

# Kodak reaffirms commitment to silver halide with addition of two new

# VISION3 films

Film is the gold standard for motion imaging. No digital format comes close. In terms of resolution, color depth, latitude and creative flexibility, it's no contest.

And film continues to improve – in leaps and bounds. While digital camera designers struggle with the limitations inherent in chip-based imaging, Kodak's deep well of experience and robust investment in emulsion science have repeatedly upped the ante. The advanced technology in each frame of film is far beyond that of even a few years ago.

"We all hear a lot of digital hype out in the marketplace," says Kim Snyder, president of Kodak's Entertainment Imaging Division, and vice president of Eastman Kodak Company. "But, film remains as vital and relevant as ever with its unparalleled image quality, resolution, dynamic range, flexibility and archival qualities. There's a reason digital cameras are always trying to emulate film."

"Based upon our customers' expectations for the very highest quality images – and for flexibility and ease of use – Kodak remains committed to motion picture

Cinematographers who have tested the film report seeing enhanced exposure latitude, which gives them more flexibility while shooting both interior and exterior scenes in high-contrast environments. They also say it records cleaner whites and deeper black tones, along with richer color saturation and skin tones that are consistent with how the human eye sees.

"Kodak's new VISION3 200T 5213 stock is a significant improvement over the already excellent VISION2 5217," says Michael Goi, ASC (*The Mentalist*,

after the film was scanned and converted to digital files. There is also a tighter grain structure ... especially when it is used for daylight exterior scenes."

Kodak's Product Systems Engineer Merrick Distant explains that the underlying improvements in emulsion science include advanced dye layering technology in the red and green layers, and smaller, Sub-Micron Imaging Sensors in the red, green and blue layers. The Sub-Micron Imaging sensors enable increased image discrimination as light intensity increases, improving signal-to-noise response and extending highlight latitude by two additional stops. Advanced Development Accelerators and Advanced Dye Layering Technology allow the emulsion to capture and process light more effectively.

Distant also notes that cinematographers have come to depend on Kodak's 200T film stocks for critical blue-screen and green-screen cinematography. He says that the new film maintains that lower granularity imaging characteristic with excellent sharpness and edge resolution in digital compositing.

"Cinematographers can rate the film at higher speeds and still expect excellent results," he adds. "The additional detail and heightened signal-to-noise response in the highlights will enable them to follow the action into bright lit areas confident that more details can be extracted in overexposed areas during digital post-production."

KODAK VISION3 200T 5213/7213 film is available in 65mm, 35mm, Super 16 and Super 8 formats.



The latest examples of this continual innovation are two additions to the KODAK VISION3 family of films. Kodak has incorporated its customers' suggestions and brought VISION3 emulsion technology to a medium-speed, tungsten-balanced color negative, and a color intermediate film optimized to work with digital post-production technologies. The results are enhanced creative flexibility and improved efficiency on the set and in post.

film and to the satisfaction of our customers."

## KODAK VISION3 200T Color Negative Film 5213/7213

KODAK VISION3 5213/7213 color negative is a 200-speed film balanced for exposure in 3200K tungsten light. It is designed to enable cinematographers to record more details in highlights and deliver finer grain, natural-looking images in the darkest areas.

*My Name is Earl*), who tested the film. "Reds in skin tones have a noticeably more natural balance and the high resolution results in texture you feel you can almost touch."

"This new film has an even finer grain structure with deeper black tones and richer color saturation, especially in the reds and flesh tones," adds David Mullen, ASC (*Jennifer's Body*, *Akeelah and the Bee*), who also tested the film. "The images were slightly sharper ... and more consistent in over-exposed areas. The white tones were cleaner

1 A scene from the KODAK VISION3 200T 7213 film demo.

## KODAK VISION3 Color Digital Intermediate Film 5254/2254

KODAK VISION3 Color Digital Intermediate Film 5254/2254 is designed for use with laser, LED and CRT film recorders. The imaging characteristics of this new intermediate film enhance speed and efficiency during DI post-production while rendering noticeably sharper images that more faithfully represent the intentions of filmmakers. It also provides an improved bridge between negative and print films going through the DI process.

"The main improvements of this new DI intermediate film are enhanced sharpness and increased speed and efficiency for camera negatives that are scanned to digital files for color grading and other DI image manipulation, enabling post-production facilities to generate high-quality intermediates," says Kodak scientist David Niklewicz.

A new set of sensitizing dyes developed by Kodak allowed the company's scientists to move the peak sensitivity of the silver halide emulsions to more closely match the wavelengths generated by CRT, laser, and LED light sources used in contemporary film recorders to render digital master files onto color intermediate film.

"We also reduced punch-through, which is unwanted light passing through and exposing the layer underneath it, for example, blue light exposing the green channel," adds Ana Castro, another Kodak scientist involved in the film's development. "We achieved this reduction through the use of inter-grain filter dyes. These are very fine particle dyes that have a very tight, narrow distribution and a specific wavelength. They

are placed between the color layers and they suck up all the light of that particular wavelength before they get to the underlying record. That results in improved color purity."

By increasing the speed of output, this new intermediate film helps labs to operate more efficiently while potentially reducing costs. It also ensures that information on the digital intermediate file is reflected on release prints.

"This new intermediate film has a more linear response in the high densities," says Dr. Stefan Demetrescu, CEO of Lasergraphics, Inc. "This provides two benefits: first, the start-to-finish time is faster, thus allowing for tighter deadlines; and second, the post house can process more jobs with

the same equipment, thus lowering operating and capital costs."

"Now our customers will have everything they want directly from the film, reducing their overall cost while maintaining the original intermediate characteristics they have come to love," adds Senior Technical Manager Gregory T. Puetz of CELCO, who also tested the film.

Snyder reaffirms, "As filmmaking technology evolves, Kodak will continue to lead the way, delivering the highest quality imaging systems and innovative products and services for visual storytellers."



*Gold Standard*

For further information on the new stock please go to [http://motion.kodak.com/US/en/motion/Products/Production/Vision3\\_Color\\_Negative\\_Films/VISION3\\_200T/index.htm](http://motion.kodak.com/US/en/motion/Products/Production/Vision3_Color_Negative_Films/VISION3_200T/index.htm)