

200T
5217 / 7217

Practical and magical come together.

KODAK VISION2 200T Color Negative Film 5217 / 7217 is highly versatile and reliable. Offering excellent image structure under a wide variety of lighting conditions. And now 200T Film also enables you to shoot all scenes for digital compositing on the same stock. Giving you pristine edges and making VFX easier and more seamless than ever.

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 200T Film. Tell your whole story. Seamlessly.

KODAK VISION2 200T
Color Negative Film
5217 / 7217

www.kodak.com/go/motion





Original Negative

EXPOSURE DATA

Lens: 27 mm PANAVISION Primo
 Filter: 85
 Aperture: T5.6
 Incident Light Levels
 Key = 320fc
 Color temperature = 4300K

Stop notations listed on the photo are reflected light readings.

1 -1.5 Stops 2 -1.2 Stops 3 -.5 Stops 4 -.1 Stops 5 +1.2 Stops 6 +2.3 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)—200; Daylight (5500 K)—125 (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).

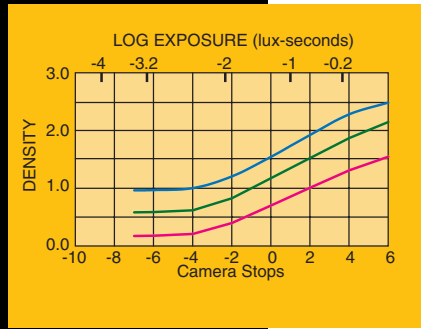
Light Source	KODAK Filters on Camera*	Exposure Index
Tungsten (3000 K)	WRATTEN Gelatin No. 82B	125
Tungsten (3200 K)	None	200
Tungsten Photoflood (3400 K)	None	200
Daylight (5500 K)	WRATTEN Gelatin No. 85	125
White-Flame Arcs	WRATTEN Gelatin No. 85B	80
Yellow-Flame Arcs	Color Compensating 20Y	125
OPTIMA 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 H.M.I.	WRATTEN Gelatin No. 85	125

*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 100.

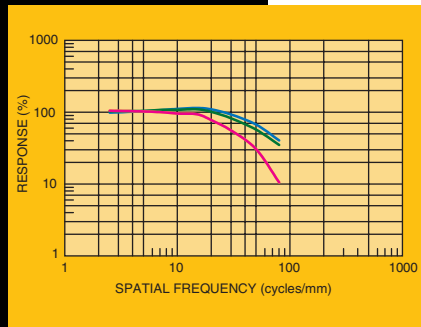
SENSITOMETRIC CURVES >

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



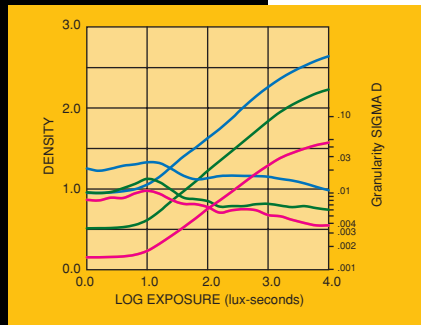
MODULATION-TRANSFER CURVES >

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.



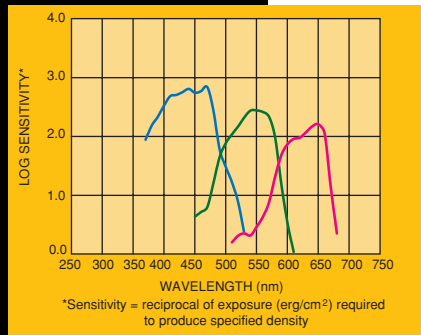
DIFFUSE RMS GRANULARITY CURVES >

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.



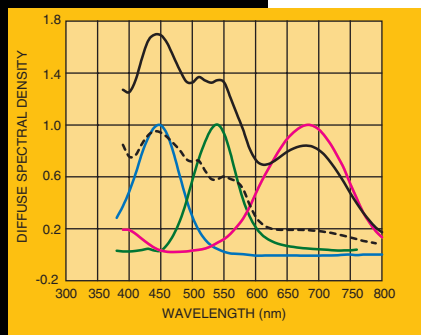
Spectral Sensitivity Curve Key

- 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

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 (EL), product code numbers 5217 (35 mm) or 7217 (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 200T Color Negative Film 5217 / 7217, 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.

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

KODAK VISION2 200T Color Negative Film 5217 / 7217

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 SP445**	61 (200)	A	Winding A	2R-7605 (2R-2994)
16 mm SP455	30 (100)	R-90 100-ft. spool	Winding B	1R-7605 (1R-2994)
16 mm SP457	122 (400)	T	Winding B	1R-7605 (1R-2994)
65 mm SP332	305 (1000)	P	Emulsion In	KS-4740 (KS-1866)
58 mm SP464	15 (50)		Super 8 Cartridge	

*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

Hollywood, California

6700 Santa Monica Boulevard
Los Angeles, California
90038-1203
Phone: 323-464-6131
Orders: 1-800-621-FILM

New York, New York

360 West 31st Street
New York, New York 10001-2727

Phone: 212-631-3400
Orders: 1-800-621-FILM

LATIN AMERICA REGION

Entertainment Imaging
1900 NW 97th Avenue
Miami, Florida 33172
Phone: 305-378-0566
305-229-0422

CANADA

Kodak Canada Inc.
3500 Eglinton Avenue West
Toronto, Ontario
Canada M6M 1V3
Phone: 416-761-4922
Orders: 1-800-621-FILM
Fax: 416-761-4948
Toll Free Fax: 1-866-211-6311

Kodak Canada Inc.

4 Place du Commerce,
Suite 100
Ile des Soeurs
Verdun, Quebec
Canada H3E 1J4
Orders: 1-800-621-FILM
Fax: 1-866-211-6311

Kodak Canada Inc.

4185 Still Creek Drive
Suite C150
Burnaby, British Columbia
Canada V5C 6G9
Orders: 1-800-621-FILM
Fax: 1-866-211-6311

EUROPEAN, AFRICAN AND MIDDLE EASTERN REGION

Kodak Limited
Hemel One
Boundary Way
Hemel Hempstead
Herts HP2 7YU
ENGLAND
Phone: + 44 1442 846957
Fax: + 44 870 850 2418

Eastman Kodak SA
29 - 31 Route de L'Aeroport
Le Grand Saconnex
Case Postale 271
1215 Geneva 15
Switzerland
Information:
Phone: +41-22-747-2000
Fax: +41-22-747-2200

GREATER ASIA & JAPAN REGION

AUSTRALIA

Kodak (Australasia) Pty. Ltd.
173 Elizabeth Street
Coburg, Victoria
Australia 3058
Phone: 61 3 8371 8520
Fax: 61 3 9353 2962

CHINA (Peoples Republic)

Beijing: 8610 6561 6561
Shanghai: 8621 6350 0888
Guangzhou: 8620 8666 9888

HONG KONG

Phone: 852 2564 9351

INDIA

Phone: 91 5641 6770

INDONESIA

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Phone : 92 21 561 0150

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Phone: 632 813 7916

SINGAPORE

Phone: 65 6371 3388

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Phone: 8862 2316 8282

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Phone: 662 271 3040-59,
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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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