Kodak 5213 (200T)

KAMERA/TECHNIK

Kodak Vision3 200T (Stocknummer 5213) ist ein Tungsten-ausgewogener Farbnegatvfilm mit ISO 200. Er bietet ausgezeichnete Vielseitigkeit für gemischte Innen-/Außenbeleuchtung und ist der Standard-Wolframfilm für Studio-Kinematografie.

Kodak Vision3 200T (Kodak 5213) Kodak Vision3 200T, bearing stock number 5213, is a tungsten-balanced color negative film with ISO 200 speed. Designed for artificial tungsten lighting environments, it provides excellent versatility for studio cinematography and mixed interior/exterior lighting conditions. Technical Specifications Basic Parameters : Stock Number : 5213 Speed (ISO) : 200 Color Temperature : Tungsten (3200K) Format : 35mm (4-perf standard) Processing : ECN-2 standard Tungsten Color Balance 3200K Optimization : Primary Use : Tungsten incandescent lighting Tungsten Lamps : Color-balanced for 3200K lamps Daylight Correction : 85 filter required for daylight (shifts to 5500K) Mixed Lighting : Good compromise between tungsten and daylight Speed and Grain ISO 200 Characteristics : Moderate Speed : Not fastest, but fast enough for typical lighting Grain : Minimal grain, finer than 500T but slightly coarser than 50D Studio Lighting : Ideal for tungsten studio fixtures Flexibility : Works in both low and moderate light Studio Applications Primary Use Cases : Studio Cinematography : Designed for tungsten lighting Controlled Lighting : Interior scenes with studio lights Mixed Lighting : Can handle mixed sources with filtration Interview/Dialogue : Standard for dialogue-heavy interiors Mixed Lighting Versatility Tungsten Primary with Daylight Fill : Tungsten-balanced for main lights Daylight windows provide secondary fill Color temperature mixing manageable Practical for real-world mixed-light scenarios Daylight/Tungsten Balance : 85 filter converts to daylight balance Effective for exterior day (with 85) or interior tungsten Flexibility reduces film consumption Common on multi-location productions Color Characteristics 200T Color Rendering : Warm Palette : Inherent Kodak warm color bias Skin Tones : Warm, flattering rendition under tungsten Saturation : Well-balanced color separation Tungsten Light : Optimized for incandescent lighting aesthetics Filtration Considerations 85 Filter for Daylight : Standard Conversion : 85 filter converts 3200K to ~5500K Light Loss : Approximately 2/3 stop reduction Practical Impact : Requires slightly wider aperture or higher light Alternative : Use daylight-balanced stock (250D) instead Comparison Strategy : 200T + 85 Filter : Tungsten film + daylight conversion 250D Stock : Daylight film, no conversion needed Economics : Film cost vs. filtration and lighting adjustment Shutter Speed and Exposure Typical Exposure : Studio Tungsten : f/5.6-f/8 with standard 180° shutter Aperture Flexibility : Reasonable range for cinematographic control Shutter Angle : Standard 180° typical, variable for artistic effect Motion Blur : Adequate motion blur at standard shutter angles Contrast and Latitude 200T Latitude : Exposure Latitude : ±1 stop typical range Highlight Handling : Pleasant rolloff without blocking Shadow Detail : Good retention without excessive grain Contrast : Moderate, balanced for studio lighting Comparison with Other Vision3 Stocks Stock Speed Color Temp Primary Use Grain 200T 200 Tungsten Studio, mixed Fine 50D 50 Daylight Bright day Finest 250D 250 Daylight Standard day Fine 500T 500 Tungsten Low light Visible Notable Productions Studio-Heavy Productions : Dialogue-heavy dramas Studio interview/talking-heads Interior cinematography with controlled lights Stage productions with theatrical lighting Film-to-Digital

Workflow 200T Scanning : Scans with proper color management (3200K white balance) DCI-P3 color space appropriate Kodak color characteristics well-preserved Digital grading accounts for tungsten balance Economics Cost Characteristics : Film Cost : Standard Kodak Vision3 pricing (~$100-120 per 1000ft) Processing : ECN-2 standard cost Filtration : 85 filter cost negligible Production Flexibility : Reduces film consumption vs. two stocks Storage and Shelf Life 200T Storage : Standard Kodak film storage conditions Cool temperature (below 55°F ideal) Dry environment (40-50% humidity) Process within recommended timeframe No special handling beyond standard film care Practical Cinematography Decision When to Choose 200T : Studio/controlled lighting dominant Interior cinematography primary Mixed tungsten/daylight scenes 200 ISO adequate for available light When to Choose Alternative : Bright daylight exclusive (50D or 250D) Very low light (500T) Pure tungsten scenes without daylight conversion (500T acceptable) Hybrid Production Workflows Multi-Stock Approach : 200T for interior/studio scenes 250D for exterior/daylight scenes Shot-by-shot or sequence-based selection Post-production manages color consistency Economics vs. Single Stock : Two stocks vs. extensive filtration Processing economies of scale Additional inventory management Modern productions often use hybrid approach Future of 200T Vision3 200T remains standard for: Studio and controlled-light cinematography Professional television and broadcast Interior dialogue-heavy scenes Mixed-light production environments No planned replacement; foundational tungsten option.