



NEWS RELEASE

CODEX DIGITAL ANNOUNCES DATA SUPPORT FOR ARRI D-21 CAMERA

NAB 2008 Las Vegas, April 14th, 2008 -- Codex Digital (www.codexdigital.com), specialist in high-resolution media recording and workflow, today announced the extension of its HD 2K 4K systems, that record from leading data-mode cameras, with support for ARRI's brand new D-21™ and future cameras developed by ARRI.

The Codex Recorder and Codex Portable field recorder already support the ARRI D-20™ in data-mode, unleashing the potential of this camera to operate beyond HD. Now, as an approved supporter of ARRI's ARRIRAW T-Link, Codex Digital's data-recording – uncompressed or JPEG 2000 – will also enable users to record the highest-possible resolution and dynamic range of the D-21 and future ARRI cameras, and to deliver the captured material directly into a post-production chain. The material is recorded complete with all available metadata, and delivered in any format required for effects and finishing.

Codex recording systems can capture and store the raw, unprocessed data from ARRI's 4:3 sensor, making maximum use of its 2880 x 2160 resolution (around 3K) and 12-bit bit-depth, with real time playback, including unsqueezed anamorphic material. This results in far superior picture resolution than when using the 1920 x 1080 HD video output, as the entire image data captured by the sensor is retained.

Codex also features the ability to demosaic and downsample the ARRI cameras' Bayer pattern images in real time. The material captured with the D-20 or D-21 can be viewed and passed directly to editorial in the form of MXF, QuickTime, AVI or DPX files, without the need for lengthy, time-intensive de-Bayering and downconversion. In ARRI data-mode, Codex also supports all frame-rates, including full vari-speed support.

In production, Codex provides on-set monitoring and multiple types of file outputs for all common production workflows. The monitoring and output files can be configured for all aspect ratios including multiple anamorphic ratios for all combinations of lenses and output frames.

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Marc Shipman-Mueller, product manager for cameras and lenses at ARRI, commented, "Recording RAW data has various advantages, including a better image quality and more

flexibility in post. Now that the HD workflow for the D-21 is going well, we are concentrating more on the RAW data workflow. We are very pleased to work closely with Codex Digital who offer real on-set advantages and a very smooth workflow in post.”

"Getting the best possible pictures is of paramount importance," said Paul Bamborough, a co-founder of Codex Digital. "We think the ARRIRAW T-Link is a great advance because it allows the maximum possible resolution and dynamic range to be passed down the production pipeline from the camera into post production. In the case of the ARRI D-21 that means 12-bit samples at the camera's full resolution. This is a great fit with data-oriented systems such as the Codex Recorder because, unlike tape, Codex is not tied to one standard. We can record whatever format is given to us, and then immediately produce all the traditional deliverables that may be needed."

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About Codex Digital:

Codex Digital is headquartered in Soho, London, from where it designs and manufactures high-end digital equipment for motion picture and broadcast production. Products include: award-winning high-resolution media recorders, which capture moving images from the new generation of digital motion picture cameras, at up to 4K uncompressed resolution; plus a range of high-performance media management stations to manage the entire workflow of a digital production from set to post production. With the introduction of the Codex Portable, the company is setting a whole new standard for digital cinematography. For more information visit www.codexdigital.com.

The ARRIRAW T-Link

The ARRIRAW T-Link (Transport Link) has been developed by ARRI to provide a simple and standardized method of getting raw data from the ARRIFLEX D-21 to a recorder. It is a method of packing the ARRIRAW 12-bit data into the RGBA HD file format. Transmission is achieved over a standard dual link HD-SDI connection per SMPTE 372M.

Editor's Note:

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