

# Why Compromise?

**FILM — THAT UNMISTAKABLE LOOK  
THAT CONNECTS WITH AUDIENCES.**

*"If you want to shoot something that has real beauty, something that makes you think and feel, you've got to shoot it on film... Film connects with my audience. It feels lush, warm, and real."*

**Ted Royer, Executive Creative Director, Droga5**



*"There's an organic feel to film, that's hard to emulate with digital ... people still have an emotional reaction to film."*

**Asa Shoul, Senior Colorist**

*"It's a language, you know; the film is a language. You choose your vocabulary, you choose your dialect, the stocks, the way you expose them, the filtration, the lenses, the lighting, the color palette - all those things are really where you refine your version of that story."*

**Adam Kimmel, Cinematographer**

*"Film will never be dead. We'll be shooting film for a long time. We can't even conceive of a medium yet that can preserve as much information as a piece of motion picture film. The reality is that film is still the highest density data-capturing medium we know."*

**Bill Dill, ASC,  
Cinematographer/Professor**

## **WANT TO TRULY BRING YOUR STORY TO LIFE?**

The term "film look" is commonly used to describe film's powerful ability to accurately emulate the mood and tone, bringing a story to life. Because film sees light the same way as the human eye, the captured image is organic, and doesn't feel artificial — it feels natural and real. It can help you achieve your vision and connect with your audience in a way that no other medium can.

## **DON'T BE FOOLED. 4K IS NOT THE MAGICAL NUMBER.**

The debate over the resolution of certain capture devices is one that serves to create confusion and it is certainly not the magical number that denotes image quality.

In very simple terms the Bayer Sensor, which is often at the center of the 4K digital capture claims, does not capture 4K images. It outputs 4K pixels, but these are shared between red, green, and blue. A frame of 35 mm film, when scanned at 4K resolution, outputs 4K of red, 4K of green, and 4K of blue, all uncompressed. Even more information can be extracted when scanned at 6K.

But resolution is only a small part of the image quality equation. Dynamic range and color reproduction are two very important aspects, which are often overlooked in the many debates around image quality.



"The thing that puts the fear of God in most cinematographers when faced with shooting video are those instances of shooting out in bright, direct, hot, either front-lit or, even worse still, back-lit sunshine ... there's really no comparison there."

**Lance Acord, ASC,**  
Director/Cinematographer

"Film has latitude. You can blow something out a little bit on film; you can let the film negative get a little bit under- or over-exposed and there's latitude. There was not that latitude on HD; it's either right or wrong."

**Samuel Bayer,**  
Director/Cinematographer

"First and absolutely foremost, if you want to shoot people, let's just say film is so much kinder to people than digital is. It seems like you can light someone and make them look better without having to go in and fix everything immediately. I can't imagine shooting a beauty campaign digitally; it just doesn't make any sense."

**Florence Buchanan,**  
Creative Director

"I can do a lot with film that I can't do with electronic cinematography ... on density, on color, on saturation, all of those elements, much more control with film."

**David Perry, Head of Production,**  
Saatchi & Saatchi NY



### **BRIGHT LIGHTS. DEEP SHADOWS. NO WORRIES.**

Film's unrivaled dynamic range allows the cinematographer to capture great detail from the brightest highlights to the deepest shadows, all within the same scene just like the eye does. And, when you take your images into postproduction, your colorist will not be constrained trying to extract information that simply hasn't been captured when shooting with other formats. The 14 stops of dynamic range in KODAK VISION3 Films, coupled with the improvements in postproduction technology and techniques, have unlocked film's true potential and offer more information in the extremes of exposure than ever before.

### **ACCURATE COLORS. BEAUTIFUL SKIN TONES.**

When you shoot on film you can be sure that whether your exposure is right on the mark or slightly off, colors will be faithfully reproduced. Film has been designed to maintain neutrality through the full range of exposure as well as reproduce rich, saturated colors. It has the unique capacity for recording nuances in color, contrast, texture, light and darkness, from lush blacks to pure whites and all the tones in-between. And when it comes to faces, you want your actors to look as true to life as possible — film has the unique ability of making skin tones look natural and beautiful.



"If your source material isn't beautiful to start with, it doesn't matter how much crap you add on top of it with color, it's still a crap image."

Samuel Bayer, Director/Cinematographer

Film. No Compromise.

**Kodak**