A new era begins

For over a decade the ARRI ALEXA camera family has set the gold standard for digital cinematography. Now, ALEXA 35 raises the bar even higher with a new Super 35 format 4.6K sensor and REVEAL Color Science.

ARRI's discussions with filmmakers and careful review of the image pipeline have led to significant image quality enhancements and a faster, easier workflow. REVEAL Color Science is a suite of new image processing steps used by ALEXA 35 internally and also available through leading third-party postproduction tools for ARRIRAW processing.

2.5 more stops than previous ALEXA cameras, with filmic highlight roll- off

Easier to handle any lighting conditions, more flexible in post

Improved sensitivity: lower noise, higher ISO

EI 160 to EI 6400, with color accuracy maintained at all exposure levels

ARRI Debayer Algorithm ADA-7

- First step in the new and improved image pipeline

- Converts ARRIRAW into camera native RGB image data

- Makes the most of the new sensor's capabilities

- Cleaner color edges for blue and greenscreens

- Easy compositing speeds up VFX work in post

4.6K Super 35 sensor

Wide lens choice

ALEXA 35 can be used with a vast array of lenses--modern and vintage, anamorphic and spherical, Super 35 and large-format. If you want to shoot with ARRI cameras while fulfilling native 4K mandates, you now have an immeasurably broader lens choice.

19 recording formats

A total of 19 ARRIRAW and Apple ProRes recording formats, incorporating efficient in-camera downsampling and anamorphic de-squeezing, allow you to optimize data rate, resolution, and other parameters, based on your individual needs. Learn more >

Fast and easy operation

ALEXA 35 is the smallest fully featured ARRI production camera ever, packing the features and processing power of a larger ALEXA into a Mini-sized body that can record native 4K at up to 120 fps. Fast and easy operation is assured through numerous usability improvements and a simple menu structure that will be intuitively familiar to crews. ALEXA 35 is the best A-camera, B-camera, and action camera on the market, all rolled into one.

New side display

Read status and change settings without a viewfinder via the new camera left-side display and jog wheel. Great for TRINITY, Steadicam, Easyrig, drones, and cranes.

Five interchangeable lens mounts, two scratch mics, and internal FSND filters make ALEXA 35 ideal for changing shooting requirements. ACs will love the body-mounted LBUS connector, built-in serial port for distance measuring devices, and hot-pluggable viewfinder.

HDR viewfinder

Familiar MVF-2 viewfinder and menu structure from ALEXA Mini LF; now with the option to switch to HDR viewing in the eyepiece.

Integrated electronic modules

The Power Distribution Module PDM-1 (center) offers seven extra power accessory outputs, while the Audio Extension Module AEM-1 (right) provides two incredibly clean microphone preamp channels for onboard audio recording, as well as extra power outputs.

Media bay for Compact Drive 1TB and 2TB

All existing 1TB compact drives will work with the ALEXA 35, and the new 2TB version brings incredibly high frame rates to uncompressed ARRIRAW recording.

Versatile connectivity

ALEXA 35 offers a host of inputs and outputs for all your accessories. Highlights include two completely independent 12G SDI outputs, an ethernet connector for real-time streaming metadata, and regulated 12 V and 24 V accessory power outputs.

Technical Data

Model	ALEXA 35
Sensor Type	Super 35 format ARRI ALEV 4 CMOS sensor with Bayer pattern color filter array
Sensor Maximum Number of Photosites and Size	4608 x 3164 27.99 x 19.22 mm / 1.102x 0.757" Ø 33.96 mm / 1.337"
Sensor Frame Rates	0.75 – 120 fps
Weight	~2.9 kg / 6.4 lbs (camera body with three antennas and LPL Mount (LBUS))
Photosite Pitch	6.075 µm
Sensor Active Image Area (photosites)	4.6K 3:2 Open Gate: 4608 x 3164 4.6K 16:9: 4608 x 2592 4K 16:9: 4096 x 2304 4K 2:1: 4096 x 2048 3.3K 6:5: 3328 x 2790 3K 1:1: 3072 x 3072 2.7K 8:9: 2743 x 3086 2K 16:9 S16: 2048 x 1152
Sensor Active Image Area (dimensions)	4.6K 3:2 Open Gate: 28.0 x 19.2 mm / 1.102 x 0.756" 4.6K 16:9: 28.0 x 15.7 mm / 1.102 x 0.618" 4K 16:9: 24.9 x 14.0 mm / 0.980 x 0.551" 4K 2:1: 24.9 x 12.4 mm / 0.980 x 0.490" 3.3K 6:5: 20.22 x 16.95 mm / 0.796 x 0.693" 3K 1:1: 18.7 x 18.7 mm / 0.737 x 0.737" 2.7K 8:9: 16.7 x 18.7 mm / 0.656 x 0.738" 2K 16:9 S16: 12.4 x 7.0 mm / 0.490 x 0.276"
Recording File Container Size (pixel)	4.6K 3:2 Open Gate: 4.6K (4608 x 3164) 4.6K 16:9: 4.6K (4608 x 2592), 4K (4096 x 2304) 4K 16:9: 4K (4096 x 2304), UHD (3840 x 2160), 2K (2048 x 1152), HD (1920 x 1080) 4K 2:1: 4K (4096 x 2048)

3.3K 6:5: 3.3K (3328 x 2790), 4K (4096 x 1716)
3K 1:1: 3K (3072 x 3072), 3.8K (3840 x 1920)
2.7K 8:9: UHD (3840 x 2160)
2K 16:9 S16: 2K (2048 x 1152)

Recording File Image Content (pixel)	Identical to Recording File Container Size
Dynamic Range	17 stops
Exposure Index	Adjustable from EI 160 - 6400 in 1/3 stops
Shutter	Electronic shutter, 5.0°- 356° or 1s - 1/8000s
Recording Formats	MXF/ARRIRAW MXF/Apple ProRes 4444 XQ MXF/Apple ProRes 4444 MXF/Apple ProRes 422 HQ
Recording Media	Codex Compact Drive 1TB (CA08-1024) Codex Compact Drive 2TB (CB16-2048)
Recording Frame Rates	ARRIRAW 4.6K 3:2 Open Gate: 35 / 75 fps ARRIRAW 4.6K 16:9 - 4.6K: 45 / 75 fps ARRIRAW 4K 16:9 - 4K: 55 / 120 fps ARRIRAW 4K 2:1 - 4K: 65 / 120 fps ARRIRAW 3.3K 6:5 - 3.3K: 55 / 100 fps ARRIRAW 3K 1:1 - 3K: 55 / 100 fps Apple ProRes 4.6K 3:2 Open Gate: 60 / 60 fps Apple ProRes 4.6K 16:9 - 4K: 75 / 75 fps Apple ProRes 4K 16:9 - 4K: 100 / 100 fps Apple ProRes 4K 16:9 - UHD: 120 / 120 fps Apple ProRes 4K 16:9 - 2K: 120 / 120 fps Apple ProRes 4K 16:9 - HD: 120 / 120 fps Apple ProRes 4K 2:1 - 4K: 120 / 120 fps Apple ProRes 3.3K 6:5 - 3.3K: 75 / 75 fps Apple ProRes 3.3K 6:5 - 4K 2.39:1 Ana. 2x: 90 / 90 fps Apple ProRes 3K 1:1 - 3K: 90 / 90 fps Apple ProRes 3K 1:1 - 3.8K 2:1 Ana. 2x: 100 / 100 fps Apple ProRes 2.7K 8:9 - UHD 16:9 Ana. 2x: 100 / 100fps Apple ProRes 2K 16:9 S16 - 2K: 120 / 120 fps (Compact Drive 1TB / 2TB)
Recording Modes	Standard real-time recording Pre-recording
Viewfinder Type	Multi Viewfinder MVF-2 with 4" flip-out monitor
Viewfinder Technology	OLED viewfinder display LCD fold out monitor
Viewfinder Resolution (pixel)	1920 x 1080
Viewfinder Diopter	Adjustable from -5 to +5 diopters

Color Output	Rec 709 Rec 2020 Rec 2100 PQ Rec 2100 HLG LogC4 Custom Look (ARRI Look File ALF-4)
Look Control	Import of custom 3D LUT ASC CDL parameters (slope, offset, power, saturation) ARRI Look Library ARRI Textures
White Balance	Manual and auto white balance, adjustable from 2000K to 11000K in 10K steps Color correction adjustable range from -16 to +16 CC 1 CC corresponds to 035 Kodak CC values or 1/8 Rosco values
Filters	Four position built-in motorized ND filter: Clear, 0.6, 1.2, 1.8 Fixed optical low pass, UV, IR filter
Image Outputs	2x VF custom CoaXPress connectors for MVF-2 viewfinder 2x 12G SDI (BNC): 422 1.5G HD, 422 3G HD, 444 3G HD, 422 6G UHD, 422 12G UHD, 444 12G UHD
Lens Squeeze Factors	1.00, 1.25, 1.30, 1.33, 1.50, 1.65, 1.80, 1.85, 2.00
Exposure and Focus Tools	False Color Zoom Aperture and Color Peaking
Audio Input	1x LEMO 6pin balanced stereo line in with 12V power output (line input max. level +24 dBu correlating to 0 dBFS) Two built-in microphones for scratch audio With Audio Extension Module AEM-1: additional 3x TA3 connectors (MIC/Line, +48 V, AES)
Audio Output	SDI (embedded) 3,5mm stereo headphone jack (on MVF-2)
Audio Recording	4 channel linear PCM, 24 bit 48 kHz
Remote Control Options	MVF-2 viewfinder as wired remote control with 10m/33ft cable Camera Companion App ARRI Electronic Control System (ECS) Web-based remote control via Ethernet & WiFi (beta version) Camera Access Protocol (CAP) via Ethernet & WiFi GPIO interface for integration with custom control interfaces
Interfaces	1x LBUS (LEMO 4-pin) for lens motors, daisy chainable 1x SERIAL (LEMO 4-pin) for distance measuring accessories 1x TC (LEMO 5-pin) for timecode In/Out 1x ETH (LEMO 10-pin) for remote control and service

1x SYNC IN (BNC) for Genlock synchronization
1x RET IN (BNC, switchable on SDI 2)
1x USB-C for user setups, look files etc.
1x Rear Interface (18-pin Pogo) for connection of modules and battery adapters
1x Top Interface (5-pin Pogo)

Wireless Interfaces	Built-in WiFi module (IEEE 802.11b/g) Built-in White Radio for ARRI ECS lens and camera remote control
Lens Mounts	ARRI LPL Mount (LBUS) ARRI PL-to-LPL Adapter ARRI PL Mount (LBUS) ARRI PL Mount (Hirose) ARRI EF Mount (LBUS) Leitz M Mount for ARRI
Flange Focal Depth	LPL mount: 44 mm PL mount: 52 mm
Power Input	1x PWR (LEMO 8-pin) 1x BAT (camera rear interface / battery adapter) 20.5 - 33.6 V DC
Power Consumption	~ 90 W (Camera body and MVF-2)
Power Outputs	1x RS (Fischer 3-pin) for 24 V accessory power out, start/stop and shutter pulse 1x 12 V (LEMO 2-pin) for 12 V accessory power out 1x LBUS (LEMO 4-pin) for lens motors & 24 V power out, daisy-chainable 1x AUDIO (LEMO 6-pin) for balanced stereo line in and 12 V accessory power out 1x ETH (LEMO 10-pin) for remote control, service and 24 V accessory power out With Power Distribution Module PDM-1: additionally 4x 24 V, 2x 12 V and 1x D-Tap
Measurements (HxWxL)	147 x 152.5 x 203 mm / 5.8 x 6.0 x 8.0" (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, IP 51
Storage Temperature	-30° C to +70° C / -22° F to +158° F
Sound Level	< 20 dB(A) at 30fps, recording 4K 16:9 - UHD, Apple ProRes 4444 XQ, ≤ +30° ambient temperature
Software Licenses	ALEXA 35 Cine License