
















2016 CAMERA COMPARISON CHART

| THOMAS FLETCHER & GARY ADCOCK | | Imager (Actual Size) | ISO | Latitude MFG ⁴ Published Spec | Frame Rates | Pixel Resolution of Recorded Media | Recorded Bit Depth Format & Time (Highest Internal Record @ 24 fps) | Data (Per Min) | Weight (Body Only) | Power Draw | Highlighted Positives | Notable Credits | List Price Camera Only (US Dollars) |
|------------------------------------------------------------------------------------|------------------------------------------|-------------------------|------------|---------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|----------------------------------------------|---------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------|-------------------------------------------|
|  | CMOS 33.6mm Ø 28.3 x 18.2mm | 800 Base | 14+ Stops | | XT / SXT 75 90 96 120 OG 3424 x 2202 XT ¹ OG 3424 x 2202 SXT 4:3 2880 x 2160 XT 4:3 2880 x 2160 SXT 16:9 2880 x 1620 XT 16:9 3168 x 1782 SXT Based on ARRIRAW | 12 Bit ARRIRAW 29 min - 512GB OG XR Drive 39 min - 512GB 4:3 XR Drive 47 min - 512GB 16:9 XR Drive 117 min - 2TB OG SXR Drive 142 min - 2TB 4:3 SXR Drive 157 min - 2TB 16:9 SXR Drive | XT/SXT Open Gate 16.2/16.6 4:3 13.7/13.7 16:9 10.0/12.5 | 14.1lbs XT 14.3 lbs SXT | 100w XT 90w SXT Arriraw 100w XT 90w SXT ProRes | True Anamorphic 4:3 Imager Wide Latitude Ideal for HDR Gently Rolls Off Highlights Proven Reliable, Post-Efficient SXT Option records ProRes in Log C, 709 or 709 w/ look; allows 3 independent MON outs: 709, 2020 or Log C. Accepts 2TB SXR Drives | <i>Snowden</i> <i>Star Trek Beyond</i> <i>Fast & Furious 8</i> <i>Game of Thrones</i> <i>Man in the High Castle</i> | \$82,180 | |
|  | CMOS 27.9mm Ø 24.7 x 13.1mm | 800 Base | 14 Stops | | 1 to 120 fps Electronic Shutter 1 to 60 fps Rotary Shutter | 8K 8192 x 2160 4K 4096 x 2160 2K 2048 x 1080 HD 1920 x 1080 | 16 Bit F65RAW - LITE 60 min- 512GB 120 min - 1TB | 8.5 GB per Minute 16 lbs w/SR-R4 | 62w Body Only 105w w/SR-R4 | 8K, 6K, 4K De-mosaic ACES Workflow Rotary Shutter 16 Bit Linear RAW Ultra Wide Color Gamut Build-In ND Filters | <i>Billy Lynn's Long Halftime Walk</i> <i>Café Society</i> <i>A Series of Unfortunate Events</i> | \$65,000 | |
|  | CMOS 46.3mm Ø 40.9 x 21.6mm | 1250 Base | 16.5 Stops | | 1-60fps 8K 1-100fps 6K 1-120fps 5K 1-150fps 4K 1-300fps 2K | 8K 8192 x 4320 6K 6144 x 3240 5K 5120 x 2700 4K 4096 x 2160 2K 2048 x 1080 | 16 Bit REDCODE - 8K FF @ 5:1 512GB SSD - 35 min 1TB SSD - 70 min (HDRx Cuts Time in Half) | 15.2GB per Minute 3.3 lbs | 70w | Unique Large Format Aesthetic True Anamorphic Internal REDCODE RAW Compressed Raw recording Internal Dual Record Compressed Raw w/ ProRes or Avid DNx Codecs | <i>Guardians of the Galaxy Vol.2</i> <i>Newly Released</i> <i>Camera More Credits Coming Soon</i> | \$ 59,500 | |
|  | CMOS 34.5mm Ø 29.9 x 15.8mm | 1250 Base | 16.5 Stops | | 1-60fps 8K 1-100fps 6K 1-120fps 5K 1-150fps 4K 1-300fps 2K | 8K 8192 x 4320 6K 6144 x 3240 5K 5120 x 2700 4K 4096 x 2160 2K 2048 x 1080 | 16 Bit REDCODE - 8K FF @ 3:1 512GB SSD - 41 min 1TB SSD - 83 min (HDRx Cuts Time in Half) | 12.2 GB per Minute 3.3 lbs | 65w | Internal REDCODE RAW Compressed Raw recording Internal Dual Record Compressed Raw w/ ProRes or Avid DNx Codecs | <i>Allied</i> ³ <i>Transformers: The Last Knight</i> <i>Independence Day: Resurgence</i> ²³ | \$ 49,500 | |
|  | CMOS 33.6mm Ø 28.3 x 18.2mm | 800 Base | 14+ Stops | | OG -.75-30 fps ARRIRAW .75-48 fps 4:3 ProRes .75-50 fps 16:9 .75-200 fps 6:5 ProRes.75-150 fps 8:9 ProRes.75-150 fps | OG 3424 x 2202 4:3 - 2880 x 2160 UHD 16:9 3840 x 2160 16:9 2048 x 1152 16:9 1920 x 1080 | 12 Bit ARRIRAW ProRes4444XQ UHD 256GB CFast - 20 min Records Classic ALEXA formats | 8.7 GB per Minute 5 lbs | 45-75w | Super Lightweight Carbon Body ALEXA Sensor Latitude and HDR image quality Integrated Lens Motor Control Motorized ND filters Exchangeable Lens Mounts Perfect for Gimbals & Multicopters | <i>Empire Ice</i> <i>Bates Motel</i> <i>Doctor Strange</i> ² <i>Fear of the Walking Dead</i> | \$45,000 | |
|  | CMOS 27.8mm Ø 24.6 x 12.9mm | Dual 800 & 5000 Base | 14+ Stops | | 1-120 fps AVC-Intra 4K & V-RAW 10 Bit | 4K 4096 x 2160 UHD 3840 x 2160 2K 2048 x 1080 HD 1920 x 1080 | 12Bit AVC-Intra4K 256GB Express P2 Card 45 min 4:4:4 90 min 4:2:2 124 min - ProRes HD | 4.8 GB 4:4:4 12 Bit 2.4GB 4:2:2 10 Bit | 11 lbs w/AVC Intra Rec. 69w w/AVC Intra Rec. | Exceptional Low Light Performance Clean Signal @ 5000 ASA In-Camera Color Grading/Dailies Dual Codec Records Un-graded 4K Master & HD V-RAW Uncompressed via attachable, formfitting Codex Recorder | <i>The Duece</i> <i>Bad Santa 2</i> <i>Master of None</i> <i>Death Note</i> <i>Just Add Magic</i> <i>Orange is the New Black</i> | \$45,000 | |
|  | CMOS 27.1mm Ø 24 x 12.7mm | 1250 Base | 14 Stops | | 1-120fps @ 4K 1-180fps @2K 1-180fps @HD 1-240 @2K Raw | 4K 4096 x 2160 UHD 3840 x 2160 2K 2048 x 1080 HD 1920 x 1080 | 16 Bit 512GB AXSM 4K Raw- 60min 4K-X-OCNST-84min XAVC 10 Bit 4:2:2 4K 2K HD | 7.1 GB 4K RAW 2.3 GB 4K XAVC | 7.7 lbs F55 & R7 5 lbs F55 | 49w System 25w Body Only | Ultra Wide Color Gamut Lightweight and Small Profile 1250 ISO Sensor w/ Global Shutter 2x Anamorphic De-Squeeze 2K Mode Uses Full Image Sensor XAVC-ProRes - DNxHD - MPEG - RAW | <i>Blacklist</i> <i>Marco Polo</i> <i>Big Bang Theory</i> <i>Sense8</i> <i>Kevin Can Wait</i> | \$42,688 |

¹Future ²Select Shots ³6K Version ⁴Manufacturer's Published Spec

Camera must be available for sale | Data based on 24fps and highest INTERNAL record.

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| THOMAS FLETCHER & GARY ADCKOCK | | Imager (Actual Size) | ISO | Latitude MFG ⁴ Published Spec | Frame Rates | Pixel Resolution of Recorded Media | Recorded Bit Depth Format & Time (Highest Internal Record @ 24 fps) | Data (Per Min) | Weight (Body Only) | Power Draw | Highlighted Positives | Notable Credits | List Price Camera Only (US Dollars) |
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|  | CMOS 27.2mm Ø 23.8 x 13.4mm | 800 Base | 14+ Stops | | 1-60 fps 4K UHD .75-200 fps ProRes | 3840 x 2160 3200 x 1800 2048 x 1152 1920 x 1080 | 12 Bit ProRes 4:4:4 UHD 128GB CFast - 14 min | 8 GB per Minute | 9.2 lbs | 50w | ALEXA Image Quality ideal for HDR Lightweight Comfortable Handheld 4K UHD & 3.2K Record Options Powerful In-Camera Color Grading 200 fps Slow Motion | Ballers The Ivory Game A Bite of China Goat NFL Films | \$35,000 |
|  | CMOS 34.5mm Ø 30.7 x 15.8mm | 800 Base | 14+ Stops | | 1-30fps 8K 1-75fps 6K 1-120fps 4K 1-240fps 2K | 8K 8192 x 4320 6K 6144 x 3240 5K 5120 x 2700 4K 4096 x 2160 2K 2048 x 1080 | 16 Bit REDCODE - 6K FF @ 5:1 512GB SSD - 52 min 1TB SSD - 104 min (HDRx Cuts Time in Half) | 5.2GB per Minute | 3.3 lbs Carbon Fiber | 60-65w | Pro Res Workflow Option Custom OLPF Filters HDRx High Dynamic Range Well Established R3D workflow Modular Design High Frames per Second | Camera Newly Released Credits Coming Soon | \$29,500 |
|  | CMOS 27.8mm Ø 24.6 x 12.9mm | Dual 800 & 5000 Base | 14+ Stops | | 1-30 fps AVC-Intra 4K422 1-60fps AVC-Intra 4K422 LT 23.98, 24, 25, 29.97 fps 2K 12Bit | 4K 4096 x 2160 UHD 3840 x 2160 2K 2048 x 1080 HD 1920 x 1080 | 10Bit 512GB Express P2 Card 180 min -AVC-Intra4K422 124 min - ProRes HD | 2.3GB 4:2:2 | 6 lbs | 47w | Exceptional Low Light Performance Clean Signal @ 5000 ASA LT RAW via Convergence Design Odyssey 7Q, 7Q+ and Atomos Shogun Inferno | Million Dollar Quartet A.P.B. Only Temporary | \$18,000 |
|  | CMOS 27.1mmØ 23.5 x 13.7mm | 2000 Base | 14 Stops | | 1-60fps @ 4K 1-180fps @HD | 4K 4096 x 2160 UHD 3840 x 2160 HD 1920 x1080 | 10 Bit 4:2:2 XAVC-I HD, UHD QXD 128GB = 55min ProRes 4:2:2 HQ QXD 128GB = 74min | 2.3GB 4K XAVC | 4.5 lbs | 19w | Pro Res HD Workflow Option Optional Externak 12bit 4KRaw Recorder Affordable Media - High FPS (FS7 II Coming January 2017) | Closed Course Annabelle Hooper and the Ghosts of Nantucket | \$13,199 |
|  | CMOS 29.8mm Ø 26.4 x 13.8mm | 800 Base | 15 Stops | | 1-120 fps @ 2K/HD 1-30 fps @ 4K/UHD | 4096 x 2160 3840 x 2160 2048 x 1080 1920 x 1080 | 12/10 Bit RGB XF-AVC-Intra 4:4:4 128GB CFast - 75 min 10 Bit YCC 4:2:2 XF-AVC Intra 128GB CFast - 40 min | 1.7 GB per Minute | 4.4 lbs (PL Version) | 21.2w | Canon Log 2 HDR Exposure Latitude Exceptional Sensitivity Three Wide Color Gamuts OLED Viewfinder Canon RAW via external recorder 2/4/6/8/10 Stop ND Filters | Our Souls at Night Divided America Transparent Six Jason Bourne ² | \$11,999 |
|  | CMOS 29.8mm Ø 26.4 x 13.8mm | 850 Base | 12 Stops | | 24p, 25p, 30p, 50i, 60i @ HD 24, 25, 30, 50, 60, 120 @ 4K to Ext. Recorder | 1920 x 1080 Outputs 2K & 4K to External Recorder | 8 Bit MPEG2 MXF - 50Mbps 128GB CF - 320 min 4K 10Bit w/ External Recorder | 0.4 GB per Minute | 4 lbs | 23.9w | 4K Uncompressed Output w/ Wide Variety of External Recorders PL or EF mount High Dynamic Range Small Self Contained Ideal for 3D | Fast 8 ² Kong Skull Island ² The Man from U.N.C.L.E. ² Before the Flood | \$9,999 |
|  | CMOS 29.1mm Ø 25.3 x 14.2mm | 800 Base | 15 Stops | | 1-60 fps 4.6K 1-120fps 2K &HD (Windowed) | 4.6K 4608 x 2592 4K 4096 x 2304 UHD 3840 x 2160 HD 1920 x 1080 | 12 Bit Cinema DNG 256GB CFast RAW 3:1 - 25 min RAW 4:1 - 31 min | 10.8 GB per Minute | 5 lbs | 45w | 4.6K S35 Image w/ High Latitude Super compact lightweight design Dual RAW & ProRes CFast recorders Professional 12G-SDI Connectors Includes DaVinci Resolve Studio | ID: Resurgence ² The Fosters ² Hunters ² Various Regional & National Spots | \$4,995 |
|  | Full Aperture 31.1mm Ø 24.9x18.1mm | 500 Base | 15-16 Stops | | 1-150 fps Arri 435 1-60 fps Sync Sound Body | 6K 4K 2K Uncompressed (via Scanner) | 16 Bit (Linear) 10 Bit (Log) 3P 14m48s 1000' 4P 11m06s 1000' | N/A | 25 lbs 400' Load | 55w ARRICAM | 4:4:4 Color Sampling Established Workflow Widest Available Latitude Proven Archival Value | Westworld Girl on the Train Loving The Magnificent Seven | FILM .77 ¢ per foot |

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