Get more from every frame.
Extreme exposure performance that always delivers.

More range, more control, more options. The KODAK VISION3 200T Color Negative Film offers consistent, quality performance in both controlled interiors and challenging high-contrast exteriors.

A 200-speed tungsten film, KODAK VISION3 200T gives you the image structure of a 100-speed film with the versatility of a 200-speed product. So you get improved extreme exposure control without sacrificing detail or definition.

For increased flexibility and creative control, along with the unrivalled highlight latitude and reduced grain in the shadows you’ve come to expect from KODAK Vision3 films, our KODAK VISION3 200T product delivers, every time.

Shooting on film you need to be creative, adaptable, and uncompromising. We think your film stock should be too.

KODAK VISION3 200T.
Your vision is always evolving. Ours is too.
KODAK VISION3 200T
COLOR NEGATIVE FILM 5213/7213

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—200; Daylight (5500K)—125 (with KODAK WRATTEN 2 Gelatin Filter No. 85)

Laboratory Aim Density
Time negative originals relative to Laboratory Aim Density (LAD) Control Film available from Eastman Kodak Company. More information about LAD and Digital LAD is available online at www.kodak.com/go/LAD.

Color Balance
This film is balanced for exposure with tungsten illumination (3200K). For other light sources, use the correction filters in the table to the right.

Reciprocity
No filter corrections or exposure adjustments for exposure times from 1/1000 of a second to 1 second.

Identification
After processing, the Kodak internal product code symbol (EO), product code number 5213, emulsion/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. In KODAK VISION3 200T Color Negative Film 5213/7213, the measured granularity is exceptionally low.

Sharpness
The perceived sharpness of any film depends on various components of the motion picture production system. Camera and projector lenses, 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.

* These are approximate corrections only.
† These are starting-point recommendations for trial exposures. If the kind of lamp is unknown, a KODAK WRATTEN 2 Color Compensating Filter CC30R + CC05Y can be used with an exposure index (EI) of 100.
### STANDARD PRODUCTS AVAILABLE*

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<th>CAT No.</th>
<th>Format and Specification No.</th>
<th>Length in meters (feet)</th>
<th>Core</th>
<th>Description</th>
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* Availability may vary by location. Contact your local Kodak representative for additional information.

** This product is available as Finish-to-Order (FTO) in various other standard roll lengths and formats. Sold only in specific minimum order quantities or multiples of the minimum order quantities; non-returnable; US and Canada delivery time of 3 weeks from receipt of purchase order. Other restrictions may apply.

### Spectral Sensitivity Curve Key
- Sensitivity of the yellow dye forming layer
- Sensitivity of the magenta dye forming layer
- Sensitivity of the cyan dye forming layer

### Spectral Dye Density Curve Key
- Midscale Neutral
- Cyan Dye
- Magenta Dye
- Yellow Dye
- Minimum Density

*Spectral Sensitivity Curves*
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.

*Spectral Dye-Density Curves*
These curves depict the spectral absorption 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.