

50D
5201 / 7201

Get true color, fine detail, and incredibly sharp images—even in high contrast daylight.

KODAK VISION2 50D Color Negative Film 5201 / 7201 is a low-speed daylight film with an expansive dynamic range that delivers more detail in shadow areas—even in high contrast situations. Advances in grain and sharpness—found in all VISION2 Films—make it ideal for recorder output and provide an ultra-clean, detailed image in any lighting condition.

KODAK VISION2 50D is the latest addition to the VISION2 Film family—a lineup of films created specifically for both film and digital postproduction. All VISION2 Films offer excellent tone scale and flesh-to-neutral reproduction while maintaining neutrality through the full range of exposures.

KODAK VISION2 50D Color Negative Film. Capture details hiding in the shadows.

KODAK VISION2 50D **Color Negative Film** **5201 / 7201**

www.kodak.com/go/motion





Original Negative

EXPOSURE DATA

Lens: 85 mm Zeiss Ultra Prime
 Filter: Clear
 Aperture: T5.6
 Incident Light Levels
 Key = 800 fc
 Color temperature = 5460 K

1 -0.5 Stops **2** -2.6 Stops **3** -1.5 Stops **4** -1.0 Stops **5** 0 Stops **6** +0.3 Stops **7** +0.4 Stops **8** +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

Daylight (5500 K)—50;
 Tungsten (3200 K)—12 (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

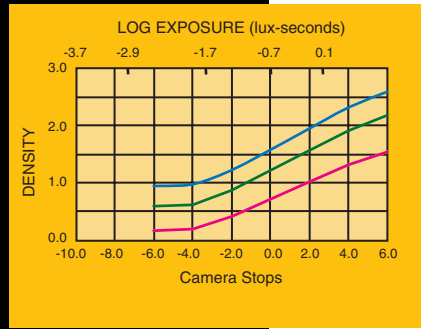
When you transfer this film directly to video, set up the telecine using negative Telecine Analysis Film (TAF).

LIGHT SOURCE	KODAK FILTERS ON CAMERA*	EXPOSURE INDEX
Daylight (5500 K)	None	50
Tungsten (3000 K)	WRATTEN Gelatin No. 80A	12
Tungsten (3200 K)	WRATTEN Gelatin No. 80A	12
Tungsten Photoflood (3400 K)	WRATTEN Gelatin No. 80A	12
White-Flame Arcs	Color Compensating Filter 20C + 40Y	32
Yellow-Flame Arcs	Color Compensating Filter 40C	12
OPTIMA 32	WRATTEN Gelatin No. 80A	12
VITALITE	None	50
Fluorescent, Cool White†	Color Compensating Filter 10M + 05B	32
Fluorescent, Deluxe Cool White†	WRATTEN Gelatin No. 10B + 20C	32
Metal Halide H.M.I.	None	50

*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 with an exposure index [EI] of 32.

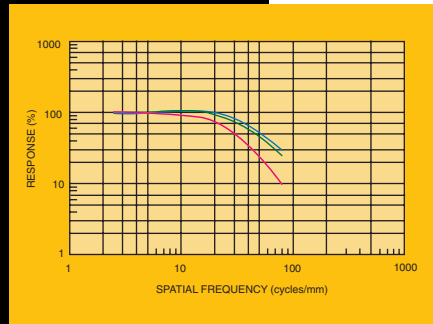
SENSITOMETRIC CURVES >

"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.



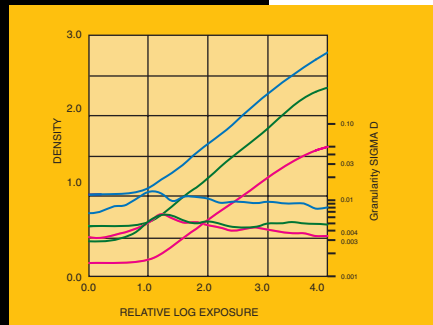
MODULATION-TRANSFER CURVES >

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.



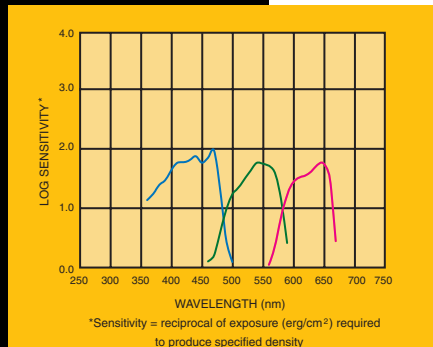
DIFFUSE RMS GRANULARITY CURVES >

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.

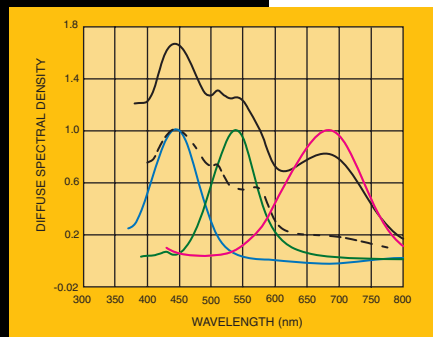


Spectral Sensitivity Curve Key

- 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

- Mid-scale 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 second. In the 10-second range, increase exposure 1/3 stop and use a KODAK WRATTEN Gelatin Filter CC10R.

IDENTIFICATION

After processing, the Kodak internal product code symbol (EK), product code numbers 5201 (35 mm and 65 mm) or 7201 (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 50D Color Negative Film 5201 / 7201, 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 50D Color Negative Film 5201 / 7201

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	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)

*Availability may vary by location.

Products are also available as Finish-to-Order 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 is 3 weeks from receipt of purchase order. Other restrictions may apply. Contact your local Kodak representative for additional information.

**Spec 445 can only be used 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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Los Angeles, California
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Phone: 323-464-6131
Orders: 1-800-621-FILM

New York, New York

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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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