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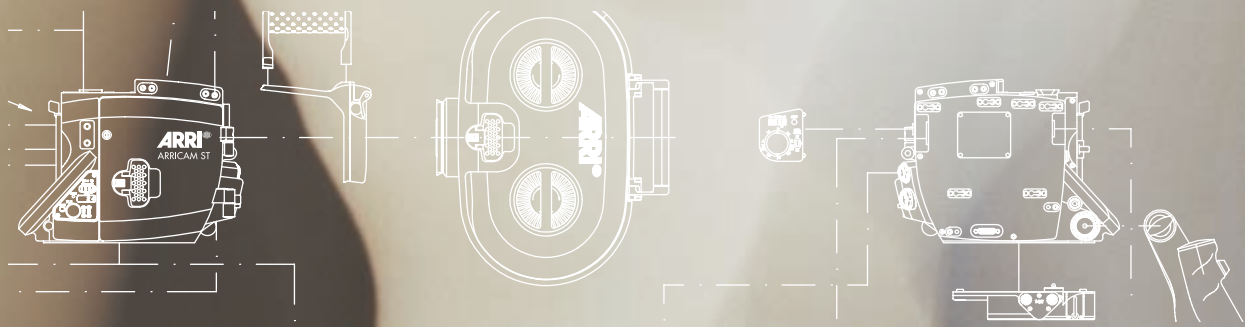
ST . LT: THE ARRICAM SYSTEM



INNOVATIVE – MODULAR – FUNCTIONAL:

ARRICAM | THE SYSTEM

With the ARRICAM STUDIO and the ARRICAM LITE, ARRI introduces an innovative and modular 35 mm camera system which combines maximum operating comfort with dependable ARRI precision and reliability. Both cameras offer easy and flexible configuration for any operating situation.
The newly designed, 5-link movement with dual-pin registration and dual transport claws guarantees optimum image steadiness as well as an ultra-quiet film transport. A three-perforation movement is available for both camera versions.
All basic functions as well as an electronically adjustable mirror shutter are available.
Expanded function modules with innovative possibilities are fully integrated in the streamlined design.
For the first time, a lens control system has been integrated into the camera that reads and controls all data of the lens. The in-camera slate function marks each take legibly and provides economical advantages in post production and reduced use of film stock…

Together, these cameras represent a perfectly coordinated system that provides an unprecedented level of functionality and economic viability.

Ident.number:

BASIC CAMERA VERSION | electronic mirror reflex shutter (adjustable from 0° – 180° while camera is running) ST. K0.60001.0
quartz-controlled motor
dual-pin registration and transport claw
studio viewfinder
film gate with exchangeable format masks
filter holder for gel filter
topload magazine adapter
one 3-perforation movement available for both camera versions

ARRICAM STUDIO | THE COMFORTABLE CAMERA

The ARRICAM STUDIO is distinguished by its low noise level and many advanced features.

Ident.number:

BASIC CAMERA VERSION | electronic mirror reflex shutter (adjustable from 0° – 180° while camera is running) LT. K0.60005.0
quartz-controlled motor
dual-pin registration and transport claw
lite viewfinder
film gate with exchangeable format masks
filter holder for gel filter
one 3-perforation movement available for both camera versions

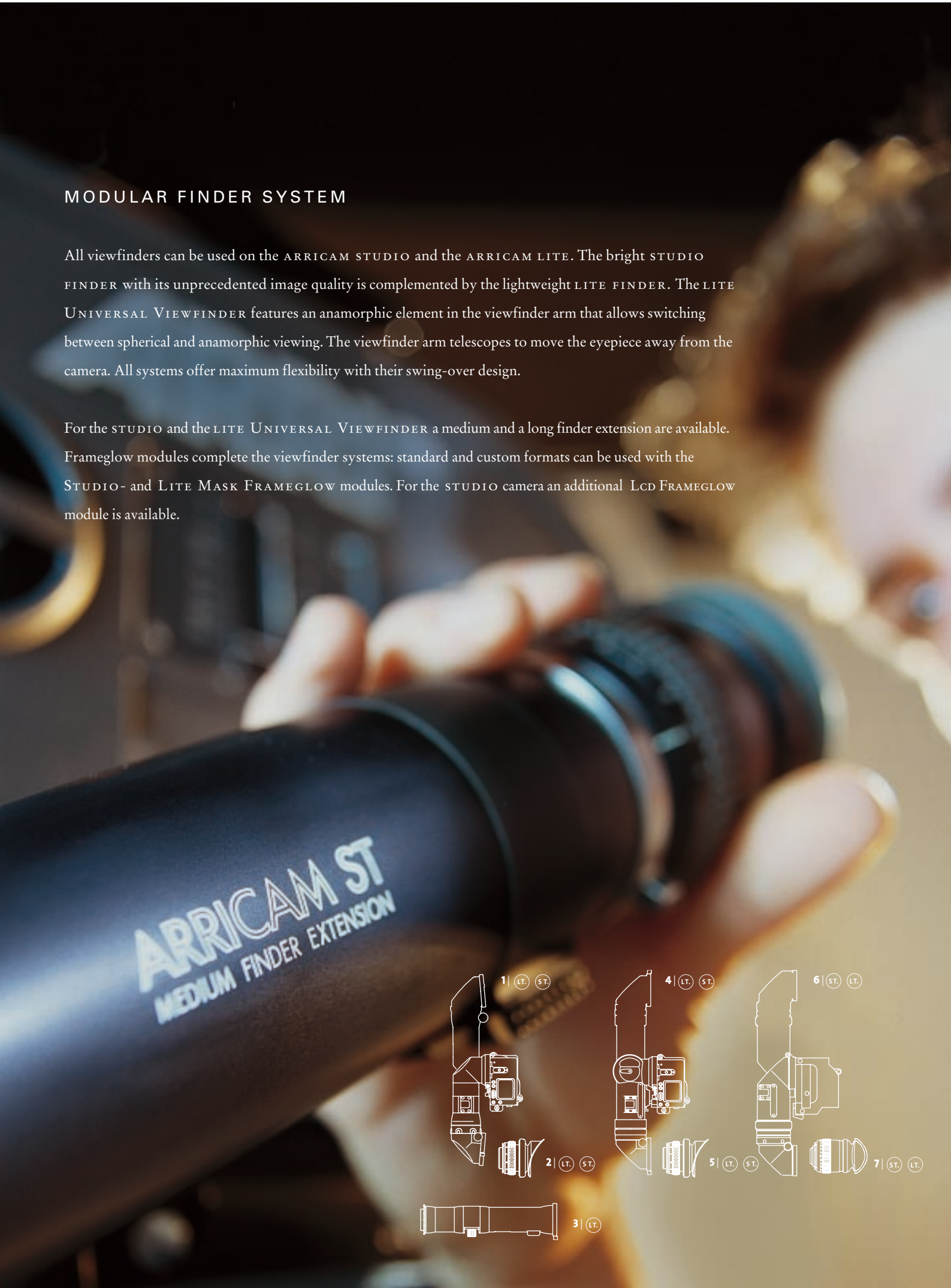
ARRICAM LITE | THE COMPACT CAMERA

The ARRICAM LITE is particularly useful when low weight, small camera size and operating freedom are required – i.e. remote, steadicam or shoulder operation.

MODULAR FINDER SYSTEM

All viewfinders can be used on the ARRICAM STUDIO and the ARRICAM LITE. The bright STUDIO FINDER with its unprecedented image quality is complemented by the lightweight LITE FINDER. The LITE UNIVERSAL VIEWFINDER features an anamorphic element in the viewfinder arm that allows switching between spherical and anamorphic viewing. The viewfinder arm telescopes to move the eyepiece away from the camera. All systems offer maximum flexibility with their swing-over design.

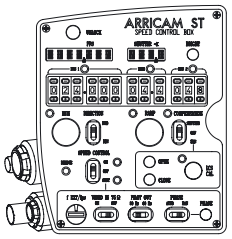
For the STUDIO and the LITE UNIVERSAL VIEWFINDER a medium and a long finder extension are available. Frameglow modules complete the viewfinder systems: standard and custom formats can be used with the STUDIO- and LITE MASK FRAMEGLOW modules. For the STUDIO camera an additional LCD FRAMEGLOW module is available.



SPEED CONTROL BOX

Ident.number:

(ST.) K2.54010.0



The acceleration or deceleration of camera speed, known as a speed ramp, always confronts the camera operator with technical problems, because changing the camera speed also means an alteration of exposure time. This alterations must be compensated by either adjusting the shutter angle or the iris. A similiar problem is caused when the depth of field needs to be changed. Adjusting the iris alters the depth of field but at the same time also the exposure. This exposure deviation must be compensated with the shutter angle.

The ARRICAM SPEED CONTROL BOX enables the user to programme and operate speed ramps with or without exposure compensation via the shutter angle or iris. Furthermore, the SPEED CONTROL BOX (SCB) makes it possible to synchronize the camera with external signals (for example video monitors, generators or film projectors for back-screen projection). It takes over functions which, in other ARRI systems, were carried out by the REMOTE CONTROL UNIT (RCU), the IRIS CONTROL UNIT (ICU) and the EXTERNAL SYNCHRONISATION UNIT (ESU). The SPEED CONTROL BOX can be attached to the ARRICAM STUDIO, or can be used with the LITE as a handheld remote unit.

8| (ST.)

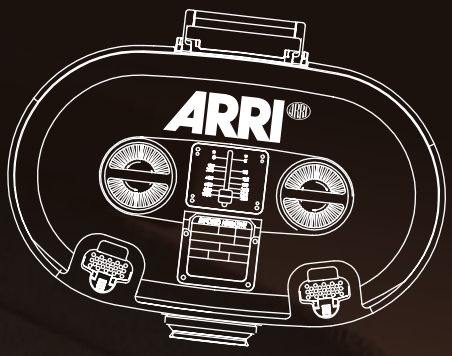
10| (ST.)

9| (ST.) (LT.)

11| (ST.)

Ident.number:

1	LITE VIEWFINDER	(ST.) (LT.) K2.54049.0
2	LITE EYEPIECE	(ST.) (LT.) K2.54046.0
3	VIEWFINDER EXTENSION	(LT.) K2.54050.0
4	LITE UNIVERSAL VIEWFINDER	(ST.) (LT.) K2.54099.0
5	LITE VIEWFINDER EYEPIECE	(ST.) (LT.) K4.52734.0
6	STUDIO VIEWFINDER EYEPIECE	(ST.) (LT.) K2.54049.0
7	STUDIO EYEPIECE	(ST.) (LT.) K2.54050.0
8	MEDIUM VIEWFINDER EXTENSION	(ST.) K2.54005.0
9	HEATED EYECUP	(ST.) (LT.) K2.54002.0
10	LONG VIEWFINDER EXTENSION	(ST.) K2.54004.0
11	ANAMORPHIC LONG FINDER EXTENSION	(ST.) K2.54018.0



1 | ST. LT.

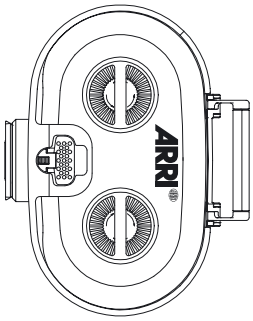
MAGAZINES

Newly developed, lightweight carbon fibre magazines complete the design of the ARRICAM camera system. A 400 ft. as well as a 1000 ft. magazine can be attached to the ARRICAM STUDIO in top load, rear load, and in an angled position via adapters, allowing a flexible adaptation to application requirements. With a magazine adapter the ARRICAM STUDIO magazines can also be used on the ARRICAM LITE in rear load position.

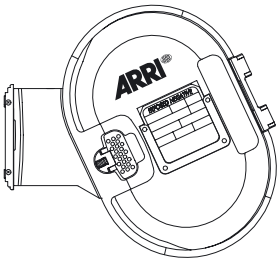
For steadicam- and shoulder operation, two 400 ft. active displacement magazines in compact design have been developed exclusively for the ARRICAM LITE.

5 | ST.

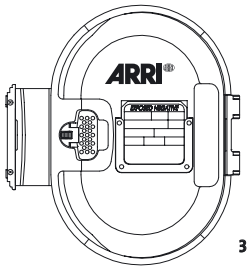
6 | LT.



2| ST. LT.



3| LT.



4| LT.

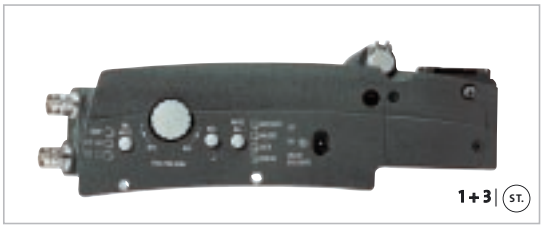
Ident.number:

1	1000 FT. STUDIO MAGAZINE	ST. LT. K2.54027.0
2	400 FT. STUDIO MAGAZINE	ST. LT. K2.54015.0
3	400 FT. LITE SHOULDER MAGAZINE	LT. K2.54097.0
4	400 FT. LITE STEADICAM MAGAZINE	LT. K2.54028.0

VIDEO ASSIST

A high speed, high-resolution ½" video camera and a specially designed video optic module with an aperture of 1.2 provide an extremely high quality video image. Even under low light conditions, editing-quality is achieved. Easy operation and compact design – already known from the ARRIFLEX 435 and 535B – have been further improved. The new features of the ARRICAM video assist are:

— Improved operating comfort for the on-screen menu with a one-button control and additional setting of the most important operating parameters with separate keys. All adjustments can be stored and later recalled.
— Manual white balance in addition to the standard indoor, outdoor and automatic white balance settings.
— To match the film's motion blur, the exposure time of the video image can be matched to the film image exposure.
— Improved vertical video resolution during camera run.
— External video signal synchronization of the film camera via the Genlock socket of the video assist.
— Remote control functions of all video assist adjustments.
— Expanded camera status display including all LENS DATA information.



1+3| ST.

2+4| LT.

Ident.number:

1	VIDEO ASSIST FOR STUDIO VIEWFINDER / PAL	ST. LT. K2.54041.0
2	VIDEO ASSIST FOR LITE VIEWFINDER / PAL	ST. LT. K2.54039.0
3	VIDEO ASSIST FOR STUDIO VIEWFINDER / NTSC	ST. LT. K2.54042.0
4	VIDEO ASSIST FOR LITE VIEWFINDER / NTSC	ST. LT. K2.54032.0
5	100 % VIDEO TOP FOR STUDIO VIEWFINDER	ST. K2.54033.0
6	100 % VIDEO TOP FOR LITE VIEWFINDER	LT. K2.54038.0

ST. LT. 12 mm | 14 mm | 16 mm | 20 mm | 24 mm | 28 mm | 32 mm

LDS ULTRA PRIME LENSES

A completely new development are the ULTRA PRIME lenses with integrated contact-free sensors. Via an electrical interface in the PL-mount, these sensors transmit the actual set values of focus, zoom and iris to the camera. The ULTRA PRIME lens range is the most comprehensive and most advanced set available on the market.

40 mm | 50 mm | 65 mm | 85 mm | 100 mm | 135 mm | 180 mm

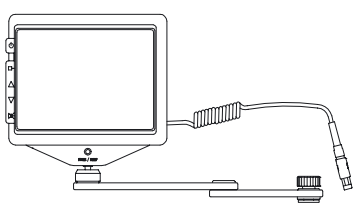
LDS – LENS DATA SYSTEM

With a quick-lock mechanism, the LENS DATA BOX (LDB) perfectly fits into the camera design. This box reads all the lens data and makes it available for other external systems, such as the LENS DATA DISPLAY (LDD), motion control or lens control systems, which in turn can remotely control the lens via cable or wireless. Time consuming cabling is considerably reduced.

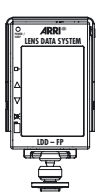
A large variety of functions is provided: The LENS DATA SYSTEM, using the lens' iris and focus distance readings, calculates the actual depth of field and shows the data graphically on a separate display. Focus marks can be set and hit with utmost precision.

It is no longer necessary to calibrate the individual T-stops of the lens externally. This is a real time saver and increases the reliability i.e. when speed ramps are compensated with the iris of the lens. Speed data for a ramp must only be entered into the camera speed box – the LENS DATA BOX finds the corresponding iris settings automatically.

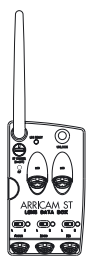
The small Lens Data Display for the focus puller (LDD-FP) can be mounted to the matte box where the assistant can see precise lens and camera information while keeping an eye on the action. The display can be configured to show the lens focus scale, zoom scale, iris scale and/or camera information in any combination. Thus the assistant can set the LDD-FP to show just the information needed.



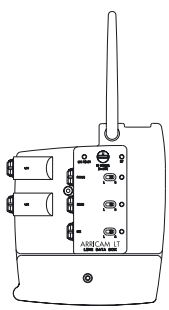
1| ST. LT.



2| ST. LT.



3| ST.



4| LT.

Ident.number:

1| LENS DATA DISPLAY	ST. LT.	K2.54012.0
2| LENS DATA DISPLAY FP	ST. LT.	K2.54163.0
3| LENS DATA BOX	ST.	K2.54014.0
4| LENS DATA BOX	LT.	K2.54025.0

A NEW DIMENSION IN POST PRODUCTION

THE IN-CAMERA SLATE

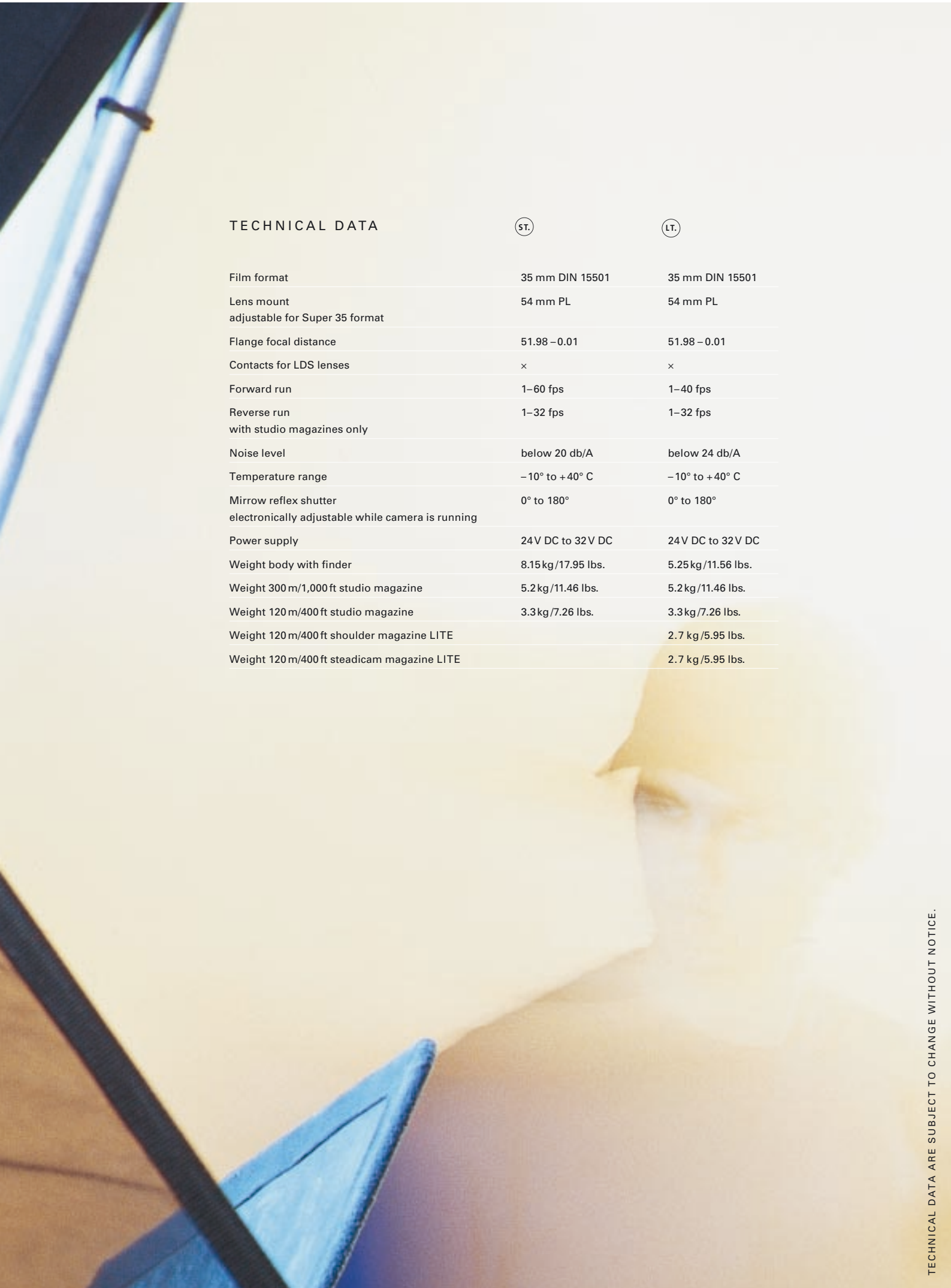
The advantages of the manual film slate have now been directly integrated into the ARRICAM system and combined with TIME CODE. At the beginning of each take, the camera exposes slate information together with the TIME CODE as a man-readable text within the film frame. These IN-CAMERA SLATES (ICS) can be used in post production in the same way as conventional slates: the editor can read and use the slate and time code information without additional tools. This way, it is now possible to work with a time stamp at any filming speed, since the IN-CAMERA SLATE system always guarantees clear identification.

Automatic reading of IN-CAMERA SLATE information in the electronic post-production process is also possible with a separate reader. The resulting take-list can be directly transferred to non-linear editing systems. The TIME CODE information can also be used for synching audio. The advantages are obvious:

— the IN-CAMERA SLATE is always on the film and always clearly readable;
— usage of film material is reduced since the IN-CAMERA SLATE records only onto a few frames;
— post-production is possible without additional tools since the IN-CAMERA SLATE works almost like a conventional slate;
— in video post-production, an automatic take-list can be created with the help of the automatic IN-CAMERA SLATE READER. There is no longer the need to log the data while transferring the film to video.

Ident.number:

ST. LT. K2.54093.0

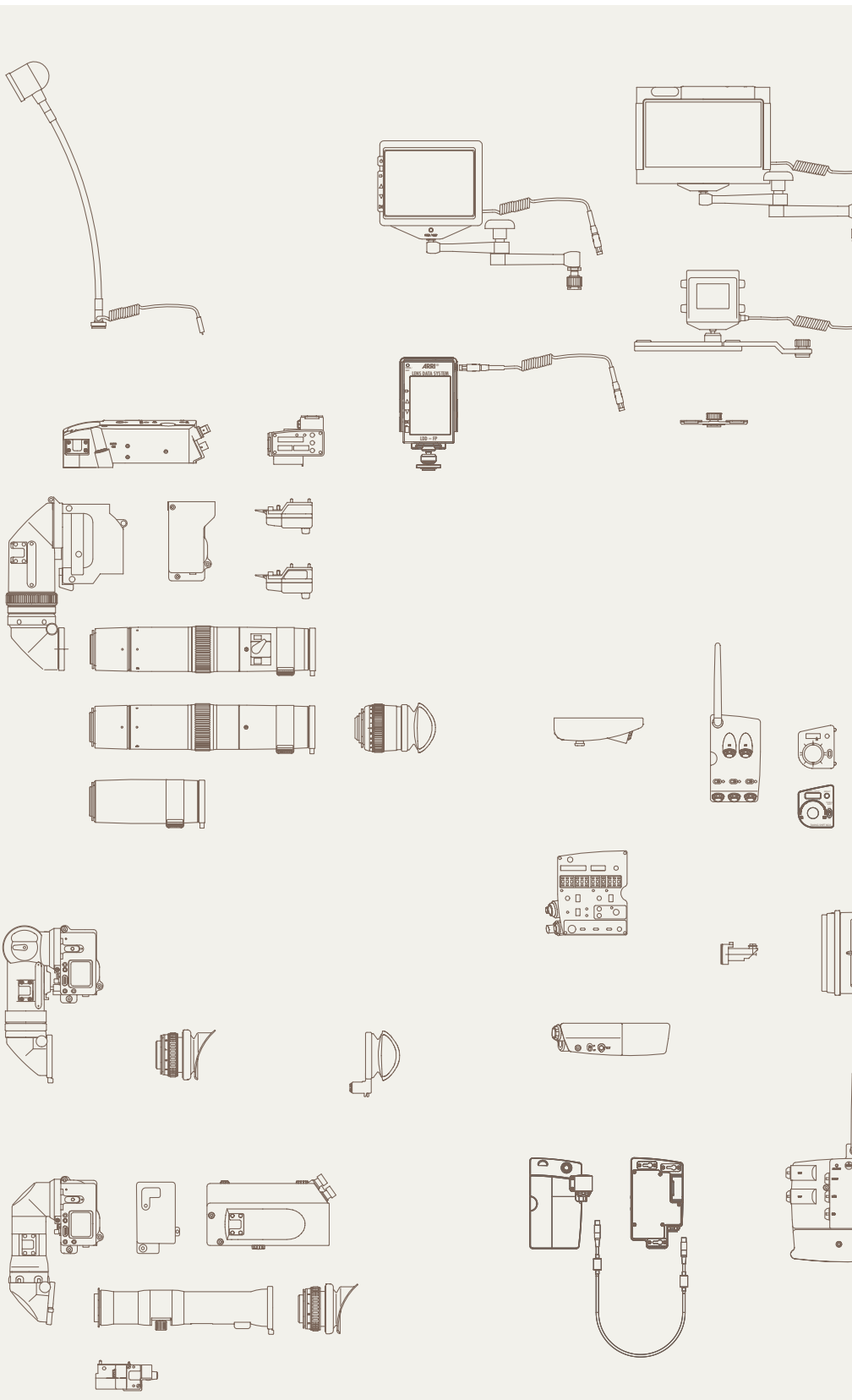


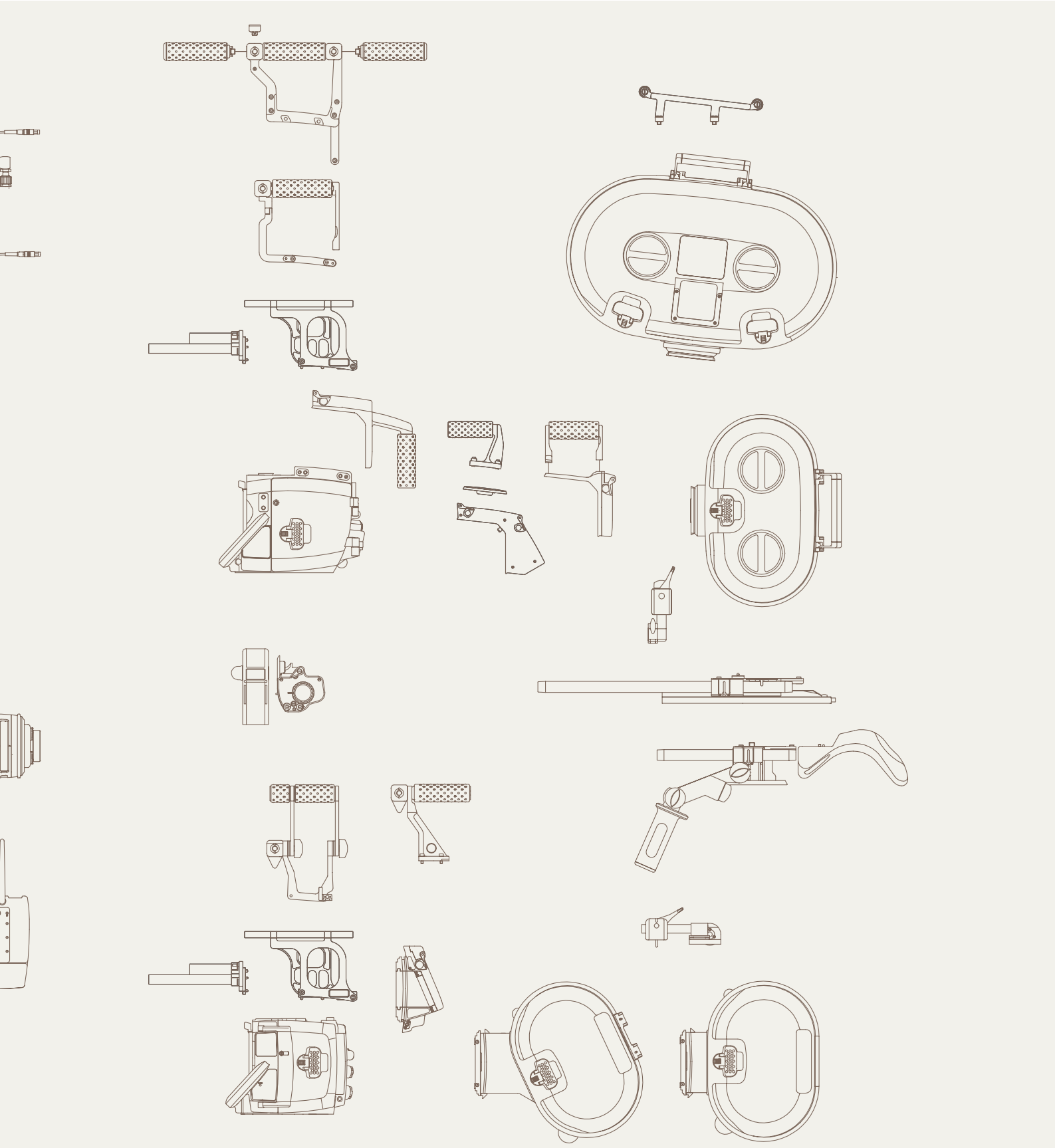
TECHNICAL DATA

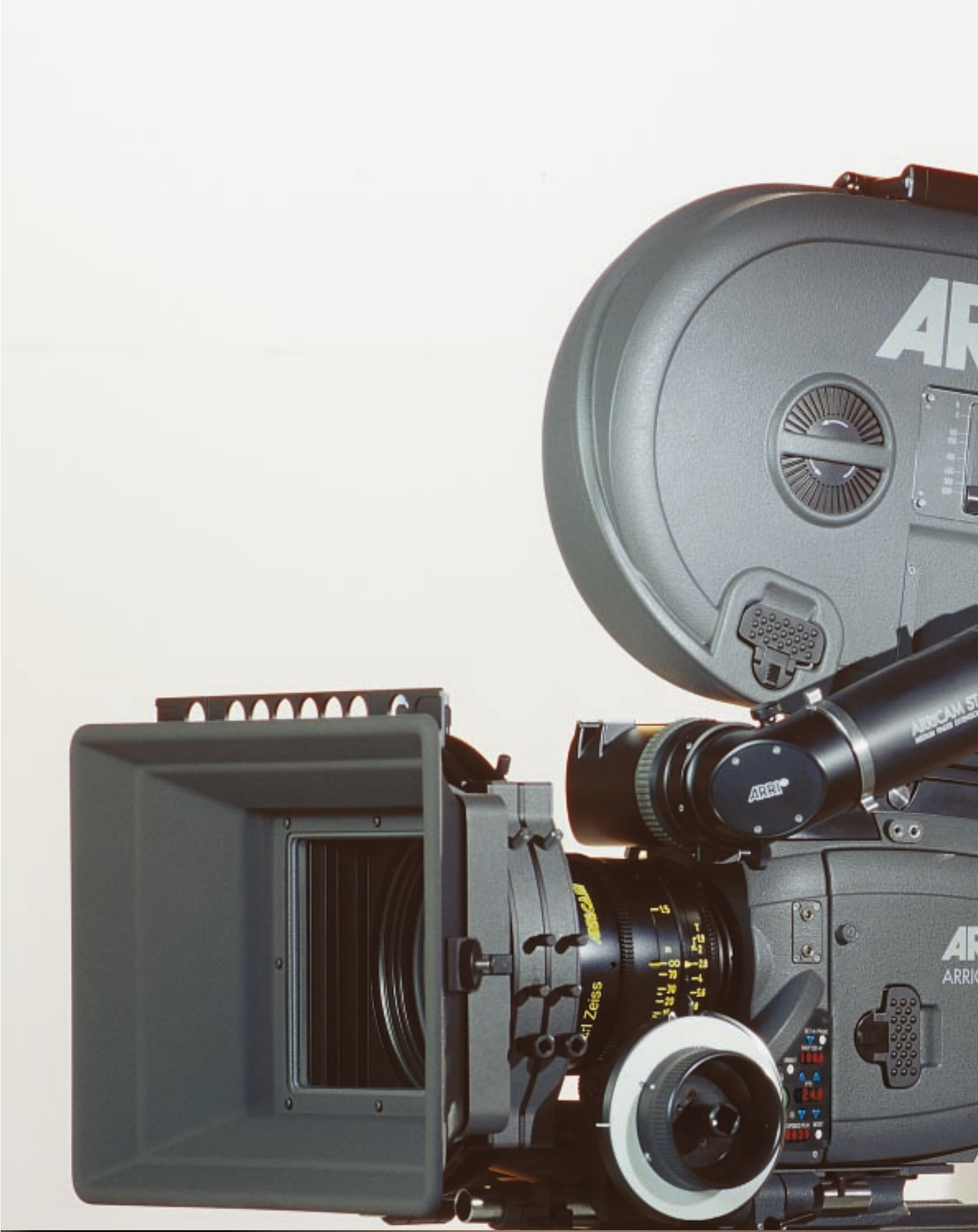
	ST.	LT.
Film format	35 mm DIN 15501	35 mm DIN 15501
Lens mount adjustable for Super 35 format	54 mm PL	54 mm PL
Flange focal distance	51.98 – 0.01	51.98 – 0.01
Contacts for LDS lenses	×	×
Forward run	1–60 fps	1–40 fps
Reverse run with studio magazines only	1–32 fps	1–32 fps
Noise level	below 20 db/A	below 24 db/A
Temperature range	– 10° to + 40° C	– 10° to + 40° C
Mirrow reflex shutter electronically adjustable while camera is running	0° to 180°	0° to 180°
Power supply	24 V DC to 32 V DC	24 V DC to 32 V DC
Weight body with finder	8.15 kg / 17.95 lbs.	5.25 kg / 11.56 lbs.
Weight 300 m/1,000 ft studio magazine	5.2 kg / 11.46 lbs.	5.2 kg / 11.46 lbs.
Weight 120 m/400 ft studio magazine	3.3 kg / 7.26 lbs.	3.3 kg / 7.26 lbs.
Weight 120 m/400 ft shoulder magazine LITE		2.7 kg / 5.95 lbs.
Weight 120 m/400 ft steadicam magazine LITE		2.7 kg / 5.95 lbs.

TECHNICAL DATA ARE SUBJECT TO CHANGE WITHOUT NOTICE.

ARRI
ARRICAM







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