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FOR IMMEDIATE RELEASE

ARRI takes over artemis camera stabilization systems and launches production version of Trinity

(NAB 2016, LAS VEGAS) – ARRI has taken over the artemis range of camera stabilizers from Sachtler/the Vitec Group and at NAB 2016 is demonstrating an improved version of the ground-breaking Trinity system.

Comprising stabilizers such as the renowned EFP HD and Cine Broadcast, as well as vests, spring arms and other accessories, the modular artemis system is highly regarded by professional camera operators and widely used on film and television productions all over the world. From NAB 2016, ARRI will become the sole global sales and service provider for all artemis products.

“Vitec Videocom is pleased to announce that the artemis line has been purchased by ARRI and will continue under their ownership. We are confident that all existing and future customers will enjoy the same level of service and support they received from Videocom with artemis’ new owner,” says Alan Hollis, SVP of Production Equipment for Vitec Videocom.

At IBC 2015 a prototype of the patented artemis Trinity attracted a great deal of interest. An upgrade to artemis or third-party classic camera stabilizers, it consists of a compact and lightweight two-axis gimbal head, a monitor mount and joystick that attach to the gimbal handle, a battery hanger module and a pendulum that allows perfect ‘drop down’ moves. The modular design permits customized solutions and simple integration into existing workflows.

Trinity stands out from other systems by combining well-established mechanical camera stabilization with modern, 32 bit ARM-based gimbal technology. This



combination enables uniquely fluid, wide-ranging and precisely controlled movements for unrestricted shot-making and total creative freedom.

Curt O. Schaller, who developed Trinity and – together with Dr Roman Foltyn of FoMA Systems – invented the Maxima gimbal that functions as the head of the system, is joining ARRI as Product Manager Camera Stabilizer Systems. His long-term colleague Jörg Pitzing is also moving to ARRI and will oversee service support for the product range.

Schaller comments, “Thanks to ARRI’s fine sense for creative tools and innovative technologies, artemis has found a new home. As a cameraman and inventor of the artemis stabilizers, I feel that joining ARRI is the most exciting thing that could happen to modern mobile camera support. I am sure that the hundreds of world-class artemis owner/operators will be thrilled by the fact that ARRI is now behind them and driving the product range forward.”

Following extensive feedback since the prototype was showcased last year, Schaller will be demonstrating the final production version of Trinity on the ARRI booth at NAB. Like ARRI cameras, artemis products are made in Munich, Germany, to exacting standards of precision, build quality and reliability.

Stephan Schenk, Managing Director of ARRI Cine Technik and Head of ARRI’s Business Unit Camera Systems says, “ARRI is pleased to take over the artemis line of camera stabilizing systems from Vitec. The addition of high-end gimbals and traditional stabilizers to the ARRI camera system offers new creative choices for cinematographers and storytellers.”

Walter Trauninger, also Managing Director of ARRI Cine Technik and Head of Business Unit Camera Systems, notes: “Trinity offers convincing interfaces and is therefore an interesting platform for future product developments, in combination with our cameras.”

While Trinity works especially well in a compact configuration with the ALEXA Mini, its 30 kg / 66lb. maximum payload and height adjustability mean that larger cameras and heavy lenses can also be supported. Film cameras such as the ARRIFLEX 235 and 416 are easily accommodated.

Additional stabilization in the roll axis of the Trinity head permits the use of telephoto lenses and the joystick-controlled, fully-stabilized tilt axis allows low-angle or over-the-shoulder shots, as well as smooth, in-shot transitions between low mode and high mode.



Initial customer shipments of Trinity are scheduled for May 2016. ARRI is also taking over sales of the Maxima as a stand-alone gimbal, along with all other system components.

About ARRI:

With headquarters located in Munich, Germany, ARRI was founded in 1917 and is the world's leading designer, manufacturer and distributor of motion picture camera, digital intermediate (DI) and lighting equipment. The ARRI group comprises a global network of subsidiaries and partners covering every facet of the film industry, including worldwide camera, grip and lighting equipment rental through ARRI Rental; turnkey lighting solutions through the ARRI System Group; and film production, postproduction, lab services, visual effects and distribution through ARRI Media. In 2013 ARRI Medical was founded to utilize ARRI's core imaging technology and know-how for medical applications.

Manufactured products include the ALEXA 65, ALEXA SXT, ALEXA Mini and AMIRA cameras; Master Anamorphic lenses; SkyPanel, L-Series and M-Series lights; Pro Camera Accessories and the Electronic Control System; the ARRILASER recorder and ARRISCAN archive technologies; and the ARRISCOPE 3D digital surgical microscope. The Academy of Motion Picture Arts and Sciences has recognized ARRI's engineers and their technical contributions with 18 Scientific and Engineering Awards.

For locations and more information please visit www.arri.com