



Master Primes

High Speed with Breathtaking Optical Performance



Breathtaking

Rapid progress in lens design and manufacturing technology has finally realized a cinematographer's dream: lenses that are fast and yet have an optical performance surpassing all current standard speed primes. The Master Primes, a complete set of 14 lenses borne of a close collaboration between ARRI and Zeiss, are a revolutionary and unique new generation of high speed prime lenses with unprecedented resolution, incredible contrast and virtually no breathing.

One Set of Lenses for all Situations

Whenever and wherever you want to shoot, the Master Primes open up new creative opportunities since they maintain their optical performance across the whole extended T-stop range from T1.3 to T22. Whether you shoot a day/exterior commercial with vibrant colors and high contrast, or a night/interior romantic candlelit dinner for a feature, the Master Primes are a truly universal set of lenses, usable in all lighting conditions.

14 LENSES FOR ALL SHOOTING SITUATIONS



14 mm



16 mm



18 mm



21 mm



25 mm



27 mm



32 mm



35 mm



40 mm



50 mm



65 mm



75 mm



100 mm



150 mm



Candlelight image created with a Master Prime 40 mm at T1.3 and an ARRIFLEX 435 camera. Actors and set were illuminated only with candles. Super 35 mm film frame scanned at 4K resolution with the ARRISCAN.



At T1.3 the Master Primes give the cinematographer one extra stop of light to work with.

Realizing the Impossible

Creating a fast lens with excellent optical performance, a previously unattainable goal, has been made possible through new design and manufacturing techniques as well as exotic glass materials. A crucial factor is the use of aspherical glass surfaces which require ultra-high precision in design and manufacturing. A complex holographic measuring process had to be developed specifically for these lenses.

A widest stop of T1.3 allows shooting in low or available light for more natural-looking shots and a reduction of the lighting budget. In addition, a wide open stop creates the cinematic look of an extremely shallow depth of field.

Breathtaking Performance Even Up Close

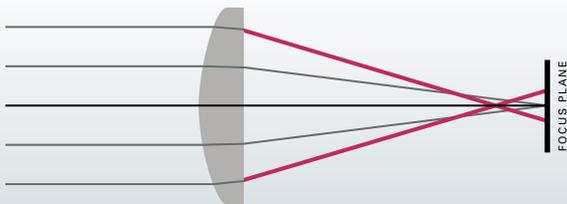
Additional features that were previously considered contradictory are good close focus performance and reduced breathing (an unwanted shift in image size when focus is changed). In the past, the close focus performance of a lens could be improved by utilizing a floating element. However, this made it more difficult to control breathing, so lens designers always had to compromise. By using the unique and patented Dual Floating Elements™ technology, Zeiss virtually eliminated breathing in the Master Primes while at the same time keeping the excellent close focus performance already established with the Ultra Primes. This unique combination of features allows for fresh angles and focus pulls that would have previously been impossible, creating new ways to block a scene and new image sequences for cinematographers to explore.

All these advances, combined with the improved T* XP anti-reflex coating, strategically painted lens rims and special light traps, result in lenses with unsurpassed resolution, high contrast and low veiling glare. Even in the darkest corner at night the Master Primes can capture details other lenses simply cannot see.

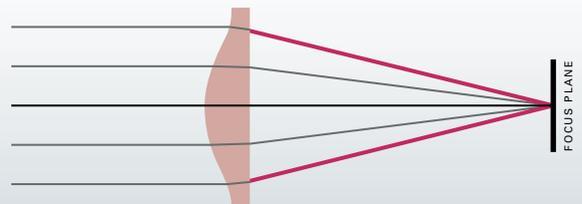


The improved T* XP anti-reflex coating reduces veiling glare and internal reflexes and creates a pleasing, gentle color balance. Compared to conventional coatings it has a better transmission and a more uniform performance across the lens from optical center to the edges, resulting in higher contrast and deeper, richer blacks.

SPHERICAL LENS



ASPHERICAL LENS



The above illustration shows the basic principle of how an aspherical lens works. Spherical lenses are subject to „spherical aberration,“ which means that they cannot focus all light rays of a given color frequency onto the same plane. The further away a light ray is from the optical center, the more pronounced this aberration becomes, making this a crucial issue for fast lenses with their larger diameter elements. To compensate for spherical aberration, additional lens elements are needed that make the lens heavier and introduce other performance issues.

Aspherical lenses, on the other hand, are lenses with complex curved surfaces, offering excellent aberration correction and thereby providing superior resolution performance. Aspherical lenses can be made smaller, lighter and in general, better than similar lenses which employ only spherical elements.

From the Field

Cinematographer Stijn Van der Veken: „The Master Primes are the best lenses in the world! On the set, I love that they show no breathing. Having a lens without breathing gives you more freedom in what you can do. Once you get used to that, it is difficult to go back to lenses that show breathing. I found the Master Primes to have twice the resolution of older lenses and there is an enormous difference in the sharpness. Also they have much more contrast and much less flare.“



Cinematographer Stijn Van der Veken

The Lens Data Display for Focus Puller (LDD-FP) can be used wired or wirelessly, showing accurate lens and camera information as well as an interactive depth of field bar graph.



Built-in Lens Data System

All 14 lenses have the Lens Data System (LDS) built-in, showing real-time lens status and depth of field information either on the video assist or on a dedicated Lens Data Display. The Lens Data System gives assistants an extra edge to work faster and more securely, especially when the camera is in remote situations like on a crane or Steadicam.

Special in-camera effects like speed/iris ramps or shutter/iris ramps can be performed much easier, since the camera already knows where all the T-stops are, and no time consuming lens tables are necessary.



SMARTER LENSES FOR
SAFER & FASTER WORKING

Consistent Performance

Most prime lenses are visibly darker in the corners, where they also lose resolution. The Master Primes exhibit an extremely even illumination across the whole Super 35 frame and retain high resolution all the way from the center to the edges. Even better, they can deliver this optical performance wide open and at their close focus setting. With this unique consistency across frame, aperture and focus range, cinematographers can concentrate on the images they want to create instead of having to adjust their style to the shortcomings of their lenses.

Special Optical Effects

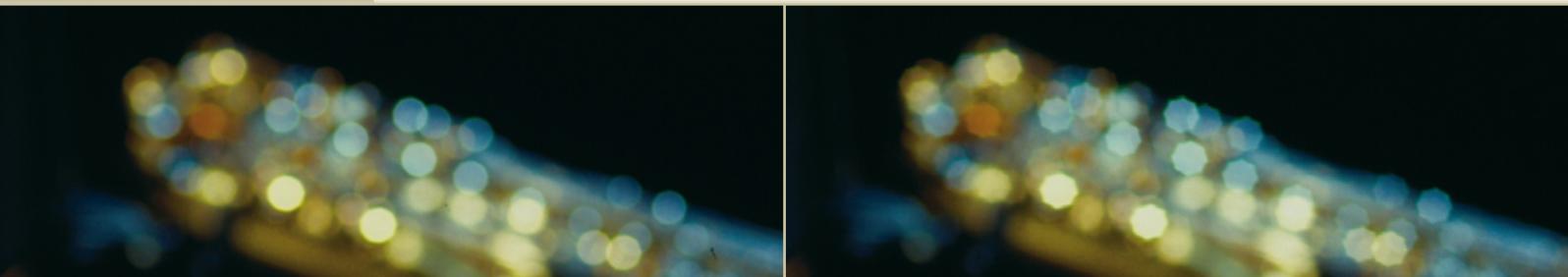
The use of aspherical elements and exotic glass types with anomalous partial dispersion, like fluor crown and barium dense flint, greatly reduces chromatic aberration (color fringes). This not only improves the overall image quality, but also leads to better chroma keys.

Since the Master Primes have almost no visible geometric distortion, they accurately reproduce object shapes - straight lines on the set produce straight lines on film. Thus their footage can be matched easier with computer generated imagery than footage created with conventional prime lenses.

Color Matching and Iris Leaves

The whole set of Master Primes are Super Color Matched, so the cinematographer is able to concentrate on creating a look rather than matching lenses in post. Additionally, the iris opening of each Master Prime is created by at least nine high precision leaves, resulting in round and natural-looking out-of-focus highlights.

The Master Primes' iris opening stays consistently round and symmetrical over the whole T-stop range. This translates into natural and pleasing out-of-focus highlights and a smooth bokeh (left), here compared to a competing product (right).



Lens Ergonomics Re-thought

Camera assistants will appreciate the cam driven optics for an extended focus scale with more space between focus marks for distant shots. In addition, all focus scales are individually calibrated and engraved with large fluorescent markings for better visibility in low light conditions. Torque (the amount of strength needed to rotate a lens ring) has been temperature stabilized and carefully set for the best combination of easy movement and a secure, smooth feel.

To allow assistants to work quickly and comfortably with the Master Primes, the shape of the lens housing has been optimized for the greatest number of lens motor combinations. All Master Primes use internal focusing and their focus and iris rings are in the same position. Matte box, follow focus and lens motors can remain in exactly the same position for each lens change. Except for the extreme focal lengths, all have a uniform front diameter of 114 mm/4.5 inches.

Better Handling in Rental

Discussions with rental houses have led to further improvements. The focus ring of the Master Primes, for example, has highly accurate scales for both feet and meters engraved. By removing and reversing the focus ring, rentals can quickly switch between meters and feet.

Their rugged construction keeps the lenses functioning even under adverse environmental conditions, but if they should be damaged, serviceability has been improved. Various repairs can be performed without an optical re-adjustment, including exchanging the front ring, exchanging iris and focus rings and adjusting or exchanging LDS components. To avoid unsightly scratches, all gear surfaces have been specially hardened with a Permadur™ surface treatment, making them ten times harder than traditional gear rings.

Master Diopters

The Master Primes are accompanied by a set of achromatic close focus diopters that allow the crew to quickly grab an extreme close-up or get a wide angle shot with shallow depth of field, all with unprecedented sharpness and contrast and without the optical aberrations of traditional diopters. The three Master Diopters (+0.5, +1 and +2) are optically matched to the Master Primes for optimal color, contrast and overall image quality. However, since their optical quality is far better than that of conventional diopters, they can also be used with most Ultra Primes, the Lightweight Zoom LWZ-1 and other lenses with excellent results.



An extended focus scale and individually calibrated and engraved bright fluorescent focus marks improve the ergonomics of focus pulling.

Both metric and imperial scales are engraved on a single focus ring which can be easily removed and reversed to switch between feet and meters.



Technical Data

Name	Type	Aperture	Close focus ⁽⁴⁾	Length	Front diameter	Weight	Horizontal angle of view		
							ANSI Super 35 ⁽¹⁾	DIN Super 35 ⁽²⁾	Normal 35 ⁽³⁾
Master Prime T1.3/14 mm	Distagon T* XP	T1.3 to T22	0.35 m / 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	0.35 m / 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	0.35 m / 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	0.35 m / 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	0.35 m / 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	0.35 m / 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	0.35 m / 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	0.35 m / 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	0.40 m / 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	0.50 m / 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	0.65 m / 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	0.80 m / 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	1.00 m / 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	1.50 m / 4'11"	262 mm / 10.3"	134 mm / 5.3"	4.0 kg / 8.8 lbs	9.6°	9.3°	8.5°

(1) Horizontal angle of view for an ANSI Super 35 Silent camera aperture (aspect ratio 1:1.33, dimensions 24.9mm x 18.7mm / 0.980" x 0.7362"). Ground glasses available for ARRICAM, ARRIFLEX 235 and all 435 and 535 models.

(2) Horizontal angle of view for a DIN Super 35 Silent camera aperture (aspect ratio 1:1.33, dimensions 24mm x 18mm / 0.944" x 0.7087"). Ground glasses available for ARRIFLEX 235 and all 435 and 535 models.

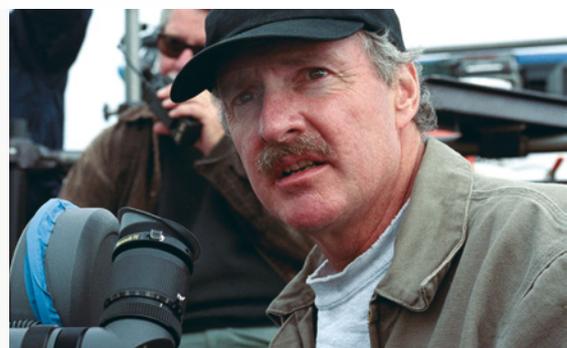
(3) Horizontal angle of view for a Normal 35 Academy camera aperture (aspect ratio 1:1.37, dimensions 22mm x 16mm / 0.8661" x 0.6299"). Ground glasses available for ARRICAM, ARRIFLEX 235 and all 435 and 535 models.

(4) Close focus is measured from the film plane.

T* XP is the trademark for the improved Zeiss anti-reflex lens coating that reduces veiling glare and other reflections. XP stands for extended performance.

From the Field

Cinematographers who have used the Master Primes are enthusiastic. Bill Bennett, ASC, put it like this: „These are spectacular lenses, especially considering how fast they are. You guys have done the impossible; you have made them faster and at the same time improved the optical quality! People are going to be shocked because of how good and fast these lenses are. In my tests they looked optically better at T1.3 than other primes at T2!“



Cinematographer Bill Bennett, ASC (Photo: Michael Helms)

HIGH SPEED WITH BREATHTAKING
OPTICAL PERFORMANCE



Germany

Arnold & Richter Cine Technik (Headquarters, Sales & Service)
Türkenstraße 89, D-80799 Munich, Germany
Tel: +49 (0)89 3809 0, Fax: +49 (0)89 3809 1245

Great Britain

ARRI GB Limited (Sales & Service)
2 Highbridge, Oxford Road, Uxbridge, Middlesex, UB8 1LX, Great Britain
Imaging Equipment Sales: Allan Fyfe, afyfe@arri-gb.com
Tel: +44 (0)1895 457 000, Fax: +44 (0)1895 457 001

Italy

ARRI Italia S.r.l. (Sales & Service, Milan)
Viale Edison 318, 20099 Sesto San Giovanni (Milano), Italy
General Manager: Antonio Cazzaniga, acazzaniga@arri.it
Tel: +39 (02)262 271 75, Fax: +39 (02)242 1692

ARRI Italia S.r.l. (Sales & Service, Rome)
Via Placanica 97, 00040 Morena (Roma), Italy
Camera Sales: Mauro Sembroni, msembroni@arri.it
Tel: +39 (06)79 89 021, Fax: +39 (06)79 89 02 206

USA

ARRI Inc. (Sales & Service, East Coast)
617 Route 303, Blauvelt, NY 10913-1109, USA
Vice President: Jürgen Schwinzer, jschwinzer@arri.com
Tel: +1 (845)353 1400, Fax: +1 (845)425 1250

ARRI Inc. (Sales & Service, West Coast)
600 North Victory Blvd., Burbank, CA 91502-1639, USA
Vice President: Bill Russell, brussell@arri.com
Tel: +1 (818)841 7070, Fax: +1 (818)848 4028

Canada

ARRI Canada Limited (Sales & Service)
415 Horner Ave. Unit 11 & 12, Toronto, Ontario M8W 4W3, Canada
Accounts Manager, Camera & Digital Systems:
Sébastien Laffoux, seb@arrican.com
Tel: +1 (416)255 3335, Fax: +1 (416)255 3399

Asia

ARRI Asia Limited
Office 3B on 29/F, The Centrium, 60 Wyndham Street, Central, Hong Kong
General Manager: Paul Ivan, pivan@arri.com
Tel: +852 9018 2066, Fax: +852 3755 6371

Australia

ARRI Australia PTY Limited
Unit 6C, 5 Talavera Road, Macquarie Park NSW 2113, Sydney, Australia
General Manager: Stefan Sedlmeier, ssedlmeier@arri.com.au
Tel: +61 (2)9855 4308, Fax: +61 (2)9855 4301