250D
5205 / 7205

Give your story more detail—in any light.

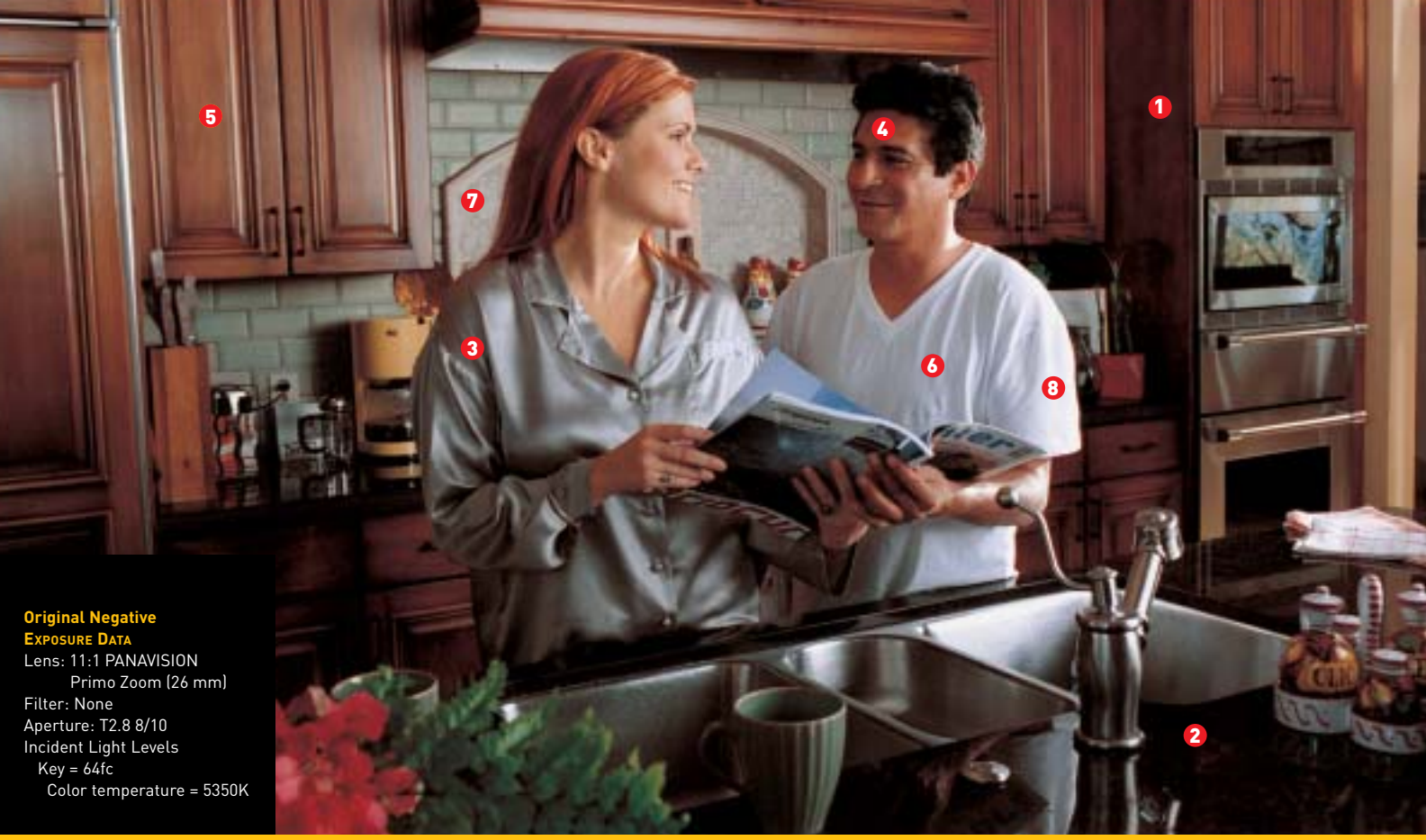
KODAK VISION2 250D Color Negative Film 5205 / 7205 is an advanced, medium-speed film that delivers superior imaging in natural daylight, artificial daylight, and a variety of mixed lighting situations. Expect beautiful fleshtones, accurate color reproduction, and—thanks to its wider latitude—increased detail in shadow and highlight areas. Add seamless intercutting with other KODAK VISION2 Films and you have a versatile addition to your storytelling toolkit.

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 250D
Color Negative Film
5205 / 7205

w w w . k o d a k . c o m / g o / m o t i o n

Kodak



Original Negative
Exposure Data
Lens: 11:1 PANAVISION
Primo Zoom (26 mm)
Filter: None
Aperture: T2.8 8/10
Incident Light Levels
Key = 64fc
Color temperature = 5350K

1 -2.8 Stops 2 -2.5 Stops 3 -1.4 Stops 4 -1.3 Stops 5 -1.0 Stops 6 0 Stops 7 +.5 Stops 8 +2.5 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
Daylight (5500 K)—250;
Tungsten (3200 K)—64 (with KODAK WRATTEN 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 (5500 K). For other light sources, use the correction filters in the table below.

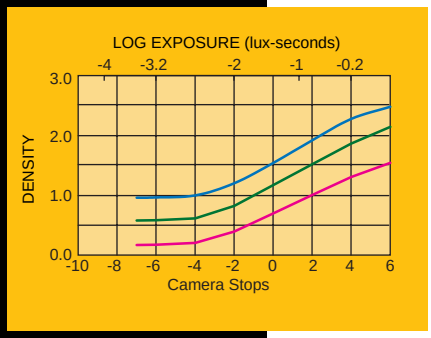
Postproduction information
When you transfer this film directly to video, set up the telecine using negative Telecine Analysis Film (TAF).

LIGHT SOURCE	*KODAK* FILTERS ON CAMERA*	EXPOSURE INDEX
Daylight (5500 K)	None	250
Tungsten (3000 K)	WRATTEN Gelatin No. 80A	64
Tungsten (3200 K)	WRATTEN Gelatin No. 80A	64
Tungsten Photoflood (3400 K)	WRATTEN Gelatin No. 80A	64
White-Flame Arcs	Color Compensating Filter CC20Y + CC10C	160
Yellow-Flame Arcs	Color Compensating Filter CC30C + CC10M	160
OPTIMA 32	WRATTEN Gelatin No. 80A	64
VITALITE	None	250
Fluorescent, Cool White†	Color Compensating Filter CC20M	200
Fluorescent, Deluxe Cool White†	WRATTEN Gelatin No. 82C	160
Metal Halide H.M.I.	None	250

*These are approximate corrections only. Make final corrections during printing.
†These are starting-point recommendations for trial exposures. If the type of fluorescent lamp is unknown, use a KODAK Color Compensating Filter CC20M + CC10B with an exposure index (EI) of 125.

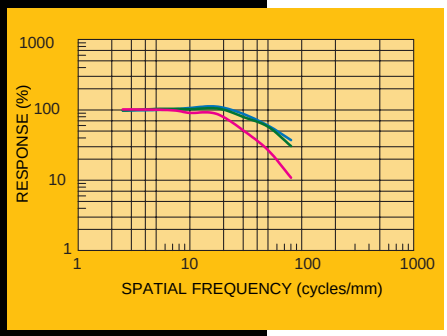
SENSITOMETRIC CURVES ➤

"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.



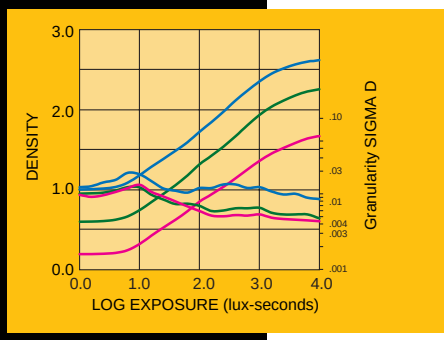
MODULATION-TRANSFER CURVES ➤

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.



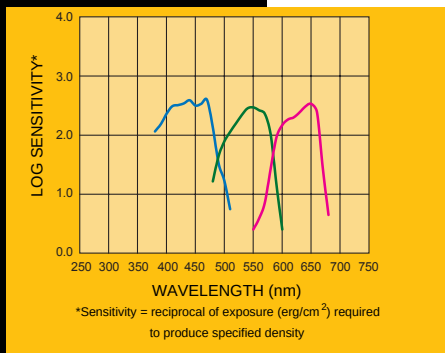
DIFFUSE RMS GRANULARITY CURVES ➤

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.

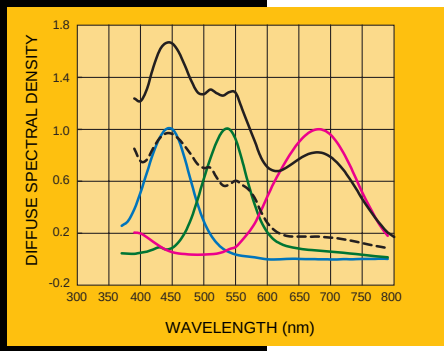


Spectral Sensitivity Curve Key

- 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 WRATTEN Gelatin Filter CC10R. In the 10 second range, increase exposure 1 stop and use a KODAK WRATTEN Gelatin Filter CC10R.

IDENTIFICATION

After processing, the Kodak internal product code symbol (EQ), product code numbers 5205 (35 mm) or 7205 (16 mm), emulsion and roll number identification, and EASTMAN 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 VISION2 250D Color Negative Film 5205 / 7205, 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 250D Color Negative Film 5205 / 7205

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 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 SP449	30 (100)	R-90 100-ft. spool		2R-7605 (2R-2994)
16 mm SP451	122 (400)	T		2R-7605 (2R-2994)
16 mm SP445*	61 (200)	A	Winding A	1R-7605 (1R-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)
16 mm SP458	244 (800)	Z	Winding B	1R-7605 (1R-2994)
65 mm SP332	305 (1000)	P	Emulsion In	KS-4740 (KS-1866)

*for AATON A-MINIMA Cameras

FILMS

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

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

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