

KODAK GOLD 200 Film

Kodak alaris

TECHNICAL DATA / COLOR NEGATIVE FILM

March 2022 • E-7022

KODAK GOLD 200 Film is a low-speed color negative film that offers an outstanding combination of color saturation, fine grain, and high sharpness. It is designed for general picture-taking situations in daylight or with electronic flash. You can also expose this film under photolamps (3400 K) or tungsten illumination (3200 K) with filters. It also features wide exposure latitude—from two stops underexposure to three stops overexposure.

Other features include—

Features	Benefits
<ul style="list-style-type: none">• Saturated colors	<ul style="list-style-type: none">• Bright, colorful prints
<ul style="list-style-type: none">• Fine grain and high sharpness	<ul style="list-style-type: none">• Great for enlargements• High-quality results when scanned for digital output• Great prints from digital zoom and crop images

SIZES AVAILABLE

Size / Format	Film base
135	0.13 mm (4.92 mil) Acetate
120	0.10 mm (3.94 mil) ESTAR

STORAGE AND HANDLING

Load and unload your camera in subdued light.

Store unexposed film at 21°C (70°F) or lower in the original sealed package. Always store film (exposed or unexposed) in a cool, dry place. Process film as soon as possible after exposure.

Protect negatives from strong light, and store them in a cool, dry place.

DARKROOM RECOMMENDATIONS

Do not use a safelight. Handle unprocessed film in total darkness.

EXPOSURE

Film Speed

Use these speed numbers in the table below with cameras or meters marked for ISO, ASA, or DIN speeds or exposure indexes. Do not change the film-speed setting when you use a filter if your camera has through-the-lens metering. Metering through filters may affect light meter accuracy; see your meter or camera manual for specific information. For critical work, make a series of test exposures.

Light Source	KODAK WRATTEN Gelatin Filter*	ISO Speed
Daylight or Electronic Flash	None	200
Photolamp (3400 K)	No. 80B	64
Tungsten (3200 K)	No. 80A	50

* For best results without special printing.

Daylight

Use the exposures in the table below for average frontlit subjects from 2 hours after sunrise to 2 hours before sunset.

Lighting Conditions	Shutter Speed (second) and Lens Opening
Bright or Hazy Sun on Light Sand or Snow	1/250 f/16
Bright or Hazy Sun (Distinct Shadows)	1/250 f/11*
Weak, Hazy Sun (Soft Shadows)	1/250 f/8
Cloudy Bright (No Shadows)	1/250 f/5.6
Heavy Overcast or Open Shade†	1/250 f/4

* Use f/5.6 for backlit close-up subjects.

† Subject shaded from the sun but lighted by a large area of sky.

Electronic Flash

Use the appropriate guide numbers in the table below as a starting point for your equipment. Select the unit output closest to the number given by your flash manufacturer. Then find the guide number for feet or meters.

To determine the lens opening, divide the guide number by the flash-to-subject distance. If negatives are too dark (overexposed), use a higher guide number; if they are too light (underexposed), use a lower number.

Unit Output (BCPS)*	Guide Number Distances in Feet/Metres
350	60/18
500	70/21
700	85/26
1000	100/30
1400	120/36
2000	140/42
2800	170/50
4000	200/60
5600	240/70
8000	280/85

* BCPS = beam candlepower seconds

Fluorescent and High-Intensity Discharge Lamps

For best results without special printing, use the color-correction filters in the table below as starting points when you expose this film under fluorescent and high-intensity discharge lamps. Use exposure times of 1/60 second or longer to avoid the brightness and color variations that occur during a single alternating-current cycle.

Actual filtration may vary between lamps and lamp manufacturers. Depending on the specific source, additional filtration or special printing may be required to achieve best results.

Type of Fluorescent Lamp	KODAK Color Compensating Filter(s)	Exposure Adjustment
Daylight	40R	+ 2/3 stop
White	20C + 30M	+ 1 stop
Warm White	40B	+ 1 stop
Warm White Deluxe	30B + 30C	+ 1 1/3 stops
Cool White	30M	+ 2/3 stop
Cool White Deluxe	20C + 10M	+ 2/3 stop

Note: When you don't know the type of fluorescent lamps, try a 10C + 20M filter combination and increase exposure by 2/3 stop; color rendition may be less than optimum.

High-Intensity Discharge Lamp (CCT)	KODAK Color Compensating Filter(s)	Exposure Adjustment
High-Pressure Sodium Vapor	70B + 50C	+ 3 stops
Metal Halide	10R + 20M	+ 2/3 stop
Mercury Vapor with Phosphor	20R + 20M	+ 2/3 stop
Mercury Vapor without Phosphor	80R	+ 1 2/3 stops

Adjustments for Long and Short Exposures

You do not need to make any exposure or filter adjustments for exposure times of 1/10,000 second to 1 second. For critical applications with longer exposure times, make tests under your conditions.

PROCESSING

Use KODAK FLEXICOLOR Chemicals for Process C-41. For more information, see KODAK Publication No. Z-131, Using KODAK FLEXICOLOR Chemicals.

JUDGING NEGATIVE EXPOSURES

You can check the exposure level of the color negative with a suitable electronic densitometer equipped with a filter such as the red filter for Status M Densitometry or a KODAK WRATTEN Gelatin Filter No. 92. Depending on the subject and the light source used for exposure, a normally exposed and processed color negative measured through the red filter should have the approximate densities listed below. These densities apply for the recommended light sources and correct processing of the negative.

Area Measured	Density Reading
KODAK Gray Card (gray side) receiving same illumination as subject	0.85 to 1.05
Lightest step (darkest in the negative) of a KODAK Paper Gray Scale receiving same illumination as subject	1.25 to 1.45
Highest diffuse density on normally lighted forehead —light complexion —dark complexion	1.15 to 1.45 0.90 to 1.30

PRINTING NEGATIVES

This film is optimized for printing on KODAK EDGE Paper, KODAK ROYAL Digital Paper, KODAK Photo Book Paper and KODAK PROFESSIONAL ENDURA Premier Paper.

IMAGE STRUCTURE

Print Grain Index

The Print Grain Index number refers to a method of defining graininess in a print made with diffuse-printing illumination. It replaces rms granularity and has a different scale which cannot be compared to rms granularity

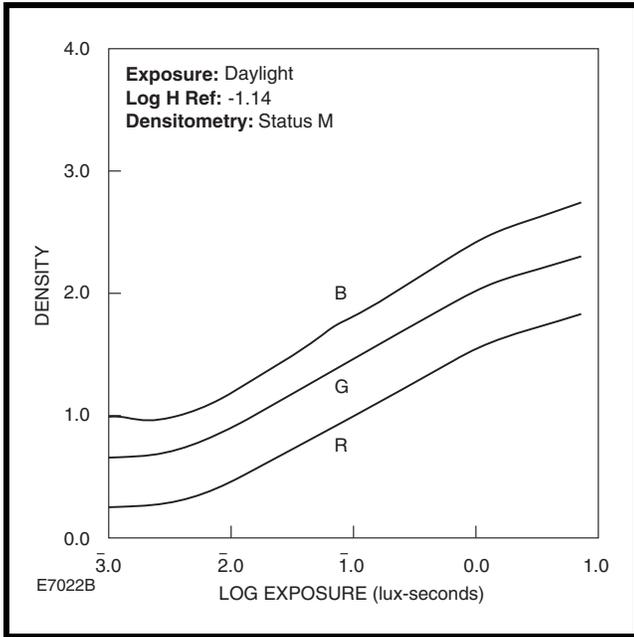
- This method uses a uniform perceptual scale, with a change for four units equaling a just noticeable difference in graininess for 90 percent of observers.
- A Print Grain Index rating of 25 on the scale represents the approximate visual threshold for graininess. A higher number indicates an increase in the amount of graininess observed.
- The standardized inspection (print-to-viewer) distance for all print sizes is 14 inches, the typical viewing distance for a 4 x 6-inch print.
- In practice, larger prints will likely be viewed from distances greater than 14 inches, which reduces apparent graininess.
- Print Grain Index numbers may not represent graininess observed from more specular printing illuminants, such as condenser enlargers.

The Print Grain Index number listed in this publication applies to the following standards:

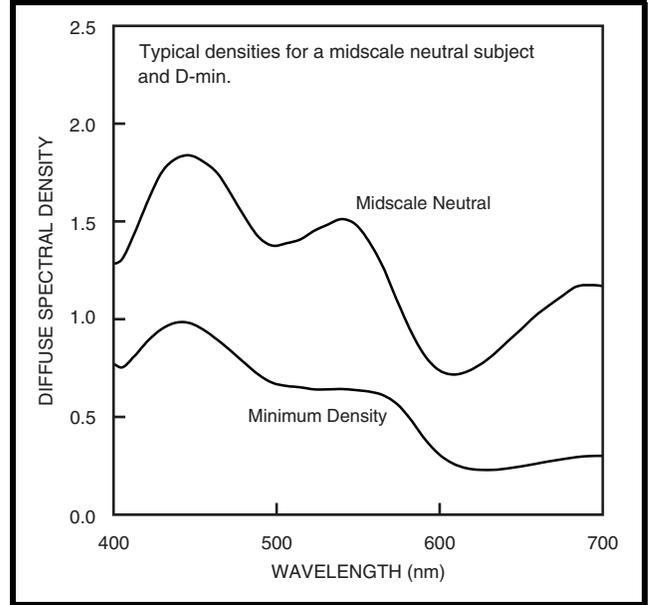
Negative size:	24 x 36 mm (135-size standard format)	
Print Size in inches:	4 x 6	8 x 10
Print Size in centimeters:	10.2 x 15.2	20.3 x 25.4
Magnification:	4.4X	4.4X
Print Grain Index	44	64

Negative size:	6 x 6 cm (120-size standard format)		
Print Size in inches:	4 x 6	8 x 10	16 x 20
Print Size in centimeters:	10.2 x 15.2	20.3 x 25.4	40.6 x 50.8
Magnification:	2.6X	4.4X	8.8X
Print Grain Index	33	44	64

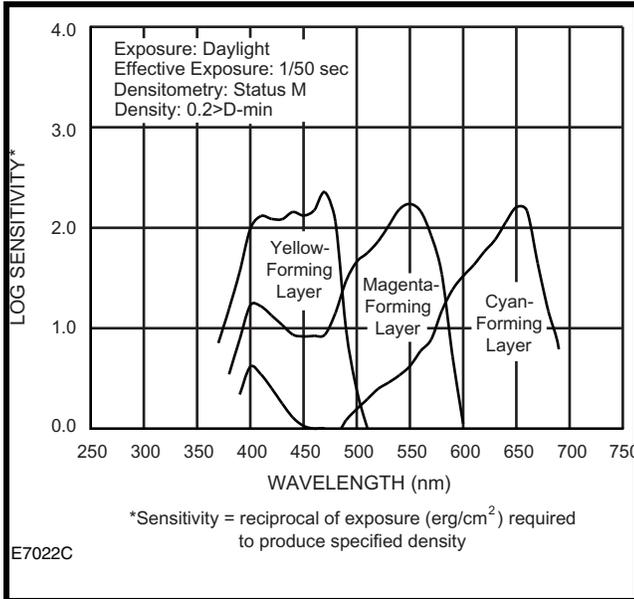
CURVES



Spectral-Dye-Density Curves



Spectral-Sensitivity Curves



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TM/MC/MR: Edge, Edura, Flexicolor, and Royal.

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