Shoot > Edit

ALEXA

WELCOME TO ALEXA

A new star is born: a glittering headliner set to dazzle the world of film and television production. ALEXA is a versatile performer and a true crowd-pleaser: multi-talented, adaptable and at home in any shooting environment, ALEXA pushes the boundaries and blazes new trails. Nothing has ever looked so good behind a movie lens.

> THE NEW EXPERIENCE

QUITE SIMPLY

UNRIVALLED

Flexibility, power and economy. ALEXA is a compact, lightweight and affordable digital camera that will redefine the limits of digital motion picture capture with ultra-fast workflows and image quality akin to 35 mm film. From major motion pictures and high end dramas to commercials, music promos and mainstream television, ALEXA suits a wide variety of applications and budgets.

More than just a camera, ALEXA represents an entire image pipeline. By combining proprietary ARRI technology with ubiquitous, best-of-class tools from industry-leading partners, ALEXA stands alone as the most complete and powerful digital production system ever built.

> DIRECT TO EDIT

QuickTime **ProRes**

ALEXA takes the revolutionary step of recording Apple QuickTime files containing Apple ProRes 4444 or Apple ProRes 422 (HQ) encoded images onto on-board SxS memory cards. These files can then be edited immediately, greatly speeding up the production process.

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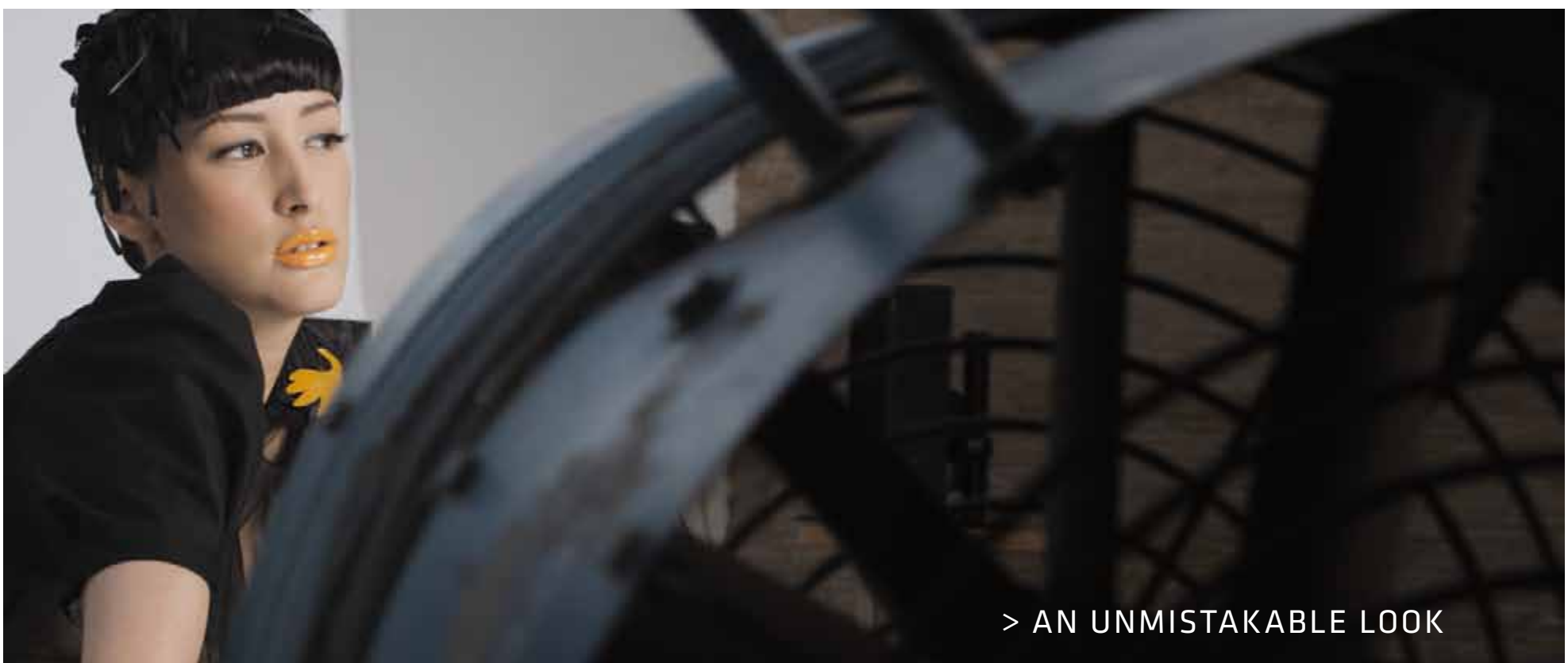
THE AFFORDABLE ROUTE TO

TRULY CINEMATIC

AND EMOTIVE IMAGES

Both images captured with ALEXA at 800 EI | T2.0 | ARRI/ZEISS Master Macro 100

ALEXA produces images that have the organic look and feel of film, delivering incredible production value at an affordable cost. The use of 35 mm PL mount lenses allows cinematographers to manipulate focus and depth of field to create the kind of rich and spellbinding pictures that audiences associate with cinematic storytelling.



> AN UNMISTAKABLE LOOK

EXCEPTIONAL

IMAGE PERFORMANCE

In order to elevate ALEXA to new heights of digital image capture, ARRI has developed a unique CMOS sensor. This sensor, which is the same size as a 35 mm film frame, has been carefully designed to achieve a perfect balance between the many different elements of overall picture quality.

Both images captured with ALEXA at 800 EI | T2.6 | ARRI/ZEISS Lightweight Zoom LWZ-1

New horizons: on its first professional production, the ALEXA sensor was already pushing the boundaries of digital acquisition: dawn and dusk shots of the sun bursting through clouds onto St. Peter's Basilica in Rome contained a wide exposure latitude, which ALEXA recorded with ease.

On the camera was an ARRI/ZEISS Lightweight Zoom LWZ-1, which combines a wide aperture of T2.6 with razor sharp optics.

Unsurpassed sensitivity and dynamic range

> **800 EI base sensitivity** for beautiful images on night shoots and in low-light conditions

> **13.5 stops of latitude** to capture every detail, from the brightest highlights to the darkest shadows

> **Natural color rendition** gives you rich, vibrant pictures and pleasing skin tones

> **Excellent color separation** makes compositing effortless

> **Very low noise guarantees** flawless results, even on the big screen

The same production shot inside St. Peter's Basilica, where extremes of light and shadow were successfully captured thanks to ALEXA's remarkable dynamic range and base sensitivity of 800 EI.

FREEDOM
TO MOVE

ALEXA has been ergonomically designed to provide versatility and unparalleled ease of use, with unique in-camera recording solutions. Untethered by cables and light-weight enough to put on a shoulder, ALEXA can be taken anywhere, mounted on anything, and comes ready to shoot – right out of the box.

> EASY ON THE SET

FAMILIAR

MEANS FAST

With features and accessories inspired by generations of ARRI film cameras that have set industry standards the world over, ALEXA will be instantly familiar to professional crews. Setting up the camera is incredibly straightforward and can be achieved without any delay, through simple, intuitive buttons and controls.

ALEXA is portable and well balanced, so it can be comfortably operated handheld or on a Steadicam rig for extended periods, even when mounted with additional accessories such as monitors or lights. Dedicated hardware buttons, flexible soft buttons and a user-friendly jog wheel make setting parameters such as frame rate, shutter angle and white balance easy enough to learn in minutes.

Advanced color management options allow you to apply unique looks to images as they are recorded, or to record 'clean' masters at the same time as secondary images that have a look applied. This leaves options open in post and also gives you instant on-set rushes to preview the final image characteristics envisioned by the cinematographer – the best of both worlds and a major saving.

RUGGED AND

RELIABLE

You needn't worry about treating ALEXA gently. ARRI has almost a century of experience manufacturing professional equipment that is robust enough to be used in the most demanding environments; day after day; shot after shot. With the same build quality that took ARRI film cameras to the summit of Everest and even on board the Space Shuttle, ALEXA will never stop shooting before you do.

EASY AND WIDELY ACCESSIBLE WORKFLOWS

Tapeless, effortless and efficient

No other broadcast or motion picture camera bridges the gap between production and postproduction as simply and elegantly as ALEXA. By utilizing the Apple ProRes codecs, which are the same high quality codecs used natively by Apple's Final Cut Pro editing software, ALEXA offers the most streamlined and cost effective workflow possible.

Sophisticated high speed electronics allow ALEXA to record 15 minutes of Apple ProRes 4444 or 20 minutes of Apple ProRes 422 (HQ) as Apple QuickTime files onto a 32 GB card that slots directly into both the camera and computers such as Apple's MacBook Pro.

Shoot > Edit > Simple

Recording HD images in such an internationally widespread format is at the core of the Direct to Edit (DTE) concept and allows footage from ALEXA to be transferred directly into the editing software in full resolution, faster than real time. To begin editing, the memory card simply needs to be removed from the camera and plugged into a laptop. It couldn't be easier.

ALEXA OFFERS A

CLEAR

PATH THROUGH POST

Direct to Edit: straight on-line workflow

The high performance of the Apple ProRes 4444 and Apple ProRes 422 (HQ) codecs gives productions utilizing an HD workflow the freedom to transfer final quality images from the camera into post without even leaving the set. Recording in the exact format used by Apple Final Cut Pro removes the hassle of transcoding and takes full advantage of the speed and power of the editing software; there is no waiting for ingestion; no file conversion; no rendering and no confusion. This is the fastest and simplest method of increasing production efficiency through tapeless, file-based recording.

Format	ProRes
Format	HD
Format	HD
Format	ARRIRAW

Direct to Edit: off-line/on-line workflow

Productions that choose the highest possible image quality by recording uncompressed HD or ARRIRAW for an off-line/on-line workflow still benefit from the efficiencies of DTE. The Apple QuickTime off-line editing files, which carry the same images, audio and timecode as the on-line HD or ARRIRAW material, are created directly in the camera. This makes them instantly available and removes the time-consuming extra steps of generating and ingesting an off-line copy, while ensuring complete congruency between off-line and on-line material.

SxS cards	Direct to Edit workflow
Tape	Tape-based workflow
On-board recorder	File-based workflow
On-board recorder	ARRIRAW workflow

COST EFFICIENT

ON SET AND IN POST

The ergonomic and crew-friendly design of ALEXA will save time on set, and the way it records images will save time in post. Both of these features will free up money for your production to spend on other things.

A historic collaboration between ARRI and Fujinon has resulted in a pair of optically advanced, yet affordable PL mount cine zoom lenses. The T2.6 Alura Zooms cover focal ranges of 18-80 mm and 45-250 mm, together forming a complete, compact lens system that perfectly complements ALEXA by delivering high quality images at a low cost.

FUTURE-PROOF

PRODUCT DESIGN

> SAFE INVESTMENT

Open Architecture

The ALEXA system is based on an open architecture with many industry-standard interfaces and compatibility with third party products. This provides more choice to the filmmaker and, in combination with a number of components on the camera that can be upgraded, makes the system future-proof.

To protect customers' investment in ALEXA, three major components are specifically designed to allow an easy upgrade path. First, the ALEXA Storage Interface Module is removable, in anticipation of different card standards becoming available in the future. Second, the ALEXA Electronics Interface Module can also be removed and replaced with an upgraded module. Finally the Exchangeable Lens Mount (ELM) system allows the use of PL as well as Panavision or stills camera lenses, expanding creative options still further.

GLOBAL

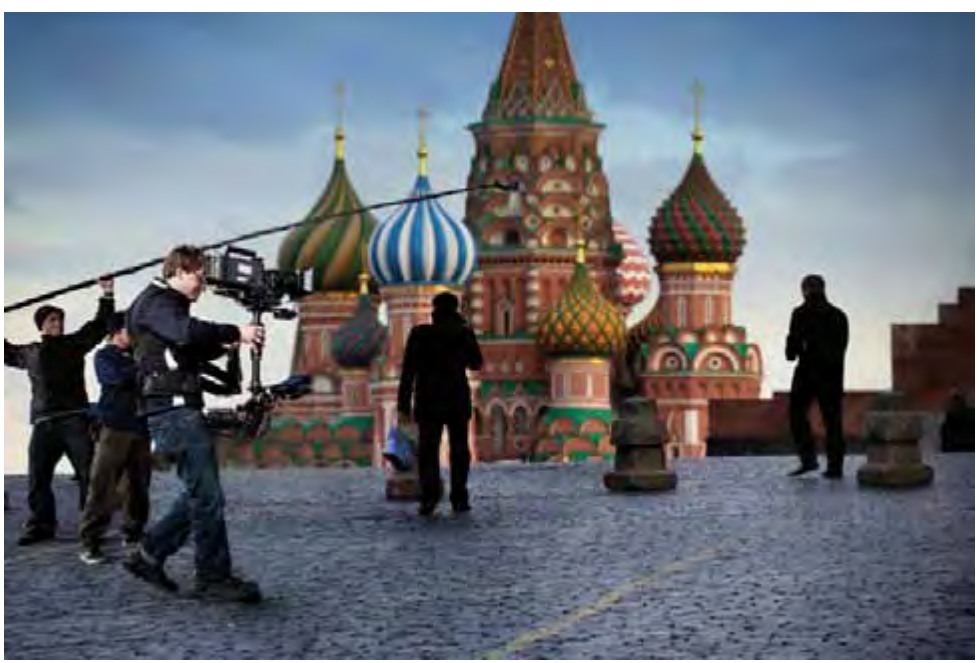
TECHNOLOGY FOR AN INTERNATIONAL INDUSTRY

While making a dramatic leap forward in digital image quality and workflow speed, ALEXA is compatible with lenses, accessories and postproduction tools that are already well established all over the world. This means that, even from the day of its launch, ALEXA can be defined as a truly international camera. You won't be waiting for post houses to catch up with the technology, or rental houses to buy in the accessories, because everything is already in place.

> SIMPLICITY AND CHOICE WORLDWIDE

Take ALEXA wherever you like, from London to Beijing or New York to Moscow; your production will meld seamlessly with the services and support offered by local facilities.

COME FLY WITH ME!
ROLL
2
SCENE
3\2
TAKE
1



GREAT

ON THE BIG AND THE SMALL SCREEN

ALEXA has been designed to function as both a motion picture camera and a broadcast camera. For television productions, the time and cost savings as well as the extraordinary simplicity of ALEXA workflows will transform budgets and schedules, while the cinematic image quality will stagger viewers. For feature films, the sheer variety of outputs, functions, lenses and accessories will enable cinematographers to realize their visions without ever feeling restricted by technology.

Whether your production is destined for the silver screen or the television screen, ALEXA will empower you to tell your story in exactly the way you think it should be told, with pictures of breathtaking richness and detail. There are no compromises; there is only choice.

Flexibility is freedom and this, ultimately, is our message with ALEXA: the groundbreaking technology embodied in this camera represents your creative freedom.

Shoot > Edit

ALEXA®

ALEXA
ARRI
ARRI
REC
1
2
3

TECHNICAL DATA

Product	**ALEXA**		
Camera Type	35 format film-style digital camera		
Sensor Type	35 format ALEV III CMOS		
Aperture	**Mode**	**Aspect Ratio**	**Pixels**
	HD and ARRIRAW outputs	16:9	2880 x 1620
	Monitoring with surround area	16:9	3168 x 1782
Lens Mount	54 mm PL mount		
Frame Rate	0.75 – 60 fps		
Shutter	Electronic shutter, 5.0° to 359.0°		
Exposure Index	800 EI base sensitivity		
Exposure Latitude	> 13 stops		
Sound Level	< 20 dB(A)		
Power	12 or 24 V DC		
Weight	6.2 kg/13.7 lbs	body only	
	6.9 kg/15.2 lbs	body, viewfinder, mounting bracket and cable	
Viewfinder	ARRI Electronic Viewfinder EVF-1		
In-camera Recording	Apple QuickTime/ProRes 4:2:2 (HQ) or QuickTime/ProRes 4444 HD files with embedded audio and metadata, recording to 2x SxS memory cards		
Recording Outputs	Uncompressed HD video or uncompressed ARRIRAW with embedded audio and metadata		

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