Fujifilm

KAMERA/TECHNIK

Fujifilm ist ein großer Motion-Picture-Filmhersteller, der die Farbnegatfilm-Serie Eterna und Vivid produziert. Fujifilm bietet die primäre Alternative zu Kodak mit deutlich kühlerem Farbton und alternativen Emulsionseigenschaften.

Fujifilm Motion Picture Films Fujifilm remains a significant manufacturer of motion picture color negative films, competing with Kodak as a primary motion picture film supplier. Fujifilm stocks offer a distinctly different aesthetic characterized by cooler color rendition and unique emulsion properties. Fujifilm in Cinema Manufacturer Status : Second Major Supplier : Primary alternative to Kodak Limited vs. Kodak : Smaller production capacity Specialty Stocks : Eterna and Vivid series Global Availability : Less widespread than Kodak Specialist Supplier : Requires ordering from specialized vendors Fujifilm Color Philosophy Distinctive Characteristics : Cool Color Palette : Noticeably cooler than Kodak Blue Bias : Natural blue/cyan emphasis Cyan-Biased Shadows : Characteristic color in shadow areas Highlight Quality : Clean, bright highlights Skin Tones : Cooler, more objective rendition vs. Kodak warmth Aesthetic Contrast : Kodak : Warm, forgiving, slightly magenta bias Fujifilm : Cool, objective, slightly cyan bias Creative Choice : Aesthetic selection fundamental to stock choice Film Look : Instantly recognizable difference to discerning viewers Eterna Series Fujifilm's Primary Offering : Eterna 250D : Daylight-balanced color negative Eterna 400T : Tungsten-balanced high-speed Available but Limited : Specialty suppliers only Production : Smaller batch sizes than Kodak Vivid Series Eterna Vivid Variant : Eterna Vivid : Enhanced saturation version Bolder Colors : More color punch than standard Eterna Niche Use : Specific aesthetic goals Limited Availability : Specialty order required Processing and Compatibility ECN-2 Standard : Same Chemistry : Fujifilm uses standard ECN-2 processing Lab Compatibility : Any Kodak ECN-2 lab can process Fuji No Specialization Required : Standard processing workflow Color Science : Fuji color science optimized for standard chemistry Fujifilm vs. Kodak Comparison Aspect Kodak Fujifilm Color Palette Warm/Magenta Cool/Cyan Production Large Limited Availability Wide Specialty suppliers Grain (similar speed) Comparable Comparable Processing ECN-2 standard ECN-2 standard Cost Standard Similar/slightly premium Production Speed 50-500 ISO Limited range Speed Options Eterna Lineup : 250D : Daylight 250 ISO 400T : Tungsten 400 ISO (fills gap between Kodak 200T/500T) Limited Speeds : Fewer options than Kodak Alternative : 400T offers middle ground speed Geographic Availability Regional Differences : Japan : Primary production, excellent availability Europe : Reasonable availability, specialty order North America : Limited availability, specialty import Rest of World : Variable, often specialist suppliers Notable Productions Using Fujifilm Cinematographer Choices : Cinematographers specifically selecting cool palette European productions frequently using Eterna Specific color aesthetic requiring Fuji Alternative to Kodak dominant market Color Grading Considerations Fujifilm Grading : Inherent Blue/Cyan : Requires accounting in grading Color Correction : Different starting point than Kodak Creative Intent : Cool palette often intentional Monitor Calibration : Accurate representation essential Scanning and Digital Workflow Eterna Scanning : Scans with proper white balance correction DCI-P3 color space appropriate Cooler color signature well-preserved Digital grading straightforward Economics Cost Profile : Film Cost : Similar to Kodak Vision3

(~$100-150/1000ft) Availability Premium : Specialty suppliers may add cost Limited Selection : Fewer options than Kodak Niche Pricing : Specialty market pricing Why Cinematographers Choose Fujifilm Aesthetic Preferences : Cool Palette : Deliberately chosen for color story Objective Skin Tones : Preferred by some cinematographers Distinct Look : Recognizable Fujifilm aesthetic Alternative to Kodak : Desire for visual differentiation Challenges with Fujifilm Practical Limitations : Limited Availability : Special ordering required Smaller Production Batches : Consistency variations possible Speed Gaps : No fine-grain daylight equivalent to 50D Lab Experience : Less universal processing experience Cost : Specialty suppliers may charge premium Film-to-Digital Hybrid Workflows Combining Kodak and Fuji : Possible to use Fuji for specific scenes/sequences Post-production manages color consistency Color grading accounts for different palettes Careful monitoring required Storage and Handling Fujifilm Film Storage : Same as Kodak film (cool, dry, sealed) Process within recommended timeframe ECN-2 processing standard No specialized handling beyond standard care Future of Fujifilm Current Status : Stable producer maintaining product line Limited but viable alternative to Kodak Niche but important role in cinematography Unlikely to expand significantly Outlook : Fujifilm likely continues as secondary supplier Specialty/artistic cinematography market International availability strengthening Niche rather than mainstream When to Choose Fujifilm Appropriate Applications : Desire for cool color palette Specific aesthetic vision requiring Fuji European co-productions Cinematographer preference established Alternative to Kodak dominance When Kodak More Practical : Standard warm palette acceptable North American production Maximum availability priority Large-scale production supply needs Familiar processing protocols preferred The Fujifilm-Kodak Market Current Dynamics : Kodak dominant, ~90% market share Fujifilm ~10% niche but important Both sustainable with specialized roles Different aesthetic serving different needs Fujifilm represents the essential alternative to Kodak dominance in motion picture cinematography. Aktuelles Fujifilm verstärkt sein Engagement im professionellen Filmbereich mit mehreren bedeutenden Produktankündigungen für 2025/2026. Die GFX Eterna 55, die im Oktober 2025 auf den Markt kam, etabliert sich als weltweit erste Mittelformat-Kinokamera mit 102MP-Sensor. Parallel dazu erweitert das Unternehmen seine Fujinon-Objektivserie um vier neue 4K-Broadcast-Zoomobjektive, darunter das UA22x4.8BERD und das UA94x8.7BESM, die zur NAB Show 2026 präsentiert wurden. Aktuelles Fujifilm hat 2024 seine charakteristischen Filmlooks als herunterladbare 3D LUTs veröffentlicht und damit erstmals seine proprietären Farbwissenschaften für externe Anwendungen zugänglich gemacht. Diese LUTs ermöglichen es Coloristen und Editoren, Fujifilms filmtypische Farbcharakteristik in digitalen Workflows zu nutzen, ohne auf Fujifilm-Hardware angewiesen zu sein. Der Schritt markiert eine strategische Öffnung des Unternehmens für breitere digitale Post-Production-Workflows. Aktuelles Bei aktuellen Fujifilm-Kameras wie der X-T5 zeigen sich technische Kompromisse im Videobereich: Um Überhitzung zu vermeiden, nutzt die Kamera Line-Skipping anstatt aufwendigerem Pixel-Binning für 4K-Aufnahmen. Diese Einschränkung zeigt die anhaltenden Herausforderungen bei der Integration professioneller Videofunktionen in spiegellose Fotokameras.