

RED[®]

SURVIVAL GUIDE

Spring 2013

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DSMC SHOOTER'S GUIDE

01 | INTRODUCTION TO RED

DIGITAL & STILL'S MOTION CAMERA



PROMETHEUS

Captures a completely RAW image allowing for maximum flexibility in post production.



A horizontal row of 11 movie posters. From left to right: 1. 'YOU DON'T GET TO GET TO 300 MILLION FRIENDS WITHOUT MAKING A FEW ENEMIES' featuring a dark, abstract figure. 2. 'EXCUSE ME' featuring a woman in a grey suit. 3. 'HOMER UNTOUCHED' featuring a man with curly hair. 4. 'THE WALKER' featuring a man in a dark coat. 5. 'W' featuring a woman in a black dress. 6. 'CAISY' featuring a woman in a black dress. 7. 'JUSTIFIED' featuring a man in a red shirt. 8. 'BETTER' featuring a woman's face. 9. 'THE WALKER' featuring a man in a dark coat. 10. 'HOMER UNTOUCHED' featuring a man with curly hair. 11. 'EXCUSE ME' featuring a woman in a grey suit.

PICK YOUR ARSENAL

FROM FEATURE FILM-MAKING, TO ADVERTISING AND PHOTOGRAPHY. RED DSMC® HAS IT COVERED.



LIGHTWEIGHT CONFIGURATION

IDEAL FOR HAND-HELD, RUN-AND-GUN SHOOTING

Photographers and run-and-gun shooters will love the lightweight versatility of DSMC technology. Compact size and weight allows you to experience a freedom never seen before with a professional motion/still hybrid camera.

For more information, please visit
www.red.com/store



3D CONFIGURATION

DSMC FILM MAKING WITH INCREDIBLE DEPTH

Compact form-factor and superior image quality distinguishes RED DSMC as a leader in 3D cinema technology. In an effort to create the ultimate 3D production experience, 3ality Technica introduced the Atom 3D Rig, which takes advantage of DSMC architecture to provide a lightweight, fully integrated rig.

* Shown with 3ality Technica ATOM 3D rig.
 Designed for RED EPIC. Not sold on RED.com.



PROFESSIONAL CONFIGURATION

ESSENTIAL SETUP FOR LARGER PRODUCTIONS

Unleash the full potential of DSMC with a professional package suited to fit any scale of production. Modules and tactical accessories allow you to shape your configuration for any given production, adapting feature sets to fit your needs.

For more information, please visit
www.red.com/store

DSMC® MODULES

A CAMERA CUSTOMIZED TO YOUR SHOOTING NEEDS



PRO I/O MODULE

Central hub for essential I/O connections, conveniently bundled into one compact DSMC module.



+1 ADAPTOR MODULE

Mounts onto the back of a DSMC brain which provides both an EVF/LCD port for adding an additional RED display as well as an AUX power port. Similar to the MODULE ADAPTOR, you will be able to add and secure DSMC modules onto the rear of the +1 ADAPTOR MODULE.



SSD MODULE

Attaches to the side or rear of your DSMC camera, which allows the ability to record onto REDMAG 1.8" SSD media.



PRO BATTERY MODULE (QUAD)

Harness the energy from four RED-VOLT batteries or two REDVOLT XL batteries and continuously power your DSMC camera without missing a shot.



DSMC SIDE HANDLE

A hand-held, customizable module which provides complete control over your DSMC camera settings and menus.

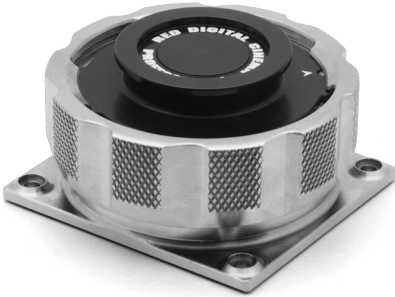


REDMOTE

Complete wireless control over your DSMC camera settings and menus.

DSMC® LENS MOUNTS

A CAMERA CUSTOMIZED TO YOUR SHOOTING NEEDS



PL MOUNT

- ▶ Titanium construction
- ▶ Accepts 35mm PL lenses
- ▶ Can receive lens data from compatible RED lenses



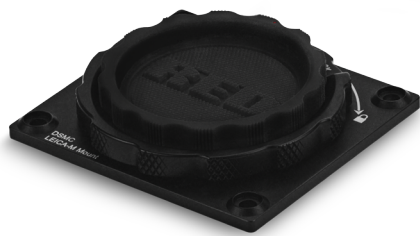
CANON MOUNT

- ▶ Titanium and Aluminum construction
- ▶ Accepts Canon EF lenses
- ▶ Touch focus and electronic iris control*



NIKON MOUNT

- ▶ Titanium and Aluminum construction
- ▶ Accepts Nikon AF lenses
- ▶ Touch focus and electronic iris control*



LEICA MOUNT

- ▶ Aluminum construction
- ▶ Accepts Leica-M lenses
- ▶ Machined aluminum and stainless steel components
- ▶ Lightweight

* Electronic features may vary depending on lens

DSMC® DISPLAYS

A CAMERA CUSTOMIZED TO YOUR SHOOTING NEEDS



5" TOUCH LCD

- ▶ Allows for complete control of camera navigation and settings
- ▶ Great for lightweight configurations
- ▶ Touchscreen allows for intuitive menu navigation
- ▶ Integrated hinge with multi-axis rotational capabilities



9" TOUCH LCD

- ▶ Allows for complete control of camera navigation and settings. Greater viewing window adds value to display tools such as Magnify and Touch Focus
- ▶ Resolution: 1280x784
- ▶ Touchscreen allows for intuitive menu navigation
- ▶ Integrated hinge with multi-axis rotational capabilities



BOMB EVF®
MOUNTED TO EPIC

BOMB EVF® (OLED)

- ▶ Advanced OLED technology, providing truer blacks and more accurate color
- ▶ Resolution: 1280x1024
- ▶ Features integrated eyepiece heater and 2 user definable buttons

DSMC® POWER

A CAMERA CUSTOMIZED TO YOUR SHOOTING NEEDS



REDVOLT® BATTERIES SPECIFICALLY DESIGNED FOR DSMC

STANDARD REDVOLT BATTERY

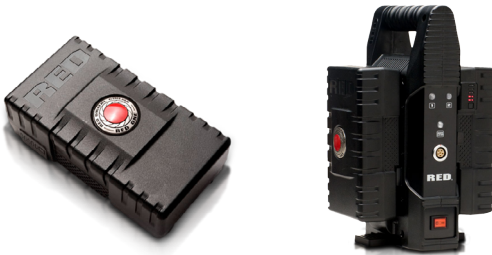
- ▶ Great for lightweight configurations
- ▶ Power the camera with the DSMC Side Handle, Pro Battery Module (Dual), or Pro Battery Module (Quad)
- ▶ REDVOLTS provide over 30 minutes of power per charge

*Battery Modules Require a +1 Adaptor Module or Module Adaptor

REDVOLT XL BATTERY

- ▶ 60-90 Minutes of power per charge
- ▶ Requires the Pro Battery Module (Quad) & REDVOLT Charger (Quad)
- ▶ Great for longer shoots

*Battery Modules Require a +1 Adaptor Module or Module Adaptor



RED BRICK® BATTERIES

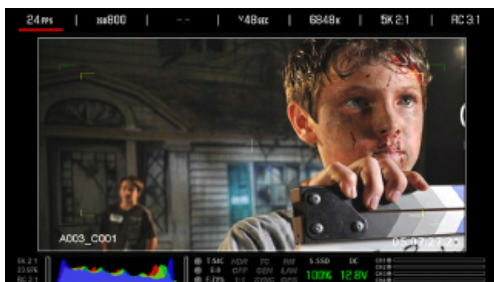
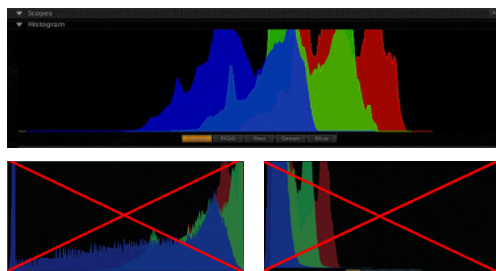
OPTIMAL FOR LONGER RECORD TIME

- ▶ 90-120 Minutes of power per charge
- ▶ Connect to EPIC or SCARLET-X with the Backpack Quickplate and DSMC Backpack, or DSMC Battery Belt Clip
- ▶ Requires RED Charger
- ▶ Great for longer shoots and large productions



GETTING TO KNOW YOUR SETTINGS

PROTECT YOUR SHADOWS AND HIGHLIGHTS
BY SHOOTING FOR IDEAL EXPOSURE



IN CAMERA

SHOOTING WITH A RAW HISTOGRAM:

For ideal exposure, aim for a “thick” negative. This is achieved by exposing for density in the center of the histogram. RAW clipping, noise, and “traffic light” meters also aid in monitoring exposure.



IN POST PRODUCTION

WHY A “THICK” NEGATIVE?

- More shadowing detail
- Better skin tones
- Overall elasticity

Accomplished by stretching the RAW signal evenly to set desired whites and blacks in Post Production.



HELPFUL HINTS FOR PROJECT COMPRESSION RATIO:

PHOTOGRAPHY: 3:1 (EPIC) and 5:1 (SCARLET)

To maximize image quality, select lowest possible compression.

FEATURE FILM: 5:1 - 8:1

Select Compression ratio based on project length.

COMMERCIAL/BROADCAST: 6:1-9:1

Select compression ratio based on budget.

WEB CONTENT: 8:1-13:1

Use less media space but keep that flawless image.

*Please note that these are suggestions. RED recommends that you conduct your own tests to assure the best fit for your project.

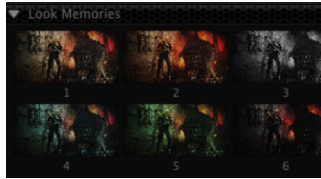
For more information, please visit our “Learn” section at www.red.com/learn

DSMC® WORKFLOW



RMD + METADATA NON-DESTRUCTIVE EDITING

RED cameras utilize R3D files, which allow for non-destructive image editing. One is able to change ISO, Color Temp, and any other metadata parameters.



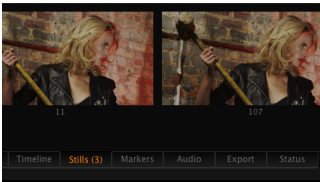
LOOKS SAVE AND COMPARE LOOKS WHEN GRADING

Use intuitive grading tools to fine tune, save, and compare looks using REDCINE-X PRO software.



3D ADD ANOTHER DIMENSION TO YOUR PROJECT

View and Pair L and R clips, monitor 3D parallax and adjust HIT/VIT – all without ever leaving REDCINE-X PRO.



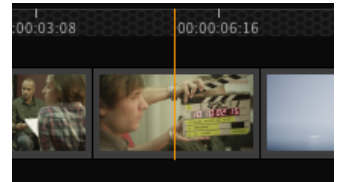
MOTION TO STILL PULL HIGH-RESOLUTION STILL FROM YOUR CLIPS IN SECONDS

Take advantage of DSMC resolution and pull your favorite stills to export to TIFF, JPEG, or PSD files. Bring your stills or R3Ds into Adobe Photoshop and edit as you would normally. Simple.



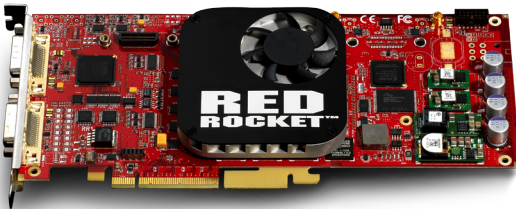
NATIVE R3D SUPPORT BRING R3D FILES RIGHT INTO YOUR FAVORITE SOFTWARE

NLE Programs such as Adobe Premiere, Avid and FCP (QT Proxy) now allow R3D files to import natively, saving you steps that cost you time.



INTEGRATED TIMELINE INSTANT DAILIES. INSTANT GRATIFICATION.

REDCINE-X PRO features an integrated timeline and audio support, giving you the tools you need to put your dailies together on-set and conform with XML's and EDL's.



RED ROCKET REAL-TIME TRANSCODING. REAL-TIME PLAYBACK.

RED Rocket allows you to playback, transcode, and monitor out R3D files, helping you streamline your post-production pipeline.



DSMC SHOOTER'S GUIDE

02 | DSMC MODULES

**“IF YOU CAN'T
PIECE TOGETHER
A CONFIGURATION
YOU LOVE, YOU
NEED MEDICATION.”**

—JIM JANNARD, FOUNDER

ONE CAMERA. ANY MODULE. EVERY JOB.

DSMC MODULES ATTACH TO YOUR EPIC OR SCARLET BRAIN TO
ENABLE DIFFERENT FEATURES, ALLOWING YOU TO HAVE THE
PERFECT CONFIGURATION FOR EVERY SHOOT

For more information, please visit
www.red.com/store/dsmc-modules



PRO I/O MODULE

THE PRO I/O MODULE INTEGRATES ALL OF YOUR ESSENTIAL I/O CONNECTIONS FOR VIDEO AND AUDIO IN ONE CENTRAL HUB.

GREAT FOR:

Users looking to utilize multiple monitors, engage timecode/genlock, and power/control 3rd party accessories.

NOTE:

A +1 ADAPTOR MODULE or MODULE ADAPTOR will be required to use this module with your DSMC brain.

GENLOCK

Allows for shutter sync; ideal for 3D shooting

PGM

Clean video output and up to 2 channels of 48 KHz audio

LCD/EVF OUTPUT (RED DISPLAY)

LCD/EVF port allows you to connect an additional RED LCD or EVF

PREVIEW (BNC)

Preview feed to external monitors and up to 2 Channels of 48KHz

3-PIN XLR INPUT

2 to 4 channels of balanced audio ports

AES

2 to 4 channel (24 bit) correspondence from camera to digital audio mixers

TIMECODE (5-PIN LEMO)

Timecode output which supports SMPTE Timecode input and output

GPIO (4-PIN LEMO)

Run start/stop with 3rd party remote triggers and control devices

AUX (10-PIN LEMO)

11.5 to 17V port for 3rd party accessories to run start/stop cables

**Same port as RED ONE, cables are compatible*

5-PIN XLR OUTPUT

Supports 2 channels of balanced analog audio output



For more information, please visit www.red.com/store/dsmc-modules

REDMOTE

REMOTELY CONTROL CAMERA SETTINGS, MENU OPTIONS, AND START/STOP RECORDING OF YOUR DSMC BRAIN.

GREAT FOR:

Users seeking the freedom of controlling their DSMC brain wirelessly on a crane, jib, or utilizing REDMOTE as a start/stop trigger.

NOTES:

Approx. 8hrs of battery life. Approx. 50' of wireless control.

To watch the REDMOTE product demo, please visit www.red.com/learn/product-demos



For more information, please visit www.red.com/store/dsmc-modules

DSMC SIDE HANDLE

THE DSMC SIDE HANDLE ALLOWS FOR HAND-HELD, LIGHTWEIGHT SHOOTING, AND COMPLETE CAMERA CONTROL.

GREAT FOR:

Users looking for a refined grip for compact, hand-held support Ideal for photographers and lightweight shooters.

NOTE:

Power camera with 1x REDVOLT.



For more information, please visit www.red.com/store/dsmc-modules

PRO BATTERY MODULE (DUAL)

THE PRO BATTERY MODULE (DUAL) SUPPLIES POWER TO YOUR DSMC BRAIN FROM 2X REDVOLTS.

GREAT FOR:

Users seeking a compact power setup with the ability to sustain continuous power.

NOTE:

A +1 ADAPTOR MODULE or MODULE ADAPTOR will be required to use this module with your DSMC brain.

PRO BATTERY MODULE (QUAD)

THE PRO BATTERY MODULE (QUAD) POWERS YOUR DSMC BRAIN USING 4X REDVOLTS OR 2X REDVOLT XLS.

GREAT FOR:

Users looking for a lightweight configuration along with the ability to sustain continuous power.

NOTE:

A +1 ADAPTOR MODULE or MODULE ADAPTOR will be required to use this module with your DSMC brain.

HOT SWAPPING

REDVOLTS are hot swappable, providing the camera with continuous power while you change out batteries

REDVOLT SLOTS

Supports 2x REDVOLTS

**1/4-20 MOUNTING
POINTS****HOT SWAPPING**

REDVOLTS are hot swappable, providing the camera with continuous power while you change out batteries

REDVOLT SLOTS

Provides support for 4x REDVOLTS or 2x REDVOLT XLS

**1/4-20 MOUNTING
POINTS**

For more information, please visit www.red.com/store/dsmc-modules

DSMC 1.8" SSD SIDE MODULE

ATTACHES TO SIDE OF DSMC BRAIN, FEATURING DISPLAY PORT AND THE ABILITY TO RECORD ONTO REDMAG 1.8" SSD MEDIA.

GREAT FOR:

Users looking for a compact, centralized module for recording REDMAG 1.8" SSD and connecting their RED display.

REAR SSD MODULE

MOUNTS TO REAR OF DSMC BRAIN AS AN ADDITIONAL OPTION FOR REDMAG 1.8" SSD RECORDING.

GREAT FOR:

Users looking for additional media support and improved 3D interaxial distance between DSMC brains.

NOTES:

A +1 ADAPTOR MODULE or MODULE ADAPTOR will be required to use this module with your DSMC brain.

**CUSTOMIZABLE
USER KEYS**

**EVF/LCD
DISPLAY PORT**

**START/STOP
RECORDING**

**ATTACH TO THE SIDE
OF DSMC BRAIN**



1/4-20 MOUNTING POINTS

MEDIA

Record onto
REDMAG 1.8"
SSD media

3D

Allows for 3D
DSMC camera
setups to be
rigged closer
together



**SECURES TO
THE REAR
OF DSMC
BRAIN**

For more information, please visit www.red.com/store/dsmc-modules

YOUR CAMERA. THE WAY YOU WANT IT.



For more information, please visit www.red.com/store/dsmc-modules



DSMC SHOOTER'S GUIDE

03 | CAMERA SUPPORT

**“WHEN YOU MAKE A
MODULAR CAMERA
WITH A MODULAR
ACCESSORY SYSTEM,
THERE ARE A MILLION
AND ONE WAYS TO
CONFIGURE IT.”**

—JARRED LAND, PRESIDENT

SUPPORTING ROLE.

RED CAMERA SUPPORT AND SHOULDER RIGS PROVIDE YOU WITH MODULAR, QUICK RELEASE ARCHITECTURE - MAKING IT SIMPLE TO MIGRATE FROM ONE RIG TO THE NEXT.



DSMC MOUNTING PLATES



MOUNTING PLATE (DSMC)

THE MOUNTING PLATE (DSMC) ATTACHES TO THE BOTTOM OF YOUR EPIC OR SCARLET® BRAIN, ALLOWING YOU TO SNAP IN AND OUT OF DSMC PLATFORMS OR SHOULDER RIGS IN SECONDS.

GREAT FOR:

Anyone looking for a basic way to utilize RED shoulder rigs and Quick Release system.



MODULAR ASSAULT PLATE PACK

IN ADDITION TO QUICK RELEASE COMPATIBILITY, THE MODULAR ASSAULT PLATE PACK FEATURES A LIGHTWEIGHT, REMOVABLE 15MM ADAPTOR FOR THE USE OF 3RD PARTY ACCESSORIES AND MATTE BOXES.

GREAT FOR:

Users looking to utilize RED's Quick Release system with the option of adding 15mm lightweight accessories such as a follow focus or matte box.



QUICK RELEASE PLATFORM (BOLT-ON)

QUICK RELEASE PLATFORM (BOLT-ON) ATTACHES DIRECTLY ONTO A TRIPOD HEAD, ALLOWING YOUR CAMERA TO EASILY SNAP IN AND OUT OF CONFIGURATIONS.

GREAT FOR:

Users looking for the freedom to swiftly move from one setup to the next.

For more information, please visit www.red.com/store/rail-components

QUICK RELEASE PLATFORM (DOVETAIL)

THE QUICK RELEASE PLATFORM (DOVETAIL) ALLOWS YOU TO MOUNT 19MM OR 15MM RAILS, WHILE LETTING YOU SWIFTLY MOVE BETWEEN RIGS WITH THE ABILITY TO SLIDE RIGHT OFF OF YOUR DOVETAIL PLATE.

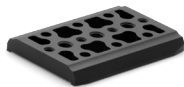
GREAT FOR:

Users looking to attach rail accessories with the ability of properly balancing their camera or rig on a tripod.



SHORT DOVETAIL

Primarily used with The Clutch® shoulder rig system.



UNIVERSAL MOUNT

Allows the shooter to add rails to their configuration. Available in 19mm and 15mm.



LONG DOVETAIL

Allows you to slide your configuration forward or backward, making it simple and efficient to balance camera.



15MM CENTERED MOUNT

Adaptor which allows for 15mm lightweight accessories such as follow focus and matte box.



For more information, please visit www.red.com/store/rail-components

DSMC LIGHTWEIGHT PRODUCTION PACK

HANDHELD SUPPORT FOR AGILE AND TIGHT SHOOTING QUARTERS, WITH THE ABILITY TO EASILY SNAP IN AND OUT OF SUPPORT RIGS.

GREAT FOR:

Users looking for handheld control with the need for lightweight support accessories.

1/4-20 MOUNTING POINT

Conveniently placed for attaching additional accessories.

**15MM CENTERED ADAPTOR**

Allows for lightweight 15mm rail system for attaching 3rd party accessories such as follow focus and matte box.

ITEMS PICTURED

- ▶ DSMC Lightweight Production Pack
- ▶ Outrigger Handle
- ▶ DSMC Modular Assault Plate Pack
- ▶ DSMC Quick Release Platform (Bolt-On)

For more information, please visit www.red.com/store/rail-components

DSMC LIGHTWEIGHT PRODUCTION PACK

ITEMS PICTURED

- ▶ DSMC Lightweight Production Pack
 - ▶ SCARLET-X w/ Side SSD
 - ▶ 5" Touch LCD
 - ▶ PL Lens
-



For more information, please visit www.red.com/store/rail-components

DSMC BASE PRODUCTION PACK

A COMPREHENSIVE RIG CONTAINING THE ESSENTIAL COMPONENTS FOR COMFORTABLE OVER-THE-SHOULDER SHOOTING.

GREAT FOR:

Users seeking a simple, comfortable shoulder rig that allows for optimal handling.

SLIDING TOP HANDLE

Handling support, which also provides additional ¼-20 mounting points.

ACCESSORY ATTACHMENT BRACKET

Allows for Touch LCD to be mounted off to the side for easy viewing.

DSMC SHOULDER PAD

Attached to Dovetail Mounting Plate (Long), allowing the shooter to conveniently slide off shoulder pad and migrate rig onto a studio setup.



ITEMS PICTURED

- ▶ DSMC Base Production Pack
- ▶ DSMC Shoulder Pad
- ▶ DSMC Mounting Plate
- ▶ 2x Dogbone® B
- ▶ 2x Carbon-X 18" Rods
- ▶ Quick Release Platform (Dovetail)
- ▶ 2x Ball and Socket Handle
- ▶ 3x Universal Mount 19mm
- ▶ Accessory Attachment Bracket
- ▶ Collarbone® (Double-Arm)
- ▶ Sliding Top Handle
- ▶ SWAT Rail (100mm)
- ▶ Dovetail Mounting Plate (Long)

For more information, please visit www.red.com/store/rail-components

DSMC BASE PRODUCTION PACK

RED BRICK® BATTERY

Provides optimal powering time, and efficient counter balance.

5" TOUCH LCD

Mounted off to the side with the Accessory Attachment Bracket, allowing for easy viewing.



ITEMS PICTURED

- ▶ DSMC Base Production Pack
- ▶ EPIC-X w/ Side SSD
- ▶ RED BRICK Battery
- ▶ DSMC Backpack
- ▶ Backpack Quickplate
- ▶ 5" Touch LCD

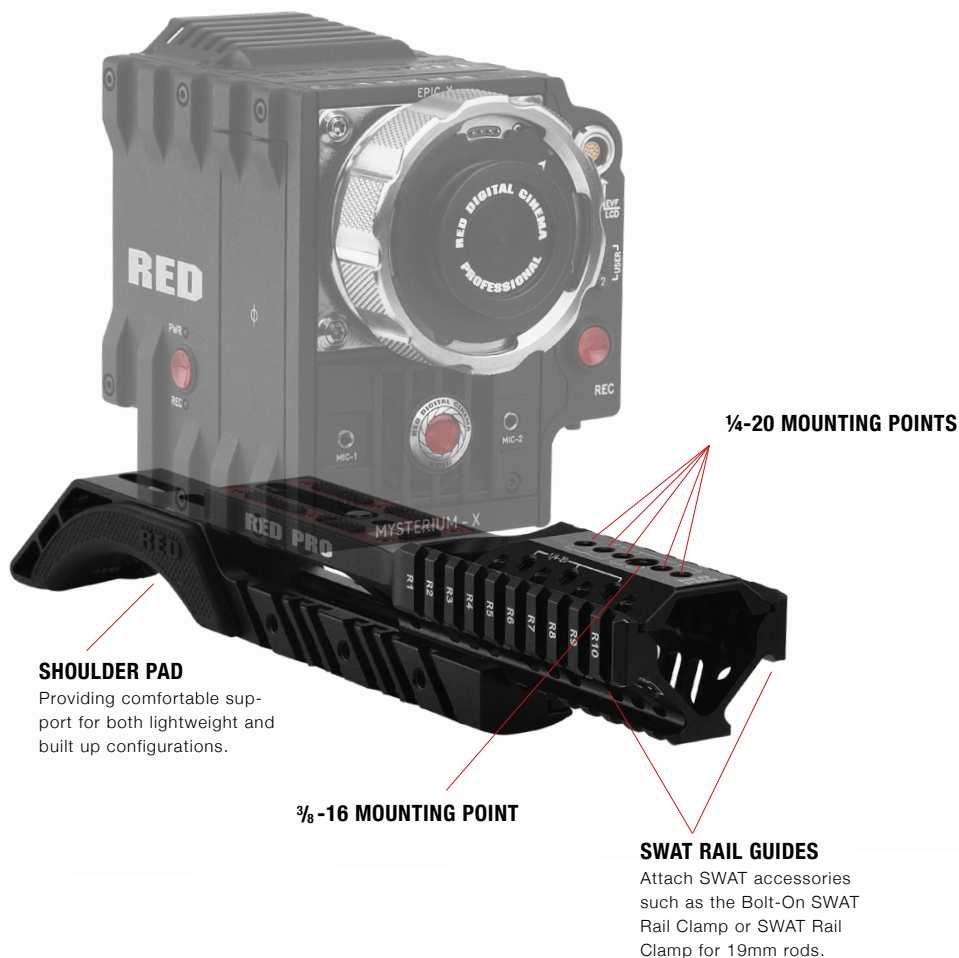
For more information, please visit www.red.com/store/rail-components

GUNNER

PROFESSIONAL SHOULDER RIG THAT ALLOWS FOR CUSTOMIZABLE HANDLING AND MOUNTING OPTIONS, IDEAL FOR RUN-AND-GUN SHOOTING.

GREAT FOR:

Users looking for a compact, customizable shoulder support rig great for shooting on the run.



For more information, please visit www.red.com/store/rail-components

GUNNER

5" TOUCH LCD

Conveniently operate camera and adjust settings.

DSMC SIDE HANDLE

Holds 1x REDVOLT® battery for optimizing lightweight, handheld shooting.

ITEMS PICTURED

- ▶ Gunner
- ▶ Gunner Handle Pack (x2)
- ▶ EPIC-X w/ Side SSD
- ▶ DSMC Side Handle
- ▶ 5" Touch LCD
- ▶ PL Lens

GUNNER HANDLE PACK

Utilize 2x Gunner Handle Packs for comfortable, secure handling.



For more information, please visit www.red.com/store/rail-components

GUNNER

**PRO BATTERY MODULE (QUAD)**

Connect 4x REDVOLTs or 2x REDVOLT XL batteries, which offers counter balance and longer powering time.

BOMB EVF® (OLED)

For comfortable viewing, mount off to the side with the BOMB EVF Spinner Mount Pack.

GUNNER HANDLE PACK

Recommend 2x Gunner Handle Packs for comfortable handheld shooting.

ITEMS PICTURED

- ▶ Gunner
- ▶ Gunner Handle Pack (x2)
- ▶ EPIC-X w/ Side SSD
- ▶ Pro Battery Module (Quad)
- ▶ Module Adaptor
- ▶ REDVOLT XL Battery (x2)
- ▶ BOMB EVF (OLED)
- ▶ Spinner Mount Pack
- ▶ Sliding Top Handle
- ▶ SWAT Rail (100mm)
- ▶ Matte Box Pro
- ▶ PL Lens

For more information, please visit www.red.com/store/rail-components

THE CLUTCH®

PRE-CONFIGURED RIG COMPILED FROM 23 DURABLE RED PRODUCTS THAT CAN ALL BE UTILIZED WITHIN THE DSMC SYSTEM

GREAT FOR:

Users looking for the most comfortable, professional shoulder rig and the freedom of utilizing 23 different rail components to adjust for any shooting situation.

1/4-20 MOUNTING POINTS

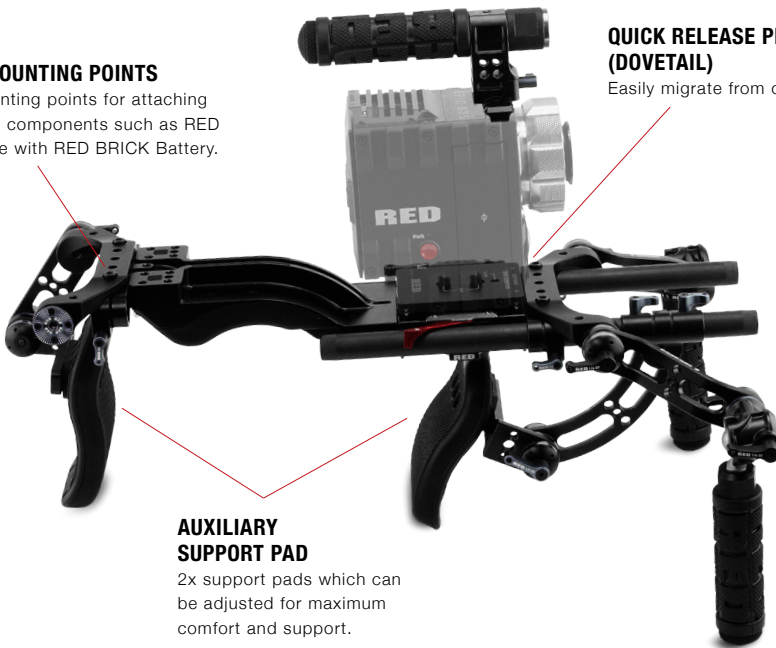
Rear mounting points for attaching additional components such as RED Quickplate with RED BRICK Battery.

QUICK RELEASE PLATE (DOVETAIL)

Easily migrate from one rig to the next.

AUXILIARY SUPPORT PAD

2x support pads which can be adjusted for maximum comfort and support.



ITEMS PICTURED

- ▶ The Clutch®
- ▶ Quick Release Platform (Dovetail)
- ▶ DSMC Mounting Plate
- ▶ Dovetail Mounting Plate (Short)
- ▶ DSMC Shoulder Pad
- ▶ Rod to Rosette Bracket
- ▶ Sliding Top Handle
- ▶ 2x Collarbone (Double-Arm)
- ▶ 2x DSMC Universal Mount (19mm)
- ▶ 2x Ball and Socket Handle
- ▶ 2x RED Carbon-x Rod 12in
- ▶ 2x Accessory Attachment Bracket
- ▶ 2x Auxiliary Support Pad
- ▶ Dogbone A (Straight)
- ▶ 2x Dogbone B (Jogged)
- ▶ Dogbone C (Arched)
- ▶ SWAT Rail (100mm)

For more information, please visit www.red.com/store/rail-components

THE CLUTCH®

DSMC TOP MOUNT (ADJUSTABLE)

Provides SWAT guide support on the top, as well as an adjustable SWAT guide on the side.



BALL AND SOCKET HANDLE

Rosette-based component attached to a Dogbone A, which can be adjusted according to handling preference.

ITEMS PICTURED

- ▶ The Clutch®
- ▶ EPIC-X w/ Side SSD
- ▶ Pro Battery Module (Dual)
- ▶ Module Adaptor
- ▶ REDVOLT Battery (x2)
- ▶ BOMB EVF (OLED)
- ▶ Accessory Attachment Bracket
- ▶ Dogbone A
- ▶ SWAT Rail Clamp (Rosette)
- ▶ DSMC Top Mount (Adjustable)
- ▶ PL Lens

For more information, please visit www.red.com/store/rail-components

THE CLUTCH®

ITEMS PICTURED

- ▶ The Clutch
- ▶ EPIC-X w/ Side SSD
- ▶ Pro I/O Module
- ▶ Module Adaptor
- ▶ 9" Touch LCD
- ▶ BOMB EVF (OLED)
- ▶ DSMC Top Mount (Adjustable)
- ▶ RED BRICK Battery
- ▶ Battery Belt Clip (DSMC)
- ▶ Matte Box Pro
- ▶ PL Lens



9" TOUCH LCD

Large viewing display that allows for in-camera control and added value to assist tools such as magnify and touch focus.

PRO I/O MODULE

Offers additional display port, and essential I/O connections.

BATTERY BELT CLIP

Battery Belt Clip allows for mobility, while still providing optimal power for your shoot.

For more information, please visit www.red.com/store/rail-components

RED ONE® SUPPORT

USE YOUR RED ONE WITH DSMC ACCESSORIES BY PAIRING WITH COMPATIBLE BASE PLATES AND GEAR. WITH MANY OPTIONS TO CHOOSE FROM, YOU'LL BE ABLE TO SUPPORT YOUR RED ONE WITH SPECIALIZED AND CROSS-COMPATIBLE GEAR.

DSMC RED ONE RISER PACK

The DSMC RED ONE Riser Pack bolts to the bottom of your RED ONE and attaches to any RED Quick Release Platform, providing accurate lens-rod spacing for 19mm accessories and DSMC configurations. Includes a 19mm Universal Mount.



OR



MOUNTING PLATE (RED ONE LOW PROFILE)

For compact RED ONE configurations, the Mounting Plate (RED ONE Low Profile) allows users who are not concerned with lens-rod spacing to take advantage of a smaller profile configuration.


DSMC BASE PRODUCTION PACK



THE CLUTCH



For more information, please visit www.red.com/store/rail-components

A man wearing a dark plaid shirt and a black baseball cap worn backward is focused on adjusting a RED digital cinema camera. He is holding a custom-built, black tactical grip with various buttons and switches. In the background, several large professional lenses are visible on a dark surface. The overall lighting is dramatic, with strong highlights and deep shadows.

DSMC SHOOTER'S GUIDE

04 | TACTICAL COLLECTION

**“MODULAR TIMES
SEVERAL MILLION®”**

—JARRED LAND, PRESIDENT

BE A **CONTROL** FREAK.

RED'S DSMC TACTICAL COLLECTION OFFERS ENDLESS ATTACHMENT AND MOUNTING OPTIONS – ALLOWING YOU COMPLETE CONTROL WHEN CUSTOMIZING YOUR IDEAL CONFIGURATION.



To watch our video on the RED Tactical Collection, please visit www.red.com/products/epic

DSMC TACTICAL CAGE

THE DSMC TACTICAL CAGE BRINGS TOGETHER BOTH DSMC TACTICAL PLATES AND THE DSMC TACTICAL TOP PLATE TO GIVE YOU FULL, CUSTOMIZABLE COVERAGE FROM TOP TO BOTTOM. NO TACTICAL PRODUCT GIVES YOU MORE MOUNTING OPTIONS OR ADDED PROTECTION THAN THE DSMC TACTICAL CAGE.

HIGHLIGHT POINTS:

- ▶ Provides convenient mounting areas for attaching displays, handles, or other rail components.
 - ▶ Provides a full-body flat surface for mounting accessories.
-

**NOTE:**

The DSMC Side Handle is not compatible when the DSMC Tactical Right Plate is mounted on the right side of your EPIC OR SCARLET.

ITEMS PICTURED

- ▶ DSMC Tactical Cage
 - ▶ DSMC Tactical Top Plate
 - ▶ DSMC Tactical Left Plate
 - ▶ DSMC Tactical Left Adaptor
 - ▶ DSMC Tactical Right Plate
 - ▶ DSMC Tactical Right Adaptor - EPIC or SCARLET
-

For more information, please visit www.red.com/store/rail-components

DSMC TACTICAL CAGE

ASSISTANT CAMERAMAN-READY

Easily allows for second display to be mounted on the "dumb side" of the camera for convenient control by the AC.

ITEMS PICTURED

- ▶ DSMC Tactical Cage
- ▶ EPIC-X w/ Side SSD and PL Mount
- ▶ 5" Touch LCD
- ▶ BOMB EVF (OLED)
- ▶ EVF Spinner
- ▶ DSMC Top Mount (Adjustable)
- ▶ Sliding Top Handle
- ▶ Meizler Module w/ RED BRICK battery



*NOTE:

The "dumb side" refers to the side of the camera which typically lacks any controls or menu information. By providing a second display for the AC, the "dumb side" gets a bit "smarter".

ADDITIONAL DISPLAY

Second RED display port on the Meizler Module allows for two RED displays to be connected simultaneously.

For more information, please visit www.red.com/store/rail-components

DSMC TACTICAL RIBCAGE PACK

THE DSMC TACTICAL RIBCAGE PACK MAKES IT EASY TO INTRODUCE 1/4-20 OR SWAT RAIL BASED COMPONENTS TO YOUR CONFIGURATION. RIBS CAN ATTACH ALMOST ANYWHERE ALONG YOUR DSMC BRAIN, GIVING YOU MOUNTING COVERAGE WHEREVER YOU NEED IT.

HIGHLIGHT POINTS:

- Flexibility to reposition ribs to meet your specific needs.
- Ribs double as SWAT guides for attaching corresponding accessories.
- Convenient support grip that allows the Assistant Cameraman to hand camera off safely to Operator.



For more information, please visit www.red.com/store/rail-components

DSMC TACTICAL RIBCAGE PACK

ITEMS PICTURED

- ▶ DSMC Tactical Ribcage Pack
- ▶ SCARLET-X w/ Side SSD and PL Mount
- ▶ 2x SWAT Rail Clamp (Rosette)
- ▶ 2x Fixed Handles
- ▶ DSMC Pro Battery Module (Dual)
w/ 2x REDvolt batteries
- ▶ DSMC Module Adaptor
- ▶ DSMC Battery Belt Clip
w/ RED BRICK battery
- ▶ 5" Touch LCD

BALANCED HANDLING

SWAT-adjustable Fixed Handles for comfortable handheld shooting.



MAXIMUM POWER

Utilize both RED BRICK and REDvolt batteries for continuous power.

For more information, please visit www.red.com/store/rail-components

DSMC TACTICAL RIBCAGE PACK



ITEMS PICTURED

- ▶ DSMC Tactical Ribcage Pack (minus 1 rib)
- ▶ EPIC-X w/ Side SSD and PL Mount
- ▶ DSMC Tactical Top Handle
- ▶ DSMC Tactical Right Z-Adaptor
- ▶ SWAT Rail Clamp (Rosette)
- ▶ Dogbone B
- ▶ Wheel Handle
- ▶ DSMC Side Handle
- ▶ 5" Touch LCD
- ▶ DSMC Backpack
- ▶ DSMC Backpack Quickplate w/ RED BRICK battery

PRECISE ATTACHMENTS

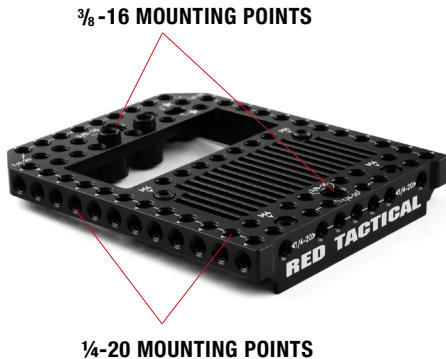
Wheel Handle positioned for comfortable handling.

REAR COUNTER BALANCE

Backpack Quickplate with RED BRICK battery allows for proper camera balance.

For more information, please visit www.red.com/store/rail-components

DSMC TACTICAL TOP PLATE AND TOP HANDLE



DSMC TACTICAL TOP PLATE

AT THE HEART OF THE RED TACTICAL SUPPORT SYSTEM IS THE DSMC TACTICAL TOP PLATE, OPENING UP THE ABILITY TO ATTACH DSMC TACTICAL PLATES (LEFT AND RIGHT), RIBS, AND/OR ADDITIONAL COMPONENTS TO YOUR EPIC OR SCARLET.

HIGHLIGHT POINTS:

- ▶ Allows more than one component to be attached to top of EPIC or SCARLET.
- ▶ Offers the option to attach various DSMC Tactical Rail Components and accessories, such as: Sliding Top Handle, SWAT Rails, DSMC Tactical Top Handle, RED displays, etc.
- ▶ Essential for top mounts.



DSMC TACTICAL TOP HANDLE

THE DSMC TACTICAL TOP HANDLE BOLTS DIRECTLY TO THE DSMC TACTICAL TOP PLATE, USING MOLDED SWAT GUIDES AND 14X 1/4"-20 MOUNTING POINTS FOR ADDITIONAL MOUNTING SOLUTIONS.

HIGHLIGHT POINTS:

- ▶ Integrated 1/4"-20 and SWAT guide support offers complete freedom for mounting additional components to the top of your EPIC or SCARLET.
- ▶ Mounts directly to DSMC Tactical Top Plate by 4x 1/4"-20s screws, offering a secure handling option.
- ▶ Low-profile top handle.

For more information, please visit www.red.com/store/rail-components

DSMC TACTICAL SIDE PLATES AND RIBS



DSMC TACTICAL RIGHT PLATE

THE DSMC TACTICAL RIGHT PLATE FEATURES 2X ROSETTE TAPS AND A CONVENIENT OPENING FOR EASY RECORD BUTTON ACCESS.



DSMC TACTICAL LEFT PLATE

THE DSMC TACTICAL LEFT PLATE IS COVERED TOP TO BOTTOM IN 1/4-20 AND 3/8-16 HOLES FOR COMPLETE MOUNTABLE COVERAGE.



DSMC TACTICAL RIB

DSMC TACTICAL RIBS ARE PERFORATED WITH 1/4-20 MOUNTING POINTS AND SERVE AS BOTH A MOUNTABLE HANDLE AND AS A SWAT RAIL FOR DSMC CONFIGURATIONS.

NOTE:

The DSMC Tactical Top Plate is required for mounting DSMC Tactical Plates and Ribs.

For more information, please visit www.red.com/store/rail-components

DSMC TACTICAL ADAPTORS



DSMC TACTICAL LEFT ADAPTOR

THE DSMC TACTICAL LEFT ADAPTOR ALLOWS YOU TO MOUNT A DSMC TACTICAL LEFT PLATE OR DSMC TACTICAL RIB(S) ONTO THE LEFT SIDE OF YOUR EPIC OR SCARLET.



DSMC TACTICAL RIGHT ADAPTOR

THE DSMC TACTICAL RIGHT ADAPTOR ALLOWS YOU TO MOUNT A DSMC TACTICAL RIGHT PLATE OR DSMC TACTICAL RIB(S) ONTO THE RIGHT SIDE OF YOUR EPIC OR SCARLET.



EPIC TACTICAL ADAPTOR (MINI)

THE EPIC TACTICAL ADAPTOR (MINI) IS THE SMALLEST OF ALL TACTICAL ADAPTORS, THIS PRODUCT CAN SUPPORT A SINGLE DSMC TACTICAL RIB AND WILL WORK ON THE RIGHT OR LEFT SIDE OF AN EPIC BRAIN.



DSMC TACTICAL Z-ADAPTOR

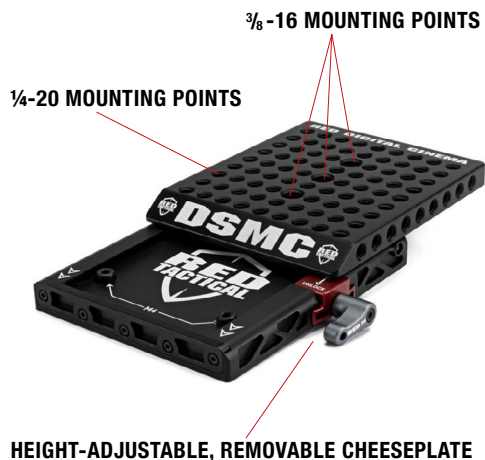
THE DSMC TACTICAL Z-ADAPTOR ALLOWS DSMC TACTICAL RIB(S) TO BE MOUNTED ON THE RIGHT SIDE OF YOUR DSMC BRAIN WITH A DSMC SIDE HANDLE ATTACHED.

NOTE:

All DSMC Tactical Plates and Ribs require a DSMC Tactical Top Plate along with a Tactical Adaptor.

For more information, please visit www.red.com/store/rail-components

DSMC BACKPACK AND BACKPACK QUICKPLATE



DSMC BACKPACK

THE DSMC BACKPACK IS A REAR-MOUNTED TACTICAL ACCESSORY WHICH FEATURES A REMOVABLE CHEESEPLATE AND THE ABILITY TO ACCEPT A DSMC BACKPACK QUICKPLATE FOR ADDITIONAL POWER SUPPORT.

HIGHLIGHT POINTS:

- ▶ Mounts securely to the back of your DSMC brain.
- ▶ Protects REDmote contacts when not in use.

NOTE:

When DSMC Backpack is attached, you are unable to connect additional rear DSMC Modules.



DSMC BACKPACK QUICKPLATE

THE DSMC BACKPACK QUICKPLATE WORKS IN CONJUNCTION WITH THE DSMC BACKPACK TO UTILIZE RED BRICK BATTERIES WITH YOUR EPIC OR SCARLET.

HIGHLIGHT POINTS:

- ▶ Assists with rear counter balance when RED BRICK battery is attached.
- ▶ Provides a compact camera setup and extended battery life from RED BRICK batteries.

For more information, please visit www.red.com/store/rail-components

REDUCATION

RED STUDIOS HOLLYWOOD® | NEW YORK CITY | RED EUROPE - PINEWOOD, UK | RED INDIA, CHENNAI

RED DIGITAL CINEMA® IS TAKING THE NEXT STEP IN THE EVOLUTION OF OUR VARIOUS EDUCATION EFFORTS WITH REDUCATION AND REDUCATION-X. THE GOAL OF THIS EFFORT IS TO PROVIDE FULLY IMMERSIVE AND PRACTICAL TRAINING OF THE RED ONE, EPIC, AND SCARLET CAMERA SYSTEMS FOR BOTH ON-SET AND POST PRODUCTION PRACTICES.



REDUCATION

REDucation is a 3 Day Workshop focused on hands-on learning with RED Digital Cinema camera packages (EPIC, SCARLET and RED ONE). Learn, shoot and review 4K footage on the big screen each day.


REDUCATION-X

REDucation-X is a completely hands-on, highly-focused school program that teaches the technical skills of digital movie making, with the practical skills of creating real projects with those tools. REDucation-X bridges the gap Between a traditional, multi-year film school, and a short-term intensive training class.

REDUCATION OPEN HOUSE

REDucation Open House is a free event held during REDucation, bringing together RED enthusiasts and industry professionals to discuss and preview new RED-centric products and presentations. Screenings and Q&A sessions are often held for attendees who are interested to see how professionals today utilize RED technology in their work.

For more information on REDucation, please visit www.red.com/reducation



TIPS, TRICKS, & HOW-TO'S

RED 101 | DECEPTIVELY SIMPLE

RED
101

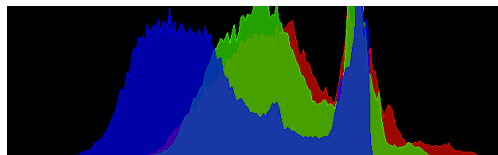
EXPOSURE WITH RED CAMERAS: IN-CAMERA HISTOGRAM TOOLS

NAILING THE RIGHT EXPOSURE CAN MAKE A TREMENDOUS IMPROVEMENT in the quality and flexibility of digital footage. However, this also requires carefully balancing several potentially competing factors. In this article, we'll discuss how to use the in-camera histogram tools to achieve the right balance.

BACKGROUND

In a nutshell, an optimal exposure records enough light to minimize noise, but not so much that important highlights have the potential to become clipped. The key is to be able to quickly assess whether the exposure goals are being achieved. With RED, several in-camera tools are available for both exposure and the appearance of on-screen previews.

The first important tool is the histogram, which is displayed in real-time on the bottom left of the LCD preview screen. A histogram depicts the relative fraction of an image (vertically) that comprises each tonal level (horizontally). Further to the left represents deeper shadows, and similarly, further right represents brighter highlights:



SHADOWS — MIDTONES — HIGHLIGHTS

A HISTOGRAM DEPICTS THE RELATIVE FRACTION OF AN IMAGE (VERTICALLY) THAT COMPRISES EACH TONAL LEVEL (HORIZONTALLY).

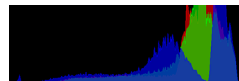
RED cameras show separate overlaid histograms for each of the red, green and blue color channels. All three histograms are useful for assessing clipping risk in those channels, but the green histogram can also give a rough approximation of overall image brightness. In general though, RGB histograms only truly represent brightness when all three histograms correspond; as specific regions of these histograms diverge, the more saturated and colorful those tones will often appear, and the less those regions of the histogram will represent brightness.

HISTOGRAM & TONES

Images usually appear correct whenever the tonal distribution within the histogram reflects the tones which are perceived in the scene. For standard scenes with a predominance of midtones, this usually means the histogram will have a “mountain in the middle” with a decline toward the sides. If the histogram piles up toward the left or right, the image will often appear too dark or bright.

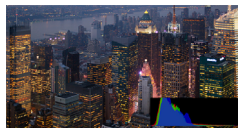


LIKELY TOO DARK

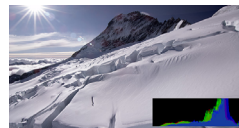


LIKELY TOO LIGHT

However, always aiming for a central histogram would be a mistake—especially with high and low-key scenes. For example, a central histogram would cause a snow scene and a nighttime cityscape to appear too dark and bright, respectively. In other words, histograms cannot be treated as the equivalent of a digital light meter since they represent reflected, not incident light.



LOW KEY HISTOGRAM

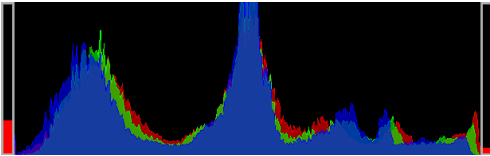


HIGH KEY HISTOGRAM

Regardless, the key is that histograms alone don't indicate proper exposure—just how the on-screen preview will appear using the current ISO and look settings. An optimal exposure could easily have a sub-optimal histogram, and vice versa. Trying to achieve a central histogram at the lowest ISO speed could still lead to overexposure, for example—even if the on-screen preview appears correct—because highlight clipping will become much more likely. Ultimately, the raw image data is what determines whether an exposure is optimal. To assess this, we'll need to use the histogram in conjunction with tools in the next two sections.

GOAL POSTS

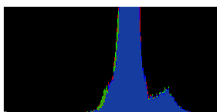
In order to quickly balance the competing trade-offs of noise and highlight protection, RED cameras also have indicators at the far left and right of their histogram. Unlike the histogram though, these are not affected by the ISO speed or look setting, and instead represent raw image data. The indicators are depicted as vertical bars to each side of the histogram, and are often referred to as the “goal posts,” since the aim is usually to achieve a histogram which doesn’t adversely hit either side.



The height of each goal post reflects the fraction of overall pixels that have become either clipped (on the right), or near the capabilities of the camera to discern real texture from noise (on the left). The full scale for each goal post represents a quarter of all image pixels. In general, the left goal post can be pushed up to about 50% height and still give acceptable noise, but even a small amount on the right goal post can be unacceptable, depending on where this clipping appears in the image.



UNDEREXPOSED



BALANCED EXPOSURE

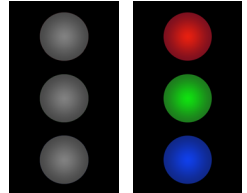


OVEREXPOSED

TRAFFIC LIGHTS

Sometimes the goal posts alone don’t provide enough information about how an image is clipped. RED cameras therefore also indicate which color channels have become clipped (to the right of the histogram). These indicators appear as a red, green and blue dot for each color channel – and are therefore often referred to as the “traffic lights.”

When about 2% of the image pixels for a particular color channel have become clipped, the corresponding traffic light will turn on. This can be particularly helpful in situations where just the red channel has become clipped within a skin tone, for example. In that case, the right goal post would be much lower than it would appear otherwise, since all three channels haven’t become clipped.



TO LEARN MORE, PLEASE VISIT THE "LEARN" SECTION ON RED.COM FOR ADDITIONAL TUTORIALS ON EXPOSURE WITH RED CAMERAS.

DISCUSSION

Some advocate a strategy called “expose to the right” (ETTR), whose central principle is to record as much light as possible without clipping – causing the histogram to appear shifted to the far right. While this approach works well with stills photography, it greatly increases the likelihood of clipped highlights with video footage, since lighting conditions are often more dynamic.

Furthermore, ETTR can be misleading since the live histogram doesn’t represent raw image data. An ETTR strategy that doesn’t also pay attention to the goal posts therefore runs a high risk of overexposure – and increasingly so at lower ISO settings. Instead of recording as much light as possible, we instead encourage only recording as much light as necessary to meet one’s goals for image noise, but not necessarily any more than that—all while paying attention to the goal posts and traffic lights in addition to the histogram.

RED
101

SHOOTING VIDEO FOR STILLS

HIGH RESOLUTION VIDEO HAS NOW SURPASSED THE DETAIL NECESSARY FOR PROFESSIONAL-SIZED PRINTS. Techniques that make it easier to pull stills from video are therefore becoming increasingly important. In this article, we'll take a closer look at the best practices and possibilities.

INTRODUCTION

At 1080P, the largest print one could create was about 4×6 inches at 300 PPI. That was sometimes useful, but usually meant separate DSLR photography was needed for printed advertisements. The advent of 4K+ resolution has been a game-changer though; for the first time, more than enough detail gets captured for two-page magazine spreads or even billboards.



THE ADVENT OF 4K+ RESOLUTION HAS BEEN A GAME-CHANGER...FOR THE FIRST TIME, MORE THAN ENOUGH DETAIL GETS CAPTURED FOR TWO-PAGE MAGAZINE SPREADS OR EVEN BILLBOARDS.

However, resolution isn't the only enabler. Having a virtually continuous stream of stills from a subject makes results more predictable and consistent — because botched timing, framing and focus become less likely. One now has the ability to select just the right placement or expression; blinking during portraits, unintentional motion blur, and missed moments are all potentially things of the past.

If one plans for stills output from the start, several techniques can improve results. Each is described in the subsequent sections, and many also go beyond the standard practices used for capturing high-quality video.

MOTION BLUR & TIMING

Perhaps the biggest distinction is that while some motion blur is often desirable with video—to render smoother camera and subject movement—this is often undesirable with still images. One way to overcome this problem is to use a smaller shutter angle. For example, with 24 fps cinema the standard

shutter angle is 180 degrees, which translates into a shutter speed of about 1/50 of a second. However, many stills scenarios, including sporting events and hand-held telephoto shots, typically need 1/250 of a second or faster.



BETTER STILLS MOTION BLUR

1/500 second shutter speed
(18° shutter angle at 24 fps)



CINEMATIC MOTION BLUR

1/50 second shutter speed
(180° shutter angle at 24 fps)

Another way to achieve sharper stills is to use a higher frame rate (at the same shutter angle). This not only provides more frames to choose from, but also gives more control over subject placement, which can be critical with rapidly changing scenes. Shots where an athlete is about to catch a ball, make contact or cross a finish line can all improve. Higher frame rates also produce much smoother video — especially when fast shutter speeds have been used to minimize blur.

CAMERA SHAKE

If subject blur is primarily due to camera shake instead of subject motion, one can use video as a form of image stabilization — by picking the frames with the least camera shake. This technique is especially helpful with hand-held telephoto shots, since these amplify the appearance of most camera movements. Video also makes it easier to hold a camera steady, since one no longer has to simultaneously press a shutter button, or anticipate holding still for a specific moment.



MORE CAMERA SHAKE



LESS CAMERA SHAKE

FOCUS & EXPOSURE BRACKETING

Misfocus and improper exposure can also cause still photographs to become unusable. As insurance, one can effectively bracket their stills by varying the lens aperture during the shoot, or by slowly rocking the focus with a razor-thin depth of field.

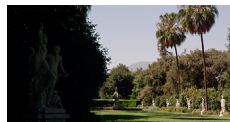


BACK-FOCUSED FRAME



CORRECTLY FOCUSED FRAME

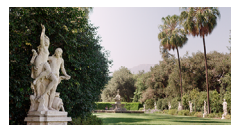
Alternatively, HDRx™ can provide extra-protection with high-contrast scenes, such as weddings, where subjects are wearing both light dresses and dark tuxedos. Since the regular and under-exposed versions are taken in rapid succession, one has the flexibility of either combining these or using one of the individual frames.



DARKER EXPOSURE



LIGHTER EXPOSURE



COMPOSITE PHOTO

A side-benefit is that HDRx stores two versions of motion blur for each frame. One version could be the standard cinematic motion blur (180° shutter at 24 fps, giving 1/48 of a second shutter), whereas the second version could use a faster shutter to ensure sharper stills (such as 45° shutter at 24 fps, giving 1/192 of a second shutter). The greater the exposure protection used for HDRx, the greater the reduction in motion blur with the second frame. However, pushing the HDRx setting beyond 2-3 stops can also visibly increase image noise if the second frame is substantially brightened in post-production.

DISCUSSION

The advent of high resolution video has the potential to transform the visual arts, and is beginning to merge the roles of photographer and videographer. Artists are gaining the flexibility to output to multiple visual media, and since the skill sets are very similar, the transition between each often comes naturally.

All the fundamental exposure and sharpness trade-offs continue to apply as they did with stills photography. For example, one could achieve a more expansive depth of field by narrowing the lens aperture, but this comes at the expense of more image noise in low-light. Alternatively, one could compensate for this by using a slower shutter speed, but this comes at the expense of more blur with moving subjects. Shooting video for stills therefore closely parallels thinking about traditional photography – the results are just more flexible.

RED
101

STILL PHOTOGRAPHER INTRO TO VIDEO

WITH THE ADVENT OF DIGITAL CINEMATOGRAPHY, MANY STILLS PHOTOGRAPHERS ARE BEGINNING TO EXPLORE THE POSSIBILITIES OF MOTION CAPTURE. Although the fundamentals remain similar, other aspects are likely unfamiliar. This article gives an overview of the key differences in order to make the “cinephoto­graphy” transition as straightforward as possible.

OVERVIEW

Although motion capture is ultimately just a steady stream of stills, how one thinks about exposure, equipment and workflow all require reorientation. Storage requirements are higher, exposure is linked to the frame rate, and image editing needs to consider the entirety of a clip, for example. In exchange, one gains a whole new creative dimension: time. Where one could previously show a moment, now one can depict an extended story.

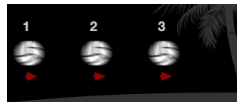


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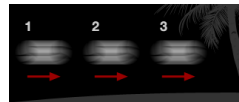
The terminology is also different, in part because of the more recent roots in film. For example, color editing is referred to as “grading,” quick-turnaround imagery is referred to as “dailies,” manually focusing is called “pulling focus,” and a single image is referred to as a “frame” or a “still,” amongst other differences. This article focuses more on introducing high-level concepts than language though, and links to related tutorials are also provided if a closer look is needed.

SHUTTER ANGLE

The concept of a shutter angle is perhaps the most fundamental yet unfamiliar for stills photographers. In a nutshell, it describes shutter speed relative to the frame rate, and is important because it controls the extent to which motion blur in successive frames blends together. At one extreme, a shutter angle of 360° means the shutter speed is as slow as possible, and is equal to the frame rate. Then, as the shutter speed is increased, the shutter angle becomes progressively smaller.



**OVERLAID MOTION BLUR
VS. 45° SHUTTER ANGLE**



**OVERLAID MOTION
BLUR VS. 180° SHUTTER
ANGLE**

The key is that unlike with many types of photography, some motion blur is often desirable with video, since this helps smooth the difference between otherwise discrete frames.

In general, a good balance between crisp stills and smooth motion is achieved with a shutter angle near 180 degrees, which equates to a shutter speed near 1/50 of a second at 24 fps. Most cinematography is therefore captured near this shutter speed. Although this simplifies camera settings, it has several consequences for lighting and exposure...

VISIT THE "LEARN" SECTION ON RED.COM FOR THE TUTORIAL ON SHUTTER ANGLES & CREATIVE CONTROL FOR EXAMPLE VIDEOS AND ADDITIONAL DIAGRAMS.

LIGHTING & EXPOSURE

With stills, one typically adjusts the camera settings to fit the lighting, whereas with video, one typically adjusts the lighting to fit the desired camera settings. A big reason for this is because with video, exposure is ordinarily controlled using only ISO and lens aperture. Imagine the necessary lighting and types of photography that were possible at 1/50 second, and that's likely close to what you'll have to work with when shooting standard video.



**LIGHTING FOR MOTION
(CONTINUOUS)**



**TYPICAL LIGHTING FOR
STILLS (STROBES OFF)**

Any exposure shortfall is then offset using higher intensity, continuous lighting. For many, this is unfamiliar territory — strobes and flash are no longer the universal lighting tools they were with photography. Since creating a bright pulse is much easier than sustaining this continuously, lighting requirements often increase substantially. However, once the necessary equipment is in place, most photographers actually find video lighting to be easier, since subjects are visualized under the same illumination as they'll be captured.

Exposure strategy also has to adapt. Whereas still capture usually needs perfect lighting at a single moment, motion capture has to consider how lighting will vary over the duration of subject and camera movement. Using the stills photographer's strategy of "expose to the right" therefore runs a high risk of overexposure. With video, instead leaving spare latitude above the highlights will help safeguard against clipping.

VISIT THE "LEARN" SECTION ON RED.COM FOR THE TUTORIAL ON EXPOSURE STRATEGY WITH RED CAMERAS AND IN-CAMERA EXPOSURE TOOLS FOR IN-DEPTH DISCUSSIONS.

CINEMATIC LENSES

Sometimes photographers are confused when they encounter the term "cinematic lenses," but this quickly subsides once realizing these have all the same functionality as standard SLR lenses. The primary difference is performance: they are often larger and sturdier, have stiffer and more smoothly adjustable focus rings over a wider range of motion, and are typically sharper wide open. Their aperture also isn't restricted to discrete values, and is instead controlled using a continuous lens ring (similar to focus or zoom with an SLR lens). In addition, most cinema lenses are strictly manual focus since cinematographers typically don't use autofocus during a recording.



**STANDARD SLR
ZOOM LENS**

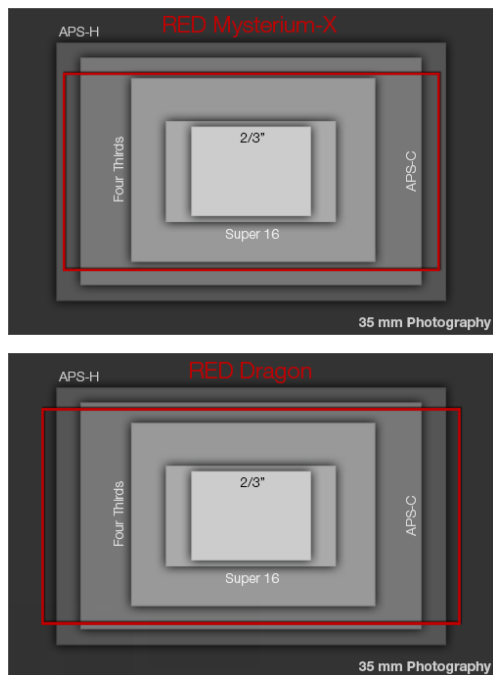
**EQUIVALENT CINEMA
LENS**

The other big exception is that cinematic lenses are specified using a T-number instead of an f/number. Although both terms describe the lens aperture, each has a different emphasis. An f/number, as many photographers will be familiar, is a ratio between the lens focal length and the aperture diameter. A 100 mm lens at f/4 has an aperture diameter of 25 mm, for example. This is extremely powerful because any lens at f/4 will have equivalent depth of field, but falls short when describing exposure, since not all lenses at f/4 record the same amount of light.

The T-number solves the exposure problem, and is effectively just the f/number with a correction factor to account for light transmittance. An f/4 setting that has 50% transmission efficiency (a 1-stop reduction) will therefore be specified as T5.6, for example. When changing lenses, one therefore only needs the same T-number, and all lighting can be kept identical. The flip-side is that all T5.6 lenses won't necessarily have equivalent depth of field, but they'll usually be close enough to preserve the creative intent.

SENSOR SIZE & CROP FACTORS

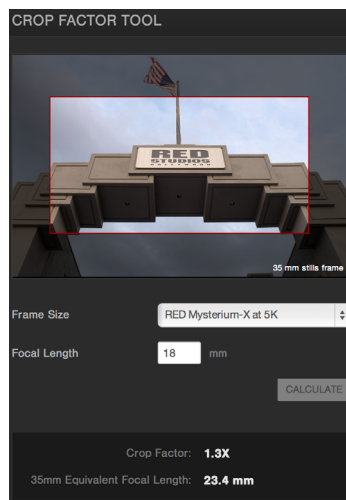
Motion cameras often have a smaller sensor size than the familiar stills photography formats. This usually means a given lens will appear as if it were a longer focal length, and at the same subject magnification, that lens will also appear to have more depth of field. The magnitude of this effect depends on the “crop factor,” which is a measure of the relative difference between the two sensor sizes:



With consumer video cameras, this effect can be dramatic — and is often comparable to the difference between compact and digital SLR cameras. While potentially advantageous for camera size, having such a small sensor can limit the ability to depict a shallow depth of field, amongst other differences. The combined effect is that these sensors typically give video the feel of a television broadcast.

However, many high-end cameras have much larger sensors, which gives their video a more cinematic feel. These sensors are also a more natural transition for those familiar with DSLR cameras.

Video may also influence how one thinks about composition, since standard video formats have higher aspect ratios than with photography. DSLR cameras usually have a 3:2 (1.5:1) ratio between their longest and shortest dimension, for example, whereas modern video is often displayed at a ratio of 16:9 (1.78:1) or higher. Video is also virtually always captured in landscape orientation.



CHECK OUT THE CROP FACTOR TOOL UNDER THE "TOOLS" SECTION ON RED.COM TO SEE HOW YOUR PARTICULAR RED CAMERA SETTINGS AND LENS WILL BEHAVE COMPARED TO 35 MM PHOTOGRAPHY:

EDITING & GRADING

For those used to DSLR cameras, motion cameras with a RAW workflow will be comfortably familiar. Most even say it's easier to make the transition to digital video from a DSLR than it is from motion film capture.



BEFORE GRADING



EXAMPLE GRADING

One big difference is that with video, “editing” ordinarily refers to the process of cutting and compiling various clips into a narrative. This is perhaps the most alien aspect for photographers, but thankfully it’s also a process that has been relatively unchanged over the past decade. As a result, a vast online knowledgebase has accrued, and numerous mature software options are available.

VISIT THE “LEARN” SECTION ON RED.COM TO SEE THE TUTORIALS ON INTRO TO GRADING WITH REDCINE-X AND RMD FILES AND NON-DESTRUCTIVE EDITING FOR A DETAILED DISCUSSION OF HOW THIS WORKS WITH RED CAMERAS.

The familiar “editing” stage with photography is instead called “grading” with motion. At its core, this process remains almost identical — all the familiar image editing tools are still applied using a single representative video frame. The rest of a clip is ordinarily scanned only to ensure that the grading continues to look as intended if subjects or lighting change. A minor difference is that with video, one usually needs to stick with global editing tools, such as curves, levels, white balance and saturation. Local adjustments, such as the equivalent of dodging, burning, cloning and healing brushes, can easily break frame-to-frame continuity, and should therefore be reserved for only advanced edits.

OTHER CONSIDERATIONS

Tripods. A steady tripod is more important than ever—even under bright light. Fast shutter speeds alone no longer hide camera motion, because unlike with photography, one also has to worry about frame to frame displacements.

Follow Focus. Many cinematographers use a “follow focus” device to make focusing smoother and easier. This attaches to a lens’s manual focus ring, and provides a more ergonomic focus dial on the side of a camera. It also reduces the likelihood of inadvertently moving the camera during focus.

Camera Movements. These are a creative tool unique to motion capture. Panning, tilting, tracking and following are common movements that can enhance the emotional impact of a clip, and make otherwise static scenes appear dynamic. Dollies, jibs and steadicams are a few of the tools that can make these movements as smooth as possible.

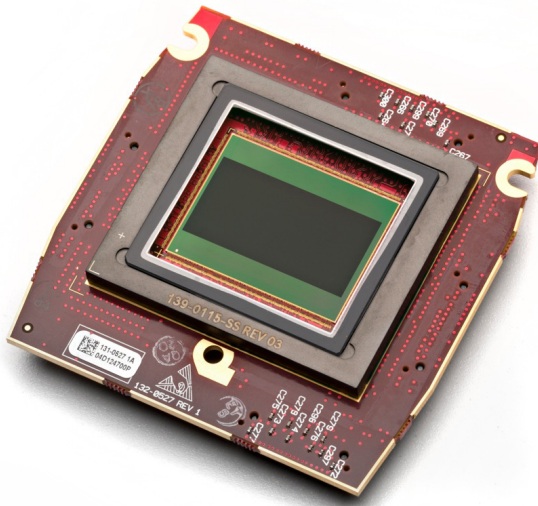
RED
DIGITAL
CINEMA



PRODUCT PRICE CATALOGUE

INTRODUCING RED DRAGON™

6K RESOLUTION WITH REVOLUTIONARY DYNAMIC RANGE



OBSOLESCENCE OBSOLETE™

- ▶ Purchase new EPIC Dragon
- ▶ Upgrade your current EPIC M-X sensor to EPIC Dragon sensor
- ▶ Trade in your Scarlet-X for EPIC Dragon

For more information, please visit www.red.com



Please note, prices and availability are subject to change.

EPIC M-X SENSOR

5K MOTION AND STILL AT UP TO 120 FPS



EPIC-X

EPIC-X W/ SIDE SSD AND LENS MOUNT

- ▶ PL Mount
SKU#: 710-0016
\$21,000
- ▶ TI Canon Mount
SKU#: 710-0025
\$21,000
- ▶ AL Canon Mount
SKU#: 710-0072
\$19,700
- ▶ TI Nikon Mount
SKU#: 710-0046
\$21,200
- ▶ AL Nikon Mount
SKU#: 710-0045
\$19,800
- ▶ AL Leica Mount
SKU#: 710-0048
\$19,700

EPIC-X [BRAIN ONLY]

- ▶ Brain Only
SKU#: 710-0012
\$17,500



EPIC-M

EPIC-M W/ SIDE SSD AND LENS MOUNT

- ▶ PL Mount
SKU#: 710-0015
\$26,000
- ▶ TI Canon Mount
SKU#: 710-0021
\$26,000
- ▶ AL Canon Mount
SKU#: 710-0017
\$24,700
- ▶ TI Nikon Mount
SKU#: 710-0019
\$26,200
- ▶ AL Nikon Mount
SKU#: 710-0018
\$24,800
- ▶ AL Leica Mount
SKU#: 710-0022
\$24,700

EPIC-M [BRAIN ONLY]

- ▶ Brain Only
SKU#: 710-0020
\$22,500



EPIC on RED.com

Please note, prices and availability are subject to change.

EPIC MONOCHROME

5K RESOLUTION WITH A DEDICATED BLACK AND WHITE M-X SENSOR



EPIC-X

EPIC-X MONOCHROME [BRAIN ONLY]

- Brain Only
SKU#: 710-0040
\$20,000



EPIC-M

EPIC-M MONOCHROME [BRAIN ONLY]

- Brain Only
SKU#: 710-0042
\$25,000

Please note, prices and availability are subject to change.

SCARLET® M-X SENSOR

5K STILLS | 4K MOTION



SCARLET-X W/ SIDE SSD AND LENS MOUNT

- ▶ PL Mount
SKU#: 710-0028
\$11,450
- ▶ AL Canon Mount
SKU#: 710-0026
\$10,150
- ▶ AL Nikon Mount
SKU#: 710-0038
\$10,250
- ▶ TI Canon Mount
SKU#: 710-0027
\$11,450
- ▶ TI Nikon Mount
SKU#: 710-0039
\$11,650
- ▶ AL Leica Mount
SKU#: 710-0050
\$10,150

SCARLET-X [BRAIN ONLY]

- ▶ Brain Only
SKU#: 710-0005
\$7,950



SCARLET on RED.com

Please note, prices and availability are subject to change.

DISPLAYS

LCD AND EVF DISPLAY OPTIONS



9" TOUCH LCD

► SKU#: 730-0011
\$3,450



5" TOUCH LCD

► SKU#: 730-0008
\$1,600



7" PRO LCD (NON TOUCH)

► SKU#: 730-0009
\$2,500



BOMB EVF®

► BOMB EVF (OLED) SKU#: 730-0010 \$3,900
► BOMB EVF (LCOS) SKU#: 730-0004 \$3,200

Please note, prices and availability are subject to change.

Displays on RED.com



DISPLAYS

DISPLAY ACCESSORIES



LCD/EVF CABLE (STRAIGHT-TO-STRAIGHT)

- ▶ 18in. Cable
SKU#: 790-0151
\$240



LCD/EVF CABLE (RIGHT-TO-STRAIGHT)

- ▶ 18in. Cable
SKU#: 790-0153
\$240
- ▶ 4ft. Cable
SKU#: 790-0161
\$270



LCD CABLE (RIGHT-TO-STRAIGHT)

- ▶ 6ft. Cable
SKU#: 790-0055
\$220
- ▶ 10ft. Cable
SKU#: 790-0056
\$260



LCD/EVF CABLE (RIGHT-TO-RIGHT)

- ▶ 7in. Cable
SKU#: 790-0158
\$220
- ▶ 12in. Cable
SKU#: 790-0162
\$230



LCD CABLE (RIGHT-TO-RIGHT)

- ▶ 6ft. Cable
SKU#: 790-0052
\$220
- ▶ 10ft. Cable
SKU#: 790-0053
\$260



RED ARM

- ▶ 5in. Arm
SKU#: 790-0072
\$120
- ▶ 9in. Arm
SKU#: 790-0073
\$150

Please note, prices and availability are subject to change.

DSMC MODULES



MEIZLER™ MODULE

▶ SKU#: 720-0017
\$13,000



PRO I/O MODULE

▶ SKU#: 720-0004
\$3,750



+1 ADAPTOR MODULE

▶ SKU#: 720-0018
\$1,250

MODULE ADAPTOR

▶ SKU#: 720-0008
\$300



PRO BATTERY MODULE (QUAD)

▶ SKU#: 720-0006
\$1,950



PRO BATTERY MODULE (DUAL)

▶ SKU#: 720-0005
\$1,450



SIDE SSD MODULE

▶ SKU#: 720-0013
\$1,500



REAR SSD MODULE

▶ SKU#: 720-0009
\$1,250



REDMOTE®

▶ SKU#: 770-0006
\$550



DSMC SIDE HANDLE

▶ SKU#: 720-0012
\$950

Please note, prices and availability are subject to change.

DSMC Modules on RED.com



MEDIA

REDMAG™ SSD AND COMPACT FLASH MEDIA CARDS



REDMAG 1.8" SSD

- ▶ 48GB Option
SKU#: 750-0044
\$495
- ▶ 64GB Option
SKU#: 750-0025
\$725
- ▶ 128GB Option
SKU#: 750-0021
\$1,250
- ▶ 256GB Option
SKU#: 750-0026
\$2,450
- ▶ 512GB Option
SKU#: 750-0037
\$3,900



RED COMPACT FLASH CARD (RED ONE)

- ▶ 16GB Option
SKU#: 750-0009
\$300



REDMAG 1.8" SSD (12 PACK)

- ▶ 64GB Option
SKU#: 750-0038
\$7,525
- ▶ 128GB Option
SKU#: 750-0039
\$12,875
- ▶ 256GB Option
SKU#: 750-0040
\$25,250
- ▶ 12-Pack Case Only
SKU#: 790-0144
\$40



REDMAG 1.8" SSD (4 PACK)

- ▶ 48GB Option
SKU#: 750-0045
\$1,840
- ▶ 64GB Option
SKU#: 750-0028
\$2,695
- ▶ 128GB Option
SKU#: 750-0043
\$4,650
- ▶ 256GB Option
SKU#: 750-0029
\$9,100
- ▶ 4-Pack Case Only
SKU#: 790-0204
\$30



Media on RED.com

Please note, prices and availability are subject to change.

MEDIA

MEDIA STATIONS AND MODULES



RED STATION®

- ▶ RED Station REDMAG 1.8"

SKU#: 750-0006

\$250
- ▶ RED Station REDMAG 2.5"

SKU#: 750-0007

\$250
- ▶ RED Station Compact Flash

SKU#: 750-0005

\$250
- ▶ RED Station Base

SKU#: 750-0004

\$250



RED STATION REDMAG 1.8" (MINI)

- ▶ USB 3.0 Option

SKU#: 750-0036

\$195
- ▶ eSata Option

SKU#: 750-0035

\$195



DSMC MEDIA PACK

- ▶ SKU#: 750-0030

\$975



DSMC REAR SSD MODULE

- ▶ SKU#: 720-0009

\$1,250



DSMC SIDE SSD MODULE

- ▶ SKU#: 720-0013

\$1,500



RED ONE® 1.8" SSD MODULE

- ▶ SKU#: 750-0027

\$1,500



RED ONE CF MODULE

- ▶ SKU#: 750-0011

\$500

Please note, prices and availability are subject to change.

POWER

BATTERIES AND CHARGERS

**REDVOLT® BATTERY**

- ▶ SKU#: 740-0020
\$195
- ▶ REDvolt (4-Pack)
SKU#: 740-0024
\$750

**DSMC TRAVEL CHARGER**

- ▶ SKU#: 790-0134
\$125
- ▶ DSMC Power Pack
SKU#: 740-0026
\$515
(2x REDvolts + DSMC Travel Charger)

**REDVOLT CHARGER (QUAD)**

- ▶ SKU#: 740-0015
\$595

**REDVOLT XL BATTERY**

- ▶ SKU#: 740-0021
\$350
- ▶ REDvolt XL (2-Pack)
SKU#: 740-0028
\$675

**RED BRICK® BATTERY**

- ▶ SKU#: 740-0002
\$450
- ▶ RED BRICK (6-Pack)
SKU#: 740-0003
\$2,100

**RED BRICK CHARGER**

- ▶ SKU#: 740-0006
\$550
- ▶ RED BRICK Power Pack
SKU#: 740-0001
\$1,450
(2x REDBRICK's + Charger and DC Power Cable)



Power on RED.com

Please note, prices and availability are subject to change.

POWER

BATTERY MODULES, PLATES, AND ADAPTORS



DSMC SIDE HANDLE

- ▶ SKU#: 720-0012
\$950



PRO BATTERY MODULE (DUAL)

- ▶ SKU#: 720-0005
\$1,450



PRO BATTERY MODULE (QUAD)

- ▶ SKU#: 720-0006
\$1,950



BACKPACK QUICKPLATE

- ▶ SKU#: 790-0223
\$650
- ▶ DSMC Backpack
SKU#: 790-0222
\$1,200



RED QUICKPLATE

- ▶ SKU#: 790-0008
\$500
- ▶ RED Cradle
SKU#: 790-0007
\$750



BATTERY BELT CLIP

- ▶ Battery Belt Clip (DSMC)
SKU#: 790-0291
\$325
- ▶ Battery Belt Clip (RED ONE)
SKU#: 790-0009
\$290



DC POWER CABLE (10')

- ▶ SKU#: 790-0060
\$150



2B-1B POWER ADAPTOR CABLE

- ▶ SKU#: 790-0138
\$190



AC POWER ADAPTOR

- ▶ AC Power Adaptor (DSMC)
SKU#: 740-0025
\$150
- ▶ AC Power Adaptor (RED ONE)
SKU#: 740-0018
\$135

Please note, prices and availability are subject to change.

MATTE BOX PRO



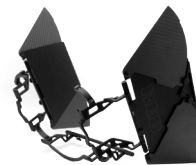
MATTE BOX PRO W/ CAGE AND SIDE FLAGS

► SKU#: 790-0200
\$1,950



MATTE BOX PRO

► SKU#: 790-0142
\$1,200



CAGE AND SIDE FLAGS KIT

► SKU#: 790-0199
\$750



TOP/BOTTOM FLAG (ALUMINUM)

► SKU#: 790-0148
\$40 each



TOP/BOTTOM FLAG (CARBON FIBER)

► SKU#: 790-0146
\$90 each



MATTE BOX RING (95MM)

► SKU#: 790-0207
\$85



MATTE BOX RING (104MM)

► SKU#: 790-0258
\$85



3-STAGE ADAPTOR

► SKU#: 790-0312
\$125



MATTE BOX ROD SUPPORT

► SKU#: 790-0306
\$150



MATTE BOX FILTER TRAY

► SKU#: 790-0310
\$125



ROTATING FILTER TRAY

► SKU#: 790-0320
\$475

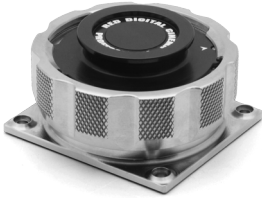


Matte Box and Accessories on RED.com

Please note, prices and availability are subject to change.

LENSES

LENS MOUNTS



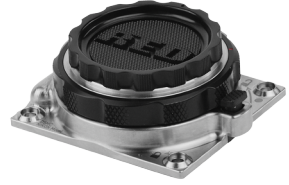
DSMC PL LENS MOUNT

- ▶ SKU#: 725-0003
\$2,000



DSMC CANON MOUNT

- ▶ TI Canon Mount
SKU#: 725-0005
\$2,000
- ▶ AL Canon Mount
SKU#: 725-0004
\$700



DSMC NIKON MOUNT

- ▶ TI Nikon Mount
SKU#: 725-0007
\$2,200
- ▶ AL Nikon Mount
SKU#: 725-0006
\$800



DSMC AL LEICA M LENS MOUNT

- ▶ SKU#: 725-0008
\$700



RED ONE NIKON LENS MOUNT

- ▶ SKU#: 725-0001
\$500



DSMC LENS MOUNT CASE*

- ▶ SKU#: 790-0309
\$50

*Lens mounts not included.

Please note, prices and availability are subject to change.

Lenses on RED.com



LENSES

RED PRO PRIME AND ZOOM PL LENSES



RED PRO PRIME 18MM

- ▶ Imperial
SKU#: 760-0023
\$4,750
- ▶ Metric
SKU#: 760-0024
\$4,750



RED PRO PRIME 25MM

- ▶ Imperial
SKU#: 760-0006
\$4,250



RED PRO PRIME 300MM

- ▶ Imperial
SKU#: 760-0013
\$5,950



RED PRO ZOOM 18-85MM

- ▶ Imperial
SKU#: 760-0010
\$9,975

Please note, prices and availability are subject to change.

RAIL COMPONENTS

DSMC QUICK RELEASE SYSTEM



DSMC QUICK RELEASE PLATFORM PACK

► SKU#: 790-0183
\$1,250



DSMC QUICK RELEASE PLATFORM (DOVETAIL)

► SKU#: 790-0079
\$700



DSMC QUICK RELEASE PLATFORM (BOLT-ON)

► SKU#: 790-0078
\$600



DSMC MOUNTING PLATE

► SKU#: 790-0094
\$100



DSMC MODULAR ASSAULT PLATE PACK

► SKU#: 790-0224
\$400



RED ONE MOUNTING PLATE (LOW PROFILE)

► SKU#: 790-0097
\$200



DSMC RED ONE RISER PACK

► SKU#: 790-0184
\$700
► RED ONE Riser Mounting Plate
SKU#: 790-0096
\$500



DSMC UNIVERSAL MOUNT

► 19mm Option
SKU#: 790-0085
\$200
► 15mm Option
SKU#: 790-0087
\$200



DOVETAIL MOUNTING PLATE

► Dovetail (Long)
SKU#: 790-0083
\$150
► Dovetail (Short)
SKU#: 790-0084
\$100

Please note, prices and availability are subject to change.

RAIL COMPONENTS

CAMERA SUPPORT



PRE-CONFIGURED SHOULDER SUPPORT RIGS

- ▶ The Clutch®
SKU#: 790-0155
\$4,900
- ▶ DSMC Base Production Pack (Battle-Tested)
SKU#: 790-0318
\$2,850



R-90™

- ▶ SKU#: 790-0313
\$1,950



GUNNER™

- ▶ Gunner
SKU#: 790-0190
\$1,350
- ▶ Gunner Handle Pack
SKU#: 790-0295
\$650 each



LIGHTWEIGHT PRODUCTION PACK

- ▶ SKU#: 790-0274
\$1,350



Rail Components on RED.com

Please note, prices and availability are subject to change.

RAIL COMPONENTS

DSMC TACTICAL COLLECTION



DSMC TACTICAL CAGE

- ▶ EPIC Option
SKU#: 790-0268
\$1,190
- ▶ SCARLET Option
SKU#: 790-0279
\$1,190



DSMC TACTICAL RIBCAGE PACK

- ▶ EPIC Option
SKU#: 790-0271
\$1,050
- ▶ SCARLET Option
SKU#: 790-0278
\$1,050



DSMC TACTICAL TOP PLATE

- ▶ SKU#: 790-0255
\$300



DSMC TACTICAL SIDE PLATES

- ▶ DSMC Tactical Right Plate
SKU#: 790-0263
\$425
- ▶ DSMC Tactical Left Plate
SKU#: 790-0259
\$315



DSMC TACTICAL TOP HANDLE

- ▶ SKU#: 790-0289
\$150



DSMC TACTICAL RIBS

- ▶ Tactical Rib
SKU#: 790-0261
\$150 each
- ▶ Tactical Rib Set (Left)
SKU#: 790-0272
\$525
- ▶ Tactical Rib Set (Right)
SKU#: 790-0277
\$185



DSMC TACTICAL ADAPTORS

- ▶ Tactical Right Adaptor (EPIC Option)
SKU#: 790-0265
\$75
- ▶ Tactical Right Adaptor (SCARLET Option)
SKU#: 790-0283
\$75
- ▶ Tactical Left Adaptor
SKU#: 790-0260
\$75
- ▶ Tactical Mini Adaptor
SKU#: 790-0267
\$35
- ▶ Tactical Z-Adaptor (EPIC Option)
SKU#: 790-0266
\$75
- ▶ Tactical Z-Adaptor (SCARLET Option)
SKU#: 790-0281
\$75



Please note, prices and availability are subject to change.

RAIL COMPONENTS

RODS AND ROD ADAPTORS



RED CARBON X ROD (19MM)

- ▶ 12in.
SKU#: 790-0028
\$125 each
- ▶ 18in.
SKU#: 790-0029
\$150 each
- ▶ 24in.
SKU#: 790-0030
\$200 each



BLACK ROD (19MM)

- ▶ 12in.
SKU#: 790-0021
\$45 each
- ▶ 18in.
SKU#: 790-0022
\$65 each
- ▶ 24in.
SKU#: 790-0023
\$80 each



STEEL ROD (19MM)

- ▶ 6in.
SKU#: 790-0024
\$20 each
- ▶ 12in.
SKU#: 790-0025
\$40 each
- ▶ 18in.
SKU#: 790-0026
\$55 each
- ▶ 24in.
SKU#: 790-0027
\$70 each



DSMC UNIVERSAL MOUNT

- ▶ 19mm Option
SKU#: 790-0085
\$200
- ▶ 15mm Option
SKU#: 790-0087
\$200



DSMC 15MM ADAPTOR (CENTERED)

- ▶ SKU#: 790-0086
\$275



15MM ADAPTOR

- ▶ SKU#: 790-0037
\$95

Please note, prices and availability are subject to change.

RAIL COMPONENTS

TOP MOUNTS



DSMC TOP MOUNT (ADJUSTABLE)

► SKU#: 790-0091

\$550



DSMC TOP MOUNT (19MM ROD COMPATIBLE)

► SKU#: 790-0090

\$350



DSMC TOP PLATE ROD ADAPTOR

► SKU#: 790-0288

\$225



DSMC TOP MOUNT 19MM (RED ONE)

► SKU#: 790-0092

\$275

Please note, prices and availability are subject to change.

RAIL COMPONENTS

HANDLE OPTIONS



SLIDING TOP HANDLE

► SKU#: 790-0104
\$175



OUTRIGGER HANDLE

► SKU#: 790-0103
\$350



WHEEL HANDLE

► SKU#: 790-0105
\$295



BALL AND SOCKET HANDLE

► SKU#: 790-0101
\$450



FIXED HANDLE

► SKU#: 790-0102
\$300



DSMC FRONT HANDLE ASSEMBLY (19MM)

► SKU#: 790-0180
\$1,775



RED ONE SLIDING TOP HANDLE PACK (RED ONE)

► SKU#: 790-0186
\$725



TOP HANDLE EXTENSION (RED ONE)

► SKU#: 790-0011
\$175



SIDE HANDLE (RED ONE)

► SKU#: 790-0018
\$200

Please note, prices and availability are subject to change.

RAIL COMPONENTS

MOUNTING ACCESSORIES



SWAT RAIL

- ▶ 50mm
SKU#: 790-0175
\$75
- ▶ 100mm
SKU#: 790-0176
\$100
- ▶ 140mm
SKU#: 790-0177
\$125
- ▶ 220mm
SKU#: 790-0178
\$150



SPINNER SWAT RAIL MOUNT

- ▶ SKU#: 790-0217
\$70



SWAT RAIL CLAMP (ROD ADAPTOR)

- ▶ 19mm Rods
SKU#: 790-0170
\$195
- ▶ 15mm Rods
SKU#: 790-0216
\$195



BOLT-ON SWAT RAIL CLAMP

- ▶ SKU#: 790-0215
\$175



SPINNER W/ BOMB EVF MOUNT PACK

- ▶ SKU#: 790-0206
\$700



DOGBONE® BLOCK

- ▶ SKU#: 790-0118
\$50



DOGBONE A (STRAIGHT)

- ▶ SKU#: 790-0080
\$75



DOGBONE B (JOGGED)

- ▶ SKU#: 790-0081
\$125



DOGBONE C (ARCHED)

- ▶ SKU#: 790-0082
\$100

Please note, prices and availability are subject to change.

RAIL COMPONENTS

MOUNTING ACCESSORIES (CONTINUED)



ROSETTE-TO-SWAT RAIL ADAPTOR

► SKU#: 790-0171
\$75



ROSETTE-TO-SWAT RAIL ADAPTOR (BOLT-ON)

► SKU#: 790-0172
\$65



SWAT RAIL CLAMP (ROSETTE)

► SKU#: 790-0169
\$225



ACCESSORY ATTACHMENT BRACKET

► SKU#: 790-0098
\$200



ROD TO ROSETTE BRACKET

► SKU#: 790-0174
\$200



ROSETTE BLOCK

► SKU#: 790-0173
\$150



WINGNUT W/ ROSETTE CAP (SHORT)

► SKU#: 790-0189
\$65



WINGNUT W/ ROSETTE CAPS (MEDIUM)

► SKU#: 790-0179
\$75



COLLARBONE® (DOUBLE-ARM)

► SKU#: 790-0088
\$275

Please note, prices and availability are subject to change.

RAIL COMPONENTS

MOUNTING ACCESSORIES (CONTINUED)



DSMC BACKPACK

► SKU#: 790-0222
\$1,200



BACKPACK ADAPTOR PLATE

► SKU#: 790-0362
\$250



RED HANDLE MOUNT

► SKU#: 790-0017
\$150



AUXILIARY SUPPORT PAD

► SKU#: 790-0099
\$350



DSMC SHOULDER PAD

► SKU#: 790-0100
\$600



SHOULDER DOVETAIL (RED ONE)

► SKU#: 790-0005
\$550



ACCESSORY V-MOUNT

► SKU#: 790-0107
\$65

Please note, prices and availability are subject to change.

CABLES

MISCELLANEOUS



**PRO I/O AUX POWER OUT
+ GPIO CABLE (6')**

▶ SKU#: 790-0209
\$100



PRO I/O DIGITAL AUDIO CABLE (10')

▶ SKU#: 790-0210
\$275



PRO I/O AUX / RS232 CABLE (6')

▶ SKU#: 790-0211
\$225



PRO I/O TIME CODE CABLE (3')

▶ SKU#: 790-0212
\$100



3BNC-TO-00 SYNC CABLE

▶ SKU#: 790-0154
\$100



4-PIN 00 LEMO-TO-FLYING LEAD

▶ SKU#: 790-0187
\$60



RS232-TO-RS232 CABLE

▶ SKU#: 790-0150
\$100



**LEMO-TO-CAT5E ETHERNET
CABLE (9')**

▶ SKU#: 790-0159
\$120



MASTER/SLAVE GIG-E CABLE (4')

▶ SKU#: 790-0163
\$100



Cables on RED.com

Please note, prices and availability are subject to change.

CABLES

MISCELLANEOUS (CONTINUED)



XLR POWER CABLE

- ▶ 30" Cable
SKU#: 790-0165
\$120
- ▶ 10' Cable
SKU#: 790-0164
\$180



XLR MICROPHONE CABLE (20")

- ▶ SKU#: 790-0229
\$45



MINI-XLR TO MINI-XLR CABLE

- ▶ SKU#: 790-0049
\$35



MINI-XLR ADAPTOR

- ▶ SKU#: 790-0065
\$19



DC POWER CABLE (10')

- ▶ SKU#: 790-0060
\$150



2B-T0-1B POWER ADAPTOR CABLE

- ▶ SKU#: 790-0138
\$190



DRIVE CABLE

- ▶ 18" Cable
SKU#: 790-0050
\$200
- ▶ 6' Cable
SKU#: 790-0057
\$250

Please note, prices and availability are subject to change.

CABLES

RED STATION CABLES AND ADAPTORS



RED STATION ESATA CABLE

- SKU#: 790-0250
\$10



RED STATION FW800 CABLE

- 2" Cable
SKU#: 790-0253
\$20
- 24" Cable
SKU#: 790-0251
\$25



RED STATION FW400-FW800 CABLE

- SKU#: 790-0252
\$15



RED STATION DC POWER COUPLER

- SKU#: 790-0249
\$5



RED STATION USB-TO-DC POWER CABLE

- SKU#: 790-0316
\$10



RED USB-TO-MINI USB CABLE

- 24" Cable
SKU#: 790-0315
\$10
- 6' Cable
SKU#: 790-0230
\$15



RED STATION AC POWER ADAPTOR

- SKU#: 790-0292
\$35



RED STATION BASE AC POWER ADAPTOR

- SKU#: 790-0308
\$35

Please note, prices and availability are subject to change.

CABLES

DISPLAY CABLES



LCD/EVF CABLE (STRAIGHT-TO-STRAIGHT)

- ▶ 18" Cable
SKU#: 790-0151
\$240



LCD/EVF CABLE (RIGHT-TO-STRAIGHT)

- ▶ 18" Cable
SKU#: 790-0153
\$240
- ▶ 4' Cable
SKU#: 790-0161
\$270



LCD CABLE (RIGHT-TO-STRAIGHT)

- ▶ 6' Cable
SKU#: 790-0055
\$220
- ▶ 10' Cable
SKU#: 790-0056
\$260



LCD/EVF CABLE (RIGHT-TO-RIGHT)

- ▶ 7" Cable
SKU#: 790-0158
\$220
- ▶ 12" Cable
SKU#: 790-0162
\$230



LCD CABLE (RIGHT-TO-STRAIGHT)

- ▶ 6' Cable
SKU#: 790-0052
\$220
- ▶ 10' Cable
SKU#: 790-0053
\$260

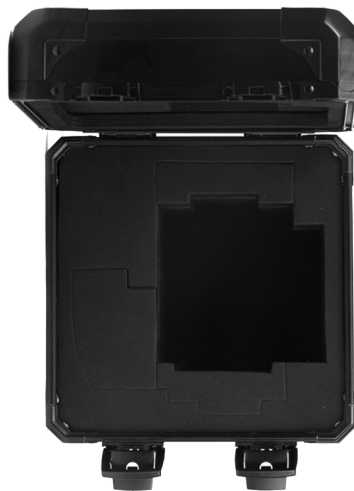
Please note, prices and availability are subject to change.

CASES AND ACCESSORIES



EPIC-M CAMERA CASE

► SKU#: 790-0198
\$295



EPIC-X CAMERA CASE

► SKU#: 790-0243
\$295



SCARLET-X CAMERA CASE

► SKU#: 790-0248
\$295



Accessories on RED.com

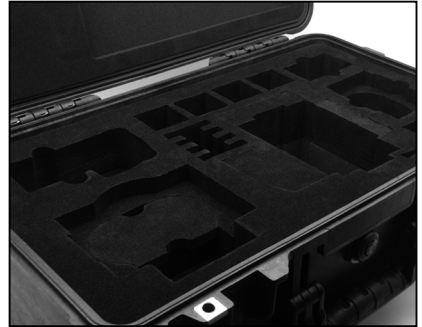
Please note, prices and availability are subject to change.

CASES AND ACCESSORIES



EPIC PELICAN CASE 1510

► SKU#: 790-0228
\$595



BRANDED CAMERA CASE

► SKU#: 790-0068
\$600



Please note, prices and availability are subject to change.

CASES AND ACCESSORIES



BOMB EVF CASE

► SKU#: 790-0311
\$30



RED FOCUS™ CASE

► SKU#: 790-0287
\$40



DSMC LENS MOUNT CASE

► SKU#: 790-0309
\$50



REDMOTE CASE

► SKU#: 790-0235
\$30



DSMC SIDE HANDLE CASE

► SKU#: 790-0231
\$35



REDVOLT CASE (4-PACK)

► SKU#: 790-0219
\$30



REDVOLT XL CASE (2-PACK)

► SKU#: 790-0305
\$30



REDMAG CASE

► 4-Pack
SKU#: 790-0204
\$30
► 12-Pack
SKU#: 790-0144
\$40



PRO COMPACT LENS CASE

► SKU#: 790-0071
\$575



RED MEDIA PACK CASE

► SKU#: 790-0303
\$395

Please note, prices and availability are subject to change.

CASES AND ACCESSORIES



RED FOCUS

- ▶ SKU#: 790-0149
\$1,900



RED CAMBOOK

- ▶ SKU#: 790-0123
\$425



DSMC FRONT BODY CAP

- ▶ SKU#: 790-0256
\$20



DSMC REAR MODULE CAP

- ▶ SKU#: 790-0304
\$20



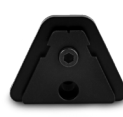
REAR PL LENS CAP

- ▶ SKU#: 760-0056
\$25



PL BODY MOUNT CAP

- ▶ SKU#: 790-0201
\$15



ACCESSORY V-MOUNT

- ▶ SKU#: 790-0107
\$65



RED WORK MAT

- ▶ SKU#: 020-0001
\$25



RED MICROFIBER BAG

- ▶ Small
SKU#: 010-0120
\$8
- ▶ Medium
SKU#: 010-0121
\$10
- ▶ Large
SKU#: 010-0124
\$12
- ▶ Extra Large
SKU#: 010-0125
\$14



TORX+ HARDWARE KIT

- ▶ PL Mount Kit
SKU#: 790-0046
\$15
- ▶ Nikon Mount Kit
SKU#: 790-0047
\$15



BOLT SET

- ▶ SKU#: 790-0043
\$9



FOCUS HOOK SET

- ▶ SKU#: 790-0042
\$45

Please note, prices and availability are subject to change.

CASES AND ACCESSORIES



RED WINGNUT 8MM (5-PACK)

► SKU#: 790-0075
\$100



RED WINGNUT 12MM (5-PACK)

► SKU#: 790-0074
\$100



RED WINGNUT 15MM (5-PACK)

► SKU#: 790-0213
\$175



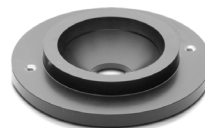
RED CAMERA CART

► SKU#: 790-0066
\$1290



MITCHELL BASE MOUNT

► SKU#: 790-0039
\$230



BALL ADAPTOR

► 100mm
SKU#: 790-0041
\$195
► 150mm
SKU#: 790-0040
\$195

Please note, prices and availability are subject to change.

WORKFLOW

Workflow on RED.com



RED ROCKET® CARD

► SKU#: 775-0001
\$4,750



RED CINE-X PRO®

Download FREE from www.RED.com/Downloads



RED ROCKET BREAKOUT BOX

► SKU#: 775-0002
\$1,200

REDRAY



REDRAY PLAYER

For more information,
please visit www.red.com



Please note, prices and availability are subject to change.

REDRAY on RED.com

SHOOTWEAR

**RED MESH CAP**

- ▶ Black S/M
SKU#: 010-0097
\$30
- ▶ White S/M
SKU#: 010-0095
\$30
- ▶ Black L/XL
SKU#: 010-0098
\$30
- ▶ White L/XL
SKU#: 010-0096
\$30

**RED EPIC CAP**

- ▶ Black S/M
SKU#: 010-0093
\$30
- ▶ Black L/XL
SKU#: 010-0094
\$30

**LANYARD**

- ▶ RED Digital Cinema
SKU#: 010-0119
\$9
- ▶ RED Studios Hollywood
SKU#: 010-0118
\$9

**METAL ICON LOGO (90MM)**

- ▶ SKU#: 030-0007
\$50

**METAL ICON BUZZSAW (110MM)**

- ▶ SKU#: 030-0008
\$50

**METAL ICON RIPSAW (120MM)**

- ▶ SKU#: 030-0013
\$75

**LOGO STICKER**

- ▶ 3" Option
SKU#: 030-0031
\$5
- ▶ 6" Option
SKU#: 030-0032
\$10
- ▶ 10" Option
SKU#: 030-0033
\$20
- ▶ 20" Option
SKU#: 030-0034
\$50

**CHAINSAW STICKER (9")**

- ▶ SKU#: 030-0006
\$25

**RIPSAW STICKER (9")**

- ▶ SKU#: 030-0035
\$25

Please note, prices and availability are subject to change.

Shootwear on RED.com



SHOOTWEAR

**T-SHIRT W/ M-LOGO (MENS)**

- | | | |
|---|---|---|
| ▶ White Medium
SKU#: 010-0041
\$20 | ▶ Black Medium
SKU#: 010-0035
\$20 | ▶ Red Medium
SKU#: 010-0038
\$20 |
| ▶ White Large
SKU#: 010-0073
\$20 | ▶ Black Large
SKU#: 010-0036
\$20 | ▶ Red Large
SKU#: 010-0039
\$20 |
| ▶ White XL
SKU#: 010-0074
\$20 | ▶ Black XL
SKU#: 010-0037
\$20 | ▶ Red XL
SKU#: 010-0040
\$20 |
| ▶ White XXL
SKU#: 010-0075
\$20 | ▶ Black XXL
SKU#: 010-0069
\$20 | ▶ Red XXL
SKU#: 010-0071
\$20 |

T-SHIRT W/ M-LOGO (WOMENS)

- | | | |
|---|---|---|
| ▶ White Small
SKU#: 010-0089
\$20 | ▶ Black Small
SKU#: 010-0077
\$20 | ▶ Red Small
SKU#: 010-0083
\$20 |
| ▶ White Medium
SKU#: 010-0090
\$20 | ▶ Black Medium
SKU#: 010-0078
\$20 | ▶ Red Medium
SKU#: 010-0084
\$20 |
| ▶ White Large
SKU#: 010-0091
\$20 | ▶ Black Large
SKU#: 010-0079
\$20 | ▶ Red Large
SKU#: 010-0085
\$20 |
| ▶ White XL
SKU#: 010-0092
\$20 | ▶ Black XL
SKU#: 010-0080
\$20 | ▶ Red XL
SKU#: 010-0086
\$20 |
| | ▶ Black XXL
SKU#: 010-0081
\$20 | ▶ Red XXL
SKU#: 010-0087
\$20 |

**T-SHIRT W/ DRAGON (MENS)**

- | | |
|---|--|
| ▶ Black Small
SKU#: 010-0099
\$20 | ▶ Red Small
SKU#: 010-0104
\$20 |
| ▶ Black Medium
SKU#: 010-0100
\$20 | ▶ Red Large
SKU#: 010-0106
\$20 |
| ▶ Black Large
SKU#: 010-0101
\$20 | ▶ Red XL
SKU#: 010-0107
\$20 |
| ▶ Black XL
SKU#: 010-0102
\$20 | ▶ Red XXL
SKU#: 010-0108
\$20 |
| ▶ Black XXL
SKU#: 010-0103
\$20 | |

T-SHIRT W/ DRAGON (WOMENS)

- | |
|---|
| ▶ Black Small
SKU#: 010-0109
\$20 |
| ▶ Black Medium
SKU#: 010-0110
\$20 |
| ▶ Black Large
SKU#: 010-0111
\$20 |

Please note, prices and availability are subject to change.

RED ARMOR

**EPIC-X**

► SKU#: 780-0001
\$2,850

EPIC-M

► SKU#: 780-0003
\$2,850

SCARLET-X

► SKU#: 780-0002
\$1,500

MEIZLER MODULE

► SKU#: 780-0006
\$1,950

Please note, prices and availability are subject to change.

NOTES:



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