



Seeing beyond



ZEISS SUPREME LENSES

ZEISS Supreme Lenses

Unique images for your next masterpiece

At ZEISS we can look back on more than 175 years of optical expertise. And for more than 100 years, we have been designing and manufacturing lenses for the capture of moving images. During these decades, ZEISS has helped shaping the industry and has been awarded for these contributions on numerous occasions.

Building on this long-standing experience, the ZEISS Supreme Lenses have been designed with modern cinematography in mind – bringing together our optical expertise with today's changed demands like lens data support. The family consists of 25 primes and three zooms that all share several common traits but offer specific look aspects on their own through the use of two different lens coating styles that either minimize or facilitate flares.

All the lenses in the Supreme family cover Super 35, Full Frame and larger sensors – not limiting camera options – and they feature a smooth fall-off with gentle sharpness and beautiful bokeh.

So, no matter if you want your look to be a bit more neutral or more characterful with flares and warmer colors, if you want primes or zooms, ZEISS has got you covered – offering versatility for your project.





ZEISS Supreme Lenses at a glance:

AESTHETIC FOCUS FALL-OFF AND
ELEGANT BOKEH

VERSATILE LOOK AND GENTLE
SHARPNESS

TWO LENS COATING STYLES

COVERAGE FOR SUPER 35, FULL
FRAME AND LARGER SENSORS

FULL LENS DATA SUPPORT
(ZEISS EXTENDED DATA & CINCRAFT)

HIGH-END CINE ERGONOMICS

T1.5 FOR ALMOST ALL PRIMES
(EXCEPT 15, 150, 200) AND T2.9 FOR
ALL ZOOMS

Cinematographer Testimonials

Don't just take our word for it



"The thing about the Radiance lenses is they're reliable and I always know exactly what I'm getting. I know if I don't want the flare, I can flag that flare off. I know they're not going to blow out when I'm looking at a hot sky or if I'm pointing at a hot light. We were in the club with lots of stage lights, I knew that they would be reliable."

Cinematographer Jon Joffin, ASC

"The Supreme Primes work fantastically. They look great; they work; there's no fuss with them at all. And they've got a fantastic set of focal lengths. They're fast, and with a really nice look, not in your face. They're not super clinically sharp, like Master Primes, they have a very gentle softness."

Cinematographer Benedict Spence, BSC



"There's something crystalline about the Supreme Prime Radiance's flares, the optics hold the contrast while producing these slightly colored flares, there's a life, a real identity. It's very convincing. In the film, there are quite a few car headlights, city lights that completely uncoated optics would not have been able to withstand, it would have overflowed in all directions. Here we have a solid image base and very nice flares."

Cinematographer Laurent Tangy, AFC

"I noticed the Radiances are just a little bit warmer, which I think is one of the aspects that makes them so beautiful, especially with skin tone. I love the way they replicate skin tone. In this show, we had a variety of ethnicities and skin tones, so trying to find tools that work across the board is a bit of a challenge. But the Radiances really nailed that. I think the little extra warmth helped them be more pleasing in terms of skin tonality."

Cinematographer James Kniest





"I absolutely love the ZEISS Supreme Prime lenses, because I feel like they're really freeing for me to do whatever I want to do. They have sort of everything that I wish a lens would have as a versatile tool. All lenses, of course get worse at wide open. And what's great about the Supreme Primes is how close you get to wide open before that starts is very impressive. It allows us to frame our scene a lot bigger. The flares are also very contained. As you overload the lens with light, you still get the flare, but you don't get a big veiling flare that goes over everything."

Cinematographer Steve Yedlin, ASC

"The Supreme Prime Radiance have an extreme smoothness and at the same time a lot of definition, something that is difficult to find in other lenses since these are opposite properties. And I really like the flare since it reminds me of vintage lenses, without being vintage. They take your image to something special."

Cinematographer José Luis Bernal, AEC



"With the Supreme Primes I can acquire a high-quality image but with a very organic look. They are very luminous lenses that, being all open, do not sacrifice any of their qualities and optical performance. These qualities together with the depth of field of the full frame coverage with opening up to T1.5 generate a very pictorial and beautiful image."

Cinematographer Dariela Ludlow Deloya, AMC

"I think ZEISS came up with something very unique: Full Frame zooms with character and lens data. [...] With the nice blue flares, you get a color contrast. Even if you don't see the flare, it creates a warm-cool contrast. The skin tones feel slightly warmer, and the shadows get richer. [...] The Supreme Zoom Radiance are good zoom lenses for features, commercials and anywhere you would want character and high quality. They're very pleasing. The micro contrast gives you beautiful skin tones. The bokeh is beautiful."

Cinematographer Markus Förderer, ASC, BVK



ZEISS Supreme Prime

Opening up new dimensions.

With 14 focal lengths from 15 mm to 200 mm, the ZEISS Supreme Prime lenses unite coverage up to Full Frame and beyond with high speed in a small, lightweight lens.

Their look is characterized by a gentle sharpness and a very smooth transition between the in-focus and out-of-focus areas. The Supreme Primes give the creator absolute control over the image by revealing subtle nuanced details in deep shadows and bright highlights.



Learn more





"The Circle", shot on ZEISS Supreme Prime 15 mm by Toshihiko Kizu



Watch here

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.

Cinematic Sensor Coverage and High Speed

Coverage for Super 35, Full Frame and larger sensors make ZEISS Supreme Primes them the ideal choice for current and future camera systems. With most lenses at T1.5, they 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.

Aesthetic Fall-off and Elegant Bokeh

A very smooth transition between in-focus and out of focus areas characterize the 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.

Full Lens Data Support

Supreme Prime lenses are equipped with the ZEISS eXtended Data technology, providing frame-by-frame data on lens vignetting and distortion in addition to the standard metadata provided using the Cooke /i technology protocol. This simplifies and speeds up workflows, particularly for VFX and Virtual Production.

Furthermore, the lenses are integrated into the ZEISS CinCraft ecosystem and available through the "ZEISS Supreme Lenses" Virtual Lens Package (VLP) that comes free of charge with the CinCraft Scenario camera tracking system and allows for skipping the laborious lens calibration process, when shooting with the Radiance Zooms.

ZEISS Supreme Prime Radiance

Beautiful Look. Full Control.

ZEISS Supreme Prime Radiance lenses enable cinematographers to create beautiful, consistent and controlled flares in the image while maintaining contrast and avoiding transmission loss. In addition, they offer slightly warmer colors than regular Supreme Primes, but still pair very well with them.

Radiance Primes come in 11 focal lengths from 18 mm to 135 mm and offer all the attributes of a modern cinema lens: coverage up to Full Frame and beyond, high speed of T1.5, robustness and smooth and reliable focus.



Learn more





"All Blood Runs Red", shot on ZEISS Supreme Prime Radiance by Eric Dumont, AFC



Watch here

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 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.

T* blue - A new Coating for a new Look

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.

Warmer Colors

The T* blue coating not only facilitates the iconic blue flares but also provides a warmer color rendition compared to standard coated lenses. This warmer tone adds vitality and contrast to the overall frame, helping to create a more vibrant feel.

ZEISS eXtended Data & CinCraft

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ZEISS Supreme Zoom Radiance

Radiance Look. Zoom Flexibility.

ZEISS Supreme Zoom Radiance lenses are one-of-a-kind modern cine zooms with unique character. The three T2.9 zooms – 15-30mm, 28-80mm and 70-200mm – let cinematographers create their distinct look with beautiful, consistent, and controlled flares and a pleasing cinematic image character, defined by a smooth focus fall-off and a beautiful bokeh. Whether used alone, with Radiance Primes, regular Supreme Primes or even vintage glass, the three Radiance Zooms offer a look never before seen in a zoom lens.



Learn more

S35

FF

FF+





"My View", shot on ZEISS Supreme Zoom Radiance by Markus Förderer, ASC, BVK



Watch here

Beautiful and Controlled Flares

The Supreme Zoom Radiance's T* blue coating enables predictable artistic optical flares in a controlled and reproducible way when aiming focused light down the lens barrel. Otherwise, they present normal rendering. While zooming, the shape of the Radiance flares uniquely changes in shot, giving cinematographers even more creative options.

Pleasing and Versatile Image Character

True to the ZEISS Supreme lens philosophy, the Radiance Zooms deliver a versatile and aesthetically pleasing image character. Thanks to their gentle sharpness combined with an aesthetic focus fall-off, a very shallow depth of field and elegant bokeh, the lenses offer exceptional shooting versatility. That's why they also mix well with other regular prime lens sets like Supreme Primes to selectively add some stronger character when needed.

Consistent High-End Ergonomics

Engineered with professional workflows in mind, the Supreme Zoom Radiance feature consistent and standardized positions for iris, focus, and zoom rings, along with a front diameter of 114 mm, ensuring easy interchangeability between Supreme Prime and Zoom lenses. This uniformity streamlines the on-set experience, reducing time spent on adjustments and increasing overall efficiency during production. While zooming, the shape of the Radiance flares uniquely changes in shot, giving cinematographers even more creative options.

Warmer Colors

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No Contrast Loss

Unlike uncoated or decoated lenses, Supreme Zoom Radiance feature antireflective coating on every lens element. This T* blue lens coating ensures that no contrast is lost under normal and even more aggressive lighting conditions that are necessary to create the zooms' distinct flares.

Full Lens Data Support

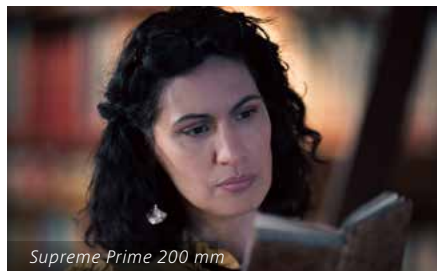
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Angles of View & Flares

The ZEISS Supreme family of lenses comes with a wide array of focal lengths and therefore with a great range of angles of view (AOV) and perspectives, giving cinematographers a multitude of options to frame their shots.

Below are the 14 focal lengths of the ZEISS Supreme Primes, shot from a fixed camera position on Full Frame (36x24mm) sensor.



On this side are the 11 focal lengths of the ZEISS Supreme Prime Radiance lenses, also shot from a fixed camera position on Full Frame (36x24mm) sensor and with lighting to trigger the characteristic Radiance flares.

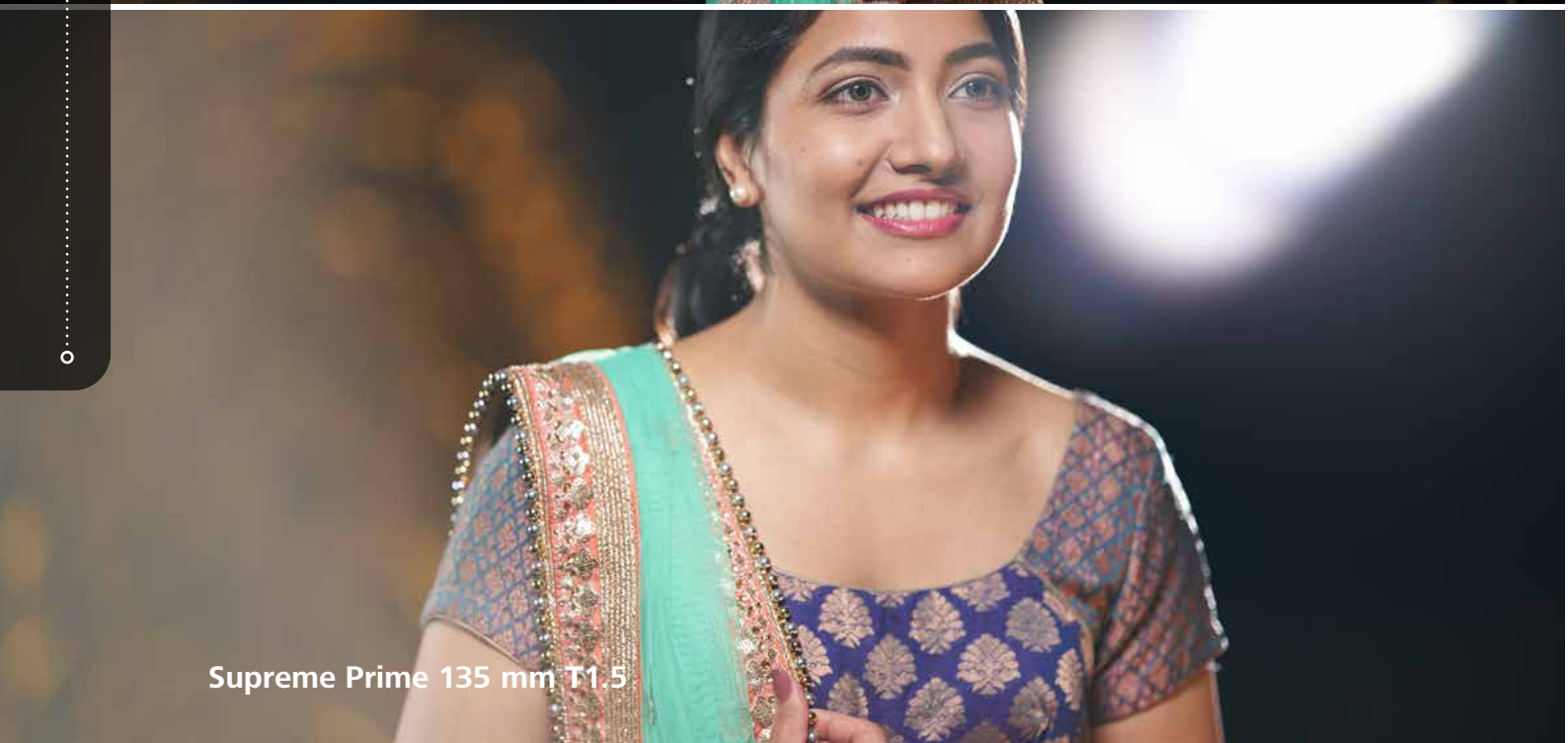




Supreme Prime 35 mm T1.5



Supreme Prime 65 mm T1.5



Supreme Prime 135 mm T1.5



Supreme Prime Radiance 35 mm T1.5



Supreme Prime Radiance 65 mm T1.5



Supreme Prime Radiance 135 mm T1.5

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ZEISS T* blue lens coating

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Made in Germany

Manufacturing ZEISS Cinematography lenses

ZEISS Supreme 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.





Technical Details

ZEISS Supreme Prime and Supreme Prime Radiance

	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°
Supreme Prime Radiance	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°

ZEISS Supreme Zoom Radiance

	Aperture	Close Focus ¹	Length ²	Front diameter	Weight	Horizontal Angle of View	
						Full Frame ³	Super 35 ⁴
15 mm –30 mm	T2.9 to T22	0.55 m / 21''	198 mm / 7.8''	114 mm / 4.5''	2.95 kg / 6.50 lbs	110.4°-71.1°	91.9°-55.5°
28 mm –80 mm	T2.9 to T22	0.83 m / 2'9''	198 mm / 7.8''	114 mm / 4.5''	2.76 kg / 6.09 lbs	75°-30.5°	58°-22.4°
70 mm –200 mm	T2.9 to T22	1.5 m / 5'	232 mm / 9.1''	114 mm / 4.5''	3.18 kg / 7.01 lbs	35°-12.2°	25.3°-9°



"The Circle" by Toshihiko Kizu



Cinematographer Markus Förderer, ASC, BVK on the set of "My View"



Cinematographer Takuro Ishizaka, JSC on the set of "Metamorphosis"



"My View" by Markus Förderer, ASC, BVK

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