



Editorial Background:

What Cinematographers Are Saying about the new KODAK VISION3 200T Color Negative Film 5213/7213

Kodak has a long tradition of listening to cinematographers and designing new films with imaging characteristics that satisfy their visual needs for telling stories in motion and that allow them total creative freedom. Cinematographers around the world shot tests with the new KODAK VISION3 200T Color Negative Film 5213/7213 in various environments. Following are some of their observations:

“Kodak’s new VISION3 200T 5213 stock is a significant improvement over the already excellent VISION2 5217. Reds in skin tones have a noticeably more natural balance, and the high resolution results in texture you feel you can almost touch. In terms of the stock’s contrast range, I was especially impressed with how dark, black skin tones were faithfully reproduced. In my test, I placed a Caucasian subject with prominently red areas under his skin next to a very dark-skinned black subject, and made no exposure compensation for the large differences in their skin tonality. The VISION3 stock handled the differences effortlessly, and most importantly, made each of the subjects look attractive and appealing.”
— Michael Goi, ASC

“Kodak’s latest Vision3 film stock continues to deliver on the excellent latitude I’ve come to rely upon from its predecessors. It allows me to shoot quickly and get a rich negative that a digital image couldn’t compare to. I already see the benefits this new stock could deliver creatively in both my current series *Rubicon* and for the next season of *Breaking Bad*.”
— Michael Slovis

“I shot a test comparing the new KODAK VISION3 5213 color negative film to the VISION2 5217 and 5212 stocks. The new film has an even finer grain structure with deeper black tones and richer color saturation, especially in the reds and flesh tones. The images were slightly sharper than those recorded on 5217 film and more consistent in over-exposed areas. The white tones were cleaner after the film was scanned and converted to digital files. There is a tighter grain structure than 5217 that is similar to 5212, but even smoother, especially when it used for daylight exterior scenes. I can see 5213 becoming the film of choice for feature films that are produced in Super 16 format.”
— David Mullen, ASC

“I was running out of daylight, so I underexposed the film (KODAK VISION3 200T 5217) by a stop and rated it at E.I. 400. The light was very soft and consistent. The images looked amazing. It has a tighter grain structure than the previous 200T film, and the colors look more natural and less saturated. I really like the versatility it gave me to shoot in fading daylight, and pushing it a stop without an 85 filter on the lens. I think this film will be particularly useful for daylight interior scenes, and at times when I am running out of daylight and I don’t want to switch to the 500T film.”
— Eduardo Mayen