



Contact:

Thomas Feuchtmann
Head of Marketing BU Camera Systems
+49 89 3809 1712
tfeuchtmann@arri.de

Reegan Koester
Corporate Communications Manager
+49 89 3809 1768
rkoester@arri.de

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ARRI launches large-format camera system

- **A complete new system: ALEXA LF camera, ARRI Signature Prime lenses, and LPL lens mount.**
- **Intimate and emotionally engaging images with an immersive, three-dimensional feel, pulling the viewer in.**
- **Compatible with existing lenses, accessories, and workflows.**

February 2, 2018, Munich/London – At the BSC Expo in London, ARRI today unveils a complete large-format system that meets and exceeds modern production requirements, delivering unprecedented creative freedom. Based on a large-format 4K version of the ALEXA sensor, the system comprises the ALEXA LF camera, ARRI Signature Prime lenses, LPL lens mount, and PL-to-LPL adapter. It is also compatible with existing lenses, accessories, and workflows.

ALEXA LF camera

Featuring a sensor slightly bigger than full frame, ALEXA LF records native 4K with ARRI's best overall image quality. Filmmakers can explore a large-format aesthetic while retaining the sensor's natural colorimetry, pleasing skin tones and proven suitability for HDR and WCG workflows. Versatile recording formats, including efficient ProRes and uncompressed, unencrypted ARRIRAW up to 150 fps, provide total flexibility.

"The larger ALEXA LF sensor has the same optimal pixel size as other ALEXAs, resulting in a 4448 x 3096 image," says Marc Shipman-Mueller, ARRI Product Manager for Camera Systems. "This doesn't just add definition, it creates a whole new look—one that is truly immersive, with a three-dimensional feel. The various recording formats and sensor modes make this look available to all productions and satisfy any possible deliverable requirement."



ARRI Signature Prime lenses

Accompanying the ALEXA LF camera are 16 large-format ARRI Signature Prime lenses, ranging from 12 mm to 280 mm and fitted with the ARRI LPL mount. While the Signature Primes exemplify state-of-the-art optical precision, they render organic, emotionally engaging images, gently softening and texturizing the large format. A fast T-stop of T1.8 facilitates shallow depth of field and the smooth focus fall-off gives subjects heightened presence in the frame.

Thorsten Meywald, ARRI Product Manager for Optical Systems, comments: “The ARRI Signature Prime lenses are incredibly lightweight and robust, due to the magnesium lens barrels. They also feature LDS-2, ARRI’s next-generation Lens Data System. What has impressed cinematographers most, however, is the look. Skin tones are rendered beautifully and kindly, while all the detail of landscapes can be captured. Our focus was on the emotional impact of images, creating unique and pleasing bokeh both in the foreground and background.”

New LPL lens mount

Optimized for large-format sensors, the new LPL lens mount has a wider diameter and shorter flange focal depth, allowing the ARRI Signature Primes and all future large-format lenses to be small and lightweight, with a fast T-stop and pleasing bokeh—a combination of features that would not be possible with the PL lens mount. The LPL mount will also be available for other ARRI cameras and is being licensed to third-party lens and camera manufacturers.

Backwards compatible with lenses, accessories, and workflows

Although the camera, lens mount, and lenses are new, full compatibility with existing PL mount lenses and ALEXA accessories is a cornerstone of the system's design. A PL-to-LPL adapter offers backwards compatibility with all PL mount lenses, whether Super 35 or full frame. The adapter attaches securely to the LPL lens mount without tools, allowing crews to rapidly switch between PL and LPL lenses on set, and offering cinematographers an unlimited lens choice.

“As always, we want to make sure that our customers get the best possible return on their investments in ARRI equipment,” says Stephan Schenk, Managing Director of ARRI Cine Technik and responsible for the business unit Camera Systems. “Providing compatibility with existing lenses, camera accessories, workflows, ARRI Look Files, lens metadata, and software tools makes it easier for crews to work with ALEXA LF on set and for rental houses to incorporate it into their inventories. We think the system sets a new standard for the future, but it also minimizes redundancies and leaves no one behind.”



The first ALEXA LF cameras will be shipped at the end of March 2018. The initial set of four Signature Prime lenses (35 mm, 47 mm, 75 mm, and 125 mm) will be shipped in early June 2018. The remaining lenses will be available over the course of the year.

For more information, please visit: www.arri.com/largeformat

About ARRI:

Arnold & Richter Cine Technik (ARRI) is a global company within the motion picture media industry, employing around 1,500 staff worldwide. The company was founded in 1917 in Munich, Germany, where the headquarters is still located today. Other subsidiaries exist in Europe, North and South America, Asia, and Australia.

The ARRI Group consists of five business units: Camera Systems, Lighting, Media, Rental, and Medical. ARRI is a leading designer and manufacturer of camera and lighting systems for the film and broadcast industry, with a worldwide distribution and service network. It is also an integrated media service provider in the fields of film post- and coproduction, international sales, as well as equipment rental, supplying camera, lighting, and grip packages to professional productions. ARRI Medical focuses on the use of core imaging technologies for surgical applications.

The Academy of Motion Picture Arts and Sciences has recognized ARRI's engineers and their contributions to the industry with 19 Scientific and Technical Awards.

For locations and more information please visit www.arri.com.