



Seeing beyond



ZEISS SUPREME PRIME & SUPREME PRIME RADIANCE LENSES

ZEISS Supreme Prime & Supreme Prime Radiance Lenses

Overview

ZEISS Supreme Prime

14 lenses



ZEISS Supreme Prime Radiance

11 lenses



18 mm / T1.5



21 mm / T1.5



25 mm / T1.5



29 mm / T1.5



35 mm / T1.5



40 mm / T1.5



50 mm / T1.5



65 mm / T1.5



85 mm / T1.5



100 mm / T1.5



135 mm / T1.5



Opening up new dimensions.

ZEISS Supreme Prime Lenses





*Cinematographer Akira Sako on the set of "Tsunageru".
Photo: Kozo Takahashi.*



Cinematic large-format coverage and high speed



The ZEISS Supreme Prime lenses are designed for cinematic large-format sensor coverage, making them the ideal choice for current and future camera systems. With most lenses at T1.5, the ZEISS Supreme Primes demonstrate their unsurpassed craftsmanship in tricky low-light environments. They give the creator absolute control by revealing subtly nuanced details in deep shadows and bright highlights.

*Cinematographer: Paul Cameron.
Shot with ZEISS Supreme Prime lenses
and SONY Venice.*

*Watch "Ties" here:
zeiss.ly/ties*





Aesthetic focus fall-off and elegant bokeh



A very smooth transition between in-focus and out of focus areas characterize the unique look of the ZEISS Supreme Prime lenses. This adds richer texture and greater depth to the image. The lenses are developed for modern digital cinematography with cutting-edge optics and key enhancements to aid the HDR process. They maintain dynamic range and micro contrast levels fine-tuned to bring out details in the shadows and the mids.

*Cinematographer: Akira Sako. Shot with
ZEISS Supreme Prime lenses and SONY
Venice.*

Watch "Tsunageru" here:
zeiss.ly/tsunageru






A versatile look and gentle sharpness



The ZEISS Supreme Primes possess a look, which ensures freedom in creating the look you want to achieve. With captivating clarity, they ensure that you can capture every detail in the expression on an actor's face to convey and emphasize emotion. Especially when capturing crucial textures such as skin tones, the unique quality of the ZEISS Supreme Prime lenses is a gentle sharpness that renders a crisp but organic look.



Efficiency and reliability throughout the entire production



The unique ZEISS eXtended Data technology offers lens metadata critical for VFX-intensive productions and workflows on set. It unifies two data sets: key lens data based on the Cooke */i* technology and supported by a wide range of cameras and accessories, plus ZEISS specific lens data that contains precise shading and distortion characteristics of the lens. The frame accurate information about focal length, focusing distance, T-stop and depth-of-field enables the camera assistant to work more precisely and eliminates guesswork for the DIT. The ZEISS specific distortion and shading data makes shooting grids redundant and accelerates compositing and stitching in post-production.



Learn more about ZEISS
eXtended Data: zeiss.ly/xd



Taking consistency to the next level

ZEISS Supreme Prime lenses

Consistency is one of the key elements offered by the ZEISS Supreme Prime lenses: that means consistent coverage, color rendering, aperture, size, weight and ergonomics. All the lenses across the family cover sensor sizes from Super 35 and below to full frame and beyond (FF+). The Supreme Prime lenses are color matched across the full range and most feature a fast T-stop of T1.5. The small front diameter of 95 mm on almost all lenses and standardized

positioning of the focus and iris rings across the whole family facilitate fast and easy equipment changeout. The compact and lightweight design means you enjoy easy and comfortable handling. The ultra-smooth focus rotation of the Supreme Prime lenses even in extreme temperatures allows for small motors to make sure you have an easy setup that's enjoyable to work with.



Technical Data

| Supreme Prime | Aperture | Close Focus ¹ | Length ² | Front diameter | Weight | Horizontal Angle of View | |
|---------------|-------------|--------------------------|---------------------|----------------|--------------------|--------------------------|-----------------------|
| | | | | | | Full Frame ³ | Super 35 ⁴ |
| 15 mm T1.8 | T1.8 to T22 | 0.35 m / 14" | 149 mm / 5.9" | 114 mm / 4.5" | 2.24 kg / 4.94 lbs | 98.8° | 77.9° |
| 18 mm T1.5 | T1.5 to T22 | 0.35 m / 14" | 163 mm / 6.4" | 114 mm / 4.5" | 2.27 kg / 5.00 lbs | 88.4° | 67.9° |
| 21 mm T1.5 | T1.5 to T22 | 0.35 m / 14" | 119 mm / 4.7" | 95 mm / 3.7" | 1.61 kg / 3.55 lbs | 79.5° | 59.8° |
| 25 mm T1.5 | T1.5 to T22 | 0.26 m / 10" | 119 mm / 4.7" | 95 mm / 3.7" | 1.42 kg / 3.13 lbs | 70.8° | 52.3° |
| 29 mm T1.5 | T1.5 to T22 | 0.33 m / 13" | 121 mm / 4.8" | 95 mm / 3.7" | 1.61 kg / 3.55 lbs | 64° | 46.8° |
| 35 mm T1.5 | T1.5 to T22 | 0.32 m / 13" | 119 mm / 4.7" | 95 mm / 3.7" | 1.40 kg / 3.09 lbs | 55° | 39.6° |
| 40 mm T1.5 | T1.5 to T22 | 0.42 m / 17" | 119 mm / 4.7" | 95 mm / 3.7" | 1.49 kg / 3.28 lbs | 47.4° | 33.8° |
| 50 mm T1.5 | T1.5 to T22 | 0.45 m / 18" | 119 mm / 4.7" | 95 mm / 3.7" | 1.22 kg / 2.69 lbs | 39° | 27.5° |
| 65 mm T1.5 | T1.5 to T22 | 0.6 m / 2' | 121 mm / 4.8" | 95 mm / 3.7" | 1.63 kg / 3.59 lbs | 30.5° | 21.3° |
| 85 mm T1.5 | T1.5 to T22 | 0.84 m / 2'9" | 119 mm / 4.7" | 95 mm / 3.7" | 1.42 kg / 3.13 lbs | 24° | 16.7° |
| 100 mm T1.5 | T1.5 to T22 | 1.1 m / 3'9" | 119 mm / 4.7" | 95 mm / 3.7" | 1.70 kg / 3.74 lbs | 20.4° | 14.2° |
| 135 mm T1.5 | T1.5 to T22 | 1.4 m / 4'6" | 146 mm / 5.7" | 114 mm / 4.5" | 2.27 kg / 5.00 lbs | 15.6° | 10.9° |
| 150 mm T1.8 | T1.8 to T22 | 1.5 m / 5' | 146 mm / 5.7" | 114 mm / 4.5" | 2.27 kg / 5.00 lbs | 13.7° | 9.5° |
| 200 mm T2.2 | T2.2 to T22 | 2 m / 6'6" | 183 mm / 7.2" | 114 mm / 4.5" | 2.87 kg / 6.33 lbs | 10.7° | 7.1° |



¹ Minimum marked distance, measured from the image plane

² Front to PL mount flange

³ Horizontal angle of view for a full frame camera (aspect ratio 1:1.5, dimensions 36 mm x 24 mm / 1.42" x 0.94")

⁴ Horizontal angle of view for an ANSI Super 35 Silent camera (aspect ratio 1:1.33, dimensions 24.9 mm x 18.7 mm / 0.98" x 0.74")

Beautiful look. Full control.
ZEISS Supreme Prime Radiance Lenses





Cinematographer Rodrigo Prieto on the set of "R&R".
Photo: Jeff Berlin.

Adding more character to your images



The ZEISS Supreme Prime Radiance lenses enable cinematographers to create beautiful and consistent flares but with one key ability – control. This is made possible by our newly developed lens coating T* blue. Under regular lighting, Supreme Prime Radiance render like modern and versatile cinematography lenses. With appropriate lighting however, the lenses start to flare. Cinematographers can decide and plan when they want to create flares rather than rely on unforeseen effects. Overall, Supreme Prime Radiance are a touch warmer than Supreme Primes but still retain all the other features that one might have experienced from using the regular Supreme Prime lenses.

*Cinematographer: Rodrigo Prieto. Shot
with ZEISS Supreme Prime Radiance lenses
and SONY Venice.*

Watch "R&R" here:
zeiss.ly/randr





A new coating for a new look

T* blue

We wanted to understand what is so appealing about lens flares and the look that comes with them. We talked to cinematographers and experts, we watched countless feature films and simulations, received feedback from around the world and asked ourselves: how do we define beautiful flares? It wasn't about reproducing this beauty; we know what causes them and how. It was more a question of deconstructing a lens flare and creating it

from scratch – the ZEISS way. Once we had defined what we wanted to achieve, instead of just uncoating lens elements, we revisited our T* coating formulae and reworked them: the birth of T* blue. By that we not only made sure that the resulting flares can be planned and reproduced but were also able to maintain contrast and avoid transmission loss that one normally experiences with uncoated lens elements.

Prime Radiance SPR

35/T 1.5

T*

blue

NIKON

Complementing the Supreme lens system

ZEISS Supreme Prime Radiance lenses

ZEISS Supreme Prime Radiance lenses are available in eleven focal lengths: 18 mm, 21 mm, 25 mm, 29 mm, 35 mm, 40 mm, 50 mm, 65 mm, 85 mm, 100 mm and 135 mm – all T1.5. Although being slightly warmer than regular Supreme Primes, they pair very well with them.

In addition to their controlled flare behavior and warmer touch, they retain all the well-known Supreme Prime features: sensor coverage from Super 35 and below to full frame and beyond and a small front diameter of 95 mm with standardized positioning of the focus and iris rings on all lenses. Despite this, they are compact and lightweight and focus smoothly making it easy for you.



Technical Data

| Supreme Prime Radiance | Aperture | Close Focus ¹ | Length ² | Front diameter | Weight | Horizontal Angle of View | |
|------------------------|-------------|--------------------------|---------------------|----------------|--------------------|--------------------------|-----------------------|
| | | | | | | Full Frame ³ | Super 35 ⁴ |
| 18 mm T1.5 | T1.5 to T22 | 0.35 m / 14" | 163 mm / 6.4" | 114 mm / 4.5" | 2.27 kg / 5.00 lbs | 88.4° | 67.9° |
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| 50 mm T1.5 | T1.5 to T22 | 0.45 m / 18" | 119 mm / 4.7" | 95 mm / 3.7" | 1.22 kg / 2.69 lbs | 39° | 27.5° |
| 65 mm T1.5 | T1.5 to T22 | 0.6 m / 2' | 121 mm / 4.8" | 95 mm / 3.7" | 1.63 kg / 3.59 lbs | 30.5° | 21.3° |
| 85 mm T1.5 | T1.5 to T22 | 0.84 m / 2'9" | 119 mm / 4.7" | 95 mm / 3.7" | 1.42 kg / 3.13 lbs | 24° | 16.7° |
| 100 mm T1.5 | T1.5 to T22 | 1.1 m / 3'9" | 119 mm / 4.7" | 95 mm / 3.7" | 1.70 kg / 3.74 lbs | 20.4° | 14.2° |
| 135 mm T1.5 | T1.5 to T22 | 1.4 m / 4'6" | 146 mm / 5.7" | 114 mm / 4.5" | 2.27 kg / 5.00 lbs | 15.6° | 10.9° |



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⁴ Horizontal angle of view for an ANSI Super 35 Silent camera (aspect ratio 1:1.33, dimensions 24.9 mm x 18.7 mm / 0.98" x 0.74")

Focal length finder for large format shooters

Quick comparison table: Super 35 – Large Format

When you're used to shooting Super 35, understanding large format sensors and lenses can be confusing. We've put together an easy to read table that gives you an overview of a few Super 35 lenses and equivalent focal

lengths that you could choose from, on selected large format cameras to get the field of view that you want to achieve – or get close to.

| Equivalent focal length of ZEISS Supreme Prime (approx.) | Focal length used on Super 35 | Equivalent focal length of ZEISS Supreme Prime (approx.) |
|---|----------------------------------|---|
| 15 mm | 8 mm | – |
| 18 mm | 10 mm | 15 mm |
| 21 mm | 12 mm | 18 mm |
| 25 mm | 14 mm | 21 mm |
| 29 mm | 16 mm | 25 mm |
| 29 mm | 18 mm | 29 mm |
| 35 mm | 20 mm | 29 mm |
| 40 mm | 24 mm | 35 mm |
| 50 mm | 28 mm | 40 mm |
| 50 mm | 32 mm | 50 mm |
| 65 mm | 40 mm | 65 mm |
| 85 mm | 50 mm | 85 mm |
| 100 mm | 65 mm | 100 mm |
| 150 mm | 85 mm | 135 mm |
| 200 mm | 100 mm | 150 mm |
| – | 135 mm | 200 mm |

ZEISS SP, CZ.2 and CP.3 coverage

**RED MONSTRO
8K VV**
40.96 x 21.60
Crop factor: 1.72

35FF+ (dgnl: 46.31)

ZEISS LWZ.3 coverage

**Super 35
(ARRI ALEXA)**
23.76 x 17.82

(dgnl: 29.70)

ZEISS SP, CZ.2 and CP.3 coverage

**ARRI ALEXA (Mini) LF
Open Gate Mode / 4.5K**
36.70 x 25.54
Crop factor: 1.54

35FF+ (dgnl: 44.71)

SONY VENICE (2)
36.20 x 24.10
Crop factor: 1.50

35FF (dgnl: 43.50)

Reading example: to match the field of view of 40 mm on Super 35, you choose 65 mm on 35FF, e.g. SONY VENICE (40 mm x crop factor 1.50 = 65 mm).

Ultimate flexibility

Interchangeable Mount System

The ZEISS Supreme Prime and Supreme Prime Radiance lenses are equipped with an easy-to-operate, interchangeable mount system. It enables a quick change from PL-mount to LPL-mount. This proven feature offers

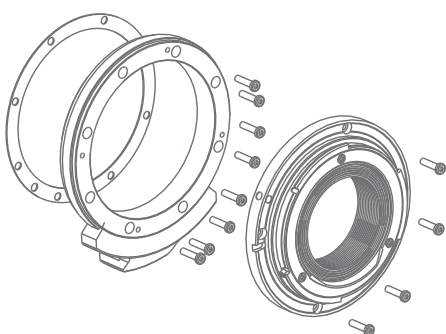
tremendous flexibility and is a future-proof investment in today's rapidly changing camera market. Both mounts have an electrical interface for transferring ZEISS eXtended Data to the camera.



PL-mount
for ZEISS eXtended Data



ARRI* LPL-mount
for ZEISS eXtended Data



Allows a mix of professional cine cameras,
for maximum flexibility on set

- No loss of image quality due to adapter solutions
- Two different mounts available (PL and LPL)

*ARRI is a registered trademark of Arnold & Richter Cine Technik GmbH. & Co Betriebs KG

Shot on ZEISS Supreme Prime

Numerous feature films, TV dramas, TV shows, commercials, music videos and other projects are shot with ZEISS Supreme Prime lenses every day. And we want you to know what happens with Supreme Prime lenses around the world. That's why we've curated a playlist with trailers and full projects for you to find out more

about how Supreme Primes are used – be it in America, Europe, Asia or elsewhere. Of course, we will continually update this playlist. Feel free to watch and share: zeiss.ly/shotonsp

Find a detailed overview also on the Internet Movie Database (IMDb): zeiss.ly/sp-imdb



zeiss.ly/shotonsp

ZEISS Cinema Showroom

Experience everything ZEISS Cine in one place

ZEISS is focused on supporting the cinematography community. That's why we created a state-of-the-art Cinema Lens Demo Center in Sherman Oaks, California, complete with a showcase of cinema lenses, a camera prep area, a lens projection bay, lounge and a 4K HDR theater. We book appointments with cinematographers who wish to experience the finest that ZEISS has to offer.

We welcome cinematographers to come and check out the latest in lens and lens technology offered by ZEISS. No matter the size of the production, ZEISS has the right lens to bring your vision to life.



For more information,
or to schedule an appointment:

ZEISS Cine Showroom
15260 Ventura Boulevard, Suite 820
Sherman Oaks, CA 91403
+1 818-582-4910
www.zeiss.com/cine-democenter
cineshowroomla@zeiss.com

Made in Germany

Manufacturing ZEISS Cinematography lenses

ZEISS Cinematography lenses are designed and manufactured at ZEISS headquarters in Oberkochen, Germany. The lenses are assembled manually and engraved with individually calibrated scales. They have to meet the highest quality requirements and thus are produced with narrow tolerances. Before they leave the factory, every lens goes through a strict final quality and cleanliness check to ensure the unrivalled quality of these ZEISS products.

Our engineers develop all ZEISS Cinematography lenses with the goal of meeting the most demanding requirements in terms of optical results, ergonomics and durability.





Turning imagination into a motion picture

ZEISS Cinematography lenses

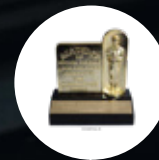
While the cinematographer pays attention to every detail of the image to tell the story, ZEISS pays attention to every detail of manufacturing lenses so that they support the cinematographer in bringing these stories to life. With more than fifty years of experience in cinematography lenses the ZEISS brand is known for quality and reliability, and we put all our passion into crafting

optics that serve the artistic pursuits of cinematographers.

In its long history, ZEISS has created some of the most pioneering products the industry has ever seen: The early ZEISS Super Speeds that are still among the most-beloved cinematography lenses out there. The ARRI/ZEISS Ultra Primes, which have come to be known as work horses in the industry.

With the invention of the first anastigmatic lens with distortion-free imaging (later: Protar®) by Paul Rudolph, ZEISS launches a new era of camera lens development.

ZEISS creates the world's fastest lens for NASA – the Planar 50 mm f/0.7. This lens was then used by Stanley Kubrick in 1975 to shoot a famous scene from Barry Lyndon that was only lit with candle light.



Oscar for Super Speed Lenses Category Science and Engineering

1890 1935 1966 1967 1974 1975 1980 1983 1987 1993 1995 1998

Arriflex/
Zeiss
Macro

ZEISS Vario
Sonar
10-100 mm

ZEISS
Super
Speed
MK III

Arriflex/Zeiss
Standard
Lenses

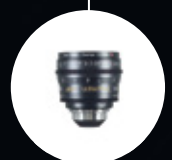
ZEISS Super
Speed MK I –
First consistent
cinematography
lens set
with T1.3.

ZEISS Variable
Prime – First
cinematography
zooms with the
imaging
performance
of primes.

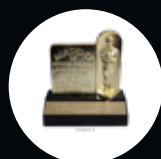
Alexander Smakula develops anti-reflection coating for glass surfaces (Carl Zeiss T-coating). These provide the optical designer with totally new possibilities for the development of multi-element lenses.

ZEISS Super
Speed MK II

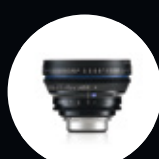
ARRI/ZEISS Ultra
Prime – First 16
cinematography
lenses set with
consistent high
performance.



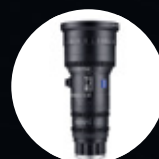
The ARRI/ZEISS Master Prime and ARRI/ZEISS Master Anamorphic lens series, which are the products of engineering excellence. And eXtended Data technology which bridges the gap between production and post-production – an absolute must in modern filmmaking.



Oscar for Variable Prime Lenses
Category Science and Engineering



ZEISS Compact Prime CP.2 –
First cinematography lenses
with interchangeable mount.



ZEISS Lightweight
Zoom LWZ.3

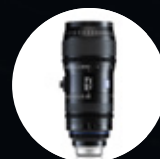


ZEISS
Digi
Prime



ARRI/ZEISS
Master Prime –
First cinema-
tography lenses
to virtually
not breathe.

ZEISS Digi
Zoom
17-112 mm



ZEISS Cinema
Zoom CZ.2 –
First large
format cinema-
tography
zooms.



ZEISS Supreme
Prime

1999 2000 2002 2004 2005 2006 2007 2009 2010 2012 2013 2014 2016 2017 2018 2020

ZEISS Cine
Lens Adapter
(angenieux)

ARRI/ZEISS
Ultra 16

ARRI/ZEISS
Master Zoom
16.5-110 mm

ARRI/ZEISS
Master Macro
100 mm

ZEISS
Compact
Prime

ZEISS Super Tele Lens

ARRI/ZEISS Master
Anamorphic –
First anamorphic
cinematography
lenses without
distortion and
breathing.

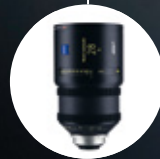
ZEISS
Supreme
Prime
Radiance



ZEISS Digi Diopter



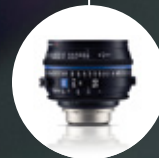
ZEISS Digi Zoom
6-24 mm



Oscar for ARRI/ZEISS Master
Prime Lenses Category
Science and Engineering

ZEISS eXtended
Data Technology

ZEISS Compact Prime
CP.3 and CP.3 XD



Carl Zeiss AG
Consumer Products
Carl-Zeiss-Strasse 22
73446 Oberkochen
Germany

www.zeiss.com/cine

LENSPIRE
Cinematography



Become part of the ZEISS community

www.zeiss.com/cine/social