KODAK VISION 320T Color Negative Film 5277 / 7277

A LOOK THAT'S SOFTER. DIFFERENT. FROM A FILM THAT'S VERY FLEXIBLE.

This is a film that lets you create a very different look. Softer. More pastel. But still picking up all the detail you want to capture in the scene. For projection prints, the recommended exposure gives a good balance between blacks and shadow detail. Overexpose it a bit and maintain the shadow detail, but the blacks get blacker. For best telecine performance, shoot it at the recommended exposure. KODAK VISION 320T Color Negative Film has very wide latitude that lets you see deep, deep into the shadows without losing the highlights. And reproduce a very wide variety of colors. All with fine grain and high sharpness you'll find unbelievable in a film of this speed.

KODAK VISION 320T Color Negative Film has all the color and performance you're currently receiving from Kodak color negative products. Clean white highlights. Accurate fleshtone reproduction. But with softer colors. It cuts seamlessly with other Kodak color negative motion picture films.

Because it's made in the most advanced Kodak sensitizing complex in the world, this 320-speed, tungsten-balanced film sets new standards for consistency—emulsion to emulsion, roll to roll, batch to batch. And new, more useful packaging, including scanable bar codes, peelable labels, and golden cans make this new film easy to identify.

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

Tungsten (3200 K)—320; Daylight—200 (with KODAK WRATTEN Gelatin Filter No. 85)

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 tungsten illumination (3200 K). You can also expose it with tungsten lamps that have slightly higher or lower color temperatures (±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	200
Tungsten (3200 K)	None	320
Tungsten Photoflood (3400 K)	None	320
Daylight (5500 K)	WRATTEN Gelatin No. 85	200
White-Flame Arcs	WRATTEN Gelatin No. 85B	125
Optima 32	None	320
Vitalite	WRATTEN Gelatin No. 85	200
Fluorescent, Cool White†	WRATTEN Gelatin No. 85 + 10M	125
Fluorescent, Deluxe Cool White†	WRATTEN Gelatin No. 85C+ 10R	200
Metal Halide H.M.I.	WRATTEN Gelatin No. 85	200

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

†These are starting point recommendations for trial exposures. When you don't know the type of fluorescent lamp, use a KODAK Color Compensating Filter CC40R with an exposure index (EI) of 100.

POST-PRODUCTION INFORMATION

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

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 2/3 stop and use a KODAK Color Compensating Filter CC10Y.

IDENTIFICATION

After processing, the Kodak internal product code symbol (Q), product code numbers 5277 (35 mm and 65 mm) or 7277 (16 mm), emulsion and roll number identification, and EASTMAN KEYKODE Numbers are visible along the length of the film.

GRAIN

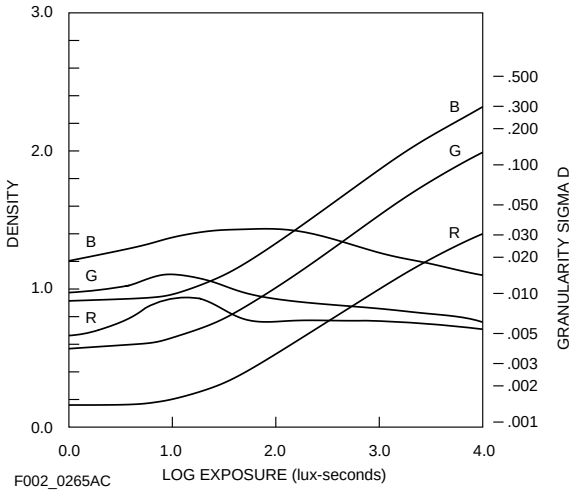
The "perception" of graininess of any film depends on scene content, complexity, color, and density. Other factors, such as film age, processing, exposure conditions, and telecine transfer may also have significant effects. In VISION 320T Film, the measured granularity is very low.

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.**

DIFFUSE RMS GRANULARITY CURVES

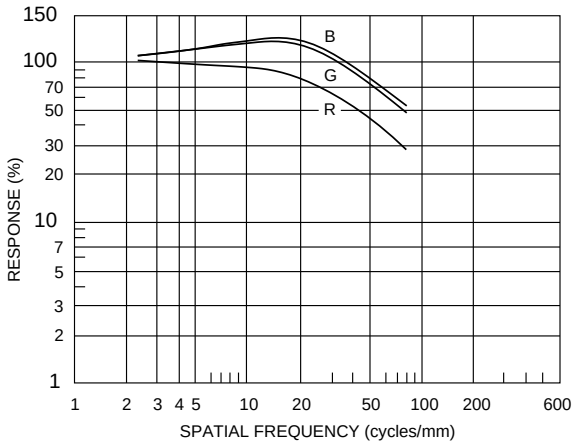
To find the rms granularity value for a given density, find the density on the left vertical scale and follow horizontally to the sensitometric curve and then go vertically (up or down) to the granularity curve. At that point, follow horizontally to the Granularity Sigma D scale on the right. Read the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



F002_0265AC

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.



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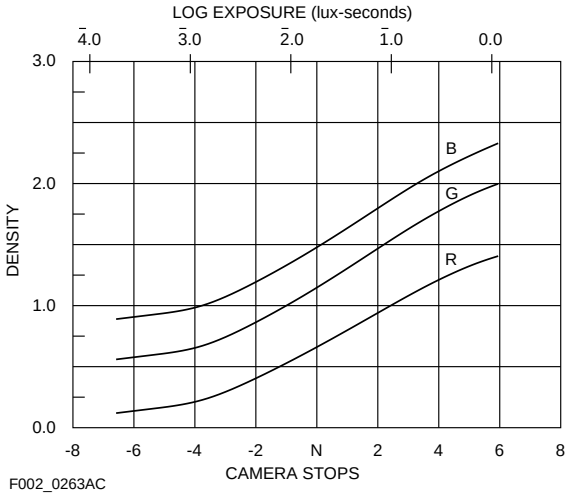
SENSITOMETRIC CURVES

The center point ("N") on the x-axis corresponds to a normal exposure of an 18-percent gray card in the red, green, and blue layers of this film. A white card is 2 ⅓ stops higher than normal exposure. Anything more is overexposure latitude. Threshold exposure is 4 ⅔ stops below a gray card.



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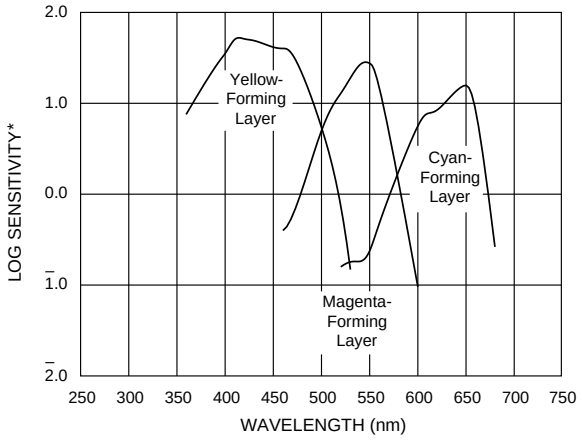
SPECTRAL-SENSITIVITY CURVES

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^2) required to produce specified density

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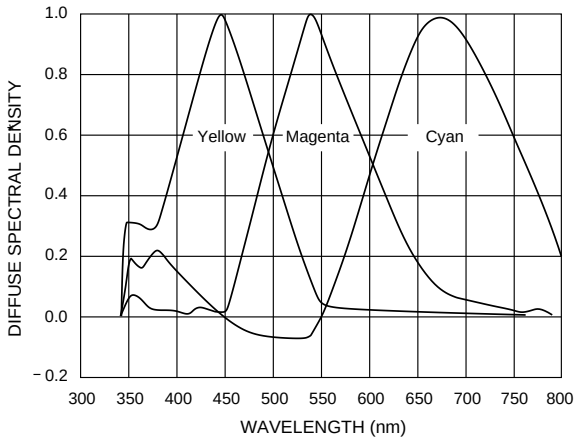
SPECTRAL DYE PEAKS

The net negative densities for the cyan dye curve are a natural consequence of the level of the magenta masking coupler. The level was chosen to give flat correction averaged over a range of wavelengths—there will be a slight overcorrection at some wavelengths and a slight undercorrection at others.



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ADDITIONAL INFORMATION

For assistance, call the Kodak Information Center in the U.S. at 1-800-242-2424 between 8 a.m. and 8 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).

FILMS

Cinematographer's Field Guide
KODAK Publication No. H-2

PROCESSING

Manual for Processing EASTMAN Motion Picture Films, Process ECN-2 Specifications, Module 7
KODAK Publication No. H-24.07

IMAGE STRUCTURE

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

STORAGE

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

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

LAD

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

TRANSFER

TAF User's Guide
KODAK Publication No. H-9

KODAK ON-LINE AT:

http://www.kodak.com

STANDARD PRODUCTS AVAILABLE

KODAK VISION 320T Color Negative Film			
Identification No.	**Length in Feet (Metres)**	**Description**	**Perforation**
35 mm VXL417	100 (30)	Camera Spool	BH-1866
35 mm VXL718	200 (61)	On Core	BH-1866
35 mm VXL718	400 (122)	On Core	BH-1866
35 mm VXL718	1000 (305)	On Core	BH-1866
16 mm VXL449	100 (30)	Camera Spool	2R-2994
16 mm VXL450	200 (61)	Camera Spool	2R-2994
16 mm VXL451	400 (122)	On Core	2R-2994
16 mm VXL434	400 (122)	Camera Spool, Special Order	2R-3000
16 mm VXL578	400 (122)	Camera Spool, Special Order	2R-2994
16 mm VXL452	1200 (366)	On Core	2R-2994
16 mm VXL455	100 (30)	Camera Spool, Winding B	1R-2994
16 mm VXL457	400 (122)	On Core, Winding B	1R-2994
65 mm VXL334	500 (152)	On Core	KS-1866, 120KK
65 mm VXL332	1000 (305)	On Core	KS-1866, 120KK

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
1901 West 22nd Street
Oakbrook, Illinois 60521-1283
Information: 708-218-5169

DALLAS, TEXAS
2800 Forest Lane
Dallas, Texas 75234-7696
Information: 214-919-3444

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
Information: 212-631-3450

FOR DIRECT ORDERING IN CANADA:
1-800-465-6325

MONTREAL, CANADA
Kodak Canada Inc.
14 Place du Commerce
lle des Soeurs
Verdun, Quebec, Canada H3E 1T5
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.
840 Howe Street, Suite 300
Vancouver, British Columbia, Canada V6Z 2L2
Information: 604-684-8535

EASTMAN SHOOTSAVER Express Film Delivery Service (U.S. Only) 1-800-404-2106 (Visa or MasterCard only—service fee applies)

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Film 5277 / 7277
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