Jon Fauer, ASC www.fdtimes.com Feb 2026 ZEISS Special

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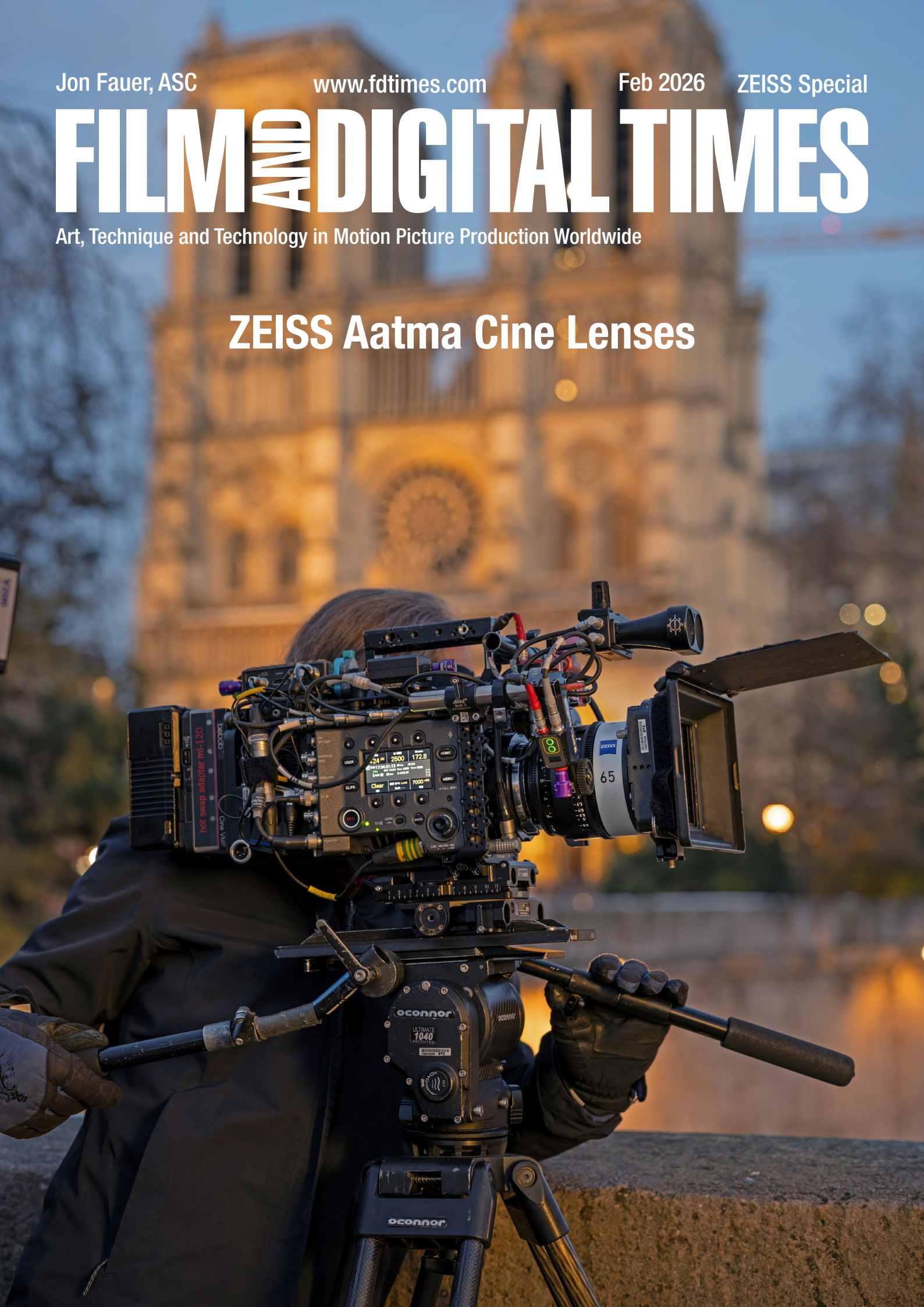
ZEISS Aatma Cine Lenses



Christophe Casenave on ZEISS Aatma Cine Lenses

Christophe Casenave, Head of ZEISS Cinematography. Taken with Aatma 65mm at T1.5. All photos in this article by Andreas Bogenschütz.

Christophe Casenave is the Head of Business Unit Cinematography, working at ZEISS headquarters in Oberkochen, Germany. He joined ZEISS in 2012 as a Senior Product Manager leading development of ZEISS Otus, Milvus and Loxia lenses. By 2016, he was managing and introducing cine lenses and products: CP.3, Supreme Prime and Radiance lenses, eXtended Data, CinCraft Scenario camera tracking, etc.

Jon: How did the idea for ZEISS Aatma lenses begin?

Christophe: The concept originated about five years ago when we were developing Radiance lenses. They have been very successful, maybe because it's a surprise for people to see ZEISS doing something with more character. We wanted to offer something like else that. Two years ago we wondered how we could surprise people even more and asked why old ZEISS Super Speeds are so admired. The answer is that they share qualities that you can also recognize in the old ZEISS Contax lenses. They are not dirty or soft; they have a very strong and special character. So we said, let's go into this direction for the new Aatma lenses.

When did you green-light the project?

June 2024. Everything was very well defined before that and we started to work full speed.

That's very quick. What is the connection with Contax?

The connection is really the over-corrected look of ZEISS Contax lenses made in partnership with Yashica for still photography in the 1970s. ZEISS Super Speeds, also introduced in the mid 1970s, were inspired by these Contax lenses as well. This over-correction is like having multiple sets of lenses because you can change the amount of character you want in the image by setting the iris: wide open gives you the most character and as you stop down it is reduced.

How would you define character in a lens?

Character is something that surprises you. Character is something that generates questions, it's not expected, it's different. You say someone is a character because they do unexpected things. Perhaps they are exciting, irritating, mysterious or something else. A character actor has a unique persona.

Why didn't you just rehouse old ZEISS/Contax lenses?

The character was nice, but these photo lenses had pronounced focus breathing. Also, the optical elements were made with lead and we are not allowed to use them anymore.

How did you come up with the name Aatma?

We were looking for a name that suggests character, something that is out of the ordinary, with a bit of soul. Our colleague Sundeep Reddy, who is from India, said, "In Sanskrit, Aatma means 'the soul.'"

When you launched the ZEISS Radiance lenses, you compared them to Pessac-Leognan wine from Bordeaux. Aatma lenses remind you of which vineyard?

Perhaps something a bit more rustic. Aatmas remind me of Irouléguy, from the Basque Country and one of the smallest vineyards in France.

(Jon's fingers feverishly searching the archives)

Eric Asimov of the New York Times seems to agree, writing about Irouléguy almost the way you or a DP talk about the character of a lens: ***the taste is almost like blood and iron, with rocks thrown in for good measure. Amid the parade of banality, Irouléguy stands out as a formidable wine of great character.***

Swapping Aatma lenses in Paris on the demo film *Welcoming Grace*: First AC / Focus Puller Eléa De Celles and 2nd AC Louise Autain.

I know Irouléguy because I go to this region quite often. The wine is unusual, something very special that goes against the standards.

Are you building Aatma lenses in an artisanal way as well?

Yes. This is an interesting topic. It's completely removed from the world of serial mass production that we have been used to. With Aatmas, we're making smaller quantities of a very special item. It's a different way of working. The entire production team was excited because it's something they have never done before. Instead of having an assembly production line, they reshuffled the whole space, that you have seen, and instead of having three or four people working on each lens, the Aatmas are assembled by one person. In other words, each lens is crafted by one individual.

The whole team had to retrain for this. In the past, we asked them to assemble lenses as best they could. Basically, best was only limited by the optical design. Essentially, there was only one parameter to adjust: MTF. As long as the lens was sharp, clean and mechanically smooth, few people would complain.

With Aatmas, we're asking the team to build the lenses exactly as defined within a very narrow corridor of assembling, measuring and adjusting.

They need to adjust many more parameters. It's another world, very different. It's all about making something that looks different, that has character, that sometimes might look not as sharp, not as "perfect," but it's 100% reproducible. Nothing is random. It's all super well-defined, and this makes it much more complex to build.

So, with ZEISS Aatma lenses, we do imperfections perfectly. Or, you could say, we perfectly implement imperfections.

The range of cine lenses at ZEISS keeps expanding.

The earth will not stop rotating. It's really a commitment and we know that our market is changing. New things are happening; there are new entrants. That's the way of business. Within our cinema business, we have diversified the portfolio. We have entry level, mid-level and "major motion picture" level cine lenses for everyone from content creators and independents to owner-operators, rental houses and production companies.

The new Aatma lenses will bring more character with a high-end touch. And stay tuned for additional, new ZEISS cine lenses. Around BSC Expo time, we'll tease you with 65mm format lenses: Panoptes 65.

Panoptes as in Greek mythology for "all-seeing?"

Yes, the all-seeing giant.

ZEISS Panoptes 65 will be a set inspired by our modern Full Frame lenses and covering the larger sensor area of the Alexa 265, Alexa 65, Blackmagic URSA Cine 17K 65, Fujifilm GFX Eterna 55, etc.

There will be 10 focal lengths: 25, 35, 40, 45, 55, 70, 90, 110, 135 and 180 mm — all T2.2.

Aatma 40mm

Panoptes 65 40mm

Jeanfre Fachon with bubble bokeh. Taken with Aatma 85mm at T1.5.

Jeanfre Fachon is Senior Product Manager Cinema at ZEISS. Previously, Jeanfre worked in London at ARRI Rental and then in Munich, managing the accessory line for ARRI cameras.

Benjamin Hagen is Head of Marketing, Cinema Lenses, at ZEISS. He is responsible for marketing in the cinematography business unit—primarily for lenses.

Jon: And now for something completely different from ZEISS, please tell us about Aatmas lenses.

Jeanfre Fachon: ZEISS Aatma is our new series of Full Frame cine lenses with lots of character. You may not have expected this from ZEISS. Their look is inspired by earlier times, for example Super Speeds or Contax ZEISS lenses.

The new Aatma set of 9 lenses consists of the following focal lengths: 18, 25, 35, 40, 50, 65, 85, 100 and 135 mm, all T1.5.

If you look closely at the front of Aatma lens barrels, you'll see familiar lens design names like Distagon, Planar and Sonnar.

Ben: This is actually a nod to the inspiration that we took from the past. I think the last time that cine lenses made in Oberkochen had the names of lens design types engraved was with the Master Primes. And then ZEISS went away from that. But now, for these Aatma lenses, we wanted to celebrate lens designs from the 20th century that were developed and manufactured here in Oberkochen.

Jeanfre: I think it's very important because the Aatmas are true to those legacy formulas developed by ZEISS. It's important to honor that heritage.

Ben: But, Aatma lenses are not a "vintage" rehousing project. They have been specifically designed with a certain look, with an ergonomic shape, size and weight. If you look at their silhouettes, Aatma lenses may remind you of Supremes. The rear portion is anodized black. However, the front of the barrel is silver Cerakote, a nanotechnology ceramic coating that is highly resistant to dirt, water and wear.

As with ZEISS Supremes and Radiance, the Aatmas have a 95 mm front diameter for all focal lengths from 25 to 100 mm. The 18 and 135 mm Aatmas have a 114 mm front diameter.

Did cinematographers and users tell you what they wanted in the look of a lens?

Jeanfre: Yes. The consensus was to have slightly lower contrast and smoother skin tones. The bokeh has a touch of swirliness—not too much for out of focus areas in front of your subject—but you can still see it. Bokeh behind your subject is busier and highlights like like soap bubbles, as you may remember with the Contax ZEISS 50mm f1.4.

That's what optical designers and lens technicians refer to as being over-corrected. The bokeh are circular in the middle, with an outline. Towards the edges, you see some cat-eye characteristics as well.

Christophe said that character in a lens could be similar to an unusual person or annoying character in a movie. Let me play that annoying character role, as a devil's advocat.

Having owned ZEISS Super Speeds in the analog days, I considered them quite contrasty. Am I wrong? And yet, we don't think of them as being so contrasty today.

Jeanfre: You're right. That was the aim of optical designers in those days— to have contrasty lenses which gave you the impression of sharpness. Today, we consider Super Speeds and ZEISS Standards as being vintage lenses. At the time they were made, they were designed to be as good and sharp as a lens could be.

Benjamin Hagen, Head of Marketing, Cinema Lenses. Taken with Aatma 35mm at T1.5.

That's why ZEISS was always very proud of their lens coatings and formulas—they were made to reduce any flare that would lower the contrast and brighten the dark areas.

You might ask, why do many DPs favor a vintage lens over a very sharp lens? It's probably because you want to do a lot of portraits and you want to be sure the skin tones of your actors are beautiful. The bubble bokeh that we talked about is an homage to some of our legacy ZEISS designs.

Ben: That's the thing about these lenses. We have the inspiration of characteristics from the older lenses, but with the consistency of modern lenses. From a manufacturer's perspective, a big part of creating the look is having it as consistent as physically possible throughout the entire range. We really made sure of that.

Different focal lengths in sets of vintage lenses don't always match. One reason is that some sets were made over a longer period of time, rather than all together at once. Or, if you are lucky enough to get a set of vintage lenses, they may have been gathered from several collections.

Yes. You might have an original Super Speed set of three lenses which had triangular irises. And then additional focal lengths were added. There was a Mark I, Mark II and Mark III series.

Jeanfre: It was important for the Aatma series that we are making now to have every focal length match not only in terms of color and aperture, but also with the look characteristics. To give you an example, I think one of the focal lengths went through three iterations of version five until it matched the other eight focal lengths.

Having worked at a camera rental house, Jeanfre—tell us about Aatma focus and fall-off.

Jeanfre: It is much smoother in all the tests that we've done so far. For example, the transition from an actor's eye, even at T1.5, is especially gentle and smooth. You're probably not going to have to worry which eye to focus on.

Does focus fall of towards the edges of frame? Is there anything different going on?

Jeanfre: Aatmas do not have a massive focus fall-off at the edges. Focus is rather consistent. That was something we wanted in order to be able to keep several characters...actors... in the same frame.

Is there shading or darkening towards the edges?

Jeanfre: They are consistent from center to the edges. Oh, and minimal breathing, as you would expect.

What about lens metadata?

Jeanfre: Aatmas have the standard ZEISS eXtended data. There's a 4-pin connector on the outside and four standard /i contacts in the mount.

Lens mounts?

Jeanfre: Aatmas come as PL, but we have an LPL option. So you can change them all to LPL if you want. It's an option. However, we find that most users have ordered Supremes and Radiance with PL mounts and they simply use the LPL to PL adapter if they have an LPL mount camera.

Xiang Lu and Benjamin Völker on Aatma Optical Design

Xiang Lu, Optical Designer. Aatma 85mm at T1.5.

FDTimes discussed the ZEISS Aatma project with Xiang Lu, Optical Designer, and Benjamin Völker, Staff Expert Optical Designs.

Jon Fauer: Good movies often have a backstory. How did you start at ZEISS?

Xiang Lu: I'm the Optical Designer of ZEISS Aatma lenses. My connection with ZEISS began about 14 years ago, in the third year of my undergraduate studies in Beijing. I was a member of the photography club. Trying to become more proficient, I grew tired of cheap zoom lenses and looked for good primes. I went to a flea market and found a 1960s vintage Carl Zeiss Jena Tessar 50mm f2.8 lens that delivered amazing images for $50. Wondering where Jena was, I quickly found out that ZEISS was founded there in 1846. And then, I learned that the University of Jena offered an international Masters Program in photonics and optics. I enrolled and moved from China to Germany. My mentor had been a distinguished optical designer at ZEISS for 35 years. After graduating with a PhD, I joined the company and moved to ZEISS headquarters in Oberkochen about 3 years ago. As an optical designer, working on cine lenses is not only my profession, it's also a passion.

How did the Aatma project begin?

Xiang: We had a lot of discussions about the character of vintage lenses and why so many people desire them for cinematography. A typically straightforward approach would be to rehouse old lenses. However, we took a different path for the Aatma series. Certainly, the concept came from old glass. But instead of simply replicating the optical design of those old lenses, we were inspired by the way they rendered skin textures and bokeh. We studied simulations and aberration analyses of many vintage lenses and then figured out the physics that made them so attractive for cinematographers. At the same time, we also wanted to retain the reliable characteristics of modern lenses: consistency within the series, faithful color correction, good ergonomics and breathing control. We found a way to combine the unique character of vintage lenses with the advantages of modern cine lenses.

Aatmas have been described as over-corrected. Please explain.

Xiang: Optical designers more often than not aim to correct all aberrations to exactly zero. Over-correction, on the other hand, pushes the correction even further. This type of aberration correction is rarely seen in modern lenses, but with a balanced recipe, it can deliver unique characteristics like softer skin rendition, bubble bokeh, extended depth of field, smoother focus transition during pulling, or even resolution roll-off.

What is the most interesting "character" of Aatma?

Xiang: An important character of Aatma is that it has a greater depth of field, even at T1. 5. Even if you are shooting wide open with 50mm or 85mm Aatma, your complete face will be in focus. With other fast lenses, if you want to have the entire face in focus, you have to stop down.

How do you achieve that greater depth of field?

Xiang: With a combination of aberrations. We have done it with some really hardcore physics. The circle of confusion and depth of field charts may be different from what you have referred to. It's related to focus roll-off rendering. Focus doesn't become

Benjamin Völker, Staff Expert Optical Design. Aatma 85mm at T1.5.

sharp abruptly. It is a certain process as you pull focus and there is a larger depth range where the object is in focus because of this very special combination of aberrations.

How would you describe subjective look of vintage versus modern lenses, as well as the technical differences?

Xiang: For example, if you take a fast, T1.4 modern lens, you probably have a very sharp image when you are in focus, with nice bokeh and very shallow depth of field. Focus is super sharp. Skin tones are rendered in a way that you can see every detail and you can count every hair that is in focus.

But if we look at a fast T1.4 vintage lens, skin tones are rendered in a different way. You cannot see a specific focus plane where the skin is completely sharp; instead, you notice that the face appears smoother, in a more comfortable way. There's no unnatural "pop" of the very fine skin details. I think skin texture rendition is the most significant difference between modern and vintage glass.

As for bokeh, most modern lenses have a shallow depth of field and the out-of-focus areas are quite blurred. If you have perfect lenses with the same T-stop from different manufacturers, basically the bokeh look similar. But vintage lenses are different. Some have very specific characteristics that make them unique. The bokeh seem to give them own signature.

Please tell us more about bokeh.

Benjamin: My main task was to focus on the bokeh of the Aatma lenses. I developed a new method of simulating these bokeh—we put a lot more effort in this than in any earlier project. Bokeh sounds rather simple, but there are numerous variables. It's different in the center of a lens compared to the edges. Bokeh change when you stop the lens down and when you focus at different distances. It also depends on your lighting, the environment, the set, colors and so on.

If we look at lens development in the analog era of the past 50 year, the market was striving towards more and more perfection. And yet, lenses that we now call vintage, classic or artistic, have aberrations. These were not intentional; they were inherent to whatever was possible at the time. In the transition from analog to digital, the market has gone a bit in the other direction: towards the need for more artistic, rather than perfect, lenses.

Is that true in still photography as well as cinema?

Benjamin: Some still photographers are looking at the artistic qualities of the lens. But for the majority, I think the trend continues towards more and more perfection, with the image appearing as close to reality as possible. Pixel peeping seems prevalent in still photography—for example, zooming in 800% and checking how the edges look. However, if you are watching a motion picture, it doesn't make sense to zoom in that much. Certainly, it depends on where you screen it, but cinema has a different set of requirements than still photography.

It's interesting that vintage lenses, striving for perfection when they were built, are now considered to be artistic lenses. In the Aatma design process, we considered the qualities of those old lenses and noticed how certain characteristics and "character" changed over the years. This was the first time we really took a deep dive into that topic and tried to understand it. That is the

soul of the Aatma project. It is understanding what kind of character you had back then and translating that into a modern lens with all its benefits, but with the visual character and look of an old lens. That is completely different from taking an old lens and just rehousing it.

When you began this project, how did you describe the look you were seeking? How did you wind up where you are now?

Benjamin: We listened to Cinematographers and users. Our efforts were led by words that translated to technical definitions and ultimately to motion picture images.

What were some of these words that became a wish list?

Xiang: Above all, it was about softer, smoother skin tones. Your question about still photography and cinematography lenses is relevant. When you take a still photo, it's one picture at a time. You don't have to think about the things that cinematographers are concerned with: lens breathing and how the image changes when you follow focus.

In cinematography, focus pulling is an important part of the process. It's an integral part of the look, an important component of the composition. It facilitates your storytelling. How an actor or an object goes into focus really matters, whether it's pulling focus or the character is walking towards camera. We spent a lot of effort analyzing these things. For modern, fast lenses, you have a very shallow depth of field, especially when you're using a longer focal length. There's very little transition between in and out of focus.

We looked at some of the fast vintage lenses that cinematographers enjoyed and found they have a very unique way of handling the process of focus pulling. You don't have the feeling that the object surprisingly or abruptly comes into focus. The way that the object goes in and out of focus is subtle and unique. There are many vintage ZEISS lenses in our inventory and archives here in Oberkochen. We shot a lot of footage with these lenses and analyzed the images from a dynamic point of view—and not from a static still photo perspective.

How do you compare the Aatmas to the familiar ZEISS Supreme and and Nano lenses?

Xiang: Supremes and Nano are modern lenses: sharp and neutral. They're consistent within the ZEISS family look. The Aatma lenses have similar ergonomics and control of breathing, chromatic aberration, flare and ghosting. At the same time, they have the unique character that you normally find in some vintage lenses. Actually, you could say their character could be even more intense, for example, than vintage ZEISS Contax lenses.

Benjamin: Aatmas compared to Supremes are less contrasty. The bokeh of Supremes are modern, very smooth and homogenous. Aatmas are a bit busier, with a delicate bubble bokeh where you have a recognizable rim around the out-of-focus highlights. If you defocus a modern lens and it's wide open, the background is smooth and appears to melt.

With Aatma, the background is a bit busier and the various sources of light are defined more clearly—they appear a bit stronger and more colorful.

Xiang: It's caused by the aberrations. We found a specific combination of different aberrations to deliver this kind of effect. Actually, chromatic aberration is something that we wanted to avoid in the bokeh. A number of vintage lenses have an abundance of color aberrations, resulting in bokeh that look like dirty soap bubbles, not crystal clear, that seem to jump out at you. Some other vintage lenses have overlapping rainbows that don't help you with storytelling because it's an obvious artifact. It's not motivated by the background behind your subject.

We wanted to help Cinematographers tell their stories by letting the background become part of the scene rather than being completely blurred out—where you don't really see what's going on. For the Aatma lenses with their special, busier bokeh, you see a bit of what is going on, but it will not distract you from the foreground action or main object. We worked hard to find the sweet spot that balances these concepts.

How would you compare Aatmas to Radiance?

Benjamin: Radiance lenses provide a second flavor of the Supreme series, achieved by changing the coatings, the color rendering and introducing different types of lens flares. Aatma is different. We did not focus on lens flare. Flare is still rather neutral compared to the Radiance. Instead, we paid attention to the look of the lens, to the soul of the image.

Aatma is not another flavor, not the same optical design with different coatings. Aatma is something completely different. It's a new optical design with different characteristics.

How do Aatmas compare to vintage ZEISS Contax lenses?

Xiang: Aatmas take inspiration from vintage ZEISS Contax lenses, but we made the character and characteristics that we liked more intense. Vintage Contax lenses were not specifically designed for the look that happens to be liked by Cinematographers today. Therefore, on this Aatma project, we had the opportunity to create a new optical design, learning from the vintage lenses, but fine-tuning the look to be more unique and more intense.

It's ironic that many vintage lenses that are appreciated for cinema today were originally designed for still photography.

Benjamin: Yes. We tried to make the entire set of Aatma lenses very interesting for Cinematographers and consistent for the whole series of focal lengths—from 18mm to 135mm. Vintage lenses can be quite inconsistent even within one set. This was a very fast project—a complete family in a very short amount of time.

Tell us more about flares with Aatma lenses.

Benjamin: Flares are kind of neutral and not the main element of the look. I would describe them as controlled flares, with an intensity similar to Supremes, not emphasized but more on the artistic side.

Would you say that Aatmas are detuned lenses?

Benjamin: Good question. To me, "detuning" suggests that you take an existing lens and adjust things. If you don't have the original optical design, it can be a trial-and-error process. That is not something we have done or would do.

Xiang: Our computer programs and simulations give us an understanding of optical aberration theories. That's part of the heritage at ZEISS. For Aatma lenses, the combination of parameters to create their certain look benefitted from these very powerful computers and the simulation algorithms developed by Benjamin to verify our ideas without having to build a succession of prototypes in advance or to test by trial and error. That is how the development process was so smooth and fast.

Hélène Hoelz, Head of Engineering. Aatma 65mm at T1.5.

Tristan Klisa has been working at ZEISS Cine for three years and is currently the head of operations. He studied photonics and laser technology and worked in the manufacturing of optical systems.

Hélène Hoelz heads up engineering for the production of ZEISS Cine lenses in Oberkochen. Her seven-person team provides technical support for production processes, accompanies new product launches and optimizes assembly. She has been with ZEISS for 25 years, 16 of which have been in cine.

Jon: Customers are asking for specific "looks." How is that achieved in manufacturing?

Hélène: "Look" is a creative desire. But first, it has to be translated before it can be mastered technically. Early in development, we clarify how image impressions can be translated into physical parameters so that they can be manufactured. Only then do they become specifications and metrics. Assembly is particularly challenging—we have to achieve and reproduce these deliberately "imperfect" parameters and aberrations using suitable measuring equipment and adjustments that reproduce the desired characteristics. This interplay of translation, design, measurement technology and adjustment is particularly evident in the new Aatma prime lens series.

I remember dedicated assembly areas for Supreme Primes, Compact Primes and Master Primes. What has changed?

Tristan: Previously, we worked with pull control and single-piece flow – the holy grail of low-waste manufacturing. To achieve this, you set up an assembly line for a specific product, have materials ready, as you have in a supermarket, and develop a high level of specialization within the team. Today, the situation is different: smaller volumes with specific characteristics and more variants.

How does that affect production engineering?

Hélène: We get to work when a product design becomes a reality. That starts very early on. We build prototypes to confirm how assembly and testing will take place. We define the critical steps, tolerances and measurement procedures. At the same time, our developers translate the requirements into clear specifications and define test characteristics. We ensure that the process is ready in time for serial production.

Walk us through the new production line.

Tristan: It is more flexible, with much less material in circulation. Essentially, it is more personal than a large-scale assembly line production facility. But, we have the same expertise from many years of experience to manufacture efficiently and consistently. Lean, Kanban and Six Sigma remain core principles for planning and optimization.

(These are manufacturing buzz words. Lean means streamlining. Kanban is efficiency and reducing waste. Six Sigma minimizes defects and variation.)

Design to delivery of Aatma lenses was done in record time. How did that happen?

Hélène: Learning began earlier, resulting in fewer loops. Prototypes built to test production help us see right away what works in assembly, where there are problems, and which tests really determine whether a product is "right." This makes our discussions with the designers and developers more concrete: not opinion, but observation, measurement data, and real assembly sequences.

ZEISS Aatma Manufacturing

Tristan Klisa, Head of Operations. Aatma 65mm at T1.5.

Aatma in Paris

Aatma in Paris on the demo film *Welcoming Grace*. Hélene de Roux directed and Pascale Marin, AFC (below) was the cinematographer.

Furthermore, because measuring equipment, test plans and adjustment strategies are already taken into account during development, we can verify them early on in production and refine them.

How has the assembly team changed?

Tristan: Expertise is still crucial. It changed from specialization to qualified all-around assemblers. One person performs more steps; handovers are reduced. This increases responsibility and requires a greater understanding of the entire process.

How do you get reproducible precision?

Hélène: Through consistent process and measurement control. Flexibility means that the process can adapt to variants—but the testing and quality level do not.

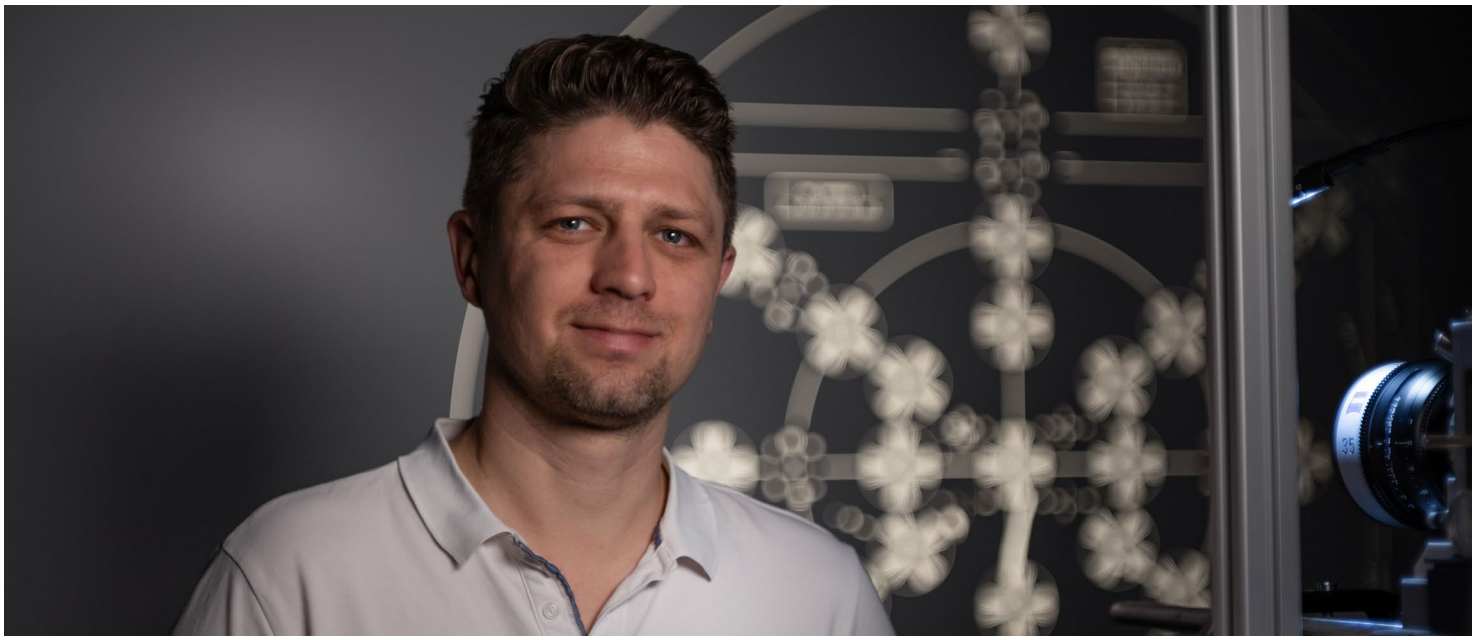
What do you mean by flexibility?

Tristan: Customers want specific configurations and smaller series to be available more quickly. This has a direct impact on planning, material management, and start-up. What hasn't changed is that each lens is not just a good individual item but that each lens has been reproduced exactly as promised.

ZEISS Aatma Additional Cast of Characters

Julia Haschka, Lens Assembly Aatma 65mm at T1.5

Jürgen Schalk, Prototyping. Aatma 65mm at T1.5



Alexander Haas, Systems Engineer. Aatma 65mm at T1.5

ZEISS Aatma Cine Lenses

Lens	Aperture	Close Focus [1]		Length [2]		Front Diameter		Weight	
		meters	feet / inches	mm	inches	mm	inches	kg	lb
18mm	T1.5 to T22	0.35 m	14"	163 mm	6.4"	114 mm	4.5"	2.27 kg	5.00 lb
25mm	T1.5 to T22	0.26 m	10"	119 mm	4.7"	95 mm	3.7"	1.42 kg	3.13 lb
35mm	T1.5 to T22	0.32 m	13"	119 mm	4.7"	95 mm	3.7"	1.40 kg	3.09 lb
40mm	T1.5 to T22	0.43 m	17"	121 mm	4.8"	95 mm	3.7"	1.49 kg	3.28 lb
50mm	T1.5 to T22	0.46 m	18"	119 mm	4.7"	95 mm	3.7"	1.22 kg	2.69 lb
65mm	T1.5 to T22	0.61 m	2'	121 mm	4.8"	95 mm	3.7"	1.63 kg l	3.59 lb
85mm	T1.5 to T22	0.84 m	2'9"	119 mm	4.7"	95 mm	3.7"	1.42 kg	3.13 lb
100mm	T1.5 to T22	1.1 m	3'9"	119 mm	4.7"	95 mm	3.7"	1.7 kg	3.74 lb
135mm	T1.5 to T22	1.4 m	4'6"	146 mm	5.7"	114 mm	4.5"	2.27 kg	5.00 lb

- Image circle: 46.3 mm
- Lens mount: PL mount. LPL IMS available.
- Iris blades: 16 iris blades for 18mm to 100mm. 18 iris blades for the 135mm lens.
- Focus barrel: 288° rotation for 25mm to 100mm. 280° rotation for 18mm and 135mm.
- Lens Data: eXtended Data, fully integrated with ZEISS CinCraft.

1. Close Focus: Minimum Marked Object Distance (MOD) — measured from the image plane.
2. Length: Measured from front of lens to PL mount flange.

zeiss.com/cine

ZEISS