ENLARGE YOUR VISION

THE ARRI LARGE-FORMAT CAMERA SYSTEM

A complete large-format camera system

The ARRI large-format camera system meets and exceeds modern production requirements, delivering unprecedented creative freedom. Based around a large-format 4.5K version of the ALEXA sensor, the system comprises the ALEXA LF and ALEXA Mini LF cameras, ARRI Signature Prime lenses, LPL lens mount, PL-to-LPL adapter, and Lens Data System LDS-2. These system elements have been designed to take full advantage of the enlarged sensor, while also offering compatibility with existing lenses, accessories, and workflows.

Shot with ALEXA LF and ARRI Signature Prime lenses

Pulling audiences into the image

ALEXA large-format images are truly immersive, heightening emotion and intensifying character with an intimate, three-dimensional feel that draws the viewer in further. Wide shots and landscapes are rendered in compelling detail, and close-ups give faces an amazing sense of presence, while still being kind to skin tones.

Both images shot with ALEXA Mini LF and ARRI Signature Prime lenses

Large-format look, with ALEXA image quality

Featuring a sensor slightly larger than full frame, ALEXA large-format cameras record native 4.5K with ARRI's best overall image quality. This allows filmmakers to explore their own take on the large-format look, with improvements on the ALEXA sensor's famously natural colorimetry, pleasing skin tones, low noise, and suitability for High Dynamic Range (HDR) and Wide Color Gamut (WCG) workflows. The combined feature sets and form factors of the two cameras, along with versatile recording options, encompass all on-set requirements.

Cinematographers Tom Faehrmann BVK and Heiko Knauer

ALEXA MINI LF

Large format, small camera

Combining the compact size and low weight of the popular ALEXA Mini with the large-format ALEXA LF sensor, ALEXA Mini LF is a go-anywhere camera that has a small footprint, but delivers big images.

Recording the same formats as ALEXA LF, but to the new, state-of-the-art and cost-effective Codex Compact Drive, ALEXA Mini LF is a robust and reliable camera that features internal MXF/ARRIRAW and MXF/Apple ProRes recording, three internal motorized FSND filters, 12 V power input, extra 12 V and 24 V accessory power outputs, compatibility with ALEXA Mini accessories, additional user and lock buttons, improved WiFi, built-in microphones, easier access to connectors and media, and a new MVF-2 high-contrast HD viewfinder.

Versatile viewfinder and flip-out monitor

At the heart of ARRI's new MVF-2 viewfinder for the ALEXA Mini LF are the same high-contrast HD OLED display, color science and ARRICAM eyepiece as in ALEXA LF's EVF-2 viewfinder, allowing optimal judgement of focus, dynamic range and color on set. In addition, the MVF-2 features a large, 4" flip-out monitor that can display the image or the camera menu, providing maximum flexibility for different camera configurations. The MVF-2 can be used on either side of the camera and connects via a new, flexible, and reliable CoaXPress VF cable that has a reach of up to 10 m (33 ft) for remote camera operations. It features a refined user interface, a built-in eyepiece lens heater for de-fogging, and a built-in headphones connector.

ALEXA LF

Full studio spec and high speed

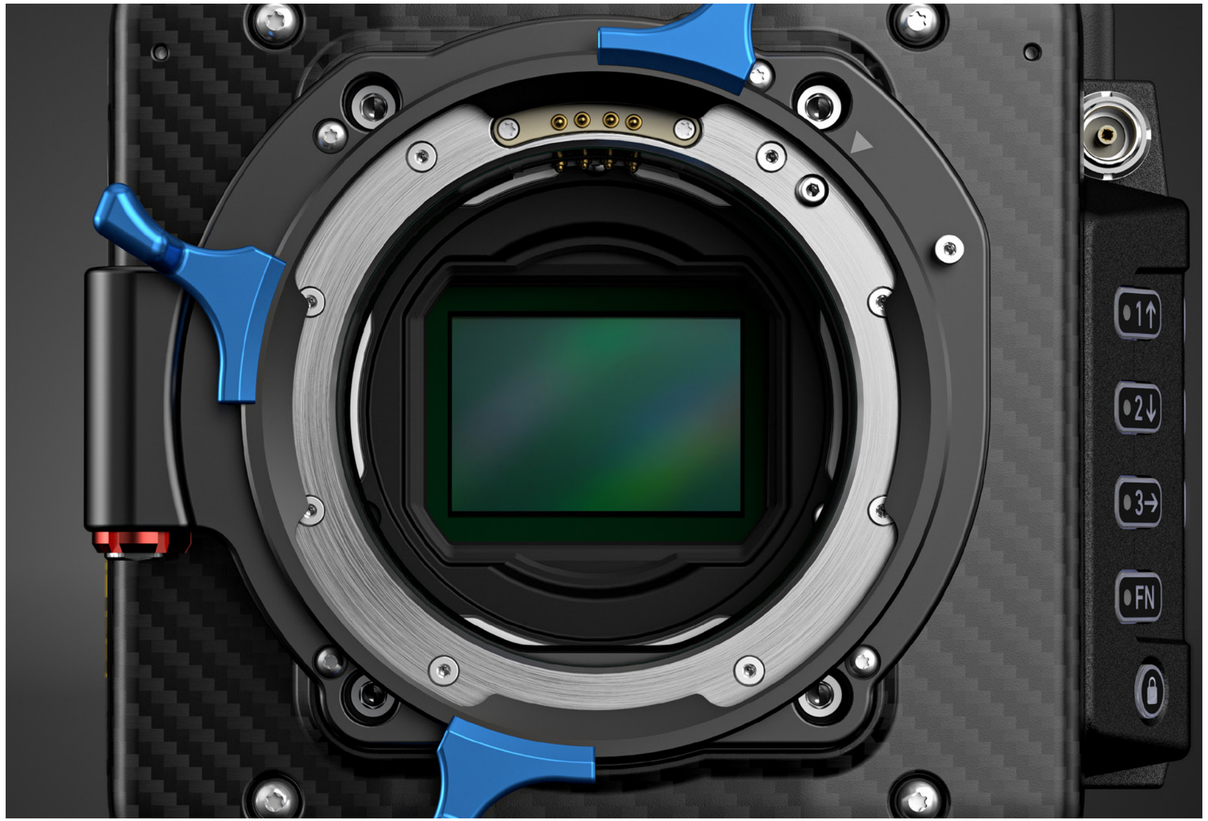
ALEXA LF is a classic, studio-style camera that builds on the legacy of all ALEXA models before it. Able to record multiple formats to SXR Capture Drives or SxS PRO+ 256 GB cards, including uncompressed ARRIRAW at up to 150 fps for beautiful slow motion, ALEXA LF offers a full feature set and exceptional on-set versatility.

With a built-in wireless video transmitter, as well as ARRI ECS and WiFi radios, ALEXA LF needs fewer external boxes and cables than other studio cameras, allowing for less cluttered camera configurations and faster setup times. The three independent MON OUT outputs accommodate a wide range of on-set monitoring options.

A high-quality viewfinder for critical focusing

Robust, reliable, and ergonomically designed, the EVF-2 viewfinder was specially developed for ALEXA LF. The OLED display offers full HD resolution and high contrast, improving the operator's ability to judge focus, dynamic range, and color. A glass eyepiece, based on the proven ARRICAM design, delivers a clean, distortion-free image through its wide exit pupil, allowing freedom of movement for the operator. The EVF-2 also includes ARRI's latest color science, which gives more accurate color rendition, a better match to on-set monitors, and stable color balance.

Shot with ALEXA LF and ARRI Signature Prime lenses



Versatile recording formats

The ALEXA large-format camera system uses the largest sensor of any full-frame cinema camera on the market. Maintaining the ALEXA family's optimal photosite size for best overall image quality results in a 4448 x 3096 picture, which can be recorded in full using LF Open Gate recording formats. Various LF 16:9 formats provide a smaller image circle to maximize lens options while meeting 4K deliverable standards, and an LF 2.39:1 mode combines a cinematic widescreen image with high frame rates.

LF Open Gate
36.70 x 25.54 mm
4448 x 3096
ø 44.71 mm

LF 16:9
31.68 x 17.82 mm
3840 x 2160
ø 36.35 mm

LF 2.39:1
36.70 x 15.31 mm
4448 x 1856
ø 39.76 mm

Codec	ALEXA LF LF SUP 4.0			ALEXA Mini LF Mini LF SUP 6.0		Sensor Photosite		Recorded Image Pixels	
	Sensor Mode	Recording Resolution	Max. fps [1]	Recording Resolution	Max. fps [2, 3]	h	v	h	v
Apple ProRes	LF Open Gate	4.5K	60	LF Open Gate 4.5K	40	4448	3096	4448	3096
	LF 16:9	UHD	60	LF 16:9 UHD	60	3840	2160	3840	2160
	LF 16:9	2K	60	LF 16:9 2K	90	3840	2160	2048	1152
	LF 16:9	HD	60	LF 16:9 HD	90	3840	2160	1920	1080
	LF 2.39:1	4.5K	100	LF 2.39:1 4.5K	60	4448	1856	4448	1856
ARRIRAW	LF Open Gate	4.5K	90	LF Open Gate 4.5K	40	4448	3096	4448	3096
	LF 16:9	UHD	90	LF 16:9 UHD	60	3840	2160	3840	2160
	LF 2.39:1	4.5K	150	LF 2.39:1 4.5K	60	4448	1856	4448	1856

[1] This holds for all Apple ProRes flavors except LF Open Gate ProRes 4444 XQ (40 fps) and LF 2.39:1 ProRes 4444 XQ (60 fps)
[2] For ALEXA Mini LF, all Apple ProRes flavors have the same maximum frame rate
[3] These are preliminary values, specifications may change without notice

Signature Prime

Organic images full of life and emotion

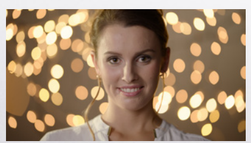
Accompanying the ALEXA LF and ALEXA Mini LF are 16 large-format ARRI Signature Prime lenses, ranging from 12 mm to 280 mm, and fitted with the ARRI LPL mount. While the Signature Primes exemplify state-of-the-art optical precision, they have been designed to render organic, emotionally engaging images, gently softening and texturizing the large format with natural skin tones and creamy bokeh. A fast T-stop of T1.8 facilitates shallow depth of field and the smooth focus fall-off gives subjects heightened presence in the frame.

The ARRI Signature Prime range is the first cine lens series to feature machined magnesium lens barrels, making the optics incredibly lightweight and robust. They are also the first to incorporate ARRI's next-generation LDS-2 Lens Data System, with high data rates and absolute encoders for fast initializing. LDS-2 extends the possibilities of lens data and is being licensed to other lens and camera manufacturers.

Magnetic Rear Filter Holder

Endless choices to customize the optics: With the Signature Primes' detachable Magnetic Rear Filter Holder, all kinds of personalized creative looks are possible. Any material can be used to make a filter, from tinfoil and fishing line to stockings, wrapping paper, and vintage fabrics–each of them affecting bokeh, flaring and diffusion in different ways. Alternatively, glass elements can be used to simulate vintage lenses, with images sharp in the center but deteriorating in the corners. Simply visit your local optician with a filter holder and ask them to fit a close-up lens of whatever strength, coating or tint you want to try. The filter holder is magnetic, allowing fast and easy changes between looks, with no tools needed.

An additional way to explore different looks with the Signature Primes is to use ARRI's uncoated replacement front element, which can be fitted by the user in just a few minutes to increase flaring, ghosting and reflections.

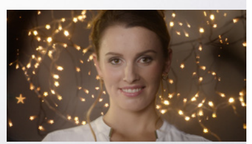


Original, without Filter

Tinfoil

Tinfoil

Stars



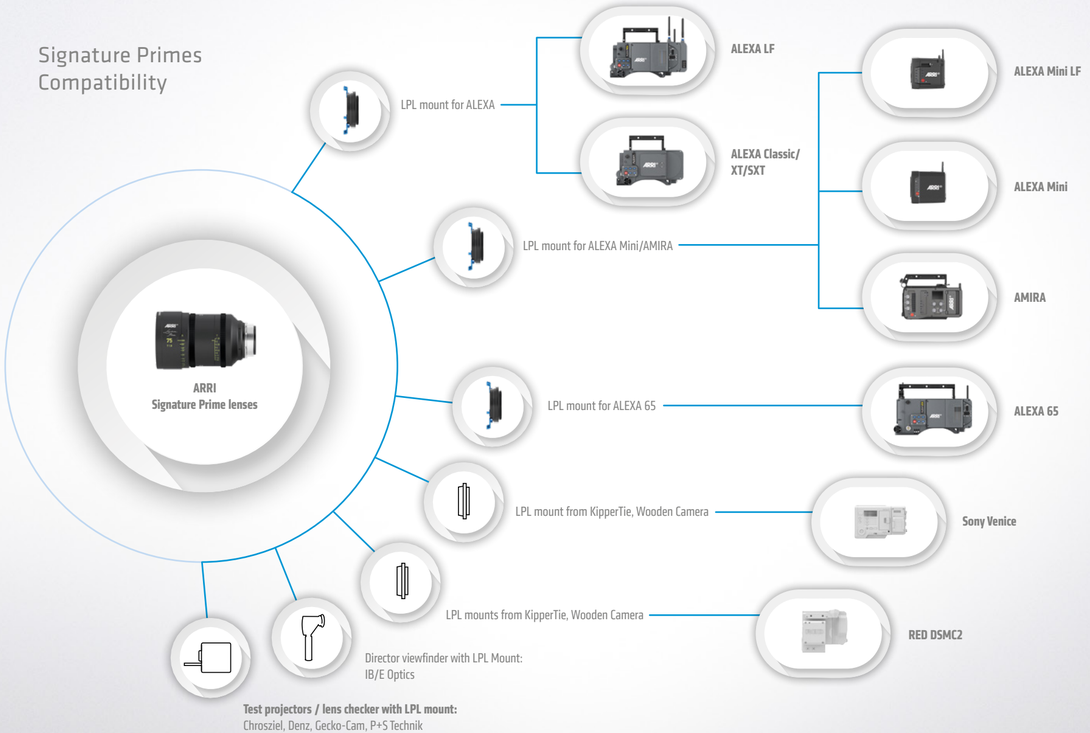
Stars

Compatibility of Signature Prime lenses

ARRI Signature Prime lenses are equipped with the LPL (Large Positive Locking) lens mount, a key element of ARRI's large-format camera system. The wider diameter and shorter flange focal depth allow LPL lenses to be small and lightweight, with a fast T-stop and pleasing bokeh–a combination of features that would not be possible with the old PL lens mount.

ARRI shares LPL specifications openly and free-of-charge across the industry, in order to establish the LPL lens mount as the new standard interface between cameras and lenses. ARRI LPL lens mounts are available for ALEXA 65, ALEXA LF, ALEXA Mini LF, ALEXA Classic/XT/SXT, ALEXA Mini and AMIRA cameras.

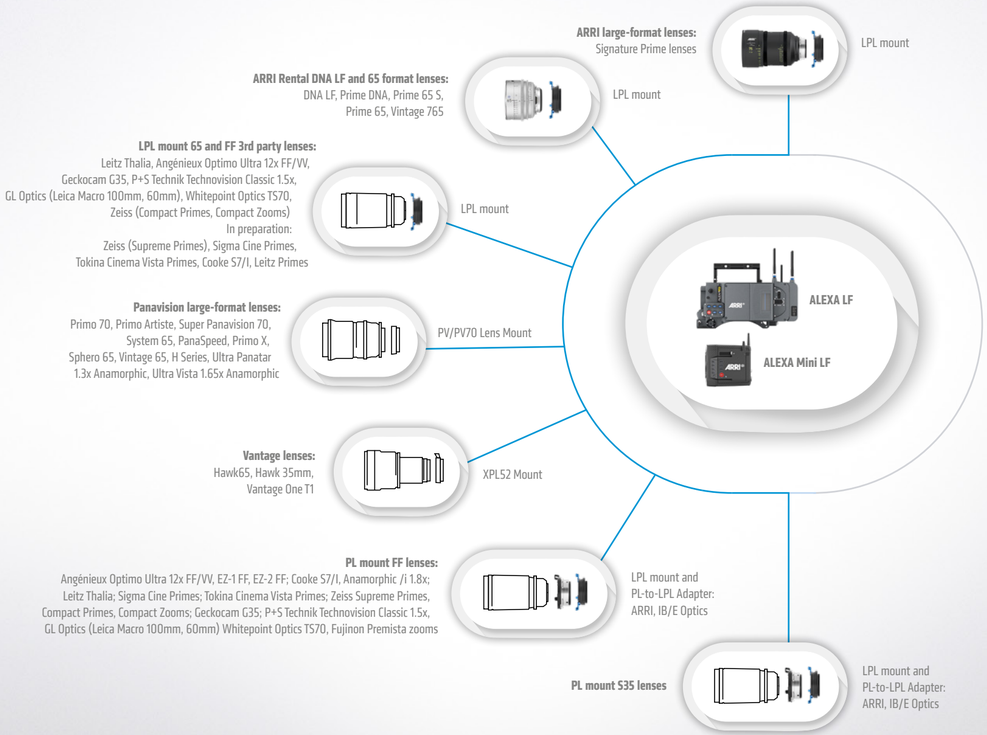
In addition, third parties already offer LPL lens mounts for cameras, director's viewfinders, and lens testing tools, so ARRI Signature Primes and other LPL lenses can be universally used.



Lens options for ARRI large-format cameras

Optimized for large-format lenses, the LPL lens mount fitted to ALEXA LF and ALEXA Mini LF cameras accepts ARRI Signature Primes, ARRI Rental DNA LF and 65 format optics, and third-party LPL lenses. The PL-to-LPL adapter, which attaches securely to the LPL lens mount without tools, offers backwards compatibility with all PL mount lenses, be they Super 35 or full frame. LDS-2 or /i lens metadata is accessible via the LPL mount, and LDS-1 or /i via the PL-to-LPL adapter. ARRI's Frame Line and Lens Illumination Tool, available in the Learn & Help/Tools section of the ARRI website, illustrates how much of the large-format sensor is covered by a given lens.

Other manufacturers, such as Panavision and Vantage, offer proprietary lens mounts for the ALEXA LF and ALEXA Mini LF cameras, to support their own lens ranges. Cinematographers therefore have an almost unlimited lens choice when shooting with ARRI large-format cameras.



The ARRI camera system approach

ARRI takes great care to ensure that its individual products work well with third-party gear. This is why the LPL lens mount and LDS-2 lens metadata system were built, and why both are licensed for free to third parties. It is why ARRI puts so many accessory power outputs on its cameras, works closely with battery manufacturers, and provides its debayering and color science to developers of postproduction tools.

But beyond that, ARRI also believes in a system approach whereby value is added if all the components are from ARRI—where the system is greater than the sum of its parts. ARRI is the only manufacturer that makes each link in the imaging chain: cameras, lenses, mechanical and electronic accessories, stabilizers, metadata, looks. This allows benefits to be achieved through combination: Lens glass can be fine-tuned to the camera's optical low pass filter and debayering; camera settings can be controlled wirelessly from the WCU-4 hand unit as well as lens functions; metadata from the lens and camera can be captured and shared in the best possible way; look management can be streamlined. Camera crews might not even notice all of this seamless symbiosis, but they will notice that when you go all-ARRI, everything fits precisely, there is less stress, and you get extra capabilities.

Bespoke ARRI accessories for ALEXA Mini LF

Aside from the new media bay on the camera left side, ALEXA Mini LF has the same dimensions and attachment points as ALEXA Mini, making it compatible with almost all ALEXA Mini accessories and mounting options. Updated accessories designed specifically for ALEXA Mini LF are backwards compatible with ALEXA Mini.

New ALEXA Mini LF accessories

Mini Side Bracket MSB-3

While the MSB-1 and MSB-2 still fit on the ALEXA Mini LF right side, the MSB-3 offers extended mounting options for the left side of the camera. Though it is designed around the updated ergonomics of ALEXA Mini LF, the MSB-3 is also compatible with ALEXA Mini.

Clamp 2 for RAB-1

In addition to featuring updated mechanics and a new safety release, Clamp 2 moves battery adapters a small distance to the left in order to make space for the second row of ALEXA Mini LF connectors. Clamp 2 also works well on ALEXA Mini.

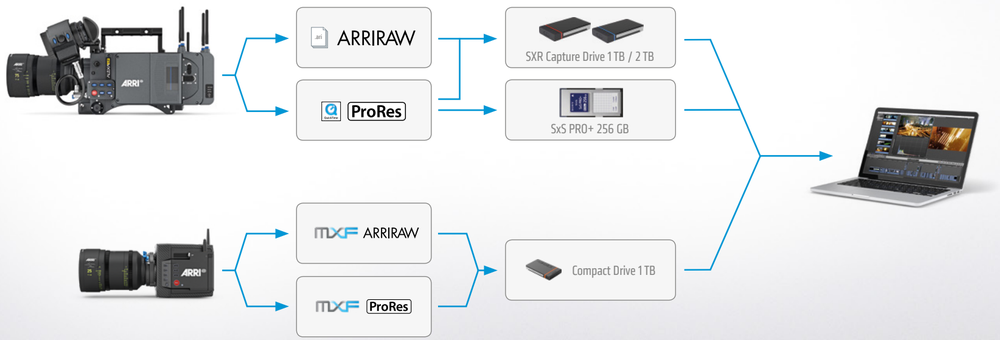
Vertical Top Plate for ALEXA Mini LF

This new top plate is part of the vertical adapter set for ALEXA Mini LF, which allows 9:16 "portrait" filming—a growing demand in the fields of commercials and visual effects. Configurations can be built to allow quick changes between classic landscape and portrait image capture.

Fast and efficient workflows

Following the 16-bit internal image processing, internal recording with both cameras is possible in uncompressed and unencrypted ARRIRAW or fast and efficient Apple ProRes. Existing ARRI Look Files (ALF-2) can be used, and the entire range of ARRI workflow software tools supports ALEXA large-format images. Lens metadata can be recorded from LDS-1, LDS-2 or /i capable lenses.

ALEXA Mini LF is the first camera to feature the new Compact Drive recording media from Codex, an ARRI technology partner. Small and lightweight, but solidly built, the 1 TB drive offers a reliable, cost-effective recording solution. With it comes a USB-C Compact Drive Reader and a Compact Drive Adapter that can be used in any dock that accepts SXR Capture Drives, greatly increasing download speeds. The Compact Drive Reader can be used without any extra software or licenses on Mac or Windows computers.



Helpful tools and applications

Frame Line & Lens Illumination Tool

A single online tool for creating custom framelines for ARRI cameras and for checking how different lenses illuminate different ARRI sensor sizes, recording formats, target aspect ratios and framelines.

Formats & Data Rate Calculator

Calculate duration and data rates online for ARRI cameras.

ARRI Camera Simulators

An interactive online training tool for familiarizing yourself with the menu navigation of ARRI digital cameras.

ARRI Color Tool

Create and load CDLs and 3D LUTs into ARRI cameras with this free-of-charge application.

ARRIRAW Converter

View and convert ARRIRAW for postproduction with this free-of-charge application.

ARRI Meta Extract

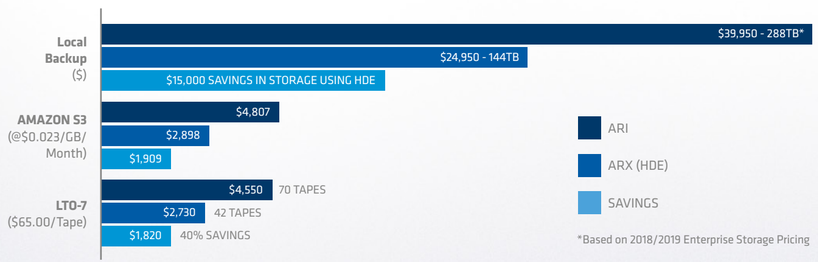
Use this free-of-charge application to extract metadata from captured footage.

40% savings of time and budget with High Density Encoding

Codex High Density Encoding (HDE) uses sophisticated, loss-less encoding to reduce ARRIRAW file sizes by around 40% during downloading or later in the workflow. This lowers storage costs, shortens transfer times, and speeds up workflows, which translates to a direct 40% saving in time and money. HDE is free-of-charge for use with Codex Capture and Compact Drives, openly shared, and fast: ARRIRAW Open Gate 4.5K can be encoded comfortably at 24 fps on a modern MacBook Pro.

Storage costs and HDE savings

ALEXA LF project (10 million frames/116 hours.)



*Based on 2018/2019 Enterprise Storage Pricing

ALEXA Mini LF technical details

Camera Type	Large-format (LF) digital camera with Multi Viewfinder MVF-2, internal MXF/ARRIRAW and MXF/Apple ProRes recording, built-in radios for ARRI Wireless Remote System and WiFi	
Compatibility	Almost all current mechanical ALEXA Mini Accessories, LPL lenses and PL lenses (with PL-to-LPL adapter). ALEXA Mini LF is not compatible with Mini Side Brackets MSB-1 and MSB-2 on camera left side – use MSB-3 instead. Not compatible with Clamp 1 for RAB-1, use Clamp 2 instead. For vertical set-ups the new Vertical Top Plate for ALEXA Mini LF is required.	
LF Open Gate *	36.70 x 25.54 mm, ø 44.71 mm 4448 x 3096	ARRIRAW: 0.75 - 40 fps ProRes: 0.75 - 40 fps
LF 16:9 *	31.68 x 17.82 mm, ø 36.35 mm 3840 x 2160	ARRIRAW: 0.75 - 60 fps ProRes: 0.75 - 90 fps
LF 2.39:1 *	36.70 x 15.31 mm, ø 39.76 mm 4448 x 1856	ARRIRAW: 0.75 - 60 fps ProRes: 0.75 - 60 fps
Shutter	Electronic shutter, 5.0°- 356° or 1s - 1/8000s	
Internal ND Filter	Built-in motorized ND filters Clear, 0.6, 1.2, 1.8, Fixed optical low pass, UV, IR filter	
Exposure Latitude	14+ stops over the entire sensitivity range from EI 160 to EI 3200 as measured with the ARRI Dynamic Range Test Chart (DRTC-1)	
Exposure Index	Adjustable from EI 160-3200 in 1/3 stops, EI 800 base sensitivity	
Noise Reduction	Optional ARRI Noise Reduction (ANR) with Enhanced Motion Detection (EMD)	
Viewfinder	Multi Viewfinder MVF-2 with 4" flip-out monitor	
Sound Level	< 20 dB(A) at 24fps	
Power In	1x LEMO 8pin (11-34 V DC)	
Power Draw	Around 65 W for recording ARRIRAW at 24 fps with MVF-2 attached (preliminary information)	
Power Out	1x Fischer 3pin 24V RS, 1x LEMO 2pin 12V, 1x LEMO 7pin EXT 24V power output	
Weight (body + LPL)	~2.6 kg / ~5.7 lbs (camera body with LPL lens mount), 800 g (MVF-2)	
Dimensions (body + LPL)	L 188 mm/7.4" W 143 mm/5.6" H 140 mm/5.5"	
Operating Temperature	-20° C to +45° C (-4° F to +113° F) @ 95% relative humidity max, non condensing, splash and dust proof through sealed electronics	
Lens Mounts	62 mm LPL mount (LDS-1, LDS-2 & /i) with LBUS connector, PL-to-LPL adapter, Leitz M-Mount (available from Leitz)	
LPL Flange Focal Depth	44 mm	
Recording Codecs	MXF/ARRIRAW MXF/Apple ProRes (422 HQ, 4444 & 4444 XQ)	
Recording Resolutions	4.5K (LF Open Gate and LF 2.39:1) UHD (LF 16:9) 2K (LF 16:9) HD (16:9)	
Supported Media	Codex Compact Drive 1 TB	
Image Outputs	1x proprietary signal output for MVF-2 viewfinder 2x SDI: 1.5G 422 HD (up to 30 fps), 3G 422 HD (up to 60 fps), 3G 444 HD (up to 30 fps), 6G 422 UHD (up to 30 fps)** Anamorphic de-squeeze for 1.25x, 1.30x, 1.50x, 1.65x, 1.80x and 2.00x lens squeeze ratios	
Image Processing	Rec 709, Rec 2020, Log C, Custom Look (ARRI Look File ALF-2) Import of custom 3D LUT ASC CDL parameters (slope, offset, power, saturation)	
Playback	In-camera playback to MVF-2 and SDI Outs for ARRIRAW and ProRes	
Audio	1x LEMO 6pin balanced stereo line in with 12V power output, (Line input max. level +24dBu correlating to 0dBFS)	

* Maximum fps values are preliminary information
** If one SDI output is switched to 6G UHD, the other one will have to be 1.5G HD or 3G HD

ALEXA LF technical details

Camera Type	Large-format (LF) digital camera with electronic viewfinder EVF-1 or EVF-2 and built-in radios for ARRI Wireless Remote System, ARRI Wireless Video System and WiFi	
Compatibility	All current ARRI ALEXA accessories, LPL lenses and PL lenses (with PL-to-LPL adapter). ALEXA LF is not compatible with current ALEXA battery adapters - use the Hawk-Woods Reel Power or ARRI/bebob High Load battery adapters instead.	
Sensor Mode LF Open Gate	36.70 x 25.54 mm 4448 x 3096, ø 44.71 mm	ARRIRAW: 0.75 - 90 fps ProRes: 0.75 – up to 60 fps
Sensor Mode LF 16:9	31.68 x 17.82 mm 3840 x 2160, ø 36.35 mm	ARRIRAW: 0.75 - 90 fps ProRes: 0.75 – 60 fps
Sensor Mode LF 2.39:1	36.70 x 15.31 mm 4448 x 1856, ø 39.76 mm	ARRIRAW: 0.75 - 150 fps ProRes: 0.75 – up to 100 fps
Shutter	Electronic rolling shutter, 5.0° - 358.0°	
Internal ND Filter	One of 8 available Large Format Full Spectrum Neutral Density (LF FSND) filters can be inserted manually in front of the sensor (ND 0.3 to ND 2.4)	
Exposure Latitude	14+ stops	
Exposure Index	EI 800	
Noise Reduction	Optional ARRI Noise Reduction (ANR) with Enhanced Motion Detection (EMD)	
Viewfinder	EVF-1 EVF-2	
Sound Level	≤ 20 db(A) while recording LF Open Gate ProRes 4.5K 4444 @ 30 fps and ≤ +30° Celsius (≤ +86° Fahrenheit), measured 1 m/3 feet in front of the lens	
Power In	BAT Connector: 19.5 to 34 V DC On-board battery interface: 18.5 to 34 V DC	
Power Draw	120 W for recording ProRes 4444 UHD (LF 16:9 sensor mode) at 24 fps and 25°C onto a SxS PRO+ 256 GB card with EVF-1 and wireless video on but no accessories connected 160 W for recording ARRIRAW (LF Open Gate sensor mode) at 90 fps and 25°C onto an SXR Capture Drive with EVF-1 and wireless video on but no accessories connected	
Power Out	4x RS (24 V), 1x 12V (12 V), 1x EXT (24 V), 1x ETH (24 V)	
Weight (body + LPL)	7.8 kg/17.2 lbs.	
Dimensions (body + LPL)	L 364 mm/14.33" W 201 mm/7.91" H 158 mm/6.22"	
Operating Temperature	-20° C to +45° C (-4° F to +113° F)	
Lens Mount	62 mm LPL mount (LDS-1, LDS-2 & /i)	
LPL Flange Focal Depth	44 mm	
Recording Codecs	ARRIRAW (.ari) QuickTime/ProRes (422, 422 HQ, 4444 & 4444 XQ)	
Recording Resolutions	4.5K (sensor modes LF Open Gate and LF 2.39:1) UHD (sensor mode LF 16:9) 2K 16:9 (optional in-camera downscale for sensor mode LF 16:9) HD 16:9 (optional in-camera downscale for sensor mode LF 16:9)	
Supported Media	SxS PRO+ 256 GB (ProRes) * SXR Capture Drives 1 TB (ARRIRAW or ProRes) SXR Capture Drives 2 TB (ARRIRAW or ProRes)	
Monitor Outputs	MON OUT 1a, 1b and 2: SDI 6G UHD or SDI 1.5G HD up to 30 fps MON OUT 3: SDI 1.5 G HD up to 30 fps, also wireless video Anamorphic de-squeeze for 1.25x, 1.30x, 1.50x, 1.65x, 1.80x and 2.00x lens squeeze ratios	
Image Processing	16 bit linear in ALEXA Wide Gamut/Log C color space Target output color spaces: Log C, Rec 709 or Rec 2020 Supports ARRI Look File (ALF-2) with CDL values and a 3D LUT ARRI Look Files available for SDR, HDR PQ and HDR HLG	
Playback	In-camera playback to EVF and all MON OUTs for ARRIRAW and ProRes	
Audio	1x XLR 5 pin AUDIO IN for 2 channels, line level	

Note: ALEXA LF is Netflix approved in all three sensor modes (LF Open Gate, LF 16:9 and LF 2.39:1) and in ARRIRAW and ProRes (4444XQ, 4444 and 422 HQ).
* SxS PRO+ 256 GB cards support from LF SUP 3.0 on

Signature Prime technical details

Name	ARRI SIGNATURE PRIME 18/T1.8	ARRI SIGNATURE PRIME 21/T1.8	ARRI SIGNATURE PRIME 25/T1.8	ARRI SIGNATURE PRIME 29/T1.8
Release	2018	2018	2018	2018
Lens Mount	LPL	LPL	LPL	LPL
MOD from sensor plane (minimum marked disctance)	0.35 m / 14"	0.35 m / 14"	0.35 m / 14"	0.35 m / 14"
MOD from lens front	0.13 m / 5.1"	0.13 m / 5"	0.13 m / 5.1"	0.13 m / 5"
Length from flange	178 mm / 7.01"	178 mm / 7.01"	178 mm / 7.01"	178 mm / 7.01"
Magnification ratio at MOD (paraxial)	1:9.2	1:8.2	1:7.1	1:6.4
Entrance pupil position (related to image plane, in direction to object)	189.5 mm / 7.46"	183.4 mm / 7.22"	177.6 mm / 7.00"	165.8 mm / 6.53"
Angle of view H - V - D for LF Open Gate	91.4° / 71.0° / 102.6°	82.7° / 63.0° / 94.0°	73.0° / 54.4° / 84.0°	65.1° / 47.9° / 75.7°
Front diameter	114 mm / 4.49"	114 mm / 4.49"	114 mm / 4.49"	114 mm / 4.49"
Maximum housing diameter	115 mm / 4.52"	115 mm / 4.52"	115 mm / 4.52"	115 mm / 4.52"
Weight (lens only)	2.0 kg / 4.4 lb	1.9 kg / 4.2 lb	1.9 kg / 4.2 lb	1.8 kg / 4.0 lb

Name	ARRI SIGNATURE PRIME 35/T1.8	ARRI SIGNATURE PRIME 40/T1.8	ARRI SIGNATURE PRIME 47/T1.8	ARRI SIGNATURE PRIME 58/T1.8
Release	2018	2018	2018	2018
Lens Mount	LPL	LPL	LPL	LPL
MOD from sensor plane (minimum marked disctance)	0.35 m / 14"	0.35 m / 14"	0.45 m / 18"	0.45 m / 18"
MOD from lens front	0.13 m / 5"	0.13 m / 5"	0.23 m / 9.0"	0.23 m / 9.0"
Length from flange	178 mm / 7.01"	178 mm / 7.01"	178 mm / 7.01"	178 mm / 7.01"
Magnification ratio at MOD (paraxial)	1:5.4	1:4.8	1:6.3	1:5.4
Entrance pupil position (related to image plane, in direction to object)	162.1 mm / 6.38"	159.3 mm / 6.27"	155.8 mm / 6.13"	143.9 mm / 5.66"
Angle of view H - V - D for LF Open Gate	55.5° / 40.2° / 65.3°	49.3° / 35.4° / 58.3°	42.6° / 30.4° / 50.8°	34.9° / 24.8° / 41.8°
Front diameter	114 mm / 4.49"	114 mm / 4.49"	114 mm / 4.49"	114 mm / 4.49"
Maximum housing diameter	115 mm / 4.52"	115 mm / 4.52"	115 mm / 4.52"	115 mm / 4.52"
Weight (lens only)	1.7 kg / 3.7 lb	1.8 km / 4.0 lb	1.8 kg / 4.0 lb	2.0 kg / 4.4 lb

Name	ARRI SIGNATURE PRIME 75/T1.8	ARRI SIGNATURE PRIME 95/T1.8	ARRI SIGNATURE PRIME 125/T1.8	ARRI SIGNATURE PRIME 150/T1.8
Release	2018	2018	2018	2018
Lens Mount	LPL	LPL	LPL	LPL
MOD from sensor plane (minimum marked disctance)	0.65 m / 26"	0.85 m / 2' 9"	1 m / 3' 4"	1.5 m / 5'
MOD from lens front	0.43 m / 17"	0.63 m / 2' 1"	0.78 m / 2' 7"	1.25 m / 4' 2"
Length from flange	178 mm / 7.01"	178 mm / 7.01"	178 mm / 7.01"	208 mm / 8.19"
Magnification ratio at MOD (paraxial)	1:7.2	1:7.9	1:7.0	1:9.0
Entrance pupil position (related to image plane, in direction to object)	115.5 mm / 4.55"	85.4 mm / 3.36"	52.6 mm / 2.07"	54.5 mm / 2.15"
Angle of view H - V - D for LF Open Gate	27.5° / 19.3° / 33.3°	21.6° / 15.3° / 26.5°	16.6° / 11.6° / 20.2°	13.9° / 9.7° / 16.9°
Front diameter	114 mm / 4.49"	114 mm / 4.49"	114 mm / 4.49"	114 mm / 4.49"
Maximum housing diameter	115 mm / 4.52"	115 mm / 4.52"	115 mm / 4.52"	135 mm / 5.31"
Weight (lens only)	1.9 kg / 4.2 lb	1.9 kg / 4.2 lb	2.3 kg / 5.1 lb	3.25 kg / 7.3 lb

Name	ARRI SIGNATURE PRIME 200/T2.5	ARRI SIGNATURE PRIME 12/T1.8	ARRI SIGNATURE PRIME 15/T1.8	ARRI SIGNATURE PRIME 280/T2.8
Release	2018	2019	2019	2019
Lens Mount	LPL	LPL	LPL	LPL
MOD from sensor plane (minimum marked disctance)	1.8 m / 6'	0.35 m / 14"	0.35 m / 14"	2.5 m / 8' 3"
MOD from lens front	1.54 m / 5' 1"	0.07 m / 2.6"	0.1 m / 4.3"	2.18 m / 7' 2"
Length from flange	218 mm / 8.58"	239 mm / 9.41"	197 mm / 7.75"	278 mm / 10.93"
Magnification ratio at MOD (paraxial)	1:8.3	1:7.0	1:10.3	1:8.3
Entrance pupil position (related to image plane, in direction to object)	34.9 mm / 1.37"	262.5 mm / 10.34"	203.0 mm / 7.99"	36.9 mm / 1.45"
Angle of view H - V - D for LF Open Gate	10.4° / 7.3° / 12.6°	114.2° / 94.0° / 124.0°	102.0° / 81.2° / 112.9°	7.4° / 5.2° / 9.0°
Front diameter	114 mm / 4.49"	134 mm / 5.28"	156 mm / 6.14"	134 mm / 5.28"
Maximum housing diameter	135 mm / 5.31"	135 mm / 5.31"	157 mm / 6.18"	135 mm / 5.31"
Weight (lens only)	3.1 kg / 6.13 lb	2.8 kg / 6.2 lb	2.8 kg / 6.1 lb	4.3 kg / 9.48 lb









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