

KODAK GMBH

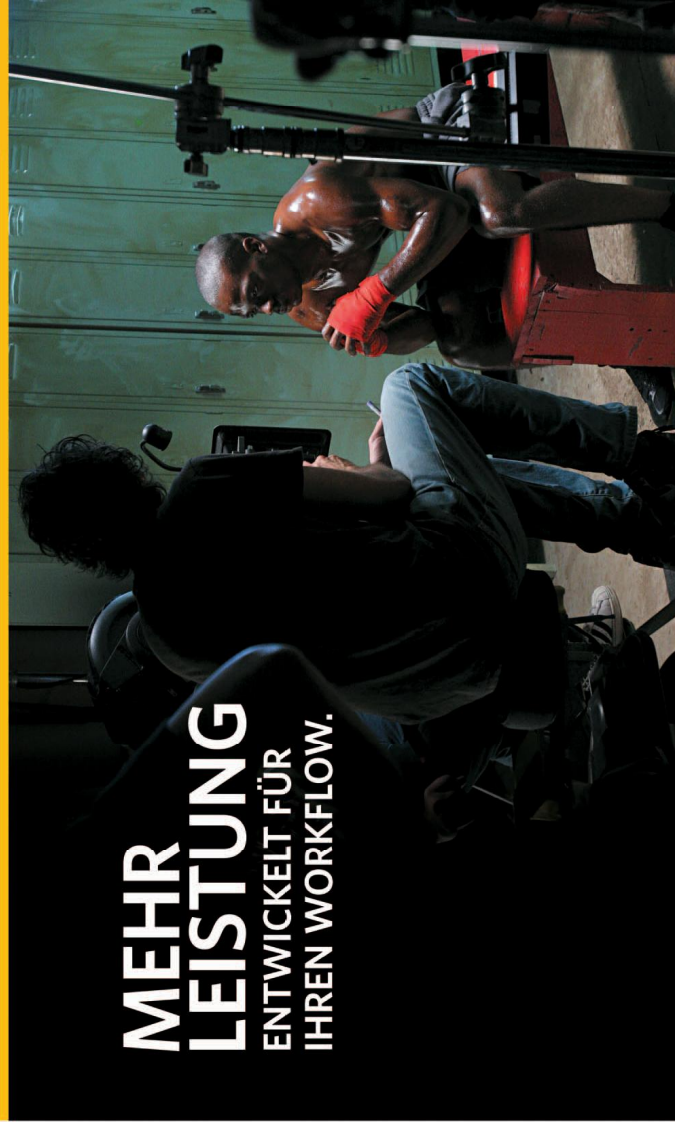
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**MEHR
 LEISTUNG
 ENTWICKELT FÜR
 IHREN WORKFLOW.**

KODAK VISION3 500T Color Negative Film 5219/7219

Mehr Möglichkeiten nutzen.

Die nächste Stufe einer ganz neuen Ära in der Evolution von Motion Picture Film ist erreicht. Als erster Film dieser neuen Produktlinie bietet Ihnen der KODAK VISION3 500T Film noch mehr Handlungsspielraum und Flexibilität in jeder Phase der Filmproduktion, von der Aufnahme bis zur Postproduction, in digitalen wie in traditionellen Workflows. Der KODAK VISION3 500T Film bewahrt den gleichen Look und diese be ausgezeichnete Bildstruktur, die bereits die Filme der KODAK VISION2 Filmfamilie auszeichneten, und liefert darüber hinaus zahlreiche weitere Verbesserungen. Unsere innovative Dye Layering Technology (DLT) liefert eine deutlich reduzierte Körnigkeit in den Schatten, damit Sie durch den erweiterten Belichtungsspielraum exzellente Ergebnisse erzielen können. Beim Abtasten von unterbelichteten Szenen besitzt der KODAK VISION3 500T Film einen höheren Signal-Rausch-Abstand, wodurch eine vorher noch nie dagewesene Bildqualität erreicht wird. Der erweiterte Belichtungsspielraum des KODAK VISION3 500T Films gibt Ihnen mehr Flexibilität bei extremen Lichtbedingungen und ermöglicht es, mehr Details aus den Spitzlichtern herauszuholen. Ob hinter der Kamera oder in der Postproduction, Sie können Ihre Vision verwirklichen. KODAK VISION3 500T Color Negative Film.

www.kodak.com/go/vision3

- production
- postproduction
- distribution & exhibition
- archive



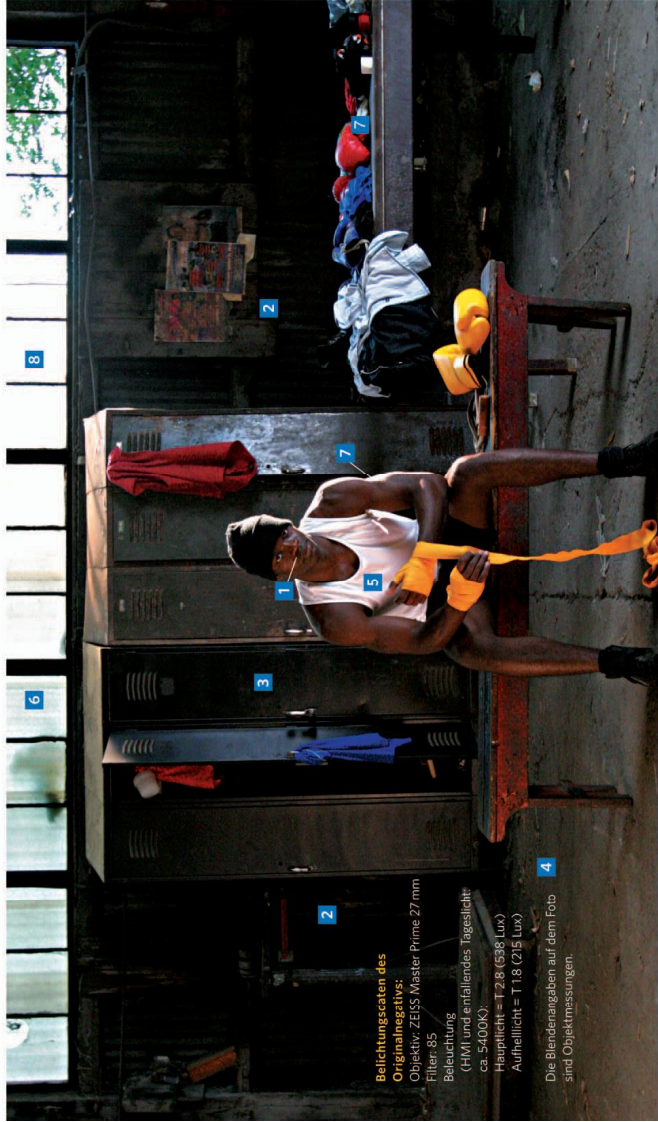
Weitere Informationen erhalten
 Sie unter

www.kodak.com/go/vision3



Anmerkung: Die aufgeführten Daten beziehen sich zwar auf typische Emulsionen aus der Produktion, werden jedoch nicht garantiert. Die tatsächlichen Ergebnisse können je nach Entwicklungsprozess und Entwicklungsbedingungen variieren. Wir behalten uns das Recht vor, das Produkt jederzeit zu ändern oder zu verbessern. Neu 12-2007. Gedruckt in den USA. *KODAK, KODAK, SHOOTSAVENVISION und VRAATTEN sind Marken. KODAK VISION3 500T Color Negative Film. Kodak Publikation H-15219-de





Belichtungsdaten des

Originalnegativs:

Objektiv: ZEISS Master Prime 27 mm

Filter: 85

Belichtung:

(HMI und entfallendes Tageslicht)

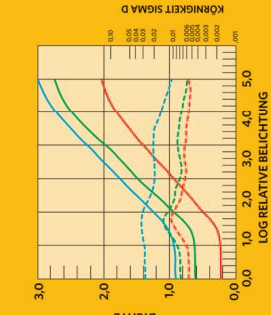
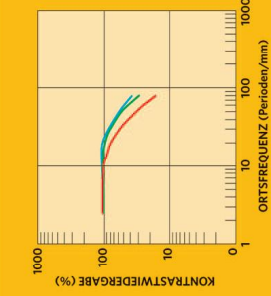
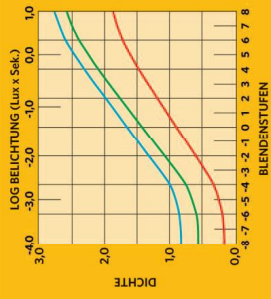
ca. 5400K)

Hauptlicht = T 2,8 (638 Lux)

Außelicht = T 1,8 (215 Lux)

Die Blendeneingaben auf dem Foto sind Objektmessungen.

1 -0,5 Blende **2** -2,5 Blenden **3** -1,8 Blenden **4** -1 Blende **5** +2 Blenden **6** +4 Blenden **7** +6 Blenden **8** +7 Blenden



FILMKENNLINIEN

Der Mittelpunkt (CO) auf der X-Achse entspricht einer normalen Belichtung einer Graukarte mit 18% Lichtemission in der roten, grünen und blauen Schicht des Films. Ein "90% Weiß" liegt um 2/3 höher als die Normalbelichtung, und darüber liegt ein Spieler aus mindestens 3/4 Blenden zum Belichten besonderer Spitzlichter. Ein "3% Schwarz" liegt um 2/3 niedriger als die Normalbelichtung. Darunter liegt ein Spielraum von mindesten 2/3 Blenden zum Belichten von Schattendetails.

MODULATIONÜBERTRAGUNG

Diese Kurve stellt eine Messung der visuellen Schärfe des Films dar. Die X-Achse ist die „Ortsfrequenz“ und bezieht sich auf die Anzahl der Sinuswellen pro Millimeter, die aufgelöst werden können. Die Y-Achse ist die „Kontrastwiedergabe“ und entspricht der Filmschärfe. Je länger und flacher die Linie, desto mehr Sinuswellen pro Millimeter können mit einem hohen Maß an Schärfe aufgelöst werden — und desto höher ist die Schärfeleistung des Films.

DIFFUSE RMS-KÖRNIGKEIT

Diese Darstellung gibt Aufschluss über die RMS-Körnigkeit unterschiedlicher Negativdichten respektive belichtungsabhängiger Bildteile, z.B. Schatten und Lichter. Die Filmkennlinien korrespondieren mit den Körnigkeitskurven, sodass abgelesen werden kann, wie die einzelnen Emulsionsschichten zur Gesamtkörnigkeit beitragen und welche Körnigkeit in Relation zur entwickelten Negativdichte erwartet werden kann.

Schichtträger

Azeal-Tägerschutz nicht ablösbarer Lichtsichtschutz-Rücklicht.

Dunkelkammerbelichtung

Keine Belichtung. Den belichteten Film in absoluter Dunkelheit handhaben.

Entwicklung

ECN-2-Prozess
Die Entwicklungskosten sind nicht im Filmpreis enthalten.

Lagerung

Unbelichteten Film bei 13°C oder niedriger lagern. Lagerung länger als 6 Monate bei -18 °C. Entwickelter Film ist unverzüglich zu entwickeln, und 15 bis 30 % relativer Luftfeuchtigkeit. Wir empfehlen die KODAK Molekular-Sieb-Methode. Kurzzeitlagerung („aktive“ Lagerung) bei max. 21 °C oder niedriger und bei 40 bis 50 % relativer Luftfeuchtigkeit.

Belichtungsindex (EI)

Gülicht (3200K) — 500/28°; Tageslicht — 320/26° (mit KODAK WRATTEN Gelatine Filter Nr. 85)

LAD-Kontrollmethode (Laboratory Aim Density)

Die Lichtbestimmung der Negative sollte relativ zur Laboratory Aim Density (LAD) vorgenommen werden. Kodak liefert die LAD Testfilme und stellt alle Anwendungsinformationen zur Verfügung.

Farbwiedergabe

Dieser Film ist für die Belichtung mit Gülicht (3200K) eingestellt. Belichtung mit Gülicht, das eine etwas höhere oder niedrigere Farbtemperatur aufweist (± 150K) ist ohne Korrekturfitter möglich, da die benötigte Farbwiedergabe beim Kopieren bestimmt wird. Für andere Lichtquellen sollten die in der nachstehenden Tabelle aufgeführten Korrekturfitter verwendet werden.

Postproduction-Informationen

Die Überspülung von KODAK VISION3 500T Color Negative Film 5219/7219 auf Videoband sollte mit einem Abtaster erfolgen, der durch entsprechende Telecine Analysis Filme (TAF) eingemessen wurde.

Reziprozitätsverhalten (Schwarzschildeffekt)

Bei Belichtungszeiten von 1/1000s bis zu 1 Sekunde sind keine Belichtungskorrekturen notwendig. Im 10-Sekundenbereich muss die Belichtung verlängert, d.h. um 1 Blendestufe geöffnet und ein KODAK Farbkompensationsfilter CCTOR eingesetzt werden.

Kennzeichnung

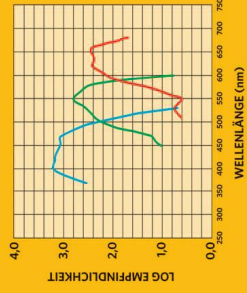
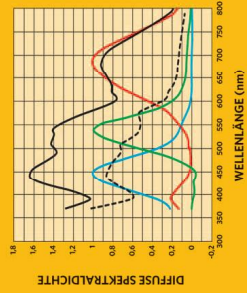
Auf dem entwickelten Film befinden sich die folgenden Randsignierungen, das interne Kodak Produktsymbol (EI), die Produktcodenummern 5219 (35 mm) oder 7219 (16 mm), Emissions- und Rollennummern sowie EASTMAN KEYCODE Nummern.

Korn

Der Körnigkeitsindruck eines jeden Films ist abhängig von Szeneninhalt, Komplexität, Farbe und Dichte. Beim KODAK VISION3 500T Color Negative Film 5219/7219 ist die gemessene Körnigkeit außergewöhnlich niedrig.

Schärfe

Die „empfundene“ Schärfe eines Films hängt von verschiedenen Komponenten des Produktionssystems ab: Kamera- und Projektionsobjektive, Kopiermaschinen und andere Faktoren spielen dabei eine Rolle, doch kann die spezifische Schärfe eines Films gemessen und in der Modulationsübertragungskurve dargestellt werden.



SPETRALEMPFINDLICHKEIT

Diese Kurven stellen die Farbempfindlichkeit dieses Films zum Farbspektrum des Lichts dar. Sie eignen sich für die Einstellung von optischen Kopiermaschinen und für die Optimierung aller Geräte, die zum Scannen oder Kopieren von Filmen eingesetzt werden.

ANMERKUNG: Die Farbstoffkurven Cyan, Magenta und Gelb sind auf den Spitzenwert normalisiert.

Schlüssel zur Spektralfarbstoffdichte

- Skalenmittel neutral
- Cyan-Farbschicht
- Magenta-Farbschicht
- Gelbe Farbschicht
- Mindestlichte

Anmerkung: Kurven für die Filmkennlinie und diffuse RMS Körnigkeit werden von verschiedenen Geräten erstellt. Unter Umständen ist eine geringe Variation der Kurvenform bemerkbar.

LICHTQUELLE	KODAK FILTER VOR DER KAMERA*	BELICHTUNGSINDEX
Gülicht (3000K)	WRATTEN Gelatine Nr. 82B	320/26°
Gülicht (3200K)	ohne	500/28°
Gülicht Photoflood (3400K)	ohne	500/28°
Tageslicht (5500K)	WRATTEN Gelatine Nr. 85	320/26°
Hochintensitäts -Bogenlampe „Weißkohle“	WRATTEN Gelatine Nr. 85B	200/24°
Hochintensitäts -Bogenlampe „Gelbkohle“	Farbkompensations -filter 2D	320/26°
OPTIMA 32	ohne	500/28°
VITALITE	WRATTEN Gelatine Nr. 85	320/26°
Leuchtstofflampe „Kaltweiß“	WRATTEN Gelatine Nr. 85 +IOM	200/24°
Leuchtstofflampe „Kaltweiß Deluxe“	WRATTEN Gelatine Nr. 85C +IOR	320/26°
Tageslicht -Entladungslampe (HMI)	WRATTEN Gelatine Nr. 85	320/26°

*Dies sind nur ungefähre Korrekturangaben. Eventuelle Korrekturen können beim Kopieren vorgenommen werden. Dies sind Aussagesperrbezugsangaben für Testaufnahmen. Bei unbekanntem Leuchtstofftypen werden Testaufnahmen mit dem KODAK Farbkompensationsfilter CCTOR und dem Belichtungsindex (EI) 250/25° empfohlen.

KODAK VISION3 500T Color Negative Film 5219 / 7219 / SO-219

Kodak

TECHNICAL DATA / COLOR NEGATIVE FILM

November 2007 • H-1-5219t

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 of KODAK VISION2 Films—then adds technical innovations that provide improved exposure latitude—at both ends of the curve. Proprietary, advanced Dye Layering Technology (DLT) gives you noticeably reduced grain in shadows, so you can shoot at higher speeds, with less light, in darker corners, and know you can capture an amazing amount of shadow detail with noticeably lower grain.

VISION3 500T Film also features extended highlight latitude, so you can follow the action into bright light-in a single shot-without worrying about blown-out details. When the film is scanned and digitized, you'll find you can recover two stops of highlight detail. This technology is enabled by the use of sub-micron imaging sensors.

VISION3 500T Film fits seamlessly into your digital workflow. And when scanning low-light scenes, VISION3 500T Film yields higher signal-to-noise ratios for unprecedented image quality.

BASE

KODAK VISION3 500T Color Negative Films 5219 and 7219 have an acetate safety base with rem-jet backing.

KODAK VISION3 500T Color Negative Film SO-219 has an ESTAR Safety Base with rem-jet backing

STORAGE

Store unexposed film at 13°C (55°F) or lower. For extended storage, store at -18°C (0°F) or lower. Process exposed film promptly. Store processed film according to the recommendations in ANSI/PIMA IT9.11-1998: for medium-term storage (minimum of ten years), store at 10°C (50°F) or lower at a relative humidity of 20 to 30 percent; for extended-term storage (for preservation of material having permanent value), store at 2°C (35°F) or lower at a relative humidity of 20 to 30 percent. For active use, store at 25°C (77°F) or lower, at a relative humidity of 50 +/- 5 percent. This relates to optimized film handling rather than preservation; static, dust-attraction and curl-related problems are generally minimized at the higher relative humidity. After usage, the film should be returned to the appropriate medium- or long-term storage conditions as soon as possible.

For more information about medium- and long-term storage, see ANSI/PIMA IT9.11-1998, SMPTE RP131-2002, and KODAK Publications No. H-1, *KODAK Motion Picture Film* and No. H-23, *The Book of Film Care*.

EXPOSURE INDEXES

Tungsten (3200K) - 500 Daylight¹ - 320

Use these indexes with incident- or reflected-light exposure meters and cameras marked for ISO or ASA speeds or exposure indexes. These indexes apply for meter readings of average subjects made from the camera position or for readings made from a gray card of 18-percent reflectance held close to and in front of the subject. For unusually light- or dark-colored subjects, decrease or increase the exposure indicated by the meter accordingly.

COLOR BALANCE

These films are balanced for exposure with tungsten illumination (3200K). You can also expose them with tungsten lamps that have slightly higher or lower color temperatures (+/- 150K) without correction filters, since final color balancing can be done in printing. For other light sources, use the correction filters in the table below.

Light Source	KODAK Filters on Camera *	Exposure Index
Tungsten (3000 K)	WRATTEN Gelatin No. 82B	320
Tungsten (3200 K)	None	500
Tungsten photoflood (3400 K)	None	500
Daylight (5500 K)	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	WRATTEN Gelatin No. 85	320

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

† These are starting-point recommendations for trial exposures. If the kind of lamp is unknown, a KODAK Color Compensating Filter CC 40R can be used with an exposure index (EI) of 250.

Note: Consult the manufacturer of high-intensity ultraviolet lamps for safety information on ultraviolet radiation and ozone generation.

1. With a KODAK WRATTEN Gelatin Filter No. 85.

DARKROOM RECOMMENDATIONS

Do not use a safelight. Handle unprocessed film in total darkness.

EXPOSURE TABLE - TUNGSTEN LIGHT

At 24 frames per second (fps), 170-degree shutter opening:

Lens Aperture	f/1.4	f/2	f/2.8	f/4	f/5.6	f/8	f/11	f/16
Footcandles Required	5	10	20	40	80	160	320	640

Use this table for average subjects that contain a combination of light, medium, and dark colors. When a subject includes only pastels, use at least 1/2 stop less exposure; dark colors require 1/2 stop more exposure.

Lighting Contrast -

The recommended ratio of key-light-plus-fill-light to fill light is 2:1 or 3:1. However, you may use 4:1 or greater when a particular look is desired.

RECIPROCITY CHARACTERISTICS

You do not need to make any 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 CC 10R.

PROCESSING

Process in Process ECN-2.

Most commercial motion-picture laboratories provide a processing service for these films. See KODAK Publication No. H-24.07, *Processing KODAK Color Negative Motion Picture Films, Module 7* available online at <http://www.kodak.com/US/plugins/acrobat/en/motion/support/processing/h247/h2407.pdf>, for more information on the solution formulas and the procedure for machine processing these films. There are also pre-packaged kits available for preparing the processing solutions. For more information on the KODAK ECN-2 Kit Chemicals, check Kodak's Motion Picture Films for Professional Use price catalog.

IDENTIFICATION

After processing, the product code numbers 5219 (35 mm), 7219 (16 mm), or SO-219 (16, 35, and 65 mm; edgeprint shows 0219) emulsion, roll, and strip number identification, KEYCODE Numbers, and manufacturer/film

identification code (EJ) are visible along the length of the film.

LABORATORY AIM DENSITIES (LAD)

To maintain optimum quality and consistency in the final prints, the laboratory must carefully control the color timing, printing, and duplicating procedures. To aid in color timing and curve placement, negative originals should be timed relative to Laboratory Aim Density (LAD) Control Film supplied by Eastman Kodak Company.² The LAD Control Film provides both objective sensitometric control and subjective verification of the duplicating procedures used by the laboratory.

In the LAD Control Method,³ the electronic color analyzer used for color timing is set-up with the LAD Control Film to produce a gray video display of the LAD patch, corresponding to 1.0 neutral density (gray) on the print. The negative printing original is then scene-to-scene timed. There are specific LAD values for each type of print or duplicating film that the original can be printed on. For print films, the LAD patch is printed to a neutral gray of 1.0 visual density. For duplicating films, the specified aims are at the center of the usable straight-line portion of the sensitometric curve of the film.

Due to normal variations in exposure and processing of color negative films, particular scenes may not print exactly at the same printer lights as the LAD Control Film. The LAD Control Film is intended as a set-up tool for electronic color analyzers and printers. It is NOT a reference that every scene must match. Normal film-to-film and scene-to-scene exposure variability is accommodated by the color timing (grading) process, on an electronic color analyzer set up with the LAD Control Film. Normally exposed and processed color negatives will typically print well within the range of an additive printer setup with the LAD Control Film, although SIGNIFICANT or UNEXPECTED departures from this center point balance may indicate an exposure/filtration problem with the cinematography or with the process control. Some specialized films and/or specialized negative processing techniques (push-processing, pull-processing, "skip-bleach" processing, etc.) may require more extreme adjustment from the LAD printing condition to attain desired results.

More information is contained in KODAK Publication H-61, *Laboratory Aim Density*, available online at <http://www.kodak.com/US/en/motion/support/lad.jhtml>.

FILM-TO-TAPE TRANSFERS

When you transfer the film directly to tape, you can set up the telecine using KODAK Telecine Analysis Film (TAF)

2. Direct any inquiries to one of the regional sales offices.

3. Use of the LAD Control Method is described in the paper, "A Simplified Motion-Picture Laboratory Control Method for Improved Color Duplication," by John P. Pytlak and Alfred W. Fleischer in the October 1976 SMPTE Journal.

supplied by Eastman Kodak Company. The TAF consists of a neutral density scale and an eight-bar color test pattern with a LAD gray surround.

The TAF gray scale provides the telecine operator (colorist) with an effective way to adjust subcarrier balance and to center the telecine controls before timing and transferring a film. The TAF color bars provide the utility of electronic color bars, even though they do not precisely match the electronically generated color bars. Using the TAF will help obtain optimum quality and consistency in the film-to-tape transfer. For more information regarding TAF, see KODAK Publication No. H-9, *TAF User's Guide*.

IMAGE STRUCTURE

The modulation-transfer and diffuse rms granularity curves were generated from samples of 5219 Film exposed with tungsten light and processed as recommended in Process ECN-2 chemicals. For more information on image-structure characteristics, see KODAK Publication No. H-1, *KODAK Motion Picture Film* available online at <http://www.kodak.com/US/en/motion/support/h1>.

Modulation Transfer Function

The "perceived" sharpness of any film depends on various components of the motion picture production system. The camera and projector lenses and film printers, among other factors, all play a role. But the specific sharpness of a film can be measured and is charted in the Modulation Transfer Function Curve.

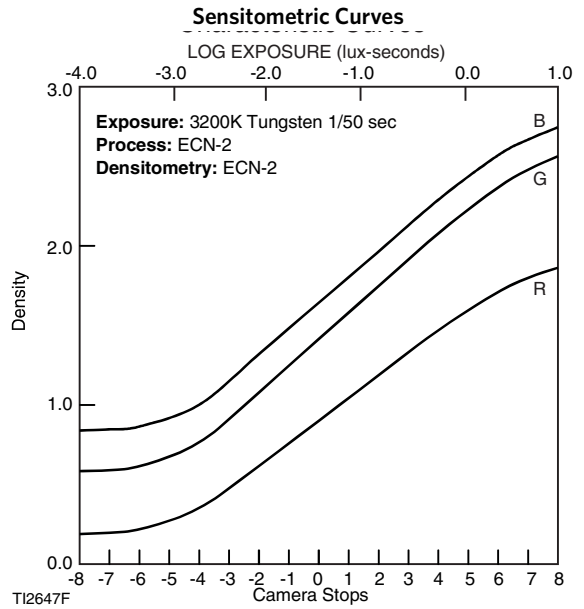
rms Granularity:

Refer to curve.

Read with a microdensitometer, (red, green, blue) using a 48-micrometer aperture.

The "perception" of the graininess of any film is highly dependent on scene content, complexity, color, and density. Other factors, such as film age, processing, exposure conditions, and telecine transfer may also have significant effects.

CURVES

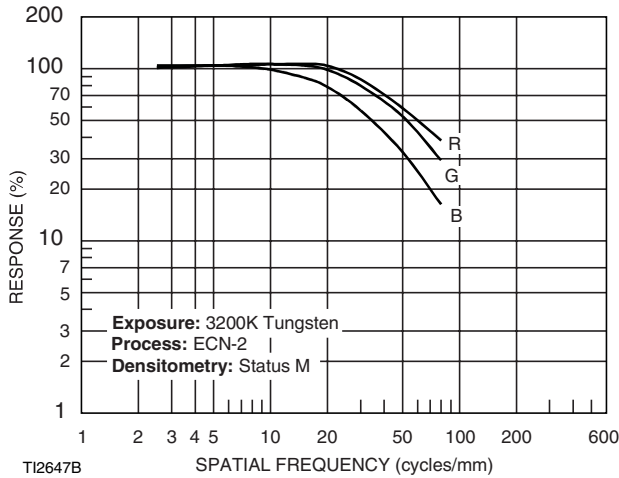


The curves describe this film's response to red, green, and blue light. Sensitometric curves determine the change in density on the film for a given change in log exposure.⁴

Note: The exposure scale for VISION3 5219 / 7219 Film is longer than previous VISION and VISION2 Films. Because of the extended highlight latitude of and because we need to measure in this region, we expanded the exposure scale from a zero to four increment to a zero to five scale. In addition to the longer exposure scale, we are plotting twenty-one steps instead of twenty.

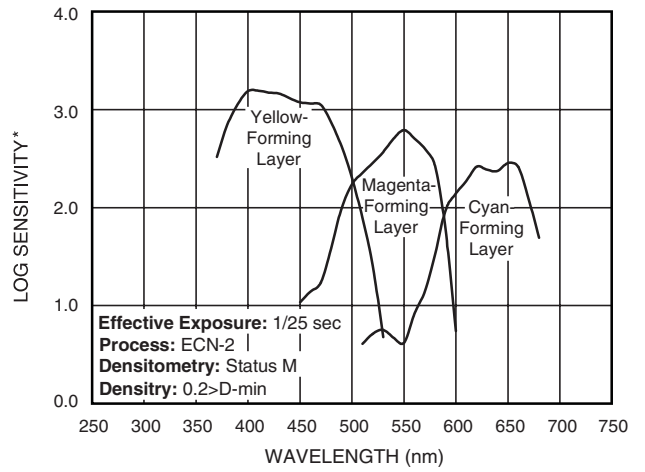
NOTICE: The sensitometric curves and data in this publication represent product tested under the conditions of exposure and processing specified. They are representative of production coatings, and therefore do not apply directly to a particular box or roll of photographic material. They do not represent standards or specifications that must be met by Eastman Kodak Company. The company reserves the right to change and improve

Modulation-Transfer Function 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.

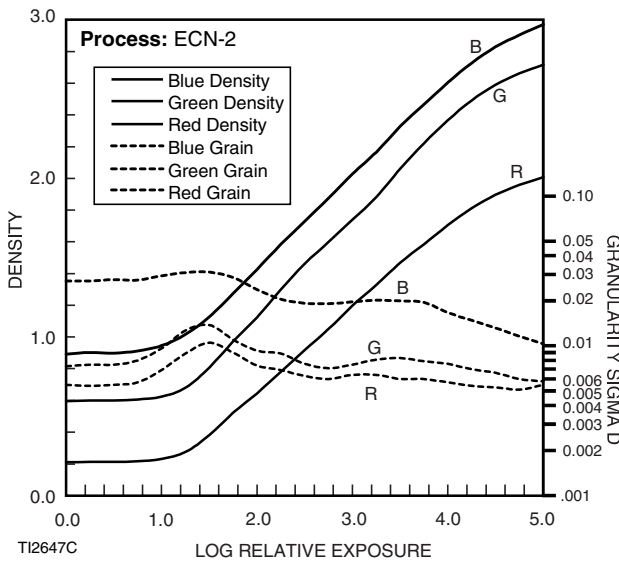
Spectral Sensitivity Curves



*Sensitivity = reciprocal of exposure (erg/cm^2) required to produce specified density

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.

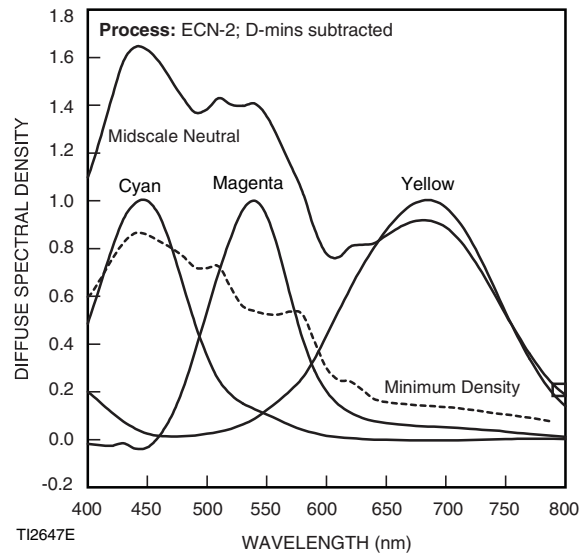
Diffuse rms Granularity Curves



To find the rms Granularity value for a given density, find the density on the left vertical scale and follow horizontally to the characteristic 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.

Note: This curve represents granularity based on modified measuring techniques.⁴

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.

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

SIZES AVAILABLE

Standard Products Available

Identification No.	Length in Metres (Feet)	Core	Description	Perforations
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 SP449	30 (100)	R-90 100-ft. spool		2R-7605 (2R-2994)
16 mm SP451	122 (400)	T		2R-7605 (2R-2994)
16 mm SP578	122 (400)	S-153 400-ft. spool		2R-7605 (2R-2994)
16 mm SP445*	61 (200)	A	Winding A	1R-7620 (1R-3000)
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)
16 mm SP462N	15 (50)	R-236 50-ft.spool		2R-7605 (2R-3000)
S8 mm SP464	15 (50)		Super 8 cartridge	

*for AATON A-MINIMA Cameras

MORE INFORMATION

Outside the United States and Canada, please contact your Kodak representative.

You can also visit our web site at www.kodak.com/go/motion for further information. You may want to bookmark our location so you can find us easily the next time.

Films	<i>Film for the Cinematographer</i> KODAK Publication No. H-5
Image Structure	<i>KODAK Motion Picture Film</i> KODAK Publication No. H-1
Storage	<i>KODAK Motion Picture Film</i> KODAK Publication No. H-1 <i>The Book of Film Care</i> KODAK Publication No. H-23
Processing	<i>Manual for Processing KODAK Motion Picture Films, Process ECN-2 Specifications, Module 7</i> KODAK Publication No. H-24.07
LAD	<i>LAD—Laboratory Aim Density</i> KODAK Publication No. H-61
Transfer	<i>KODAK Telecine Analysis Film User's Guide</i> KODAK Publication No. H-822 <i>KODAK Telecine Exposure Calibration Film User's Guide</i> KODAK Publication No. H-807

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