

Kodak 5219 (500T)

KAMERA/TECHNIK

Kodak Vision3 500T (Stocknummer 5219) ist der hochgeschwindigkeitsste Wolframfilm mit ISO 500. Essentiell für Low-Light-Kinematografie und Nacht-Außenaufnahmen, enabling kinematografisches Motion Blur bei minimalem Licht.

Kodak Vision3 500T (Kodak 5219) Kodak Vision3 500T, bearing stock number 5219, is the highest-speed tungsten-balanced color negative film in the Vision3 series at ISO 500. Designed for low-light cinematography and night exteriors, it enables cinematic motion blur in minimal lighting while maintaining the technical standards of professional cinematography. Technical Specifications Basic Parameters : Stock Number : 5219 Speed (ISO) : 500 Color Temperature : Tungsten (3200K) Format : 35mm (4-perf standard) Processing : ECN-2 standard High-Speed Tungsten Application Primary Use : Night Exteriors : Essential for night scene cinematography Low-Light Interiors : Enables cinematography in minimal light Practical Lights Only : Works with street lights, neon, etc. Aesthetic Night Cinematography : Maintains motion blur in darkness Speed and Light Sensitivity ISO 500 Advantages : Fast Speed : Fastest tungsten stock available Low-Light Capability : Works in dim conditions impossible for slower stocks Motion Preservation : Allows standard 180° shutter in low light Scene Flexibility : Night scenes cinematically lit (not underlit) Grain Characteristics 500T Grain : Visible Grain : Perceptible grain relative to slower stocks Grain Character : Characteristic film aesthetic Digital Scanning : Grain detail visible in intermediates Projection Scale : Grain visible on large theater screens Artistic Acceptance : Grain often embraced as film aesthetic Color Rendering 500T Color : Tungsten Balance : Optimized for 3200K tungsten lights Night Rendering : Practical light colors rendered naturally Street Light Color : Sodium vapor, mercury vapor rendered appropriately Warm Palette : Kodak characteristic warmth preserved Color Separation : Good even in low-light scenarios Night Cinematography Night Scene Workflow : Practical Lights Only : Street lights, building lights, neon Ambient Light Source : Moonlight, city glow contributes Standard Shutter Angle : 180° shutter maintains motion blur Cinematic Quality : Proper exposure despite low light Alternative to Digital : Preserves film aesthetic in night scenes Typical Night Exposure : Street Light Scene : f/1.4-f/2.8 with practical lights Moonlit Scene : f/1.4 with sensitive lensing City/Urban Scene : f/2-f/4 with ambient city light Multiple Practical Lights : f/2.8-f/5.6 typical Contrast and Latitude 500T Latitude : Exposure Range : ± 0.5 -1 stop typical Shadow Handling : Good detail retention Highlight Handling : Pleasant rolloff Low-Light Challenges : Reduced latitude in very dim light Color Balance : Maintains despite low light Filtration for Daylight 85 Conversion Filter : 3200K to 5500K : 85 filter enables daylight use Light Loss : $\sim 2/3$ stop reduction (acceptable for speed) Daylight Exterior : 500T + 85 works in moderate daylight ND Not Required : 500 ISO with 85 filter practical for day Practical 500T Daylight : Works as intermediate option between 250D and 200T Fast enough for daylight with 85 filter Visible grain accepted for night cinematography aesthetic Creates tonal consistency across night/day sequences Contrast to Digital Night Cinematography 500T Advantage : Motion Blur : Standard shutter angle possible Aesthetic : Film grain preferred for night scenes Practical Lights : Renders realistically without amplification Visual Language : Established aesthetic for night cinematography Digital Night Alternative : High ISO : Digital

cameras must push ISO for light Noise/Grain : Digital noise less aesthetically pleasing Shutter Angle : May require faster shutter (less motion blur) Practical Light : May require amplification/enhancement Comparison with Other Tungsten Stocks Stock Speed Grain Grain Character Primary Use 200T 200 Fine Studio-optimized Indoor studio 500T 500 Visible Film aesthetic Night/low-light Film-to-Digital Workflow 500T Scanning : Scans with proper 3200K white balance Grain detail visible in digital intermediate DCI-P3 color space appropriate Grain often enhanced in digital grading Grain Aesthetic in Modern Cinema Acceptance of 500T Grain : Modern Cinematography : Film grain valued as aesthetic Night Scenes : Grain expected and desired Digital Comparison : Grain preferred to digital noise Post-Production : Grain often preserved/enhanced Production Economics Cost Profile : Film Cost : Standard Kodak Vision3 pricing (~\$100-120/1000ft) Processing : Standard ECN-2 lab cost Economics : Same price as all Vision3 stocks Budget Impact : Stock selection by artistic need, not cost Industries Using 500T Primary Applications : Feature film night scenes Television night cinematography Night-heavy narrative cinematography Music video night sequences Documentary night work Practical Night Production Multi-Stock Night/Day Workflow : 500T for night exteriors 250D for daytime sequences Possible 200T for interior studio scenes Post-production manages color consistency Single-Stock Approach : Use 250D with 85 filter for most scenes Or 500T with 85 for night/day versatility Trade-offs: grain vs. flexibility Storage and Handling 500T Specific : Standard Kodak film storage (cool, dry) Sealed cans essential for light protection Process within recommended timeframe No specialized handling beyond standard care Why 500T Remains Necessary Technical Reality : Only practical tungsten stock for night cinematography No faster tungsten option available Digital alternative acceptable but aesthetically different Established standard for film night cinematography Future of 500T Vision3 500T will remain standard because: Essential for night film cinematography No replacement available Film grain aesthetic valued in modern cinema Night cinematography requires this capability Will continue indefinitely as sole high-speed tungsten option.