

## MAXIMA

### Stabilized gimbal

The MAXIMA gimbal is a crucial component of TRINITY, though it is also available separately as the MX30 – a 3-axis electronically stabilized gimbal. Its slick, lightweight design, with perfect center of gravity, provides a level of freedom that has not previously been possible.

#### Unrestricted creativity

With MAXIMA, the creativity of filmmakers need not be stifled by camera length or weight limitations. The extremely stable construction of MAXIMA allows any camera system with a total weight of up to 30 kg to be used. At the center of this unique design is an extremely durable ball bearing roll cage, as well as brushless motors. Optimized bearings and high torque ensure that there is always enough power in reserve. Carefully selected components enable seamless, reliable operation and impressive heat resistance.



#### Precise, user-friendly controls

Direct and intuitive handling of this high-capacity gimbal is managed by a 32 bit multiprocessor; additional slave RISC processor support means multi-sensor data is processed without losses. The maximum angular deviation is just 0.05 degrees. In addition to a variety of preconfigured profiles, customized profiles can also be added.

The 1.5" OLED screen allows users to keep tabs on the operating mode and battery status, and to quickly toggle between different profiles. Changes of angle are achieved with a highly sensitive and ultra-precise joystick mounted at the outer frame of the MAXIMA or with an optional bidirectional 2.4 GHz wireless remote control, allowing tilt, pan and roll movements. The intelligent software and precise hardware enable vertical swivels of up to 90 degrees.



## COMPONENTS AND ACCESSORIES

### Complete system approach



#### ARRI artemis Vest

Great adjustability and unrivaled comfort. The artemis Vest has seven segments that can be freely positioned in height and width, allowing operators to adjust the shoulder, chest and hip segments to suit their individual physiques. The perfect fit of this vest permits longer operating times; the operator will not get exhausted too early and the vest prevents unhealthy postures that may cause pain or injury when maintained for too long.



#### ARRI artemis Carbon Spring Arm

High payload in a lightweight design. ARRI artemis Spring Arms are easily adjusted to right-handed or left-handed operators and come with three exchangeable spring sets for loads from 11 kg to 26 kg. Arm posts are available in three lengths (6", 10" and 12") and arms are compatible with all vests using the industry-standard socket block, as well as with all gimbals using a 5/8" arm post.



#### ARRI artemis Brackets

A wide range of brackets, mounts and adapters is available to support different ways of setting up an ARRI artemis rig. Outstanding solutions such as the ARRI artemis Monitor Bracket help users to achieve a better dynamic balance for their rig and an improved on-set workflow.



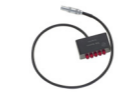
#### ARRI artemis Cables

A comprehensive selection of camera power cables, as well as video power, focus power and monitor power cables.



#### Monitor Sets

Several Transvideo HD monitors are available, perfectly suiting the ARRI stabilizer range. Features include up to 2,000 nits for the 6" version, an anti-glare bonded screen and gyro-stabilized VirtualHorizon2.



#### Tally system

ARRI camera stabilizers offer a Tally function, allowing operators to find the right Tally set for their rig.



#### Protection

Steady sleeve, cases, bags and rain covers - the right protection for your ARRI artemis rig, arm, vest and monitor.



#### Upgrades and components

Keep your older artemis rig up to date.



# Camera Stabilizer Systems

CREATIVITY IN MOTION

[www.arri.com/css](http://www.arri.com/css)

**ARRI**

## TRINITY

### Hybrid stabilizer



TRINITY is the flagship of the ARRI CSS range: the first hybrid stabilizer that combines classic mechanical stabilization with advanced active electronic stabilization, provided via 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.

#### Revolutionary new ways of operating

New angles for the operator and new storytelling options for the director and DP are opened up by TRINITY. For example, by inverting the post the camera can be moved from low to high mode during a shot; using the tilt control to look up or down during this motion is also possible. By holding the post at 45 degrees and twisting it left or right, the camera can even look around corners, whether in low or high mode.

#### Fly full-size cameras and lenses

TRINITY is available as a complete 5-axis rig or as a 2-axis head upgrade to existing mechanical stabilizers. While it works especially well in a compact configuration with the ALEXA Mini, TRINITY's 30 kg maximum payload and height adjustability mean that larger cameras and heavy lenses can also be supported. Full-size digital cameras such as ALEXA SXT are easily accommodated, as are film cameras such as the ARRIFLEX 235 and 416.



## ARTEMIS

### Mechanical stabilizers

The ARRI artemis Cine Broadcast and EFP HD are highly modular and upgradable mechanical stabilizers. Available with a wide range of different ARRI CSS components and accessories, they cover the entire spectrum of today's film and television requirements.

#### ARRI Cine Broadcast

The Cine Broadcast is the next logical step after the Cine HD Pro. Enhanced functionality and additional features have been added to provide the best tool and the easiest workflow.

Besides the traditional functions of artemis HD systems, such as high-capacity wiring and Hot-Swap technology, additions to the Cine Broadcast include three high-quality video lines and both D-Tab and USB power outputs, providing new possibilities and more robust backup options. The position of the voltmeter at the top of the sled makes it highly visible and simple to use.



#### ARRI EFP HD

Perfect for broadcast work and digital cinematography / 3G HD-SDI / 12 V / Hot-Swap.

The EFP HD supports modern digital cinematography and is designed to work with HD broadcast cameras. It features 12 V high-capacity wiring within the rig, which enables capacities for the camera of up to 15 A. The high-specification wiring also minimizes voltage drop when working with the EFP HD, while the Anton Bauer Hot-Swap technology helps to avoid camera reboots when batteries run low.

**Note:** The displayed monitor bracket is not a part of the system and must be ordered separately; the docking bracket, monitor and batteries are also not included.

## ARRI SRH-3

### The new stabilized remote head SRH-3



#### Smart and adaptive system

To provide outstanding stabilization, the motors inside the stabilized remote head SRH-3 can compensate for external centrifugal force by adding extra motor power. The SRH-3 can also be remote controlled with the included new designed, joystick-based ARRI SRH-3 control board, with optional wheels.

#### High payload, low weight, compact design

The stabilized remote head SRH-3 is extremely compact and light, weighing in at 9 kg (19.8 lbs.), much lower than the competition. However, the low weight does not equate to lower support capabilities; the SRH-3 is able to handle payloads of up to 30 kg (66 lbs.)—in excess of three times its own weight.

#### Budget friendly

When working with high-end image capturing systems, there is no sense in compromising on a stabilized remote head due to the price tag. ARRI's development of the SRH-3 has taken expense into consideration, despite its premium features, this stabilized remote head is very Budget friendly.

#### FUTURE-PROOF workflows

The ARRI stabilized remote head SRH-3 is perfectly compatible with other ARRI products and workflows, but can also be used with a variety of competing brands. ARRI stands behind its products, continually offering years of service and updates to users.



Please contact your local dealer for more information  
[www.arri.com/goto/sales/camera](http://www.arri.com/goto/sales/camera)