

ALEXA Mini LF

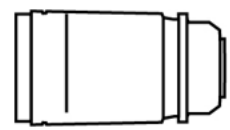
Large format, small camera



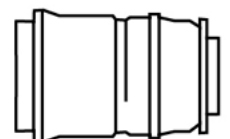
ARRI large-format lenses
Signature Prime Lenses



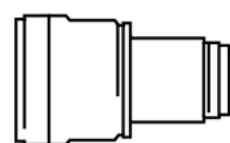
ARRI Rental DNA LF and 65 format lenses
DNA LF, Prime DNA, Prime 65 S, Prime 65, Vintage 765



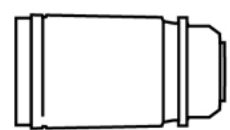
LPL mount 65 and FF 3rd party lenses
Leitz Thalia, Angénieux Optimo Ultra 12x FF/VV, Geckocam G35, P+S Technik Technovision Classic 1.5x, GL Optics (Leica Macro 100 mm, 60 mm), Whitepoint Optics TS70, **In preparation:** Zeiss (Supreme Primes, Compact Primes, Compact Zooms), Sigma Cine Primes, Tokina Cinema Vista Primes, Cooke S7/I, Leitz Primes



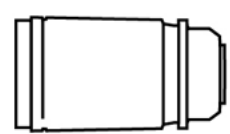
Panavision large-format lenses
Primo 70, Primo Artiste, Super Panavision 70, System 65, PanaSpeed, Primo X Sphero 65, Vintage 65, H Series, Ultra Panatar 1.3x Anamorphic, Ultra Vista 1.65x Anamorphic



Vantage lenses
Hawk65, Hawk 35mm, Vantage One T1



PL mount S35 lenses



PL mount FF lenses
Angénieux Optima Ultra 12x FF/VV, EZ-1 FF, EZ-2 FF; Cooke S7/I, Anamorphic /i 1.8x; Leitz Thalia; Sigma Cine Primes; Tokina Cinema Vista Primes; Zeiss Supreme Primes, Compact primes, Compact Zooms; Geckocam G35; P+S Technik Technovision Classic 1.5x, GL Optics (Leica Macro 100 mm, 60 mm) Whitepoint Optics TS70



LPL mount



PV/PV70 Lens mount



XPL52 mount



LPL mount and PL-to-LPL adapter
ARRI, IB/E C

ALEXA Mini LF Showreel

Experience "Café Mila" - the very first showreel to be captured with ARRI's brand-new ALEXA Mini LF camera!



ALEXA Mini LF FAQ

What sensor are you using in the ALEXA Mini LF?

What recording formats and frame rates does the ALEXA Mini LF support?

What is the size and weight of the ALEXA Mini LF?

What is the ALEXA Mini LF input voltage and power draw?

Which Recording Media can I use with ALEXA Mini LF?

Related products

Show all

Recommended

Wireless Compact Unit

Wireless Video Transmitter

Operator Control Units

Codex Compact Drive™



ALEXA Mini LF Tech Talks



Sensor Type

Large Format ARRI ALEV III (A2X) CMOS sensor with Bayer pattern color filter array

Sensor Maximum Resolution and Size

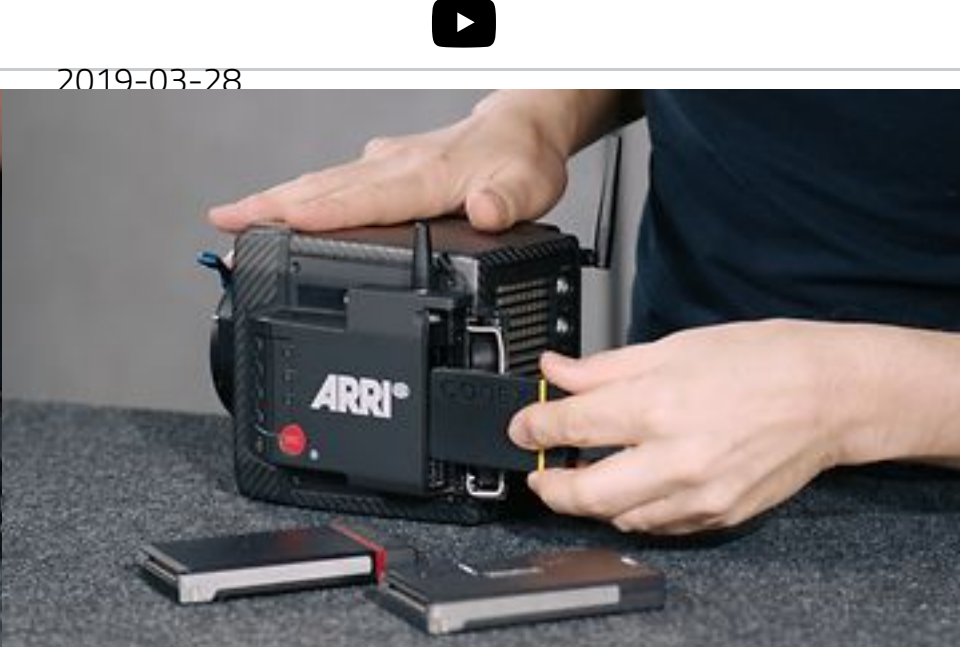
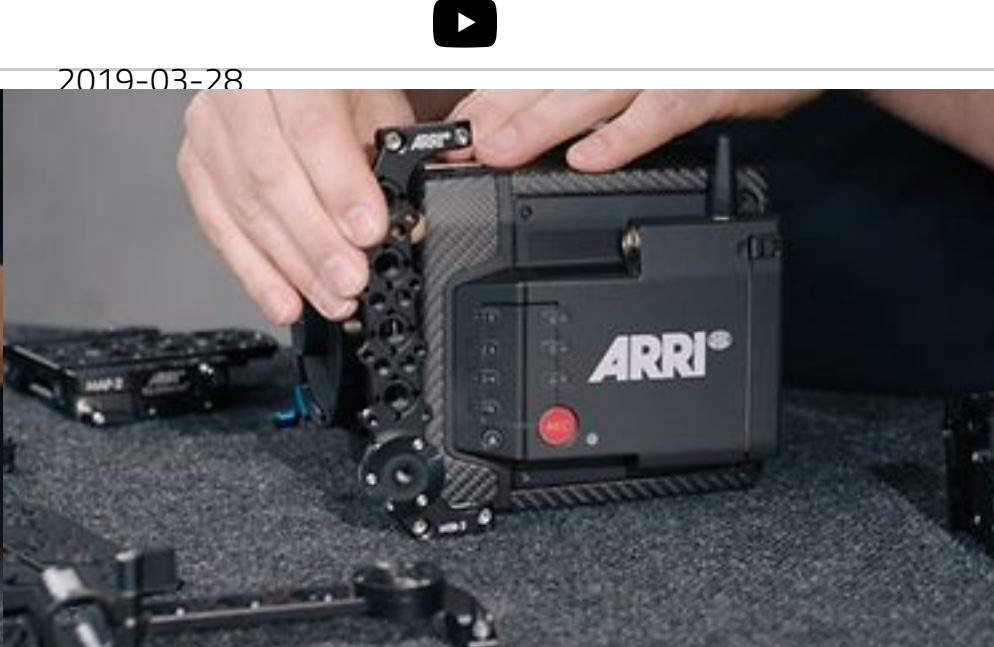
4448 x 3096
36.70 x 25.54 mm / 1.444 x 1.005"
ø 44.71 mm / 1.760"

Sensor Frame Rates

0.75 - 90 fps

Weight

~2.6 kg / ~5.7 lbs
(camera body with LPL lens mount)
800 g (MVF-2)



LF 16:9 ARRIRAW UHD: 3840 x 2160
LF 2.39:1 ProRes 4.5K: 4448 x 1856
LF 2.39:1 ARRIRAW 4.5K: 4448 x 1856

<p>Sensor Active Image Area (dimensions)</p> <p>2019-03-28</p> <p>ALEXA Mini LF Tech Talk: ECS Accessories</p> <p>Electronic accessories for ALEXA Mini LF include the WCU-1 for wireless control; OCU-1 for operator control; ARRI Master Grips, for creating a Video System, including the new WVR-1s receiver.</p>	<p>2019-03-28</p> <p>ALEXA Mini LF Tech Talk: Mechanical Accessories</p> <p>ALEXA Mini LF is compatible with a broad array of accessories, including the Sights for Air, the Wireless Control, and the ARRI Master Grips, for creating a Video System, including the new WVR-1s receiver.</p>	<p>2019-03-28</p> <p>ALEXA Mini LF Tech Talk: Workflow</p> <p>ALEXA Mini LF is compatible with a broad array of accessories, including the Sights for Air, the Wireless Control, and the ARRI Master Grips, for creating a Video System, including the new WVR-1s receiver.</p>
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<p>Recording File Container Size (pixel)</p>	<p>LF Open Gate ProRes 4.5K: 4480 x 3096</p> <p>LF Open Gate ARRIRAW 4.5K: 4448 x 3096</p> <p>LF 16:9 ProRes HD: 1920 x 1080</p> <p>LF 16:9 ProRes 2K: 2048 x 1152</p> <p>LF 16:9 ProRes UHD: 3840 x 2160</p> <p>LF 16:9 ARRIRAW UHD: 3840 x 2160</p> <p>LF 2.39:1 ProRes 4.5K: 4480 x 1856</p> <p>LF 2.39:1 ARRIRAW 4.5K: 4448 x 1856</p>	<p>LF Open Gate ProRes 4.5K: 36.70 x 25.54 mm / 1.445 x 1.006"</p> <p>LF Open Gate ARRIRAW 4.5K: 36.70 x 25.54 mm / 1.445 x 1.006"</p> <p>LF 16:9 ProRes HD: 31.68 x 17.82 mm / 1.247 x 0.702"</p> <p>LF 16:9 ProRes 2K: 31.68 x 17.82 mm / 1.247 x 0.702"</p> <p>LF 16:9 ProRes UHD: 31.68 x 17.82 mm / 1.247 x 0.702"</p> <p>LF 16:9 ARRIRAW UHD: 31.68 x 17.82 mm / 1.247 x 0.702"</p> <p>LF 2.39:1 ProRes 4.5K: 36.70 x 15.31 mm / 1.445 x 0.603"</p> <p>LF 2.39:1 ARRIRAW 4.5K: 36.70 x 15.31 mm / 1.445 x 0.603"</p> <p>LF 2.39:1 ProRes 4.5K: 4480 x 1856</p> <p>LF 2.39:1 ARRIRAW 4.5K: 4448 x 1856</p>
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<p>Recording File Image Content (pixel)</p>	<p>LF Open Gate ProRes 4.5K: 4448 x 3096</p> <p>LF Open Gate ARRIRAW 4.5K: 4448 x 3096</p> <p>LF 16:9 ProRes HD: 1920 x 1080</p> <p>LF 16:9 ProRes 2K: 2048 x 1152</p> <p>LF 16:9 ProRes UHD: 3840 x 2160</p> <p>LF 16:9 ARRIRAW UHD: 3840 x 2160</p> <p>LF 2.39:1 ProRes 4.5K: 4448 x 1856</p> <p>LF 2.39:1 ARRIRAW 4.5K: 4448 x 1856</p>	<p>LF Open Gate ProRes 4.5K: 36.70 x 25.54 mm / 1.445 x 1.006"</p> <p>LF Open Gate ARRIRAW 4.5K: 36.70 x 25.54 mm / 1.445 x 1.006"</p> <p>LF 16:9 ProRes HD: 31.68 x 17.82 mm / 1.247 x 0.702"</p> <p>LF 16:9 ProRes 2K: 31.68 x 17.82 mm / 1.247 x 0.702"</p> <p>LF 16:9 ProRes UHD: 31.68 x 17.82 mm / 1.247 x 0.702"</p> <p>LF 16:9 ARRIRAW UHD: 31.68 x 17.82 mm / 1.247 x 0.702"</p> <p>LF 2.39:1 ProRes 4.5K: 36.70 x 15.31 mm / 1.445 x 0.603"</p> <p>LF 2.39:1 ARRIRAW 4.5K: 36.70 x 15.31 mm / 1.445 x 0.603"</p>
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<p>Exposure Latitude</p>	<p>14+ stops over the entire sensitivity range from EI 160 to EI 3200 as measured with the ARRI Dynamic Range Test Chart (DRTC-1)</p>	
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<p>Exposure Index</p>	<p>Adjustable from EI 160-3200 in 1/3 stops EI 800 base sensitivity</p>	
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<p>Shutter</p>	<p>Electronic shutter, 5.0° - 356° or 1s - 1/8000s</p>	
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<p>Recording Formats</p>	<p>MXF/ARRIRAW</p> <p>MXF/Apple ProRes 4444 XQ</p> <p>MXF/Apple ProRes 4444</p> <p>MXF/Apple ProRes 422 (HQ)</p>	
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<p>Recording Media</p>	<p>Codex Compact Drives</p>	
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<p>Recording Frame Rates</p>	<p>LF Open Gate ProRes 4.5K: 0.75 - 40 fps</p> <p>LF Open Gate ARRIRAW 4.5K: 0.75 - 40 fps</p> <p>LF 16:9 ProRes HD: 0.75 - 90 fps</p> <p>LF 16:9 ProRes 2K: 0.75 - 90 fps</p> <p>LF 16:9 ProRes UHD: 0.75 - 60 fps</p>	
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	<p>LF 16:9 ARRIRAW UHD: 0.75 - 60 fps</p> <p>LF 2.39:1 ProRes 4.5K: 0.75 - 60 fps</p> <p>LF 2.39:1 ARRIRAW 4.5K: 0.75 - 60 fps</p> <p>Note: maximum fps values are preliminary information</p>
Recording Modes	<p>Standard real-time recording</p> <p>No Pre-recording</p> <p>No Intervalometer</p>
Viewfinder Type	<p>Multi Viewfinder MVF-2 with 4" flip-out monitor</p>
Viewfinder Technology	<p>OLED viewfinder display</p> <p>LCD fold out monitor</p>
Viewfinder Resolution (pixel)	<p>1920 x 1080</p>
Viewfinder Diopter	<p>Adjustable from -5 to +5 diopters</p>
Color Output	<p>Rec 709</p> <p>Rec 2020</p> <p>Log C</p> <p>Custom Look (ARRI Look File ALF-2)</p>
Look Control	<p>Import of custom 3D LUT</p> <p>ASC CDL parameters (slope, offset, power, saturation)</p>
White Balance	<p>Manual and auto white balance, adjustable from 2000K to 11000K in 10K steps</p> <p>Color correction adjustable range from -16 to +16 CC</p> <p>1 CC corresponds to 035 Kodak CC values or 1/8 Rosco values</p>
Filters	<p>Built-in motorized ND filters 0.6, 1.2, 1.8</p> <p>Fixed optical low pass, UV, IR filter</p>
Image Outputs	<p>1x proprietary signal output for MVF-2 viewfinder</p> <p>SDI 1: 1.5G 422 HD (SMPTE ST292-1, up to 30 fps), 3G 422 HD (SMPTE ST425-1, up to 60 fps), 3G 444 HD (SMPTE ST425-3, up to 30 fps), 6G 422 UHD (SMPTE ST2081-10, up to 30 fps)*</p> <p>SDI 1: 1.5G 422 HD (SMPTE ST292-1, up to 30 fps), 3G 422 HD (SMPTE ST425-1, up to 60 fps), 3G 444 HD (SMPTE ST425-3, up to 30 fps), 6G 422 UHD (SMPTE ST2081-10, up to 30 fps)*</p> <p>*If one SDI output is switched to 6G UHD, the other one will have to be 1.5G HD or 3G HD</p> <p>Both SDI outputs carry uncompressed video</p>

	with embedded audio and metadata. SDI 1 and 2 can be either “clean” (HD or UHD) or “processed” (only HD). Clean is an image without any overlays (status, false color, zebra, framelines, etc.). Both SDIs can be clean at the same time. If one SDI is switched to processed, the other can be a clone of that one, or has to be clean.
Lens Squeeze Factors	1.00 1.25 1.30 1.50 1.65 1.80 2.00
Exposure and Focus Tools	False Color Zebra Zoom Aperture and Color Peaking
Audio Input	1x LEMO 6pin balanced stereo line in with 12V power output (Line input max. level +24dBu correlating to 0dBFS)
Audio Output	SDI (embedded) 3,5mm stereo headphone jack (on MVF-2)
Audio Recording	2 channel linear PCM, 24 bit 48 kHz
Remote Control Options	MVF-2 viewfinder can act as wired remote control with 10m/33ft cable Web-based remote control from smart phones, tablets and laptops via WiFi & Ethernet (beta version) Camera Access Protocol (CAP) via Ethernet & WiFi GPIO interface for integration with custom control interfaces WCU-4 hand-unit with control over lens motors and operational parameters via built-in white radio SXU-1 hand-unit with control over one lens channel OCU-1 and Master Grip control of lens and user buttons
Interfaces	1x LEMO 5pin LTC Timecode In/Out 1x LEMO 10pin Ethernet for remote control and service 1x BNC SYNC IN 1x LEMO 7pin EXT multi purpose accessory interface w. RS pin and 24V power output 1x LEMO 4pin LBUS (on lens mount) for lens motors, daisy chainable 1x USB 2.0 in media bay (for user setups, look

files etc)

Wireless Interfaces	Built-in WiFi module (IEEE 802.11b/g) Built-in White Radio for ARRI lens and camera remote control
Lens Mounts	LPL lens mount with LBUS connector PL-to-LPL adapter Leitz M mount (availbale from Leitz)
Flange Focal Depth	LPL mount: 44 mm with PL-to-LPL adapter: 52 mm
Power Input	1x LEMO 8pin (11-34 V DC)
Power Consumption	Around 65 W when recording ARRIRAW at 24 fps with MVF-2 attached (preliminary information)
Power Outputs	1x Fischer 3pin 24V RS 1x LEMO 2pin 12V 1x LEMO 7pin EXT 24V power output
Power Management	-
Measurements (HxWxL)	140 x 143 x 188 mm / 5.5 x 5.6 x 7.4" (camera body with LPL lens mount)
Operating Temperature	-20° C to +45° C / -4° F to +113° F @ 95% relative humidity max, non condensing, splash and dust proof through sealed electronics
Storage Temperature	-30° C to +70° C / -22° F to +158° F
Sound Level	< 20 dB(A) at 24fps
Software Licenses	-

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ALEXA Mini LF Configuration Overviews



2019-03-28

1.9.3 ALEXA Mini LF - Mechanical Accessories

PDF 769 KB



2019-03-28

1.9.2 ALEXA Mini LF - Electronic Accessories

PDF 472 KB



ARRI Technology



ARRI Built Quality

Almost a century of experience, an obsessive attention to detail and an intimate familiarity with the conditions on set have led to generations of ARRI cameras that are robust, reliable and simple to operate - all features that our digital cameras have inherited. [Learn more...](#)

ALEXA LF

Enlarge your vision



Signature Prime Lenses

Organic images filled with life and emotion



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