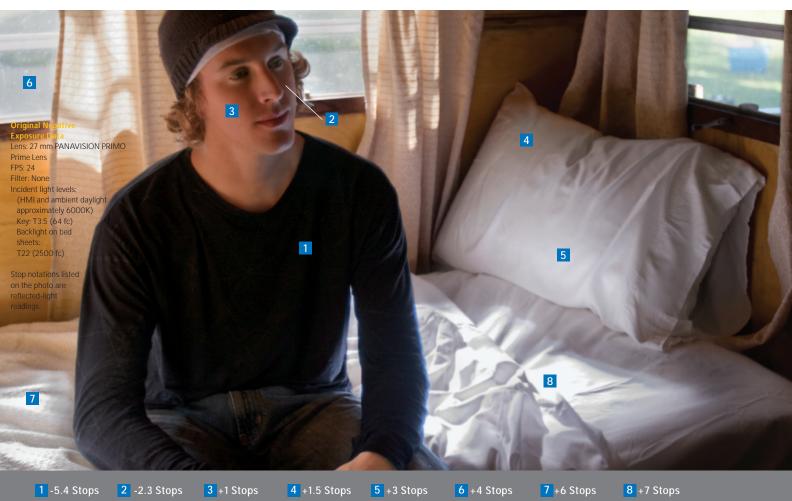


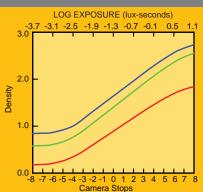


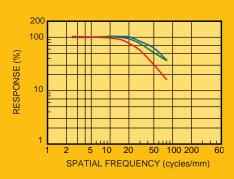
# Introducing KODAK VISION3 250D Color Negative Film 5207/7207

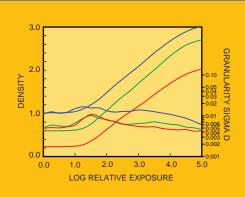
KODAK VISION3 Films continue to raise the bar with the newest member of the platform — KODAK VISION3 250D Color Negative Film. We've incorporated the remarkable performance of KODAK VISION3 500T Color Negative Film in a medium-speed, daylight-balanced emulsion — providing filmmakers a tool to add to their creative palettes. Thanks to KODAK VISION3 Film technology, VISION3 250D Film offers outstanding performance in the extremes of exposure — including increased highlight latitude, so you can move faster on the set and pull more detail out of the highlights in post. You'll also see reduced grain in shadows, so you can push the boundaries of underexposure and still get outstanding results. What's more, VISION3 250D Film works seamlessly in digital post, so you can employ a workflow that combines the best of both worlds for exceptional efficiency and image quality. Combine all that with film's amazing resolution and proven, long-term archival capabilities and you've got a state-of-the-art image capture medium that others can only aspire to. Why try to emulate film when you can have the real thing? Film. No Compromise.











## SENSITOMETRIC CURVES

"O" on the x-axis represents normal exposure of an 18-percent gray card in the red, green, and blue layers of this film. A white card is 2½ stops higher than normal exposure, and there are at least 3½ stops above that for capturing specular highlight detail. A 3-percent black card is 2½ stops below normal exposure. There are at least 2½ stops of latitude below that for capturing shadow detail.

## MODULATION-TRANSFER CURVES

This graph shows a measure of the visual sharpness of this film. The x-axis, "Spatial Frequency," refers to the number of sine waves per millimeter that can be resolved. The y-axis, "Response," corresponds to film sharpness. The longer and flatter the line, the more sine waves per millimeter that can be resolved with a high degree of sharpness.— and the sharper the film.

## DIFFUSE RMS GRANULARITY CURVES

To find the rms granularity value for a given density, find the density on the left vertical scale and follow horizontally to the sensitometric curve and then go vertically (up or down) to the granularity curve. At that point, follow horizontally to the Granularity Sigma D scale on the right. Read the number and multiply by 1000 for the rms value.

#### Base

Acetate safety base with rem-jet backing.

## **Darkroom Recommendations**

Do not use a safelight. Handle unprocessed film in total darkness.

## **Processing**

ECN-2

## Storage

Store unexposed film at 13°C (55°F) or lower. For storage of unexposed film longer than 6 months, store at –18°C (0°F). Process film promptly.

#### **Exposure Index**

Daylight (5500K)—250; Tungsten—64 (with KODAK WRATTEN 2 Gelatin Filter No. 80A)

### Laboratory Aim Density

Time negative originals relative to Laboratory Aim Density (LAD) Control Film supplied by Eastman Kodak Company.

#### Color Balance

This film is balanced for exposure with daylight illumination (5500K). For other light sources, use the correction filters in the table below.

## **Postproduction Information**

When you transfer this film, set up the telecine using KODAK VISION3 Telecine Analysis Film 5219 (TAF).

## Reciprocity

No filter corrections or exposure adjustments for exposure times from 1/1000 of a second to 1 second. If your exposure is in the 10-second range, increase exposure 1 stop and use a KODAK WRATTEN Gelatin Filter, Color Compensating CC10R.

#### Identification

After processing, the Kodak internal product code symbol (EN), product code number 5207, emulsion/roll number identification, and KODAK KEYKODE Numbers are visible along the length of the film.

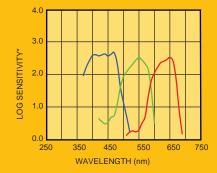
## Grain

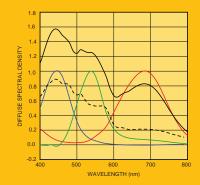
The perception of graininess of any film depends on scene content, complexity, color, and density. In KODAK VISION3 250D Color Negative Film 5207/7207, the measured granularity is exceptionally low.

## **Sharpness**

The perceived sharpness of any film depends on various components of the motion picture production system.

Camera and projector lenses, film printers, and other factors play a role, but the specific sharpness of a film can be measured and charted in the Modulation Transfer Curve.

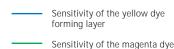




## SPECTRAL-SENSITIVITY CURVES

These curves depict the sensitivity of this film to the spectrum of light. They are useful for determining, modifying, and optimizing exposure for blue- and green-screen special-effects work.

## Spectral Sensitivity Curve Key



Sensitivity of the cyan dye forming layer

forming layer

## SPECTRAL DYE-DENSITY CURVES

These curves depict the spectral absorption of the dyes formed when the film is processed. They are useful for adjusting or optimizing any device that scans or prints the film.

**NOTE:** Cyan, Magenta, and Yellow Dye Curves are peak-normalized.

## Spectral Dye Density Curve Key

 Midscale Neutral
 Cyan Dye
 Magenta Dye
Yellow Dye
 Minimum Density

LIGHT SOURCE	KODAK FILTERS ON CAMERA*	EXPOSURE INDEX
Daylight (5500K)	None	250
Tungsten (3000K)	WRATTEN 2 80A	64
Tungsten (3200K)	WRATTEN 2 80A	64
Tungsten Photoflood (3400K)	WRATTEN 2 80B	80
White-Flame Arcs	Color Compensating Filter CC30Y + CC05C	200
Yellow-Flame Arcs	Color Compensating Filter CC10B + CC20C	160
OPTIMA 32	WRATTEN 2 80A	64
VITALITE	None	250
Fluorescent Cool White <sup>†</sup>	Color Compensating Filter CC30M + CC10Y	125
Fluorescent Deluxe Cool White <sup>†</sup>	Color Compensating CC20B	160
Metal Halide H.M.I.	None	250

\*These are approximate corrections only. Make final corrections during printing.

<sup>1</sup>These are starting-point recommendations for trial exposures. When you don't know the type of fluorescent lamp, use a KODAK Color Compensating Filter CC20M + CC10B with an exposure index (EI) of 125.

STANDARD PRODUCTS AVAILA	ABLE*			
FORMAT AND SPECIFICATION NO.	LENGTH IN METERS (FEET)	CORE	DESCRIPTION	PERFORATIONS/PITCH METRIC (IMPERIAL)
65 mm SP332	305 (1000)	Р	Emulsion in	KS-4740 (KS-1866)
35 mm SP718	61 (200)	U		BH-4740 (BH-1866)
35 mm SP718	122 (400)	U		BH-4740 (BH-1866)
35 mm SP718	305 (1000)	U		BH-4740 (BH-1866)
16 mm SP430	30 (100)	R-90 100-ft spool		2R-7620 (2R-3000)
16 mm SP455	30 (100)	R-90 100-ft spool	Winding B	1R-7605 (1R-2994)
16 mm SP445**	61 (200)	A-MINIMA	Emulsion out. See footnote.	1R-7605 (1R-2994)
16 mm SP434	122 (400)	S-153		2R-7620 (2R-3000)
16 mm SP457	122 (400)	Т	Winding B	1R-7605 (1R-2994)
16 mm SP578	122 (400)	S-153	·	2R-7605 (2R-2994)
16 mm SP458	244 (800)	Z	Winding B	1R-7605 (1R-2994)

<sup>\*</sup> Availability may vary by location. Contact your local Kodak representative for additional information.
\*\* Spec. 445 can be used only in the AATON A-MINIMA Camera.

## For direct ordering in the United States and Canada: 1-800-621-FILM (3456)

UNITED STATES Hollywood, California Phone: 323-464-6131 Orders: 1-800-621-FILM

New York, New York Phone: 212-631-3400 Orders: 1-800-621-FILM

KODAK SHOOTSAVER Express Film Delivery Service (U.S. only) 1-800-404-2016

"Will Call" / Pick-up Locations 1017 N. Las Palmas Hollywood, CA 90038

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2225 Cedars Road Suite A Lawrenceville, GA 30043

3400 Carlisle Street, Suite 105 Dallas, TX 75204

733-A Distributors Row Harahan, LA 70123

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LATIN AMERICA REGION

www.kodak.com/go/latinmotion Phone: 305-229-0422 Fax: 305-229-5075

PUERTO RICO PJ Gaffers (Authorized Distributor) Phone: 787.798.8220

#### ARGENTINA

**EI Business Center** Phone: 54-11-4778 7009 / 54-11-4773 6105 Fax: 54-11-4773 6105



BRA7II Kodak Brasileira Com. Ind. Ltda. **São Paulo:** Phone: 55-11-2132 6000 Fax: 55-11-2132 6104

São José dos Campos: Phone: 55.12.3932.6329 /3932.6701 Fax. 55.12.3932.6721

CHILE Cinecolor Chile (Chilefilms S.A.) (Authorized Distributor) Phone: 56.2.337.1200

Publicine Ltda. (Authorized Distributor) Phone: 56.2.209.1396

COLOMBIA Cinecolor Colombia (Authorized **Distributor)** Phone: 57.1. 743.2323 x-6043

Veinco Cia. Ltda. (Authorized Distributor) Phone: 59.3.2256.5738/593.2254.2229

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Lighting Camera S.A. (Authorized **Distributor)** Phone: 51.1.247.3851 / 4335

VENEZUELA Phone. 58.212.907.3481 Fax: 58 212 907-3401

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