

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



a perfect combination

of camera and lens



NEARLY 100 YEARS OF EXPERIENCE



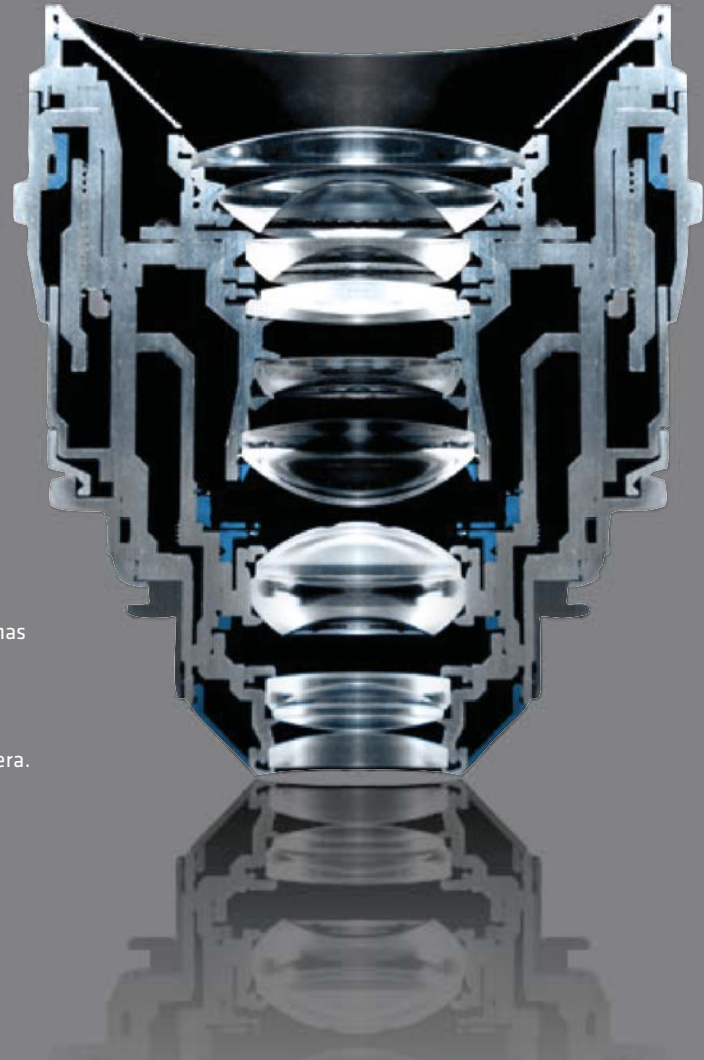
The most inspiring visuals are created when the best attributes of a lens and a camera are combined to produce an image that is greater than the sum of its parts. ARRI has spent many decades refining a unique insight into how the camera and lens systems can work together to achieve the highest possible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



Co-operation with the best

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

FUJINON

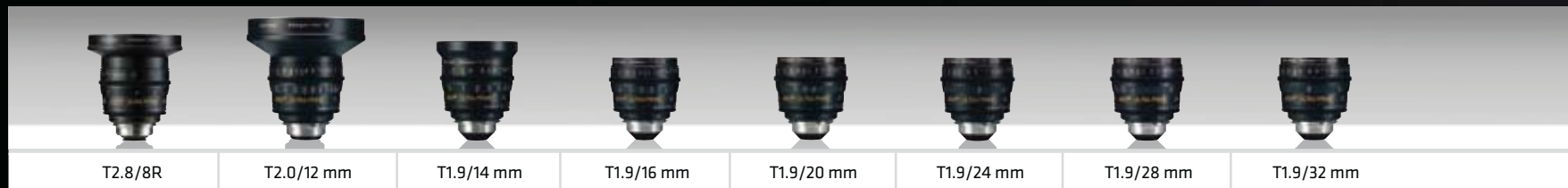


PRIME LENSES

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.





T1.9/40 mm



T1.9/50 mm



T1.9/65 mm



T1.9/85 mm



T1.9/100 mm



T1.9/135 mm



T1.9/180 mm

PRIME LENSES

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.





T1.9/50 mm



T1.9/65 mm



T1.9/85 mm



T1.9/100 mm



T1.9/135 mm



T1.9/180 mm

PRIME LENSES

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



T1.3/40 mm

T1.3/50 mm

T1.3/65 mm

T1.3/75 mm

T1.3/100 mm

T1.3/135 mm

T1.3/150 mm

Master Macro T2.0/100 mm

PRIME LENSES

Master Anamorphic lenses

A range of nine 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 negligible 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.





ANAMORPHIC ULTRA WIDE ZOOM

Anamorphic Ultra Wide Zoom lens

The ARRI Anamorphic Ultra Wide Zoom AUWZ 19-36/T4.2 is the widest professional anamorphic lens in the world. Perfectly complementing the Master Anamorphic series by extending the range to cover extreme wide-angle focal lengths, the AUWZ allows filmmakers to incorporate dramatic new perspectives into their visual storytelling without compromising image quality.

With a near-telecentric optical design, the AUWZ features highly uniform field illumination across the frame. Since the anamorphic elements are positioned at the rear of the lens, focus breathing is virtually non-existent and distortion is minimized, even at close focus. Built-in ARRI Lens Data System (LDS) functionality provides lens metadata that simplifies shot creation on set and smooths VFX workflows in post.



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.