



TI2325

Revised 6-01

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## KODAK VISION 200T Color Negative Film / 5274,7274

### 1) Description

KODAK VISION 200T Color Negative Film 5274 (35 mm),7274 (16 mm) is a medium speed, tungsten-balanced, color negative camera film with superior image structure. It features a modified T-grain technology that results in images with fine grain and a very high level of sharpness. This film will capture a wide exposure range, providing excellent highlight and shadow detail, with a rich reproduction of blacks. The design criteria for this film incorporates the hue accuracy and color saturation that results in accurate and balanced color reproduction across the exposure scale. KODAK VISION 200T Film has been optimized to produce the highest quality images in both projection prints and telecine transfers. It also reproduces a wide range of colors for increased performance in special-effects applications.

### 2) Base

KODAK VISION 200T Film 5274,7274 has an acetate safety base with rem-jet backing.

### 3) Darkroom Recommendations

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

### 4) Storage

Store unexposed film at 13°C (55°F) or lower. For extended storage, store at -18°C (0°F) or lower. Process exposed film promptly. Store processed film according to the recommendations in ANSI/PIMA IT9.11-1998: for medium-term storage (minimum of ten years), store at 10°C (50°F) or lower at a relative humidity of 20 to 30 percent; for extended-term storage (for preservation of material having permanent value), store at 2°C (35°F) or lower at a relative humidity of 20 to 30 percent. For active use, store at 25°C (77°F) or lower, at a relative humidity of 50 +/- 5 percent. This relates to optimized film handling rather than preservation; static, dust-attraction and curl-related problems are generally minimized at the higher relative humidity. After usage, the film should be returned to the appropriate medium- or long-term storage conditions as soon as possible.

For more information about medium- and long-term storage, see ANSI/PIMA IT9.11-1998, SMPTE RP131-1998, and KODAK Publications No. H-1, *KODAK Motion Picture Film* and No. H-23, *The Book of Film Care*.

### 5) Exposure Indexes

Tungsten (3200K) - 200 Daylight<sup>1</sup> - 125

Use these indexes with incident- or reflected-light exposure meters and cameras marked for ISO or ASA speeds or exposure indexes. These indexes apply for meter readings of average subjects made from the camera position or for readings made from a gray card of 18-percent reflectance held close to and in front of the subject. For unusually light- or dark-colored subjects, decrease or increase the exposure indicated by the meter accordingly.

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<sup>1</sup>With a KODAK WRATTEN Gelatin Filter No. 85.

## 6) Color Balance

These films are balanced for exposure with tungsten illumination (3200K). You can also expose them with tungsten lamps that have slightly higher or lower color temperatures (+/- 150K) without correction filters, since final color balancing can be done in printing. For other light sources, use the correction filters in the table below.

Light Source	KODAK Filters on Camera <sup>[1]</sup>	Exposure Index
Tungsten (3000 K)	WRATTEN Gelatin No. 82B	125
Tungsten (3200 K)	None	200
Tungsten photoflood(3400 K)	None	200
Daylight (5500 K)	WRATTEN Gelatin No. 85	125
White-Flame Arcs	WRATTEN Gelatin No. 85B	125
OPTIMA 32	None	200
VITALITE	WRATTEN Gelatin No. 85	125
Fluorescent, Cool White	WRATTEN Gelatin No. 85 + 10M	80
Fluorescent, Deluxe Cool White	WRATTEN Gelatin No. 85C + 10R	125
Metal Halide	WRATTEN Gelatin No. 85	125

<sup>[1]</sup>These are approximate corrections only. Make final corrections during printing.

**Note:** Consult the manufacturer of high-intensity ultraviolet lamps for safety information on ultraviolet radiation and ozone generation.

## 7) Exposure Table-Tungsten Light

At 24 frames per second (fps), 170-degree shutter opening:

Lens Aperture	<i>f</i> /1.4	<i>f</i> /2	<i>f</i> /2.8	<i>f</i> /4	<i>f</i> /5.6	<i>f</i> /8	<i>f</i> /11	<i>f</i> /16
Footcandles Required	12.5	25	50	100	200	400	800	1600

Use this table for average subjects that contain a combination of light, medium, and dark colors. When a subject includes only pastels, use at least 1/2 stop less exposure; dark colors require 1/2 stop more exposure.

**Lighting Contrast -**

The recommended ratio of key-light-plus-fill-light to fill light is 2:1 or 3:1. However, you may use 4:1 or greater when a particular look is desired.

## **8) Reciprocity Characteristics**

You do not need to make any filter corrections or exposure adjustments for exposure times from 1/1000 to 1 second. If your exposure is in the 10 second range, it is recommended that you increase your exposure 2/3 stop, and use KODAK Color Compensating Filter CC10Y.

## **9) Processing**

Most commercial motion-picture laboratories provide a processing service for these films. See KODAK Publication No. H-24.07, *Processing KODAK Color Negative Motion Picture Films, Module 7*, for more information on the solution formulas and the procedure for machine processing these films. There are also pre-packaged kits available for preparing the processing solutions. For more information on the EASTMAN ECN-2 Kit Chemicals, check Kodak's Motion Picture Films for Professional Use price catalog.

## **10) Identification**

After processing, the product code numbers 5274 (35 mm) or 7274 (16 mm), emulsion and roll number identification, KEYCODE numbers, and internal product symbol (Z) are visible along the length of the film.

## **11) Laboratory Aim Density (LAD)**

To maintain optimum quality and consistency in the final prints, the laboratory must carefully control the color timing, printing, and duplicating procedures. To aid in color timing and curve placement, negative originals should be timed relative to Laboratory Aim Density (LAD) Control Film supplied by Eastman Kodak Company.<sup>2</sup> The LAD Control Film provides both objective sensitometric control and subjective verification of the duplicating procedures used by the laboratory.

In the LAD Control Method,<sup>3</sup> the electronic color analyzer used for color timing is set-up with the LAD Control Film to produce a gray video display of the LAD patch, corresponding to 1.0 neutral density (gray) on the print. The negative printing original is then scene-to-scene timed. There are specific LAD values for each type of print or duplicating film that the original can be printed on. For print films, the LAD patch is printed to a neutral gray of 1.0 visual density. For duplicating films, the specified aims are at the center of the usable straight-line portion of the sensitometric curve of the film.

## **12) Film-to-Video Transfers**

When you transfer the film directly to video, you can set up the telecine using the negative Telecine Analysis Film (TAF) supplied by Eastman Kodak Company. The TAF consists of a neutral density scale and an eight-bar color test pattern with a LAD gray surround.

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<sup>2</sup>Direct any inquiries to one of the regional sales office.

<sup>3</sup>Use of the LAD Control Method is described in the paper, "A Simplified Motion-Picture Laboratory Control Method for Improved Color Duplication," by John P. Pytlak and Alfred W. Fleischer in the October 1976 SMPTE Journal.

The TAF gray scale provides the telecine operator (colorist) with an effective way to adjust subcarrier balance and to center the telecine controls before timing and transferring a film. The TAF color bars provide the utility of electronic color bars, even though they do not precisely match the electronically generated color bars. Using the TAF will help obtain optimum quality and consistency in the film-to-video transfer. For more information regarding TAF, see KODAK Publication No. H-822, *KODAK Telecine Analysis Film User's Guide*.

### 13) Image Structure

The modulation-transfer curves, and the diffuse rms granularity data were generated from samples of 5274 Film exposed with tungsten light and processed as recommended in Process ECN-2 chemicals. For more information on image-structure characteristics, see KODAK Publication No. H-1, *KODAK Motion Picture Film*.

**MTF:**

Refer to curve.

The "perceived" sharpness of any film depends on various components of the motion picture production system. The camera and projector lenses and film printers, among other factors, all play a role. But the specific sharpness of a film can be measured and charted in the Modulation Transfer Curve.

**rms Granularity:**

Refer to curve<sup>4</sup>.

The "perception" of the graininess of any film is highly dependent on scene content, complexity, color, and density. Other factors, such as film age, processing, exposure conditions, and telecine transfer may also have significant effects. In VISION 200T Film, the measured granularity is very low.

### 14) Available Roll Lengths

For information on film roll lengths, check Kodak's Professional Motion Imaging Price Catalog or see a Kodak sales representative in your country.

### 15) Graphs<sup>5</sup>

**MTF:**

A) (2-97)

MTF curve - This graph shows a measure of the visual sharpness of the 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 high degree of sharpness, and the sharper the film is.

**Note:** These photographic modulation-transfer values were determined by using a method similar to the one described in ANSI Standard PH2.39-1977(R1992). The film was exposed with the specified illuminant to spatially varying sinusoidal test patterns having an aerial image

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<sup>4</sup>Read with a microdensitometer, (red, green, blue) using 48-micrometer aperture.

<sup>5</sup>NOTICE: The data in this publication represent product tested under the conditions of exposure and processing specified. They are representative of production coatings, and therefore do not apply to a particular box or roll of photographic material. They do not represent standards or specifications that must be met by Eastman Kodak Company. The company reserves the right to change and improve product characteristics at any time.

modulation of a nominal 60 percent at the image plane, with processing as indicated. In most cases, the photographic modulation-transfer values are influenced by development-adjacency effects and are not equivalent to the true optical modulation-transfer curve of the emulsion layer in the particular photographic product.

**Characteristic:**

- B) Log Exposure (7-99)
- C) Camera Stops (7-99)

**Note:** On the Characteristic-Camera Stop curve, the center point ("0") on the x-axis corresponds to a normal exposure of an 18-percent gray card in the red, green, and blue layers of this film. A white card is 2 1/3 stops higher than normal exposure. Anything more is overexposure latitude. A 3-percent black card is 2 2/3 stops below normal exposure. Anything less is underexposure latitude.

**Spectral Sensitivity:**

- D) (1-97)

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

**Spectral Dye Density:**

- E) (6-01)

Processing exposed color film produces cyan, magenta, and yellow dye images in the three separate layers of the film. The spectral dye density curves indicate the total absorption by each color dye measured at a particular wavelength of light and the visual neutral density at (1.0) of the combined layers measured at the same wavelengths.

The wavelengths of light, expressed in nanometers (nm) are plotted on the x-axis, and the corresponding diffuse spectral densities are plotted on the y-axis.

**Granularity:**

- G) (2-97)

rms Granularity curve - To find the rms Granularity value for a given density, find the density on the left vertical scale and follow horizontally to the characteristic 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. Note: This curve represents granularity based on modified measuring techniques.

**Note:** The Kodak materials described in this publication for use with KODAK VISION 200T Color Negative Film / 5274, 7274 are available from dealers who supply Kodak products. You can use other materials, but you may not obtain similar results.

The contents of this publication are subject to change without notice.

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