

ARRI



# *Signature Primes & Zooms*

MODERN LENSES. TIMELESS LOOK.

## A unique look for digital cinema

### Designed from the ground up

ARRI Signature lenses play to the strengths of digital cinema. The immersive look is a combination of warmth and natural detail that is flattering to skin tones, silky-smooth bokeh that enhances depth in every format, and best-in-class highlight and shadow retention. Full of life and character, Signature images are beautiful whatever the format, resolution, and deliverable requirements.

To create the Signatures, which are different from anything we have produced before, we listened to creative professionals and started from scratch. Partnering with an optical manufacturer renowned globally for excellence, we developed entirely new glass with stunning optical characteristics. This allowed us to design the Signature look from the ground up, free from preconceptions.





## The Signature lens family

### Beauty, consistency, and quality

Introducing the ARRI Signature family of lenses: 16 primes, four zooms, and one extender, offering the same timeless look across a focal length range of 12 mm to 510 mm. The beauty and consistency of images produced by the Signatures represents a first for the film industry – never before have cine primes and zooms been so closely matched in their design, construction, and quality.

Carefully crafted to deliver the best possible results in both large format and Super 35, each lens has an LPL mount, is built from the highest quality materials such as lightweight magnesium, and features a rear filter holder that allows customization of the Signature look.











## *Signature Prime*

The Signature Primes encompass a uniquely wide focal length range of 12 mm to 280 mm. Solidly built and designed to work flawlessly in the most extreme on-set conditions, they offer an immersive look that will not go out of style: warm textures, pleasing skin tones, deep shadows and yet crisp blacks, smooth focus fall-off, and bokeh like looking through a window in the rain.



- All T1.8, aside from the 200 mm (T2.5) and 280 mm (T2.8)
- Exceptional background separation
- Soft and delicate flares
- Fine details beautifully rendered
- Optimal results with all sensors due to near-telecentric design
- Very low distortion and chromatic aberration



# Signature Zoom

Accompanying and matching Signature Primes, ARRI Signature Zooms render the most natural and beautiful images ever seen from a cine zoom. The four lenses display consistently high image quality whatever the zoom or iris setting, and—with the dedicated extender—offer an unrivalled focal length range of 16 mm to 510 mm. Their optical and mechanical performance sets a new high standard for the industry.



- All T2.8, aside from the 65-300 mm with 1.7 Extender attached (T4.95)
- Same timeless look as Signature Primes
- Creamy out-of-focus highlights and superb close focus
- No ramping – consistent exposure through all focal lengths
- Minimal color aberration and focus breathing
- Ideal for HDR workflows







“Shooting “The Pursuit of Love” I found the Signature Primes, in combination with the Mini LF, to be elegant lenses with character and depth. Handsomely crafted glass that I found I could really lean into and the results were always sleek and flattering.”

Cinematographer Zac Nicholson BSC



“The image that the LF and the Signatures produces seems, to me, more like what my eyes see than anything else I have experienced so far.”

Cinematographer Roger Deakins CBE, ASC, BSC

“I love the image from the Signatures. It’s a very clean look, but not too sharp; it has a softness that seems very film-like to me, and when I put flare in the lens it really looks beautiful. The way out-of-focus areas look with the Signatures is one of the reasons why I want to keep using them.”

Cinematographer Keiko Nakahara



“ARRI’s Signature Primes are an example of perfection in lens design. They are immaculate. The ability to add rear elements to give a distinctive look is an added bonus.”

Cinematographer Michael Seresin ONZM, BSC







“The Signature Zooms are a great complement to the arsenal of Signature Primes, matching in quality and characteristics. I really like the range of the lenses, which go from offering great portrait-style options all the way to the true long-lens feel of a proper zoom.”

Cinematographer Jimmy Matlosz



“The zooms behaved phenomenally. The color separation and detail in low light is exceptional, throughout the zoom range. There is no exposure ramping whatsoever, and the bokeh is beautiful.”

Cinematographer Logan Schneider

“The resolution of the ARRI Signature Zooms is very high, and yet skin tones are natural. I especially like the smooth out-of-focus imaging, and was surprised how well they match Signature Primes. If I hadn't shot the images myself, it would be very difficult for me to tell which ones were prime and which were zoom.”

Cinematographer Da Mi



“I chose Signature Primes because I wanted a modern lens set with a natural image. They are incredibly light, which really helped when shooting handheld or with a Ronin stabilizer. The flares are beautiful and easily tamed, and the T1.8 aperture is an asset for reduced depth of field.”

Cinematographer Antony Diaz





# The focal length range

## More perspective, more creative choice

The spectrum of different fields of view that can be explored with the Signature lens family is the widest on the market. Below can be seen the combined focal length range of the first two Signature Zooms to be released, the 45-135 mm and 65-300 mm, as well as the 1.7x Extender for the latter, which makes it a 110.5-510 mm. Stepped zoom increments from a static camera position show the bokeh and the impressive close focus performance.

On the page to the right can be seen the vastly different perspectives that are possible with the Signature Prime range. For this illustration, the camera position has been changed for each shot in order to maintain the size of the main subject in the frame, making clear the dramatically varied effects of focal length on facial rendering, focus fall-off, and background.





## Magnetic Rear Filter Holder

### Create your own Signature look

The detachable ARRI Magnetic Rear Filter Holder for Signature lenses opens up all kinds of customized looks, without having to disassemble the lens. No other manufacturer offers this degree of creative customization across a range of matched primes and zooms.

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, or anything from fishing line to stockings and vintage fabrics can be tried—each of them affecting bokeh, flaring, and diffusion in different ways.



Original image

- Endless scope to create unique looks that are consistent across Signature Primes and Zooms
- Enhanced production value without additional cost
- Filmmakers can experiment themselves
- Fast and easy changes of look, with no tools needed
- Whatever customization is used, the lens itself remains unchanged



With -2.5 Diopter



#### -2.5 Diopter

The negative diopter softens the image by erasing fine detail. Some background textures are preserved but background contrast is dramatically reduced. Objects at the frame edges smear inward.



With +2.5 Diopter



#### +2.5 Diopter

The positive diopter emulates a classic portrait lens, softening the image without erasing fine detail. “Donut” bokeh preserves background textures and contrast. Objects at the frame edges smear outward.



# Universal compatibility

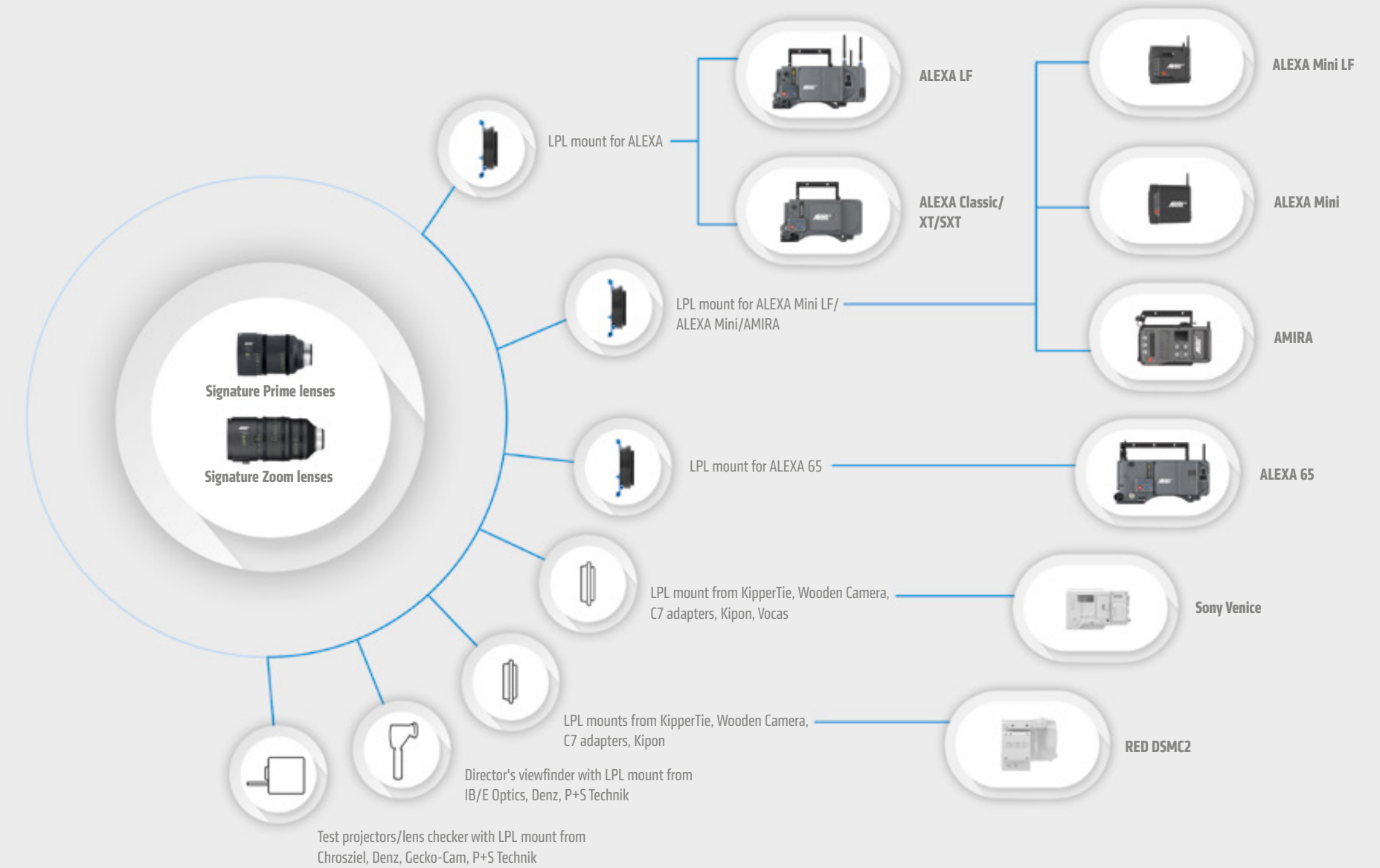
## Ready for use on all professional cameras

Signature Prime and Signature Zoom lenses are equipped with the LPL lens mount. ARRI has shared LPL specifications openly and free of charge across the industry, allowing other manufacturers to offer LPL adapters, director's viewfinders, and lens testing tools that make the Signature family, and other LPL lenses, universally compatible.

The LPL mount works across all formats, from Super 35, through large format, up to 65 mm. A wider diameter and shorter flange focal depth permit LPL lenses to be small and lightweight, with a fast T-stop and pleasing focus characteristics—a combination of features that would not be possible with the old PL lens mount.



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## For the cinematographer

### A timeless look and unlimited creativity

Cinematographers value the Signature look for its warm skin tones and smooth textures, which feel natural even at high resolutions. The fast but elegant focus roll-off produces beautiful depth separation in every format, while the flare control, accurate color rendition, and detail preserved in shadows and highlights ensure spectacular images in HDR, or any other deliverable format.

The consistency of look and performance across the Signature family provides cinematographers with creative freedom and control. The range of primes affords huge versatility on set, and the unprecedented quality of the zooms makes them suitable for situations demanding the highest image standards. Custom looks can be created with the magnetic rear filter holder common to all Signature optics.



“As a cinematographer, our obligation is to show things in a better way and in a different way, in ways you haven’t seen before. These lenses give us that possibility.”

Cinematographer Christopher Doyle, HKSC







## For the purchaser

### Long-term investment returns

Recognizing that high-end lenses are a significant investment, ARRI has drawn on all of its experience and expertise to future-proof the Signature range. The near-telecentric design and LPL mount ensure compatibility with future cameras and sensors, and the 46.3 mm image circle means the lenses can be used for all formats up to full frame.

The fact that the Signature look is not based on aberrations of any sort makes for easier HDR and UHD workflows, which tend to exaggerate the aberrations of other lenses and create problems in post. The 8K resolution and wide contrast ratio also lend themselves to emerging display requirements, while ARRI's renowned build quality and support structure assure a long product life.

“The ARRI Signature Primes have proved to be a gamechanger, both on set for our clients and also for the rental aspect of our business. Their creative versatility makes them a standout option for high-end productions, which is why our lens sets are constantly working. The Signatures have become an industry standard in record time.”

Daniel Thisell, Ljud & Bildmedia AB





## For the producer

### Content with more impact and a longer life

The production benefits of Signature lenses are numerous. Uniformity of form factor has been maximized, which combined with the lightweight construction from state-of-the-art glass elements and magnesium housings, increases speed and efficiency on set. High thermal stability and rugged durability mean the lenses perform consistently under a wide variety of conditions.

Advantages for the producer extend into post, exhibition, and content longevity. Signature lenses contribute to a fast and simple color grade, with the smooth, naturalistic images enveloping audiences and connecting them to the storytelling. The Signature look will not appear dated in 10 or 20 years, in fact its richness will only deepen with high-resolution, HDR workflows and future remastering.



“The Signature Zooms definitely save time and money. On previous shoots I have found DPs to be reluctant to use a zoom, but I only heard positive feedback from our crew when we tried the Signature Zooms. They made the work on set faster and easier, and our postproduction teams loved the outstanding image quality.”

Producer Da Fei





## Next-generation LDS-2 Lens Data System

### Lens metadata for efficiencies on set and in post

ARRI Signature lenses incorporate ARRI's next-generation LDS-2 Lens Data System, which is also available to other lens and camera manufacturers free of charge. By eliminating the need for initial calibration and introducing a faster interface, the system saves time on set when changing LDS-2 lenses. In post, the accurate and extensive lens data simplifies visual effects tasks, which saves money.

LDS-2 is a flexible system that will evolve and expand to meet future production needs, regardless of camera type. For example, if an LDS-2 lens detects that it is being used with a camera that only understands LDS-1 or Cooke /i, it will automatically convert LDS-2 data to the appropriate protocol. This process is seamless and invisible to the user.



# LDS-2



# ARRI lens service

## High-level support, everywhere

In order to offer its lens customers an even greater level of support, ARRI has established exclusive lens service centers in Los Angeles, Munich, Beijing, and Hong Kong. Together they provide cutting-edge support, with rapid response times, for film and television production hotspots around the world.





All of the service centers feature a modern “clean room” environment and can provide complete lens repair services, as well as primary support. Comprehensive diagnostic checks can be carried out on site, including lens projection tests to check focus and chromatic aberration, and tests to determine contrast, flange focal distance, and LDS functionality.










## Signature Primes technical detail

				
Name	ARRI SIGNATURE PRIME 12/T1.8	ARRI SIGNATURE PRIME 15/T1.8	ARRI SIGNATURE PRIME 18/T1.8	ARRI SIGNATURE PRIME 21/T1.8
Lens mount	LPL	LPL	LPL	LPL
LDS	LDS-2 or Cooke/i	LDS-2 or Cooke/i	LDS-2 or Cooke/i	LDS-2 or Cooke/i
MOD from sensor plane (minimum marked distance)	0.35 m / 14"	0.35 m / 14"	0.35 m / 14"	0.35 m / 14"
MOD from lens front	0.07 m / 2.6"	0.1 m / 4.3"	0.13 m / 5.1"	0.13 m / 5"
Length from flange	239 mm / 9.41"	197 mm / 7.75"	178 mm / 7.01"	178 mm / 7.01"
Magnification ratio at MOD (paraxial)	1:7.0	1:10.3	1:9.2	1:8.2
Entrance pupil position (related to image plane, in direction to object)	262.5 mm / 10.34"	203.0 mm / 7.99"	189.5 mm / 7.46"	183.4 mm / 7.22"
Angle of view	114.2° / 94.0° / 124.0°	102.0° / 81.2° / 112.9°	91.4° / 71.0° / 102.6°	82.7° / 63.0° / 94.0°
H - V - D for LF Open Gate				
Front diameter	134 mm / 5.28"	156 mm / 6.14"	114 mm / 4.49"	114 mm / 4.49"
Maximum housing diameter	135 mm / 5.31"	157 mm / 6.18"	115 mm / 4.52"	115 mm / 4.52"
Weight (lens only)	2.8 kg / 6.2 lb	2.8 kg / 6.1 lb	2.0 kg / 4.4 lb	1.9 kg / 4.2 lb






				
Name	ARRI SIGNATURE PRIME 25/T1.8	ARRI SIGNATURE PRIME 29/T1.8	ARRI SIGNATURE PRIME 35/T1.8	ARRI SIGNATURE PRIME 40/T1.8
Lens mount	LPL	LPL	LPL	LPL
LDS	LDS-2 or Cooke/i	LDS-2 or Cooke/i	LDS-2 or Cooke/i	LDS-2 or Cooke/i
MOD from sensor plane (minimum marked distance)	0.35 m / 14"	0.35 m / 14"	0.35 m / 14"	0.35 m / 14"
MOD from lens front	0.13 m / 5.1"	0.13 m / 5"	0.13 m / 5"	0.13 m / 5"
Length from flange	178 mm / 7.01"	178 mm / 7.01"	178 mm / 7.01"	178 mm / 7.01"
Magnification ratio at MOD (paraxial)	1:7.1	1:6.4	1:5.4	1:4.8
Entrance pupil position (related to image plane, in direction to object)	177.6 mm / 7.00"	165.8 mm / 6.53"	162.1 mm / 6.38"	159.3 mm / 6.27"
Angle of view	73.0° / 54.4° / 84.0°	65.1° / 47.9° / 75.7°	55.5° / 40.2° / 65.3°	49.3° / 35.4° / 58.3°
H - V - D for LF Open Gate				
Front diameter	114 mm / 4.49"	114 mm / 4.49"	114 mm / 4.49"	114 mm / 4.49"
Maximum housing diameter	115 mm / 4.52"	115 mm / 4.52"	115 mm / 4.52"	115 mm / 4.52"
Weight (lens only)	1.9 kg / 4.2 lb	1.8 kg / 4.0 lb	1.7 kg / 3.7 lb	1.8 km / 4.0 lb

					
Name	ARRI SIGNATURE PRIME 47/T1.8	ARRI SIGNATURE PRIME 58/T1.8	ARRI SIGNATURE PRIME 75/T1.8	ARRI SIGNATURE PRIME 95/T1.8	ARRI SIGNATURE PRIME 125/T1.8
Lens mount	LPL	LPL	LPL	LPL	LPL
LDS	LDS-2 or Cooke/i	LDS-2 or Cooke/i	LDS-2 or Cooke/i	LDS-2 or Cooke/i	LDS-2 or Cooke/i
MOD from sensor plane (minimum marked distance)	0.45 m / 18"	0.45 m / 18"	0.65 m / 26"	0.85 m / 2' 9"	1 m / 3' 4"
MOD from lens front	0.23 m / 9.0"	0.23 m / 9.0"	0.43 m / 17"	0.63 m / 2' 1"	0.78 m / 2' 7"
Length from flange	178 mm / 7.01"	178 mm / 7.01"	178 mm / 7.01"	178 mm / 7.01"	178 mm / 7.01"
Magnification ratio at MOD (paraxial)	1:6.3	1:5.4	1:7.2	1:7.9	1:7.0
Entrance pupil position (related to image plane, in direction to object)	155.8 mm / 6.13"	143.9 mm / 5.66"	115.5 mm / 4.55"	85.4 mm / 3.36"	52.6 mm / 2.07"
Angle of view	42.6° / 30.4° / 50.8°	34.9° / 24.8° / 41.8°	27.5° / 19.3° / 33.3°	21.6° / 15.3° / 26.5°	16.6° / 11.6° / 20.2°
H - V - D for LF Open Gate					
Front diameter	114 mm / 4.49"	114 mm / 4.49"	114 mm / 4.49"	114 mm / 4.49"	114 mm / 4.49"
Maximum housing diameter	115 mm / 4.52"	115 mm / 4.52"	115 mm / 4.52"	115 mm / 4.52"	115 mm / 4.52"
Weight (lens only)	1.8 kg / 4.0 lb	2.0 kg / 4.4 lb	1.9 kg / 4.2 lb	1.9 kg / 4.2 lb	2.3 kg / 5.1 lb

				
Name	ARRI SIGNATURE PRIME 150/T1.8	ARRI SIGNATURE PRIME 200/T2.5	ARRI SIGNATURE PRIME 280/T2.8	ARRI SIGNATURE PRIME 280/T2.8 + 1.7x EXTENDER
Lens mount	LPL	LPL	LPL	LPL
LDS	LDS-2 or Cooke/i	LDS-2 or Cooke/i	LDS-2 or Cooke/i	-
MOD from sensor plane (minimum marked distance)	1.5 m / 5'	1.8 m / 6'	2.5 m / 8' 3"	2.54 m / 8.38' (2.5 m / 8' 3")
MOD from lens front	1.25 m / 4' 2"	1.54 m / 5' 1"	2.18 m / 7' 2"	2.18 m / 7' 2"
Length from flange	208 mm / 8.19"	218 mm / 8.58"	278 mm / 10.93"	Extender: 53,78 mm / 2.1" Extension by Extender: 36.8 mm / 1.4" Lens + Extender: 314.8 mm / 12"
Magnification ratio at MOD (paraxial)	1:9.0	1:8.3	1:8.3	1:4.7
Entrance pupil position (related to image plane, in direction to object)	54.5 mm / 2.15"	34.9 mm / 1.37"	36.9 mm / 1.45"	73.73 mm
Angle of view	13.9° / 9.7° / 16.9°	10.4° / 7.3° / 12.6°	7.4° / 5.2° / 9.0°	4.7° / 3.1° / 5.5°
H - V - D for LF Open Gate				
Front diameter	114 mm / 4.49"	114 mm / 4.49"	134 mm / 5.28"	134 mm / 5.28"
Maximum housing diameter	135 mm / 5.31"	135 mm / 5.31"	135 mm / 5.31"	Extender only: 114 mm / 4.5" including handles - 135 mm / 5.31" with lens
Weight (lens only)	3.25 kg / 7.3 lb	3.1 kg / 6.13 lb	4.3 kg / 9.48 lb	Extender : 0,58 kg / 1 lb 4 oz - Lens + Extender: 4.9kg / 10 lb 13 oz



## Signature Zooms technical detail

					
Name	ARRI SIGNATURE ZOOM 16-32 / T2.8	ARRI SIGNATURE ZOOM 24-75 / T2.8	ARRI SIGNATURE ZOOM 45-135 / T2.8	ARRI SIGNATURE ZOOM 65-300 / T2.8	ARRI SIGNATURE ZOOM 65-300 / T2.8 + 1.7X EXTENDER
Focal length	16 mm - 32 mm	24 mm - 75 mm	45 mm - 135 mm	65 mm - 300 mm	110.5 mm - 510 mm
Lens mount	LPL	LPL	LPL	LPL	LPL
LDS	LDS-2 or Cooke/i	LDS-2 or Cooke/i	LDS-2 or Cooke/i	LDS-2 or Cooke/i	-
Aperture	T2.8 - T22	T2.8 - T22	T2.8 - T22	T2.8 - T22	T 4.95 - T39.62
MOD from sensor plane (minimum marked distance)	0.45 m / 1'6"	0.7 m / 2'6"	1 m / 3'4"	1.8 m / 6'	1.84 m / 6.13' (1.8 m / 6')
MOD from lens front	0.194 m / 7.64"	0.412 m / 16.22"	0.656 m / 25.83"	1.337 m / 52.52"	1.337 m / 52.52"
Length from flange	212 mm / 8.35"	244 mm / 9.61"	300 mm / 11.81"	420 mm / 16.54"	Extender: 53.8 mm / 2.1" Extension by Extender: 36.8mm / 1.4" Lens + Extender: 456.8 mm / 18"
Magnification ratio at MOD (paraxial)	1:14.2 - 1:7.5	1:18.7 - 1:6.2	1:16.4 - 1:5.6	1:23.1 - 1:5.2	1:13.2 - 1:2.9
Entrance pupil position (related to image plane, in direction to object)	221.88 mm / 8.74" - 220.46 mm / 8.68"	240.12 mm / 9.45" - 236.02 mm / 9.29"	258.50 mm / 10.18" - 184.79 mm / 7.28"	272.82 mm / 10.74" - 33.44 mm / -1.32"	309.66 mm - 3.41 mm
Angle of view	98.0° / 77.0° /	75.5° / 56.1° /	44.6° / 31.6° /	31.6° / 22.1° /	19.0° / 13.1° /
H - V - D for LF Open Gate	109.2° - 59.9° / 44.1° / 69.8°	86.9° - 27.8° / 19.7° / 33.4°	53.3° - 15.5° / 10.9° / 18.7°	38.4° - 7.1° / 5.0° / 8.6°	23.3° - 4.3° / 3.0° / 5.2°
Front diameter	156 mm / 6.14"	114 mm / 4.49"	114 mm / 4.49"	156 mm / 6.14"	156 mm / 6.14"
Maximum housing diameter	157 mm / 6.18"	124 mm / 4.88"	117 mm / 4.60"	170 mm / 6.69"	Extender only: 115 mm / 4.5" including handles - 170 mm / 6.69" with lens
Weight (lens only)	3.2 kg / 7 lb 0.9 oz	3.7 kg / 8 lb 3 oz	3.6 kg / 8 lb 2.5 oz	8.1 kg / 17 lb 13.7 oz	Extender: 0.58 kg / 1 lb 4 oz - Lens + Extender: 8.7 kg / 19 lb 2.9 oz

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