

The awaited core of the Angénieux High-End Full Frame Solution

# OPTIMO PRIME SERIES

with **10p**





# An Optimo Prime Series for Full Frame

The Full Frame Optimo Prime Series is a perfect match with the Optimo Ultra 12X, the new long-range zoom reference of the industry. The Optimo Prime series is part of Angénieux's latest high-end lens collection and is ideal for demanding productions requiring native cinema design. 70-years after the first Angénieux prime series, Optimo Primes are the result of decades of proven experience and know-how in high-precision optics and mechanics. They are based on cinematographers and rental companies feedback.

Each lens in the 12 pieces of the series (from 18mm to 200mm) was designed to be incredibly compact and lightweight, most of them at a fast T1.8 with Optimo-class mechanics and feel that embodies the legendary Angénieux look.

Optimo Primes are like several series in one with customizable lenses thanks to the unique Integrated Optical Palette providing special user-features (interchangeable Iris, internal glass elements, rear filter) to express your own creativity.

When associated, the Optimo Ultra 12x and the Optimo Prime Series make a solid Full Frame global solution for all types of applications (High-end feature films, short films, commercials..).





The Angénieux Optimo Primes are **incredibly compact & lightweight**

7 out of 12 lenses (F24/F28/F32/F40/F50/F60/F75) have the same volume and weight (1.7kg/3.75lbs)

Each focal length has a specific design including  
**Optimo class mechanics, Optimo optical quality**

(200lp/mm resolution)

and the famous Angénieux look.



shot with Prime Series & IOP by PolarMedia

- ◆ Constant volume
- ◆ Linear iris  
(as for Optimo Zoom Range)
- ◆ Non-linear focus  
(as for Optimo Zoom range)  
with 320° focus rotation angle, possibility to go "beyond"  $\infty$  and close focus
- ◆ Identical colorimetry across the range  
matched to Optimo Zooms
- ◆ Round bokeh across image plane
- ◆ Interchangeable feet/meter ring
- ◆ Front diameter 95mm  
(except for 200 mm which is at 114 mm)
- ◆ Meta data (Cooke-I)
- ◆ All 12 lenses share the same gear positions  
to allow quick lens change without moving external lens motors
- ◆ Available in PL mount
- ◆ Support Full Frame & Super35

Functionalities of High-end cine lenses





focal length (mm)	Max T-Stop	MOD (feet/m)	Front Diameter (mm)	Image Circle (mm)	Weight (lbs/kg)	Length (inches/mm) from PL Mount	Horizontal FoV <i>Sensor size : H40.5mm*V22.8mm</i>	Vertical FoV
<b>18</b>	2	1'2"/0.36	95	46.31	4.4/2	6.30/160	97.0°	65.0°
Reference (feet/meter)			Focus Rotation MOD to infinity		Focus Rotation end stop to end stop		Iris Rotation	Drive Gears
324783/324887			300°		320°		75°	0.8 Metric Module (Industry Standard)



focal length (mm)	Max T-Stop	MOD (feet/m)	Front Diameter (mm)	Image Circle (mm)	Weight (lbs/kg)	Length (inches/mm) from PL Mount	Horizontal FoV <i>Sensor size : H40.5mm*V22.8mm</i>	Vertical FoV
<b>21</b>	1.8	1'2"/0.36	95	46.31	3.7/1.7	5.51/140	87.8°	57.0°
Reference (feet/meter)			Focus Rotation MOD to infinity		Focus Rotation end stop to end stop		Iris Rotation	Drive Gears
324778/324882			300°		320°		75°	0.8 Metric Module (Industry Standard)



focal length (mm)	Max T-Stop	MOD (feet/m)	Front Diameter (mm)	Image Circle (mm)	Weight (lbs/kg)	Length (inches/mm) from PL Mount	Horizontal FoV <i>Sensor size : H40.5mm*V22.8mm</i>	Vertical FoV
<b>24</b>	1.8	1'2"/0.36	95	46.31	3.5/1.6	5.04/128	81.3°	51.4°
Reference (feet/meter)			Focus Rotation MOD to infinity		Focus Rotation end stop to end stop		Iris Rotation	Drive Gears
324786/324890			300°		320°		75°	0.8 Metric Module (Industry Standard)



focal length (mm)	Max T-Stop	MOD (feet/m)	Front Diameter (mm)	Image Circle (mm)	Weight (lbs/kg)	Length (inches/mm) from PL Mount	Horizontal FoV <i>Sensor size : H40.5mm*V22.8mm</i>	Vertical FoV
<b>28</b>	1.8	1'2"/0.36	95	46.31	3.3/1.5	5.04/128	72.5°	44.7°
Reference (feet/meter)			Focus Rotation MOD to infinity		Focus Rotation end stop to end stop		Iris Rotation	Drive Gears
324776/324880			300°		320°		75°	0.8 Metric Module (Industry Standard)

focal length (mm)	Max T-Stop	MOD (feet/m)	Front Diameter (mm)	Image Circle (mm)	Weight (lbs/kg)	Length (inches/mm) from PL Mount	Horizontal FoV <i>Sensor size : H40.5mm*V22.8mm</i>	Vertical FoV
<b>32</b>	1.8	1'2"/0.36	95	46.31	3.3/1.5	5.04/128	65.3°	39.5°
Reference (feet/meter)			Focus Rotation MOD to infinity		Focus Rotation end stop to end stop		Iris Rotation	Drive Gears
324781/324885			300°		320°		75°	0.8 Metric Module (Industry Standard)



focal length (mm)	Max T-Stop	MOD (feet/m)	Front Diameter (mm)	Image Circle (mm)	Weight (lbs/kg)	Length (inches/mm) from PL Mount	Horizontal FoV <i>Sensor size : H40.5mm*V22.8mm</i>	Vertical FoV
<b>40</b>	1.8	1'2"/0.36	95	46.31	3.5/1.6	5.04/128	54.3°	32.0°
Reference (feet/meter)			Focus Rotation MOD to infinity		Focus Rotation end stop to end stop		Iris Rotation	Drive Gears
324775/324879			300°		320°		75°	0.8 Metric Module (Industry Standard)



focal length (mm)	Max T-Stop	MOD (feet/m)	Front Diameter (mm)	Image Circle (mm)	Weight (lbs/kg)	Length (inches/mm) from PL Mount	Horizontal FoV <i>Sensor size : H40.5mm*V22.8mm</i>	Vertical FoV
<b>50</b>	1.8	1'4"/0.41	95	46.31	3.5/1.6	5.04/128	44.3°	25.7°
Reference (feet/meter)			Focus Rotation MOD to infinity		Focus Rotation end stop to end stop		Iris Rotation	Drive Gears
324780/324884			300°		320°		75°	0.8 Metric Module (Industry Standard)



focal length (mm)	Max T-Stop	MOD (feet/m)	Front Diameter (mm)	Image Circle (mm)	Weight (lbs/kg)	Length (inches/mm) from PL Mount	Horizontal FoV <i>Sensor size : H40.5mm*V22.8mm</i>	Vertical FoV
<b>60</b>	1.8	1'8"/0.51	95	46.31	3.3/1.5	5.04/128	37.3°	21.5°
Reference (feet/meter)			Focus Rotation MOD to infinity		Focus Rotation end stop to end stop		Iris Rotation	Drive Gears
324784/324888			300°		320°		75°	0.8 Metric Module (Industry Standard)







focal length (mm)	Max T-Stop	MOD (feet/m)	Front Diameter (mm)	Image Circle (mm)	Weight (lbs/kg)	Length (inches/mm) from PL Mount	Horizontal FoV <i>Sensor size : H40.5mm*V22.8mm</i>	Vertical FoV
<b>75</b>	1.8	2'/0.61	95	46.31	3.5/1.6	5.04/128	30.1°	17.3°
Reference (feet/meter)			Focus Rotation MOD to infinity		Focus Rotation end stop to end stop		Iris Rotation	Drive Gears
324779/324883			300°		320°		75°	0.8 Metric Module (Industry Standard)



focal length (mm)	Max T-Stop	MOD (feet/m)	Front Diameter (mm)	Image Circle (mm)	Weight (lbs/kg)	Length (inches/mm) from PL Mount	Horizontal FoV <i>Sensor size : H40.5mm*V22.8mm</i>	Vertical FoV
<b>100</b>	1.8	2'4"/0.71	95	46.31	3.5/1.6	5.04/128	22.9°	13.0°
Reference (feet/meter)			Focus Rotation MOD to infinity		Focus Rotation end stop to end stop		Iris Rotation	Drive Gears
324782/324886			300°		320°		75°	0.8 Metric Module (Industry Standard)



focal length (mm)	Max T-Stop	MOD (feet/m)	Front Diameter (mm)	Image Circle (mm)	Weight (lbs/kg)	Length (inches/mm) from PL Mount	Horizontal FoV <i>Sensor size : H40.5mm*V22.8mm</i>	Vertical FoV
<b>135</b>	1.8	3'3"/0.99	95	46.31	4.1/1.9	5.51/140	17°	9.6°
Reference (feet/meter)			Focus Rotation MOD to infinity		Focus Rotation end stop to end stop		Iris Rotation	Drive Gears
324777/324881			300°		320°		75°	0.8 Metric Module (Industry Standard)



focal length (mm)	Max T-Stop	MOD (feet/m)	Front Diameter (mm)	Image Circle (mm)	Weight (lbs/kg)	Length (inches/mm) from PL Mount	Horizontal FoV <i>Sensor size : H40.5mm*V22.8mm</i>	Vertical FoV
<b>200</b>	2.2	4'/1.22	114	46.31	5.5/2.5	7.48/190	11.5°	6.5°
Reference (feet/meter)			Focus Rotation MOD to infinity		Focus Rotation end stop to end stop		Iris Rotation	Drive Gears
324785/324889			300°		320°		75°	0.8 Metric Module (Industry Standard)



# Compatible with High-end cameras



- Red Monstro
- Arri Mini LF
- Arri Alexa LF
- Sony Venice ...









# IOP Integrated Optical Palette by Angénieux

The Angénieux Optimo Prime Series includes unique creative possibilities for cinematographers, based on a new technology by Angénieux called Integrated Optical Palette (IOP). The IOP technology, just like the IRO technology for the zooms, is the result of well-known Angénieux's innovation capabilities.

Bénéficie du soutien financier aux industries techniques du CNC  
With the financial support to technical industries from CNC







# The palette includes Customizable Elements

- Inter-changeable iris: 3, 9 iris blade (9 as standard), oval (coming soon)
- Internal glass elements : Clear, Uncoated, Glimmer Glass  $\frac{1}{8}$ , Black Satin  $\frac{1}{8}$ , Black Pro Mist  $\frac{1}{8}$ , Low Contrast  $\frac{1}{8}$ , Blue Streak, Net Optics
- Screw-in Rear filter: custom-designed vintage rear filter (temporarily out of stocks) with 40.5mm (S35) & 46mm (FF) thread.

The IOP offer is still to be fully completed so some elements may not be immediately available



IOPO Integrated  
Optical Palette  
by Angénieux



shot by PolarMedia

# Clear

The Clear Optic is the most customizable support to express your full creativity. It is made out of optic glass for you to have a free access to custom effects. The main idea is for you to own this glass and alter it or tweak it the way you feel.

Express yourself using all kind of products to generate special artistic effects. Any spray, glue or shims would provide very specific and unique looks. A cracked clear filter will give a special ray effect, introducing flares. This product has to be considered as a consumable part, craft and go run your trials!

# Un— coated

Just imagine our Clear Optic filter on which the anti-reflective coating has been removed. Basically, a transparent piece of glass that allows reflections. The intention is to create a subtle flare effect on the image's brightness maintaining the intrinsic quality level of the prime lens.

To be noted that with a strong luminosity, the effect of the filter is quite soft, but with a low luminosity, with strong contrast, the effect becomes major on the illuminances.

— with subtle  
flare effect



shot by Randy Wedick



shot by Randy Wedick

# Black Pro Mist<sup>®</sup> 1/8

It is easy to see why the Black Pro-Mists have been such a success for over the past 30 or so years. Its unique layering of contrast combined with a gauzy paint like halation, function as a twist on the stand of the pro halation spill effect. Even at its lowest density, it delivers an effective and increase in the halation which adds a pleasing depth of warmth, but is not transported to the skin tone values.

These characteristics will become more apparent when you use densities of 1 quarter and above. In the heavier densities, the spill is quite aggressive from the practical light, with the warm tone becoming more apparent. Yet the subtle but effective look still continues to make the pro mist filter a staple filter for many cinematographers in the digital world.

made by **TIFFEN**

# Black Satin<sup>®</sup> 1/8



shot by Randy Wedick

made by **TIFFEN**

The Black Satin Filter helps to reduce the overall contrast of an image and better control the highlights within a scene. In addition to rendering highlights with a grittier, more grainy appearance, this filter also helps to subtly soften facial blemishes and wrinkles for a natural, refined look.

This filter helps maintaining a clear focus and realizes a more filmic look than purely digital capture can otherwise record.



# Glimmer Glass 1/8<sup>®</sup>

made by **TIFFEN**

Glimmerglass is a line of diffusion filters that produces a soft clean halation around practical and specular light sources, while keeping an apparent sharpness on the overall image. On close ups, the apparent sharpness and fine detail is kept as the effect of the filter lowers contrast while softly rolling into the shadow area. This low contrast affect moderately mutes bright colors. This makes the lower end of the glimmer glass diffusion line produce a non-destructive or invasive look. Even at heavier densities, the filter never becomes overly powerful in its spread of halation.

The Glimmerglass series of filters also has a benefit of sparkling when viewed, which can add reassurance to your talent when shooting beauty; that way you can fully concentrate on the look of your shot.



shot by Randy Wedick



shot by Randy Wedick

The Low Contrast Filter works to lessen contrast across the image by creating a small amount of controlled flare near highlight areas. This enables greater detail to be attained in shadow regions, while unaffected the highlights values, in order to produce lower apparent contrast. This filter is ideal for use during midday and other high contrast lighting situations when it is difficult to control both overexposed highlights and underexposed shadows.

made by **TIFFEN**

# LOW Contrast 1/8

# Blue Streak

This IOP element allows materializing the flare effects in reference to the cylindrical elements of front anamorphic lenses.



shot by PolarMedia

The orientation is defined when the product is installed. It provides a unique blue line on the image, which is characteristic of anamorphic lenses. If an image or footage is made with an anamorphic lens for the primary purpose of getting a greater aspect ratio than what is possible when only using spherical lenses on a 35mm format, the direct result will appear compressed and distorted.

A complementary effect of this process after it is completed is the creation of elongated, blue-colored, horizontally symmetrical highlights from point light sources that can extend through the frame. This filter is most effective for pictures where the light source used to generate the streak effect is a highlight with a significant degree of contrast from the rest of the image.



La Femis, student project

# net OPTICS

Angénieux Net Optics has been designed to specifically create a net diffusion effect homogeneously within an image.

A black colored frame is integrated inside this filter's glass in order to soften focus and ease the image. The idea behind this filter is to recreate the "Chanel stocking" technique well known in the industry. Available in black, the Net Optics filter will allow you to recreate a soft vintage look within your shot while maintaining a contrast level.

Installed within the lens in between optical groups, the Net Optics filter will offer you consistency over any of the Optimo Prime lenses Focal length. You do not need to worry about filter strengths anymore in order to match your sequence; the same filter does it all!

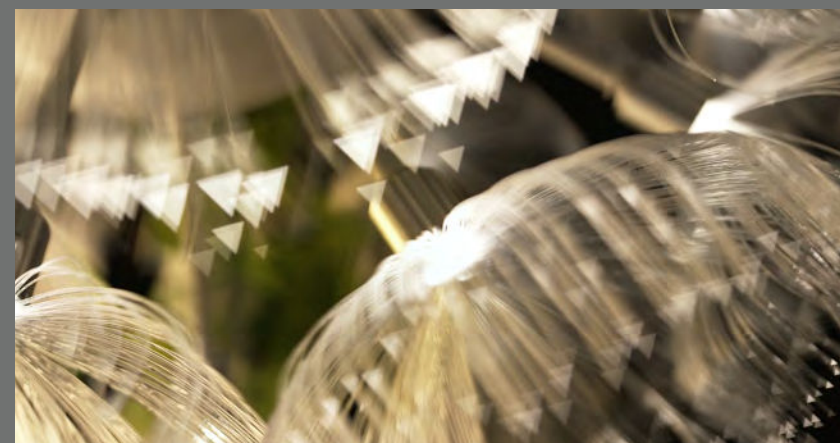
iop





# 3 Blades

Stand out with an original bokeh, such an iris with 3 triangular blades provides a very noticeable bokeh signature. This iris will generate a perfect equilateral triangle shape, the bokeh will take the shape of the lens pupil, which appears, in the highlights. The triangular effect appears only from T2.8. At T1.8 on full aperture, the bokeh remains perfectly standard, a round one.



Three blade irises were used traditionally on some lenses in the 60s, to give a very unique look to the image and bring new creativity to the cinematographer. This IOP element will be perfect to generate a certain atmosphere in a commercial or a feature film. To be noted that for this iris, three types of subassemblies are proposed to cover the whole Optimo Prime range of lenses.



# OVVAL

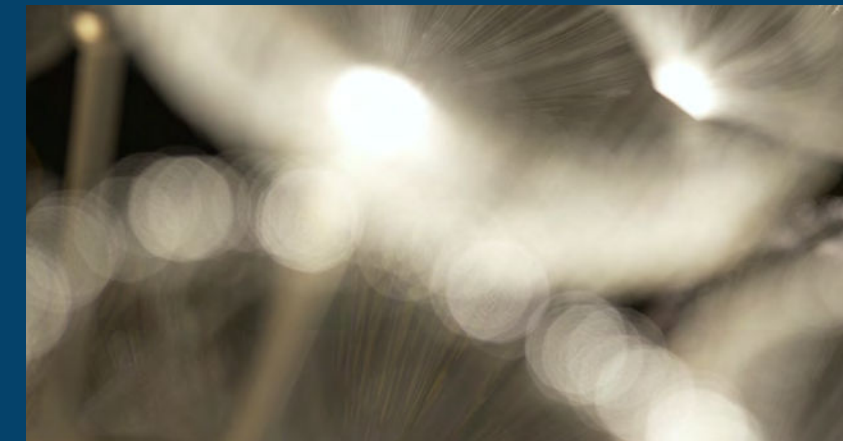
coming soon

This IOP element provides a mimic of the the front anamorphic lenses bokeh.



If this oval iris is cumulated with a blue streak effect element, the anamorphic is recreated while using a spherical lens. This way, images **shot with anamorphic lenses** can easily be matched with images **made with an Optimo Prime**.

Some horizontal flares, which are typical from the anamorphic format, appear. For instance, such an iris allows to obtain effects that make the glimmers more attractive. A uniform blue light line is generated for appealing and authentic images.



As original equipment, our Optimo Prime Lenses are equipped with properly balanced nine blades irises. An equiponderant round diaphragm designed by Angénieux Opticians and Engineers expertise.

Paired with the excellent image resolution of our Optimo Prime lenses, the 9 blades iris will guarantee a symmetrical bokeh look from the center of the image up to the edges and the corners. The ability to observe such harmonious bokeh over the entire scene will allow you to achieve consistency over the whole range of Optimo Prime Lenses, no matter the focal length.



# 9 Blades

already integrated to your Prime

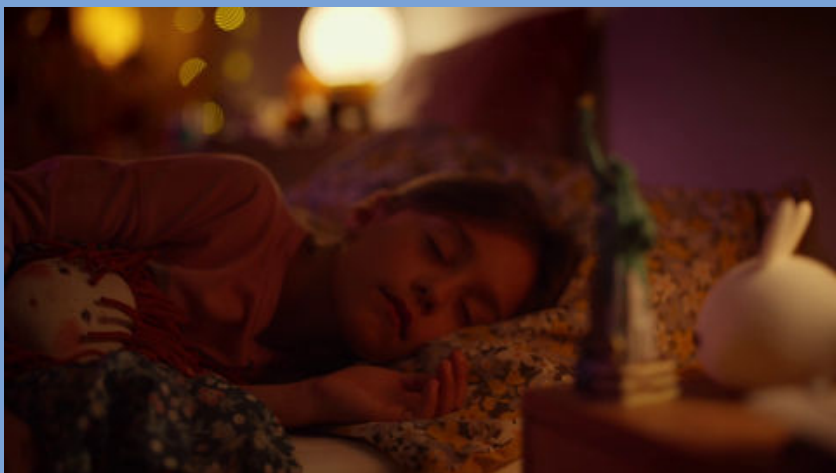
# for the Classic Angénieux LOOK



# REAR Elements

# Vintage

out of stocks

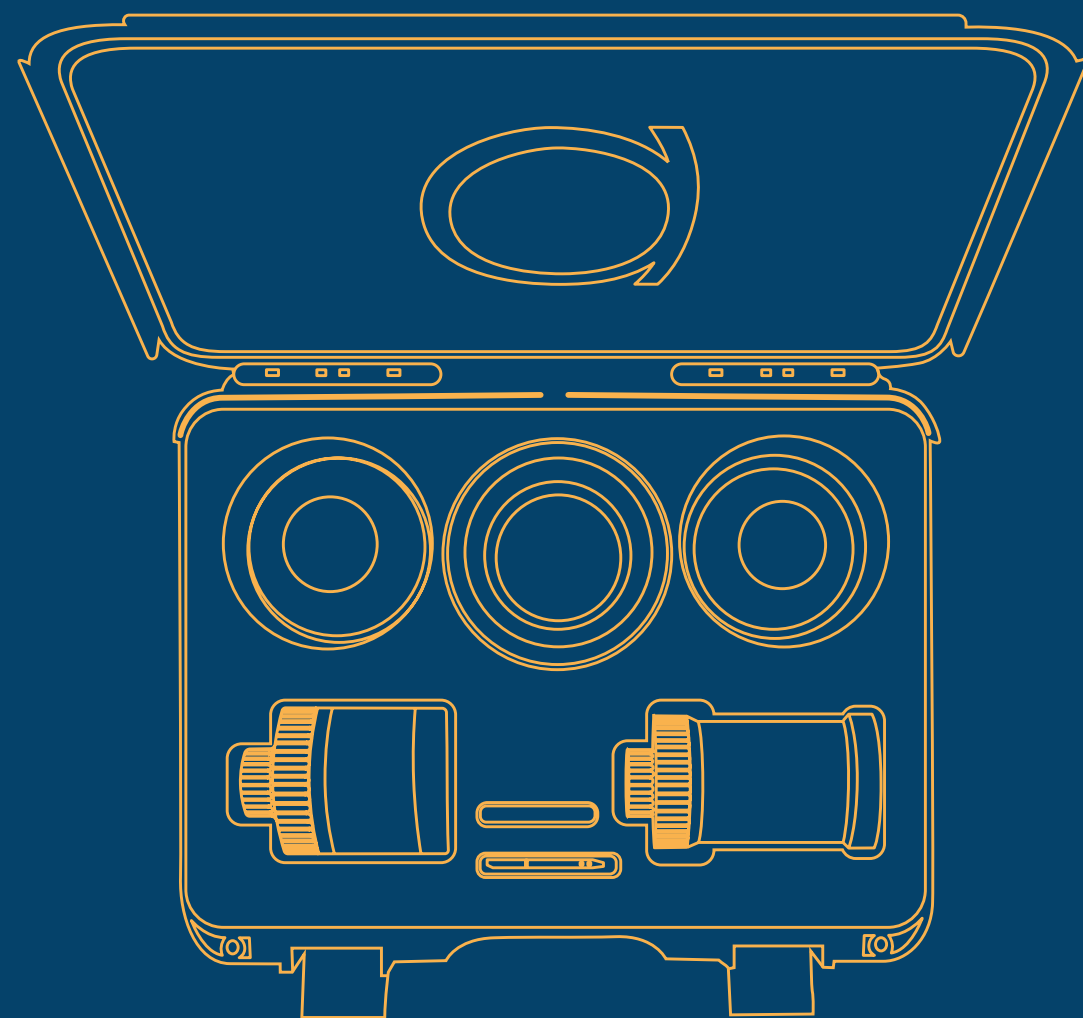


Prod : Two Seven Lab — Dir : Maurice Barthelemy — DoP : Steeven Pettitville for American Express

Easy to screw and unscrew in a matter of a few seconds, our internally processed rear filter will provide a very unique vintage look to your image to help you create all kind of old fashioned atmospheres.

Our Vintage filters glass went through a very specific and controlled process of polishing and tuning accuracy in order to reproduce the mighty Angénieux 25x250 HR zoom look. The rear Vintage filter will help you to escape this crisp digital world by achieving soft and magical dreamy effect.

# IOP Tooling set



**IOP** Integrated  
Optical Palette  
by Angénieux

The IOP tooling set has been specifically designed by Angénieux to provide easy interchangeability of all IOP elements. This operation should be done in a clean environment and will require a limited amount of time (around 15 minutes) if done by a trained technician at your rental company or Angénieux Service Center.

This high-quality set will allow you to change the iris subassembly, internal IOP elements or rear filter.







Continuity of the effect on all the lenses...  
for controlled creative result





Wanna get your own set of Optimo FF ?  
**Please Contact**

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3403 West Pacific Avenue  
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**THALES LAS FRANCE SAS**

Boulevard Ravel de Malval 42 570 Saint-Héand

+33 (0)4 77 90 78 00

angenieux@fr.thalesgroup.com

www.angenieux.com

**For — Asia Pacific**

Optimo Primes

**For — Hong Kong & China**

Optimo Ultra Compact

Optimo Ultra 12x

Optimo Primes

**JEBSEN CONSUMER  
PRODUCTS Co. Ltd**

18/F, Tower 2 Grand Century Place, 193  
Prince Edward Road West, Mongkok,  
Kowloon, Hong Kong

(852) 2926 2350

jcinecast@jebesen.com

www.jcinecast.jebesenconsumer.com

**JEBSEN CONSUMER  
PRODUCTS (Beijing) Co. Ltd**

10/F, Tower 2, Henderson Centre, 18 Jian  
Guo Men Nei Avenue, Beijing China 100005

(86) 10 8519 8688

jcinecast@jebesen.com

www.jebesenindustrial.com/jcinecast

**or JEBSEN CONSUMER  
PRODUCTS (Shanghai) Co. Ltd**

19/F, Sino-Ocean Tower, 618 Yan An Road  
East, Shanghai China 200001

(86) 21 2306 4888

jcinecast@jebesen.com

www.jebesenindustrial.com/jcinecast

**For — Japan & South Korea**

Optimo Ultra Compact

Optimo Ultra 12x

**THALES LAS FRANCE SAS**

Yasuhiko Mikami

+81 90 4702 9607

Take\_it\_EZ@outlook.jp

www.angenieux.com

**For — Rest of Asia**

Optimo Ultra Compact

Optimo Ultra 12x

**THALES LAS FRANCE SAS**

Frank Goh

+65 9632 6225

frank.goh@asia.thalesgroup.com

www.angenieux.com




## More on the Optimo products & IOP

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## Contact the service team closest to you

If you have trouble finding the closest repair or service center for your Angénieux Optimo lenses, you can go to [the service & support page on our website](#) to find the list of our fully factory-trained international partners

Or you can contact the Angénieux service team :

 + 33 (0)4 77 90 78 00

 [angenieuxservice@fr.thalesgroup.com](mailto:angenieuxservice@fr.thalesgroup.com)



### SHOT WITH IOP

Angénieux Optimo Primes with IOP effects by PolarMedia



### TUTORIAL

Angénieux Tutorial Video for Optimo Ultra 12x



### TUTORIAL

Angénieux Tutorial - IOP disassembling & reassembling



### WEBINAR

Angénieux Presents: Optimo Prime Platinum & Optimo Ultra Compact Full Frame

