

KODAK VISION3 500T Color Negative Film 5219/7219

STANDARD PRODUCTS AVAILABLE*

FORMAT AND SPECIFICATION NO.	LENGTH IN METERS (FEET)	CORE	DESCRIPTION	PERFORATIONS/PITCH METRIC (IMPERIAL)
65 mm SP332	305 (1000)	P	Emulsion In	KS-4740 (KS-1866)
35 mm SP417	30 (100)	S-83 100-ft. spool		BH-4740 (BH-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 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)
16 mm SP449	30 (100)	R-90 100-ft. spool		2R-7605 (2R-2994)
16 mm SP578	122 (400)	S-153 400-ft. spool		2R-7605 (2R-2994)
16 mm SP451	122 (400)	T		2R-7605 (2R-2994)
16 mm SP462N	15 (50)	R-236 50-ft. spool		2R-7620 (2R-3000)
S8 mm SP464	15 (50)		Super 8 Cartridge	

*Availability may vary by location. Contact your local Kodak representative for additional information.
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.
**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)

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For additional information,
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www.kodak.com/go/motion

Kodak

Kodak
VISION3
Color Negative Film ■■■

500T
5219/7219

BETTER
PERFORMANCE
IN SHADOW AND HIGHLIGHT—
DESIGNED FOR YOUR WORKFLOW.

KODAK VISION3 500T Color Negative Film 5219/ 7219

Expanding the range of possibilities.

Welcome to the next step in the evolution of motion picture film: KODAK VISION3 500T Color Negative Film 5219/7219. The first in a new family of films, VISION3 500T Film gives you more control and flexibility at every phase of the filmmaking process—from capture through post, in both digital and traditional workflows. VISION3 500T Film retains the overall look and image structure you’ve come to love in KODAK VISION2 Films—then adds a host of improvements. Our proprietary, advanced Dye Layering Technology (DLT) gives you noticeably reduced grain in shadows, so you can push the boundaries of exposure further and still get excellent results. And when scanning low-light scenes, VISION3 500T Film yields higher signal-to-noise ratios for unprecedented image quality. What’s more, VISION3 500T Film’s extended highlight latitude gives you greater flexibility when lighting extreme situations, and lets you pull even more detail out of highlights. Whether you’re behind the camera or in the postproduction suite, you can bring your project to life as never before. KODAK VISION3 500T Color Negative Film. Your vision is continually evolving. Ours is, too.

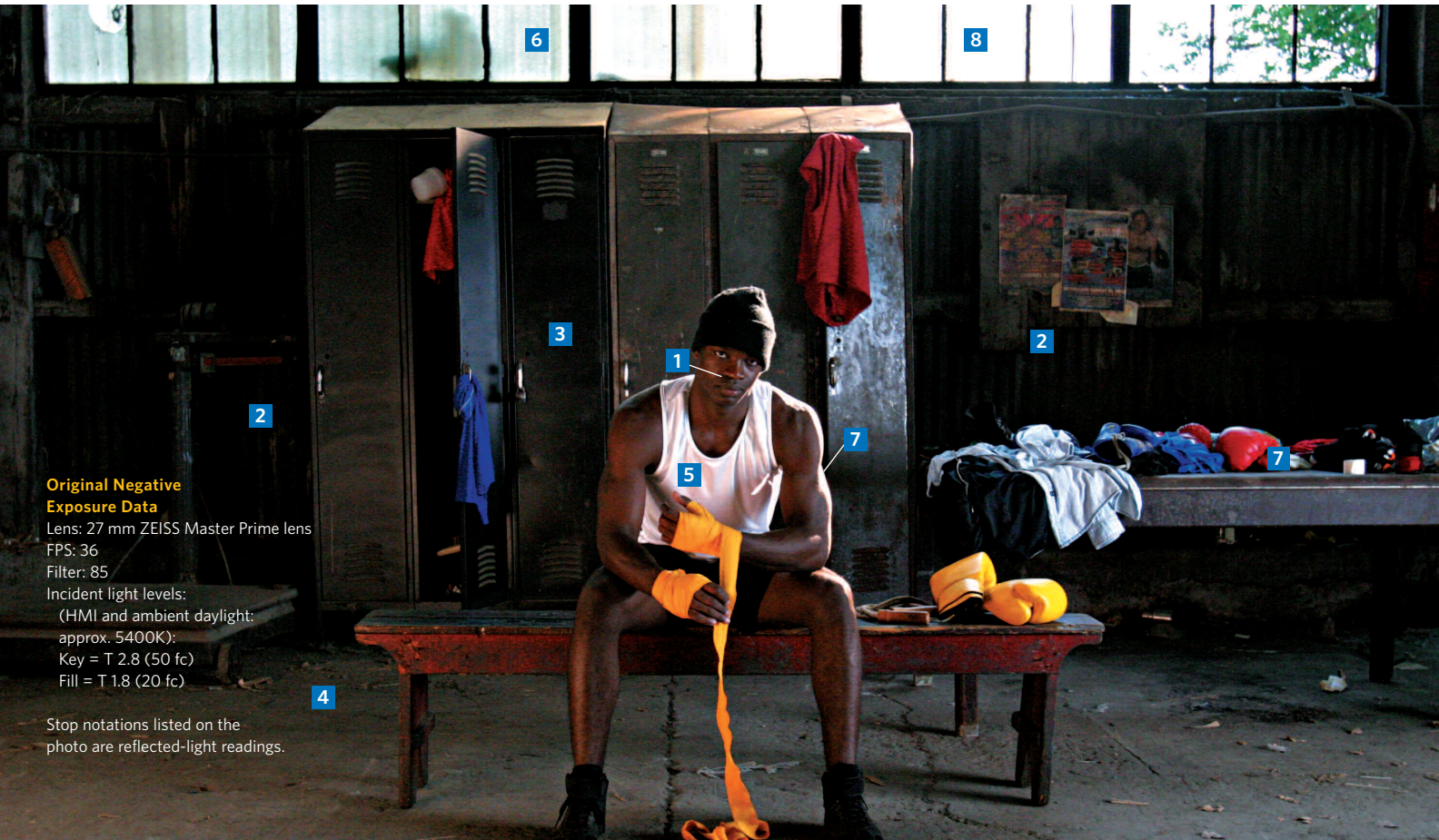
www.kodak.com/go/vision3

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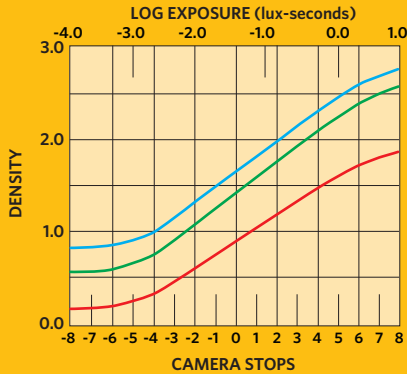
Notice: While the data presented are typical of production coatings, they do not represent standards that must be met by Kodak. Varying storage, exposure, and processing conditions will affect results. The company reserves the right to change and improve product characteristics at any time. Revised 2-2008. Printed in U.S.A.
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Original Negative Exposure Data
Lens: 27 mm ZEISS Master Prime lens
FPS: 36
Filter: 85
Incident light levels:
(HMI and ambient daylight:
approx. 5400K):
Key = T 2.8 (50 fc)
Fill = T 1.8 (20 fc)

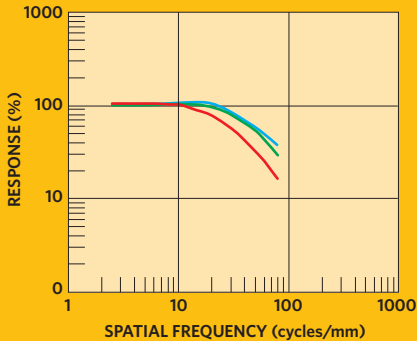
Stop notations listed on the photo are reflected-light readings.

1 -.5 Stop 2 -2.5 Stops 3 -1.8 Stops 4 -1 Stop 5 +2 Stops 6 +4 Stops 7 +6 Stops 8 +7 Stops



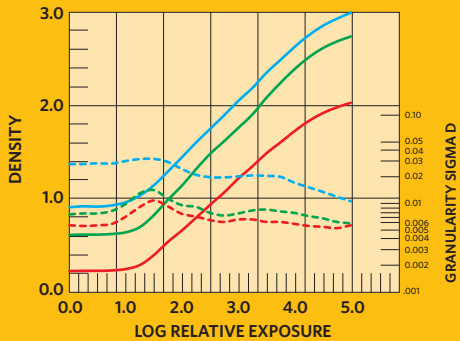
SENSITOMETRIC CURVES

“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 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

Tungsten (3200K)—500; Daylight—320 (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 (3200K). You can also expose it with tungsten that has slightly higher or lower color temperatures ($\pm 150\text{K}$) 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, set up the telecine using negative 5219 Telecine Analysis Film (TAF).

Reciprocity

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

Identification

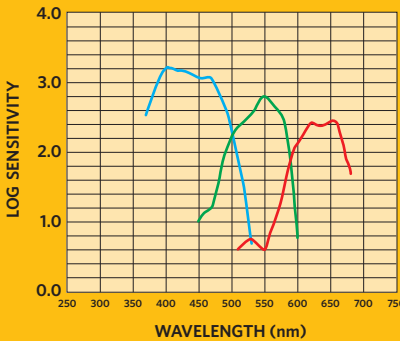
After processing, the Kodak internal product code symbol (EJ), product code numbers 5219 (35 mm) or 7219 (16 mm), emulsion and roll number identification, and EASTMAN KEYCODE Numbers are visible along the length of the film.

Grain

The perception of graininess of any film depends on scene content, complexity, color, and density. In KODAK VISION3 500T Color Negative Film 5219/7219, 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.

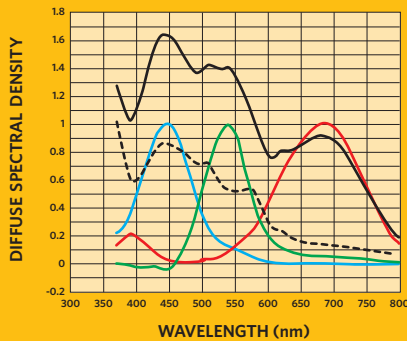


SPECTRAL-SENSITIVITY CURVES

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 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 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

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

LIGHT SOURCE	KODAK FILTERS ON CAMERA*	EXPOSURE INDEX
Tungsten (3000K)	WRATTEN Gelatin No. 82B	320
Tungsten (3200K)	None	500
Tungsten Photoflood (3400K)	None	500
Daylight (5500K)	WRATTEN Gelatin No. 85	320
White-Flame Arcs	WRATTEN Gelatin No. 85B	200
Yellow-Flame Arcs	Color Compensating 20Y	320
OPTIMA 32	None	500
VITALITE	WRATTEN Gelatin No. 85	320
Fluorescent Cool White†	WRATTEN Gelatin No. 85 +10M	200
Fluorescent Deluxe Cool White†	WRATTEN Gelatin No. 85C +10R	320
Metal Halide H.M.I.	WRATTEN Gelatin No. 85	320

*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 250.