stop and focus scales, and display no breathing, while their incredible speed opens up new creative opportunities.

There is simply no better choice than the Master Prime lenses for film or digital productions shooting spherical. Totalling 16 lenses, the Master Prime series boasts more focal lengths than any other set of modern primes, an amazing nine of which are at or under 35 mm, providing unparalleled flexibility for wide-angle shots.





Scientific and Engineering Award® 2011 of
the Academy of Motion Picture Arts and
Sciences (©A.M.P.A.S.®) for the mechanical
and optical design of the ARRI/ZEISS
Master Prime cine lenses



T1.3/40 mm



T1.3/50 mm



T1.3/65 mm



T1.3/75 mm



T1.3/100 mm



T1.3/135 mm



T1.3/150 mm



Master Macro T2.0/100 mm

MASTER PRIME LENSES

3 Oscars® 2016, including
Cinematography

High speed for

low light scenes

with T1.3 across the full range

THE REVENANT

© 2015 Twentieth Century Fox



“I LOVE THE WAY THE MASTER PRIMES ARE, ONE OF THE BEST LENSES PROBABLY EVER MADE...THEY ALLOW YOU TO HAVE CLEAN IMAGES, AND THAT I LIKE VERY MUCH.”

Cinematographer Emmanuel Lubezki ASC, AMC

MASTER PRIME LENSES

Pleasant focus behaviour for an
organic feel

THE WOLF OF WALL STREET
© 2013 Paramount Pictures and Red Granite Pictures



“WE LIT THE APARTMENT INTERIOR WITH LEDS DIMMED LOW ENOUGH THAT WE COULD EXPOSE FOR THE CITY NIGHT LIGHTS THROUGH THE WINDOWS. IT WAS ONLY BY SHOOTING WITH THE MASTER PRIMES WIDE OPEN THAT WE GOT THOSE SHOTS.”

Cinematographer Rodrigo Prieto ASC, AMC

A wide-angle, low-angle shot of a grand, ornate hall. The room is filled with rows of people, likely a religious assembly, seated on the floor. They are wearing white traditional attire with red turbans. The floor is a long, polished wooden aisle with circular patterns. The walls are dark and feature intricate carvings. Large, ornate crystal chandeliers hang from the ceiling, casting a warm, golden light. In the background, a person is seated on a raised platform under a decorative archway. The overall atmosphere is solemn and majestic.

MASTER PRIME LENSES

Unmistakable

rich tonality

with sharp, characterful images

BAJIRAO MASTANI
© 2015 Bhansali Productions



“I CAN’T IMAGINE ANY OTHER LENSES DOING JUSTICE TO THE INTRICATE AND VARIED VISUAL PALETTE OF A PERIOD FILM LIKE THIS ONE.”

Cinematographer Sudeep Chatterjee ISC

MASTER PRIME LENSES

Extraordinary quality for

easy VFX compositing

4 Oscars® 2013, including
Cinematography
Visual effects

LIFE OF PI © 2012 Twentieth Century Fox Film Corporation. All Rights Reserved.

“THERE WAS A LOT OF BLUESCREEN WORK ON *LIFE OF PI*, SO WE NEEDED OUR LENSES TO BE EXTREMELY SHARP. THAT’S WHY WE CHOSE THE MASTER PRIMES.”

Cinematographer Claudio Miranda ASC



Cinematographer Claudio Miranda and director Ang Lee





MASTER PRIME LENSES

7 Oscars® 2014, including
Cinematography
Visual effects

clean visuals
for zero-tolerance situations

GRAVITY © 2013 Warner Bros.



“WE COULD NOT HAVE MADE *GRAVITY* WITHOUT THE AMAZING QUALITY OF THE MASTER PRIME LENSES. THEY ALLOWED US TO SHOOT WIDE OPEN AND CAPTURE THE CLEAREST IMAGES.”

Cinematographer Emmanuel Lubezki ASC, AMC



MASTER PRIME LENSES

stable images

with minimal breathing during focus pulls

KANO © 2014 ARS Film Production



“MASTER PRIME IMAGES ARE BEAUTIFUL – SHARP, CRISP, WITH GOOD COLOR SATURATION AND AN ORGANIC FEEL. BREATHING DURING FOCUS PULLS IS ALMOST INVISIBLE.”

Cinematographer Ting-Chang Chin



MASTER PRIME LENSES

The perfect lens for
perfect portraits

ARRI's continuous dialogue with cinematographers, operators and directors revealed demand for a focal length of 135 mm. This is the ideal portrait lens for many situations, capturing a natural and pleasing rendition of the human face and fitting nicely between the Master Prime 100 and 150.



“PORTRAITS ARE THE MOST SENSITIVE SHOTS
A DP HAS TO CREATE. WITH THE MASTER
PRIME 135, WE ARE PERFECTLY PREPARED
FOR THAT CHALLENGE.”

Cinematographer Tom Fahrman BVK



MASTER MACRO 100

close-up on quality

with staggering, life-size detail

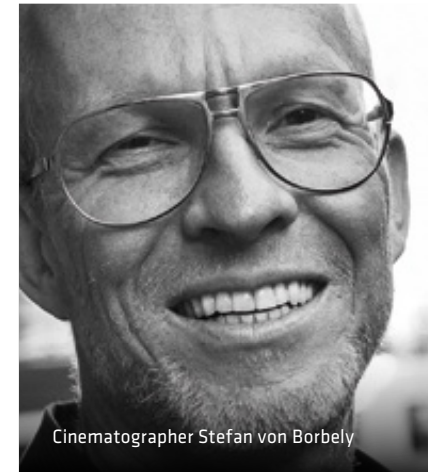
For those who want the ultimate in image quality for tabletop cinematography, product shots, close-up inserts on feature films or any other applications that require a macro lens, the ARRI/ZEISS Master Macro 100 delivers images of staggering beauty.

Designed for the ANSI Super 35 image format, the Master Macro 100 can be used on any PL mount 35 mm film or single-sensor 35 format digital camera. It can also be used on PL mount 16 mm film and single-sensor 16 format or 2/3" digital cameras.

ILLY commercial
© 2013 velvet mediendesign



Director Matthias Zentner



Cinematographer Stefan von Borbely

“THE MASTER MACRO 100 IS THE ONLY MACRO LENS YOU CAN USE LIKE A REGULAR LENS, WITHOUT COMPROMISES. MATTHIAS AND I LOVED USING IT ON OUR COMMERCIAL FOR DETAILED PRODUCT SHOTS, AS WELL AS AMAZING PORTRAITS AND BEAUTY SHOTS.”

Cinematographer Stefan von Borbely



Master Anamorphic lenses

A range of nine high-performance prime lenses, the ARRI/ZEISS Master Anamorphic series represents a significant step forward in the technology and practicality of anamorphic cinematography for 35 format digital and film cameras.

For the first time, a perfect combination of compact size, minimal weight, very high speed and exceptional optical design with negligible distortion has been achieved in a set of anamorphics. With beautiful out-of-focus backgrounds and a smooth, cinematic look, the Master Anamorphic lenses are fast and easy to use on set.





MASTER ANAMORPHIC LENSES

low distortion
for uncompromised cinemascope



“I WAS REALLY LOOKING FOR A COMPACT CONFIGURATION AND THE COMBINATION OF THE ALEXA AND MASTER ANAMORPHICS WAS PERFECT FOR THAT.”

Cinematographer Guillaume Deffontaines AFC

MA LOUTE
© 2016 3B

MASTER ANAMORPHIC LENSES

cinematic bokeh

with high contrast and nice focus fall-off

MEADOWLAND by Reed Morano
© 2015 Meadowland Movie, LLC



“THE LOOK OF THE MASTER ANAMORPHICS JUST SCREAMS CINEMA: THEY ARE MORE CONTROLLABLE THAN OTHER ANAMORPHICS, BUT YOU CAN GET GORGEOUS FLARES IF YOU WANT THEM AND THE BOKEH IS SO IMPRESSIONISTIC.”

Cinematographer Reed Morano ASC

MASTER ANAMORPHIC LENSES

beautiful skin tones

and precise color rendition



“PUBLIC LIGHTING IN CITIES CAN MAKE SKIN TONES LOOK POOR, BUT THE MASTER ANAMORPHICS ARE GREAT TOOLS TO ENSURE YOU GET PERFECT COLORS SHOOTING IN AVAILABLE LIGHT, EVEN AT LOW LEVELS.”

Cinematographer Michael Khasaya

THE COLD FRONT
© 2015 Hype Production

MASTER ANAMORPHIC FLARE SETS

Different looks through creative flare

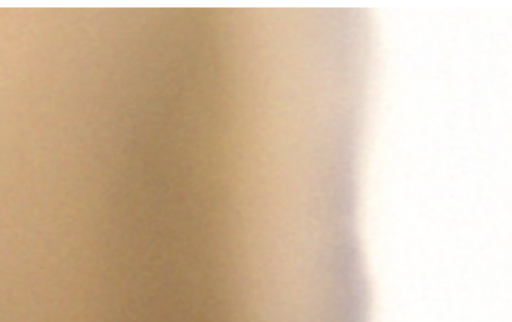
The Master Anamorphic Flare Sets are highly versatile and economical accessories for the Master Anamorphic lens series. Each of the nine focal lengths has its own specific flare set, comprising easily replaceable front and rear glass elements

with a special lens coating that encourages flaring, ghosting and veiling glare. These can be used individually or in combination to provide the lens with three additional looks for enriched on-set creativity.



“THE FLARE SETS PROVIDED VERY BEAUTIFUL AND NATURAL EFFECTS WITHOUT COMPLICATING THE LIGHTING SETUP.”

Cinematographer Takehiko Fukae



ANAMORPHIC ULTRA WIDE ZOOM

Anamorphic Ultra Wide Zoom lens

The ARRI Anamorphic Ultra Wide Zoom AUWZ 19-36/T4.2 is the widest professional anamorphic lens in the world. Perfectly complementing the Master Anamorphic series by extending the range to cover extreme wide-angle focal lengths, the AUWZ allows filmmakers to incorporate dramatic new perspectives into their visual storytelling without compromising image quality.

With a near-telecentric optical design, the AUWZ features highly uniform field illumination across the frame. Since the anamorphic elements are positioned at the rear of the lens, focus breathing is virtually non-existent and distortion is minimized, even at close focus. Built-in ARRI Lens Data System (LDS) functionality provides lens metadata that simplifies shot creation on set and smooths VFX workflows in post.



ANAMORPHIC ULTRA WIDE ZOOM

new perspectives

for anamorphic storytelling

L'ODYSSÉE
© 2016 Fidélité Films / Pan Européenne



“I HAVE FOUND THE AUWZ TO BE A PERFECT COMPLEMENTARY TOOL TO THE MASTER ANAMORPHIC LENS SET. THE OPTICAL QUALITIES MAKE IT POSSIBLE TO SHOOT LANDSCAPES IN EXTREME WIDE ANGLE, WHILST MAINTAINING CONSISTENT BACKGROUNDS AND UNDISTORTED HORIZONS.”

Cinematographer Matias Boucard

ULTRA WIDE ZOOM

Ultra Wide Zoom lens

With an image circle of 34.5 mm, the ARRI Ultra Wide Zoom UWZ 9.5-18/T2.9 will accommodate the next generation of large-sensor digital cameras. Its telecentric design and cutting-edge lens technologies deliver an optical performance unprecedented in a wide-angle zoom. For maximum flexibility and efficiency on set, the UWZ can easily replace a complete range of wide-angle primes.

Equipped with the ARRI Lens Data System (LDS) and optimized for VFX applications, the UWZ is ideal for plate shots or any other situation requiring maximum image quality. Distortion is less than 1% at all focal lengths, so straight lines stay straight, even at close focus. Flare and veiling glare are reduced to a minimum, and field illumination is uniform to the very corners of the image.





ULTRA WIDE ZOOM

extremely low distortion

and uniform image quality from corner to corner



“THE ULTRA WIDE ZOOM IS AN INCREDIBLE LENS WITH SUPERB QUALITIES – SO CLEAN AND WITH NO DISTORTION. I SHOT AN ENTIRE PROJECT WITH THE UWZ AND IT PROVIDED BOUNDLESS STORYTELLING POSSIBILITIES.”

Cinematographer Luo Pan



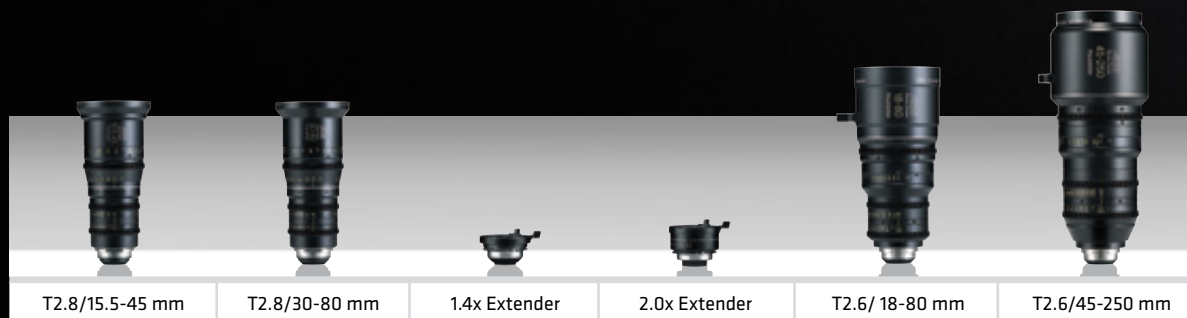
DREAM OF A ROBOT

ZOOM LENSES


Alura Zoom lenses

The four lenses in the ARRI/FUJINON Alura Zoom range offer a complete imaging solution to productions wishing to benefit from the speed and flexibility of working with zooms. Suitable for both film and digital cameras, all four of the lenses are color matched not just to each other, but also to ARRI prime lenses, exhibiting high contrast and high resolution for sharp, punchy images.

Comprising two production zooms, two lightweight zooms and two extenders, the Alura series covers a focal length range of 15.5 mm to 500 mm. The lightweight zooms are unprecedented in the level of optical sophistication they pack into such compact housings, offering the perfect solution for fast-moving productions, Steadicam and handheld work, smaller cameras and action shots.







ALURA ZOOM LENSES

High production value through

affordable high-end quality

FUJIAN PROVINCE TOURISM PROMOTIONAL VIDEO © 2013 Shanghai Sanzhong Marketing Planning and Service Company/ Fujian Travel and Tourism Administration

“THE BOLD CHOICE IN ONLY USING THE ALURA ZOOM 18-80 PROVED TO BE THE RIGHT CHOICE FOR SHOOTING THIS COMMERCIAL, AS IT PROVIDED PRODUCTION VALUE, AFFORDABILITY AND HIGH-END QUALITY. IT SACRIFICES NOTHING COMPARED TO PRIME LENSES.”

Cinematographer Luan Shi



ALURA ZOOM LENSES

go-anywhere zooms

that can take the heat

"I USED THE ALURA 45-250 IN THE HEAT OF THE DESERT AS WELL AS IN ARCTIC SNOWSTORMS. IT'S A GREAT LENS TO CAPTURE WILDLIFE IN ITS HABITAT AND IT PERFORMS BEAUTIFULLY, ESPECIALLY IN BACKLIGHT. I LOVE HOW THE ALURA SURPRESSES LENS FLARES AND HOW IT PAINTS THE SUN."

Wildlife cinematographer Rolf Steinmann

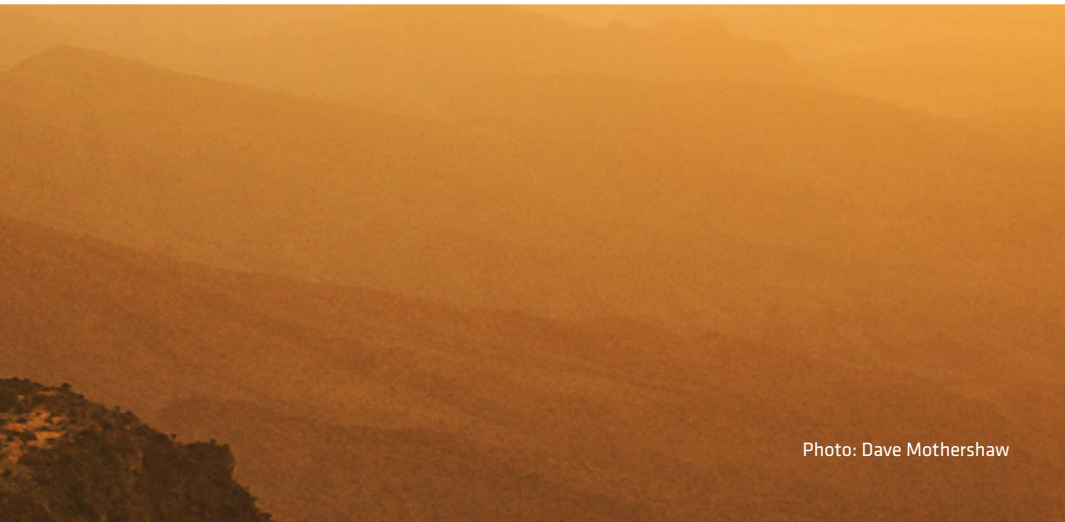


Photo: Dave Mothershaw

ALURA ZOOM LENSES

consistent image quality

across the full range

THE HUNT
© 2012 Zentropa



“THE CONSISTENCY AND LIGHT WEIGHT OF THE ALURA ZOOMS GAVE US THE FREEDOM AND FLEXIBILITY WE NEEDED ON *THE HUNT*. I WAS ABLE TO USE THEM AS STORYTELLING TOOLS, ON THE DOLLY OR EVEN HANDHELD, WITHOUT WORRYING ABOUT BREATHING OR CHANGES OF CONTRAST.”

Cinematographer Charlotte Bruus Christensen



ALURA ZOOM LENSES

LDS lens metadata

with the Lightweight Alura Zooms

“THE LIGHTWEIGHT ALURAS WERE THE ONLY LENSES I NEEDED ON THIS COMMERCIAL; THE OPTICAL PERFORMANCE MATCHES PRIME LENSES AND THE METADATA MAKES VFX WORK IN POST EASY.”

Cinematographer Maher Maleh

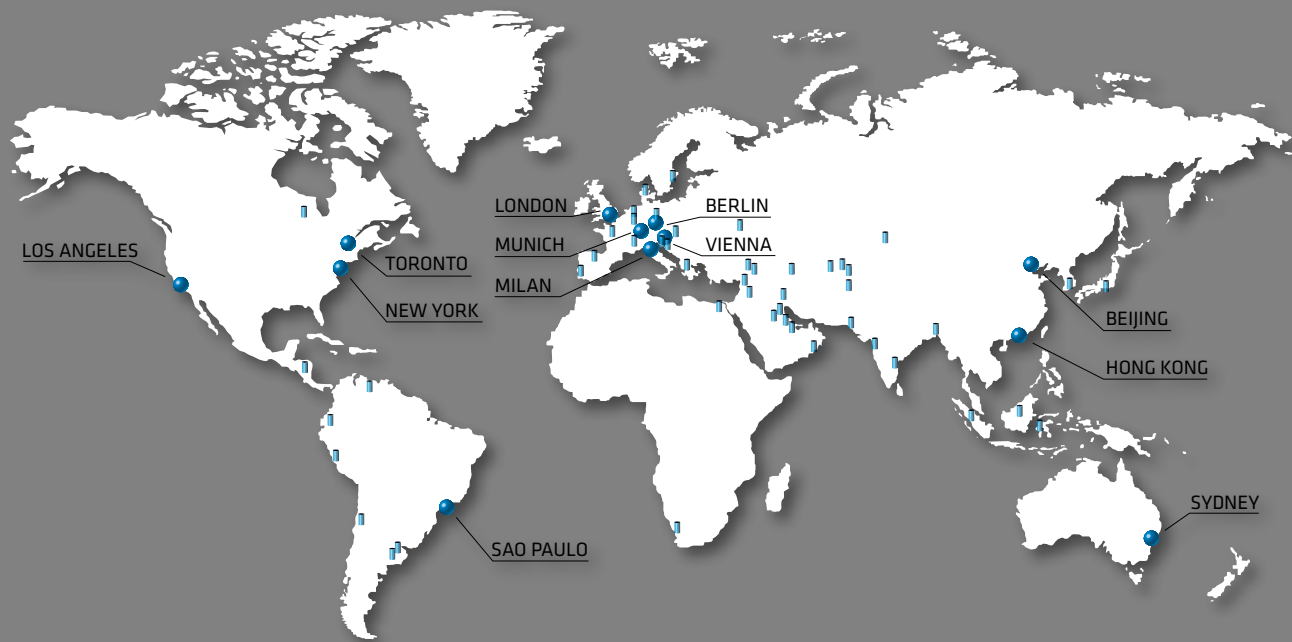


MEDIA MARKT - ZOOM commercial
© 2014 doity Produktion GmbH

Global service and support for an international industry

ARRI products are renowned all over the world for their precision and durability. Nevertheless, ARRI values the trust of its customers in after-sales service and support as highly as their trust in the equipment itself. With service centers covering the entire globe, we are never too far away to provide support at a moment's notice, wherever you might be.





● ARRI subsidiaries

↑ Over 50 service and support partners worldwide; contact details at www.arri.com

This brochure (80.0012378) is published by Arnold & Richter Cine Technik, August, 2016 © ARRI/2016
 Technical data and offering are subject to change without notice. All rights reserved. Without any warranty.
 Not binding 08/2016. ARRI is a registered trademark of Arnold & Richter Cine Technik GmbH & Co. Betriebs KG.





www.arri.com