

ARRI®



THE MOST COMPLETE DIGITAL CAMERA SYSTEM EVER BUILT



ALEXA®

ALEXA^{ARRI} THE CAMERA OF CHOICE

The ARRI ALEXA camera system has been used to film an extraordinary variety of high profile motion pictures, television programs and commercials since its introduction, with the list of titles growing larger every day.





"WE WERE THE FIRST TO USE THE ALEXA ON A FEATURE AND IT WAS CLEAR THAT THIS CAMERA REPRESENTED A REVOLUTION FOR FILMMAKING. ITS SENSITIVITY AND DYNAMIC RANGE DELIVER RESULTS THAT USED TO BE UNTHINKABLE."

Anna Foerster
Cinematographer



"IT WAS ONLY AFTER I HAD CHOSEN THE ALEXA THAT IMAX PROJECTION BECAME A CONSIDERATION. NOT TO WORRY! THE IMAGES I HAVE SEEN IN THE IMAX THEATER ARE SIMPLY SUPERB."

Roger Deakins, ASC, BSC
Cinematographer

Photo: Andrew Prior



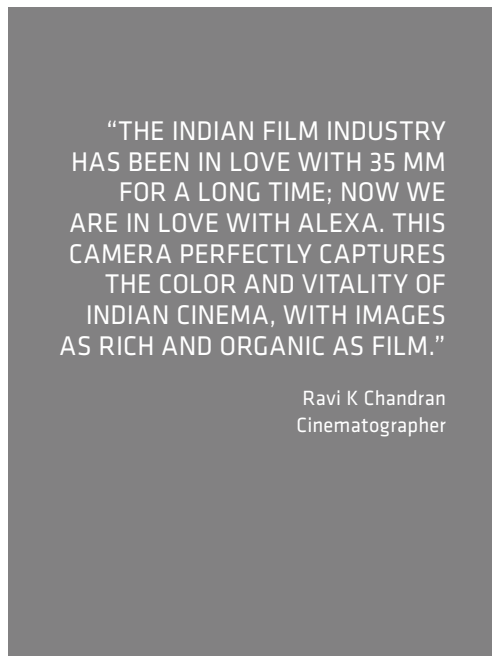
"I WAS SURPRISED BY THE GREAT DYNAMIC RANGE OF ALEXA, IT ALLOWED ME TO WORK AS WITH 35 MM FILM."

Tetsuo Nagata, AFC
Cinematographer



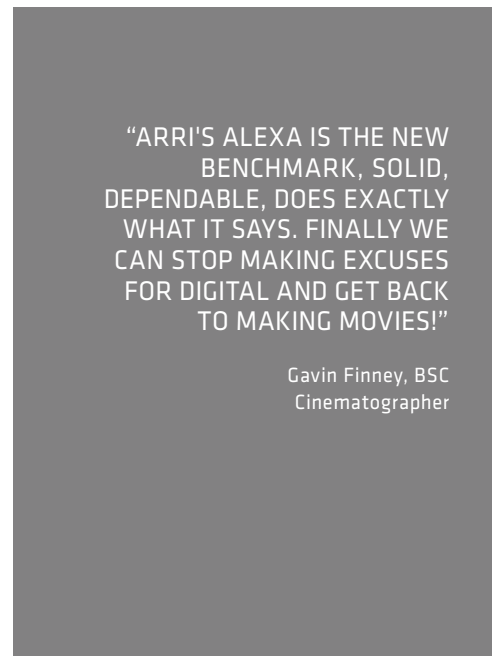
"ALEXA HOLDS THAT EXPOSURE RANGE BETWEEN HIGHLIGHT AND SHADOW MORE THAN ANY CAMERA I'VE EVER SEEN."

Newton Thomas Sigel, ASC
Cinematographer



"THE INDIAN FILM INDUSTRY HAS BEEN IN LOVE WITH 35 MM FOR A LONG TIME; NOW WE ARE IN LOVE WITH ALEXA. THIS CAMERA PERFECTLY CAPTURES THE COLOR AND VITALITY OF INDIAN CINEMA, WITH IMAGES AS RICH AND ORGANIC AS FILM."

Ravi K Chandran
Cinematographer



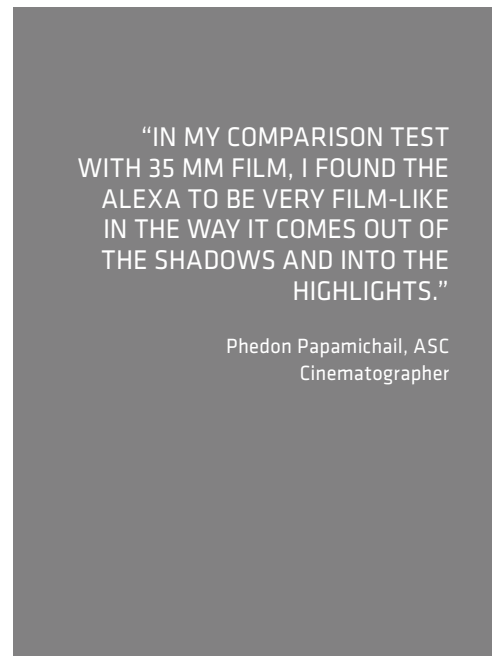
"ARRI'S ALEXA IS THE NEW BENCHMARK, SOLID, DEPENDABLE, DOES EXACTLY WHAT IT SAYS. FINALLY WE CAN STOP MAKING EXCUSES FOR DIGITAL AND GET BACK TO MAKING MOVIES!"

Gavin Finney, BSC
Cinematographer



"I WASN'T A SLAVE TO THE TECHNOLOGY; THE TECHNOLOGY WAS THERE TO HELP ME."

Alik Sakharov, ASC
Cinematographer



"IN MY COMPARISON TEST WITH 35 MM FILM, I FOUND THE ALEXA TO BE VERY FILM-LIKE IN THE WAY IT COMES OUT OF THE SHADOWS AND INTO THE HIGHLIGHTS."

Phedon Papamichail, ASC
Cinematographer



ALEXA IS A GAME-CHANGER



“I’VE BEEN A CAMERAMAN FOR MORE THAN 30 YEARS AND THIS IS THE FIRST QUANTUM LEAP IN FILMMAKING TECHNOLOGY I’VE SEEN SINCE I STARTED OUT - EVERY OTHER CHANGE HAS BEEN INCREMENTAL.”

Cinematographer Robert McLachlan, CSC, ASC



A camera that changed everything

Since the moment it was launched, ALEXA has had a profound impact on the industry, redefining the limits of digital motion picture capture with efficient workflows and incredible image quality. Adoption of the system has been widespread and swift, with the cameras in use on every possible type of production, from episodic TV shows, documentaries and high-end commercials to big-budget feature films and prestigious, international drama series.

TRULY CINEMATIC

AND EMOTIVE IMAGES

ALEXA produces images that have the organic look and feel of film, delivering incredible production value at an affordable cost. The use of 35 mm PL mount lenses allows

cinematographers to manipulate focus and depth of field to create the kind of rich and spellbinding pictures that audiences associate with cinematic storytelling.



Abraham Lincoln: Vampire Hunter



Lawless
Cinematographer Benoit Delhomme, AFC
Photo: courtesy of Richard Foreman, Jr.,
SMPSP and The Weinstein Company

> SHALLOW DEPTH OF FIELD AND PLEASING SKINTONES

EXCEPTIONAL

IMAGE PERFORMANCE

In order to elevate ALEXA to new heights of digital image capture, ARRI has developed a unique CMOS sensor. This sensor, which is the same size as a 35 mm film frame, has been carefully designed to achieve a perfect balance between the many different elements of overall picture quality.

Captured with ALEXA at EI 800

ALEXA is capable of faithfully rendering scenes involving the most extreme lighting conditions; this frame is from NBC's *Red Bull Signature Series* and was shot by Scott Duncan of Other Films

Unsurpassed sensitivity and dynamic range

- **EI 800 base sensitivity** for beautiful images on night shoots and in low-light conditions
- **14 stops of latitude** from EI 160 to EI 1600 to capture every detail, from the brightest highlights to the darkest shadows
- **Natural color rendition** gives you rich, vibrant pictures and pleasing skin tones
- **Excellent color separation** makes compositing effortless
- **Very low noise** guarantees flawless results, even on the big screen

Captured with ALEXA at EI 800

Illustrating the incredible level of detail ALEXA can capture even in very low light, this frame is from the promotional film *Definitely Dubai*, shot by Shahram Aderangui for Eclipse Production

GREAT ON THE BIG AND THE SMALL SCREEN

ALEXA has been designed to function as both a motion picture camera and a television camera. Television productions benefit from the simple workflows and cinematic look, while movies recorded in ARRIRAW will have more than enough image quality for a 4K DCP and exhibition on the biggest screens, or even in an IMAX theater.



The Avengers
Cinematographer Seamus McGarvey, ASC, BSC
Photo: Zade Rosenthal ©2011 MVLFFLLC. TM & ©2011 Marvel.



Seamus McGarvey, ASC, BSC



Jake Morrison

“THE AVENGERS WAS MY FIRST FEATURE FILM WITH THE ALEXA. I WAS REALLY HAPPY WITH OUR IMAGES. WHAT WAS PARTICULARLY IMPRESSIVE WAS HOW WELL IT HELD UP IN IMAX THEATRES.... THIS WAS A REVELATION TO ME.”

Cinematographer Seamus McGarvey, ASC, BSC

“I'D RATHER HAVE BETTER PIXELS THAN MORE PIXELS.”

Marvel VFX supervisor Jake Morrison

A FULL LINE-UP FOR ANAMORPHIC

Anamorphic cinematography produces a widescreen look that has long been appreciated by filmmakers and audiences. The 4:3 sensor of the ALEXA Studio, ALEXA Plus 4:3 and ALEXA M maximizes resolution when using anamorphic lenses and ensures that the unique optical qualities of those lenses are rendered faithfully and fully in the digital image.

With such a diverse line-up of 4:3 cameras, all of which offer a natural, de-squeezed viewfinder image – the Studio via its optical viewfinder and the Plus 4:3 and M via a pre-installed de-squeeze license – the ALEXA system presents a perfect solution for anamorphic productions. The Studio might typically function as an A-camera, the Plus 4:3 as a B-camera and the M as a compact, versatile C-camera.



ALEXA STUDIO



ALEXA PLUS 4:3



ALEXA M

4:3 SENSOR



While the 4:3 sensor mode is ideal for anamorphic lenses, shooting in 4:3 with spherical lenses also provides benefits such as more room for image re-framing in post. This might save otherwise unusable shots, especially those involving fast, dynamic camerawork.



FREEDOM

TO MOVE

The ALEXA camera system has been ergonomically designed to provide versatility and unparalleled ease of use. While the single body models are well balanced on the shoulder, Steadicam or tripod, the ALEXA M camera head is small enough to fit even in the tightest spots for specialty shots and rigs.



“THE ALEXA M WAS AMAZING AND I COULDN’T HAVE BEEN HAPPIER; I WAS ABLE TO DO MOVES THAT I DIDN’T ACTUALLY THINK YOU COULD DO WITH A STEADICAM.”

Steadicam operator Larry McConkey (*World War Z*)

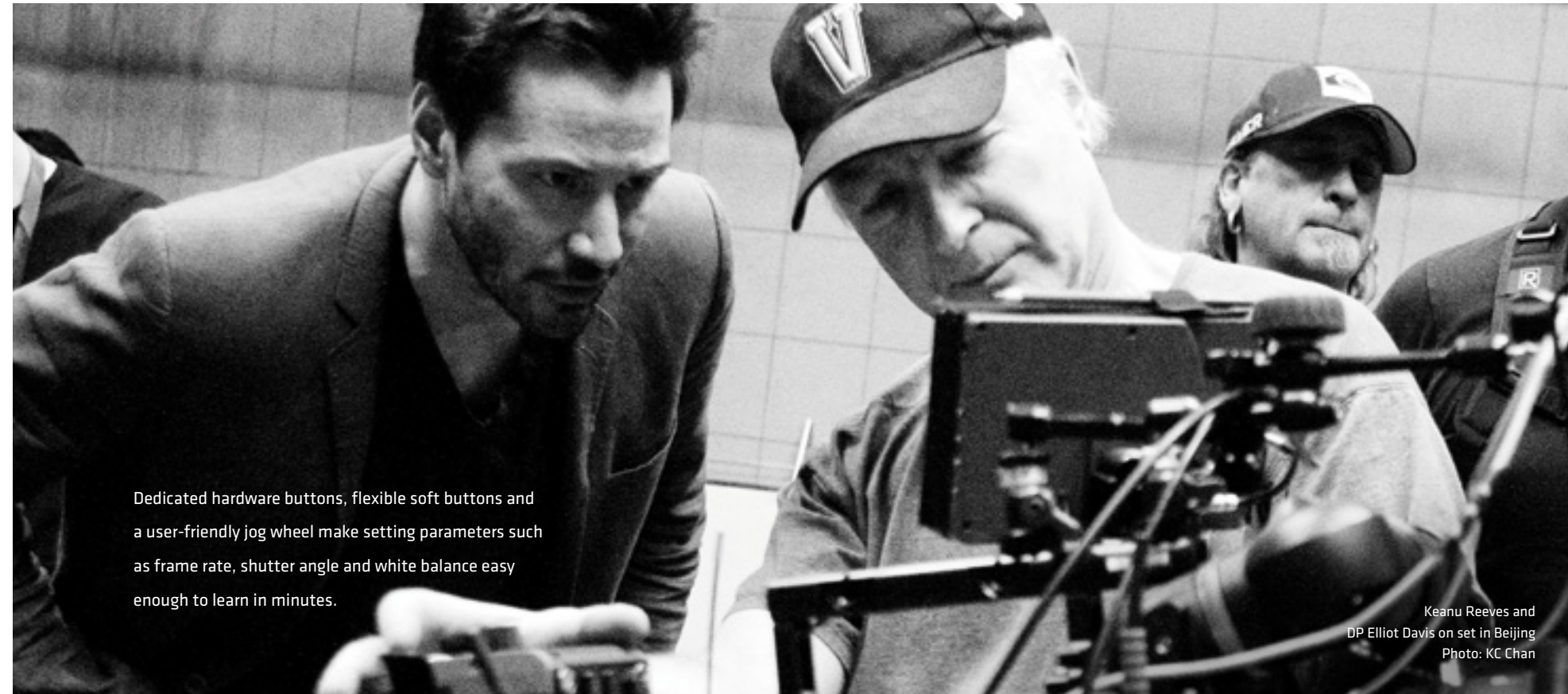


FAMILIAR

MEANS FAST

With features and accessories inspired by generations of ARRI film cameras that have set industry standards the world over, ALEXA is instantly familiar to professional crews. Setting up the camera is incredibly straightforward and achieved without any delay, through simple, intuitive controls.

Man of Tai Chi
Cinematographer Elliot Davis
Photo: KC Chan



Dedicated hardware buttons, flexible soft buttons and a user-friendly jog wheel make setting parameters such as frame rate, shutter angle and white balance easy enough to learn in minutes.

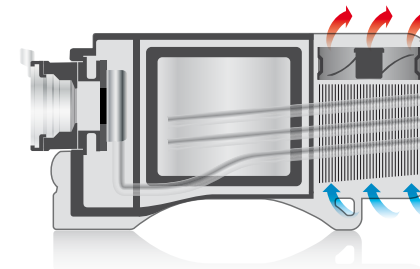
Keanu Reeves and
DP Elliot Davis on set in Beijing
Photo: KC Chan

“WE’VE BEEN SHOOTING IN WATER, HIGH TEMPERATURES, DUST, USING STROBE EFFECTS, REALLY PUSHING THE CAMERA – IT’S BEEN GETTING A GOOD WORKOUT! ALEXA IS EASY TO WORK WITH AND VERY WELL-MADE.”

Director Keanu Reeves (*Man of Tai Chi*)

RUGGED AND RELIABLE

You needn't worry about treating ALEXA gently. ARRI has almost a century of experience manufacturing professional equipment that is robust enough to be used in the most demanding environments, day after day, shot after shot. With the same build quality that took ARRI film cameras to the summit of Everest and even into space, ALEXA will never stop shooting before you do.



Unique Cooling System

Heat from ALEXA is dissipated by a silent, replaceable fan that renders the camera splash-proof, dust-proof, and reliable even in the hottest climates.

Solid Connectors

To withstand the rigors of day-to-day operation, ALEXA's connectors mount directly to the camera housing rather than the underlying electronics boards.



Photo: Peter Knamiller

“IF YOU HAVE MONTHS-LONG SHOOTS YOU HAVE TO RELY ON YOUR GEAR. THE ALEXA IS TOTALLY RELIABLE AND CAN EASILY COPE WITH EVEN THE HARSHTEST CONDITIONS.”

Wildlife cinematographer Rolf Steinmann



Photo: Chadden Hunter

LIVE FOR MULTI-CAMERA PRODUCTION



NEW

ALEXA FIBER
REMOTE BOX

TELECAST COPPERHEAD
SYSTEM



The Fiber Remote Option brings ALEXA's exceptional image quality into the multi-camera environments typical of studio broadcast and OB van television productions. With this option, ALEXA and ALEXA Plus models can be connected through a SMPTE 311M fiber connection and remote controlled for live painting. Besides the ALEXA Fiber Remote Box, a Telecast CopperHead system and a monitor are also required.

Available either on its own or with a specially adapted camera body, this exciting new option introduces ALEXA's legendary dynamic range, latitude, highlight and shadow details, color rendering, natural skin tones, high sensitivity and low noise to entirely new production types. It allows a dramatic increase in production value for many types of television programs, from soaps, sitcoms and telenovelas to music concerts, talk shows and other TV events or specials.

UNCOMPROMISED

VISUAL EFFECTS



Hugo
Imagery used with permission
from Harold Lloyd Entertainment, Inc.

“THE ALEXA IMAGE WAS EXTREMELY CLEAN AND HAD VERY LITTLE NOISE, SO COMPOSITING WAS EASY, EFFICIENT AND SAVED US A LOT OF TIME. ANYTHING THAT MAKES OUR JOB EASIER GIVES US MORE OPPORTUNITY TO EXPLORE AND PLAY, AND PLAYING IS WHAT CREATES INNOVATION.”

Visual effects supervisor Rob Legato (*Hugo*)



HIGH SPEED

IN HIGH QUALITY

The ALEXA High Speed mode, which can be activated by purchasing a special license, allows ALEXA cameras to record slow motion images at frame rates between

60 fps and 120 fps. High Speed mode uses the full sensor area, retaining the same image characteristics as when filming at regular speeds.

Having the option to record slow motion at the touch of a button gives directors and cinematographers greater creative freedom, and saves productions the cost of acquiring a separate high speed camera.



“QUICKLY SWITCHING TO THE 120 FPS MODE ALLOWED US TO REALLY CAPTURE THE BEAUTY OF A FORMULA 1 CAR SPEEDING AROUND THE TRACK.”

Cinematographer Jonathan Jones



Photo: Ember Films www.emberfilms.co.uk



HIGH-SPEED LICENSE KEY
Purchase from the ALEXA License Shop www.alshop.arri.de



“THE ARRI ALEXA SHOT THE LAST NASA SPACE SHUTTLE LAUNCH AT 120 FPS, PERFORMING FLAWLESSLY IN HIGH HEAT AND EXTREME VIBRATION, CREATING MAGNIFICENT IMAGES OF THIS HISTORIC EVENT. ”

Cinematographer Bill Bennett, ASC



120 FPS

NASA invited ARRI to record history at the last Space Shuttle launch. This frame is from one of the two remotely triggered ALEXA cameras mounted in housings located 400 meters from the launch pad. The cameras endured rain, lightning strikes and intense heat for days before the launch, and were then subjected to massive

vibration during the launch itself. Both cameras rolled on command, capturing images in both ARRIRAW and Apple ProRes that are exceptional in their clarity and latitude.

COST EFFICIENT

FROM LOW-BUDGET PRODUCTION TO HIGH-END FEATURE



COST SAVINGS ON SET

- TOTALLY RELIABLE
- FAST SETUP
- SIMPLE OPERATION
- IN-CAMERA RECORDING
- FLEXIBLE CONFIGURATION
- LOWER LIGHT LEVELS ON THE SET
- NO NEED FOR EXTRA HIGH SPEED CAMERA

COST SAVINGS IN POST

- SUPERB IMAGE QUALITY
- EASY TO GRADE
- NATURAL SKIN TONES
- FAST, VERSATILE WORKFLOWS
- SIMPLE CHROMA KEY COMPOSITING
- COMPLETE METADATA PROVIDED
- STRAIGHT TO EDIT WITH PRORES AND DNxHD



“OURS IS A FAST-PACED SHOW AND WE HAVE TO DELIVER A BIG LOOK ON A TIGHT BUDGET. ALEXA MEETS THIS NEED PERFECTLY.”

Line producer Maren Bouwer, Wiedemann & Berg Television



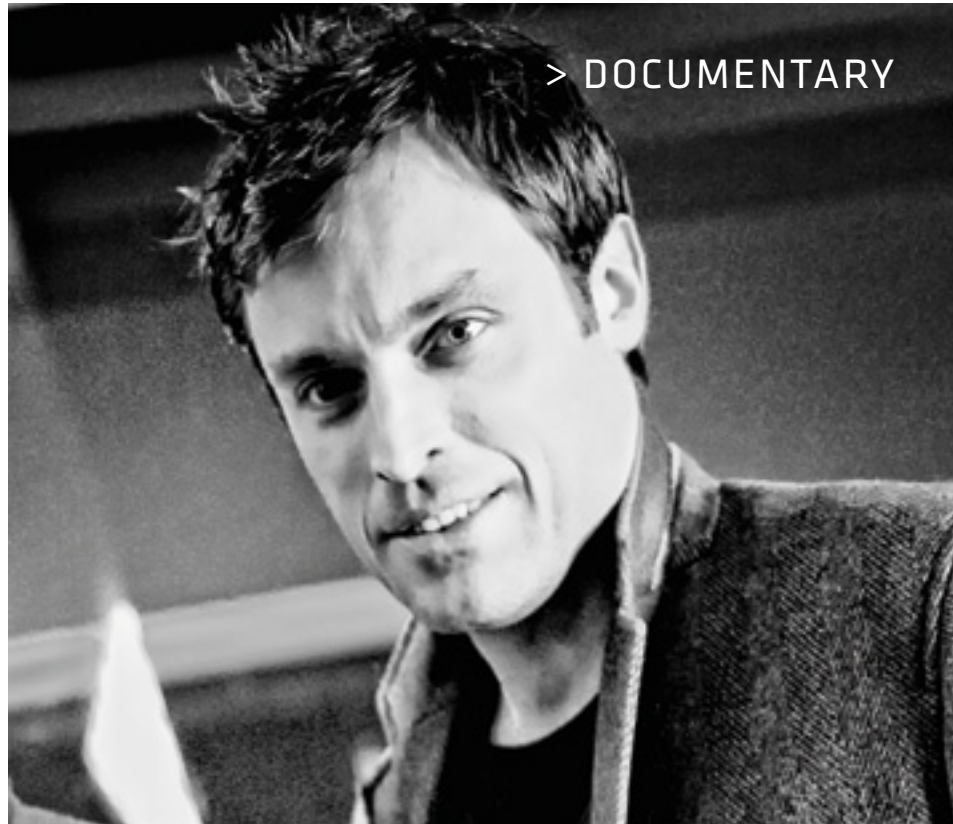
Munich's Allianz Arena:
an impressive spectacle even on non-match days

"WE SPECIALIZE IN POST-HEAVY COMMERCIALS AND THE TRANSITION TO DIGITAL WAS PAINFUL FOR US UNTIL ALEXA CHANGED EVERYTHING. WORKFLOW INTO POST IS NOW EASY AND COST-EFFICIENT, WHILE THE IMAGE QUALITY OF ARRIRAW SAVES THE DAY FOR ANIMATION AND VFX."

Cinematographer Mehmet Kurtulus, anima istanbul

"OUR TIME AT THE ALLIANZ ARENA AND WITH THE SOCCER PLAYERS WAS SEVERELY LIMITED; ALEXA SAVED US FROM NEEDLESS EXPENSE BY BEING FAST, EASY AND COMPLETELY RELIABLE."

Producer and Managing Director Nick Golüke, Alpenglügen-Film Production



> DOCUMENTARY



> COMMERCIALS

FUTURE-PROOF

PRODUCT DESIGN



> SAFE INVESTMENT



Open Architecture

The ALEXA system is based on an open architecture, with many industry-standard interfaces and compatibility with third party products. This provides more choice to the filmmaker and, in combination with the range of upgrade options available, makes the system future-proof. To protect customers' investment in ALEXA, frequent software updates are provided free of charge, continually expanding the feature set.

Three major components are specifically designed to allow an easy upgrade path. First, the Storage Interface Module is removable, in anticipation of different memory card standards becoming available. Second, the Electronics Interface Module can be replaced with an upgraded unit such as the ALEXA Plus side panel. Finally, the Exchangeable Lens Mount allows the use of PL, Panavision and stills camera lenses, extending creative options still further.

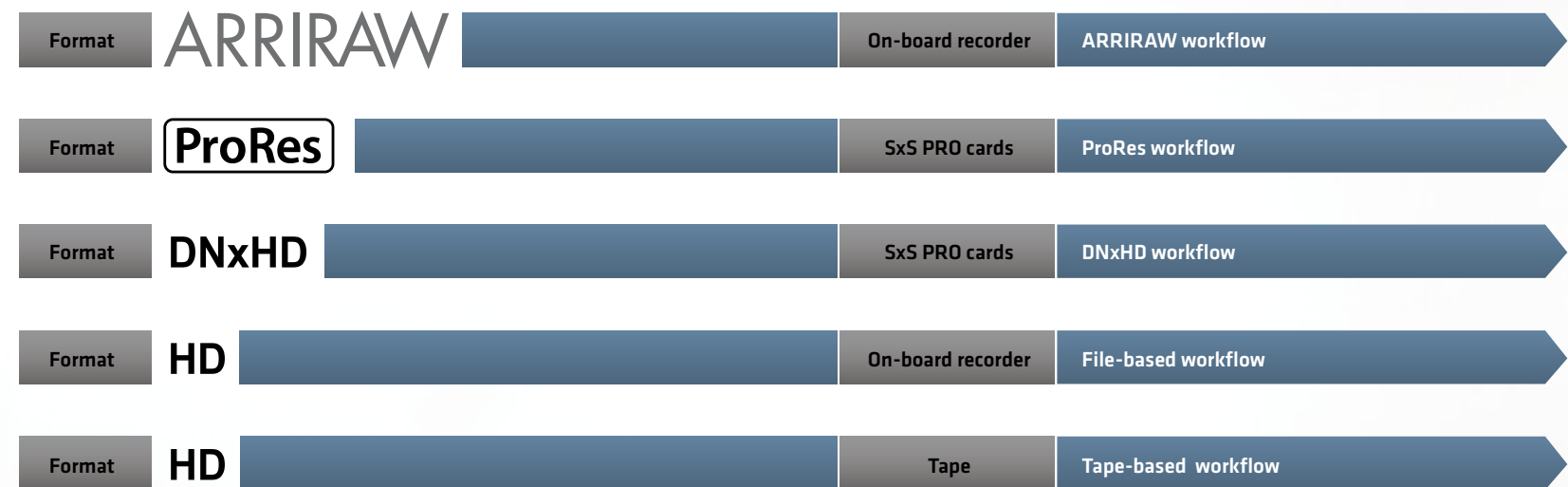
EFFICIENT AND
VERSATILE
 WORKFLOWS



ALEXA cameras offer a multitude of output options; they are the only digital cameras that can record Apple ProRes or Avid DNxHD images in-camera while simultaneously providing uncompressed HD-SDI video and ARRIRAW signals, all with audio and rich metadata embedded.

Recording Apple ProRes or Avid DNxHD to in-camera SxS PRO cards enables file-based workflows that save time and money, while HD-SDI outputs integrate with existing HD infrastructures and ARRIRAW delivers maximum image quality and postproduction flexibility.

Productions are free to choose the most appropriate and cost efficient output option for their needs, making the ALEXA cameras perfect tools for a wide range of workflow and budget requirements. For immediate access to images, the Rec 709 color space is ideal, while those with more time in post can choose Log C. To ensure that directors see an image on set that conveys the cinematographer's intentions, ARRI Look Files can be quickly created and applied to ProRes, DNxHD or HD-SDI outputs.



EASY PRORES RECORDING TO MEMORY CARDS



Tapeless, effortless and efficient

No other motion picture camera bridges the gap between production and postproduction as simply and elegantly as ALEXA. By utilizing the Apple ProRes codecs, which are the same high quality codecs used natively by Apple's Final Cut Pro editing software, ALEXA offers the most streamlined and cost effective workflow possible.



ALEXA can record all Apple ProRes codecs as Apple QuickTime files with audio and metadata onto 32 GB or 64 GB cards that slot directly into the camera, as well as computers or portable card readers. With the 64 GB cards and a High Speed license installed, images can be recorded at 120 fps in ProRes codecs up to ProRes 422HQ.

Shoot > Edit > Simple

Recording HD images in such an internationally widespread format allows footage from ALEXA to be transferred directly into the editing software in full resolution, faster than real time. To begin editing, the memory card simply needs to be removed from the camera and plugged into a computer system. It couldn't be easier.



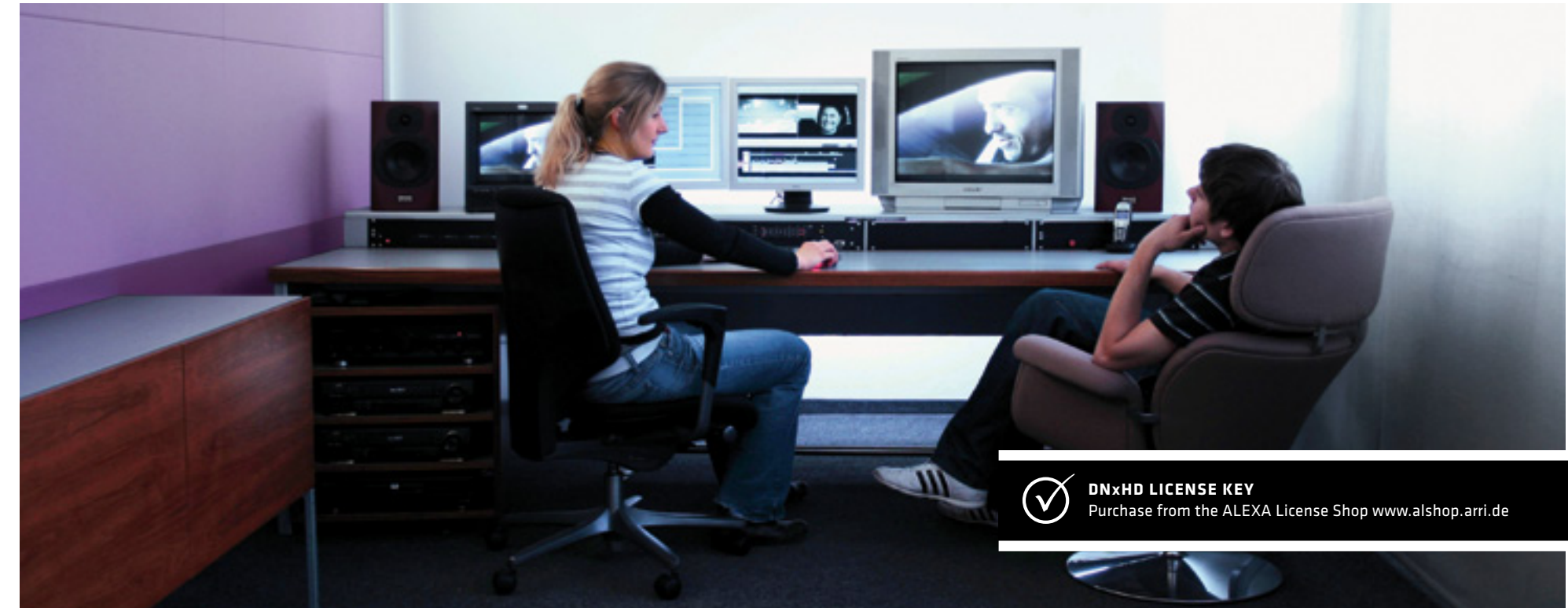
NATIVE SUPPORT FOR AVID DNxHD

ALEXA cameras now offer in-camera support for Avid's open standard and widely adopted Avid DNxHD codec. By purchasing a special license from the ARRI License Shop, users can record native Avid DNxHD as MXF files to the in-camera SxS PRO cards.

Combining ALEXA's image quality and reliability with Avid's respected codec and editing technology delivers another powerful, uncomplicated recording option. Eliminating a transcoding step creates a more streamlined editorial workflow. Additional time-savings are realized by recording in DNxHD/MXF, the preferred archive format for Broadcasters.



Authorized Developer
Avid DNxHD®



✓ **DNxHD LICENSE KEY**
Purchase from the ALEXA License Shop www.alshop.arri.de

ARRIRAW: FOR
ULTIMATE
QUALITY AND FLEXIBILITY

For major feature films and other productions requiring uncompromised image quality, ARRIRAW is the best digital alternative to 35 mm film. Unlike other camera formats, ARRIRAW delivers raw, uncompressed, unencrypted data and does not 'bake in' any camera settings, allowing maximum flexibility in post.

The ARRIRAW image is recorded using ARRI's T-link interface to a certified recorder such as the Codex Onboard. By following a traditional, film-like workflow, ARRIRAW makes the transition from film to digital a much more transparent process.

ARRIRAW



Lawless
Cinematographer Benoit Delhomme, AFC
Photo courtesy of Richard Foreman, Jr., SMPSP and The Weinstein Company

“IN TESTS ARRIRAW WON OUT OVER 35 MM FILM. I FELT SO SAFE WITH IT THAT I BECAME A MORE INTUITIVE DP, FREE TO FOCUS ON ARTISTIC RATHER THAN TECHNICAL CONCERNS.”

Cinematographer Benoit Delhomme, AFC



AND THE WINNER IS:

Captured with **ALEXA** 

ARRI congratulates the many films, TV shows and commercials shot with ALEXA that are being nominated for and winning the most prestigious industry awards all over the world. Here are just a few examples.

FEATURES



Hugo (2011)
Director: Martin Scorsese
DP: Robert Richardson, ASC

5 Academy Awards of Merit®
84th Academy Awards (2012)
Best Cinematography: Robert Richardson, ASC
Best Visual Effects: Rob Legato, Joss Williams, Ben Grossmann and Alex Henning



Et maintenant on va où? (2011)
Director: Nadine Labaki
DP: Christophe Offenstein

BlackBerry People's Choice Award
2011 Toronto Film Festival

Audience Award
2011 San Sebastian Film Festival



Amour (2012)
Director: Michael Haneke
DP: Darius Khondji, AFC, ASC

Palme d'Or
2012 Cannes Film Festival



The Hunt (2012)
Director: Thomas Vinterberg
DP: Charlotte Bruus Christensen

Vulcain Prize of the Technical Artist
2012 Cannes Film Festival
Awarded to Charlotte Bruus Christensen

TV SHOWS



Great Expectations (2011)
Director: Brian Kirk
DP: Florian Hoffmeister

BAFTA TV Craft Award (2012)
Photography and Lighting: Fiction
Awarded to Florian Hoffmeister



Page Eight (2011)
Director: David Hare
DP: Martin Ruhe

ASC Award (2012)
Outstanding Achievement in Cinematography in Motion Picture/Miniseries Television
Awarded to Martin Ruhe



Californication (2011-2013)
Director and DP:
Michael Weaver, ASC

ASC Award (2012)
TV Episodic Series/Pilot category for half-hour show
Awarded to Michael Weaver, ASC

COMMERCIALS



The Bear (2012)
Client: Canal+
Agency: BETC Paris
Production company:
Soixante Quinze

Film Crafts Lions - Grand Prix
2012 Cannes Lions Festival



Three Little Pigs (2012)
Client: The Guardian
Agency: BBH London
Production company:
Rattling Stick

Film Lions - Gold Lion
2012 Cannes Lions Festival



The Force (2011)
Client: Volkswagen
Agency: Deutsch LA
Production company:
Park Pictures

Cyber Lions - Gold Lion
2011 Cannes Lions Festival



Hugo
Cinematographer Robert Richardson, ASC
Imagery used with permission
from Harold Lloyd Entertainment, Inc.



Director Martin Scorsese (left)
DP Robert Richardson, ASC (right)

“HUGO COULD NOT HAVE BEEN
ACHIEVED WITH ANY OTHER
CAMERA SYSTEM.”

Cinematographer Robert Richardson, ASC
Oscar winning DP of *Hugo*

THE COMPLETE CAMERA SYSTEM

ALEXA is more than just a camera; it is a system platform, a family. Just as the initial model was a studied reaction to the needs of the industry, subsequent models and features have evolved in response to the changing landscape of digital production.

From its very beginnings, the ALEXA family has adapted and expanded. Combining technical innovations with methodical logic, it has grown into a complete production system that can accommodate all types of workflows and all styles of filmmaking.



ALEXA – THE ORIGINAL

Where it all began: ALEXA is compact and affordable, with ultra-fast workflows and image quality akin to 35 mm film



ALEXA **PLUS** – THE WORKHORSE

The ALEXA Plus upgrade adds built-in wireless controls, expanded connectivity and the ARRI Lens Data System



ALEXA **M** – THE SPECIALIST

The ALEXA M is ideal for helicopter, underwater, car, action, Steadicam and handheld shots, as well as 3D rigs. With a 4:3 sensor, it is an extremely flexible camera



ALEXA **STUDIO** – THE FLAGSHIP

The ALEXA Studio features an optical viewfinder and mirror shutter, while its 4:3 sensor allows the best use of anamorphic lenses

THE ORIGINAL

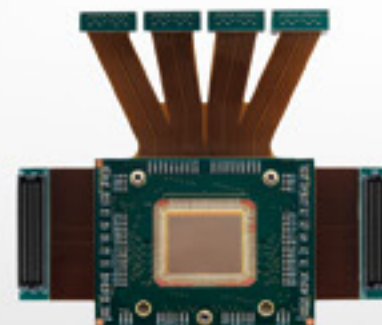
The first camera on the scene remains at the center of the family; it is the keystone of a modular and upgradeable system that offers not just an image capture solution, but an entire image pipeline. By combining proprietary ARRI technology with ubiquitous, best-of-class tools from industry-leading partners, ALEXA stands alone as the most complete and powerful digital production system ever built.



The ARRI Electronic Viewfinder (EVF-1) is an advanced, high resolution unit with an ergonomic design, super-fast display and features inspired by optical viewfinders

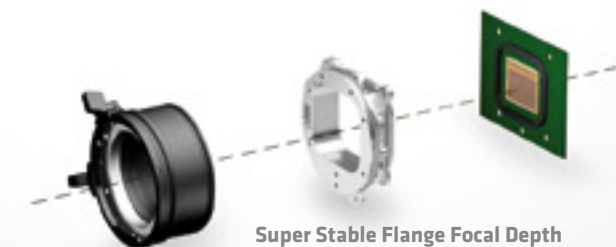


Direct recording to in-camera SxS PRO cards is one of ALEXA's most innovative features; the easy workflows it enables have transformed the film and TV industries



Calibrated Sensor Data

Sophisticated, in-camera calibration of the sensor data in real time is part of the secret behind ALEXA's stellar image performance and low noise.



Super Stable Flange Focal Depth

ALEXA's lens mount and sensor are attached to either side of the stainless steel sensor mount, forming one unit for a super stable flange focal depth.

THE WORKHORSE

The ALEXA Plus adds integrated wireless remote control, the ARRI Lens Data System (LDS), additional outputs, lens synchronization for 3D, and built-in position and motion sensors. It shares ALEXA's image performance, simplicity of operation, reliability in extreme environments and versatility of workflow, and is available either as part of a complete camera package or as an upgrade for the original ALEXA.



Wireless Compact Unit WCU-4

NEW



cmotion evolution



Controlled Lens Motor CLM-4

NEW

ARRI LDS LENSES



ARRI/ZEISS
LDS ULTRA PRIME LENSES



ARRI/ZEISS
MASTER PRIME LENSES



ARRI/ZEISS
MASTER MACRO 100



ARRI/FUJINON
Alura Zoom 15.5-45



ARRI/FUJINON
Alura Zoom 30-80

An advanced electronics side cover permits real-time wired or wireless remote control of camera and lens functions like REC/STOP, focus and aperture, using either ARRI hand controllers such as the Wireless Compact Unit (WCU-4) or cmotion's modular evolution system.

The lens mount of the Plus model incorporates LDS contacts, allowing lens data and depth of field to be displayed in the viewfinder or on monitors. Lens metadata like focus, iris and zoom can be recorded using ProRes, DNxHD, HD-SDI or ARRIRAW.

THE ALL-ROUNDER

The most recent addition to the ALEXA family is the ALEXA Plus 4:3, which has similar functionality to the ALEXA Plus but features a 4:3 Super 35 sensor. Switching between the 16:9 and 4:3 sensor modes is simple and quick, making the Plus 4:3 a supremely versatile camera. It will be particularly helpful on anamorphic productions, filling the gap between the other two 4:3 models - the top-of-the-line ALEXA Studio and the specialized ALEXA M.



LICENSE KEYS INCLUDED

120 FPS

High Speed license

Avid DNxHD

DNxHD license



Anamorphic De-squeeze license

All three ALEXA software licenses currently available are installed in the Plus 4:3 as standard. The High Speed license permits filming in slow motion at up to 120 fps, while the DNxHD license expands the range of recording and workflow options.

Last but not least, the anamorphic de-squeeze license provides operators with a viewfinder image that stretches the anamorphically squeezed image back to natural proportions.

THE SPECIALIST



The ALEXA M is a flexible solution consisting of a separate camera head and body, allowing it to fit in spaces where a regular ALEXA could not go. It is tailored for helicopter shots, underwater rigs, car interiors, action photography, Steadicam, handheld, and 3D rigs.

With the same sensor, image processing, build quality, efficient workflows and exceptional image quality as other ALEXA models, the M allows difficult, unusual shots to be achieved without any of the compromises associated with lesser compact camera systems.



The head and body of the M are connected with a fiber optic cable, which in a hybrid form can also be used for powering the head. While the head might be mounted on the front of a helicopter or behind the back wheel of a speeding car, the operator can sit inside the vehicle with the camera body and control the shots being captured, swapping over the SxS PRO memory cards without interrupting the action.



The D-Bracket allows the head and body of the ALEXA M to be connected for operation as a regular camera

THE FLAGSHIP

At the pinnacle of the range is the ALEXA Studio, featuring a quiet, adjustable mirror shutter and an optical viewfinder that provides a real-time, high contrast image with true colors. The Studio is a direct response to cinematographers' requests for a camera that perfectly combines cutting edge digital image-making with traditional elements of the film cameras they have known and trusted for generations.



ALEXA Studio viewfinder



Mirror shutter

The optical viewfinder and mirror shutter truly distinguish the Studio from all other digital cameras on the market and have made it an immediate favorite with cinematographers. While the viewfinder provides the best possible

operating experience, the film-style spinning mirror shutter actually improves overall image quality by completely eliminating any rolling shutter artefacts. Put simply, the Studio is the first and only choice for the world's top filmmakers.



Bert Easey Technical Award presented to ARRI in 2011 by the British Society of Cinematographers for the development of the ARRI ALEXA Studio camera

AT A GLANCE



ALEXA MODEL	ALEXA	ALEXA Plus	ALEXA Plus 4:3	ALEXA M	ALEXA Studio
Sensor format	35 mm	35 mm	35 mm	35 mm	35 mm
Sensor pixel count	2.880 x 1.620	2.880 x 1.620	2.880 x 2.160	2.880 x 2.160	2.880 x 2.160
Base sensitivity	EI 800	EI 800	EI 800	EI 800	EI 800
Exposure latitude	14 stops over the entire sensitivity range from EI 160 to EI 1600				
Aspect ratio of sensor area used	16:9	16:9	16:9 or 4:3	16:9 or 4:3	16:9 or 4:3
Frame rate	0.75 - 120 fps**	0.75 - 120 fps**	0.75 - 120 fps	0.75 - 120 fps	0.75 - 120 fps
Viewfinder	electronic	electronic	electronic	electronic	optical or electronic
Sound level	< 20 dB(A)	< 20 dB(A)	< 20 dB(A)	< 20 dB(A)	< 20 dB(A)
ProRes in-camera recording	Apple QuickTime/ProRes 4444, 422 (HQ), 422, 422 (LT) or 422 (Proxy) HD files with embedded audio and metadata, recording to 2x 5x5 PRO memory cards				
AVID DNxHD license**	optional	optional	●	optional	●
ARRIRAW on-board recording uncompressed *	●	●	●	●	●
Lens Data System (LDS)	-	●	●	●	●
Integrated radio for wireless remote control	-	●	●	-	●
Anamorphic De-squeeze license**	optional	optional	●	●	●
High Speed license**	optional	optional	●	●	●

* With recorders by third parties

** Optional license keys can be purchased from the ALEXA License Shop www.alshop.arri.de



This ALEXA brochure (K5.40904.B) is published by Arnold & Richter Cine Technik, Sep 05, 2012 © ARRI/2012
 Technical data and offering are subject to change without notice. All rights reserved. Without any warranty. Not binding 09/2012. ARRI is a registered trademark of Arnold & Richter Cine Technik GmbH & Co. Betriebs KG.

GLOBAL

SERVICE AND SUPPORT FOR AN INTERNATIONAL INDUSTRY

ARRI products are renowned all over the world for their precision and durability. Despite this, 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.



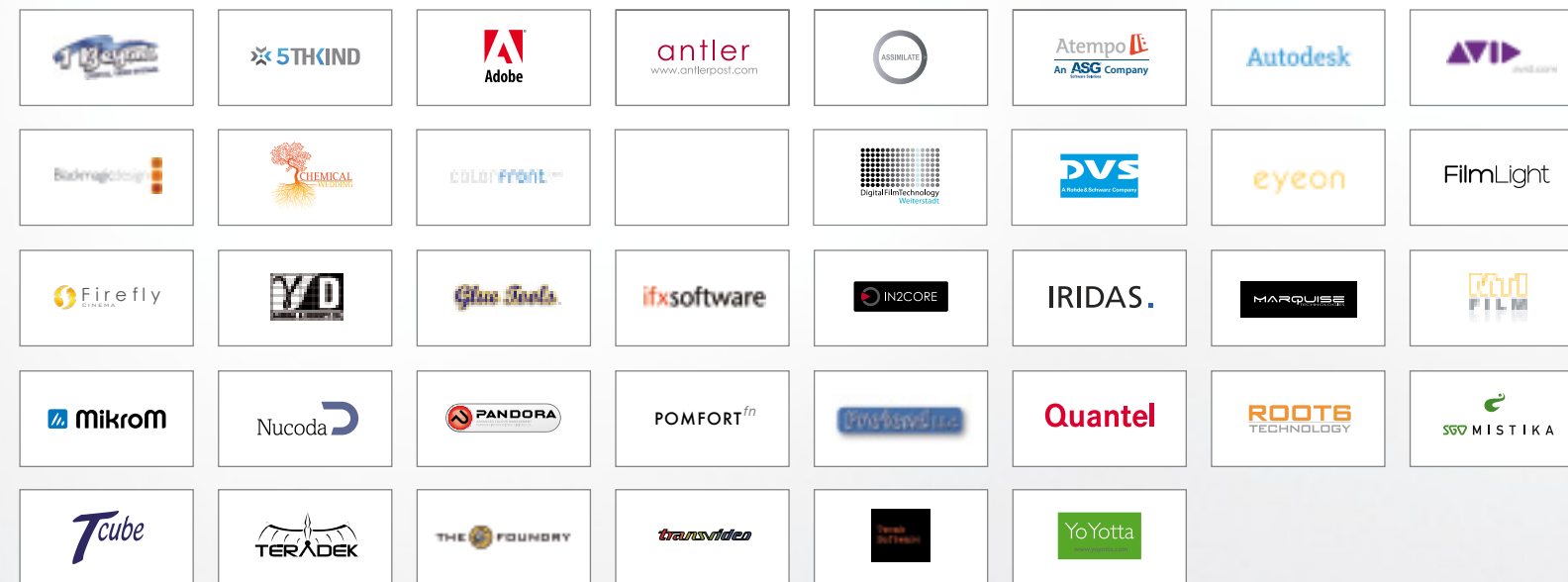
● ARRI subsidiaries
| Over 50 service and support partners worldwide; contact details at www.arri.com



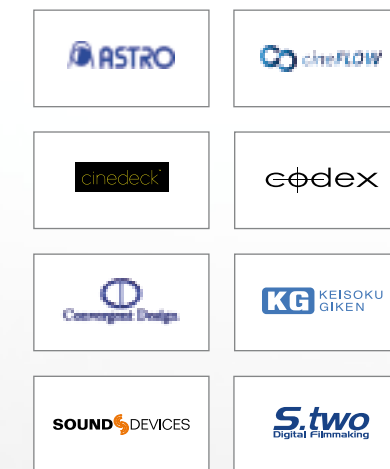
RELYING ON PARTNERS

ARRI openly supports innovation in a rapidly changing market, working with the world's best hardware and software manufacturers to deliver high quality, reliable products and file-based workflow solutions in support of the widespread adoption of the ALEXA camera system.

POSTPRODUCTION AND ON-SET TOOLS



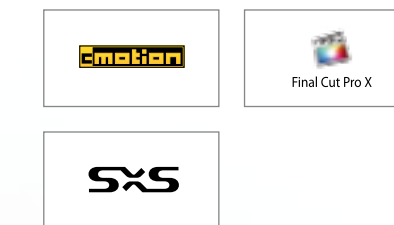
RECORDER



LENSES



SPECIAL PARTNERS





www.arri.com/alexa

