

Kodak has boosted the VISION2 range of stocks with the introduction of Kodak VISION2 50D 5201/7201 color negative film to its palette of color negative film. This is an ultra-fine grain film rated for an exposure index of 50 in daylight, and is available in all formats from 16 to 65mm.

"This new emulsion is designed to give cinematographers more creative latitude while filming high-contrast exterior scenes in bright daylight as well as shots in mixed color temperatures," says Robert Mayson, general manager and vice president of image capture for Kodak's Entertainment Imaging Division. "Advances in film science and emulsion technology ensure that nuances recorded on the negative are retained through both digital and optical post-production all the way through to cinema and television screens."

Mayson added that Kodak would continue to leverage advances in emulsion technology to satisfy the needs and expectations of the creative community. "The art of cinematography is never static," he says. "As cinematographers challenge themselves to reach new levels of artistic expression, Kodak will continue to match that pace with exciting new innovations in film technology."

The new emulsion is the sixth member of the Kodak VISION2 family of color negative films. The new films offer a wide range of imaging characteristics designed to enable cinematographers to create compelling motion pictures in virtually any lighting environment.

After testing the new film, cinematographer Jon Fauer, ASC said, "This film definitely proves that the 'film look' is not about grain but exposure latitude. There's no grain to speak of – it's the finest-grained film I've ever seen, with perfect color rendition, natural skin

tones, a huge range of exposure, highlights that don't burn out, and shadows that are rich and dark but with visible subtle detail. Shooting a low-speed daylight film in bright sunlight will allow for less neutral density, so cinematographers can see what they are shooting through the viewfinder."

Other cinematographers who shot early tests were equally enthusiastic. Some comments included,

"I tested the 16 mm film in several outdoor situations and did a video transfer from the negative. The perception of grain is considerably reduced in the 7201 film. This stock produces very clean looking images. In some cases the clarity was remarkable with striking detail perception. The resulting images were also very true to life, with pleasing flesh tones and details on facial features. These characteristics make the film very suitable for transfer to HD, and with so much information on the negative, it should enjoy a long shelf life for HD transfers well into the future, even as telecine capabilities and HD itself improve. The contrast level is also realistic, allowing for striking detail in both highlights and shadows. The overall exposure latitude coped very well with some extreme scene set-ups, one of which showed a variation of at least eight stops in exposure. The resulting image was perfectly acceptable with remarkable detail and information in both highlights and shadows."

Adrian Warren (United Kingdom)

New VISION2 film added to range



"I tested the 7201 film by staging an interior scene lit solely by natural light and an exterior scene lit by the hot, summer sun. Overall the grain level and reproduction of highlights and color were very good. The images were sharp and vivid in the shadow areas, and flesh tones more clean and neutral."

Gino Sgreva (Italy)

"The (KODAK VISION2 50D 5201/7201) film is ideal for film recording. We tested it with a Solitaire Cine III using CRT. The resolution is excellent and nearly grainless. The color reproduction was very good with less contamination in the yellows and greens. Contrast wasn't even an issue."

Brian Hunt, president, Soho Digital Film (Canada)

"This new Kodak film showed increased detail and neutrality in shadows and highlights. The flesh tone reproduction was pleasing and natural. The hue, saturation and grain are true to the VISION2 family of stocks."

Mr. Yoshihiro Yata (Japan)

"I thought this film demonstrated softer colors with more depth – more accurate colors and hues. Flesh tones were more natural, with increased shadow detail."

Mr. Young Cheul Kim, **Everybody Has Secrets, Possible Changes** (South Korea)

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