Richer images on the theatre screen

KODAK VISION Premier Color Print Film / 2393. Available worldwide. From Kodak.

TAKE PICTURES. FURTHER.™

Now, there's a new choice in motion picture print films—KODAK VISION Premier Color Print Film / 2393. A film with a different look. Richer blacks. More saturated colors. Cleaner performance. A film worthy of the KODAK VISION Film family name.

The upper tone scale of VISION Premier Color Print Film is significantly higher in density than EASTMAN EXR Color Print Film, so shadows are deeper, colors are more vivid, and the image snaps and sizzles on the screen. The toe areas of the sensitometric curves are matched more closely, producing more neutral highlights on projection. Cinematographers can be more creative with lighting and exposure, and still see remarkable results.

Like its counterpart KODAK VISION Color Print Film, VISION Premier Color Print Film is coated on a polyester base without rem-jet, for a cleaner process and cleaner screen images. We've incorporated a processing-surviving, antistatic layer to reduce dirt attraction, and a scratch-resistant backing layer to improve projection life. And there are no color shifts during fades and dissolves. So, from set to lab to screen, day to day, you'll have more consistent performance.

These are not incremental improvements. They are quantum leaps forward in film technology. And with VISION Premier Color Print Film, you'll have the highest quality motion picture color print film Kodak has ever made.

Kodak VISION COLOR PRINT FILM

Base

ESTAR Base, featuring a Kodak-proprietary electrically conductive antistatic layer, a scratch-resistant backing layer, and a process-surviving backside lubricant.

Darkroom Recommendations

Carefully make safelight tests before proceeding with production work. You can use low-intensity tungsten illumination with a KODAK 8 Safelight Filter or a sodium-vapor lamp with appropriate filters. The sodium-vapor lamp provides the best visual efficiency with the least effect on the film.

Processing

Process ECP-2B

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.

Color Balance

You can use additive and subtractive printing methods with preprint materials that have colored-coupler masking.

Laboratory Aim Density

The Status A density aim is:

	R	G	B
Density	1.09	1.06	1.03

Pictorial Printing

Printing KODAK VISION Premier Color Print Film / 2393 at the same timing lights as EASTMAN EXR Color Print Film 2386 will provide optimum prints for projection.

Soundtrack Printing

Analog variable area positive soundtracks of dye plus silver usually restrict the soundtrack exposure to the top two emulsion layers by using a deep yellow KODAK WRATTEN Gelatin Filter No. 12 to absorb blue light.

For a dye plus silver (applicated) variable-area soundtrack, adjust printer exposure to achieve an optimum IR density of between 1.1 and 1.8 on the print soundtrack, as read with an infrared densitometer (800 nanometres peak sensitivity). Excellent frequency response and a high signal-to-noise ratio are obtained in this density range. Use cross-modulation test procedures to determine the density of the soundtrack negative required to produce minimum cross-modulation distortion at the optimum print density chosen. Note: With the same soundtrack negative, the print density of 2393 Film is about .1 higher than 2383 Film.

This film is also designed for a variable-area positive soundtrack of silver plus magenta dye only, printed from a negative soundtrack on EASTMAN EXR Sound Recording Film 2378 /E / 3378 /E / 5378 / 7378 and KODAK Panchromatic Sound Recording Film 2374. Expose only the top emulsion layer by using a filter pack in the light beam comprised of KODAK WRATTEN Gelatin Filter No. 12 and Color Compensating Filter 110 Cyan, or by using a filter pack in the light beam comprised of a green dichroic filter (500 nm to 600 nm). The optimum variable area soundtrack density for the print lies between 0.8 and 1.1 (read at 800 nm). This print density will provide a good compromise between signal-to-noise ratio and frequency response. Determine the density of the soundtrack negative required to produce optimum print density by using recognized cross-modulation test procedures. You can read the silver plus magenta dye soundtrack by both an infrared reader and a red LED reader, with about the same cross-modulation distortion.

Reciprocity

Exposure times may range from 1/10 of a second to 1/3000 of a second. There is no need to use filter correction to achieve neutral color balance with fades and dissolves.

Identification

After processing, "2393 (strip number) KODAK (date)" is visible along the length of the film.

Post-production Information

This is a projection-contrast color print film, primarily intended for optical projection onto a theatre screen. Film-to-video transfers are best made from preprint materials such as original negatives, master positives, or duplicate negatives. Excellent transfers can also be made from prints especially for telecine transfer using KODAK Color Teleprint Film 5381 (35 mm).

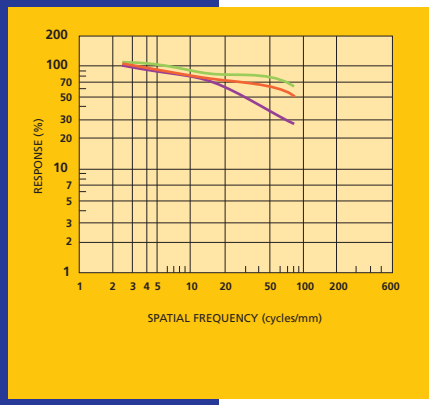
Projection

KODAK VISION Premier Color Print Film / 2393 offers superior performance during projection. The permanent humidity-independent antistat greatly reduces static charging of the film, "shocks," and static discharge, even at high transport speeds during rewinding and make-up onto platters. The antistat also helps reduce static attraction of dirt to the processed film during projection, resulting in longer print runs with less build-up of black dirt and cinch marks.

This film resists damage from excessive radiant energy during projection, including "hot spot" emulsion voids and dye migration problems. Efficient infrared filters are recommended for lamphouses with bulbs larger than 1600 watts. For uniform illumination across the projector aperture, optically align and focus the

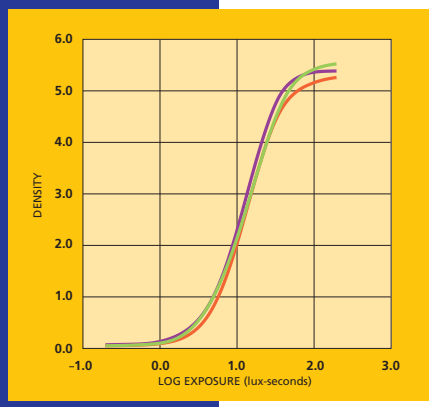
MODULATION-TRANSFER CURVES ➤

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.



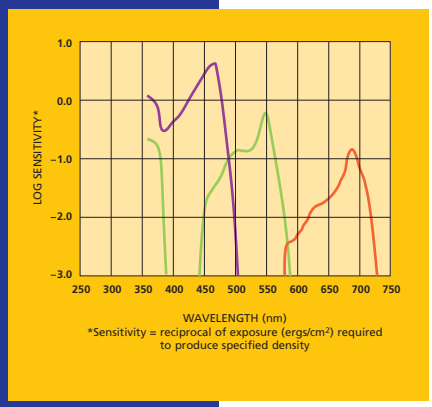
SENSITOMETRIC CURVES ➤

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.



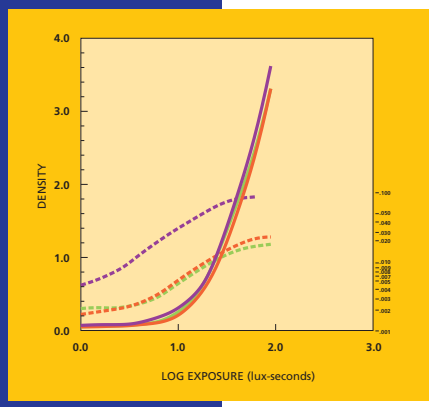
SPECTRAL-SENSITIVITY CURVES ➤

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.



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.



lamphouse. An efficient ultraviolet-absorbing filter (cut off at 400 nm) will minimize any print fading during extended runs.

You should maintain constant levels of temperature (20 to 25°C/68 to 77°F) and humidity (50 to 60 percent) during projection. For optimum performance, processed prints should always be wound emulsion-in.

Splicing

Use tape splices for this film. Since ESTAR Base is impervious to most solvents, cement splices will not work. Keep the knife on the tape splicer sharp and properly aligned with the splicer platen. As the knife is lowered to cut the film, slight leftward pressure will help ensure a tight mesh of the cutting edges to give a clean cut. Taping both sides of the film is recommended to minimize fold-up or stretching. An ultrasonic weld splicer* (Metric splicer) may be used also.

You can use tape splices to intercut triacetate and ESTAR Base film. However, because ESTAR Base prints are 20 micrometres thinner, there may be a slight focus difference when projecting on a large screen. To assure compatibility, order the same type of film stock for all prints used in a production.

*Available from FPC
6677 Santa Monica Boulevard
Hollywood, California 90038
213-468-5774

Additional Information

You can find information on most Kodak motion picture films on the Kodak website: www.kodak.com/go/motion. Bookmark our location to find us easily the next time.

For assistance, call the Kodak Information Center in the U.S. at 1-800-242-2424 between 9 a.m. and 7 p.m. (Eastern time), Monday–Friday. To order the publications below, call 1-800-233-1650 between 8 a.m. and 7 p.m. (Eastern time).

Processing

Manual for Processing KODAK Motion Picture Films, Process ECP-2B Specifications, Module 9
KODAK Publication No. H-24.09

Image Structure

KODAK Professional Motion Picture Films
KODAK Publication No. H-1

Storage

The Book of Film Care
KODAK Publication No. H-23

LAD

LAD—Laboratory Aim Density
KODAK Publication No. H-61

Kodak On-line At:

www.kodak.com/go/motion

STANDARD PRODUCTS AVAILABLE

KODAK VISION Premier Color Print Film / 2393

FORMAT	LENGTH IN FEET (METRES)	PERFORATION/PITCH
35 mm SP666	2000 (610)	KS-1870
35 mm SP779	4000 (1220)	KS-1870
35 mm SP789	6000 (1829)	KS-1870

Note: For availability of non-standard products, contact your Kodak location.

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: 800-800-9398

CHICAGO, ILLINOIS:
815 West Van Buren
Suite C320
Chicago, Illinois 60607
Information: 312-492-1423

DALLAS, TEXAS:
11337 Indian Trail
Dallas, Texas 75229
Information: 972-481-1150
312-492-1423

HOLLYWOOD, CALIFORNIA:
6700 Santa Monica Boulevard
P.O. Box 38939
Hollywood, California
90038-1203
Information: 323-464-6131

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

LATIN AMERICAN
REGIONAL OFFICE:
8600 NW 17th Street
Suite 200
Miami, Florida 33126
Information: 305-507-5656

FOR DIRECT ORDERING
IN CANADA:
1-800-621-FILM

MONTREAL, CANADA:
Kodak Canada Inc.
4 Place du Commerce
Suite 100
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.
4185 Still Creek Drive
Burnaby, British Columbia
Canada V5C 6G9
Information: 604-320-1777

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