

SONY

SONY



Alpha Mount System



No More Boundaries

The Sony's α Mount System banishes barriers between photography and moviemaking, allowing visual creators to shift effortlessly between fields while maintaining the outstanding image quality and creative control that only Sony can deliver.



PXW-FS7 NEW

High mobility for one-man operation



XDCAM **XAVC** **MPEG HD422** **Exmor™ Super35 CMOS** **4K** **XQD**

With an advanced 4K Super 35 format sensor and internal 4K recording in a compact camcorder, the PXW-FS7 offers an outstanding mix of mobility, image quality, and expressive capability.

- 4K Exmor™ Super 35 format CMOS sensor with a total of 11.6 megapixels (4352 x 2662)
- High image readout speed supports 4K recording as well as super slow motion
- High sensitivity of ISO 2000 with a wide 14 stop dynamic range
- Internal 4K¹ recording at a wide range of frame rates: 60p, 50p, 30p, 25p, and 24p
- Continuous full HD recording with frame rates up to 180 fps enables up to 7.5x super slow motion at 24 fps playback
- S-Gamut3.Cine/S-Log3 and S-Gamut3/S-Log3 profiles deliver a wide dynamic range²
- Flexible design with shoulder pad supports a wide range of shooting styles without the need for an additional rig

¹ Support for QFHD 3840 x 2160 resolution will be available by the date of launch. 4096 x 2160 resolution support will be provided by firmware update scheduled for early 2015.

² S-Log2 profile will also be supported with a firmware update to be released in early 2015.



NEX-FS700

Speed, resolution, and sensitivity



AVCHD Progressive **MPEG2 SD** **Exmor™ Super35 CMOS** **MEMORY STICK™** **SDXC**

An 11.6 megapixel Super 35 format CMOS sensor delivers full-HD quality at up to 240 fps, plus a range of professional features that provide superior motion image quality as well as intercort compatibility with footage from other pro camcorders and recorders.

- 4K Exmor™ Super 35 format CMOS sensor with a total of 11.6 megapixels (4352 x 2662)
- 120 and 240 fps burst recording enables 5x and 10x slow motion at 24 fps playback
- 4K resolution delivers beautiful oversampled HD and a 4K output bitstream
- Outstanding low-light performance down to 0.28 lux* adds versatility while simplifying lighting requirements
- The same depth-of-field as Super 35 format cameras facilitates multi-camera workflows and editing
- Uncompressed HDMI output to external recorders with embedded timecode, or 3G HD-SDI output for easy integration
- Built-in ND filters make it easy to achieve shallow depth-of-field in brightly lit situations

* 1/30 Shutter, Auto Gain, F1.4. The SEL18200 lens supplied with the NEX-FS700K achieves 1.5 lux (1/30 shutter, Auto Gain, Auto Iris).



Recording time depends on the frame rate

Frame rate (60 Hz)	120 fps	240 fps	480 fps	960 fps
Recording time	16 sec	8 sec	9 sec	19 sec
Frame rate (50 Hz)	100 fps	200 fps	400 fps	800 fps
Recording time	19 sec	9 sec	12 sec	23 sec

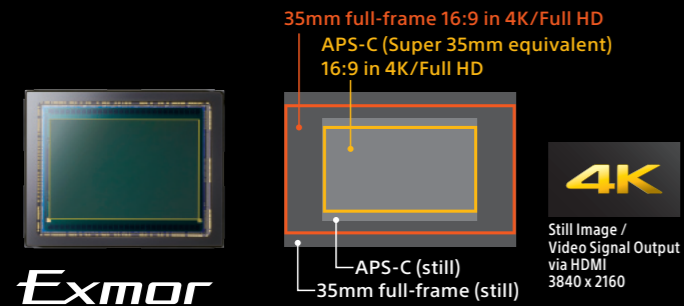
α 7s

Sensitivity mastered.



Professional movie functions satisfy serious moviemakers as well as photographers. Unrivalled performance packed into the world's smallest interchangeable lens digital camera^{*1} for unparalleled mobility.

- 12.2-megapixel 35mm full-frame Exmor™ CMOS sensor and BIONZ X™ image processing deliver ultra high sensitivity up to ISO 409600^{*2} with wide dynamic range and low noise for stills and movies
- World's first full-frame sensor capable of full pixel readout^{*3} without pixel binning for movies and 4K^{*4} (QFHD: 3840 x 2160) HDMI video output while utilizing the full width of the sensor
- High bit rate XAVC S Full HD recording at 50Mbps using Long GOP data compression for maximum quality and efficiency
- Up to seven Picture Profiles that include black level, gamma, black gamma, knee, color mode, color level, color phase, color depth, and detail settings can be saved for instant recall when needed.
- Other professional video functions include versatile time code settings, S-Log2 gamma, 120 fps shooting at HD resolution for 5x slow motion effects, and optional XLR audio inputs
- Clean non-compressed HDMI output for 4K movies can be used with an external recorder or viewing equipment
- Improved Fast Intelligent AF performance in light levels as low as EV-4
- World's most compact,^{*1} lightweight body for comfortable pro-style operation



^{*1} Comparison with 35mm full-frame interchangeable-lens digital cameras (as of April 6, 2014), according to Sony research.
^{*2} Standard ISO 100-102400 expandable to ISO 50 to 409600 (200 to 409600 for movies).
^{*3} At 30p (25p)/24p movie setting.
^{*4} 4K (QFHD: 3840 x 2160) movies require a 4K compatible recorder.

α 6000

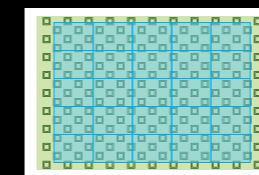
Stunning quality.
Lightning speed.



Record-breaking AF performance, gorgeous image quality, and DSLR-style operation in compact, lightweight form.



- 24.3-megapixel^{*1} Exmor APS HD CMOS sensor offers high resolution and high sensitivity up to ISO 25600 for easy low-light shooting
- Fast, powerful BIONZ X image processing engine reproduces texture and detail with outstanding realism
- Advanced Fast Hybrid AF achieves the world's fastest AF performance (0.06 sec)^{*2}
- 11fps continuous shooting with accurate AF tracking thanks to 179 wide-area focal plane phase-detection AF points covering nearly the entire image area
- Full HD movie recording at 60p/50p or 60i/50i for the smoothest imagery, or 24p/25p for a more traditional cinematic look
- Clean HDMI output for an external monitor or recording to an external recorder
- Swift, intuitive DSLR-style operation with seven customizable buttons for easy access to functions you use the most
- High-contrast, high-resolution OLED Tru-Finder electronic viewfinder with MF Assist and Peaking functions for maximum focus precision
- Tiltable LCD screen for enhanced viewing comfort
- Built-in pop-up flash provides extra light when needed, or catch light for portraits
- Multi Interface Shoe provides compatibility with a wide range of accessories
- Wi-Fi/NFC functions plus compatibility with PlayMemories Camera Apps



Fast Hybrid AF for movies
^{*} Available when a Fast Hybrid AF-compatible lens is mounted.

^{*1} Approximate effective megapixels.
^{*2} Comparison with APS-C format interchangeable-lens digital cameras as of February 12, 2014, based on Sony research. Measured with E PZ 16-50mm F3.5-5.6 OSS lens, Pre-AF off and viewfinder in use, using CIPA internal measurement method.

α 7

Perfection for all.

All the benefits of a superb 35mm full-frame sensor and interchangeable lenses in a compact camera that is a joy to use.

- 24.3-megapixel^{*1} 35mm full-frame Exmor CMOS sensor
- BIONZ X image processing engine
- Compact, lightweight body
- Outstanding reliability and intuitive operation
- High-contrast, high-resolution XGA OLED Tru-Finder™
- Enhanced Fast Hybrid AF
- Full HD 60p movie recording with advanced audio functions
- Built-in Wi-Fi and NFC™ (Near Field Communication), plus compatibility with PlayMemories Camera Apps™

^{*} Approximate effective megapixels.

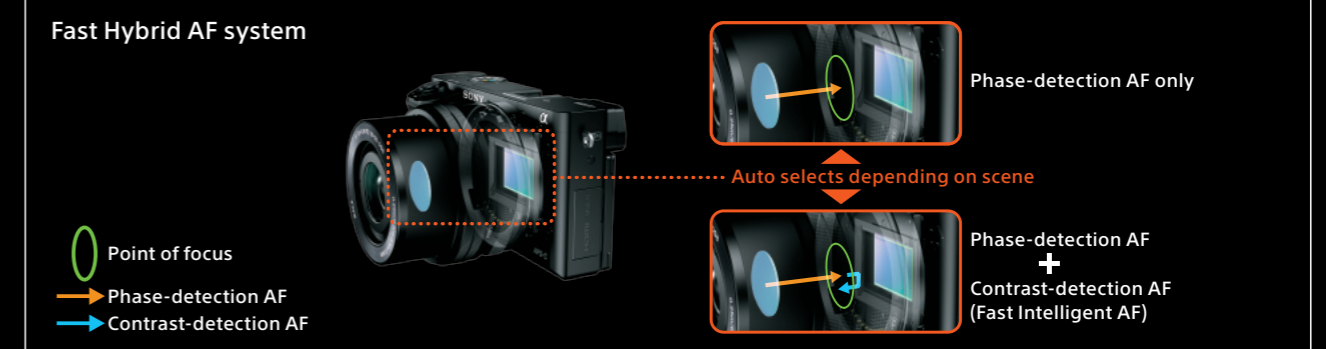
α 7R

Reality realized.

Unrivalled photographic realism in a palm-sized 35mm full-frame interchangeable-lens camera that handles beautifully.

- 36.4-megapixel^{*1} 35mm full-frame Exmor CMOS sensor without optical low-pass filter
- BIONZ X image processing engine
- World's smallest, lightest 35mm full-frame interchangeable-lens camera
- Outstanding reliability and intuitive operation
- High-contrast, high-resolution XGA OLED Tru-Finder
- Full HD 60p movie recording with advanced audio functions
- High-speed, high-precision Fast Intelligent AF
- Built-in Wi-Fi and NFC (Near Field Communication), plus compatibility with PlayMemories Camera Apps

^{*} Approximate effective megapixels.





α Lens Technology

A seamless convergence of photography and moviemaking

As moviemaking and still photography converge, Sony's long history and accumulated know-how in the fields of both video and still image capture become an increasingly important advantage for visual creators. α mount cameras, camcorders, and lenses bring the full force of Sony expertise in a wide range of disciplines together for unrivalled quality, control, and expressive freedom.

Movies or stills on the fly

Whether you're a professional documentarian, moviemaker, budding artist, or in it purely for the fun and adventure, the ability to shoot high-quality movies or stills at a moment's notice, on the fly, without having to carry onerous amounts of equipment, offers unprecedented efficiency and creative freedom. It is now possible to do precisely that with, at a bare minimum, just one camera and lens. That's what the convergence of movies and stills is all about, and is an area where Sony's technology really shines. To make that fusion as seamless and as meaningful as possible, α mount lenses are designed from the outset and meticulously manufactured for optimum performance in both movie and still shooting situations, with a versatile range of dedicated camcorder and movie capable α interchangeable lens camera bodies.



A compact system approach for mobility and superb handling

Size matters, and balance matters even more. Although Sony α mount lenses are notably compact and lightweight overall, they are painstakingly designed to match the widest possible range of α mount bodies in both form and function. The α mount system is a true "system," allowing users to mix and match lenses and bodies to meet a broad spectrum of creative and practical shooting requirements. Thanks to industry leading Sony's technology that packs extraordinary performance into compact products, α mount lenses and bodies makes it easy to assemble α system that offers the perfect combination of mobility and features for any application, whether you're working alone or with a crew.



In-house lens production

Creating top-quality lenses is a job that requires total involvement from start to finish. Every step of the process affects final quality and performance. The only way we can be sure to consistently deliver the best possible α mount lenses for our customers' needs is to design and manufacture them in house.

Critical processes that affect imaging and overall quality, from molding advanced lens elements right up to final assembly and testing, are carried out at our own factories where we can maintain the control necessary to deliver the desired levels of refinement and stay ahead of the curve with consistently superior performance.



Quiet, steady, and responsive

Cine lenses have traditionally been larger, heavier, and more expensive than still lenses for a number of reasons. Moviemaking applications demand quiet, steady operation that is generally not a requirement for still photography, necessitating extremely high mechanical and optical precision for focus, zoom, and iris (aperture) operation. Sony's technology achieves the precision of astronomically priced cine lenses in affordable lenses that are accessible and compact for both movie and still shooting needs.

Zoom

Zooming is a fundamental moviemaking technique that is used for both practical framing changes as well as creative effect. "Smooth" is the key requirement here. Any tracking irregularities such as jitter or axial image shifts are unacceptable. Sony's professional camcorder technology combines with state-of-the-art lens design and control technologies once again to deliver exceptionally smooth tracking throughout the zoom range at any speed. And, like focus operation, zooming is quiet as well as responsive thanks to advanced mechanical and actuator design and manufacture. Lenses are individually tested to ensure that the desired level of performance is achieved in every unit.

Focus

When making movies you're frequently focusing while shooting, either with autofocus or manually. A lens that has not been designed with movies in mind might exhibit "breathing," or variations in the angle of view while focusing. That can be a jarring distraction, so Sony α mount lenses feature optical designs and control technology inherited from our professional camcorders that ensure an absolute minimum of breathing. Noise while focusing can also be an issue, but advanced Sony's linear motor and lens control technologies achieve quiet focusing that is also extremely responsive. Part of the reason that focus control is so quiet is that original Sony linear motors are contactless, with no gears or mechanical coupling to generate noise. Internal focusing is an advantage too, since the front element of the lens does not rotate and the overall length of the lens does not change while focusing.

Iris

Background bokeh (defocusing) can be just as important in movies as it is in still images. The original Sony's circular aperture design contributes to smooth, beautiful bokeh with natural highlights. Iris noise can be an issue for moviemaking too, so the quietest, most accurate and responsive control and actuator systems are used for iris operation as well.





SMO: Smooth Motion Optics

SMO

SMO (Smooth Motion Optics) is a new Sony optical design concept for interchangeable lenses that is specifically aimed at achieving the highest possible image quality and resolution for motion images. SMO design addresses three main issues that are critical for moviemaking:

- Focus breathing (angle of view instability while focusing) is effectively minimized by a precision internal focus mechanism.
- Small focus shifts that can occur while zooming are eliminated by a special tracking adjustment mechanism.
- Lateral movement of the optical axis while zooming is eliminated by an internal zoom mechanism that keeps the length of the lens constant at all focal lengths.

The level of precision required demands both exacting design and constant monitoring during manufacture, but the benefits for moviemaking with large aperture lenses, particularly on large format sensors, are spectacular and well worth the effort.

* Currently available on SELP28135G only.

Image stabilization for stills and movies

In-lens OSS (Optical SteadyShot) image stabilization means you get optimum image stabilization performance with any compatible α mount body, and the impressive effectiveness of Sony's OSS image stabilization is a well established fact. But did you know that there are two "flavors" of OSS, one optimized for stills and one for movies?



OSS for stills

OSS

Standard OSS is the version that still photographers will benefit from the most. It allows handheld shooting at slower shutter speeds and in dimmer lighting than would normally be possible. Although recent high-sensitivity sensors can capture images using higher shutter speeds in remarkably low light, increasing sensitivity can also increase noise so it is sometimes better to lower the sensitivity and shoot at a slower shutter speed. OSS makes it possible to capture beautifully clear, sharp images this way, in a wider range of lighting situations.

OSS (Active Mode) for movies

OSS

Although standard OSS works very well to minimize camera shake during still photography, when you're normally standing or sitting as motionless as possible while shooting each image, moviemaking is a more dynamic process, and camera movement is a vital part of its creative vocabulary. That means you're likely to be moving around with the camera, following your subject or changing framing and perspective in ways that support the story. OSS (Active Mode) is optimized for movie shooting, with a wider optical stabilization range plus electronic stabilization that works on the pitch and yaw axes, making it much easier to shoot smooth, stable movies while walking or moving around with the camera.

Fluent, flexible power zoom

PZ

Sony α mount lenses that feature power zoom offer enhanced control and expressive potential for moviemaking, with smooth, consistent zooming that is difficult to achieve manually. Details like smooth acceleration and deceleration are important too, and of course tracking is excellent throughout. All of this is made possible by a blend of mature Sony's camcorder technology with state-of-the-art innovation, from optical and mechanical design to original Sony's actuator technology that all comes together through exacting in-house manufacturing.

Internal zoom is another beneficial feature: the length of the lens remains constant while zooming, and the barrel does not rotate so polarizers and other position-dependent filters can be used without the need for additional support.

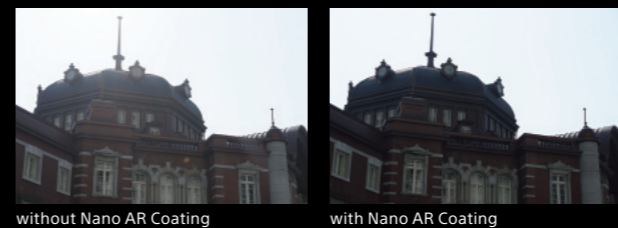
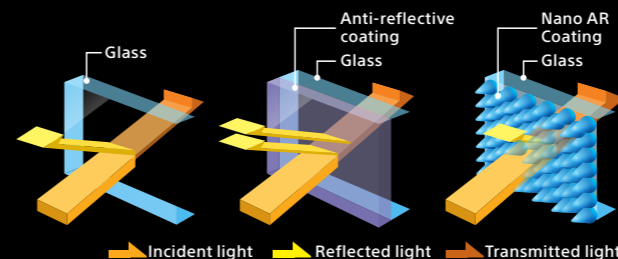


Glass, Molding, and Coating Technologies

Nano AR Coating

Nano AR Coating

Original Sony's Nano AR Coating technology produces a lens coating that features a precisely defined regular nano-structure that allows accurate light transmission while effectively suppressing reflections that can cause flare and ghosting. The reflection suppression characteristics of the Nano AR Coating are superior to conventional anti-reflective coatings, including coatings that use an irregular nano-structure, providing a notable improvement in clarity, contrast, and overall image quality whether you're shooting stills or movies.

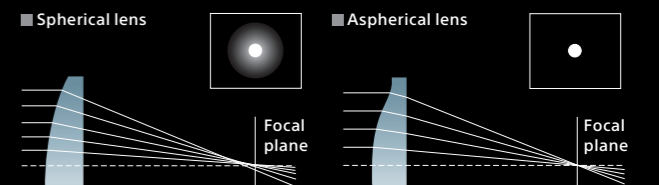


Aspherical lens / Advanced Aspherical lens

Advanced

Spherical aberration occurs in conventional lenses due to a misalignment on the focal plane between light coming from the periphery of the lens and light coming from the center of the lens. Despite the development of various methods to correct this aberration, the flaw remains apparent particularly in wide-angle lenses with large apertures. Unless, that is, the lens includes specially developed aspherical lens elements. This advanced optical technology minimizes spherical aberration in all types of lenses, including large-aperture lenses. Aspherical lenses maintain high contrast in images taken with the aperture wide open, and effectively suppress image distortion. Also, because fewer lens elements are required, the entire lens stays compact.

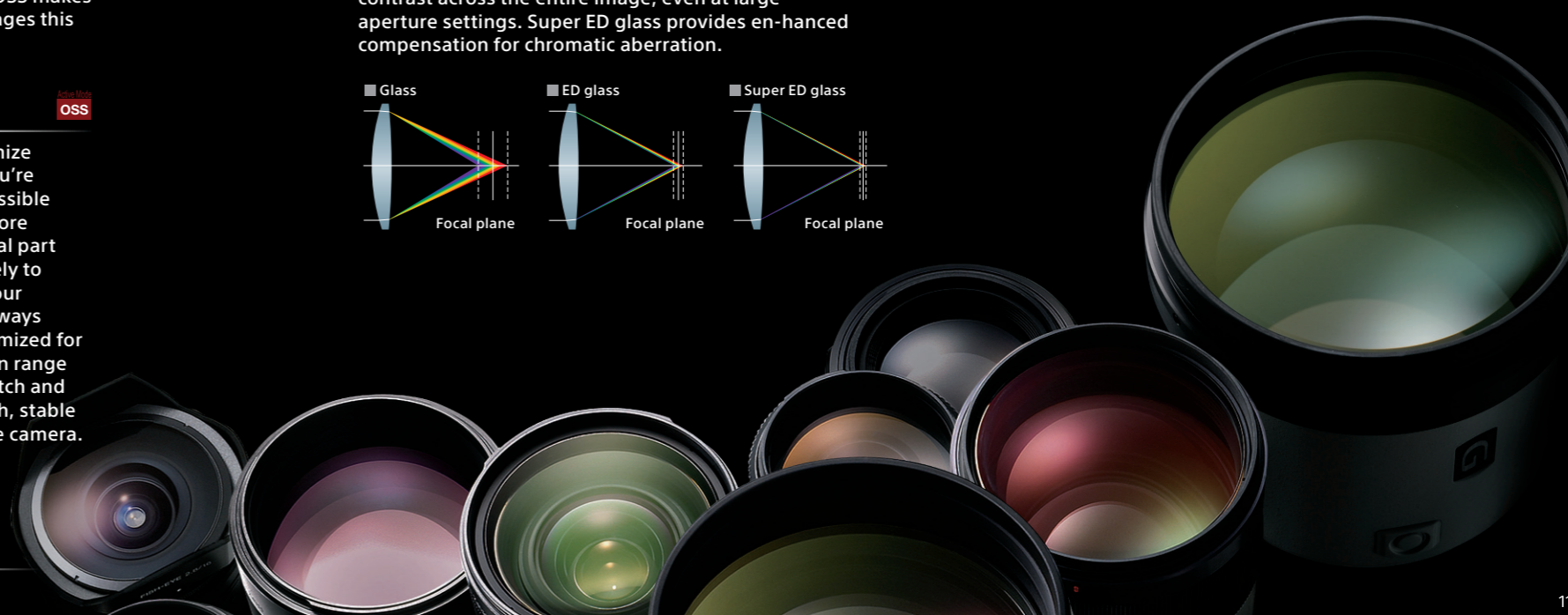
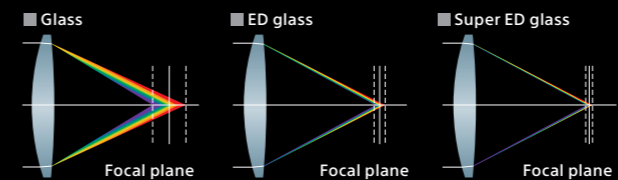
Sony's AA (advanced aspherical) lens molding technology takes this to the next level, making it possible to create even thinner, lighter aspherical elements. Enormous technical hurdles have been overcome in achieving the required surface precision, with the resulting AA elements providing precise, tight light control that enables a reduction in the total number of elements required as well as the overall size of the lens, while achieving extremely high imaging performance. A more compact optical path also contributes to faster, more responsive focus operation.



ED (Extra-low Dispersion) glass / Super ED glass

Super ED

As focal lengths get longer, lenses built with conventional optical glass have difficulties with chromatic aberration, and as a result images suffer from lower contrast, lower color quality, and lower resolution. To counter such problems, ED glass was developed and is included in select lenses. It dramatically improves chromatic aberration at telephoto ranges, and provides superior contrast across the entire image, even at large aperture settings. Super ED glass provides enhanced compensation for chromatic aberration.

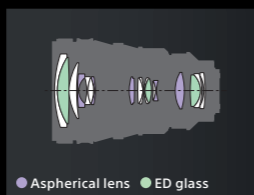


E-mount Power Zoom Lenses

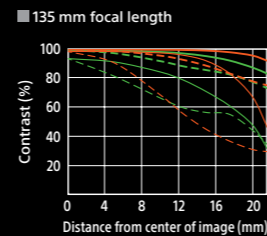
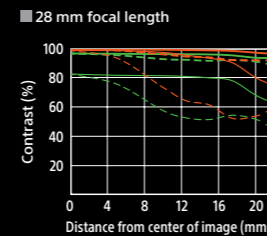
The Sony's α mount system covers a broad spectrum of creative needs, and although the power zoom lenses introduced in this section have features and performance that offer advantageous for both stills and movies, they will be of special interest to videographers and moviemakers.

E FE PZ 28-135mm F4 G OSS SELP28135G

Full ED IF OSS SSM SMO PZ



- Lens groups/elements: 12 / 18
- Minimum focus: 0.4 m (Wide) - 0.95 m (Tele) (AF / MF) - 0.95 m (Full MF)
- Filter diameter: 95 mm
- Size: 105 mm (diameter) x 162.5 mm (length)
- Weight: approx. 1215 g (without tripod mount)

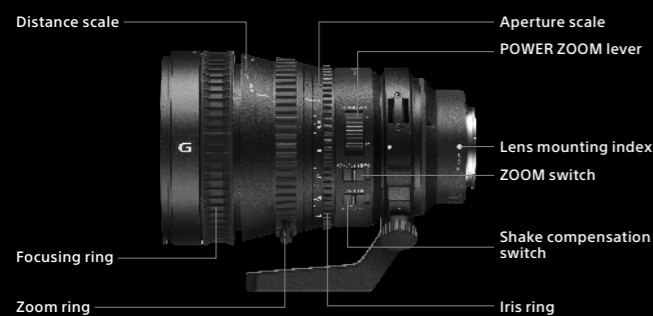


Max. aperture
 R 10 line pairs/mm R 30 line pairs/mm
 T 10 line pairs/mm T 30 line pairs/mm

F8
 R 10 line pairs/mm R 30 line pairs/mm
 T 10 line pairs/mm T 30 line pairs/mm

(R: radial target, T: tangential target)

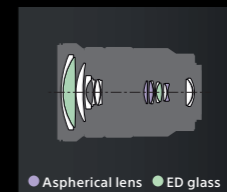
This top-quality powered zoom lens for 35mm full-frame format cameras has been created to satisfy professional moviemaking requirements, including the high resolution 4K format. Focus breathing and zoom image shift have been reduced to an absolute minimum, while aspherical elements and advanced multi-coating technology effectively suppress aberration. Quiet operation is also a priority, so an SSM (Super Sonic wave Motor) drive system has been employed for precise, quiet zooming. Independent control rings for zoom, focus, and aperture are provided for the first time in an α lens. Built-in Optical SteadyShot image stabilization adds to the extraordinary performance of this outstanding lens.



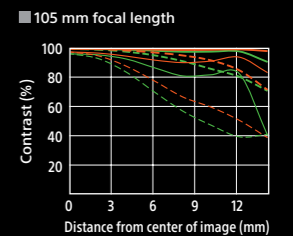
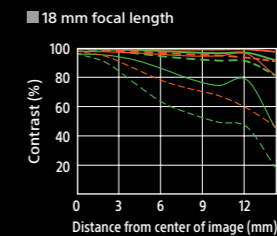
• Specifications and appearance are subject to change without notice

E E PZ 18-105mm F4 G OSS SELP18105G

APS-C ED IF OSS PZ



- Lens groups/elements: 12/16
- Minimum focus: 0.45 m (Wide) - 0.95 m (Tele)
- Filter diameter: 72 mm
- Size: 78 mm (diameter) x 110 mm (length)
- Weight: approx. 427 g



Max. aperture
 R 10 line pairs/mm R 30 line pairs/mm
 T 10 line pairs/mm T 30 line pairs/mm

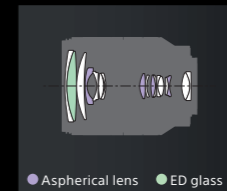
F8
 R 10 line pairs/mm R 30 line pairs/mm
 T 10 line pairs/mm T 30 line pairs/mm

(R: radial target, T: tangential target)

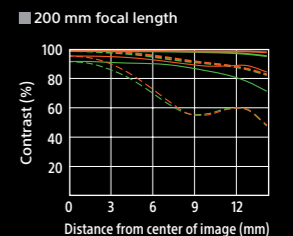
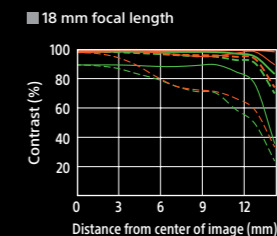
This premium G Lens for E-mount cameras delivers stunning still or movie imagery with the flexibility of 6x power zoom. Maximum aperture is a constant F4 from 18mm wide angle to 105mm medium telephoto. Resolution and contrast are outstanding throughout, thanks to an advanced optical design that incorporates two ED glass and three aspherical elements. The length of the lens remains constant while zooming or focusing, for consistent, stable handling when shooting stills or movies. A lever allows zoom speed to be freely adjusted as required while maintaining a sure, comfortable grip.

E E PZ 18-200mm F3.5-6.3 OSS SELP18200

APS-C ED IF OSS OSS PZ



- Lens groups/elements: 12/17
- Minimum focus: 0.3 m (Wide) - 0.5 m (Tele)
- Filter diameter: 67 mm
- Size: 93.2 mm (diameter) x 99 mm (length)
- Weight: approx. 649 g



Max. aperture
 R 10 line pairs/mm R 30 line pairs/mm
 T 10 line pairs/mm T 30 line pairs/mm

F8
 R 10 line pairs/mm R 30 line pairs/mm
 T 10 line pairs/mm T 30 line pairs/mm

(R: radial target, T: tangential target)

Smooth, consistent powered zoom over a wide 11x zoom range make this lens an excellent choice for moviemaking as well as stills. Powered zoom enables fluid, professional-looking zooms that can be difficult to achieve manually, and stepped variable speed zoom capability is included. A new internal drive motor ensures quiet autofocus and aperture operation that are also essential for movie shooting. Built-in Optical SteadyShot image stabilization helps to keep your subjects sharp at all focal lengths, even when shooting handheld.

G Lenses

Large-aperture G Lenses bring together a wealth of advanced technologies that yield exceptional optical performance. Their aspheric lens elements improve overall optical performance, ED (Extra-low Dispersion) glass elements minimize chromatic aberration that can occur at large apertures, and a circular aperture contributes to smooth, beautiful defocusing. The resulting difference in quality is clear to see ... and clearly breathtaking.

E mount **FE 70-200 F4 G OSS SEL70200G**

Full ED ED Nano AR Coating IF FRL FHB OSS



● Advanced aspherical lens ● Aspherical lens
● ED glass ● Super ED glass

- Lens groups/elements: 15/21
- Minimum focus: 1.0 m (wide) - 1.5 m (Tele)
- Filter diameter: 72 mm
- Size: 80 mm (diameter) x 175 mm (length)
- Weight: approx. 840 g (without tripod mount)

A mount **70-200mm F2.8 G SSM II SAL70200G2**

Full Teleconverter compatible ED Nano AR Coating IF FRL FHB ADI SSM



● ED glass

- Lens groups/elements: 16/19
- Minimum focus: 1.2 m
- Filter diameter: 77 mm
- Size: 87 mm (diameter) x 196.5 mm (length)
- Weight: approx. 1340 g (without tripod mount)

A mount **70-300mm F4.5-5.6 G SSM SAL70300G**

Full ED RF FRL FHB ADI SSM



● ED glass

- Lens groups/elements: 11/16
- Minimum focus: 1.2 m
- Filter diameter: 62 mm
- Size: 82.5 mm (diameter) x 135.5 mm (length)
- Weight: approx. 760 g

A mount **70-400mm F4-5.6 G SSM II SAL70400G2**

Full Teleconverter compatible ED Nano AR Coating IF FRL FHB ADI SSM



● ED glass

- Lens groups/elements: 12/18
- Minimum focus: 1.5 m
- Filter diameter: 77 mm
- Size: 94.5 mm (diameter) x 196 mm (length)
- Weight: approx. 1500 g (without tripod mount)

A mount **300mm F2.8G SSM II SAL300F28G2**

Full Teleconverter compatible ED Nano AR Coating IF FRL FHB ADI SSM

Built to order



● ED glass

- Lens groups/elements: 12/13
- Minimum focus: 2.0 m
- Filter diameter: 42 mm(Exclusive)
- Size: 122 mm (diameter) x 242.5 mm (length)
- Weight: approx. 2340 g (without tripod mount)

A mount **500mm F4 G SSM SAL500F40G**

Full Teleconverter compatible ED Nano AR Coating IF FRL FHB ADI SSM

Built to order



● ED glass

- Lens groups/elements: 10/11
- Minimum focus: 4.0 m
- Filter diameter: 42 mm (slide-in type)
- Size: 140 mm (diameter) x 367.5 mm (length)
- Weight: approx. 3460 g (without tripod mount)

A mount **35mm F1.4 G SAL35F14G**

Full RF FHB Auto Clutch ADI



● Aspherical lens

- Lens groups/elements: 8/10
- Minimum focus: 0.3 m
- Filter diameter: 55 mm
- Size: 69 mm (diameter) x 76 mm (length)
- Weight: approx. 510 g

Mount Adaptors

Adaptors bring the extensive A-mount lens lineup to E-mount cameras



Translucent Mirror Technology
Full-time Continuous AF

E-mount
Mount Adaptor
LA-EA4

Compatible products:

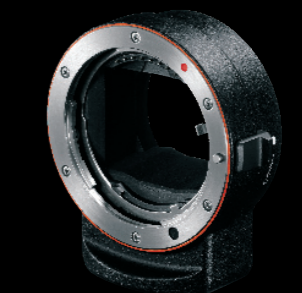
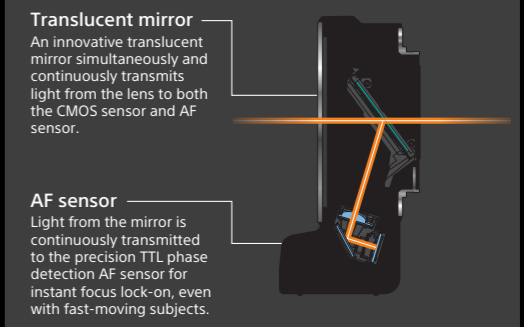
α7R	α7S	α7	α6000
α5100	α5000	α3500	α3000
NEX-7	NEX-6	NEX-5T	NEX-5R
NEX-SN	NEX-5	NEX-3N	NEX-F3
NEX-C3	NEX-3	PXW-F57	NEX-FS100
NEX-FS100	NEX-EA50	NEX-VG90	NEX-VG30
NEX-VG20	NEX-VG0		

- Mounts A-mount lenses on E-mount bodies¹
- 35mm full-frame compatible
- Built-in AF motor and 15-point AF sensor ensure speedy, continuous autofocus with A-mount lenses.
- Responsive autofocus for movies as well as stills²
- Built-in aperture mechanism supports AE with A-mount lenses³
- Carrying case supplied

* A software update to the latest version is required
¹ STF lenses are manual focus only. Use with teleconverters is not recommended.
² The sound of camera and lens operation, as well as other operational sounds, may be recorded when shooting movies
³ When shooting movies using autofocus the aperture will be set to F3.5, or the maximum aperture of the lens when it is larger than F3.5. Exposure settings including aperture can be set as required when shooting movies using manual focus

Translucent Mirror Technology

Translucent Mirror Technology delivers responsive autofocus with A-mount lenses



Mount Adaptor
LA-EA3

Compatible products:

α7R	α7S	α7	α6000
α5100	α5000	α3500	α3000
NEX-7	NEX-6	NEX-5T	NEX-5R
NEX-SN	NEX-5	NEX-3N	NEX-F3
NEX-C3	NEX-3	PXW-F57	NEX-FS100
NEX-FS100	NEX-EA50	NEX-VG90	NEX-VG30
NEX-VG20	NEX-VG0		

- Mounts A-mount lenses on E-mount bodies
- 35mm full-frame compatible

* For more specific information on individual body and lens compatibility, please check your local Sony support site.

ZEISS® Lenses



Unparalleled quality has long been the hallmark of ZEISS® lenses, and now over 160 years of optical expertise has been distilled into a series of α lenses developed jointly by ZEISS® and Sony. Exclusive T* (T-star) coating technology achieves higher light transmission as well as minimal flare and ghosting. That combined with effective compensation for optical aberrations results in detailed rendering with faithful, luminous colors. Discover some of the world's finest lenses, and unlock your true artistic potential.

E mount Vario-Tessar T* FE 16-35mm F4 ZA OSS SEL1635Z

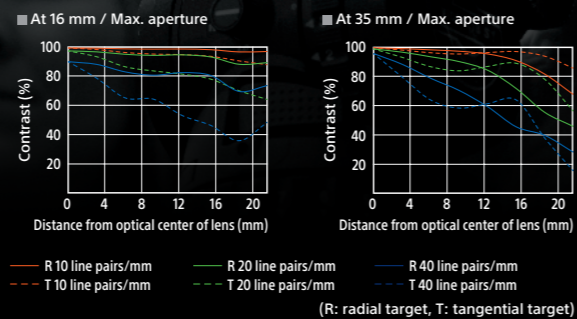
Full ED IF OSS



NEW

- Advanced aspherical lens
- Aspherical lens
- ED glass

- Lens groups/elements: 10/12
- Minimum focus: 0.28 m
- Filter diameter: 72 mm
- Size: 78 mm (diameter) x 98.5 mm (length)
- Weight: approx. 518 g



A mount Vario-Sonnar T* 16-35mm F2.8 ZA SSM SAL1635Z

Full ED ED IF FHB ADI SSM



- Aspherical lens
- ED glass
- Super ED glass

- Lens groups/elements: 13/17
- Minimum focus: 0.28 m
- Filter diameter: 77 mm
- Size: 83 mm (diameter) x 114 mm (length)
- Weight: approx. 860 g

E mount Vario-Tessar T* E 16-70mm F4 ZA OSS SEL1670Z

APS-C ED IF OSS



- Advanced aspherical lens
- Aspherical lens
- ED glass

- Lens groups/elements: 12/16
- Minimum focus: 0.35 m
- Filter diameter: 55 mm
- Size: 66.6 mm (diameter) x 75 mm (length)
- Weight: approx. 308 g

A mount Vario-Sonnar T* DT 16-80mm F3.5-4.5 ZA SAL1680Z

APS-C IF Auto Clutch ADI



- Aspherical lens

- Lens groups/elements: 10/14
- Minimum focus: 0.35 m
- Filter diameter: 62 mm
- Size: 72 mm (diameter) x 83 mm (length)
- Weight: approx. 445 g

E mount Vario-Tessar T* FE 24-70mm F4 ZA OSS SEL2470Z

Full ED IF OSS



- Aspherical lens
- ED glass

- Lens groups/elements: 10/12
- Minimum focus: 0.4 m
- Filter diameter: 67 mm
- Size: 73 mm (diameter) x 94.5 mm (length)
- Weight: approx. 426 g

A mount Vario-Sonnar T* 24-70mm F2.8 ZA SSM SAL2470Z

Full ED IF FHB ADI SSM



- Aspherical lens
- ED glass

- Lens groups/elements: 13/17
- Minimum focus: 0.34 m
- Filter diameter: 77 mm
- Size: 83 mm (diameter) x 111 mm (length)
- Weight: approx. 955 g

E mount Sonnar T* E 24mm F1.8 ZA SEL24F18Z

APS-C ED IF



- Aspherical lens
- ED glass

- Lens groups/elements: 7/8
- Minimum focus: 0.16 m
- Filter diameter: 49 mm
- Size: 63 mm (diameter) x 65.5 mm (length)
- Weight: approx. 225 g

A mount Distagon T* 24mm F2 ZA SSM SAL24F20Z

Full ED IF RF FHB SSM ADI



- Aspherical lens
- ED glass

- Lens groups/elements: 7/9
- Minimum focus: 0.19 m
- Filter diameter: 72 mm
- Size: 78 mm (diameter) x 76 mm (length)
- Weight: approx. 555 g

E mount Sonnar T* FE 35mm F2.8 ZA SEL35F28Z

Full IF



- Aspherical lens

- Lens groups/elements: 5/7
- Minimum focus: 0.35 m
- Filter diameter: 49 mm
- Size: 61.5 mm (diameter) x 36.5 mm (length)
- Weight: approx. 120 g

A mount Planar T* 50mm F1.4 ZA SSM SAL50F14Z

Full IF RF FHB ADI SSM



- Aspherical lens

- Lens groups/elements: 5/8
- Minimum focus: 0.45 m
- Filter diameter: 72 mm
- Size: 81 mm (diameter) x 65 mm (length)
- Weight: approx. 518 g

E mount Sonnar T* FE 55mm F1.8 ZA SEL55F18Z

Full IF



- Aspherical lens

- Lens groups/elements: 5/7
- Minimum focus: 0.5 m
- Filter diameter: 49 mm
- Size: 64.4 mm (diameter) x 70.5 mm (length)
- Weight: approx. 281 g

A mount Planar T* 85mm F1.4 ZA SAL85F14Z

Full FHB Auto Clutch ADI



- Aspherical lens

- Lens groups/elements: 7/8
- Minimum focus: 0.85 m
- Filter diameter: 72 mm
- Size: 81 mm (diameter) x 75 mm (length)
- Weight: approx. 640 g

A mount Sonnar T* 135mm F1.8 ZA SAL135F18Z

Full ED IF FHB Auto Clutch ADI



- ED glass

- Lens groups/elements: 8/11
- Minimum focus: 0.72 m
- Filter diameter: 77 mm
- Size: 88 mm (diameter) x 114.5 mm (length)
- Weight: approx. 995 g

A growing lineup for broad versatility and expression

E-mount

11mm (16mm*)	28mm (42mm*)	50mm (75mm*)	85mm (128mm*)	100mm (150mm*)	200mm (300mm*)	300mm (450mm*)	400mm (600mm*)	500mm (750mm*)
<p>Fisheye Converter* VCL-ECF1 Ultra Wide Converter* VCL-ECU1</p> <p>*For the SEL16F28</p>								

Body / Lens compatibility	A mount	DT	FE	E
A mount Full α99 / α900 / α850	Full	Full	Full	Full
A mount APS-C α77 / α65 / α58 / α51 / α55 / α37 / α35 / α33 / α100 / α580 / α560 / α550 / α500 / α450 / α380 / α390 / α350 / α330 / α300 / α290 / α230 / α200 / α100	Full	Full	Full	Full
E mount Full α7S / α7R / α7 / NEX-VG900	Full	Full	Full	Full
E mount APS-C α6000 / α5100 / α5000 / α3000 / NEX-7 / NEX-6 / NEX-5 / NEX-5N / NEX-5R / NEX-5T / NEX-3 / NEX-C3 / NEX-F3 / NEX-3N / NEX-EA50 / NEX-VG30 / NEX-VG20 / NEX-VG10	Full	Full	Full	Full
E mount Super 35 PWX-FS7 / NEX-FS700 / NEX-FS100	Full	Full	Full	Full

LA-EAx: LA-EA1¹⁾, LA-EA2¹⁾, LA-EA3 or LA-EA4 Mount Adaptor

*1 Images recorded in APS-C format. *2 When mounted on α series camera with APS-C type and camcorders with Super 35 sensors, the actual angle of view will be equal to the angle obtained at a focal length approx. 1.5 times longer than stated. For example, 50 mm lens becomes 75 mm equivalent.

* For more specific information on individual body and lens compatibility, please check your local Sony support site.

A-mount

11mm (16mm*)	28mm (42mm*)	50mm (75mm*)	85mm (128mm*)	100mm (150mm*)	200mm (300mm*)	300mm (450mm*)	400mm (600mm*)	500mm (750mm*)
<p>2x Teleconverter SAL20TC 1.4x Teleconverter SAL14TC</p>								



“Now that I’ve seen the α7S, my other gear is going out the window.”

Q: What problems do you encounter when shooting video with your current DSLR equipment?

“I think one of the bigger problems is that, when you’re trying to shoot a quiet scene, the autofocus lenses are really noisy. These are minor issues that require fixes that we shouldn’t have to deal with. Everything else about DSLRs has to do with the body and how it handles. I have always resisted shooting DSLR because it’s not a DPs (Director of Photography) operator’s camera. It’s a still camera, and I’m a very hands-on operator and I really like to move. DSLRs are just not made for that. You can put it on a rig, but then it feels like you’re doing ENG work, which is not what I do. I tend to work with the camera low, and that’s not possible with a DSLR because you can’t see it. You have that fixed screen on the back, and focusing was always a hassle until autofocus came along. You’re constantly trying to make a still camera function as a cine camera by adding more and more pieces. You end up wondering why you’re not just using a ‘real’ camera.”

“Another problem with DSLRs is not being able to zoom in a ‘one-touch’ way. You’re trying to stabilize and use one hand to zoom at the same time. That means you have to take one hand off whatever rig you’re using, and that little movement always shows. It’s not fluid. That happens for both focus and zooming.”

Q: What was your first impression of the α mount system?

“I think what I love about α lenses is that they’re really compact, very sharp, and very light. They also have a perfect range of focal lengths, so you can be on the run with just two lenses and cover the range you need. The minute I picked up the α7S with the 24-70 on it I said ‘I have to have this.’ And it’s Zeiss glass! I just picked it up and was immediately walking around setting up shots. You could easily roll with just that one lens. The way the LCD screen tilts up and down is great too. You can move slowly from a low to high camera position while adjusting the tilt with your thumb. I totally fell in love with that feature. Another thing was that the autofocus tracked really fast, and it was quiet. Very impressive.”

Q: What’s on your “wishlist” for future α mount system products?

“For me, I think lenses that are a little faster. What’s amazing is that even at F4 the lenses are really light and compact, so I’m excited to see what happens when the lenses start hitting the F2.8 or F2 range. I’m sure Sony will be able to keep them compact and light.”

Q: What is important to you when choosing equipment for a fashion video shoot?

“When you’re shooting fashion you really want to capture the energy and the beauty of what’s happening. To do that you’re always handheld, you’re always looking for the fastest lens you can get, and you need something light. It’s all about movement, and

how you can create a story within that movement while capturing the clothing. Shooting fashion is always spontaneous. You can plan it as much as you like, but the good stuff that happens usually isn’t in the plan. A light camera and a good range of lenses are necessary to grab those moments. A fantastic codec helps too. In many ways it’s like shooting documentary. In fact, I think the α7S would be amazing for documentary work.”

Q: Tell us something about your documentary work.

“A lot of my documentary work involves global health, in hospitals and villages around the world with people who are not used to being around cameras. They’re also often not feeling very well. You really want to capture beautiful images that will show the world what’s going on without being intrusive. You want a camera that lets you function as a one-man crew. It’s hard to find something that’s small that can also capture all the things you need. So when I picked up the α7S I immediately thought ‘I could just put this in my bag and go get all the shots I need.’”

“Now that I’ve seen the α7S, my other gear is going out the window (laughs).”

Michelle McCabe

Michelle McCabe has been a Director of Photography for 15+ years. Michelle began in the world of fashion, celebrity, and lifestyle photography, working with some of the world’s top photographers. She then went out on her own, shooting fashion and lifestyle photography for a dazzling who’s who of top-flight clients before transitioning to moving images.



“I would even recommend the α7S for high-budget movies.”

Q: How do you like the α mount system cameras and lenses for moviemaking?

“I used to always shoot with manual focus, and I was skeptical of the α system’s autofocus capability at first. So during a promotion video shoot I decided to test it by following one of the production assistants at a focal length of about 200mm. The autofocus tracking was excellent. The assistant was moving around quickly, but the focus remained perfect at all times. We ended up using autofocus for the whole shoot. I had never been able to do that before. That was quite a surprise, and I have been a fan of the α mount system ever since.”

“The new E-mount lenses are very compact, and that is a huge advantage for handheld shooting. The autofocus response is very fast too, and it can easily track fast moving subjects like running dogs or athletes. Even when following a subject at a focal length of about 200mm with the lens wide open, the focus stays right on. That combination of compact mobility and fast autofocus makes the system very easy to use.”

Q: Any other thoughts about the α mount system?

“When I shoot documentaries, sometimes run-and-gun style, I am always grateful for the system’s compact size. And when I use a gimbal I can use one that is much smaller than the types required for standard professional size cameras. I can run

around and shoot with a small system and autofocus, which gives me a lot more freedom. Normally with a professional rig you need to install a bulky remote focus system and have an assistant pull focus. I can simply put the camera on the gimbal and run around getting great-looking footage.”

Q: And how about the interchangeable lenses?

“The α7 and α77, for example, have different mount systems: E-mount and A-mount. Great lens lineups are available for both. There are outstanding G lenses and Zeiss lenses for both too. Lenses with built-in zoom motors make it easy to get smooth zooms when shooting movies, just like you can with a regular video camera.”

“The E-mount lenses are a lot smaller, but they are very sharp and have excellent contrast. There are some great prime lenses in the E-mount line. I especially like the 35mm and 55mm primes, and I use them whenever I’m shooting in a dark situation. The Zeiss A-mount lenses are superb too. I use the 24-70 zoom all the time. And of course you can use A-mount lenses on E-mount bodies with an adaptor.”

Q: Do you have any advice for videographers moving to an α mount system from standard professional video gear for the first time?

“People shooting conventional 60i

video can also shoot 60i with an α mount system camera that can be used as a B camera to shoot different angles, or whatever. The α cameras also shoot progressive, so you can do that if necessary, and the α7S can even shoot 4K. 4K recorders should be available soon, so you can shoot and record in 4K. There’s S-Log too, so if you’re shooting a movie with an F55, for example, you can use the α7S as a backup camera, or use both in a multi-camera shoot. Or you could send the α7S out with the second unit to shoot the B-roll stuff. Of course you can use the α7S as the main camera, and since it’s small it’s great for independent filmmakers. I’d even recommend it for high-budget movies. It will fit in small, tight spaces, and the image quality will clearly match up with professional cameras.”

Q: Is there anything you’d particularly like to see in future α mount system products?

“I’m looking forward to brighter E-mount lenses. I also hope that α mount system cameras will be able to record 4K internally soon, without an external recorder. That would be great in a camera like the α77.”

Hiroo Takaoka

Hiroo Takaoka has worked as a DP (Director of Photography) since 2000. Based in New York City, he has shot commercials and documentaries around the globe for some of the world’s biggest companies. Hiroo got his start in the film industry working as a camera assistant after graduating from New York University Film School.