

100T
5212 / 7212



The big picture and all the fine details.

KODAK VISION2 100T Color Negative Film 5212 / 7212 is the sharpest color negative motion picture film. With excellent flexibility and extremely fine grain, VISION2 100T Film offers clean and crisp images. And now, 100T Film also includes superior VFX capabilities. So you can shoot all your scenes for digital compositing on the same stock.

The VISION2 Film family is the first line of products created specifically for both film and digital postproduction. What's more, all VISION2 Films provide excellent tone scale and flesh-to-neutral reproduction. With superior shadow and highlight detail and very fine grain. VISION2 Films also maintain neutrality through the full range of exposure. So you can convey exactly the look you intended all the way from capture to post.

KODAK VISION2 100T Film. Tell your story from the beginning to the very last detail.

KODAK VISION2 100T
Color Negative Film
5212 / 7212

www.kodak.com/go/motion





Original Negative

EXPOSURE DATA

Lens: 20 mm ZEISS Ultra Prime
Filter: 85
Aperture: T2.8
Incident Light Levels
Key = 160fc
Color temperature = 5630K
Fill = 32fc

Stop notations listed on the photo
are reflected light readings.

1 -2.0 Stops 2 -.8 Stops 3 -.2 Stops 4 +0 Stops 5 +.3 Stops 6 +.5 Stops 7 +.9 Stops 8 +3.3 Stops

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

Tungsten (3200 K)—100; Daylight—64 (with KODAK WRATTEN Gelatin Filter No. 85)

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 tungsten illumination (3200 K). You can also expose it with tungsten lamps that have slightly higher or lower color temperatures (± 150 K) without correction filters, since final color balancing can be done in printing. For other light sources, use the correction filters in the table below.

Postproduction information

When you transfer this film directly to video, set up the telecine using negative Telecine Analysis Film (TAF).

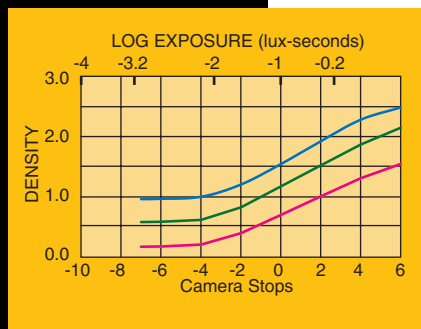
| LIGHT SOURCE | KODAK FILTERS ON CAMERA* | EXPOSURE INDEX |
|---------------------------------|------------------------------|----------------|
| Tungsten (3000 K) | WRATTEN Gelatin No. 82B | 64 |
| Tungsten (3200 K) | None | 100 |
| Tungsten Photoflood (3400 K) | None | 100 |
| Daylight (5500 K) | WRATTEN Gelatin No. 85 | 64 |
| White-Flame Arcs | WRATTEN Gelatin No. 85B | 40 |
| Yellow-Flame Arcs | Color Compensating 20Y | 64 |
| OPTIMA 32 | None | 100 |
| VITALITE | WRATTEN Gelatin No. 85 | 64 |
| Fluorescent, Cool White† | WRATTEN Gelatin No. 85 + 10M | 40 |
| Fluorescent, Deluxe Cool White† | WRATTEN Gelatin 85C + 10R | 64 |
| Metal Halide H.M.I. | WRATTEN Gelatin No. 85 | 64 |

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

†These are starting-point recommendations for trial exposures. When you don't know the type of fluorescent lamp, use a KODAK Color Compensating Filter CC40R with an exposure index (EI) of 50.

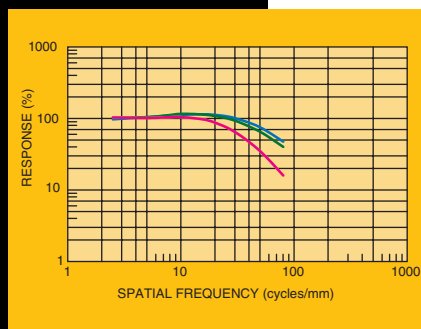
SENSITOMETRIC CURVES >

"0" 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 $2\frac{1}{3}$ stops higher than normal exposure, and there are at least $2\frac{1}{2}$ stops above that for capturing specular highlight detail. A 3-percent black card is $2\frac{2}{3}$ stops below normal exposure. There are at least $2\frac{1}{2}$ stops of latitude below that for capturing shadow detail.



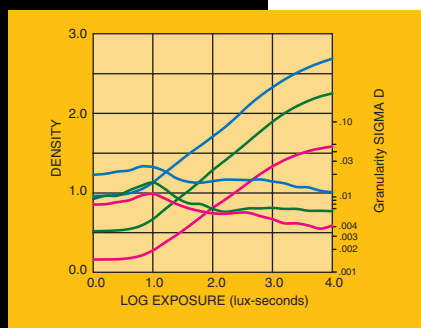
MODULATION-TRANSFER CURVES >

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 millimetre that can be resolved. The y-axis, "Response," corresponds to film sharpness. The longer and flatter the line, the more sine waves per millimetre that can be resolved with a high degree of sharpness—and the sharper the film.



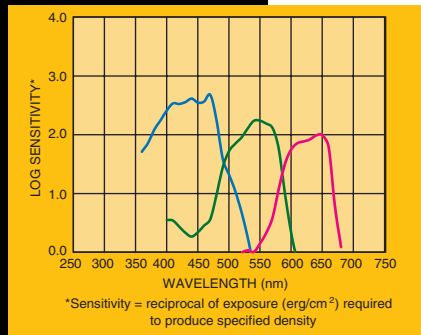
DIFFUSE RMS GRANULARITY CURVES >

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.



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 visual effects work.



RECIPROCITY

No filter corrections or exposure adjustments for exposure times from $1/1000$ of a second to $1/10$ second. In the 1-second range, increase exposure $2/3$ stop and use a KODAK Color Compensating Filter CC 10R. In the 10 second range, increase exposure 1 stop and use a KODAK Color Compensating Filter CC 10R.

IDENTIFICATION

After processing, the Kodak internal product code symbol (EM), product code numbers 5212 (35 mm) or 7212 (16 mm), emulsion and roll number identification, and EASTMAN KEYCODE 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 VISION2 100T Color Negative Film 5212 / 7212, the measured granularity is exceptionally low.

SHARPNESS

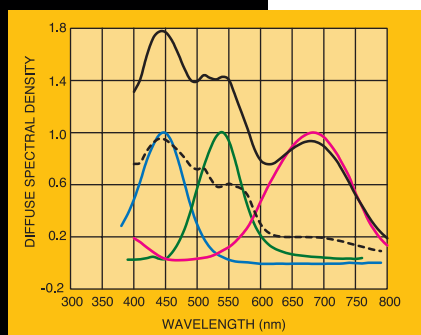
The perceived sharpness of any film depends on various components of the motion picture production system. Camera and projector lenses, film printers, and other factors play a role, but the specific sharpness of a film can be measured and charted in the Modulation Transfer Curve.

Spectral Sensitivity Curve Key

- Sensitivity of the yellow dye forming layer
- Sensitivity of the magenta dye forming layer
- Sensitivity of the cyan dye forming layer

SPECTRAL DYE-DENSITY CURVES >

These curves depict the spectral absorptions 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

Note: Sensitometric and Diffuse RMS Granularity curves are produced on different equipment. A slight variation in curve shape may be noticed.

KODAK VISION2 100T Color Negative Film 5212 / 7212

ADDITIONAL INFORMATION

To order the publications below, call 1-800-233-1650 between 8 a.m. and 7 p.m. Eastern Time.

Outside the United States, please contact your Kodak representative.

Visit us online at

www.kodak.com/go/motion

STANDARD PRODUCTS AVAILABLE*

| FORMAT AND SPECIFICATION NO. | LENGTH IN METRES (FEET) | CORE | DESCRIPTION | PERFORATION/PITCH METRIC (IMPERIAL) |
|------------------------------|-------------------------|--------------------|-------------|-------------------------------------|
| 35 mm SP718 | 122 (400) | U | | BH-4740 (BH-1866) |
| 35 mm SP718 | 305 (1000) | U | | BH-4740 (BH-1866) |
| 16 mm SP455 | 30 (100) | R-90 100-ft. spool | Winding B | 1R-7605 (1R-2994) |
| 16 mm SP445** | 61 (200) | A | Winding A | 1R-7605 (1R-2994) |
| 16 mm SP457 | 122 (400) | T | Winding B | 1R-7605 (1R-2994) |

*Availability may vary by location.

This product is also available as Finish-to-Order (FTO) in various other standard roll lengths and formats. Sold only in specific minimum order quantities or multiples of the minimum order quantities; non-returnable; US and Canada delivery time of 3 weeks from receipt of purchase order. Other restrictions may apply. Contact your local Kodak representative for additional information.

**Spec 445 can be used only in the AATON A-MINIMA Camera.

FILMS

For direct ordering in the U.S. and Canada: 1-800-621-FILM (3456)

Cinematographer's Field Guide

KODAK Publication No. H-2

PROCESSING

Manual for Processing KODAK Motion Picture Films, Process ECN-2 Specifications, Module 7

KODAK Publication No. H-24.07

IMAGE STRUCTURE

KODAK Motion Picture Film

KODAK Publication No. H-1

TRANSFER

KODAK Telecine Analysis Film User's Guide

KODAK Publication No. H-822

KODAK Telecine Exposure Calibration Film User's Guide

KODAK Publication No. H-807

LAD

LAD - Laboratory Aim Density

KODAK Publication No. H-61

STORAGE

KODAK Motion Picture Film

KODAK Publication No. H-1

(All of the above are also available at <http://www.kodak.com/go/motion>)

The Book of Film Care

KODAK Publication No. H-23

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Notice: While the data presented are typical of production coatings, they do not represent standards that must be met by Kodak. Varying storage, exposure, and processing conditions will affect results. The company reserves the right to change and improve product characteristics at any time.

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