

# KODAK SFX 200T Color Negative Film



## SPECIAL EFFECTS ... MADE MORE SEAMLESS

For filmmakers creating ever more spectacular effects, one challenge is to make them more seamless, to hide their magic so it blends more naturally into the story. KODAK SFX 200T Color Negative Film can help meet that challenge. This outstanding hybrid film from Kodak was developed for the most difficult compositing applications.

SFX 200T Film is optimized for traveling matte shots, so foreground action photographed against a blue or green screen can be separated more cleanly from the background when it's scanned into the digital format. In complex composite shots, this film can save time in postproduction.

At EI 200, this film intercuts seamlessly with other KODAK Color Negative Films used to record live action footage. Even visually astute audiences will find it difficult to determine where visual effects begin. The filmmaker's vision can be made real with fewer compromises.

KODAK SFX 200T Color Negative Film is a medium speed, tungsten-balanced color negative camera product with microfine grain, unprecedented sharpness, and high resolving power. It features wide exposure latitude and accurate tone reproduction. SFX 200T Film is a special order product from Kodak.

## BASE

KODAK SFX 200T Color Negative Film has an acetate safety base with rem-jet backing.

## DARKROOM RECOMMENDATIONS

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

## PROCESSING

Process ECN-2.

## 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.

## EXPOSURE INDEX

Tungsten (3200 K) – 200

Daylight – 125 (with a KODAK WRATTEN Gelatin Filter No. 85)

## 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 ( $\pm 150$  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.

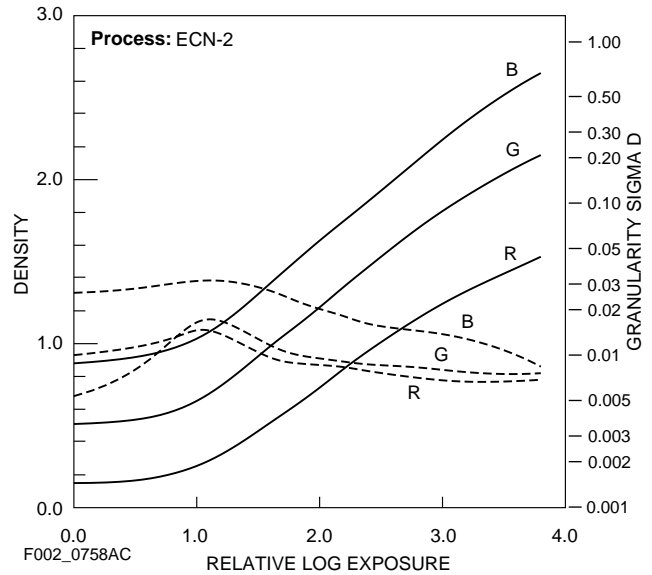
Light Source	KODAK Filters on Camera*	Exposure Index
Tungsten (3000 K)	WRATTEN Gelatin No. 82B	125
Tungsten (3200 K)	None	200
Tungsten photoflood (3400 K)	None	200
Daylight (5500 K)	WRATTEN Gelatin No. 85	125
Metal Halide	WRATTEN Gelatin No. 85	125
Yellow-Flame Arcs	WRATTEN Gelatin No. 81D	125
White-Flame Arcs	WRATTEN Gelatin No. 85C + 50Y	100
OPTIMA 32	None	200
VITALITE	WRATTEN Gelatin No. 85	125
Fluorescent, Cool White	WRATTEN Gelatin CC40R	64
Fluorescent, Deluxe Cool White	WRATTEN Gelatin No. 85C	125

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

## DIFFUSE RMS GRANULARITY CURVES

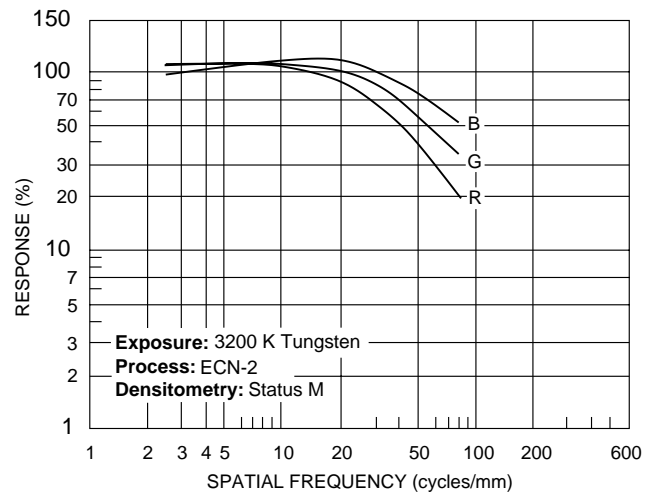
To find the rms granularity value for a given density, find the density on the left vertical scale and follow horizontally to the sensitometric curve and then go vertically (up or down) to the granularity curve. At that point, follow horizontally to the Granularity Sigma D scale on the right. Read the number and multiply by 1000 for the rms value.

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



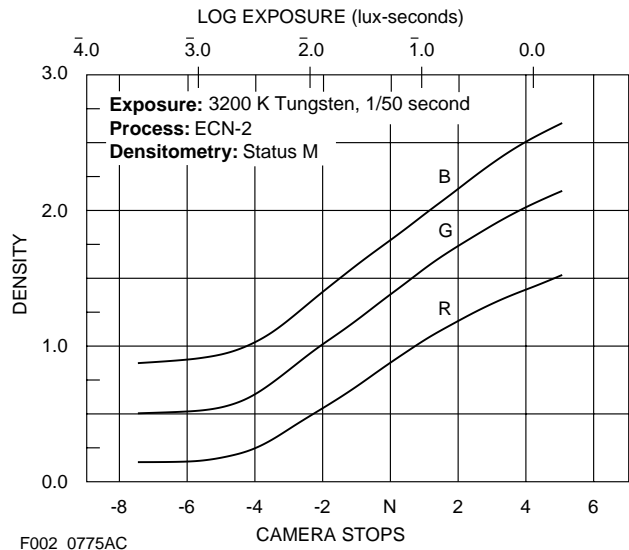
## MODULATION TRANSFER CURVES

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 the 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.



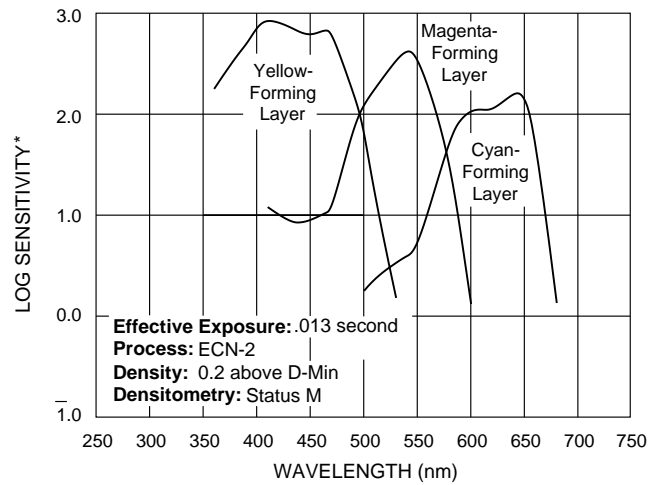
## SENSITOMETRIC CURVES

The point "N" on the x-axis corresponds to the normal exposure of an 18-percent gray card in the red, green, and blue layers of this film. To determine optimum lighting levels for your particular production, shoot an exposure series and establish the density of a normally exposed 18-percent gray card. Use the sensitometric curves to estimate density changes caused by altered exposure conditions. Note that one stop exposure change corresponds to a 0.3 log exposure change to the film, and a change of 0.025 in density is approximately equal to one printer light in laboratory color timing.



## SPECTRAL SENSITIVITY CURVES

These curves depict the sensitivity of this film to the spectrum of light. They are useful for adjusting optical printers and film recorders and for determining, modifying, and optimizing exposure for blue and green screen special-effects work.



\*Sensitivity = reciprocal of exposure (ergs/cm<sup>2</sup>) required to produce specified density

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## RECIPROCITY

You do not need to make any filter corrections or exposure adjustments for exposure times from 1/1000 to 1/10 second.

## IDENTIFICATION

After processing, the product code numbers 0214, emulsion and roll number identification, EASTMAN KEYCODE Numbers, and internal product symbol (X) are visible along the length of the film.

## LABORATORY AIM DENSITIES (LAD)

Time negative originals relative to Laboratory Aim Density (LAD) Control Film supplied by Eastman Kodak Company.

## POST-PRODUCTION INFORMATION

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

## GRAIN

The “perception” of graininess of any film depends on scene content, complexity, color and density. Other factors, such as film age, processing, exposure conditions, and telecine transfers may also have significant effects.

## SHARPNESS

The “perceived” sharpness of any film depends on various components of the motion picture production system. The camera and projector lenses and 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.

## STANDARD PRODUCTS AVAILABLE

Identification #	Length in Feet (Metres)	Description	Perforation
35 mm SP718	1000 (305)	On U Core	BH-1866
35 mm SP718	400 (122)	On U Core	BH-1866

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## KODAK LOCATIONS

FOR DIRECT ORDERING IN THE UNITED STATES

**1-800-621-FILM**

### **ATLANTA, GEORGIA**

4 Concourse Parkway  
Suite 300  
Atlanta, Georgia 30328-5379  
Information: 800-800-8398

### **CHICAGO, ILLINOIS**

815 West Van Buren, Suite 320  
Chicago, Illinois 60607  
Information: 312-492-1423

### **DALLAS, TEXAS**

11337 Indian Trail  
Dallas, Texas 75229  
Information: 972-481-1170

### **HOLLYWOOD, CALIFORNIA**

6700 Santa Monica Boulevard  
P.O. Box 38939  
Hollywood, California 90038-1203  
Information: 213-464-6131

### **NEW YORK, NEW YORK**

360 West 31st Street  
New York, New York 10001-2727  
Information: 212-631-3450

FOR DIRECT ORDERING IN CANADA

**1-800-465-6325**

### **MONTREAL, CANADA**

Kodak Canada Inc.  
4 Place du Commerce  
Ile des Soeurs  
Verdun, Quebec, Canada H3E 1J4  
Information: 514-761-3481

### **TORONTO, CANADA**

Kodak Canada Inc.  
3500 Eglinton Avenue West  
Toronto, Ontario, Canada M6M 1V3  
Information: 416-766-8233

### **VANCOUVER, CANADA**

Kodak Canada Inc.  
4184 Still Creek Drive  
Burnaby, British Columbia, Canada V5C 6G9  
Information: 604-320-1777

### **KODAK On-Line At:**

<http://www.kodak.com/go/motion>



**Professional  
Motion Imaging**