

# Shooting Large Format on DXL2



**10 lbs**  
Feather Light



**1 TB/hr**  
Full Sensor Raw



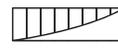
Red Code Raw  
ProRes  
DNxHR



**MODULAR**  
Endless Configurations



**16 bit**  
Precision Color



**16 stops**  
Dynamic Range



**1600 ISO**  
Native



**60 fps**  
at 8K Full Frame

## 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.

## 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.

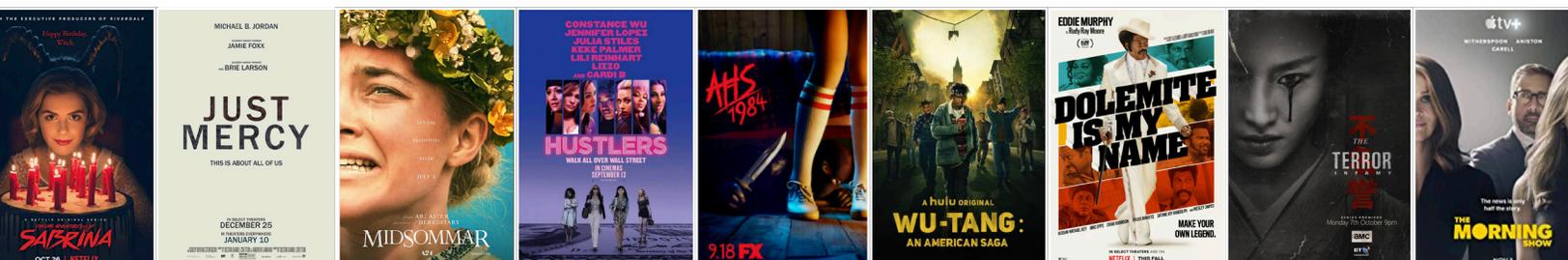
## Color

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.

## 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.

## DXL2 Large Format Credits



## 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.

## Large Format Image Circle



CAMERA COMPARE	SENSOR MODES	SENSOR W x H	RESOLUTION (EFFECTIVE PIXELS)	CODEC	SIMULTANEOUS PROXIES	GB/HOUR @ 24 FPS
DXL2	8K OG	40.96 x 21.60mm	8192 x 4320	R3D RAW 5:1	DNx or ProRes	1093
DXL2	7K	35.84 x 18.9mm	7168 x 3780	R3D RAW 7:1	DNx or ProRes	616
ALEXA LF & LF Mini	4.5K OG	36.7 x 25.54mm	4448 x 3096	ARRIRAW	N/A	1785.6
ALEXA LF & LF Mini	4.5K OG	36.7 x 25.54mm	4448 x 3096	ProRes 4444	N/A	793.6
Sony Venice	6K 17:9	35.96 x 18.96mm	6054 x 3192	X-OCN XT	N/A	948