

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, lenses defined by ARRI meet the needs of any shot, on any production.



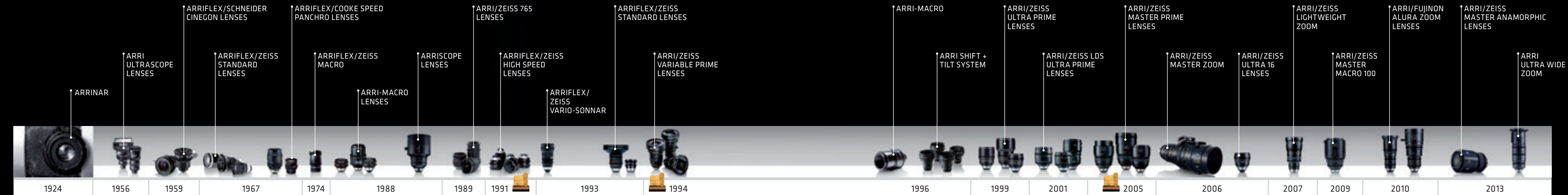
# a perfect combination of camera and lens



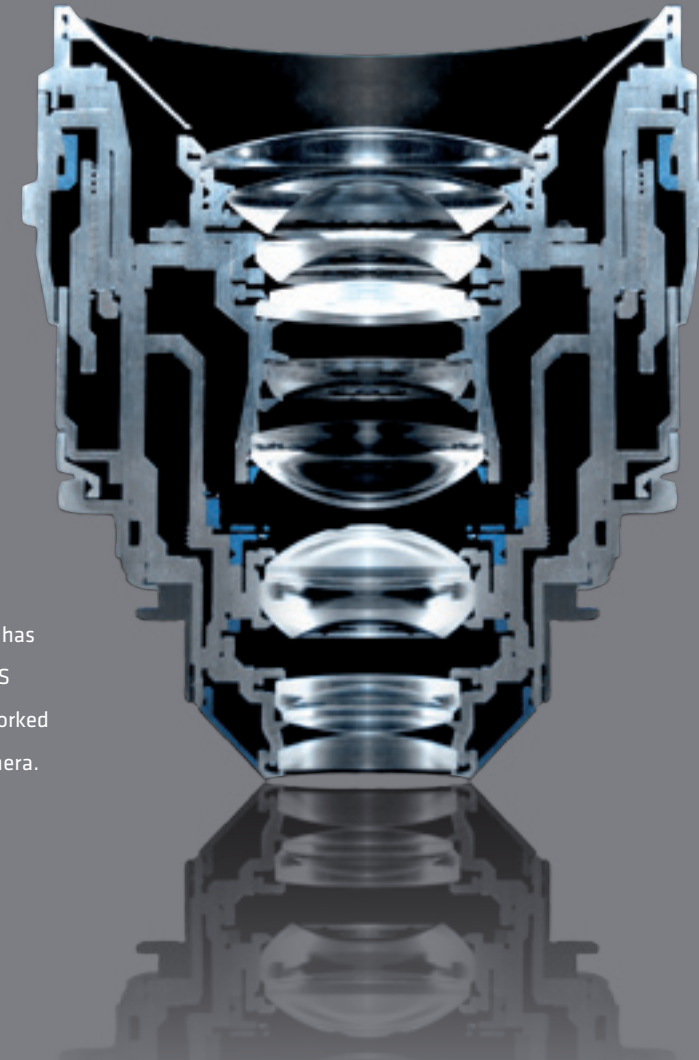
The most inspiring visuals are created when the best attributes of a lens and a camera are combined to produce an image that is greater than the sum of its parts. ARRI has spent many decades refining a unique insight into how the camera and lens systems can work together to achieve the highest possible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

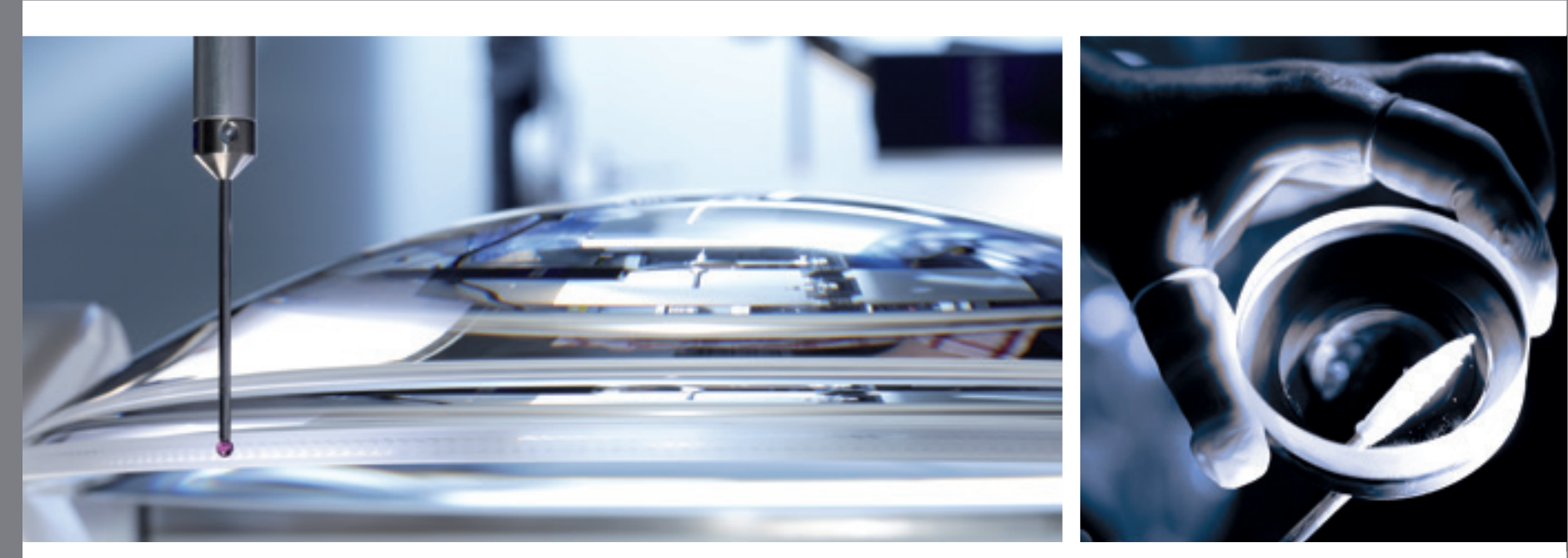
## NEARLY ONE HUNDRED YEARS OF EXPERIENCE



## Co-operation with the best



To produce lenses of the same exceptional quality, precision and durability as its cameras, ARRI has only 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 our 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.



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 woman with long, wavy brown hair, wearing a vibrant red coat and a dark blue scarf, stands on a city street at night. She is looking off to the side with a thoughtful expression. The background is a busy street with cars and streetlights, all rendered in a soft, out-of-focus bokeh effect. The overall mood is contemplative and cinematic.

## 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 the 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

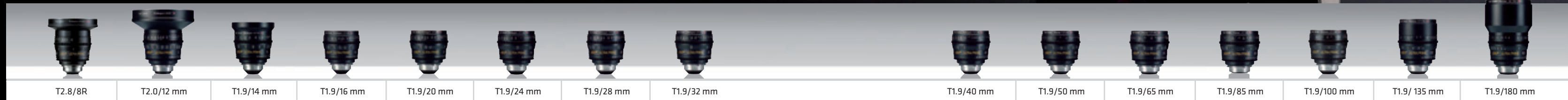
The ARRI Lens Data System (LDS) instantly provides lens metadata to the camera system, bringing significant workflow efficiencies both on set and in post. Information about lens and camera settings can be displayed on a camera-mounted monitor, making the focus puller's job easier and facilitating remote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



# 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.





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

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.



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



LDS lens data table

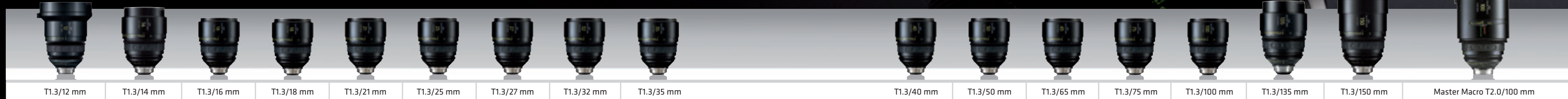
# Master Prime lenses

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





MASTER PRIME LENSES

High speed for  
**low light scenes**  
with T1.3 across the full range

BLUE JASMINE

© 2013 Perdido Productions. Photo credit: Metrik Morton

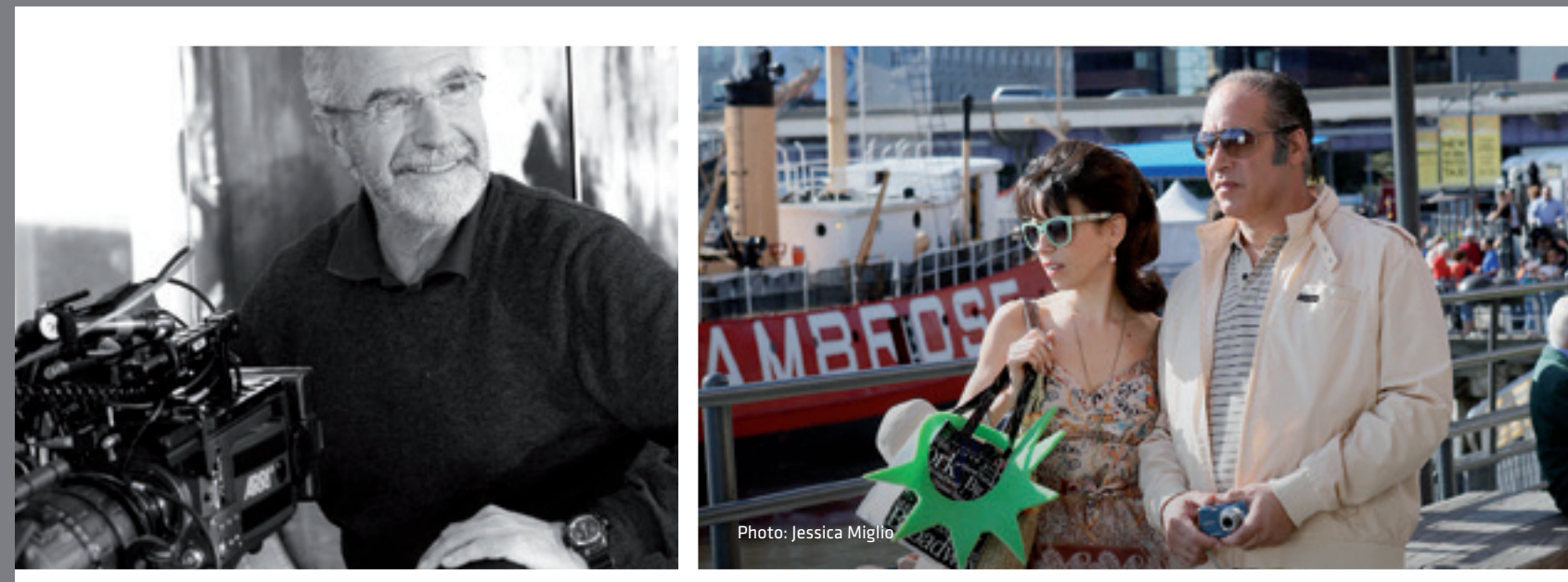


Photo: Jessica Miglio

"I ALWAYS TRY TO USE MASTER PRIME LENSES. ON *BLUE JASMINE* I REALLY VALUED THE FAST AND SMOOTH FOCUS FALL-OFF, GIVING EXCELLENT SEPARATION EVEN FOR TIGHT INTERIORS. WITH THE OPTICAL PERFORMANCE AND SKIN TONES SO EXCEPTIONAL AT T1.3, YOU CAN SHOOT INTIMATE CLOSE-UPS WIDE OPEN WITHOUT ANY WORRIES AT ALL."

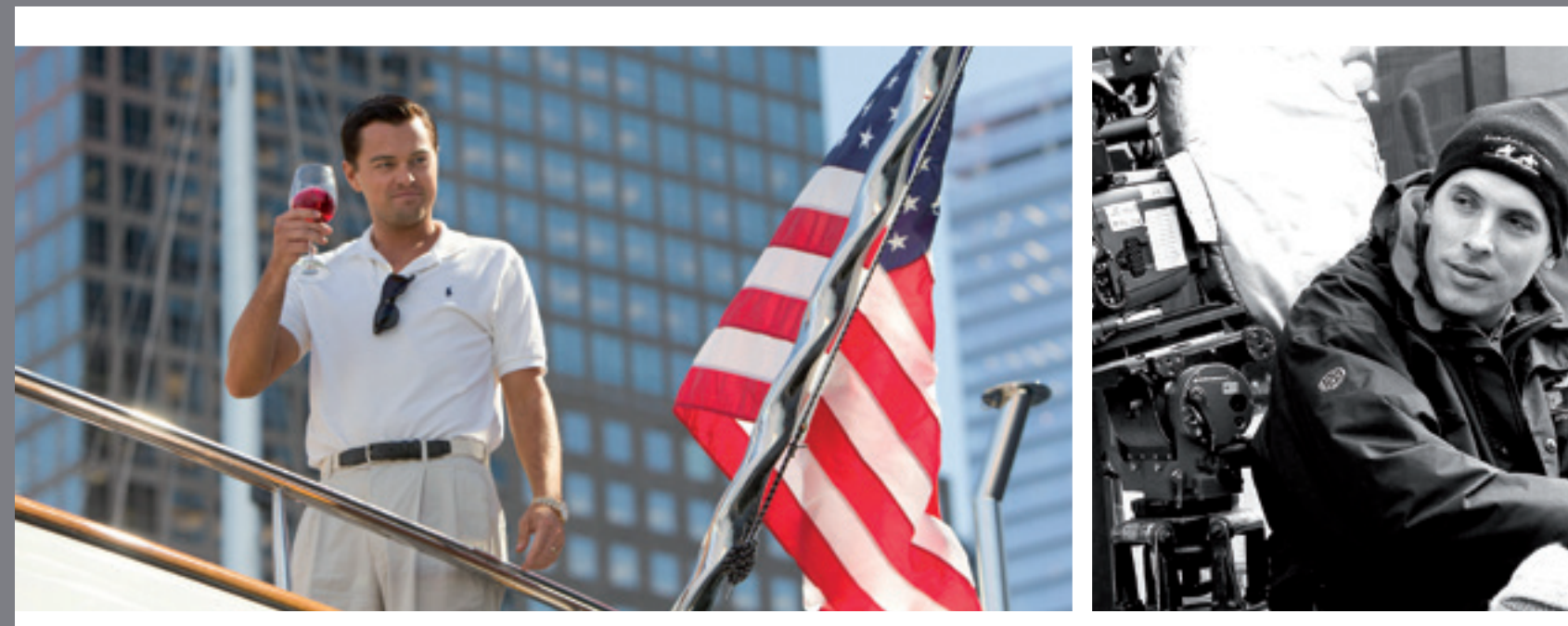
Cinematographer Javier Aguirresarobe

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

MASTER PRIME LENSES

Unmistakable

**rich tonality**

with sharp, characterful images



KITE RUNNER © 2007 Paramount Pictures



“THE IMAGE QUALITY IS ABSOLUTELY BEAUTIFUL. IT IS SHARP WITHOUT FEELING CLINICAL AND NEUTRAL IN TONE.”

Cinematographer Roberto Schaefer, ASC

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.”

Claudio Miranda, ASC  
Oscar®-winning cinematographer of *Life of Pi*



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.”

Emmanuel Lubezki, ASC, AMC  
Oscar®-winning cinematographer of *Gravity*



Emmanuel Lubezki, ASC, AMC

MASTER PRIME LENSES

**stable images**

with minimal breathing during focus pulls

KANO © 2014 ARS Film Production



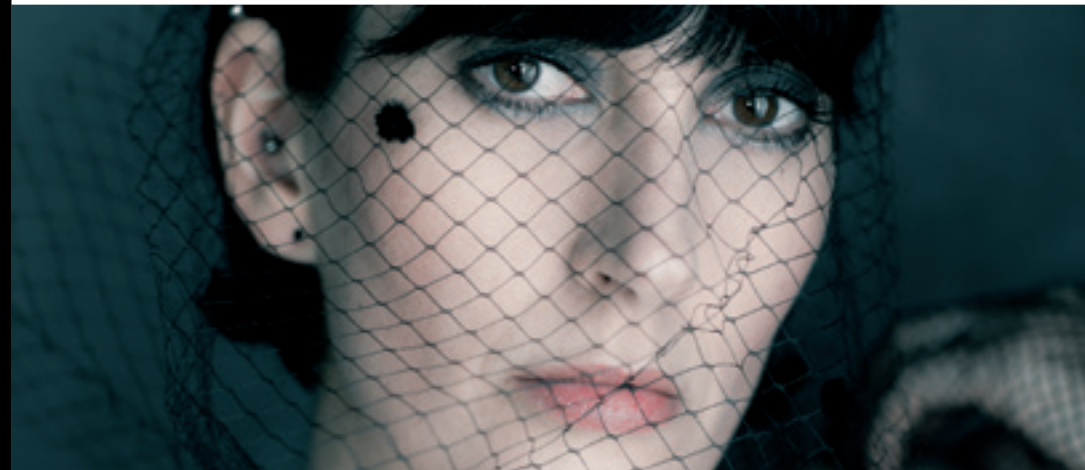
“MASTER PRIME IMAGES ARE BEAUTIFUL – SHARP, CRISP, WITH GOOD COLOR SATURATION AND AN ORGANIC FEEL. BREATHING DURING FOCUS PULLS IS ALMOST INVISIBLE.”

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 Fährmann, BVK



MASTER MACRO 100

# close-up on quality

with staggering, life-size detail

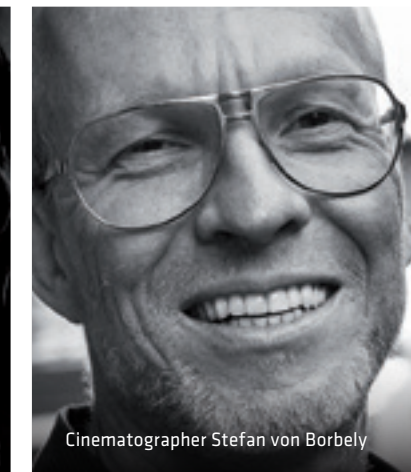
For those who want the ultimate in image quality for tabletop cinematography, product shots, close-up inserts on feature films or any other applications that require a macro lens, the ARRI/ZEISS Master Macro 100 delivers images of staggering beauty.

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 seven 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 minimal 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

“AT THE CLOSE FOCUS DISTANCE OF THE MASTER ANAMORPHIC 50 MM THERE WASN'T ANY OF THE NORMAL ANAMORPHIC DISTORTION TO FACES AT ALL, AND THERE WAS NO RESOLUTION WEAKNESS AT THE EDGES OF THE FRAME.”

Cinematographer Sheng Lu



ATA  
© 2014 Beijing Ming Yang Xing Dou  
Media Company

MASTER ANAMORPHIC LENSES

# cinematic bokeh

with high contrast and nice focus fall-off

“THE MASTER ANAMORPHICS BLEW ME AWAY WITH THEIR MAGICAL BLEND OF MASTER PRIME RESOLUTION AND CONTRAST WITH NEVER-BEFORE SEEN SMOOTHNESS, COLOR RENDITION AND CINEMATIC BOKEH. THESE LENSES WILL TAKE ANAMORPHIC TO A WHOLE NEW LEVEL.”

Cinematographer Stijn Van Der Veken, ASC, SBC



IN FLANDERS FIELDS © 2013 VRT/Menuet

MASTER ANAMORPHIC LENSES

**beautiful skin tones**  
and precise color rendition

“SKIN TONES ARE EXTREMELY IMPORTANT, AND HOW COLOR TRACKS. IT’S TERRIFIC TO GET A NEW SET OF ANAMORPHICS THAT IS COMPLETELY CONSISTENT ACROSS THE RANGE - THE MASTER ANAMORPHICS ALL PERFORM IN THE SAME WAY, WHICH IS GREAT.”

Cinematographer Karl Walter Lindenlaub, BVK, ASC



# 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

**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

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

# 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



ALURA ZOOM LENSES

# go-anywhere zooms

that can take the heat

Photo: Dave Mothershaw

"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



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

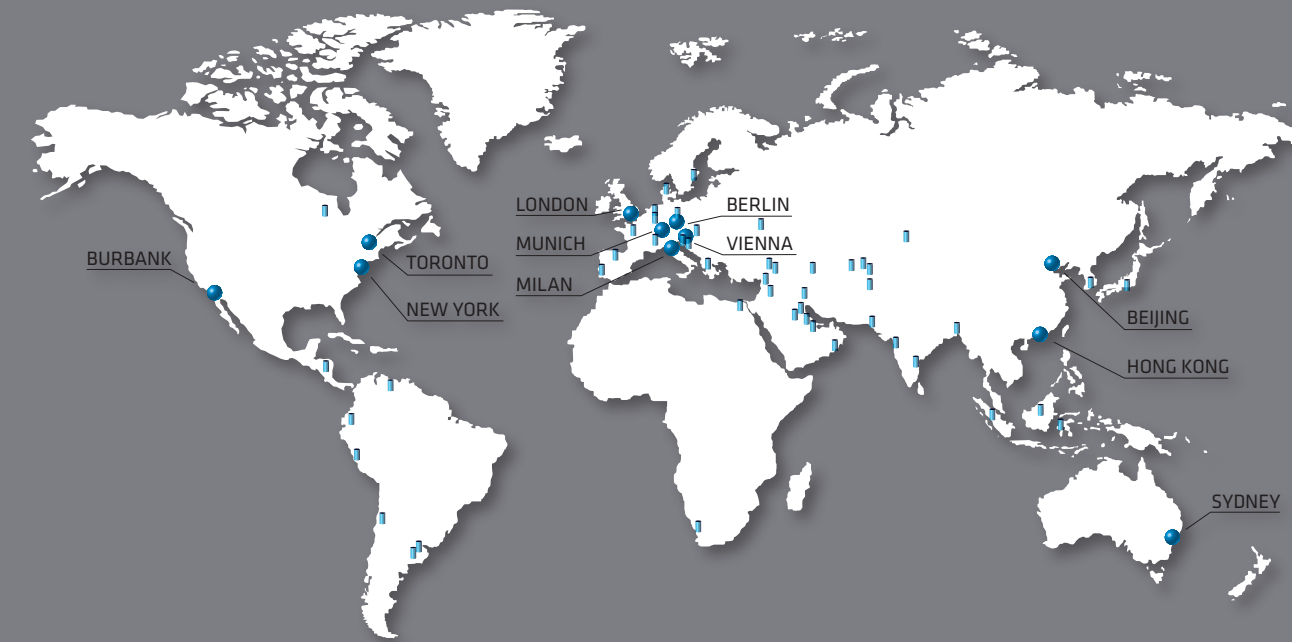


"I'VE SEEN THIS LENS UP ON A LENS PROJECTOR AND IT'S RIDICULOUSLY GOOD; IN FACT, FOR HOW WIDE IT IS, IT'S SHOCKINGLY GOOD."

Cinematographer Bill Bennett, ASC

# 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](http://www.arri.com)

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