



CAMERA SYSTEMS HIGHLIGHTS

2019/2020



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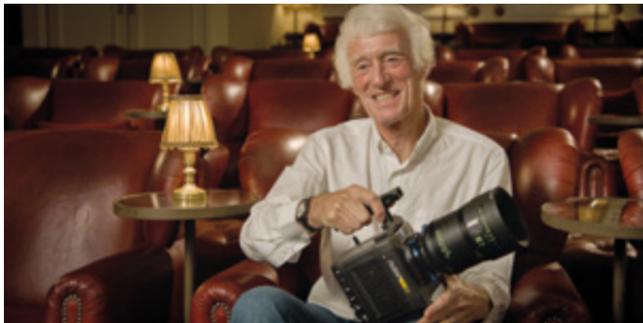
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"I really like the Signature Primes. Super MTF, but not too sharp or contrasty. They are extremely fast and have a great flare resistance."

Cinematographer Tom Stern ASC, AFC



"The SRH-3 is a must-have. I never thought it would be possible to film on a race track at speeds of over 120 mph and hold a perfectly stabilized image throughout. The SRH-3 brings creative visions to new levels, allowing me to capture shots with utmost confidence."

Cinematographer Nino Pansini

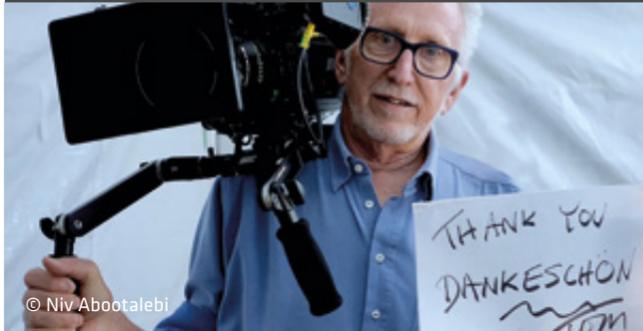


"The wireless video signal is the best I've come across. It's almost as good as the recording quality, it's absolutely beautiful. There's no noise, you see everything just like as if the cable were hard-wired directly from the camera to the monitor."

Cinematographer Marc Windon

"The image that the LF and the Signature Primes produce seems, to me, more like what my eyes see than anything else I've experienced so far."

Cinematographer Roger Deakins CBE, ASC, BSC



© Niv Abootalebi

"The ALEXA LF creates a painterly and cinematic image that I really love. Also, it has the same build quality that I've trusted for many years. Since we liked the vibrations, we just hard-mounted the cameras to our cars for race scenes, but the camera never failed us."

Cinematographer Phedon Papamichael ASC, GSC



"I'm in love with the TRINITY. Since doing 'La La Land,' I have felt less enthusiastic about working Steadicam, but now with TRINITY it's like I get to start all over again. TRINITY has renewed my faith in the tools we harness."

Steadicam/TRINITY operator Ari Robins



© Hassan Fakhreddine



"Focus pulling is the art of remembering the past and knowing the future. The WCU-4 never let me down."

1st Assistant Camera Karl Keil BVK, VRF



"The ARRI Academy to me was like a condensed film school in a very intimate environment, with the highest caliber of instruction that you could possibly receive."

VFX supervisor & AC Justin Schenk



"The marriage of the ALEXA LF and the Signature Primes is an absolute winner! Wow, what a beautiful lens, brilliant skin tones!"

Cinematographer Stijn Van der Veken ASC, SBC

"The most important advantages of AMIRA are definitely the picture quality and its versatility. Now we no longer need two types of cameras, only the AMIRAs."

Founder and head of VPS Media Andreas Schech



© Bernd Fischer

"I couldn't have captured 'Sea of Shadows' the way I did without the Master Grips. With one hand I was holding onto the boat, with the other I was able to change the focus, iris, and zoom with the Master Grips."

Cinematographer Richard Ladkani



"Using the ALEXA LF gives me a greater dimensionality, a combination of a bigger field of view and a shallower depth of field. The Mini LF has made possible what I thought was previously impossible with large-format photography. It allows me to move in whatever way I feel is best."

Cinematographer Greig Fraser ACS, ASC





© Yves Krier

ARRI camera system approach

Integrated product lines for seamless compatibility

For over 100 years, ARRI has been making tools that expand creative possibilities for filmmakers. Today, the uniquely wide range of interconnected camera products available from ARRI reflects the company's system approach, whereby individual products work well with third-party gear, but extra value is added if all components are from ARRI. To maintain third-party compatibility, ARRI establishes industry standards, works closely with other manufacturers, and provides its image processing technologies to developers of postproduction tools. But on set, nothing will unlock more features and ensure greater peace of mind than keeping everything ARRI.

A complete ecosystem of connected tools



Large-format cinematography Broadening the horizon

Shooting in large format is like painting on a bigger canvas. Different stories call for different tools, and cinematographers are increasingly turning to larger formats for certain productions. It might be to enhance the cinematic feel, or capture the detail of landscapes, or enhance background separation for close-ups that pop out of the screen. Whatever the creative reason, working with a sensor that is twice the size of Super 35 brings new storytelling opportunities. ARRI's large-format cameras will sit alongside its continuing developments in Super 35, giving filmmakers an unprecedented palette.



Enlarge your vision The ARRI large-format camera system

Meeting and exceeding modern production requirements, the ARRI large-format camera system delivers unprecedented creative freedom. Based around a large-format 4.5K version of the ALEXA sensor, the system comprises the ALEXA LF and ALEXA Mini LF cameras, ARRI Signature Prime lenses, LPL lens mount, PL-to-LPL adapter, and Lens Data System LDS-2. These system elements have been designed to take full advantage of the enlarged sensor, while also offering compatibility with existing lenses, accessories, and workflows.



- Immersive large-format look
- ARRI color science for natural skin tones, easy color correction, and clean VFX
- Highest dynamic range of any production camera system
- Lower noise with higher usable sensitivity
- Perfect for High Dynamic Range (HDR) and Wide Color Gamut (WCG) displays
- Robust and reliable
- Fast and efficient workflows

Large-format look, with ALEXA image quality Two cameras, covering every requirement on set

Featuring a sensor slightly larger than full frame, ALEXA large-format cameras record native 4.5K with ARRI's best overall image quality. This allows filmmakers to explore their own take on the large-format look, with improvements on the ALEXA sensor's famously natural colorimetry, pleasing skin tones, low noise, and suitability for High Dynamic Range (HDR) and Wide Color Gamut (WCG) workflows. The combined feature sets and form factors of the two cameras, along with versatile recording options, encompass all on-set requirements.

- High-speed recording up to 150 fps at full sensor width
- Three independent SDI outputs
- Lots of accessory power outputs (4 x 24 V and 1 x 12 V)
- Built-in wireless video transmitter
- New EVF-2 high-contrast HD viewfinder



ALEXA LF
Full studio spec and high speed



- Compact and lightweight
- New Codex Compact Drive
- Two built-in microphones
- Additional external WiFi antenna
- Easier access to media and VF/TC connectors
- New MVF-2 high-contrast HD viewfinder with flip-out monitor

ALEXA MINI LF
Large format, small camera



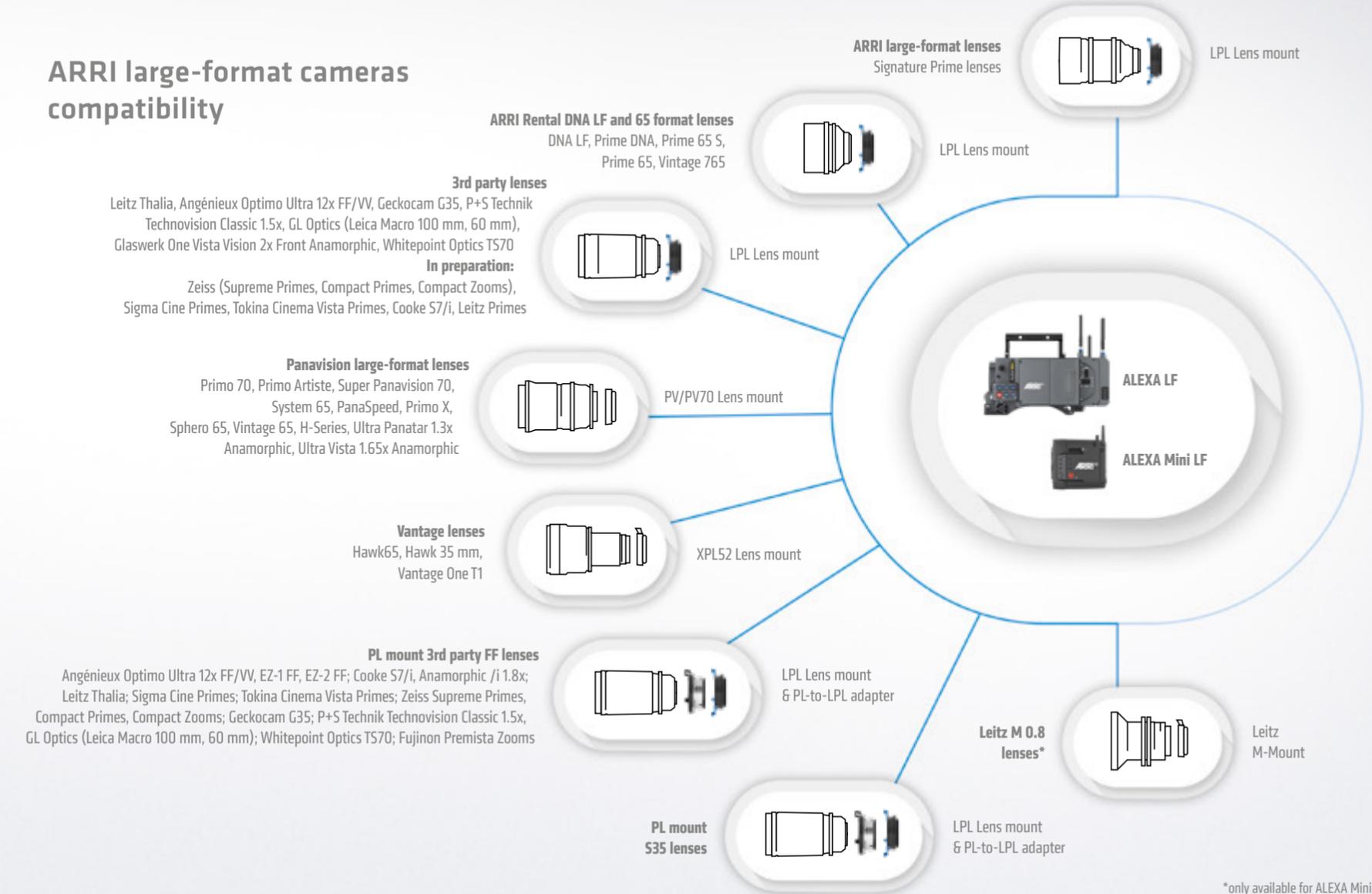
- LPL mount available for ALEXA LF/Mini LF, ALEXA Classic/XT/SXT/Mini, AMIRA, and ALEXA 65
- Third-party cameras can also be fitted with LPL mount
- Purpose-designed for large-format digital cinematography
- PL-to-LPL adapter allows the use of PL mount lenses
- Robust and rock-steady locking mechanism



LPL mount A new industry standard

The PL mount, which has been an industry standard for decades, was introduced by ARRI for 35 mm cinematography and shared with other manufacturers. For the new era of large-format and mixed-format cinematography, ARRI has designed the bigger LPL mount, again sharing it with other camera and lens manufacturers. Allowing smaller lens designs and better image quality for large-format capture, the LPL mount can also be used with a PL-to-LPL adapter, offering backwards compatibility with PL mount lenses.

ARRI large-format cameras compatibility



ALEXA MINI

So small, so light, so full of capabilities

Compact, lightweight, and self-contained—ALEXA Mini is the versatile allrounder in the ARRI camera family. The symmetrical design permits filming in any orientation, including upside-down and in portrait mode, while multiple accessory points enable highly creative mounting solutions and rapid configuration changes. In addition, ALEXA Mini features an interchangeable lens mount, allowing the use of B4 video lenses, EF mount stills lenses, or even ARRI Signature Primes with the LPL mount for ALEXA Mini.



- ALEXA image quality up to 200 fps
- Single-user ergonomics
- Unlimited in-camera grading for stunning looks
- Huge variety of lens options

AMIRA

Go anywhere, shoot anything



- Lightweight body with sturdy design
- Best overall ALEXA image quality in Super 35
- Huge variety of lens options
- EXT SYNC mode for 360° VR, 3D, and VFX applications
- ARRI Look Library support



ALEXA SXT W

Get ready to unplug

- Future-proof for HDR and 4K
- Integrated wireless video
- Four independent monitoring outputs: EVF, MON OUT 1-3
- Wide range of media options and recording formats

The ARRI lens brand

Optics designed and built to ARRI's requirements



Building on many decades of experience designing, commissioning, and marketing co-branded lenses, ARRI now excels as a world-renowned lens brand in its own right. Lenses bearing the stand-alone ARRI brand can be depended upon by cinematographers to be durable and reliable under all conditions, and most of all to render extraordinary images with the most desirable visual attributes.



ARRI Signature Prime
A new and unique look never before seen in a cinema lens, consistent across 16 focal lengths ranging from 12 mm to 280 mm.



ARRI UWZ/AUWZ
These spherical and anamorphic ultra-wide zooms produce distortion-free, wide-angle perspectives of stunning quality.

Cooperation with the best

Optics created in partnership with industry leaders



ARRI has a long history of working with the world's greatest optics companies to create lenses of the same exceptional quality and precision as its cameras. These lenses are conceived and specified by ARRI, and then manufactured by the optics partners. With a complete understanding of cinematographers' needs, ARRI consistently produces lenses that become workhorses of the industry.



ARRI/Zeiss Master Prime
The fastest lens series available for S35. Unrivaled low-light performance across a wide range of 16 focal lengths.



ARRI/Zeiss Master Anamorphic
A new era for anamorphic: traditional anamorphic bokeh in a distortion-free image, with fast T-stops.



ARRI/Zeiss Master Macro
The highest quality cinema macro in the world. Unrivaled performance for product photography, skin and cosmetics, food, etc.



ARRI/Zeiss Ultra Prime
Lightweight, classic, workhorse lenses. A solid, affordable choice with a long cinematic history.



ARRI/Fujinon Zoom Lenses
Consistent high quality throughout the zoom range. Unparalleled performance in a small, lightweight lens series.



Signature Prime

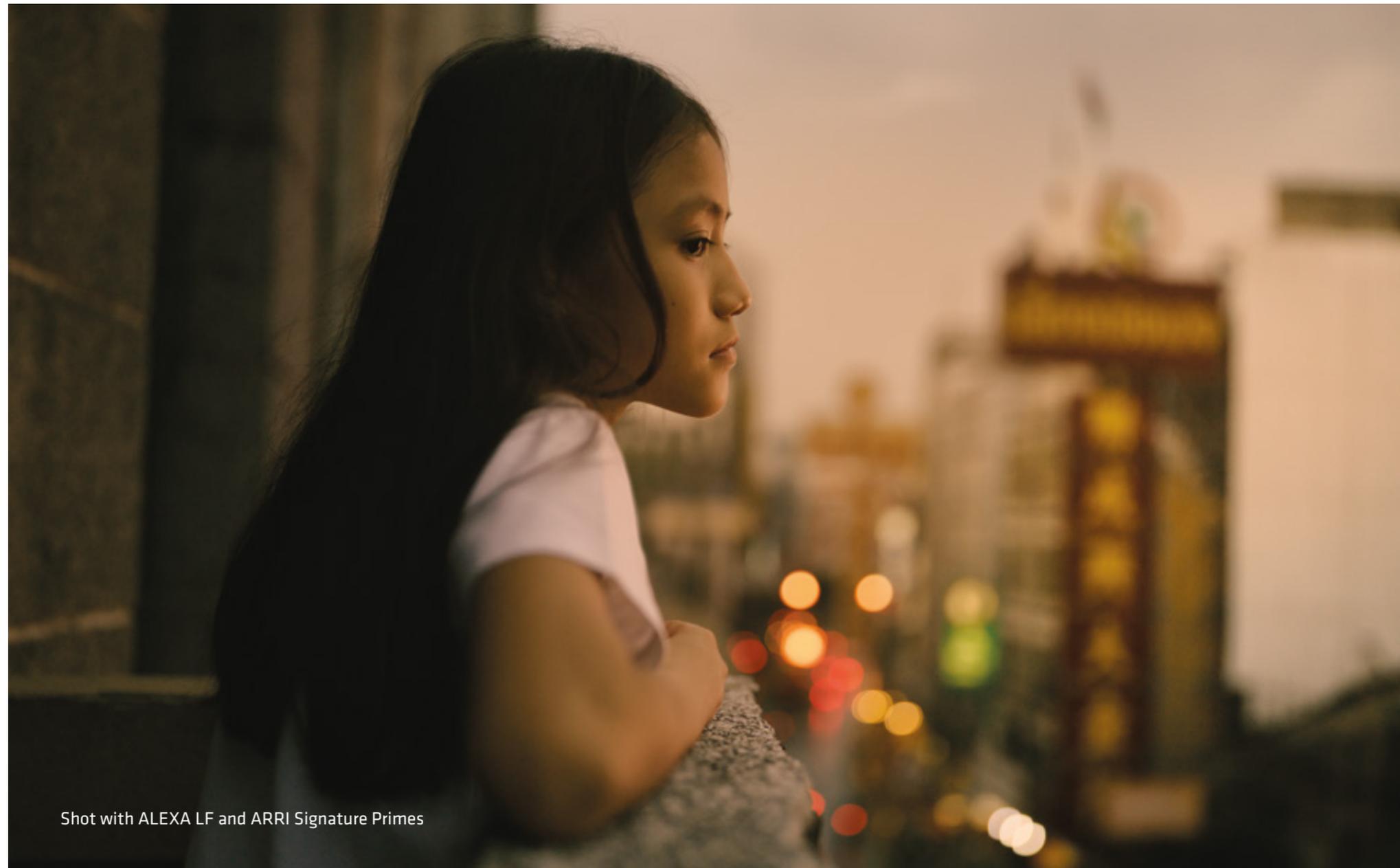
Modern lens, timeless look

Equipped with an LPL mount that allows them to be used not just on ARRI cameras, but also on third-party cameras, the Signature Primes encompass a uniquely wide focal length range of 12 mm to 280 mm for large-format cinematography. Solidly built and designed to work flawlessly in the most extreme on-set conditions, these lenses offer a classic look that will not go out of style: warm textures, forgiving skin tones, open shadows with crisp blacks, smooth focus fall-off, and bokeh like looking through a window in the rain.



- Exceptionally soft bokeh for pleasing background separation
- Soft and delicate flares
- Fine details beautifully rendered
- Optimal results with all sensors due to near-telecentric design
- Fitted with new LPL lens mount
- Covering all image circles up to large format 46 mm





Shot with ALEXA LF and ARRI Signature Primes

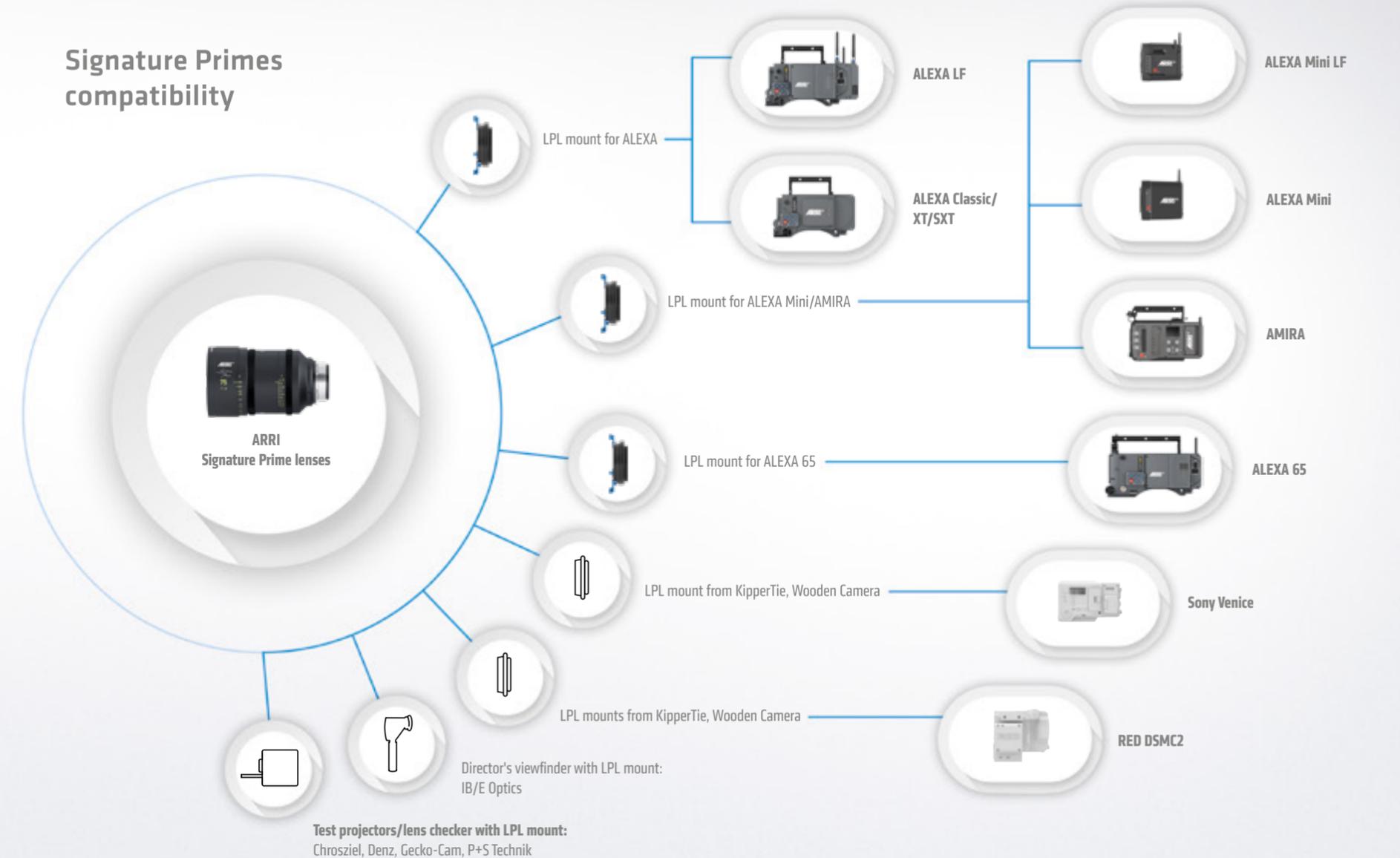


Shot with ALEXA Mini LF and ARRI Signature Primes

Huge perspective range, consistent look



Signature Primes compatibility





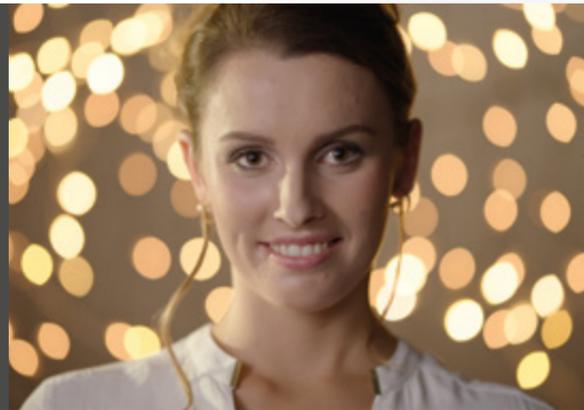
Magnetic Rear Filter Holder

Create your own Signature Prime look

The detachable Magnetic Rear Filter Holder for ARRI Signature Primes opens up all kinds of personalized creative looks, without having to disassemble the lens. The filter holder accommodates a wide variety of materials, allowing filmmakers to experiment as much as they want. Glass elements can be used to simulate vintage lenses, with images sharp in the center but deteriorating in the corners. Anything from tinfoil and fishing line to stockings, wrapping paper, and vintage fabrics can be tried—each of them affecting bokeh, flaring, and diffusion in different ways.



- Endless choices to customize the optics
- Filmmakers can experiment themselves
- Fast and easy changes of look, with no tools needed
- Can complement ARRI's uncoated replacement front element



Original, without filter



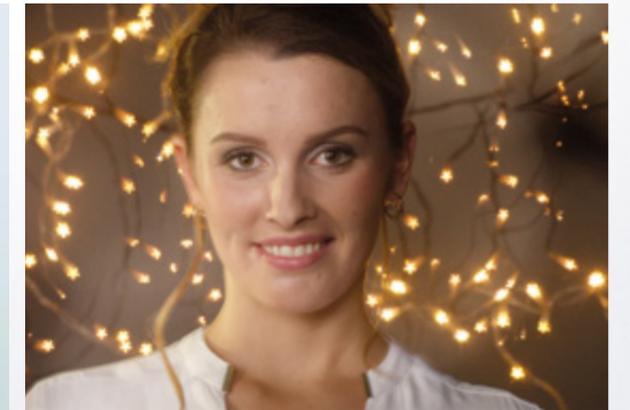
Tinfoil



Tinfoil



Stars



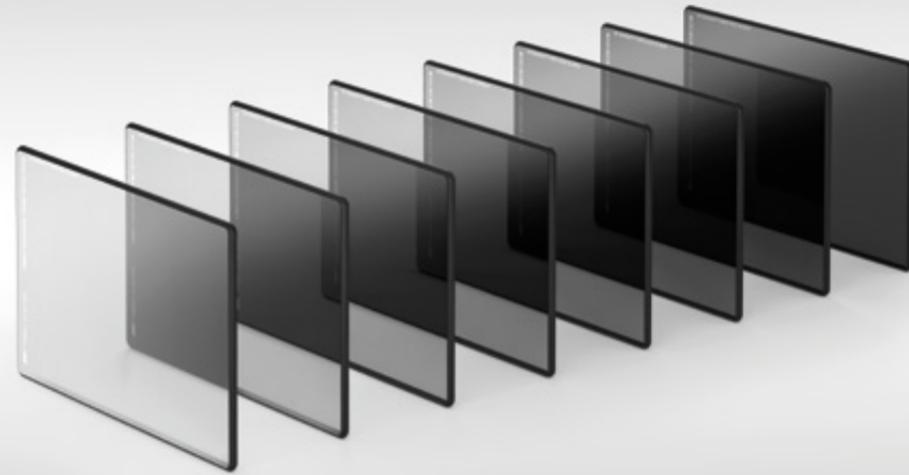
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FSND Filter

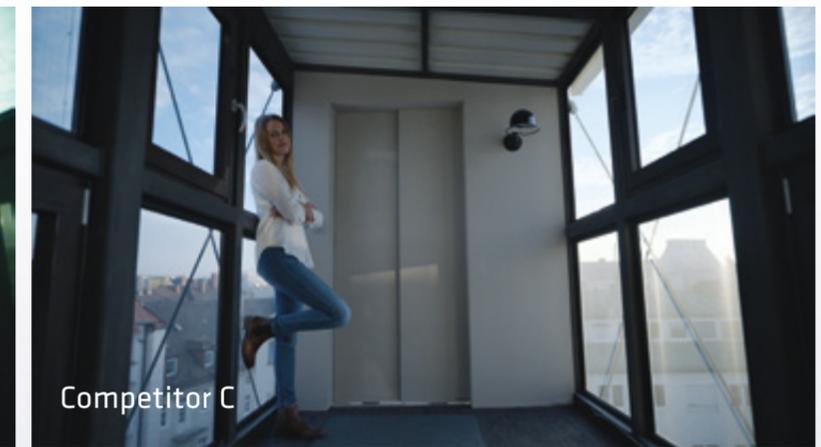
The front line of image control

ARRI FSND Filters leave image control to the cinematographer; they are entirely color neutral, exceptionally resistant to flare and glare, and introduce no discernible image distortions at even the longest focal lengths. Most importantly, they eliminate far red ("IR") contamination without affecting skin tone. ARRI FSND Filters are consistent, reliable, and worry free, perfectly matching in-camera ARRI FSND Filters and delivering significant competitive advantages for all shooting conditions.

- No shift in contrast or color saturation
- Fast and easy to clean
- Top-quality glass preserves high-resolution detail
- C-shaped filter edges resist chipping and reflection
- Durable hard coating, plus oil and water resistance



ARRI FSND Filters preserve color balance perfectly, eliminating color distortions and preserving skin tones. They are universal filters that produce the same high-quality result with every camera.



ARRI Broadcast Solutions

Professional services for broadcast and media applications

ARRI's expertise in HD and 4K/HDR camera systems, lighting, postproduction, and equipment rental guarantees a deep understanding of the broadcast and media production environment, from beginning to end. The company's cross-disciplinary capabilities, together with its competence in state-of-the-art lighting workflows, sets it apart from the competition. The ARRI System Group provides turnkey lighting solutions for tomorrow's production infrastructures, while the ARRI Multicam System gives program makers flexibility tailored to their varied needs.



System components for the broadcast sector



Cinematic Multicam

Remote control of AMIRA and ALEXA Mini for live TV

ARRI offers this simple-to-integrate fiber transmission system in partnership with British manufacturer DTS, combining the cinematic look of ARRI cameras with the efficiency of a live transmission system. Customers can record in-camera for postproduction, finishing, or slow-motion effects, while simultaneously transmitting live HD or UHD signals to a broadcast facility, stage displays, or social media channel using standard production environments such as OB vans or studios.

- Cinematic images for live TV, with many look options
- BT.2100 support with HLG or PQ
- Versatile and efficient transmission system
- Best HDR images with ARRI cameras
- One system covers Multicam, documentary or drama



ARRI cameras for the best HDR results, even in SDR

Scenes with a high contrast range, which are not possible to capture with conventional broadcast cameras, can be recorded in all their detail thanks to the high dynamic range of the ARRI image sensor, even in SDR/Rec. 709.

Image capture 1: Shooting with standard 2/3" camera



Image capture 2: Shooting with ARRI camera



Stabilized Remote Head SRH-3

Compact, lightweight, and sturdy

The Stabilized Remote Head SRH-3 is a three-axis, entirely stabilized remote head that allows cameras such as a fully rigged ALEXA LF to go where no other head can go, with incredible flexibility and ease. Whether it be on set, in a studio, or at an event, the new intelligent and adaptive SRH-3, along with digital controllers such as the DRW-1, DEH-1, and Master Grips, has the full force of ARRI technology behind it.



- Intuitive and traditional fluid head interface
- Controls the ARRI SRH-3 through the LBUS protocol
- Adjustable friction for precise pan and tilt movements
- Can be combined with ARRI Master Grips and OCU-1
- Compatible with any Mitchell flat base tripod or support



- Smart and adaptive system providing outstanding stabilization
- High-torque brushless motors, with a camera weight capacity up to 30 kg/66 lbs
- High payload, low weight, compact design
- Based on LBUS, therefore perfectly controlled by the digital wheels and digital encoder head
- A wide range of accessories adapt the SRH-3 to any situation
- Easy to handle and budget friendly



Digital Encoder Head DEH-1

Precise control via remote fluid head

ARRI's brand-new DEH-1 is the first fully digital encoder head that communicates through the LBUS protocol with the SRH-3 Stabilized Remote Head. Rugged and easy to operate, the DEH-1 features reliable construction and precision engineering, making it ideal for a variety of remote head applications—from broadcast settings, to documentary shooting, to feature film productions.

- Digital interpretation of classic ARRI crank wheels
- Controls the ARRI SRH-3 through the LBUS protocol
- Highly modular design and workflow
- Can be combined with ARRI Master Grips and OCU-1
- Compatible with any Mitchell flat base tripod or support



Digital Remote Wheels DRW-1 Traditional movie-style operating

The Digital Remote Wheels DRW-1 combine state-of-the-art digital technology with components inspired by the classic ARRIHEAD, which was used and loved by generations of filmmakers. The mechanical touch and feel of the crank wheels come with a bang-up-to-date digital workflow to provide maximum control... and they're also really fun to work with.

ERM-2400 and ERM-900 Long-distance wireless control

The new External Radio Modules ERM-2400 (2.4 GHz) and ERM-900 (900 MHz) enable wireless remote control of the SRH-3 Stabilized Remote Head, even over large distances. By connecting the external radio modules via the FS-CAN Bus cable to the SRH-3 remote control panel and the stabilized head, the modules will change automatically into transmitter and receiver mode. The FS-CAN Bus cable provides data and power to the external radio modules.



- Wireless control of the ARRI SRH-3
- 1,000 m/3,280 ft range with ERM-2400
- 3,000 m/9,842 ft range with ERM-900
- Range maximized by channel hopping
- Best possible transmission on location



TRINITY

First hybrid camera stabilizer

TRINITY combines classic mechanical stabilization with advanced active electronic stabilization, provided via 32-bit ARM-based gimbal technology. This combination results in five axes of control and enables uniquely fluid, wide-ranging, and precisely controlled movements for unrestricted shooting and total creative freedom.

- Five-axis hybrid camera stabilizer with stabilized tilt and roll
- High-torque brushless motors with a payload capacity up to 30 kg/66 lbs
- Fast and easy setup due to cross-system accessories
- Highly modular, upgradeable and future-proof design
- Hot swap, high-capacity 12 V camera power supply (optional 24 V upgrade)
- TRINITY can also be used as a two-axis standalone handheld gimbal



© Yves Krier

- Wide range of ARRI CSS components and accessories available
- Modular and upgradeable design for long product life
- Hot swap and high-capacity 12/24 V camera power supply
- 1.8" carbon fiber post with no-tool clamp and unique fine-trim adjustment
- Low-friction gimbal with patented self-centering feature
- Made for modern digital cinematography, broadcast, and events



© Ian Routledge



artemis

Modular, upgradeable stabilizers

The ARRI artemis Cine Broadcast and EFP HD mechanical stabilizers cover the entire spectrum of today's film and television requirements. Designed to work with HD broadcast cameras, the EFP HD features 12 V high-capacity wiring that enables capacities for the camera of up to 15 A and minimizes voltage drop, while the hot swap technology helps avoid camera reboots when batteries run low. The Cine Broadcast also includes three high-quality video lines and both D-Tab and USB power outputs, providing new possibilities and more robust backup options.



Wireless Video Receiver WVR-1

Wireless Video Receiver WVR-1s

Wireless Video Transmitter WVT-1

ARRI Wireless Video System Conforming with local transmission rules

The ARRI Wireless Video System (WVS) consists of integrated HD video transmitters in ALEXA LF and ALEXA SXT W cameras, a stand-alone video transmitter for use with other ARRI or third-party cameras, and a stand-alone video receiver that picks up signals from either transmitter. The newest member of the family is the small and lightweight WVR-1s receiver, which can be quickly paired with the ARRI WVS transmitter and has an operational range of up to 150 m/500 ft. Its minimal size and weight make it easy to incorporate into a battery-powered, handheld viewing setup.

- Spray and dust-proof aluminum housings
- Protected connectors
- Wide operating range: -20° C to +45° C
- Simple operation, same controls on all units
- Versatile power options



Wireless Video Receiver WVR-1s



- Three axes, all inclusive
- Vibrating markers and alerts
- Backlit focus knob
- Easy-to-read lens data display
- Pre-marked focus rings
- Personalized settings



Wireless Compact Unit WCU-4

It's all in your hands

The WCU-4 is a three-axis handheld controller featuring an integrated lens display. It allows wireless control of camera functions, focus, iris, and/or zoom when shooting handheld or using a stabilizer, gimbal, or crane. The super-smooth focus knob features adjustable friction and backlit focus rings that are easy to read in the dark, and the large display reflects ambient light to remain visible even in direct sunlight, while also saving battery power.



Single Axis Unit SXU-1

Do one thing well

The SXU-1 is a simple, single-channel wireless hand unit that can be set up to control focus, iris, or zoom. On set it perfectly complements the WCU-4 as a separate iris control unit, perhaps operated by the cinematographer in situations where subtle exposure adjustments are required during travelling shots.



- One-axis lens control
- 14 radio channels
- Backlit focus knob
- Supports motor and knob limits
- Optional mounting gear



Operator Control Unit OCU-1

Taking control at critical moments

The small and compact OCU-1 allows camera operators to quickly take control of any lens function, even when lens motors are attached. With it, operators can override and reclaim focus, zoom, and iris controls from the WCU-4, at the touch of a button. This could be useful for making compositional adjustments while setting up a shot, or even during a shot, if the operator can sense an unplanned situation unfolding, or wishes to tweak a lens setting.

- Small, solid and lightweight
- Three assignable user buttons
- Control of focus, iris, or zoom
- Can override the WCU-4 hand unit
- Control EF lenses without motors
- Flexible mounting options



- EF, ENG, and cine lens control
- Advanced camera control
- Solid mechanical design
- Proven ergonomics
- Intuitive user interface
- Multi-lingual display



Master Grips

Ultimate handheld control

ARRI Master Grips come in a variety of configurations to suit individual operators and a multitude of purposes. Based on classic ARRIFLEX handgrips, they incorporate finger wheels and rockers on either the left or right side, as well as assignable user buttons that allow personalized camera and lens control.

Lightweight matte boxes

Choose flexibility

Suited to a wide range of applications, these robust but lightweight matte boxes provide unprecedented flexibility. From a single-filter configuration for gimbals, drones or Steadicams, to clamp-on versions, up to rod-mounted solutions, the LMB 4x5 and LMB 6x6 make short work of challenging situations. The Swing Away Tilt Module offers a comfortable swing-away function (with extension) for easier lens changes, as well as an integrated tilt module with 10° up and down adjustments for avoiding unwanted reflections. Both matte boxes also feature versatile filter stage options, securing loops, and a tray catcher for maximum safety on set.



LMB 6x6:

- 6.6" x 6.6" filter size
- 19/15 mm studio rod support
- New tray catcher system for each filter frame



Lightweight Matte Box
LMB 6x6



Lightweight Matte Box
LMB 4x5

LMB 4x5:

- 4" x 5.65" and 4" x 4" filter size
- 15 mm LWS and 19/15 mm studio rod support
- Attractive upgrade options for LMB-25 owners

- For 4.5", 138 mm, and 6" diopters
- Accommodate up to three diopters
- Safety mechanism to prevent accidental drops
- Diopter Stage with friction wheel and locking device for split diopters
- Mountable through 1/4" threads



Diopter accessories With safety device for trouble-free diopter changes

Benefiting from ARRI's famously sturdy build quality, these accessories simplify the use of diopters with lightweight matte boxes from ARRI or other manufacturers. They feature a safety device to stop diopters falling out when being changed.



**Diopter Frame 138 mm
Diopter Frame 6"**



**Diopter Stage 138 mm
Diopter Stage 6"**



**Diopter Adapter 138 mm to 4.5"
Diopter Adapter 6" to 138 mm**



Rota Pola Filter Frame Easy-to-use rotating polarizers

Available in two versions for different filter sizes, ARRI Rota Pola Filter Frames make it simple to work with rotating polarizers in modern matte boxes. Being the same thickness as a regular filter frame, they only take up one space in a filter stage.

- For 4" x 5.65" and 6.6" x 6.6" filters
- Unique lock system prevents unintended adjustment
- The filters take less than 1.2 stops of light
- Friction-driven gear at the top and bottom
- Thin design for minimal bulk and weight





B-Mount

ARRI adopts new 24 V battery mount

Today's digital cameras are pushing the performance limits of established 12 V systems. In order to meet the increasing power demands of camera and lighting systems with a sustainable solution, Munich battery manufacturer bebob has developed the B-Mount—a new battery mount that makes it possible to supply 24 V devices while providing maximum flexibility regarding the choice of batteries and accessories. ARRI will be using the B-Mount for all of its future cameras.

- High power capability featuring universal battery communication
- Robust construction and seamless interlocking of components
- B-Mount will power all current and future ARRI cameras
- Specifications are fully documented and open to third-party battery and equipment manufacturers



Crew supplies

The best way to protect and transport your gear

This special collection of rugged and durable ARRI-branded kit carriers gives professional crews peace of mind that their equipment is as well protected and accessible as possible. From the waterproof, fully padded unit bags to the hardy pouches and quick-release belts, ARRI crew supplies are the premier choice on set.



Unit Bags

- Unit Bag Small II**
265 x 470 x 265 mm
- Unit Bag Medium II**
290 x 600 x 330 mm
- Unit Bag Large II**
300 x 670 x 365 mm



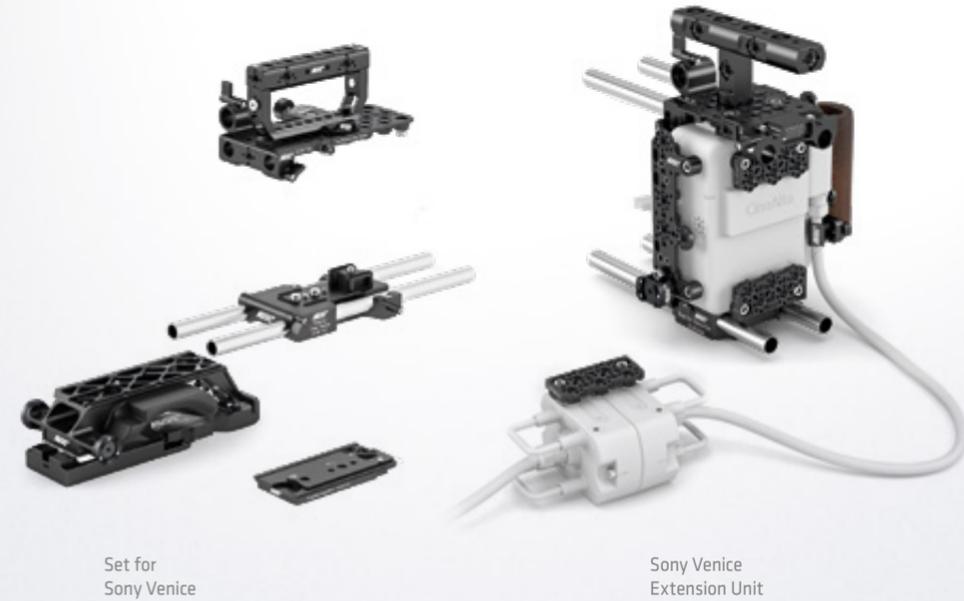
Pouches

- Assistant Pouch Small**
50 x 180 x 230 mm
- Assistant Pouch Large**
50 x 180 x 250 mm
- 4" x 5.65" Filter Pouch 8-pocket**
- 6.6" x 6.6" Filter Pouch**

Find more Crew Supplies at arri.com/crewsupplies

Accessories for third-party cameras Covering most professional cameras on the market

ARRI accessories bring film-style functionality and the rugged build quality for which ARRI is famous to cameras from other manufacturers, allowing them to be used more easily and reliably in challenging, fast-paced professional environments. Bespoke base plates, top plates, handles, and brackets make ARRI accessories compatible with specific third-party cameras.

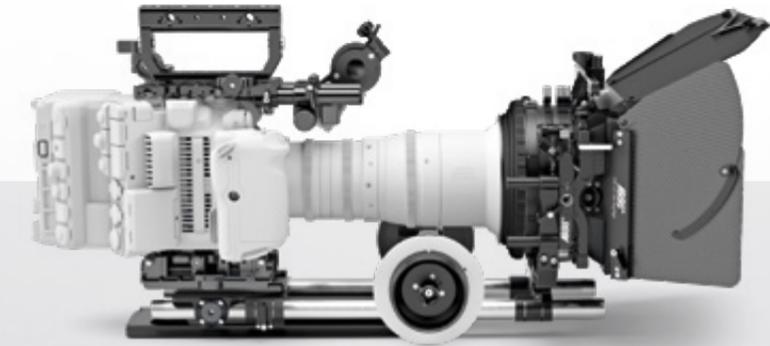


Sony Venice and Venice Extension Unit

- Full range of ARRI accessories for Venice and Venice Extension Unit
- Enables vertical filming with Extension Unit
- Additional cable clamp prevents damage to Extension Unit cable

Canon C500 MKII

- Fast switch from shoulder to studio support, without tools
- Base plate can be inserted and removed to the front and rear



Online support for your shoot and post workflow Free tools, tips, apps, and learning resources

ARRI's many years of experience producing the widest range of professional filmmaking tools available from any manufacturer, its direct contact with producers and creatives, and its knowledge of postproduction, all give the company a unique insight into every stage of the production chain. This, combined with ARRI's system approach, enables it to develop functional and educational resources that help filmmakers get the most out of their technology. A range of free-of-charge tools, apps, and tutorials can be found in the Learn & Help section of ARRI's website.



Frameline & Lens Illumination Tool

A single online tool for creating custom frame lines for ARRI cameras and for checking how different lenses illuminate different ARRI sensor sizes, recording formats, target aspect ratios, and frame lines.

arri.com/flt



ARRI Tech Tips

Technology alone does not change the way images are created; knowledge and understanding are just as important. Learn how to use ARRI camera products through the wide selection of ARRI Tech Tip videos available online. arri.com/techtips



Configuration Overviews

Shedding some light onto the ARRI camera product line and compatibilities between components, these Configuration Overviews comprise an ever-expanding series of visual cheat sheets for what goes with what. arri.com/configuration



Codex Compact Drives New-generation recording media

With the release of the ALEXA Mini LF, ARRI is introducing a new recording system, consisting of the 1 TB Codex Compact Drive, a USB-C Reader, and an adapter that enables the use of SXR Capture Drive Docks. Together, these components represent the most advanced and trustworthy professional recording solution yet seen.



Codex Compact Drives

- Advanced ARRIRAW and ProRes recording
- 1 TB (960 GB usable) capacity PCIe Gen3 solid-state drive
- Durable housing with optimized thermal design

Codex Compact Drive Reader

- Bus-powered, single-slot card reader/writer
- USB-C interface for up to 8 Gbps transfer rates
- Supports macOS/Windows/Linux

Codex Compact Drive Adapter

- Allows use of a Compact Drive in the SXR Capture Drive Dock
- Works with SXR Capture Drive Dock
- Speed boost to 20 Gbps (Thunderbolt 3 Dock) or 10 Gbps (Thunderbolt 2 Dock)

Codex Device Manager

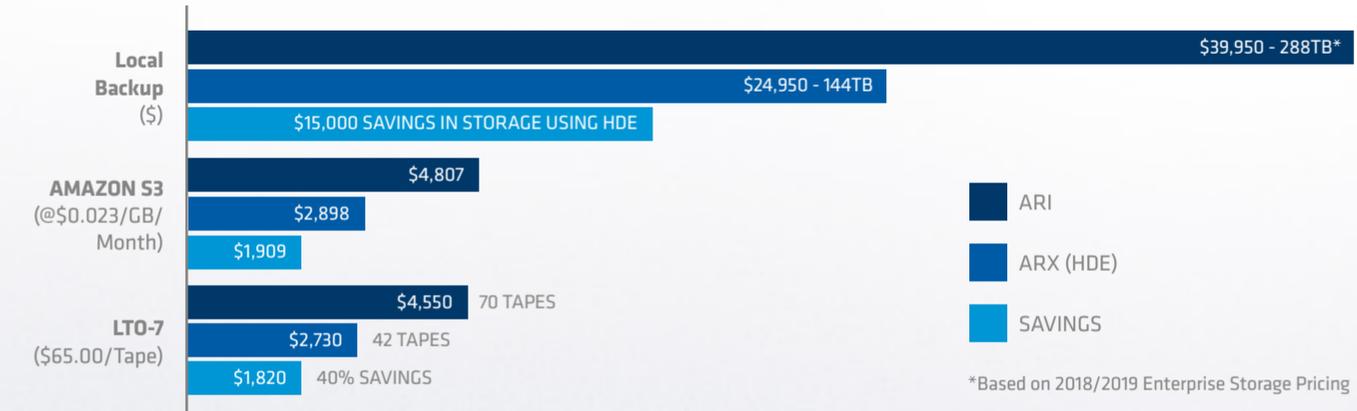
- Free-of-charge macOS menu bar application
- Required for SXR Capture Drive Dock
- Optional High Density Encoding directly from Compact/Capture Drive

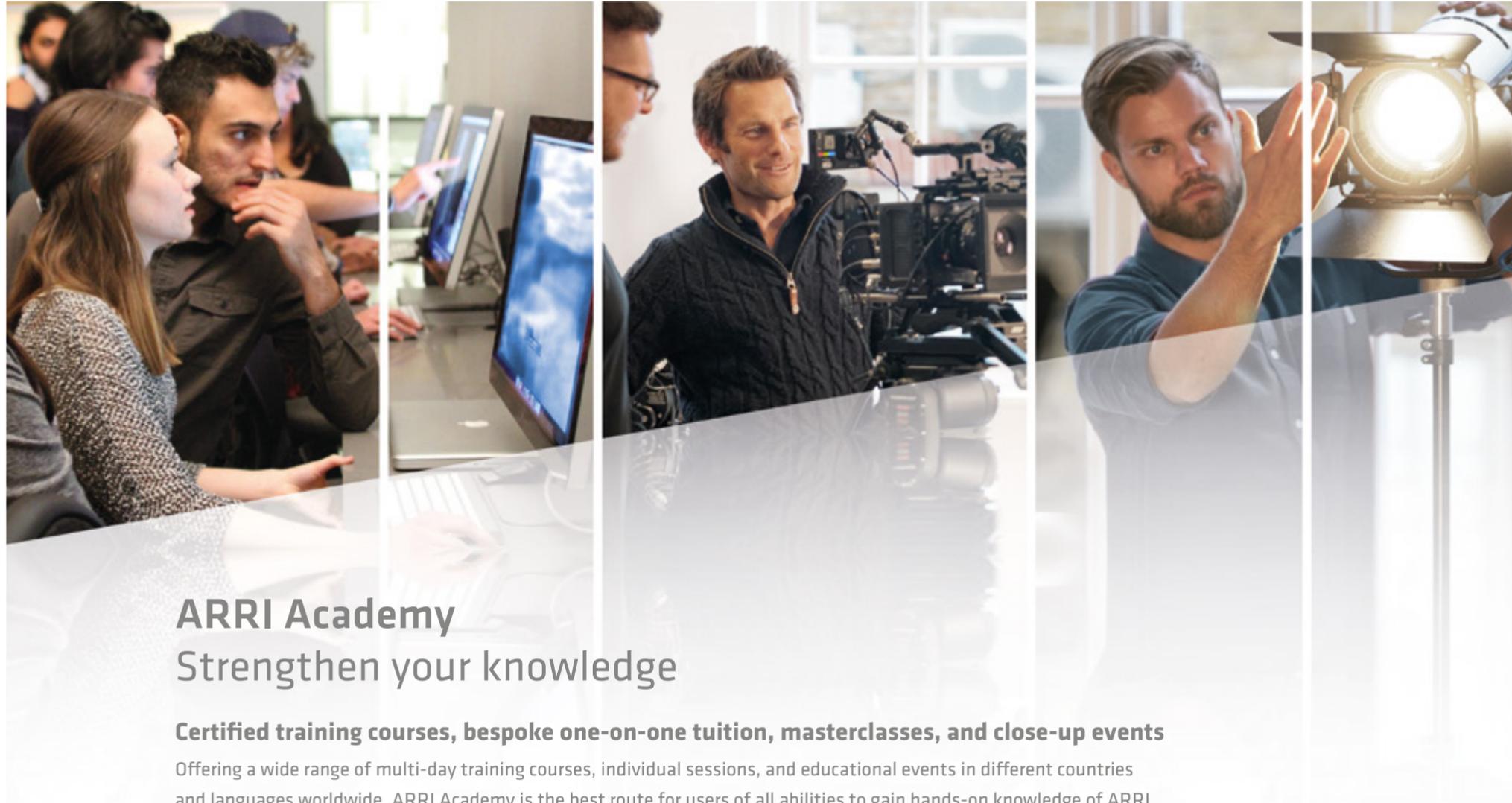
Codex High Density Encoding 40% savings, no loss of image quality

Compatible with any ARRI camera that records ARRIRAW, Codex High Density Encoding (HDE) uses sophisticated, loss-less encoding to reduce ARRIRAW file sizes by around 40% during downloading, or later in the workflow. This lowers storage costs, shortens transfer times, and speeds up workflows, which translates to a direct 40% saving in time and money. HDE comes free-of-charge with Codex Device Manager software, and requires the use of a Codex reader or dock. ARRIRAW Open Gate 4.5K can be encoded at 24 fps on a modern MacBook Pro.

Storage costs and HDE savings

ALEXA LF project (10 million frames/116 hours)





ARRI Academy Strengthen your knowledge

Certified training courses, bespoke one-on-one tuition, masterclasses, and close-up events

Offering a wide range of multi-day training courses, individual sessions, and educational events in different countries and languages worldwide, ARRI Academy is the best route for users of all abilities to gain hands-on knowledge of ARRI products and workflows, and build their on-set confidence.

Certified online training courses now available at MZed.com

Learn all about ARRI camera products through certified online training from industry professionals.
arri.academy/courses-mzed

Preregistration

You can now preregister for one or more of ARRI's Certified User and Service Training courses. Let us know how and where we can help; specify your products, time frame, and preferred locations. You can register today without any obligation and, depending on the regional demand, we will schedule a training near you.
arri.academy/preregistration



Find out more about all our upcoming courses here:
arri.academy/schedule

For further information, please contact:

ARRI Academy · academy@arri.de · +49 89 3809 2030 · www.arri.com/academy

ARRI Service

Worldwide technical support for ARRI products



Service requests

Start online and contact our technical service. The ARRI service team is here to help.
arri.com/servicerequests.com

Service parts

Online spare part search. The spare parts catalogue is the basis for identifying and ordering a spare part required for maintenance and repairs of ARRI Camera Systems products.



Service locations

The ARRI service center network provides a great selection of nearby locations for ARRI certified repairs. Find your nearest service center for ARRI products here.
arri.com/servicelocations.com



Extended warranty

Registered equipment ensures peace of mind

ARRI's extended warranty packages for ALEXA, ALEXA Mini, and AMIRA cameras offer a fixed cost of ownership, minimized downtime, and a level of service that goes beyond the standard.



Purchase a **one-year extended warranty** along with your camera, or later through any official ARRI point of sale: subsidiaries, distributors, or resellers.



Register your AMIRA, ALEXA Mini or ALEXA within one month of purchase and get a **free six-month extended warranty**.
arri.com/extendedwarranty.com



- Fixed cost of ownership
- No unexpected repair bills
- All parts and labor covered
- Priority repairs
- Available at point of sale, or after delivery
- Highly economical annual cost

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