



ARRI/FUJINON Alura Zooms

The Next Generation of Zooms





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ARRI and FUJINON have joined their extensive expertise to create a completely new family of modern cine zooms. Using the latest in optical design technology and innovative manufacturing techniques, the ARRI/FUJINON Alura Zooms combine the highest optical performance with an amazingly small size, weight and price.

The Alura Zooms' color characteristics, as well as their handling, are matched to existing prime lenses in ARRI's outstanding repertoire. With two new extenders (1.4x and 2x) developed specifically for FUJINON PL mount zooms, ARRI now offers the widest range of cine lenses for all professional production demands, including zooms, high speed primes, standard speed primes, extreme wide angle and telephoto primes, macro, extenders and diopters.





Main Features

■ Matched Zooms

- Matched wide and long PL mount zooms for an efficient shooting pace
- Small size and low weight for quick and easy handling on the set

■ Fast and Steady

- T2.6
- Consistent aperture over entire zoom range

■ Outstanding Optical Performance

- High resolution, high contrast
- Even field illumination
- Minimized ghost, flares and veiling glare due to FUJINON multi-layer EBC coating
- Greatly reduced chromatic aberration through the use of extraordinary dispersion glass
- Minimized breathing, especially at the wide end where it counts
- 9 iris leaves for round, out-of-focus highlights and a pleasing, organic bokeh
- Optimized for ALEXA 2K 16:9 image format, covers up to DIN Super 35 4:3

■ Consistent Optical Performance

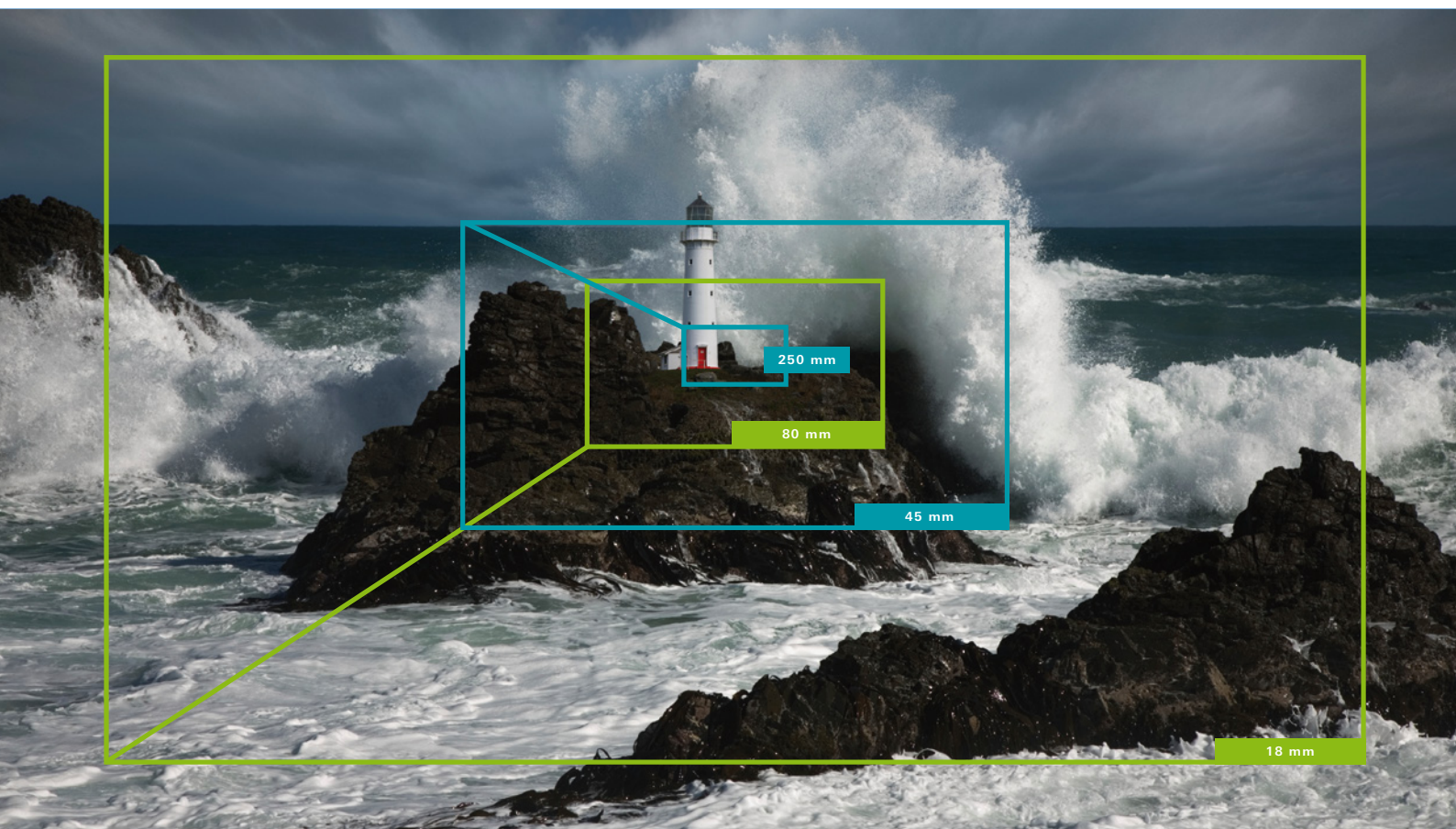
- Consistent contrast, resolution and field illumination across the whole focus and zoom range

■ Film Style Ergonomics

- Compatible with film and digital ARRI cameras and accessories
- Robust construction
- Large, easy-to-read precision focus scales on both sides
- Matched to existing prime lenses

■ Easy Servicing

- Feet/meter focus scales can be exchanged
- Front and rear elements can be exchanged
- Zoom centering mechanism



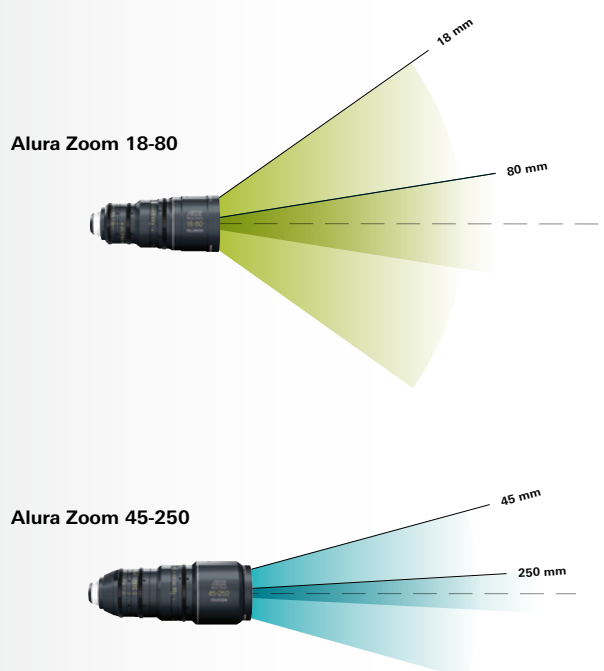
Cover Your Bases

Experience has shown that for most productions, two types of complementary zooms are needed: a wide and a long zoom. The wide Alura Zoom 18-80 and the long Alura Zoom 45-250 are a set of matched PL mount cine zooms that have been optimized for digital cameras and will work as well for film cameras.

While they exhibit excellent optical performance, their size and weight has been kept practical, allowing crews to work fast on the set. The Alura Zooms combine the utmost in optical quality with speedy production efficiency.

ANGLE OF VIEW COMPARISON

The illustration below shows the horizontal angle of view for the Alura Zoom 18-80 and the Alura Zoom 45-250.



Fast and Steady

Both lenses share a maximum open aperture of T2.6. Great care has been taken during the design phase to ensure that the T-stop remains truly consistent over the whole zoom range, avoiding the common decrease in light level across the zoom range (zoom ramping) of other zoom lenses. This is especially useful when the Alura Zooms are used on digital cameras, where a drop in light levels becomes quickly visible.

Outstanding Optical Performance

Both Alura Zooms exhibit high contrast and high resolution for sharp, punchy images. While the special optical design ensures an evenly illuminated image on the sensor or film plane, internal reflections like ghosting, flares and veiling glare have been greatly reduced through the use of FUJINON's multi-layer EBC (Electron Beam Coating) lens coating. This ensures maximum light transmission and a high contrast image with clear highlights and true, deep blacks. Color fringing is minimized through the use of extraordinary dispersion glass. Breathing (an unwanted change in image size when focusing) has been reduced especially at the wide end, where it is most noticeable and distracting. Nine iris leaves provide round, out-of-focus highlights and a pleasing, organic bokeh.

Consistent Optical Performance

Another priority during the development phase was achieving a consistent optical quality. While it is easy to create a lens with good performance at some combinations of focus setting and focal length, the Alura Zooms show a high level of consistency of contrast, resolution and field illumination across the whole focus and zoom range, which demands a true mastery of optical design.



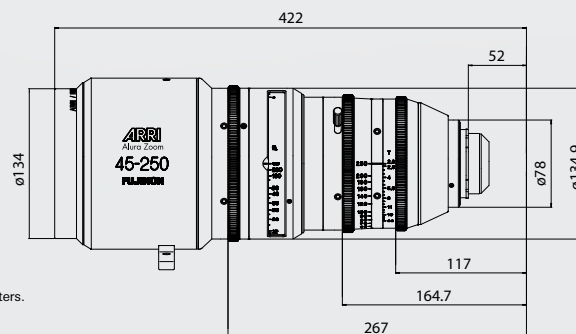
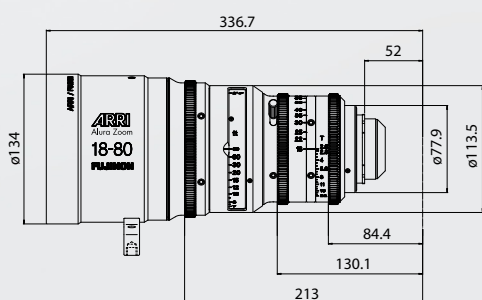
Film Style Ergonomics

The Alura Zooms are part of a carefully assembled production system. Their compatibility with ARRI digital and film cameras as well as ARRI accessories has been assured through meticulous planning and extensive testing. Like all other ARRI products, these zooms have been constructed to stringent environmental requirements for the rough conditions of professional production, be that in the Arctic or the Amazon. Equally important is fast and easy operation: large, easy-to-read precision focus scales on both sides of the lens make focus pulling a snap.



Easy Service

As important as easy handling on the set is a zoom that can be easily and quickly serviced. The front and rear elements of the Alura Zooms can be exchanged, zoom centering can be mechanically adjusted and the meter and feet focus scales can be exchanged effortlessly.



All measurements in millimeters.

Order Numbers

ARRI/FUJINON Alura Zoom 18-80/T2.6, with meter scales	K2.47930.0
ARRI/FUJINON Alura Zoom 18-80/T2.6, with feet scales	K2.47931.0
ARRI/FUJINON Alura Zoom 45-250/T2.6, with meter scales	K2.47932.0
ARRI/FUJINON Alura Zoom 45-250/T2.6, with feet scales	K2.47933.0
FUJINON Zoom Extender 1.4x	K2.47926.0
FUJINON Zoom Extender 2x	K2.47927.0

Technical Data



Name	ARRI/FUJINON Alura Zoom 18-80		ARRI/FUJINON Alura Zoom 45-250	
Lens Mount ⁽¹⁾	PL		PL	
Focal Length Wide	18		45	
Focal Length Long	80		250	
Focal Length Ratio	4.4		5.6	
Aperture	T2.6 - T22		T2.6 - T22	
Close Focus ⁽²⁾	0.7 m / 2'4"		1.2 m / 3'11"	
Magnification Ratio ⁽³⁾	1 : 5.5		1 : 4	
Length ⁽⁴⁾	285 mm / 11.2"		370 mm / 14.6"	
Front Diameter ⁽⁵⁾	134 mm / 5.3"		134 mm / 5.3"	
Maximum Housing Diameter	134 mm / 5.3"		153 mm / 6"	
Weight (Kg)	4.7		7.5	
Weight (lb)	10.4		16.5	
Entrance Pupil ⁽⁶⁾	at 18 mm	264.0 mm / 10.4"	at 18 mm	234.4 mm / 9.6"
	at 50 mm	231.6 mm / 9.1"	at 50 mm	2.0 mm / 0.1"
	at 80 mm	213.9 mm / 8.4"	at 80 mm	-101.5 mm / -4.0"
Angle of View H - V - D Normal 35 ⁽⁸⁾ ID = 27.20 mm ⁽⁷⁾	at 18 mm	62.8° - 48.0° - 74.1°	at 18 mm	27.5° - 20.2° - 33.6°
	at 50 mm	24.8° - 18.2° - 30.4°	at 50 mm	8.4° - 6.1° - 10.4°
	at 80 mm	15.6° - 11.4° - 19.3°	at 80 mm	5.0° - 3.7° - 6.2°
Angle of View H - V - D ALEXA/D-21 HD ⁽⁹⁾ ID = 27.26 mm ⁽⁷⁾	at 18 mm	66.8° - 40.7° - 74.3°	at 18 mm	29.6° - 16.9° - 33.7°
	at 50 mm	26.7° - 15.2° - 30.5°	at 50 mm	9.1° - 5.1° - 10.4°
	at 80 mm	16.9° - 9.5° - 19.3°	at 80 mm	5.4° - 3.1° - 6.2°
Angle of View H - V - D ALEXA 2K ⁽¹⁰⁾ ID = 29.08 mm ⁽⁷⁾	at 18 mm	70.3° - 43.2° - 77.9°	at 18 mm	31.4° - 18.0° - 35.8°
	at 50 mm	28.4° - 16.2° - 32.4°	at 50 mm	9.7° - 5.4° - 11.1°
	at 80 mm	18.0° - 10.2° - 20.6°	at 80 mm	5.8° - 3.3° - 6.7°
Angle of View H - V - D DIN Super 35 ⁽¹¹⁾ ID = 30.00 mm ⁽⁷⁾	at 18 mm	67.4° - 53.1° - 79.6°	at 18 mm	29.9° - 22.6° - 36.9°
	at 50 mm	27.0° - 20.4° - 33.4°	at 50 mm	9.1° - 6.9° - 11.4°
	at 80 mm	17.1° - 12.8° - 21.2°	at 80 mm	5.5° - 4.1° - 6.9°

Operation Temperature: -10°C to +50°C / +14°F to +122°F

Storage/Transport Temperature: -20°C to +60°C / -4°F to +140°F

⁽¹⁾ Positive locking 54 mm stainless steel lens mount

⁽²⁾ Close focus is measured from the film/sensor plane

⁽³⁾ Magnification ratio is the relationship of the size of an object on the film/sensor plane (first number) to the size of that object in real life (second number) at the close focus and the telephoto zoom setting

⁽⁴⁾ Length is measured from the lens mount to the front of the lens housing

⁽⁵⁾ Diameter of the lens/matte box interface

⁽⁶⁾ The distance from the entrance pupil to the film/sensor plane. Positive numbers indicated an entrance pupil in front, negative numbers indicated an entrance pupil behind the film/sensor plane. The entrance pupil (often mistakenly called „nodal point“) is the center of perspective; moving the camera/lens system around the center of the entrance pupil prevents parallax errors. While largely irrelevant for live action, this measurement is important for special effects work.

⁽⁷⁾ The image diameter (ID) is the diameter of the image circle needed for the respective format.

⁽⁸⁾ Horizontal (H), vertical (V) and diagonal (D) angles of view for a Normal 35 Academy camera aperture (aspect ratio 1.37:1, dimensions 22 mm x 16 mm / 0.866" x 0.630")

⁽⁹⁾ Horizontal (H), vertical (V) and diagonal (D) angles of view for the ALEXA/D-21 HD camera aperture (aspect ratio 1.78:1, 2880 x 1620 sensor pixels, dimensions 23.76 mm x 13.37mm / 0.935" x 0.526")

⁽¹⁰⁾ Horizontal (H), vertical (V) and diagonal (D) angles of view for the ALEXA 2K camera aperture (aspect ratio 1.78:1, 3072 x 1728 sensor pixels, dimensions 25.34 mm x 14.26 mm / 0.998" x 0.561")

⁽¹¹⁾ Horizontal (H), vertical (V) and diagonal (D) angles of view for a DIN Super 35 Silent camera aperture (aspect ratio 1.33:1, dimensions 24 mm x 18 mm / 0.944" x 0.709")

All data subject to change without notice

For information about your nearest dealer please contact the
ARRI Sales Support Team on +49 (0)89 3809 1295

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

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, 00118 Morena (Roma), Italy
Camera Sales: Mauro Sembroni, msebroni@arri.it
Tel: +39 (06)79 89 021, Fax: +39 (06)79 89 02 206

USA

ARRI Inc. (Sales & Service)
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

ARRI Inc. (Sales & Service)
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)
2385 Stirling Road, Fort Lauderdale, FL 33312, USA
Technical Sales Representative: Jeffrey Reyes, jreyes@arri.com
Tel: +1 (954) 322 4545, Fax: +1 (954) 322 4188

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@arri.ca
Tel: +1 (416)255 3335, Fax: +1 (416)255 3399

Asia

ARRI Asia Limited
3B, 29/F, The Centrium, 60 Wyndham Street, Central, Hong Kong
General Manager: Paul Ivan, pivan@arriasia.hk
Tel: +852 2571 6288, Fax: +852 2875 9181

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