ARRI Products – State of the Art Technology

Camera Systems

Digital Intermediate Systems

Lighting Products

ARRI
90
SHAPING
THE FUTURE
OF FILMMAKING

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Corporate Profile

The ARRI Group is the world's largest manufacturer and distributor of motion picture cameras, digital intermediate and lighting equipment. Founded in 1917, ARRI has been a constant innovator, introducing revolutionary technologies such as the reflex mirror shutter, the ARRIFLEX 435 camera, the ARRILASER film recorder and the D-20 digital film-style camera.

The ARRI Group headquarters in Munich, Germany, house the research, design, assembly and testing departments as well as management, sales and service. Local sales and service is provided by ARRI Group subsidiaries in the United States, Canada, Great Britain, Australia, Italy and Austria, while a network of 40 agencies across the globe offers further professional service and distribution.

The ARRI Group also includes camera, lighting and grip rental houses located all over Europe (ARRI Rental Germany), in Great Britain (ARRI Media & ARRI Lighting Rental), the United States (ARRI CSC & Illumination Dynamics) and Australia (ARRI Australia). ARRI rental houses, in cooperation with numerous rental partners, provide the latest high quality equipment throughout the world.

Also located at headquarters is ARRI Film & TV, a company that has made a name for itself in post-production for domestic and international feature films, TV productions and commercials. ARRI Film & TV can supply everything from script to screen, including full lab services, state of the art image and audio postproduction, digital intermediate and a working movie theatre.

This brochure provides you with an overview of the ARRI product range, for more detailed information on specific products visit www.arri.com

Achievements

2002

Academy Award of Merit (Oscar Statue) for continuing development and innovation in the design and manufacturing of advanced camera systems.

2002

Emmy (Academy of Television Arts and Sciences) for over 50 years of outstanding achievement in engineering development.

2002

Scientific and Engineering Award (Academy of Motion Picture Arts and Sciences) for the design and development of the ARRILASER Film Recorder.

1999

Scientific and Engineering Award (Academy of Motion Picture Arts and Sciences) for the concept and optical design of the Carl Zeiss/ARRIFLEX Variable Prime Lenses.

1999

Scientific and Engineering Award (Academy of Motion Picture Arts and Sciences) for the concept and development of the ARRIFLEX 435 camera system.

1996

Scientific and Engineering Award (Academy of Motion Picture Arts and Sciences) for the development of the ARRIFLEX 535mm series of cameras for motion picture cinematography.

1993

Scientific and Engineering Award (Academy of Motion Picture Arts and Sciences) for the design and development of the ARRIFLEX 765 camera system, for 65mm motion picture photography.

1992

Academy of Motion Picture Arts and Sciences Gordon E.Sawyer Award to Erich Kaestner (ARRI's chief engineer from 1932-1982).

1991

Scientific and Engineering Award (Academy of Motion Picture Arts and Sciences) for the continued design improvements of the ARRIFLEX BL camera system culminating in the 35BL-4S model.

1989

Scientific and Engineering Award (Academy of Motion Picture Arts and Sciences) for the concept and engineering of the ARRIFLEX 35 - 3 motion picture camera.

1982

Academy Award of Merit (Oscar Statue) for the concept and engineering of the first operational 35 mm, hand-held, spinning-mirror reflex shutter for motion picture camera.

1974

Scientific or Technical Class II Award (Academy of Motion Picture Arts and Sciences) for the design and development of the ARRIFLEX 35 BL portable motion picture production camera.

1967

Scientific or Technical Class II Award (Academy of Motion Picture Arts and Sciences) for the design and development of the ARRIFLEX 35 mm portable motion picture reflex camera.

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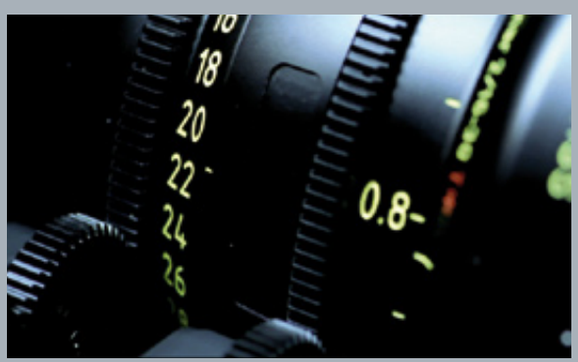
ARRI Camera Systems – Capture Your Imagination

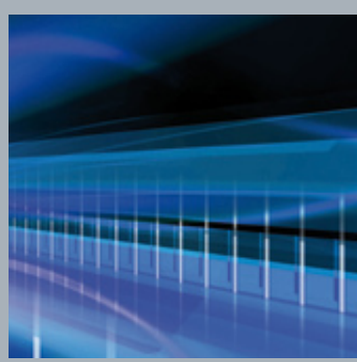
ARRI Camera Systems include a complete range of 16, 35 and 65 mm format cameras, lenses and accessories. Through relentless innovation and products handcrafted specifically for the entertainment imaging industry, ARRI cameras have become the most widely used cameras in the world. By continually soliciting feedback from industry professionals, these imagemaking tools have been evolved to perfectly fit the requirements on the set.

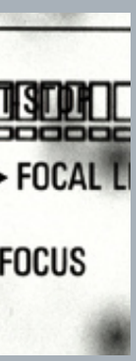
ARRI cameras, lenses and accessories have proven themselves again and again during the daily grind on the set as well as in extreme climatic conditions, from the frozen arctic to the hottest deserts, from the depths of the oceans to outer space.

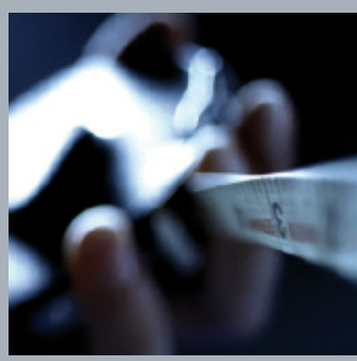
ARRI cameras are known for their reliability and for their brilliant optical viewfinders, by now a signature attribute well-loved by camera operators. ARRI cameras offer many modern features opening up new creative possibilities for the cinematographer and a faster turn-around for the producer, including optional 3 or 4 perforation movements, in-camera effects like ramps, a high quality video assist, comprehensive wireless remote control and the Lens Data System.

DoP Slawomir Idziak (third from left) with his camera crew during KING ARTHUR



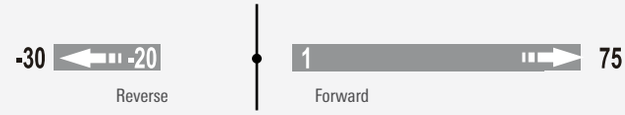
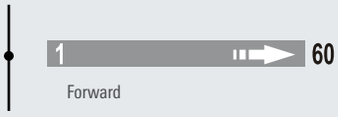






ARRI Camera Comparison

Model	Name	Type	Sound Level	Weight (of typical configuration)
	ARRICAM Studio	sync sound	<20 db(A)	13 kg / 29 lbs
	ARRICAM Lite	sync sound	<24 db(A)	10 kg / 22 lbs
	ARRIFLEX 435 Xtreme	MOS	- -	10 kg / 22 lbs
	ARRIFLEX 235	MOS	- -	5,4 kg / 11,9 lbs
	ARRIFLEX 416 Plus	sync sound	<20 db(A)	5,5 kg / 12,1 lbs
	ARRIFLEX 16SR 3 HS	sync sound	<29 db/A	9,5 kg / 20,9 lbs
	ARRIFLEX D-20	film-style digital camera	<20 db(A)	10.9 kg / 24 lbs

	Shutter Range	Camera Speeds in Frames per second
	180° - 0° electronically adjustable continuous	
	180° - 0° electronically adjustable continuous	
	180° - 15° mechanically adjustable 15° steps and 172,8°, 144°	
	180° - 45° manually adjustable 15° steps and 172,8°, 144°	
	180° - 45° manually adjustable 180°, 172,8°, 144°, 135°, 90°, 45°	
	180° - 45° mechanically adjustable 180°, 172,8°, 144°, 135°, 90°, 45°	
	180° - 11,2° electronically adjustable	

ARRICAM Studio

The quietest modern sync sound camera

The ARRICAM Studio is distinguished by its low sound level and many advanced features. All basic functions as well as an electronically adjustable mirror shutter are available. Expanded function modules with innovative possibilities are fully integrated in the streamlined design.

| MAIN FEATURES |

- The quietest sync sound camera
- Easy to operate
  - ergonomic design
  - simple control panels
- Best and brightest viewfinders
- A complete modular production system
  - most components exchangeable between Studio and Lite
  - four optional viewfinders for spherical and anamorphic viewing
  - all four magazine types work on Studio and Lite
- Extensive line of electronic accessories
  - wired and wireless remote control of camera and lens
  - radio integrated in camera Lens Data Box
  - integrated Lens Data System
  - synchronizing to monitors
  - speed ramps, depth of field ramps, timing shift ramps
- Electronic mirror shutter

| TECHNICAL DATA |

Recording format	35 mm Film
Lens mount	54 mm PL
Contacts for LDS lenses	yes
Forward run	1–60 fps
Reverse run	1–32 fps
Sound level	below 20 db/A
Temperature range	–10°C to +40°C (14°F to 104°F)
Mirror reflex shutter	180° to 0° electronically adjustable
Nominal power input	24V DC to 32V DC
Weight body with finder	8.15kg/17.95 lbs.

DoP Michael Ballhaus, ASC (left) and Director Martin Scorsese set up a shot during THE DEPARTED.
PHOTO: A COURTESY OF WARNER BROS. PICTURES

From the Field

"I like the ARRICAM because it is so practical in use on the set. The fact that the magazine can be top or rear loaded is great and my Steadicam Operator said the Studio is great for Steadicam. It is light and well balanced, most importantly though, we never had any problems with the cameras."

DoP Michael Ballhaus, ASC – THE DEPARTED

"The ARRICAMS have the best viewing systems in low light that I have ever seen. There's no other system that provides a brighter, better video image of the path in low light than the ARRICAM."

DoP Clark Mathis – ROCKY BALBOA

"I love the ARRICAM. It is a very lightweight and beautiful design. The viewfinder is good, very bright."

DoP Vilmos Zsigmond, ASC – BLACK DAHLIA

ARRICAM Lite

The smallest and lightest modern sync sound camera

The ARRICAM Camera System is the ultimate sync sound camera system available. The ARRICAM Lite is particularly useful when low weight, small camera size and operating freedom are required while shooting sync sound – i.e. remote, Steadicam or shoulder operation.

| MAIN FEATURES |

- The smallest and lightest sync sound camera
- Easy to operate
  - ergonomic design
  - simple control panels
- Best and brightest viewfinders
- A complete modular production system
  - most components exchangeable between Studio and Lite
  - four optional viewfinders for spherical and anamorphic viewing
  - all four magazine types work on Studio and Lite
- Extensive line of electronic accessories
  - wired and wireless remote control of camera and lens
  - radio integrated in camera Lens Data Box
  - integrated Lens Data System
  - synchronizing to monitors
  - speed ramps, depth of field ramps, timing shift ramps
- Electronic mirror shutter

| TECHNICAL DATA |

Recording format	35 mm Film
Lens mount	54 mm PL
Contacts for LDS lenses	yes
Forward run	1–48 fps
Reverse run	1–32 fps
Sound level	below 24 db(A)
Temperature range	–10°C to +40°C (14°F to 104°F)
Mirror reflex shutter	180° to 0° electronically adjustable
Nominal power input	24V DC to 32V DC
Weight body with finder	5.25 kg/11.46 lbs

Director Tom Tykwer (with monitor), Steadicam operator Joerg Widmer and actor Ben Whishaw (right of camera) on the Set of PERFUME, STORY OF A MURDERER with an ARRICAM Lite

From the Field

"The Lite and Studio are excellent cameras, and they are very versatile. Their low noise level was very important and impressive, since the actors could really only whisper in some scenes. That is when you really learn to appreciate a perfect camera system. And it also offered us quite a bit of freedom – and gave us the opportunity to shoot up to 60 fps."

DoP Vilmos Zsigmond, ASC – BLACK DAHLIA

"The ARRICAM Lite and the Zeiss distagons are a big advance and thankfully lighter. I do a lot of handheld and I'm not getting any younger!"

Roger Deakins, ASC, BSC

"Clairmont Camera has purchased another ARRICAM Lite in the past few months. We now have a total of 21 ARRICAMs, of which 9 are Lites. The ARRICAM system is clearly top of the Line, and for the crew the ARRICAM Lite has become the camera of choice."

Danny Clairmont, CLAIRMONT CAMERA

ARRIFLEX 435 Xtreme

The most versatile, robust and powerful MOS camera

The ARRIFLEX 435 Xtreme is the workhorse of the film industry, the golden standard for 35 mm MOS camera work to be found on sets all over the world. Combining robust construction with a super steady movement, high speed and special in-camera effects, the ARRIFLEX 435 Xtreme is the most versatile MOS camera ever built. It is ideal for features, commercials, music videos, Steadicam or special effects work alike.

| MAIN FEATURES |

- Robust construction
- Wide speed range of 0.1 to 150 fps
- Precision dual pin registration movement
- Bright, ergonomic viewfinder for spherical and anamorphic viewing available
- Extensive line of accessories
  - wired and wireless remote control of camera and lens
  - radio integrated in camera body
  - integrated Lens Data System
  - synchronizing to monitors
  - speed ramps, depth of field ramps, timing shift ramps
  - compatible with motion control systems
  - time-lapse control and integrated capping shutter
- Electronic mirror shutter
- hand crank option

| TECHNICAL DATA |

Recording format	35 mm Film
Lens mount	54 mm PL
Contacts for LDS lenses	yes
Forward run	0,1-150 fps
Reverse run	0,1-150 fps
Sound level	MOS
Temperature range	–20°C to +50°C (-4°F to 122°F)
Mirror reflex shutter	180° to 11.25° electronically adjustable
Nominal power input	24V DC to 32V DC
Weight body with finder	6.5 kg/14.3 lbs

David Breashears sets up a shot in the Valley of Silence (20,00 feet) with Everest, Lhotse and Nuptse behind.

From the Field

"We did not have a single malfunction despite filming in the world's most unforgiving environment."

David Breashears, Co-producer of the 2004 Working Title – EVEREST

"I was amazed at the performance of this camera in terms of its steadiness at all speeds. In fact, it was rock steady, good enough for matte work from two frames to 150 frames a second, in both forward and reverse. I've never seen any camera made at any place in the world that could do that."

DoP Bill Neil, Digital Domain's Visual Effects – I ROBOT

ARRIFLEX 235

The smallest and lightest modern MOS camera

The ARRIFLEX 235 is a small and lightweight camera designed for handheld and remote applications where size and weight are crucial. The 235 is ideal for Steadicam, car rigs, motorcycle rigs, bicycle rigs, underwater applications, crash housings, aerial photography, etc. It is a great 'C' camera for feature films and perfect for capturing different and spontaneous angles.

| MAIN FEATURES |

- Simple & elegant modern 35 format MOS camera
- Small, lightweight & affordable
- Half the size, weight & price of the 435 Xtreme
- Compatible with 435 magazines & accessories
- Bright, ergonomic viewfinder for spherical and anamorphic viewing available
- High quality video assist

| TECHNICAL DATA |

Recording format	35 mm Film
Lens mount	54 mm PL
Contacts for LDS lenses	no
Forward run	1–75 fps
Reverse run	20-30 fps
Sound level	MOS
Temperature range	–20°C to +50°C (-4°F to 122°F)
Mirror reflex shutter	180° to 45° manually adjustable
Nominal power input	21V DC to 35V DC
Weight body with finder	3.5 kg/7.7 lbs

Steadicam B Camera Operator
Colin Hudson during LIVE FREE OR DIE HARD.
PHOTO BY: JOHN HOLMES, CAMERA ASSISTANT

From the Field

"A camera you can shoot in the same fluid and responsive style as 16 mm but with all the beauty of 35 mm - the must have camera!"

DoP Nina Kellgren, BSC – DEEP WATER

"The camera I've always wanted. To share the same accessories as the 435 and the ARRI range is phenomenal."

DoP Oliver Curtis, BSC – DEATH AT A FUNERAL

"I was on a job in Paris for PANASONIC. They wanted to shoot a commercial for their new digital camera LUMIX. Director Lars Knorrn wanted to shoot the commercial in an Original Fiat 500 driving in the roundabout at the Arc de Triumph during rush hour in a low loader. There was no time to change primes therefore I chose the Compact zoom, furthermore the space in the old Fiat 500 was very limited i.e. the space in the car was so limited that I had to remove the viewfinder and couldn't use large mags or even follow focus. The lightness and the compactness of the 15,5-45 mm zoom together with the 235 was an ideal configuration for this kind of work."

DoP Jens Maasbøl

DoP Jens Maasbøl with the 235 and Lightweight Zoom LWZ-1 on the back seat of a Fiat 500.

ARRIFLEX 416

The lightest and quietest Super 16 sync sound camera

The ARRIFLEX 416 is a lightweight modern Super 16 film camera with a 35-style viewfinder and an amazingly low sound level similar to that of the ARRICAM. A completely new lightweight ergonomic design, integrated electronic accessories and compatibility with the same lenses and accessories used by its 35 mm siblings make the 416 the most powerful, flexible and portable Super 16 camera ever built.

| MAIN FEATURES |

- The Quietest 16 mm Camera
  - sound less than 20 dbA
- 35-style Optical Viewfinder
  - bright, high contrast, high resolution
  - large exit pupil allows more eye movement
  - multi-color RGB ARRIGLOW
  - accommodates even wide diameter PL mount lenses
  - excellent optical quality with eyepiece extension
- High Quality Video Assist
  - excellent image quality
  - adjustable image enhancement
- Compact & Lightweight
  - small camera body
  - low profile design
  - 25% lighter than 16SR 3
- Ergonomic Design
  - ergonomic shoulder cut out
  - viewfinder removes quickly for Steadicam and remote applications
  - optional integrated radio & lens motor drivers
  - split bridgeplate for fast switch from tripod to shoulder

| TECHNICAL DATA |

Recording format	Super 16 mm
Lens mount	54 mm PL
Contacts for LDS lenses	no
Forward run	1-75 fps
Reverse run	no
Sound level	<20 db(A)
Temperature range	–20°C to +50°C (-4°F to 122°F)
Mirror reflex shutter	180° to 45° manually adjustable
Nominal power input	21V DC to 35V DC
Weight body with finder	4.5 kg/9.9 lbs.

DoP Chris Hart during
WORDS ON THE WIND

From the Field

"The camera is so compact, I easily embraced myself in a corner behind the driver's seat with a 10:1 zoom. I guess this note from the north is to compliment ARRI for the 416. I believe what you've done for Super 16 will offer a continued good look to many of my films."

Haskell Wexler, ASC – BATTLE IN SEATTLE

"The 416 is a superb camera – without a doubt the finest Super 16 camera that I have ever experienced. The footage from the camera combined with the amazing ARRI/Zeiss lenses is awesome, sharp as a tack with terrific colour depth to rival 35 mm."

William Malone, Writer/Director – PARASOMNIA

"We've been very happy with ARRI products bringing in fresh ideas. They listened to the users and the camera houses, we've seen the developments of the ARRICAM, 235, 416 and more. One of the first projects I was involved with in giving them a lot of input while they were designing it, was the ARRI Gear Head. I gave them a lot of input on that. That was in the 90s."

Otto Nemenz, CEO of Otto Nemenz International Inc.

ARRIFLEX 16SR 3 HS

The high speed Super 16 camera

The ARRIFLEX 16SR 3 HS is a silent 16 mm film camera that meets all modern production requirements. The 54 mm PL mount accepts the same lenses used for 35 mm film cameras, and can be easily switched from 16 to Super 16 shooting. The 16SR 3 HS runs up to 150 fps.

| MAIN FEATURES |

- High speed: 5 to 150 fps
- Compatible with all 16 and 35 format PL mount lenses
- Super 16
- Compatible with modern ARRI accessories

| TECHNICAL DATA |

Recording format	Super 16 mm
Lens mount	54 mm PL
Contacts for LDS lenses	no
Forward run	5-150 fps
Reverse run	no
Sound level	<29 db(A)
Temperature range	–20°C to +50°C (-4°F to 122°F)
Mirror reflex shutter	180° to 45° manually adjustable
Nominal power input	21V DC to 35V DC
Weight body with finder	5.5 kg/12.1 lbs

DoP Sebastian Winterø, DFF operating the Steadicam during a fight sequence of AICHA, Nimbus Film 2007

From the Field

"We wanted our film to have a very high level energy, to use a very moving camera, and 16 mm is perfect for this. Because of the need for extreme high frame rates (150 fps) to facilitate all the slow motion sequences, we went for the HS-model of the SR 3."

DoP Sebastian Winterø – AICHA

"I can't think of any other camera system that will give you a long zoom lens, 400' mag, 150 fps capability, on-board battery and time-code for right at 20 lbs.! When you are hiking across a field of cactus and volcanic rock, or sprinting across the race course between 700 horsepower Trophy Trucks, lightweight is key. 16 mm is easy to work with, quick to reload and pretty much foolproof."

DoP Kevin Ward – DUST TO GLORY, Documentary of Baja Desert Race

ARRIFLEX D-20

The film-style digital camera

The ARRIFLEX D-20 is a film-style digital camera with a 35 format CMOS sensor and an optical viewfinder that combines the immediacy of digital cameras with film style functionality, handling and creative options for the creation of outstanding images.

| MAIN FEATURES |

- Optical viewfinder
- Single, Super 35 format CMOS sensor
- Outstanding image quality
- 35 mm film lenses & depth of field
- 35 mm film accessories
- Variable speed
- Simple operation
- HD or raw data output

| TECHNICAL DATA |

Output HD Mode:	SMPTE 292M/372M standard HD video signal
Aperture size:	Super 35 HDTV
Active sensor pixels: .	2880 x 1620
Format:	16:9

Output Data Mode:	RAW Bayer data for post processing
Aperture size:	accommodates all formats up to Super 35 aperture width (23.76 mm / 0.94“)
Active sensor pixels:	2880 x 2160
Format:	4:3

Lens mount	54 mm PL
Contacts for LDS lenses	yes
Forward run	1-60 fps
Reverse run	not applicable
Sound level	<20 db/A
Temperature range	0°C to +40°C (32°F to 104°F)
Mirror reflex shutter	180° to 11.2° electronically adjustable
Nominal power input	20.5V DC to 35V DC
Weight body with finder	10.9 kg/24 lbs

THE COMPANY – US TV Drama, 2006

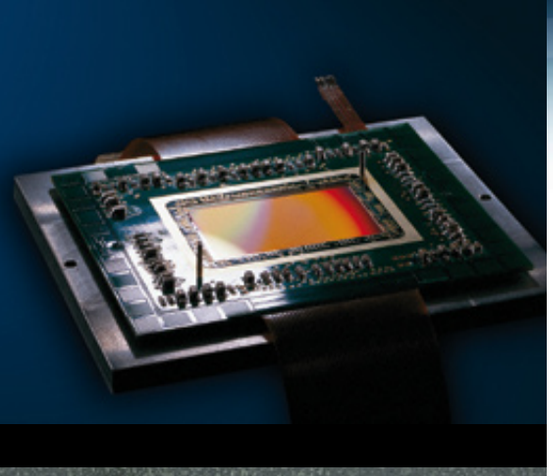
From the Field

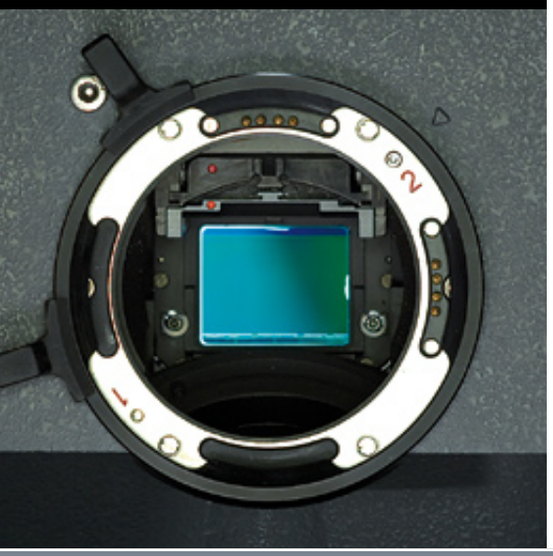
"I'm very pleased with the final look of the six-hour miniseries THE COMPANY. We shot it in Canada, Hungary and Puerto Rico under very varied circumstances. I've had questions from industry professionals asking how much was digital and how much was shot on film. It's a great surprise when they learn that it was all digital except for a few slo-mo shots. The film intercuts seamlessly with the D-20. Ridley Scott asked me to direct another miniseries and we decided - once again - to go with the D-20. We're currently shooting THE ANDROMEDA STRAIN in the Vancouver and getting great feedback on dailies. I've been fielding calls from DPs interested in using the system. As I tell them, the best recommendation is that I'm using it again!"

DoP Mikael Salomon – THE COMPANY

"If you can save two days by shooting a clean, hi-def image up front that looks like film, that's a big deal. It's definitely a paradigm-shifting event. I'm looking forward to seeing a lot more productions using the D-20 because it makes our lives a lot easier, and ultimately results in a better product. The D-20 is the closest camera yet to a film camera, yet it's digital. It's a fascinating technology, and I think it will be fascinating to see where the people at ARRI take it."

DoP, Visual Effects Supervisor and Founder of Stargate Digital, Sam Nicholson





Because of the size of its sensor, the D-20 uses the same prime, zoom and specialty lenses as 35 mm film cameras.

Innovation for the Digital Future

Based on market feedback, ARRI is offering the ARRIFLEX D-20, a film style digital camera that answers many of the frustrations cinematographers and their crews have when working with the current crop of HD cameras.

To help directors and cinematographers digitally shoot the same way as they would with 35 mm film, achieving the same cinematic depth of field, viewing angle, progressive image capture and with essential viewing-through-the-lens via an optical viewfinder, ARRI has developed a custom designed CMOS sensor which is the same size as a Super 35 mm film frame. The sensor's position, combined with a spinning mirror shutter, makes the bright optical viewfinder possible, which is indispensable for accurate framing and picture composition.

A front-end PL mount allows the use of the enormous range of the finest 35 mm prime, zoom and specialty film lenses.

Further film style features are variable frame rates and full compatibility with the extensive line of ARRI film style accessories. The D-20 is a true ARRI camera, featuring many of the qualities ARRI cameras are famous for, including completely silent operation, simple to use controls, robust construction and ergonomic design.

Combining leading edge image research with decades or practical experience, the ARRI Image Processing Technology (AIPT) works hand in hand with the custom CMOS sensor to deliver outstanding images with high dynamic range, high contrast and excellent color fidelity. Hence, D-20 shot footage is aesthetically that much closer to film origination.

The output of the camera is either an HDTV signal in HD Mode or raw sensor data in Data Mode to suit different production requirements, workflows and budgets.

D-20 with Wireless Remote System, flash magazine and waveform monitor.

Recent Productions

The camera has been put to use on the Ridley Scott produced miniseries THE COMPANY and other projects include ROCKNROLLA directed by Guy Ritchie and THE ANDROMEDA STRAIN, helmed by Mikael Salomon.

- **SILENT WITNESS** –TV Drama for BBC, release in 2007
- **ROCKNROLLA** – Feature Film, release in 2008
- **THE ANDROMEDA STRAIN** – TV-Series, release in 2008
- **THE BANK JOB** – Feature Film, release in 2008
- **KRABAT –** Feature Film, release in 2008
- **TALES OF THE RIVERBANK –** Feature Film, release in 2008
- **PRISONERS OF THE SUN** – Feature Film, release in 2007
- **THE COMPANY** – US TV Drama for Sony Pictures TV, 2006
- **AFRICA, MON AMOUR** – TV Drama for ZDF, 2006
- **HOGFATHER** – TV Drama by SKY TV, 2006
- and numerous commercials e.g. for NIKE, NOKIA, ADDIDAS, etc.

HOGFATHER

AFRICA, MON AMOUR

Master Primes

| TECHNICAL DATA |

Name	Type	Aperture	Close focus [1]	Length	Front diameter	Weight	Horizontal angle of view		
							ANSI Super 35	DIN Super 35	Normal 35
Master Prime T1.3/14 mm	Distagon T* XP	T1.3 to T22	0.35m / 14“	224 mm / 8.8“	114 mm / 4.5“	2.4 kg / 5.3 lbs	83.4°	81.3°	76.4°
Master Prime T1.3/16 mm	Distagon T* XP	T1.3 to T22	0.35m / 14“	205 mm / 8“	114 mm / 4.5“	2.2 kg / 4.8 lbs	77.0°	75.0°	70.2°
Master Prime T1.3/18 mm	Distagon T* XP	T1.3 to T22	0.35m / 14“	205 mm / 8“	114 mm / 4.5“	2.2 kg / 4.8 lbs	70.6°	68.6°	64.0°
Master Prime T1.3/21 mm	Distagon T* XP	T1.3 to T22	0.35m / 14“	205 mm / 8“	114 mm / 4.5“	2.4 kg / 5.3 lbs	62.1°	60.2°	56.0°
Master Prime T1.3/25 mm	Distagon T* XP	T1.3 to T22	0.35m / 14“	205 mm / 8“	114 mm / 4.5“	2.3 kg / 5.1 lbs	53.8°	52.0°	48.2°
Master Prime T1.3/27 mm	Distagon T* XP	T1.3 to T22	0.35m / 14“	205 mm / 8“	114 mm / 4.5“	2.2 kg / 4.8 lbs	49.2°	47.6°	44.0°
Master Prime T1.3/32 mm	Distagon T* XP	T1.3 to T22	0.35m / 14“	205 mm / 8“	114 mm / 4.5“	2.3 kg / 5.1 lbs	43.6°	42.0°	38.8°
Master Prime T1.3/35 mm	Distagon T* XP	T1.3 to T22	0.35m / 14“	205 mm / 8“	114 mm / 4.5“	2.2 kg / 4.8 lbs	39.4°	38.0°	35.0°
Master Prime T1.3/40 mm	Distagon T* XP	T1.3 to T22	0.4m / 16“	205 mm / 8“	114 mm / 4.5“	2.3 kg / 5.1 lbs	34.8°	33.6°	31.0°
Master Prime T1.3/50 mm	Planar T* XP	T1.3 to T22	0.5m / 20“	205 mm / 8“	114 mm / 4.5“	2.7 kg / 5.9 lbs	28.2°	27.2°	25.0°
Master Prime T1.3/65 mm	Planar T* XP	T1.3 to T22	0.65m / 2‘3“	205 mm / 8“	114 mm / 4.5“	2.6 kg / 5.7 lbs	21.8°	21.0°	19.2°
Master Prime T1.3/75 mm	Sonnar T* XP	T1.3 to T22	0.8m / 2‘9“	205 mm / 8“	114 mm / 4.5“	2.8 kg / 6.2 lbs	18.8°	18.2°	16.6°
Master Prime T1.3/100 mm	Sonnar T* XP	T1.3 to T22	1m / 3‘6“	205 mm / 8“	114 mm / 4.5“	2.9 kg / 6.4 lbs	14.2°	13.8°	12.6°
Master Prime T1.3/150 mm	Sonnar T* XP	T1.3 to T22	1.5m / 4‘11“	262 mm / 10.3“	134 mm / 5.3“	4.0 kg / 8.8 lbs	9.6°	9.3°	8.5°

DoP Bill Bennett, ASC used the Master Primes on a Suzuki car commercial, where he was shooting a car on snow in the blazing sun on top of a mountain at the Mammoth ski resort.

Breathtaking – The Master Primes

The Master Primes finally realized a cinematographer's dream: lenses that are both fast and have an optical performance surpassing that of all standard speed primes. The Master Primes open up new creative opportunities, making shots possible that would have been considered impossible before.

From the Field

"The Master Primes perform extremely well in low light, but they are so flareless, that they work equally well in the blazing sunlight. You have created a truly universal set of lenses, usable in all lighting conditions, from the darkest scenes to the brightest."

DoP Bill Bennett, ASC

"Master Primes? Best lenses ever. As fast as the distagons but no flare. These lenses were obviously a great advantage, I needed to work at the widest possible aperture. The extra speed really does make a difference when you are lighting large areas at night or shooting with available street lighting."

DoP Roger Deakins, ASC, BSC – IN THE VALLEY OF ELAH, NO COUNTRY FOR OLD MEN

Ultra Primes

| TECHNICAL DATA |

Name	Type	Aperture	Close focus	Length	Front diameter	Weight	Horizontal angle of view		
							ANSI Super 35	DIN Super 35	Normal 35
Ultra Prime T2.8/8R mm	Distagon T* XP	T2.8 to T22	0.35 m / 1 1/4‘	130 mm / 5.1“	134 mm / 5.3“	2 kg / 4.4 lbs	114.0°	112.0°	107.0°
Ultra Prime T2.1/10 mm	Distagon T*	T2.1 to T22	0.35 m / 1 1/4‘	143 mm / 5.6“	156 mm / 6.1“	2.9 kg / 6.4 lbs	102.1°	100.2°	90.8°
Ultra Prime T2/12 mm	Distagon T*	T2 to T22	0.3 m / 1‘	140 mm / 5.5“	156 mm / 6.1“	2.0 kg / 4.4 lbs	92.6°	90.2°	85.2°
Ultra Prime T1.9/14 mm	Distagon T*	T1.9 to T22	0.22 m / 3/4‘	112 mm / 4.4“	114 mm / 4.5“	1.8 kg / 4.0 lbs	82.6°	80.6°	75.6°
Ultra Prime T1.9/16 mm	Distagon T*	T1.9 to T22	0.25 m / 1‘	94 mm / 3.7“	95 mm / 3.7“	1.2 kg / 2.6 lbs	75.2°	73.0°	70.8°
Ultra Prime T1.9/20 mm	Distagon T*	T1.9 to T22	0.28 m / 1‘	91 mm / 3.6“	95 mm / 3.7“	1.2 kg / 2.6 lbs	65.0°	62.8°	58.4°
Ultra Prime T1.9/24 mm	Distagon T*	T1.9 to T22	0.3 m / 1‘	91 mm / 3.6“	95 mm / 3.7“	1.0 kg / 2.2 lbs	55.8°	54.2°	50.2°
Ultra Prime T1.9/28 mm	Distagon T*	T1.9 to T22	0.28 m / 1‘	91 mm / 3.6“	95 mm / 3.7“	1.0 kg / 2.2 lbs	48.4°	46.8°	43.2°
Ultra Prime T1.9/32 mm	Distagon T*	T1.9 to T22	0.35 m / 1 1/4‘	91 mm / 3.6“	95 mm / 3.7“	1.1 kg / 2.4 lbs	43.0°	41.6°	38.2°
Ultra Prime T1.9/40 mm	Distagon T*	T1.9 to T22	0.38 m / 1 1/4‘	91 mm / 3.6“	95 mm / 3.7“	1.0 kg / 2.2 lbs	34.7°	33.2°	30.6°
Ultra Prime T1.9/50 mm	Planar T*	T1.9 to T22	0.6 m / 2‘	91 mm / 3.6“	95 mm / 3.7“	1.0 kg / 2.2 lbs	27.2°	26.2°	24.0°
Ultra Prime T1.9/65 mm	Planar T*	T1.9 to T22	0.65 m / 2 1/4‘	91 mm / 3.6“	95 mm / 3.7“	1.1 kg / 2.4 lbs	21.8°	21.0°	19.2°
Ultra Prime T1.9/85 mm	Planar T*	T1.9 to T22	0.9 m / 3‘	91 mm / 3.6“	95 mm / 3.7“	1.2 kg / 2.6 lbs	17.1°	16.5°	15.2°
Ultra Prime T1.9/100 mm	Sonnar T*	T1.9 to T22	1 m / 3 1/4‘	91 mm / 3.6“	95 mm / 3.7“	1.2 kg / 2.6 lbs	13.9°	13.7°	12.6°
Ultra Prime T1.9/135 mm	Sonnar T*	T1.9 to T22	1.5 m / 5‘	119 mm / 4.7“	95 mm / 3.7“	1.6 kg / 3.5 lbs	10.5°	10.2°	9.3°
Ultra Prime T1.9/180 mm	Sonnar T*	T1.9 to T22	2.6 m / 8 1/2‘	166 mm / 6.5“	114 mm / 4.5“	2.6 kg / 5.7 lbs	7.9°	7.6°	7.0°

Cover all the Angles – The Ultra Primes

Ultra Primes deliver top quality images in all situations with famous Zeiss optical quality and typical ARRI reliability. They have the widest focal range of any prime lens set available to cover every cinematic need: from the unique Ultra Prime 8R extreme wide angle lens to the best telephoto lens designed specifically for motion pictures, the Ultra Prime 180 mm, giving you the flexibility to get the coverage you want.

Ultra Primes retain their excellent image quality even at close focus across the whole Super 35 frame. The Ultra Primes are lightweight standard speed lenses that are a perfect optical match to the high speed Master Primes.

Wide, straight and a unique new look – The Ultra Prime 8R

The Ultra Prime T2.8/8R is a new extreme wide angle lens with a unique look that is fresh and unmatched by any other lens in the photography, film or video world.

It is the ideal lens for sweeping vistas, the interior of cars, small rooms, unusual angles, wild music videos, underwater filming and many other applications where a fresh new look is required.

Realizing the impossible – The ARRIFLEX 235

The multiple award-winning ARRIFLEX 235 camera has quickly become a standard in the cinematographer's tool chest. Thanks to its small size and light weight, the 235 is being used for dynamic shots that would otherwise be impossible.

The 235 has been attached to Formula 1 racing cars, body mounts, hand gliders, bicycles, weather balloons, snow boards, parachute helmets, jet fighters, frozen time rigs and the inside of a washing machine, to name just a few of the more exotic applications.

It is of course also ideal for handheld, Steadicam, remote heads, car mounts or as a handy camera to quickly grab a shot.

Lightweight Zoom

The Lightweight Zoom LWZ-1 is the only compact zoom that combines outstanding optical image quality - inherited from the Master Primes - with smooth mechanics and light weight. 4.4 lbs (2 kg) of radical spherical and aspherical lens elements, exotic glass materials and the T* XP anti-reflection coating ensure a sharp, high resolution image that covers the entire Super 35 frame and perfectly matches the other ARRI/Zeiss lenses.

| TECHNICAL DATA |

Focal length range	15.5 - 45 mm
Focal length ratio	3:1
Aperture	T2.6 - T22
Close focus	0.45 m/18 inches
Length (front to PL mount flange)	209 mm/8.2 inches
Front diameter	114 mm/4.5 inches
Weight	around 2 kg/4.4 lbs
Horizontal angle of view	at 15.5 mm: 90.2°, at 45 mm: 40.0° (for ANSI Super 35)
Front element	Radical aspherical lens
Lens coating	T* XP
Coverage	The complete ANSI Super 35 image area

Master Diopters

Grab a Quick Close-up with Superb Optical Quality

The ARRI/Zeiss Master Diopters are a set of three high quality diopters (+0.5, +1 and +2) that work with Master Primes, Ultra Primes, Ultra 16 lenses, the Lightweight Zoom LWZ-1 and others. Achromatic lens elements and careful optical design ensure highest optical performance, while the Zeiss T* anti-reflex coating greatly reduces flares and other internal reflections.

Their unique mechanical design allows for safe and fast use, including quick stacking. Close tolerances and a unique clamping mechanism ensure perfect centering and keep the diopter parallel to the taking lens. The Master Diopters allow you to quickly grab an extreme close up or get a wide angle shot with shallow depth of field without sacrificing image quality.

Master Prime 100 with Master Diopter +1 and +2

A close up of a match using the Master Diopters on a 100 mm Master Primes at T1.3

The Master Diopters +0.5, +1 and +2

Ultra 16

Cinematic Quality For Super 16

The art of cinematography is closely tied to the art of creating the cinematographer's tools. The art of successful lens design has now been advanced with the introduction of a new set of high speed, wide angle lenses: the Ultra 16 lenses. Like the Master Primes, the Ultra 16 lenses combine high speed with outstanding optical performance. With a widest stop of T1.3 they allow shooting in low or available light, so are easy on the lighting budget, create more natural-looking images and provide the cinematic look including, where necessary, a shallow depth of field. Equaled by no other Super 16 lens in optical performance, they join the other ARRI/Zeiss lenses in elevating the Super 16 image to its highest possible quality.

All five Ultra 16 lenses (6, 8, 9.5, 12 & 14 mm) cover the full Super 16 format and are fully compatible with the optical quality, color balance and ergonomics of the other ARRI/Zeiss lenses. The Ultra 16 lenses are the perfect companions to the new Super 16 camera, the ARRIFLEX 416.

| TECHNICAL DATA |

Name	Type	Aperture	Close focus	Length (lens mount to front)	Front diameter	Weight	Horiz. angle of view Super 16
Ultra 16 T1.3/6 mm	Distagon T* XP	T1.3 to T16	0.2 m / 8"	91.6 mm / 3.6"	95 mm / 3.7"	1 kg / 2.2 lbs	91.0°
Ultra 16 T1.3/8 mm	Distagon T* XP	T1.3 to T16	0.3 m / 12"	91.6 mm / 3.6"	95 mm / 3.7"	1 kg / 2.2 lbs	77.4°
Ultra 16 T1.3/9.5 mm	Distagon T* XP	T1.3 to T16	0.3 m / 12"	91.6 mm / 3.6"	95 mm / 3.7"	1 kg / 2.2 lbs	68.6°
Ultra 16 T1.3/12 mm	Distagon T* XP	T1.3 to T16	0.3 m / 12"	91.6 mm / 3.6"	95 mm / 3.7"	1 kg / 2.2 lbs	64.0°
Ultra 16 T1.3/14 mm	Distagon T* XP	T1.3 to T16	0.3 m / 12"	91.6 mm / 3.6"	95 mm / 3.7"	1 kg / 2.2 lbs	48.0°

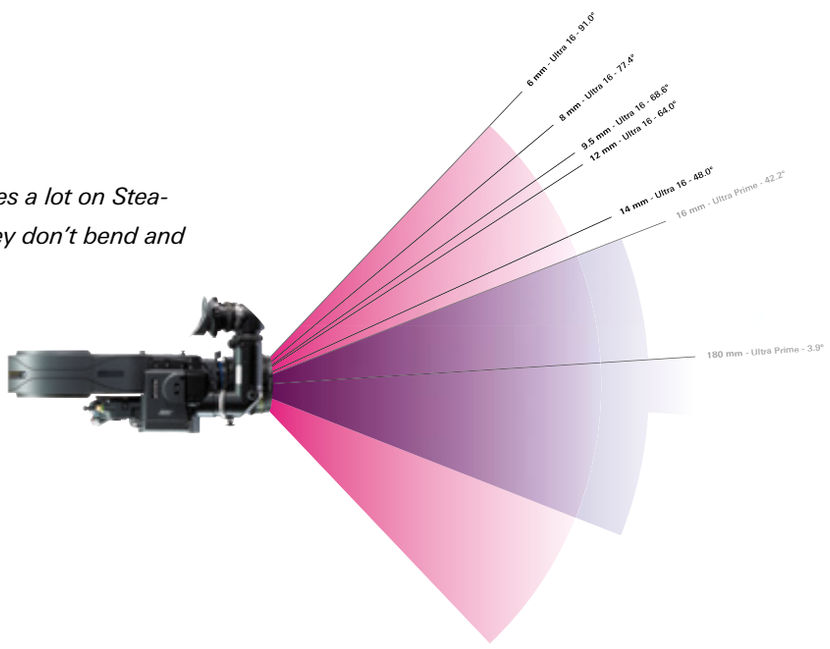
| MAIN FEATURES |

- Five Modern Super 16 Primes
  - 6, 8, 9.5, 12 & 14 mm
- High Speed - T1.3
  - for complete control over depth of field
  - for shooting in low or available light
  - for natural looking images
  - for fast paced production environments
  - for tight lighting budgets
- Highest Optical Performance in its Class
  - high contrast and resolution
  - T* XP coating ensures flare resistance
  - image geometry free of distortions
  - minimized chromatic aberration
- Smooth & Robust Mechanics
- Matches other ARRI/Zeiss Lenses
  - extending the focal range of Ultra Primes and Master Primes in the wide end for Super 16
  - same size & ergonomics as Ultra Primes
  - Super Color Matched to Ultra Primes, Master Primes, Variable Primes & Lightweight Zoom LWZ-1

From the Field

"For the wide lenses, we used the 6 mm and 8 mm Ultra lenses a lot on Steadicam and often very low, because the lenses are so good, they don't bend and distort, the images are extremely dramatic."

DoP Christian Sebaldt, ASC – PARASOMNIA



ULTRA 16

ULTRA PRIMES

The illustration shows the horizontal angle of view for the Ultra 16 lenses and the Ultra Prime lenses for the Super 16 format.

ARRI – FROM START TO FINISH

ARRICAM • ARRIFLEX 435 • ARRIFLEX 235 • ARRI LIGHTING • ARRISCAN • ARRILASER

Wireless Remote System

Wireless Main Unit WMU-3

Universal Motor Controller UMC-3

Wireless Focus Unit WFU-3

Lens Data Display for Focus Puller LDD-FP

Zoom Main Unit ZMU-3

Controlled Lens Motor CLM-2

Wireless Main Unit WMU-3

The WMU-3 is held in the assistant's hand. It communicates with the camera directly (ARRICAM, ARRIFLEX 435 Xtreme or 416 Plus) or with a UMC-3 attached to a camera. The WMU-3 accepts the hand controllers for focus, zoom and iris. Through advances in radio, battery and circuit board technology the WMU-3 is so small and lightweight that it can easily be held for long periods of time without fatigue.

Universal Motor Controller UMC-3

The UMC-3 is an external box that is attached to the camera. The UMC-3 contains lens motor electronics for up to three motors and the radio that communicates with the WMU-3. The UMC-3 works with most film cameras, selected video cameras and selected video lenses.

Wireless Focus Unit WFU-3

The WFU-3 is used to control focus and/or iris. Focus and iris can be assigned freely to hand wheel and slider, and electronic lens and knob limits can be easily set. In addition it is possible to set mechanical knob limits. The movable index marker is especially useful when the WFU-3 is held at different angles or swapped between hands.

Lens Data Display for Focus Puller LDD-FP

The LDD-FP is a small and lightweight display showing critical lens information and camera status. It can be configured to show focus scale, zoom scale, iris scale and camera status in any combination. Because of its small size it can be mounted in many ways, allowing the assistant to see precise lens and camera information while keeping an eye on the action.

Zoom Main Unit ZMU-3

The ZMU-3, a new member of the ARRI Wireless Remote System, is shaped like a classic handgrip zoom controller and has the classic zoom knob that assistants' thumbs all over the world are familiar with.

Controlled Lens Motor CLM-2

This small and lightweight motor is particularly suited to applications for which weight and size are decisive factors, e.g. Steadicam shots, when using 16 mm or video cameras, or with sensitive lenses.

Wireless Remote System

The ARRI Wireless Remote System (WRS) is the smallest and most flexible system on the market for lens and camera remote control. Through its elegant modularity it provides great flexibility and a plethora of configuration options. Compatibility with the previous system, with the Wireless Remote Control (WRC-1) and with the ARRI Lens Data System make the WRS the most feature rich system available.

For wireless use, the ZMU-3 becomes part of the ARRI Wireless Remote System. Via the Wireless Zoom Bracket WZB-3 it attaches to the Wireless Main Unit WMU-3. The special shape of this bracket allows the assistant to position the ZMU-3 in relation to the WMU-3 to suit his/her personal preference.

From the Field

"My favourite feature is that the wireless radio is integrated into the camera body. Now there are fewer cables, and building the camera or change overs from tripod to steadicam are faster and simpler. I like that, it speeds up work and makes the camera less messy. The ARRI Wireless Remote System is very reliable and is fast and easy to use."

Armin Golisano, Camera Assistant

Digi-Cine Accessories

Compact Matte Box MB 20 System II

Lightweight Matte Box LMB-15

Follow Focus FF5-HD

HD Bridgeplate

Universal Lightweight Bracket ULB-3

Matte Box MB System II

Filling the need for a robust and modular compact matte box that can accept wide angle lenses like the Fujinon 4.5 x 13, the ARRI MB-20 II can be attached to the camera in multiple ways, including a swing-away bracket and a clip-on adapter, and provides two rotating filter stages for many filter sizes up to 5.65 x 5.65 filters.

Lightweight Matte Box LMB-15

The ARRI LMB-15 is the newest addition to the ARRI clip-on matte box line following its popular predecessor, the LMB-5. As with the LMB-5, it has been designed around horizontal use of standard 4" x 5.65" filters. Features include compatibility with LMB-5 filter trays, adapter backs and light shields. With the introduction of the LMB-15 also comes a new clamping back to allow the use of clamp-on adapter rings from the ARRI MB-20 system. This clamping back is also compatible with the LMB-5.

Follow Focus FF5-HD

Complementing the MB-20 II, the new follow focus FF-5 HD makes working with video lenses easier through a longer swing arm, a lower gear ratio and a selection of video gears. With the FF-5 HD, a complete professional follow focus system with familiar ARRI quality is now also available for video follow focus work.

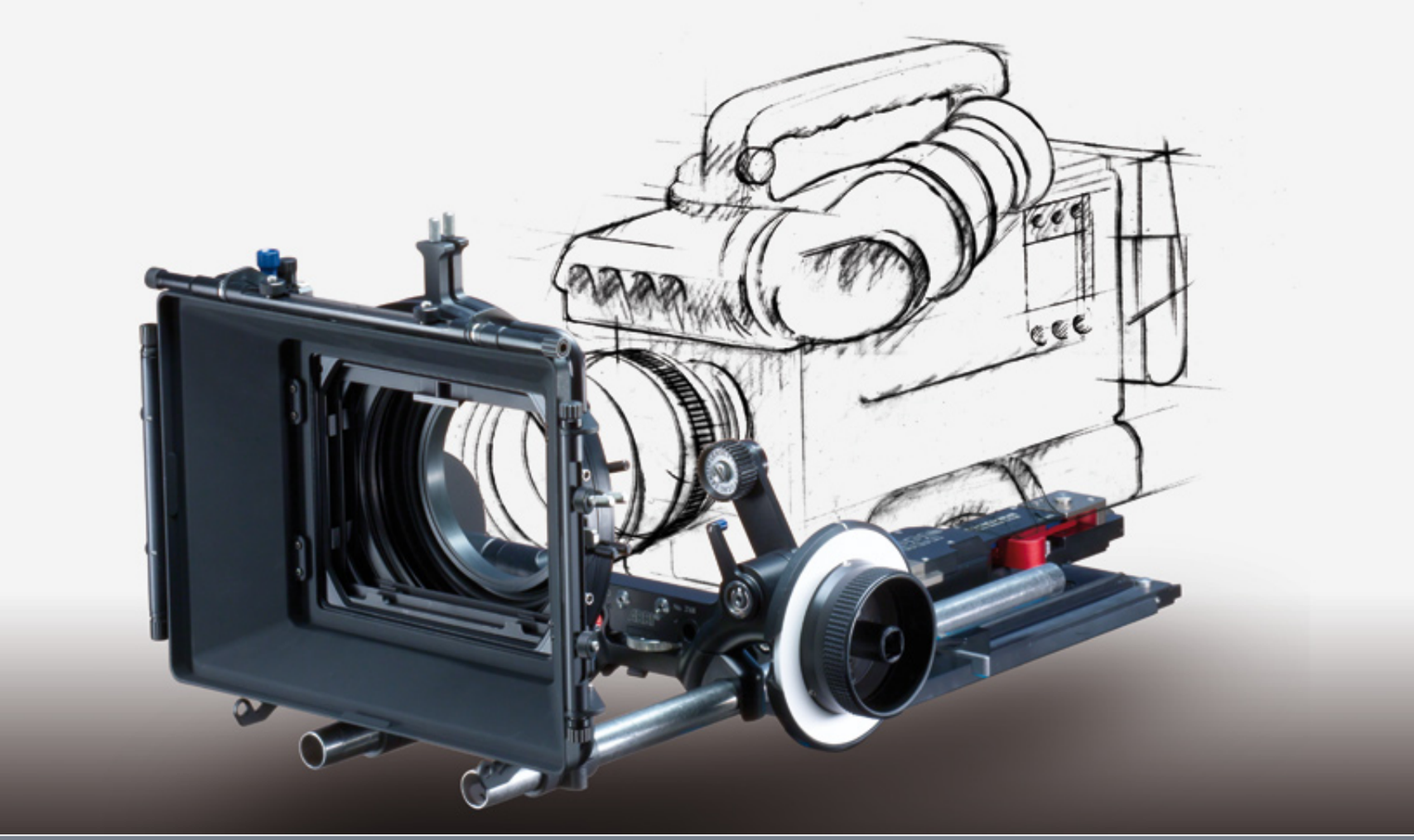
HD Baseplate

The established ARRI HD Camera Support line now offers a new quick-release base plate. This unique new item provides flexibility when switching from tripod to handheld, while retaining a rock-solid and secure attachment mechanism. A dedicated bridge plate allows the use of accessories conforming to ARRI studio rod standards with a unique centering adjustment system to compensate for variations in camera base to optical axis measurements. The modular design of ARRI accessories allows for adaptability with nearly every HD camera on the market, making ARRI the perfect solution for professional electronic cinematography support.

Universal Lightweight Bracket ULB-3

This adapter plate fits most High End Sony & Panasonic HD cameras and allows the fitting of ARRI Accessories on 15mm lightweight bars. The ULB-3 incorporates lateral and vertical adjustments and a mechanism to locate securing pins into the front of the camera correctly.

Connecting to both the base and front of the camera this adapter plate gives minimal flex, maximum rigidity and will connect direct to the new HD Quick Release Plate. The ULB-3 also comes complete with an integral rosette on the right hand side, and there is the possibility to add an additional rosette to the left hand side to give maximum flexibility.



Digi-Cine Accessories

With the ARRI Digi-Cine Accessory line, the highest standards in camera accessories are available for the rigorous demands of both film and electronic cinematography. As the world's largest manufacturer of motion picture film cameras, ARRI can draw on almost a century of experience in building high quality accessories that withstand the rigors of professional productions.

ARRI accessories are based on thoughtful ergonomic design and feedback from customers. Even though this new line of accessories has been designed for videographers, all components are compatible with film and video cameras, providing an unprecedented flexibility in utilization. These new accessories include a new matte box (MB-20 II), a new Quick-Release Baseplate, a new follow focus (FF-5HD) and a software upgrade for the ARRI Wireless Remote System that makes it compatible with video cameras.

Software Update
The software of the ARRI Wireless Remote System has been updated to support video camcorder start/stop and control of video lenses.

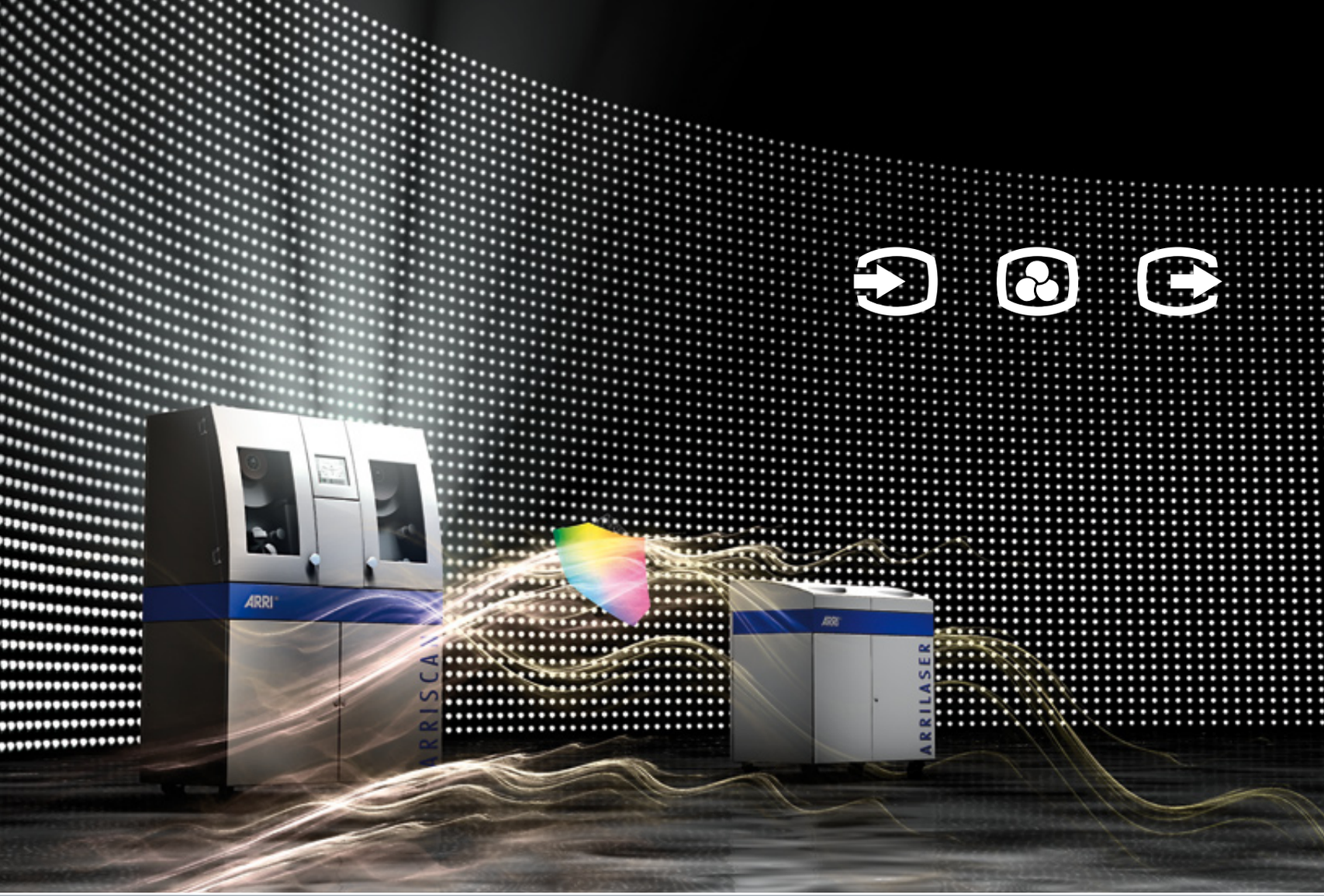
Zoom Main Unit ZMU-3
The ZMU-3 is an ergonomically shaped zoom controller, providing maximum flexibility.

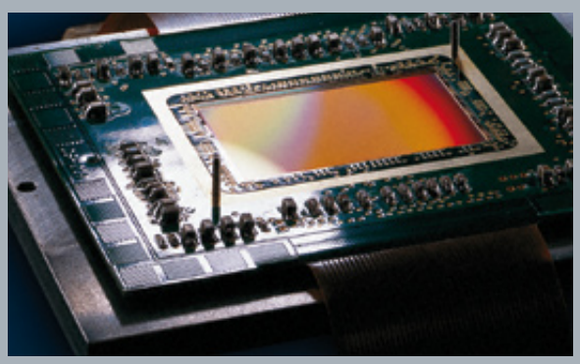
ARRI Digital Intermediate Systems – The Digital Age of Film

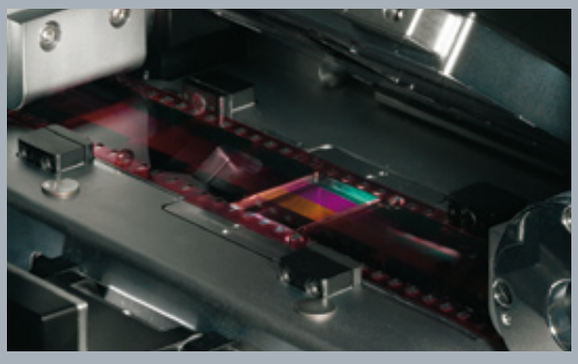
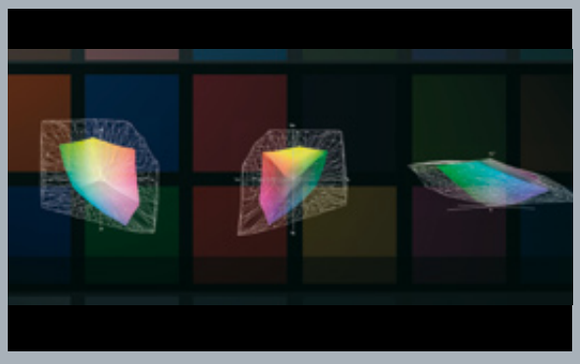
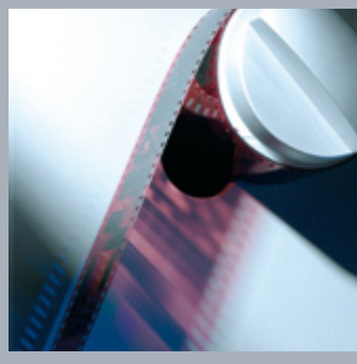
Digital Intermediate – (DI) has become the buzz word in the motion picture postproduction industry. The sophisticated task of the DI process is to combine the known advantages of film as the preferred medium for acquisition, archiving, distribution and projection, with the digital post-production process.

In support of the DI and feature film effects industries, ARRI offers the Digital Systems product line to establish an effective and productive combination for a seamless workflow.

ARRI has combined innovative technologies into a brand new and unparalleled concept for film scanning and recording. ARRI research and development has focused on the key values of quality, efficiency, stability and reliability to ensure that clients will be supported with the world class products and services they know and expect from ARRI.


ARRI
ARRILASER



The Digital Intermediate Workflow

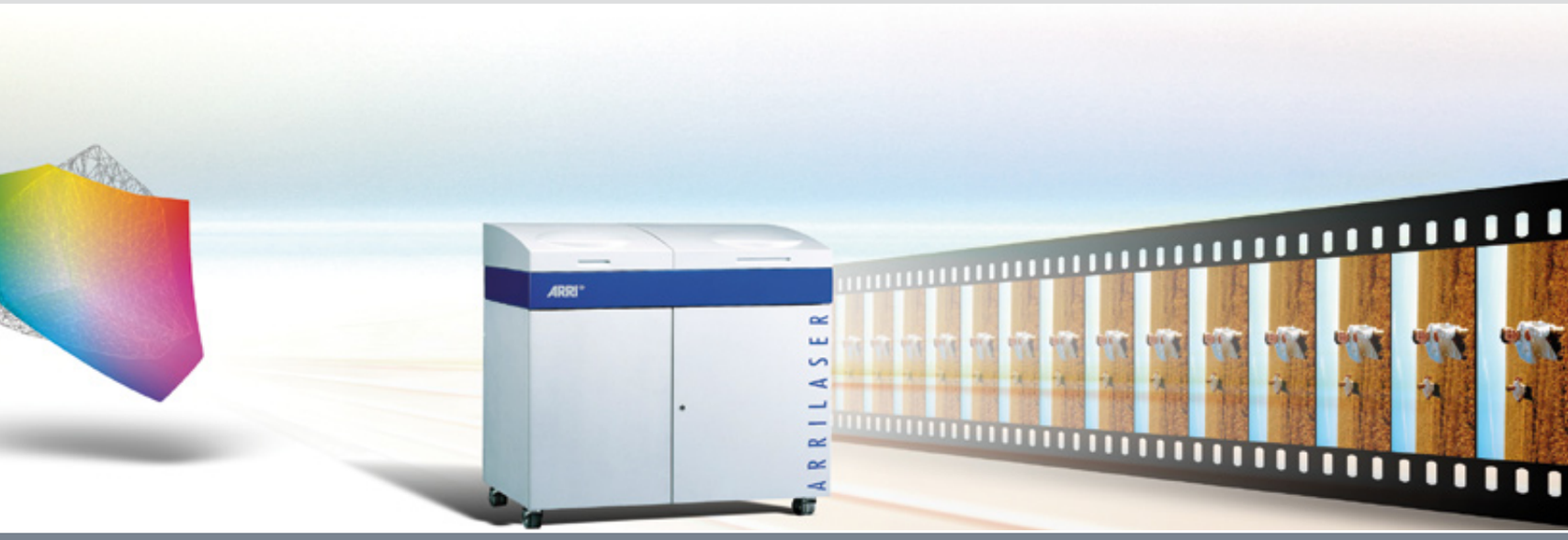
The complete chain of postproduction takes place nowadays in the digital realm, from editing and color timing to the creation and integration of visual effects and titles. The key to accessing this potential is the digital intermediate, a superb process in terms of both quality and creative possibilities.

Images turn digital - ARRISCAN

The level of quality is primarily increased by an improved film scanner. The logarithmic 10 bit scans correspond with the actual density of the film stock and cover the complete dynamic range of the film negative. These high quality images are not converted: they remain without any compression throughout the whole process.

The high quality is based on images scanned at 3K or 6K. This allows an oversampling when converting either to 2K or 4K on the ARRISCAN. As a clear advantage this results in better image sharpness without any aliasing.

The ARRISCAN is a pin registered system with winding speed up to 2m/sec, variable magnification factors, auto-focus, LED illumination for absolutely consistent color reproduction and high dynamic range using multiple flash illumination, a CMOS area sensor for perfect image geometry. Furthermore, the ARRISCAN includes command line interfaces for support of automated workflows and a client-server based GUI, which allows to operate the machine remotely.



The ARRISCAN is able to scan in 2k resolution from a speed of 1 fps up to a unsurpassed speed of more than 8 fps in digital dailies mode. In Digital Dailies Mode the negative is scanned with a single exposure instead of the double exposure.

Also new to the ARRISCAN feature list is the keycode based workflow. This enables the user to scan camera negative based on pull or cut lists without knowing the frame position. Searching of the keycode is done with 2m/sec (6 ft/sec).

Besides the RGB illumination unit, the ARRISCAN uses an additional infrared illumination to detect film defects. Based on the infrared channel of the ARRISCAN, KODAK DIGITAL ICE Technology, developed by Eastman Kodak Company, reconstructs all smaller defects and tags larger defects for later concealment virtually eliminating all the manual dust busting efforts done in conventional workflows improving downstream overall workflow productivity both in terms of labour and time.

The ARRISCAN can be used for state of the art high resolution scanning in 16 mm and 35 mm, for archival and restoration applications and also for all digital dailies scanning tasks.

In support of archival and restoration requirements ARRI also offers a 16 mm wet gate, which uses a non-toxic liquid for dust and scratch concealment.

The ARRISCAN once again raises the bar in scanning technology and brings unparalleled enhancements to the digital intermediate workflow.

ARRICUBE - Color Management System

Regardless the method of image capture, it is usual nowadays for postproduction to be completed digitally. In this case the color grading is undertaken either on a high-class monitor or on a digital projector.

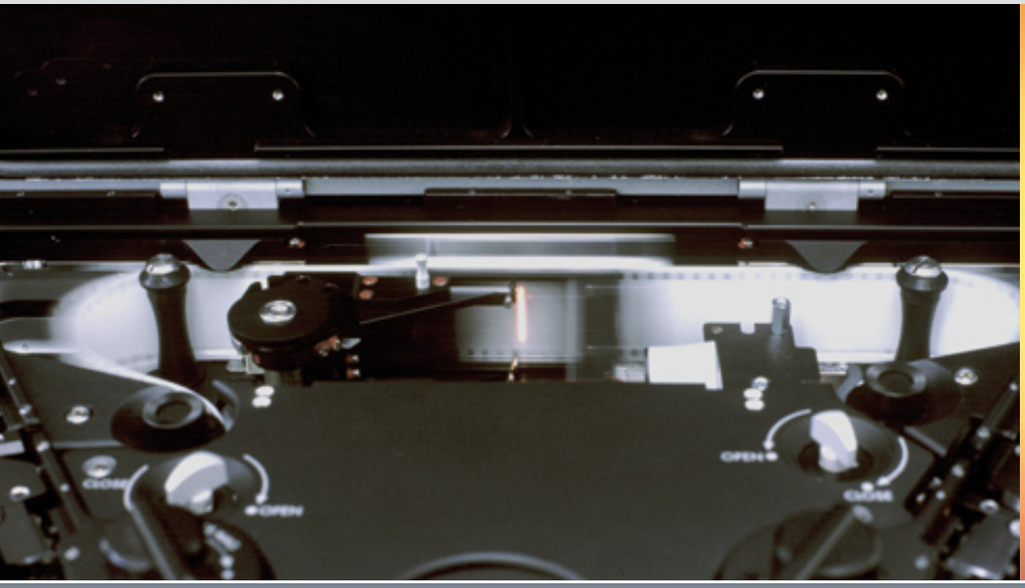
While on a monitor colors are created by an additive color mixing (color creation by active light sources), on film colors are created by multiplicative color mixing (color creation by filtering gelatin layers in a white light source). Hence two different color gamuts are defined. That means that same color values do not necessarily give the same color sensation, and not every color exists in both gamuts.

To ensure that colors look the same independent of whether they are viewed with a film projection on the screen, or on a digital device such as video monitor or DLP projection an accurate Color Management System is essential.

ARRICUBE gives the answer to that problem by matching the two different color spaces. Using 3D Look Up Tables the ARRICUBE offers a solution for a linear (video to film) data workflow as well as for the DI workflow (logarithmic). While on the linear workflow the 3D LUTs are used in the ARRILASER software, for the logarithmic workflow the ARRICUBE color science can be imported by the grading systems of nearly all major industry partners in the field.

The ARRICUBE is also offered as customized service to deliver company specific 3D LUTs for every configuration.

ARRILASER - The standard in film recording



The ARRILASER bridges the gap between digital film production and analog film projection. The ARRILASER does recordings from HD up to 4k resolution onto intermediate and camera negative material. With its build-in image processing engine, simple image manipulations as scaling, cropping and sharpening and many more are possible on-the-fly during recording.

Additional options like ALICE, the interactive image viewer, and ARRICUBE for 'Video Look', the color management system for linear workflow, complete the ARRILASER linecard.

The ARRILASER is capable of recording high quality images onto intermediate material in 2k at a speed of 1.7 sec/frame and in 4k resolution at the unsurpassed speed of 2.9 sec/frame.

It is the first cine film recorder to use three solid state lasers as light source, setting a new standard in image quality, productivity and reliability, significantly reducing the cost of recording digital images onto film.

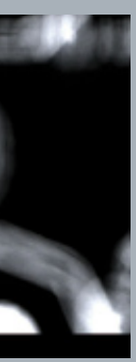
Available Models:

- ARRILASER HD/DI
- ARRILASER Speed twoK
- ARRILASER Speed Performance

ARRI Lighting Products – Lighting the Future

With 90 years of experience in the professional motion picture industry, ARRI's extensive range of high quality lighting products has enabled an abundance of creative lighting solutions. With standard setting products like the ARRISUN 40/25 or the Compact 1200, ARRI has grown into a leading manufacturer of lighting products in the film industry. ARRI's engineers, driven by passion for exciting technologies, continue to push innovations forward.

THE BOURNE ULTIMATUM
Photo by: Ulli Napp, Lighting design



ARRI Location Lighting

| ARRIMAX |

- Power range: 12kW/18kW (SE lamps)
- Outstanding light output
- Lensless design
- 15° to 50° beam angle: standard reflector
- 8° to 15° beam angle: spot reflector
- Superior lamp support with lamp seating indicator
- Supports lamps with GX51 or GX38 base
- TÜV GS safety tested, cNRTL, CE

| MAXMOVER |

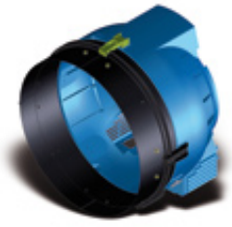
- Automated stirrup with Universal Adapter Plate*
- Accomodates ARRI fixtures from 6kW-24kW
- 80kg/176lbs weight load
- Remote control included (analog PAN/TILT/FOCUS)
- DMX control options

* The Universal Adapter Plate is also easily attachable to other fixtures

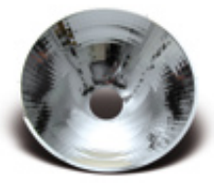
| ARRIMAX BALLAST |

- 12/18kW – Auto Detection
- Input voltage and frequency regulation
- Active Line Filter (ALF)
- DMX remote control
- 12/18kW power indication
- 1 Stop dimming (50%)
- Flicker Free & Low Noise mode

| ARRIMAX ACCESSORIES |



- Snoot
  - Ideal light control
  - Flexible setup



- Spot Reflector
  - 8° to 15° beam angle
  - Performance at 10m/30ft @ 8°: 289,000lx / 32,139fc

The ARRIMAX lights up a downtown office building in Los Angeles for MISSION IMPOSSIBLE III. Photos by Andy Ryan

ARRIMAX - The Most Powerful HMI Light on the Planet

The award-winning ARRIMAX 18/12 and the new MaxMover demonstrate ARRI's power in creating customer-driven and innovative products. Proven for decades in location and studio use for reliability, durability and performance in all weather and climate conditions, ARRI lights are designed and built by professionals for professionals.

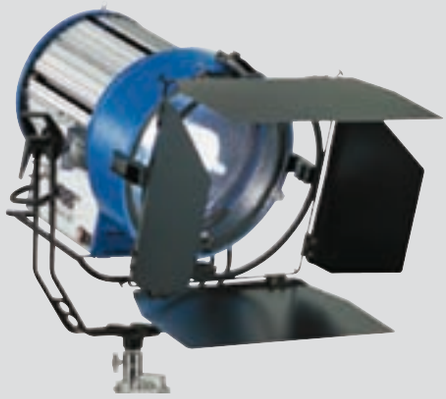
The ARRIMAX lit up the sets of SMOKIN' ACES, MUNICH, THE BOURNE ULTIMATUM, VANTAGE POINT and MADE OF HONOR.

From the Field:

"A regular 18k would not have done the job. Although new, the ARRIMAX performed admirably, no hot-restrike issues and a clean dimming ability without a significant colour shift. This lamp represents a great step forward. The arrival of digital capture will not alter our lighting requirements. Keep the wattage coming – 36k HMI anyone?"

DoP Oliver Curtis, BSC

ARRI Location Lighting



| ARRI COMPACT |

- Power range: 125W-12kW (SE lamps)
- Daylight Fresnel spotlights
- Superior optical performance
- Compact and light weight design
- Robust aluminium extrusions
- Typical beam angle 6° to 60° (HPA)
- TÜV GS safety tested, cNRTL, CE

| ARRISUN |

- Power range: 200W-12kW (SE lamps)
- High efficiency parabolic reflectors
- Extremely even light distribution
- Robust and light weight aluminium extrusions
- Lamp focus adjustment
- Drop-In or Insert lenses
- TÜV GS safety tested, cNRTL, CE

| ARRI X |

- Power range: 200W-6kW (SE lamps)
- Daylight super-wide flood light (beam angle up to 125°)
- Coverage of large areas with short throws
- Extremely even light distribution
- Interchangeable black reflector for ‚arc light' look
- Robust aluminium extrusions
- TÜV GS safety tested, cNRTL, CE

| ARRI DAYLIGHT |

- Power range: 12/18kW
- For double-ended daylight lamps (DE lamps)
- Daylight Fresnel spotlight
- 625mm Fresnel lens
- Robust aluminium extrusions
- Typical beam angle 6° to 60° (HPA)
- TÜV GS safety tested, cNRTL, CE

| ARRI STUDIO |

- Power range : 1kW-24kW
- Tungsten Fresnel spotlights
- Superior optical performance
- Extremly even and wide light field
- Robust aluminium extrusions
- Typical beam angle 6° to 60° (HPA)
- TÜV GS safety tested, cNRTL, CE

| ARRI |

- Power range : 150W-5kW
- Tungsten Fresnel spotlights
- Compact and light weight design
- Ideal for use in portable applications
- Robust aluminium extrusions
- Typical beam angle 11° to 55° (HPA)
- TÜV GS safety tested, cNRTL, CE

ARRI Event Lighting

| ARRISUN EVENT |

- Power range: 575 / 1200 W
- PAR reflector for high light output
- Cold mirror reflector for low heat output
- Black or silver sleek design
- Lenses: 10° / 10° x 20° / 20° x 45 ° / 58°
- ARRI X 5 Event - 575 W also available
- TÜV GS safety testing and cNRTL pending, CE

| ARRI EVENT SPLITBOXES |

- Connect up to 6 x 575 W
  or 3 x 1200 W Event heads
- All lamp power supply over one multicore cable
- Available in Schaltbau or VEAM
- Location version to connect Fresnel heads
- Lamp cable lengths: 2,5 / 5 / 10 / 15 / 30 m
- Multicore ballasts cables: 5 / 10 / 20 / 50 m

| ARRI EVENT BALLASTS |

- 4 Height Units 19" ballast technology
- Power supply for up to 6 x 575 W or 3 x 1200 W
- DMX control of each separate light
- Power factor 0.98 (Active Line Filter)
- Supply 90 – 250 V AC
- Over voltage / Earth leak /
  Arc Control / Lamp Power Detection

Since the introduction into the market 6 years ago, Arrisun Event 5 and 12 fixtures have been present on the booth of virtually every car manufacturer on virtually every automotive exhibition.

The ARRISUN Event System is the ideal equipment for the lighting of trade shows, exhibitions and presentations. The stylish design of the fixtures available in silver or black use facetted cold mirror parabolic reflectors to maximize light output while minimizing the heat load on the subject. Intelligent cable management with split boxes reduces the suspended weight to the absolute minimum, thus saving on trussing cost. The modular 19-inch rack ballast technology allows centralized and individual control over each channel as well as fast service.

ARRI Studio Cool Solutions

| ARRI STUDIO COOL |

- Power range: 110-220W
- Flicker-free <1%, dimming 1%-100%
- Hinged accessory holder
- 3 module versions: 4-Bank, 2-Bank, 2+2-Bank
- Controls: Dual switch, Multi control, Phase control
- Manual and pole operation versions
- Light-weight, rugged aluminium extrusion housing
- TÜV GS safety tested, cNRTL, CE

| ARRI CERAMIC |

- Power range: 250-500W
- ARRI Studio and ARRI X versions
- Lamps: 3200K / CRI >90 or 5600K / CRI>90
- Significantly cooler housing than halogen fixtures
- Longer lifetime for colour filters
- Extremely long lamp life time
- Built-in ballast/hot re-strike
- TÜV GS safety tested, cNRTL, CE

ProTV- Channel, Bucharest, Romania, Newsstudio 2, 100 sqm. ProTv as the leading TV station in Romania and a pioneer in broadcast technology in Eastern and Central Europe.

Known for setting the standard in high performance lighting for studio applications, ARRI studio fixtures are designed to ideally suit the special requirements of television studios. ARRI and the ARRI Lighting Solutions project team have become an international synonym for highly qualified concepts and complete studio projects in the TV and film studio market. Completing the ARRI broadcast application range ARRI also offers effective and durable lighting equipment for reporting and ENG.

ARRI Tungsten Lighting

| ARRI STUDIO |

- Power range: 1kW-24kW
- Large high efficiency Fresnel lenses
- Extremely wide beam spread
- Very even light distribution
- Silent operation
- Manual and pole operated versions
- Rugged aluminum housing
- TÜV GS safety tested, cNRTL, CE

| ARRI CYC/FLOOD |

- Power range: 1000-1250W
- Optimised reflector for high light efficiency
- Double protection glass for long gel life
- Single, Double, 4-in line, and 4-cube set-up
- Quick release filter frame
- Manuel and pole operation versions
- Light-weight, rugged aluminium housing
- TÜV GS safety tested, cNRTL, CE

ARRI Ballasts

The ARRI range of Electronic, Conventional and Electronic Battery Ballasts are known for providing a reliable and constant light output in all situations.

ARRI was one of the first manufacturers to introduce Electronic Flicker-Free Ballasts to the movie industry. Their high build quality and many protection features make them well suited to demanding applications. Easy serviceability and a World-wide exchange circuit board programme minimises down time to save costs and regular training courses keep service engineers up-to date with the latest developments. As well as stand-alone ballasts from 125W up to 18kW, ARRI can also offer rack-mounted options including boostable and multi-function types.

ARRI Portable Lighting

| ARRILUX |

- Power range: 125-400W
- Compact design and ARRI like superior optical perf.
- Dichroic glass reflectors:
  facetted (PAR version) or micro-stippled (Lite version)
- Lighthouse version: frosted or clear glass
- Easy spot-flood adjustment
- Positive bayonet lock system
- Safety interlock and double safety glass
- TÜV GS safety tested, cNRTL, CE

| ARRILITE |

- Power range: 600-2000W
- Open face, tungsten floodlight
- Double skin construction for hot-handling capability
- Very high light output and even beam spread
- Focusable
- Fully rotatable accessory holder
- Lighting kits available
- CE

| ARRI COMPACT |

- Power range: 125W-12kW
- Compact daylight Fresnel spotlight
- Short focal length lenses for wide-angle light field
- High efficiency Fresnel lenses
  for even light distribution
- Light-weight corrosion-resistant aluminium design
- Effective ventilation at all burn angles
- TÜV GS safety tested, cNRTL, CE

ARRILUX Pocket Par

ARRILUX – The Pocket Par and Pocket Lite – two systems from ARRI for the ultimate in production performance and versatility. Designed for fast set-up and safe operation the Pocket Par & Pocket Lite 200 & 400 represent Arri's latest high performance daylight lampheads. Both models offer interchangeable reflector systems and accessories to cover a wide range of production situations.

ARRILITE – The double skin construction using a thermoplastic housing with aluminium inner shell gives superior hot-handling capability while keeping weight down. For portable use all models are also available in a wide variety of kits including lamps, bulbs, stands and accessories.

ARRI COMPACT – High efficiency and even light distribution has always been ARRI's highest objective. The elegant modular construction using aluminium extrusions and lightweight pressure die-castings offers great structural strength while being light and weather resistant. Together with ARRI flicker free Electronic Ballast, the rugged COMPACT range is the ideal choice for all locations.

ARRI Theater Lighting

| ARRI COMPACT THEATER |

- Power range: 1200W-6kW (hot Restrike)
- Daylight Fresnel spotlight
- High efficiency Fresnel lenses for even light distribution
- Dichroic glass reflector for extended colour gel life
- Adjustable center of stirrup
- Reduced spill light housing design
- ARRI X 40/25 Theater completes the daylight range
- TÜV GS safety tested, cNRTL, CE

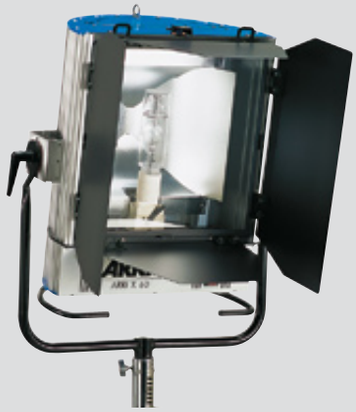
| ARRI STUDIO THEATER |

- Power range: 1000W-5kW
- Tungsten Fresnel spotlight
- Large high efficiency Fresnel lenses
- Extremely wide and even beam spread
- Dichroic glass reflector for extended filter life
- Adjustable center of stirrup
- Reduced spill light housing design
- TÜV GS safety tested, cNRTL, CE

Photo by: Max Keller, Lighting Design – FAUSTUS

In the sophisticated area of theater lighting, ARRI is pushing the boundaries producing high quality lighting equipment. Years of experience and technical expertise enables ARRI to design Fresnel fixtures free from spill light as requested while managing high temperatures. By introducing daylight to theater lighting, ARRI has strongly influenced the lighting design in theaters and is today the leading manufacturer of daylight lighting worldwide. In the realms of tungsten lighting ARRI also sets the quality standards e.g. with it's even light distribution.

ARRI Photographic Lighting



| ARRI |

- Power range: 150W-5kW
- Compact tungsten Fresnel spotlight
- Focusable
- Excellent optical performance
- Light-weight aluminum design
- TÜV GS safety tested, cNRTL, CE

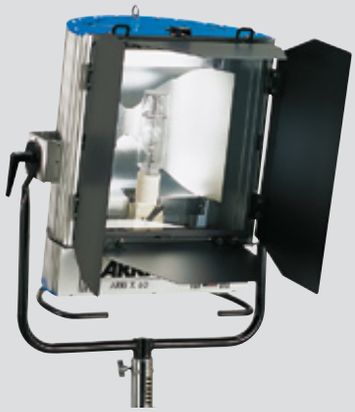
| ARRI X |

- Power range: 200W-6kW
- Super-wide flood daylight
- Extremely even coverage
- Interchangeable black reflector for ‘arc light’ shadow quality
- Sturdy, anti-corrosive aluminium construction
- Compatible with all ARRI ballasts
- TÜV GS safety tested, cNRTL, CE

COURTESY OF JAMES MANN PHOTOGRAPHY

Historically, professional photographers benefit from the lighting equipment of the film and television industry. The great variety of continuous light fixtures with diverse light qualities offers the chance to perfectly light the set-up and allows for the most accurate assessments of light and shadow. With its fixtures, ARRI meets the particularly high requirements of photographic lighting and covers the whole range of continuous lights. Well-appreciated and gladly utilised, ARRI lights are used for all sorts of photography e.g. for fashion, car, people and still-life or lifestyle photography.

ARRI Automotive and Industrial Lighting



| ARRI BALLASTS FOR TEST LIGHTING |

- Power range: 125 W – 6 kW
- Available in 19“ 4U housing for 1,2/2,5/4 kW
- Several Hi Speed versions for Flicker Free Light
- Boost possible up to 200 % of nominal power for 2,5/4 kW
- Remote control allows integration in control systems
- Power factor 0.98 (Active Line Filter)
- Over voltage / Earth leak / Arc Control / Lamp Power Detection
- CE

| ARRISUN / ARRI X |

- ARRISUN PAR spotlight for maximum light output and efficiency
- ARRI X wide – angle floodlight (130°) for maximum coverage
- Low heat load on the subject
- Wide range accessories available: heat shields, intensifiers, soft boxes
- Spotlight beam control with lenses between 7 – 42°
- TÜV GS safety tested, cNRTL, CE

Applications for industrial lighting are e.g. crash tests with their enormous demand for flicker-free light to allow high-speed pictures with 1,000 to 5,000, even 10,000 frames per second and to provide all the detailed resolution the development engineers need to see. Such crash tests are only possible when precise lighting equipment and perfect technology are in use.

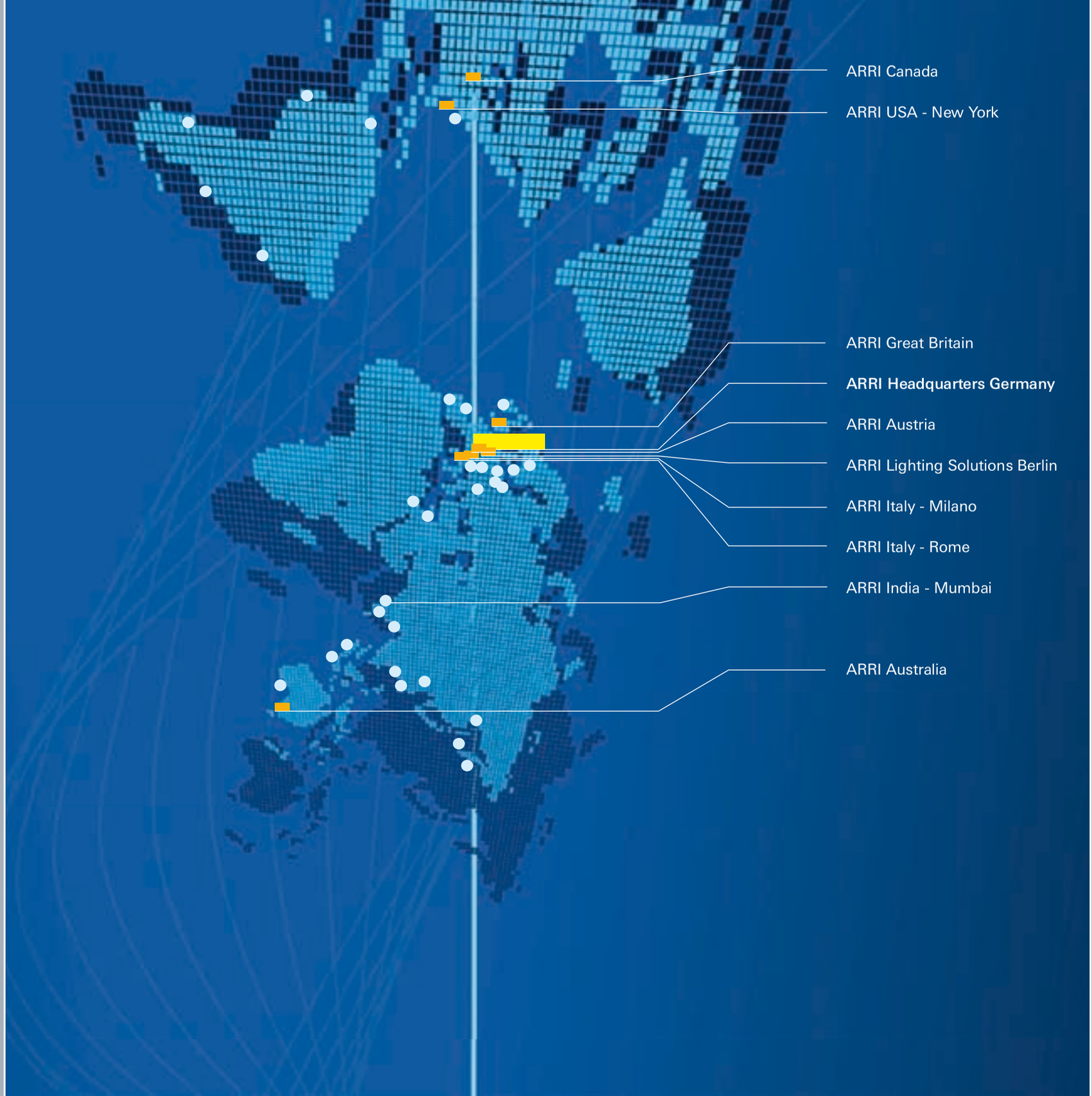
The combination of high power lighting with reliable modular electronic ballasts is ideal for any testing application. Specially developed ballast technology delivers stable flicker free light for digital high speed recording or solar simulation.

When extreme light output is required, the boost ballast technology doubles the light output of the lamps for up to 20 seconds. ARRI has trained and experienced staff to deliver custom solutions for each project including system installation and integration in industrial control systems.

ARRI world wide distribution

With a global network of subsidiaries and distributors, rental companies and partners, ARRI is able to offer you the latest technologically advanced equipment no matter where you are in the world.

For contact details visit www.arri.com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ARRI Great Britain
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ARRI Austria
ARRI Lighting Solutions Berlin
ARRI Italy - Milano
ARRI Italy - Rome
ARRI India - Mumbai
ARRI Australia

Steadicam B Camera Operator
Colin Hudson during LIVE FREE OR DIE HARD.
PHOTO BY: JOHN HOLMES, CAMERA ASSISTANT

ARRI
90
SHAPING
THE FUTURE
OF FILMMAKING

www.arri.com

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