

## **Editorial Background:**

### **A Conversation with Chris Hart**

Veteran cinematographer Chris Hart designed and shot a short film to test and demonstrate the imaging characteristics of the new KODAK VISION3 200T Color Negative Film 5213/7213 in a variety of challenging situations. The following is a transcript of a conversation with Hart describing how he tested the new film and his observations:

**You shot the film designed to demonstrate the imaging characteristics of the new KODAK VISION3 200T 5213/7213 film. Let's begin with a general description of where the film was produced and why those settings were chosen.**

HART: We spent around three days last November producing this film mainly at four interior locations in the Rochester, New York, area. We designed scenes in settings that challenged the dynamic range of the film. Each location had areas with dark shadows and bright highlights. We had characters with a variety of skin tones in the same shots. There was also a broad range of colors in the settings.

**Give us a description of the locations.**

HART: One of the locations was a set for an artist's studio. It was actually in a warehouse that was pretty dark and grungy. The artist has his living space in this area. We were shooting during daytime, so there are some bright windows about halfway in the background in a lot of those scenes. The second location was a set for a welder's shop, which was a dark interior. We shot both interior and exterior scenes in and around the welder's shop. The third location was a dance studio, but we used it as a musician's rehearsal hall. There were windows on three sides. We had a group of musicians in the middle playing background music. We filmed a group shot, and then focused on individual musicians and intercut those shots. The fourth location was a guitar maker's shop that had areas with deep shadows and bright highlights.

**Tell us about the exterior locations.**

HART: We had a few, but the weather wasn't terribly cooperative, and the film is balanced for exposure in tungsten light, so we were primarily indoors. But, we have a lot of shots with daylight coming through windows.

**Give us an example.**

HART: There was a woman metal worker at the welder's shop who was kind of an artist. We filmed her outside rummaging through her collection of cast iron art. There is green grass, a bright red truck and fall foliage in the background that puts a little more color in the scene.

**Were scenes filmed during different times of day?**

HART: We were primarily shooting during daylight. One set of scenes with the three musicians was shot during daylight and at magic hour when it was a little darker outside the windows. There were only a few night interior scenes, because most cinematographers have told us they would choose to use our 500-speed film (KODAK VISION3 5219/7219) in those situations.

**What motivated the settings that you chose?**

HART: We chose settings with bright daylight coming through windows in the background or heavy back light to test the dramatically extended highlight latitude of the new film. We wanted to see how it holds details in both bright highlights and deep shadows. We had black, Caucasian, Hispanic and Asian characters with different skin tones. We chose settings where you can judge comparisons of how the older and new films record skin tones, in addition to differences in grain, sharpness and color reproduction.

**Is there a story or just random settings?**

HART: There is a very thin thread of a story line from scene to scene. Basically, we were following a couple artists with the primary goal of filming scenes in different environments and times of day to get useful comparisons between the new and older negatives to see how they perform in these various situations.

**Were you shooting everything with the old film and the new film?**

HART: We shot some short montage sequences with just the new film, but within the same context, we also shot 5213 compared to 5217 as a technical side-by-side comparison.

**Tell us about the lighting.**

HART: We wanted natural looking, motivated light. That is why we chose locations with lots of windows. We had 6K HMI lights outside the windows that we used to create cross light and backlight on the characters in a number of shots. We also had Par 1,200s going through muslin to create soft sidelight on main characters for a number of daylight interiors with harder exterior backlight coming through windows.

**So, you were creating story vignettes as well as technical comparisons, which enable the audience to compare how the new 200-speed, tungsten film compares to the older one?**

HART: That was our objective. We want filmmakers to judge for themselves.

**Give us an example of a scene comparing the new and older films.**

HART: There is a scene with the welder in her shop. The camera was inside filming her silhouetted by bright light outside an open door in a very dark interior. We had a 6K HMI blast light through the open doorway. The light was splashing across the floor. We had a range of 10

to 11 stops of exposure in that shot. The brightly lit area was five stops overexposed and the shadows were five stops underexposed. In that scene, we really challenged the new film to record details on both ends of the spectrum.

**Was the demonstration produced in 35 and Super 16 film formats?**

HART: It is mostly 35 mm film, though there are some Super 16 shots for comparison, which we show during the closing scenes of the demonstration.

**Was the camera generally moving or in a fixed position?**

HART: When we were doing technical comparisons, we locked the camera down so there were no variations cutting from one scene to another. The camera was generally on a dolly with a slow creeping movement through most scenes. It was occasionally on a tripod. We documented the test with a handheld camera behind the scenes.

**What postproduction workflow path did you utilize?**

HART: We went through a DI process to produce 35 mm negative and prints. The 35 mm color negative was scanned to 4K files and the 16 mm to 2K. Everything was conformed and color corrected in a 2K environment. Consistent with current industry trends, the 35 mm scenes were recorded out to intermediate film from 4K files and the 16mm from 2K. The only difference with our demo from what is routine in the industry is that we recorded out onto Kodak's new VISION3 Color Intermediate Film 2254. This new stock is optimized for contemporary film recording and integrates VISION3 technology throughout the entire DI workflow, with amazing quality results.

**Will the demonstration be shown in film print or HD format?**

HART: It is available in both film print and HD digital formats.

**What do your eyes tell you when you look at the film?**

HART: I can see more details in the highlights. The 200-speed VISION2 film has a very fine grain structure. We shot a couple of scenes at the recommended exposure and others at one and two stops underexposed. The improvement in grain structure really shows up when you underexpose the negative while shooting in very dark areas. That gives you a lot of freedom when you are shooting in challenging lighting situations.

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