Shooting Large Format on DXL2

Dynamic Range

DXL2 captures an impressive 16 stops of dynamic range, providing greater flexibility for both HDR and SDR delivery. The native 1600 ISO provides ultra-clean low-light sensitivity without compromising clarity or dynamic range, or introducing any undesirable noise.

Resolution as a Tool

With the higher resolution of the DXL2 sensor, tonal gradations and transitions between colors, as well as subtle optical characteristics, are better reproduced, allowing for finer control over perceived smoothness. Additional resolution can also be used for extractions, reframing, image stabilization, and VFX.

Sensor

DXL2 utilizes RED’s Monstro Large Format sensor. With a 46.3mm diagonal, the 40.96mm x 21.6mm sensor is an ideal size and shape for both spherical and anamorphic capture. The larger capture area offers more creative control over perspective, distortion, and depth of field.

Color

Rendering high-precision color begins with sampling the largest palette available. Encoded in 16 bits, RED-WideGamut samples trillions of colors, allowing DXL2 to capture the most realistic and complex colors at up to 35 megapixels, and delivering the most natural skin tones with smoother separation, tonal nuance, and blended subtlety.

DXL2 Large Format Credits

10 lbs
Feather Light

1 TB/hr
Full Sensor Raw

Red Code Raw
ProRes
DNxHD

MODULAR
Endless Configurations

16 bit
Precision Color

16 stops
Dynamic Range

1600 ISO
Noise

60 fps
at 8K Full Frame

JUST MERCY
MIDSOMMAR
HUSTLERS
AHS: 9/11
DOLEMITE IS MY NAME
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Lens Coverage and Data Rate Comparison

DXL2’s Monstro sensor features a native 1.9:1 aspect ratio, which represents the average of all common presentation aspect ratios, from 1.33:1 through 2.40:1. No matter the aspect ratio of your final deliverable, DXL2 allows you to make the most of your capture area.

When shooting anamorphic with DXL2, the sensor’s 5-micron pixel pitch and 21.60mm height make for a capture area that is greater than 35mm anamorphic while recording more than 22 megapixels. The result is a truly beautiful image with greater magnification and beyond 4K horizontal resolution.

Capture formats can also be used creatively to save on data rate. For example, shooting with DXL2 in 7K 16:9 at a RAW compression rate of 7:1 will yield a dramatically smaller data rate than comparable camera systems even at the same spherical capture width.

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<td>36.7 x 25.54mm</td>
<td>4448 x 3096</td>
<td>ARRIRAW</td>
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<td>1785.6</td>
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