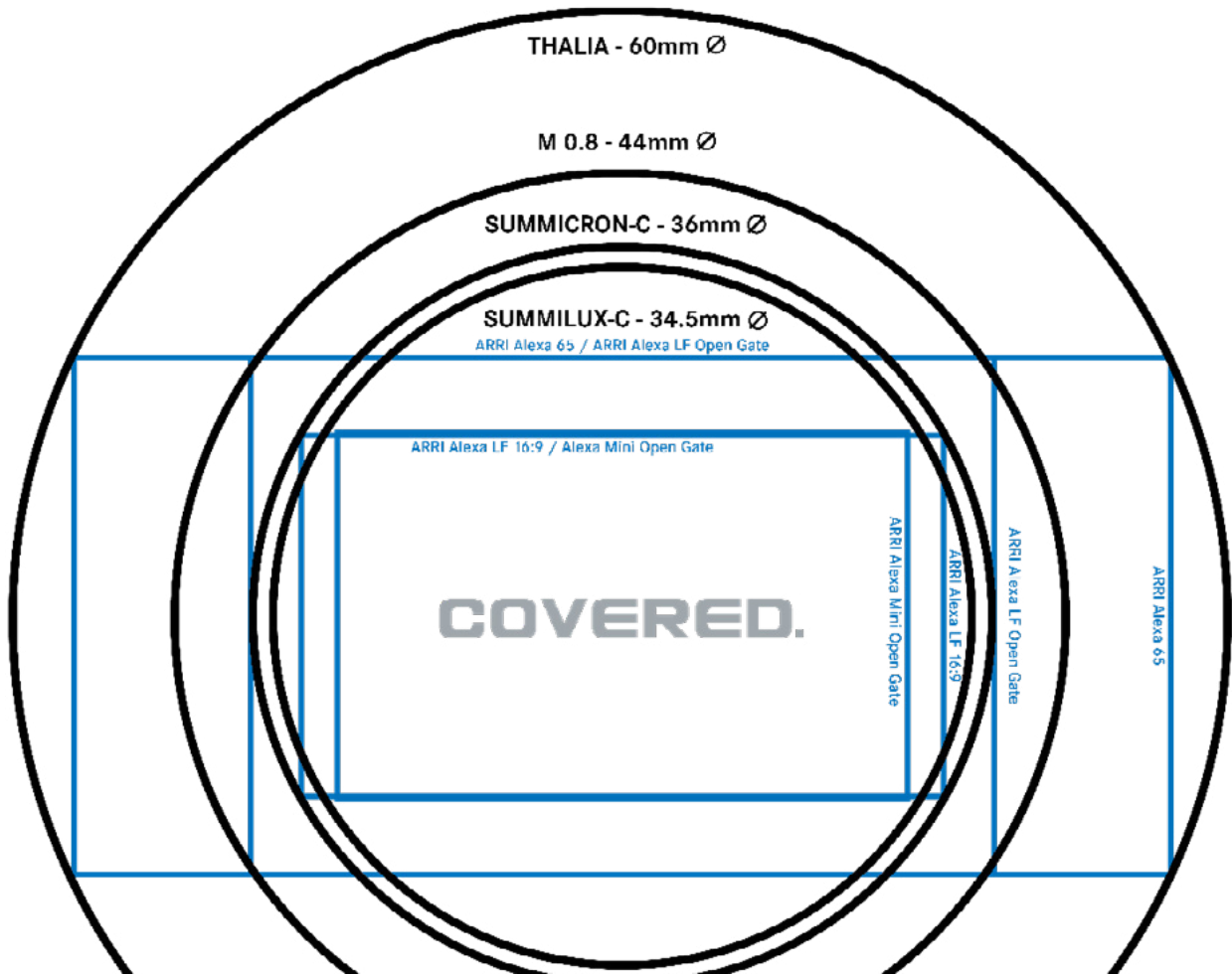




CINE LENSES

SENSOR COVERAGE ARRI CAMERAS



FORMAT

ARRI Alexa LF 4.5K Open Gate

ARRI Alexa LF 4.5K 2.39:1

ARRI Alexa LF 4K 16:9

ARRI Alexa Mini 3.4K Open Gate

ARRI Alexa 65 6.5K Open Gate

IMAGE CIRCLE

44.7mm

39.8mm

36.3mm

33.5mm

59.9mm

LENS COMPATIBILITY

THALIA

THALIA

THALIA

THALIA

THALIA

SUMMICRON-C

M 0.8

SUMMICRON-C

SUMMILUX-C



RELATIVE FOCAL LENGTH

The angle of view of a lens changes based on sensor size. The larger the sensor, the wider the angle of view. For example, the ARRI Alexa LF full sensor is 1.5x wider than a Super35 (3+4 perf) 1.78:1 frame. Any lens that covers the LF sensor will appear 1.5x wider than it does on Super35. A 24mm Thalia “looks” as wide as a 16mm lens would look on Super35. We call this value the “**Relative Focal Length**”, although it is really the relative angle of view translated into the Super35 equivalent focal length.

RELATIVE APERTURE

Even though the 24mm lens frames like a 16mm, the depth of field performance is still that of a 24mm lens. Longer lenses have shallower depths of field than wider lenses when at the same T-stop. To get a 16mm lens on Super35 to have the same depth of field as a 24mm on the Alexa LF, the 16mm would have to be set to a faster aperture. In this case, if the 24mm is at T3.6 on Alexa LF, a 16mm on Super35 would have to be at T2.4 to show the same depth of field. We call this value the “**Relative Aperture**”.

LEICA THALIA 60mm diagonal	24mm	T3.6
	30mm	T2.9
	35mm	T2.6
	45mm	T2.9
	55mm	T2.8
	70mm	T2.6
	100mm	T2.2
	120mm	T2.6
	180mm	T3.6

ARRI Alexa LF Open Gate 36.7 x 25.54mm 44.7mm diagonal 4.5K resolution	15mm	T2.2
	18mm	T1.8
	21mm	T1.6
	27mm	T1.8
	34mm	T1.7
	43mm	T1.6
	61mm	T1.3
	73mm	T1.6
	110mm	T2.2

ARRI Alexa LF 16:9 31.68 x 17.82mm 36.3mm diagonal 4K resolution	18mm	T2.7
	23mm	T2.2
	26mm	T2.0
	34mm	T2.2
	41mm	T2.1
	53mm	T2.0
	75mm	T1.7
	90mm	T2.0
	135mm	T2.7

ARRI Alexa LF 2.39:1 36.7 x 15.31mm 39.8mm diagonal 4.5K resolution	16mm	T2.5
	21mm	T2.0
	24mm	T1.8
	31mm	T2.0
	38mm	T1.9
	48mm	T1.8
	69mm	T1.5
	82mm	T1.8
	124mm	T2.5

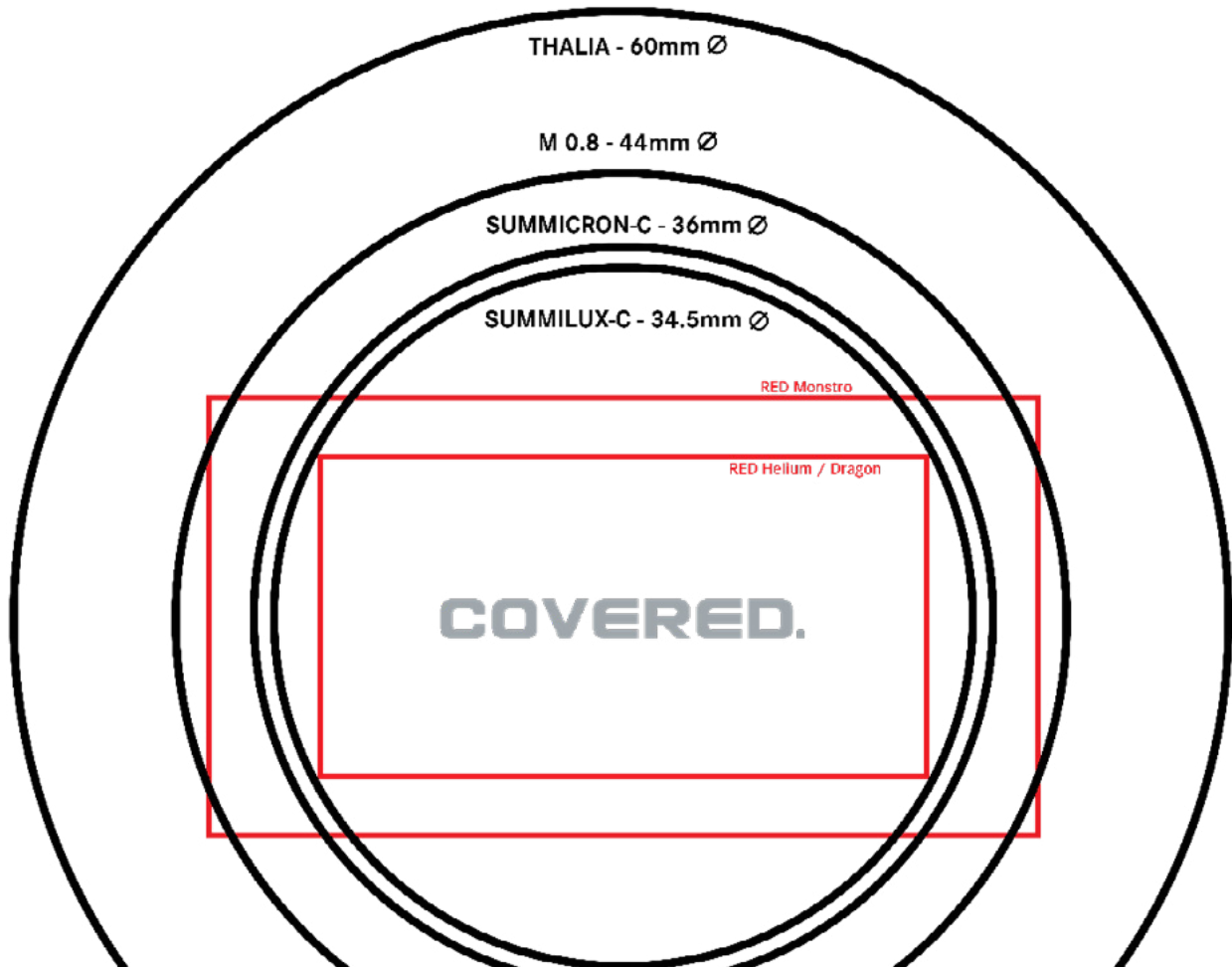
ARRI Alexa SXT Open Gate 28.17 x 18.13mm 33.5mm diagonal 3.4K resolution	20mm	T2.9
	24mm	T2.4
	29mm	T2.1
	37mm	T2.4
	45mm	T2.3
	47mm	T2.1
	81mm	T1.8
	98mm	T2.1
	147mm	T2.9

ARRI Alexa 65 54.12 x 25.58mm 59.9mm diagonal 6.5K resolution	11mm	T1.6
	14mm	T1.3
	16mm	T1.2
	21mm	T1.3
	25mm	T1.3
	32mm	T1.2
	46mm	T1.0
	55mm	T1.2
	82mm	T1.6



CINE LENSES

SENSOR COVERAGE RED CAMERAS



FORMAT

RED Monstro 8K FF /
Panavision DXL 8K FF
RED Dragon 6K
RED Helium 8K

IMAGE CIRCLE

46.3mm
46.3mm
34.3mm
33.8mm

LENS COMPATIBILITY

THALIA M 0.8
THALIA M 0.8
THALIA M 0.8 SUMMICRON-C SUMMILUX-C
THALIA M 0.8 SUMMICRON-C SUMMILUX-C



THALIA

RELATIVE FOCAL LENGTHS and APERTURES

RED CAMERAS

RELATIVE FOCAL LENGTH

The angle of view of a lens changes based on sensor size. The larger the sensor, the wider the angle of view. For example, the RED Monstro full sensor is 1.7x wider than a Super35 (3+4 perf) 1.78:1 frame. Any lens that covers the Monstro sensor will appear 1.7x wider than it does on Super35. A 24mm Thalia “looks” as wide as a 14mm lens would look on Super35. We call this value the “**Relative Focal Length**”, although it is really the relative angle of view translated into the Super35 equivalent focal length.

RELATIVE APERTURE

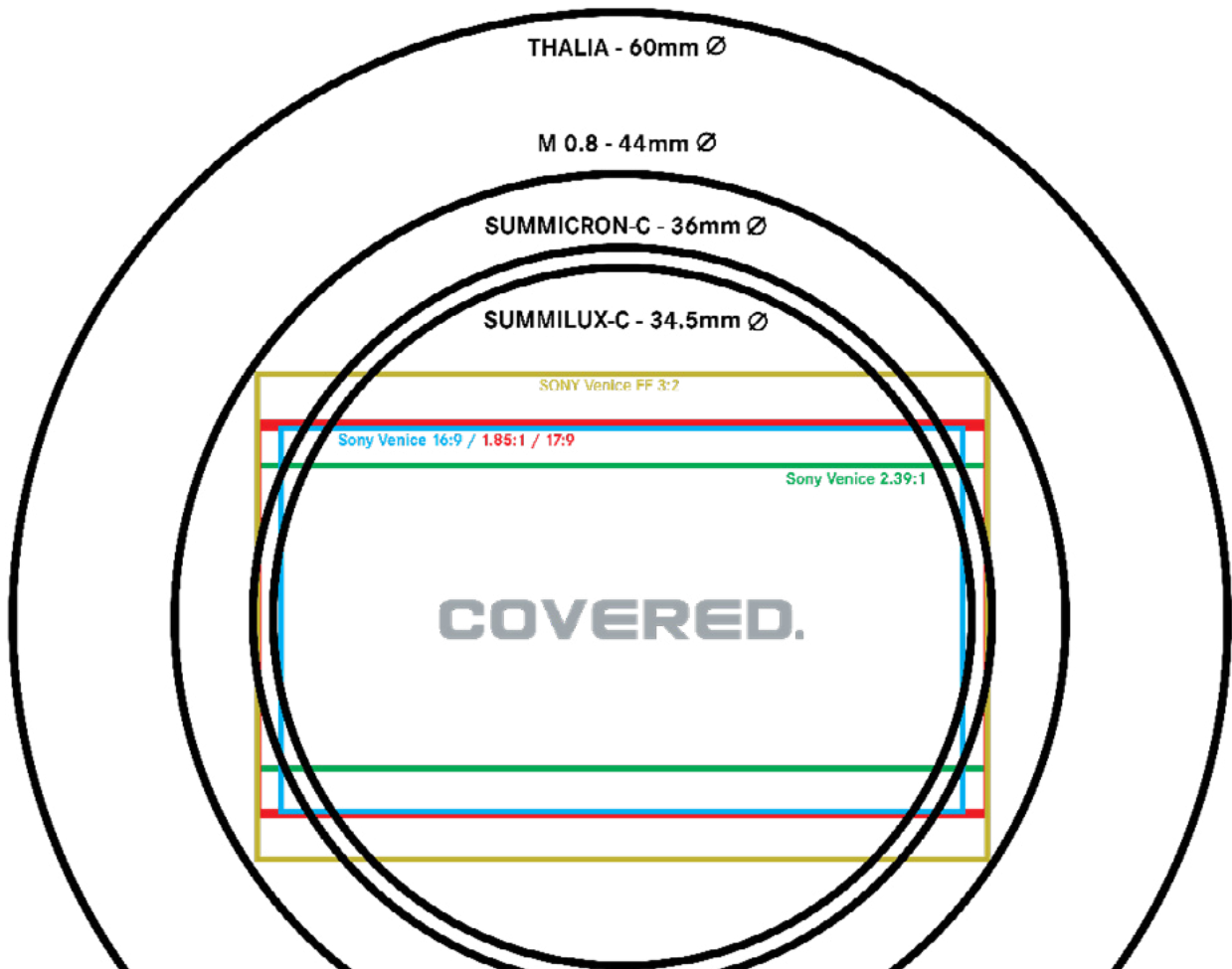
Even though the 24mm lens frames like a 14mm, the depth of field performance is still that of a 24mm lens. Longer lenses have shallower depths of field than wider lenses when at the same T-stop. To get a 14mm lens on Super35 to have the same depth of field as a 24mm on the Monstro, the 14mm would have to be set to a faster aperture. In this case, if the 24mm is at T3.6 on Monstro, a 14mm on Super35 would have to be at T2.1 to show the same depth of field. We call this value the “**Relative Aperture**”.

LEICA THALIA 60mm diagonal	24mm	T3.6	RED Monstro 8K FF 40.96 x 21.6mm 46.3mm diagonal 8K resolution	14mm	T2.1	RED Dragon 6K FF 30.7 x 15.35mm 34.3mm diagonal 6K resolution	19mm	T2.8
	30mm	T2.9		18mm	T1.7		23mm	T2.3
	35mm	T2.6		21mm	T1.5		27mm	T2.0
	45mm	T2.9		26mm	T1.7		35mm	T2.3
	55mm	T2.8		32mm	T1.6		43mm	T2.2
	70mm	T2.6		41mm	T1.5		55mm	T2.0
	100mm	T2.2		59mm	T1.3		78mm	T1.7
	120mm	T2.6		70mm	T1.5		94mm	T2.0
	180mm	T3.6		105mm	T2.1		141mm	T2.8
RED Helium 8K FF 29.9 x 15.77mm 33.8mm diagonal 8K resolution	19mm	T2.9						
	24mm	T2.3						
	28mm	T2.1						
	36mm	T2.3						
	44mm	T2.2						
	56mm	T2.1						
	80mm	T1.8						
	96mm	T2.1						
	144mm	T2.9						



CINE LENSES

SENSOR COVERAGE SONY CAMERAS



FORMAT

SONY Venice 6K 3:2
SONY Venice 6K 1.85:1
SONY Venice 6K 2.39:1
SONY Venice 5.7K 16:9

IMAGE CIRCLE

43.2mm
40.8mm
38.9mm
38.6mm

LENS COMPATIBILITY

THALIA M 0.8
THALIA M 0.8
THALIA M 0.8
THALIA M 0.8



RELATIVE FOCAL LENGTH

The angle of view of a lens changes based on sensor size. The larger the sensor, the wider the angle of view. For example, the SONY Venice full sensor is 1.5x wider than a Super35 (3+4 perf) 1.78:1 frame. Any lens that covers the Venice sensor will appear 1.5x wider than it does on Super35. A 24mm Thalia “looks” as wide as a 16mm lens would look on Super35. We call this value the “**Relative Focal Length**”, although it is really the relative angle of view translated into the Super35 equivalent focal length.

RELATIVE APERTURE

Even though the 24mm lens frames like a 16mm, the depth of field performance is still that of a 24mm lens. Longer lenses have shallower depths of field than wider lenses when at the same T-stop. To get a 16mm lens on Super35 to have the same depth of field as a 24mm on the Venice, the 16mm would have to be set to a faster aperture. In this case, if the 24mm is at T3.6 on Venice, a 16mm on Super35 would have to be at T2.4 to show the same depth of field. We call this value the “**Relative Aperture**”.

LEICA THALIA

	24mm	T3.6
	30mm	T2.9
60mm diagonal	35mm	T2.6
	45mm	T2.9
	55mm	T2.8
	70mm	T2.6
	100mm	T2.2
	120mm	T2.6
	180mm	T3.6

SONY Venice

	16mm	T2.4
6K 3:2	20mm	T1.9
35.9 x 24mm	23mm	T1.7
43.2mm diagonal	30mm	T1.9
6K resolution	37mm	T1.9
	47mm	T1.7
	67mm	T1.5
	80mm	T1.7
	120mm	T2.4

SONY Venice

	16mm	T2.4
6K 1.85:1	20mm	T1.9
35.9 x 19.4mm	23mm	T1.7
40.8mm diagonal	30mm	T1.9
6K resolution	37mm	T1.9
	47mm	T1.7
	67mm	T1.5
	80mm	T1.7
	120mm	T2.4

SONY Venice

	16mm	T2.4
6K 2.39:1	20mm	T1.9
35.9 x 15mm	23mm	T1.7
38.9mm diagonal	30mm	T1.9
6K resolution	37mm	T1.9
	47mm	T1.7
	67mm	T1.5
	80mm	T1.7
	120mm	T2.4

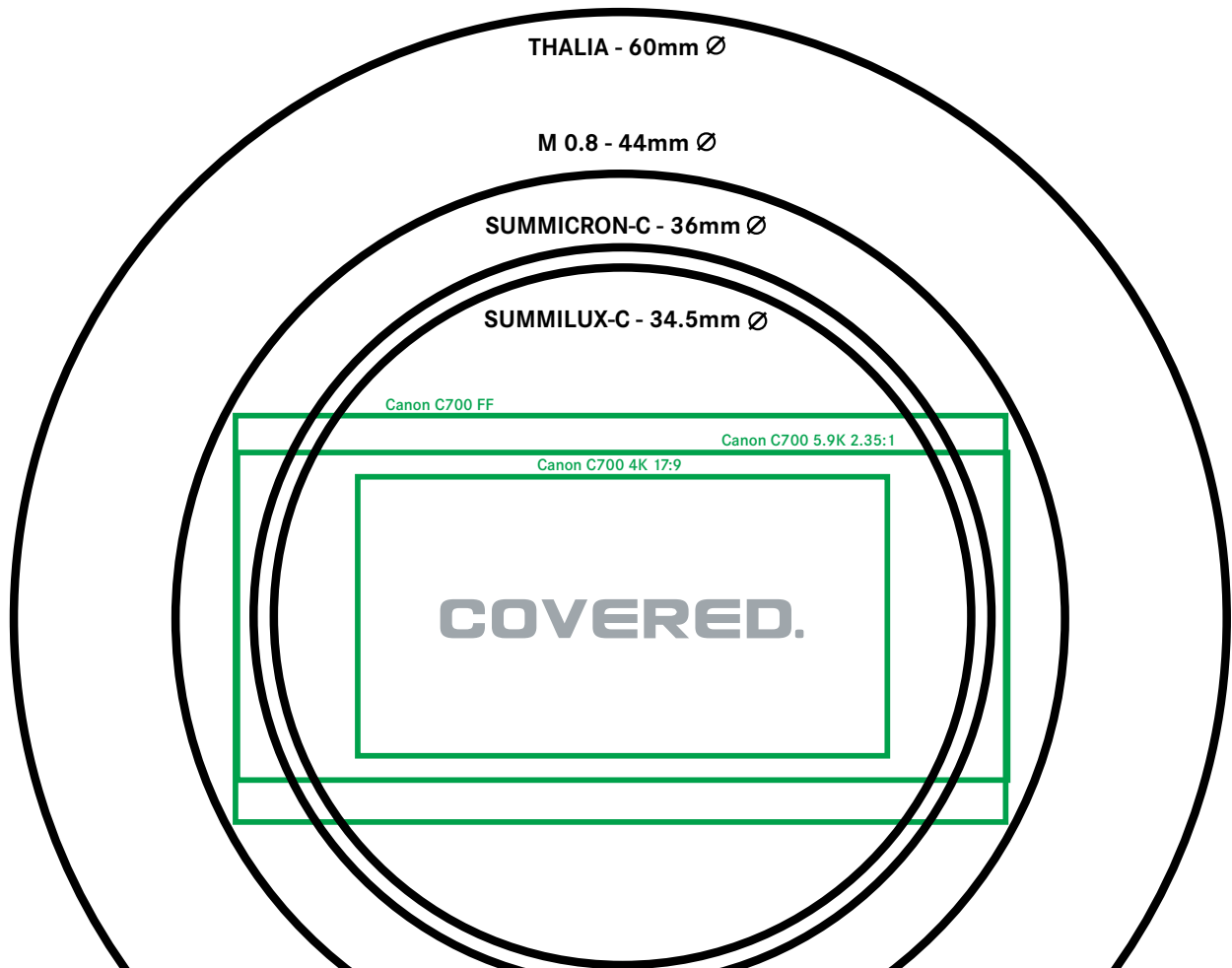
SONY Venice

	17mm	T2.6
5.7K 16:9	21mm	T2.1
33.7 x 18.9mm	25mm	T1.9
38.6mm diagonal	32mm	T2.1
5.7K resolution	39mm	T2.0
	50mm	T1.9
	71mm	T1.6
	85mm	T1.9
	128mm	T2.6



CINE LENSES

SENSOR COVERAGE CANON CAMERAS



FORMAT

CANON C700 FF 5.9K 17:9

CANON C700 FF 5.9K 2.35:1

CANON C700 FF 4K 17:9

IMAGE CIRCLE

43.1mm

41.4mm

29.6mm

LENS COMPATIBILITY

THALIA M 0.8

THALIA M 0.8

THALIA M 0.8 SUMMICRON-C SUMMILUX-C



THALIA

RELATIVE FOCAL LENGTHS and APERTURES CANON CAMERAS

RELATIVE FOCAL LENGTH

The angle of view of a lens changes based on sensor size. The larger the sensor, the wider the angle of view. For example, the CANON C700 FF sensor is 1.6x wider than a Super35 (3+4 perf) 1.78:1 frame. Any lens that covers the C700 FF sensor will appear 1.6x wider than it does on Super35. A 24mm Thalia “looks” as wide as a 15mm lens would look on Super35. We call this value the “**Relative Focal Length**”, although it is really the relative angle of view translated into the Super35 equivalent focal length.

RELATIVE APERTURE

Even though the 24mm lens frames like a 15mm, the depth of field performance is still that of a 24mm lens. Longer lenses have shallower depths of field than wider lenses when at the same T-stop. To get a 15mm lens on Super35 to have the same depth of field as a 24mm on the Venice, the 15mm would have to be set to a faster aperture. In this case, if the 24mm is at T3.6 on Venice, a 15mm on Super35 would have to be at T2.3 to show the same depth of field. We call this value the “**Relative Aperture**”.

LEICA THALIA 60mm diagonal	24mm	T3.6	CANON C700 FF 5.9K 17:9 38.1 x 20.1mm 43.1mm diagonal 5.9K resolution	15mm	T2.3	CANON C700 FF 5.9K 2.35:1 38.1 x 16.2mm 41.4mm diagonal 5.9K resolution	15mm	T2.3
	30mm	T2.9		19mm	T1.8		19mm	T1.8
	35mm	T2.6		22mm	T1.6		22mm	T1.6
	45mm	T2.9		28mm	T1.8		28mm	T1.8
	55mm	T2.8		35mm	T1.8		35mm	T1.8
	70mm	T2.6		44mm	T1.6		44mm	T1.6
	100mm	T2.2		63mm	T1.4		63mm	T1.4
	120mm	T2.6		76mm	T1.6		76mm	T1.6
	180mm	T3.6		113mm	T2.3		113mm	T2.3
CANON C700 FF 4K 17:9 26.2 x 13.8mm 29.6mm diagonal 4K resolution	22mm	T3.3						
	27mm	T2.7						
	32mm	T2.4						
	41mm	T2.7						
	50mm	T2.6						
	64mm	T2.4						
	92mm	T2.0						
	110mm	T2.4						
	165mm	T3.3						