
Editorial Background:

Leading Manufacturers Test New Kodak Intermediate Film

Kodak has introduced a color intermediate film optimized for digital intermediate (DI) postproduction applications. KODAK VISION3 2254/5254 Color Digital Intermediate Film is designed for use with contemporary film recorders, with the objective of faithfully retaining nuances in colors, contrast and other characteristics of digitally manipulated images. Kodak consulted with film recorder manufacturers and users to ensure that the new film would be optimized for use with their equipment. Following are observations made by technology leaders at those manufacturers after testing the new film.

“Kodak has created a masterpiece! The new KODAK VISION3 2254/5254 Color Digital Intermediate Film has accomplished what no other film manufacturer has ever done: merging the KODAK 2242 intermediate film grain and sharpness with original camera negative color brilliance. It’s like getting KODACHROME response on an intermediate film quality — true vivid color and natural skin tones, without the requirement of a 3-D LUT method. Natural color science!

“The full range analog response of this new intermediate film was digitally emulated in the same method as the 2242 on our top-of-the-line DI system, with the results of an A/B projection test exhibiting an extreme variance in dynamic color response. The new 2254/5254 intermediate film maintains the 2242 film grain, fine detail and incredible sharpness, but surpasses the 2242 unsaturated color response, resulting in a true, dynamic, lifelike quality. To top it off, the new 2254/5254 intermediate film improves efficiency in achieving full range digital intermediate log density compared to the 2242 intermediate film, consequently improving time-per-frame (TPF).

“The benefit this new intermediate film will offer our DI customers is the ability to attain a vivid color response on print from the chemistry of the emulsion, not from a digitally manipulated response, as is required for the 2242 intermediate film. 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.”

— Senior Technical Manager Gregory T. Puetz, CELCO PD (www.celco.com)

“Kodak worked closely with Lasergraphics to optimize KODAK VISION3 2254/5254 Color Digital Intermediate Film for CRT recorders. The result is dramatically increased exposure speed compared to older intermediate film stocks. In addition, the new intermediate film has a more linear response in the high densities. This further shortens exposure times. Speed and throughput are extremely important to our customers. Lasergraphics customers can immediately benefit from this increase in exposure speed without the need for new equipment. 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.”

— Dr. Stefan Demetrescu, CEO, Lasergraphics, Inc. (www.lasergraphics.com)

“The new KODAK VISION3 Color Digital Intermediate Film 2254/5254 is a significant improvement. It’s sharper in all colors, and undoubtedly better in the blue channel. My peers are noticing stronger blacks, more depth and slightly more saturation. The gray scale has good linearity and flare is greatly improved. The images retain the same shadow detail in the print. The skin rendition is nicer and very natural, and there’s more information and detail in the highlights. I will definitely be using this stock on my next production.”

— Tony Poriakis, Digital Pictures, Melbourne, Australia (www.digitalpictures.com.au)

“We had special test footage recorded on the new KODAK VISION3 Color Digital Intermediate Film on Acetate and ESTAR base. This material was designed to test the performance of the film in terms of sharpness and color separation in all three RGB channels. After recording, we scanned this original digital negative on an ARRISCAN at 6K to get as much information out of this recorded images. We could definitely see improved sharpness and color separation. For me, it is important to use only one common stock for both types of recorders throughout the digital workflow. This new intermediate film works very well with our ARRILASER and Cinevator recorders, offering operational efficiencies. ... We’ve worked with Kodak for many years and it's always good to test new stocks in advance here in the Nordisk group to give constructive feedback to the R&D in Rochester. These new films provide welcome improvements to our motion picture imaging chain.”

— Ivan Schmidt, technical manager for Scandinavia, Nordisk Film (www.nordisk.com)

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