

KODACHROME 25, 64, and 200 Professional Film



—NOTICE—

Discontinuance of KODACHROME Film

KODACHROME Film has been discontinued. Film will be sold while supplies last.

Although there is no exact replacement, KODAK PROFESSIONAL EKTAR 100 and KODAK PROFESSIONAL EKTACHROME E100G Films are suggested alternatives.

DESCRIPTION

KODACHROME 25, 64, and 200 Professional Films are color transparency films designed for processing in Process K-14 chemicals. These films are intended for exposure with daylight or electronic flash. You can also expose them with tungsten illumination (3200 K) or photolamps (3400 K) using filters.

KODACHROME 25 and 64 Professional Films feature extremely fine grain and extremely high sharpness. They are excellent choices for a wide variety of professional applications. KODACHROME 200 Professional Film features fine grain and extremely high sharpness. With its faster speed, the film is ideal for low-light situations and photo shoots requiring increased depth of field.

Use these films to produce color transparencies for projection or viewing with 5000 K illumination. Duplicate transparencies can be made by direct printing. To make color prints, you can print transparencies onto color reversal paper. Or make internegatives for printing onto color negative paper. You can also scan transparencies for digital printing and for graphic arts and Photo CD applications.

KODACHROME 25 Professional Film / PKM

- Exceptional results in outdoor, travel, nature, advertising, medical, and museum/art applications
- Extremely sharp
- Extremely fine grain
- Reproduces subtle color naturally
- Archival (KODACHROME Films are the most archival transparency films)

KODACHROME 64 Professional Film / PKR

- Excellent for advertising, medical, editorial, and outdoor, travel, and nature applications
- Extremely sharp
- Extremely fine grain
- Reproduces subtle color naturally
- Archival

KODACHROME 200 Professional Film / PKL

- Well suited for sports, editorial, stage-performance, and outdoor/nature applications
- Pushes very well to EI 500 and EI 800 under stadium lighting conditions
- Natural colors
- 200 speed for stopping action and for use with telephoto lenses
- Extremely high sharpness and fine grain
- Archival

STORAGE AND HANDLING

Load and unload film in subdued light.

Store unexposed film in a refrigerator at 55°F (13°C) or lower in the original sealed package. To avoid moisture condensation on film that has been refrigerated, allow the film to warm up to room temperature before opening the package. Process film as soon as possible after exposure.

Protect transparencies from strong light, and store them in a cool, dry place. For more information, see KODAK Publication No. E-30, *Storage and Care of KODAK Photographic Materials—Before and After Processing*.

EXPOSURE

Exposure Index Numbers

Use the exposure index numbers below with cameras or light meters marked for ISO or ASA speeds or exposure indexes. Do not change the film-speed setting when metering through a filter. Metering through filters may affect 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	Exposure Index		
		PKM	PKR	PKL
Daylight or Electronic Flash	None	25	64	200
Photolamp (3400 K)	No. 80B	8	20	64
Tungsten (3200 K)	No. 80A	6	16	50

Daylight

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

KODACHROME 25 Film / PKM		
Lighting Conditions	Shutter Speed (second)	Lens Opening
Bright/Hazy Sun on Sand or Snow	1/125	<i>f/11</i>
Bright/Hazy Sun, Distinct Shadows	1/125	<i>f/8*</i>
Weak, Hazy Sun, Soft Shadows	1/125	<i>f/5.6</i>
Cloudy Bright, No Shadows	1/125	<i>f/4</i>
Heavy Overcast or Open Shade†	1/60	<i>f/4</i>

* Use *f/4* for backlit close-up subjects.

† Subjects shaded from sun but lit by large area of clear sky.

KODACHROME 64 Film / PKR		
Lighting Conditions	Shutter Speed (second)	Lens Opening
Bright/Hazy Sun on Sand or Snow	1/125	<i>f/16</i>
Bright/Hazy Sun, Distinct Shadows	1/125	<i>f/11*</i>
Weak, Hazy Sun, Soft Shadows	1/125	<i>f/8</i>
Cloudy Bright, No Shadows	1/125	<i>f/5.6</i>
Heavy Overcast or Open Shade†	1/125	<i>f/4</i>

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

† Subjects shaded from sun but lit by large area of clear sky.

KODACHROME 200 Film / PKL		
Lighting Conditions	Shutter Speed (second)	Lens Opening
Bright/Hazy Sun on Sand or Snow	1/250	<i>f/22</i>
Bright/Hazy Sun, Distinct Shadows	1/250	<i>f/16*</i>
Weak, Hazy Sun, Soft Shadows	1/250	<i>f/11</i>
Cloudy Bright, No Shadows	1/250	<i>f/8</i>
Heavy Overcast or Open Shade†	1/250	<i>f/5.6</i>

* Use *f/8* for backlit close-up subjects.

† Subjects shaded from sun but lit by large area of clear sky.

Adjustments for Long Exposures

Use the adjustments in the following table when working with long exposure times.

Film Code	Calculated Exposure Time (Sec) Exposure increases include adjustment required for KODAK Color Compensating Filters			
	1/10,000 to 1/100	1/10	1	10
PKM	None		+1/2 stop No filter	Not recommended
PKR	None	+1/3 stop CC05R	Not recommended	
PKL	None		+1/2 stop CC10Y	Not recommended

Note: This information applies only when exposing the films to daylight. The data are based on average emulsions rounded to the nearest 1/2 stop and assume normal, recommended processing. Using the data only as a guide For critical applications, make test under your conditions.

PROCESSING

Have these films processed in Process K-14 chemicals. For a list of KODACHROME Film processing labs, go to www.kodak.com/go/k14.

KODACHROME 200 Professional Film can be push-processed to gain film speed or compensate for underexposure. Before exposing your film, contact the lab where your film will be processed to discuss the push-processing levels they offer and the associated charges. Be sure to mark your film container with the EI number used and inform the lab that you want the appropriate push processing.

When the film is push processed, the color balance will shift in the magenta-red direction, compensating for some of the greenish artificial illumination present in most stadiums and other large facilities.

We do not recommend push processing of KODACHROME 25 or 64 Professional Films.

PRINTING TRANSPARENCIES

Duplicate Color Transparencies

For direct printing, use—

KODAK PROFESSIONAL EKTACHROME
Duplicating Film EDUPE

Color Prints

You can scan your image to a file and print digitally to—

KODAK PROFESSIONAL PORTRA, SUPRA, and
ULTRA ENDURA Papers

KODAK PROFESSIONAL ENDURA Transparency
Display Material

KODAK PROFESSIONAL ENDURA Clear Display
Material

KODAK PROFESSIONAL ENDURA Metallic Paper

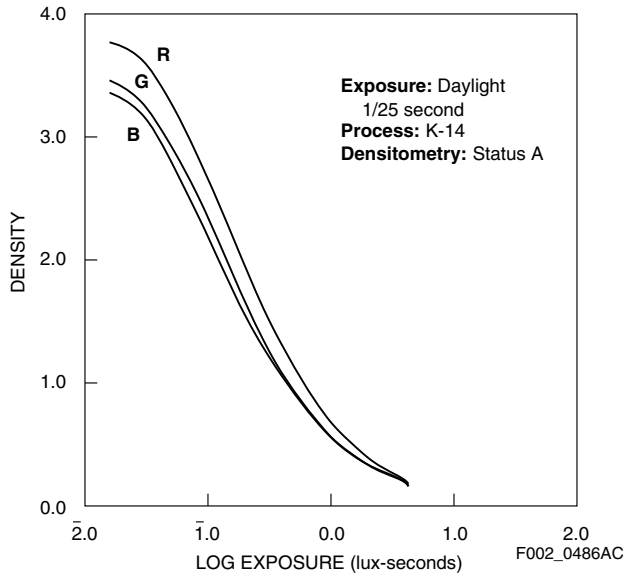
IMAGE STRUCTURE

KODACHROME 25 Professional Film

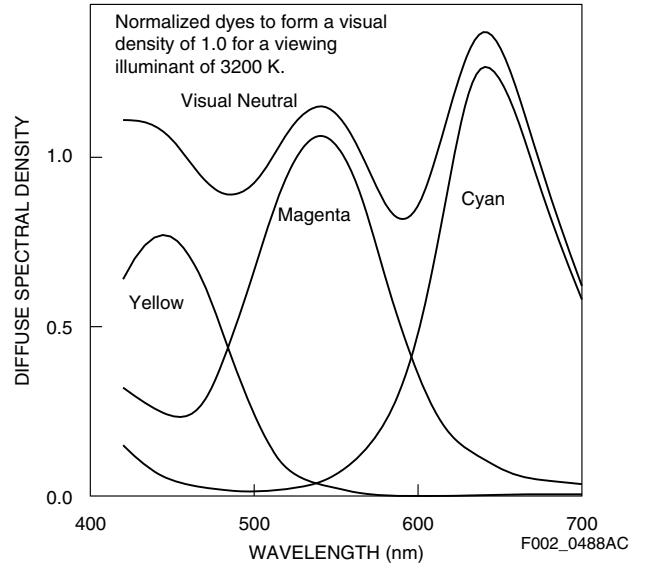
Diffuse rms Granularity: 9

Read at a gross diffuse visual density of 1.0, using a 48-micrometre aperture, 12X magnification.

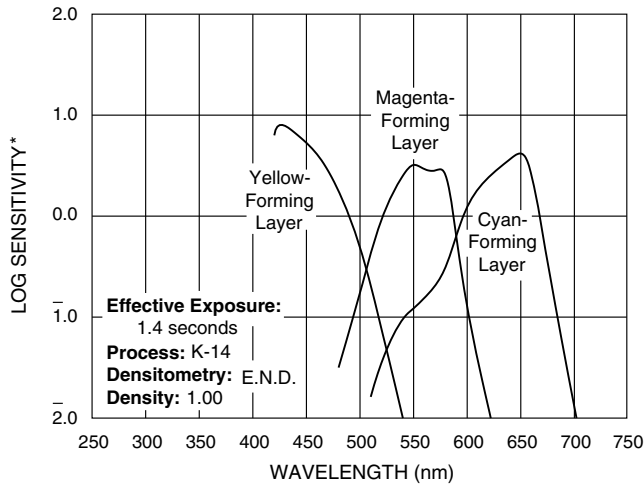
CHARACTERISTIC CURVES



SPECTRAL-DYE-DENSITY CURVES



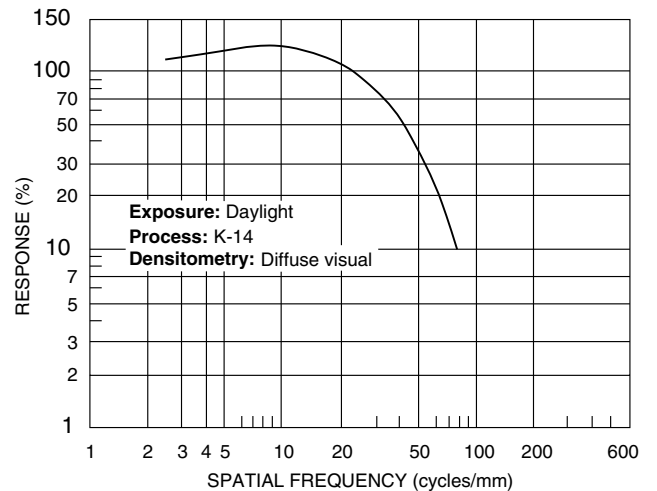
SPECTRAL-SENSITIVITY CURVES



*Sensitivity = reciprocal of exposure (erg/cm²) required to produce specified density

F002_0487AC

MODULATION-TRANSFER CURVES



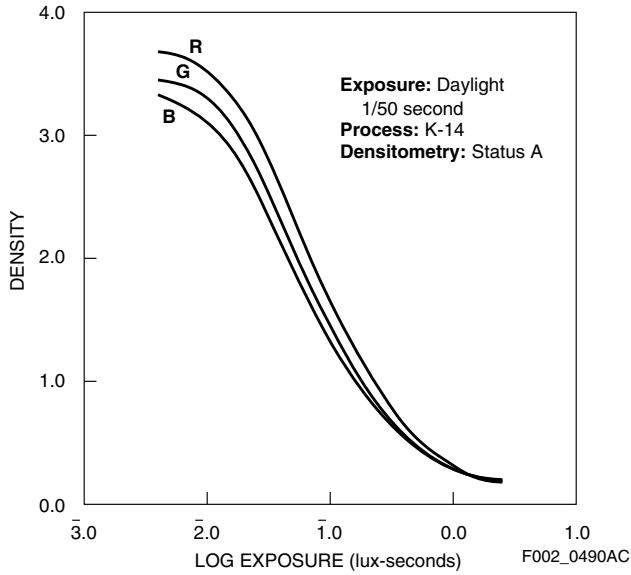
F002_0485AC

NOTICE: The sensitometric curves and data in this publication represent product tested under the conditions of exposure and processing specified. They are representative of production coatings, and therefore do not apply directly to a particular box or roll of photographic material. They do not represent standards or specifications that must be met by Eastman Kodak Company. The company reserves the right to change and improve product characteristics at any time.

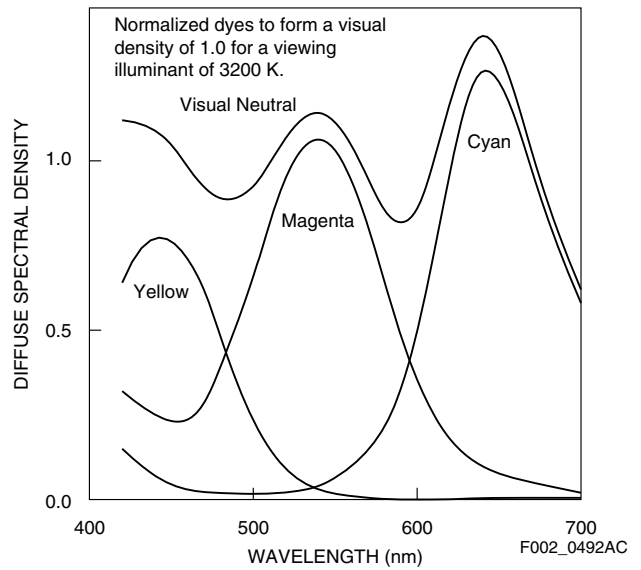
KODACHROME 64 Professional Film
Diffuse rms Granularity: 10

Read at a gross diffuse visual density of 1.0, using a 48-micrometre aperture, 12X magnification.

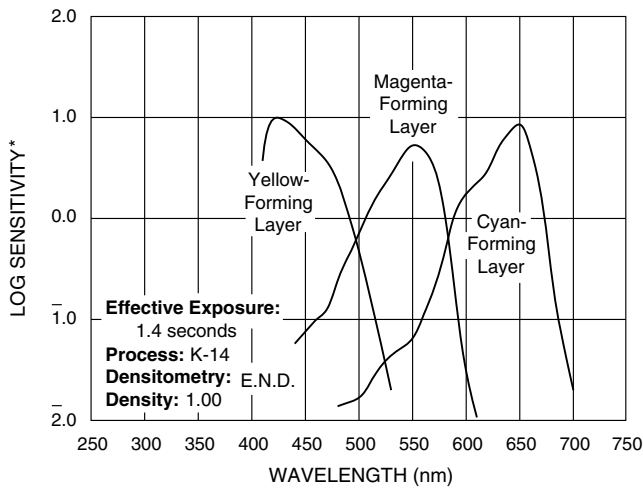
CHARACTERISTIC CURVES



SPECTRAL-DYE-DENSITY CURVES



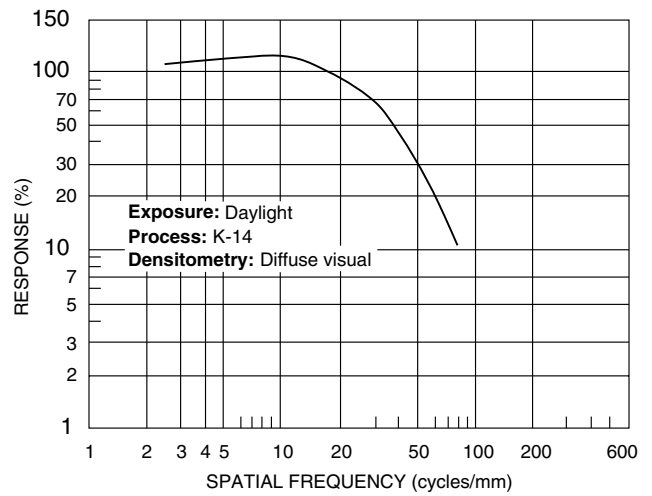
SPECTRAL-SENSITIVITY CURVES



*Sensitivity = reciprocal of exposure (erg/cm²) required to produce specified density

F002_0491AC

MODULATION-TRANSFER CURVES



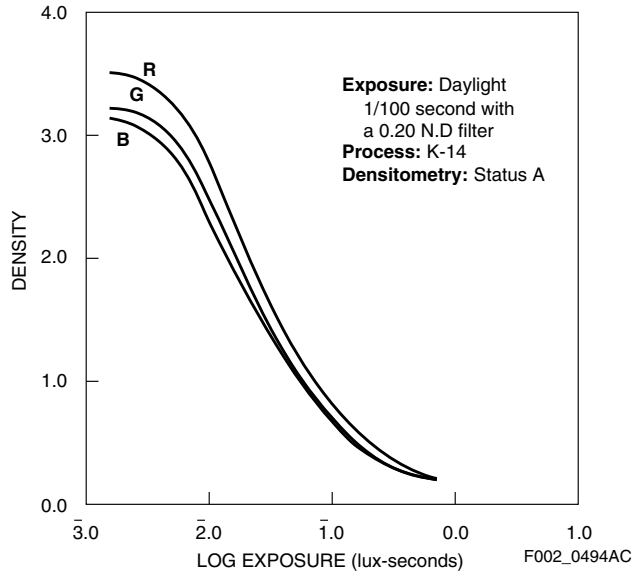
F002_0489AC

KODACHROME 200 Professional Film

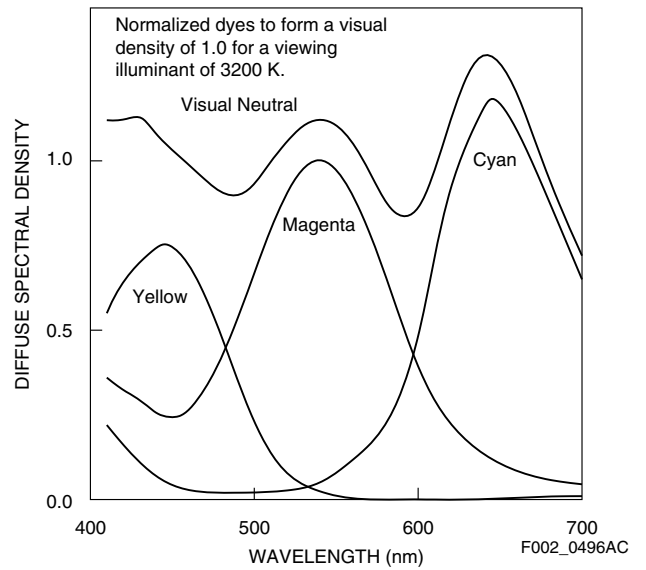
Diffuse rms Granularity: 16

Read at a gross diffuse visual density of 1.0, using a 48-micrometre aperture, 12X magnification.

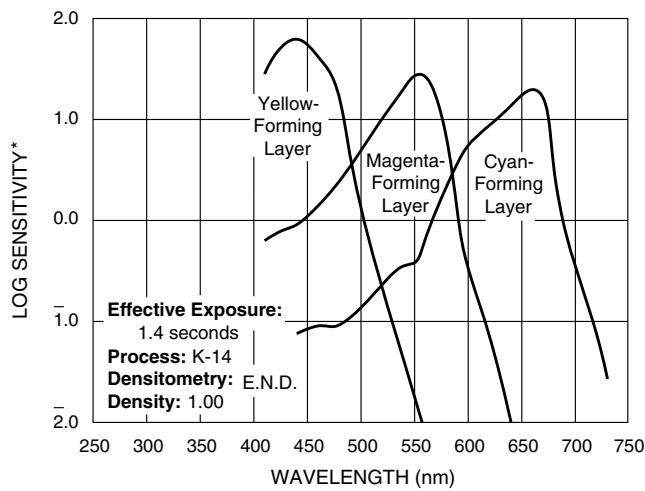
CHARACTERISTIC CURVES



SPECTRAL-DYE-DENSITY CURVES



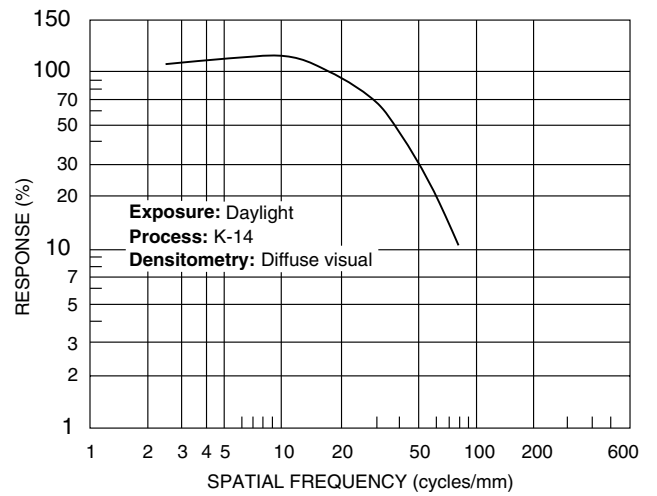
SPECTRAL-SENSITIVITY CURVES



*Sensitivity = reciprocal of exposure (erg/cm^2) required to produce specified density

F002_0495AC

MODULATION-TRANSFER CURVES



F002_0493AC

KODACHROME 25, 64, and 200 Professional Film

MORE INFORMATION

Kodak has many publications to assist you with information on Kodak products, equipment, and materials.

The following publications are available from Kodak customer service, or from dealers who sell Kodak products, or you can contact Kodak in your country for more information.

- E-6 *KODAK Color Films: The Differences Between Professional Films and General Picture-Taking*
- E-27 *KODAK EKTACHROME 100 Professional Film*
- E-30 *Storage and Care of KODAK Photographic Materials—Before and After Processing*
- E-31 *Reciprocity and Special Filter Data for KODAK Films*
- E-2529 *KODAK PROFESSIONAL EKTACHROME Duplicating Film EDUPE*
- E-88 *KODACHROME 25, 64, and 200 Films*
- E-113 *KODAK EKTACHROME 100 Plus Professional Film*
- E-4024 *KODAK PROFESSIONAL EKTACHROME Films E100G and E100GX*

For the latest version of technical support publications for KODAK PROFESSIONAL Products, visit Kodak on-line at:
<http://www.kodak.com/go/professional>

If you have questions about KODAK PROFESSIONAL Products, call Kodak.

In the U.S.A.:

1-800-242-2424, Ext. 19, Monday–Friday
9 a.m.–7 p.m. (Eastern time)

In Canada:

1-800-465-6325, Monday–Friday
8 a.m.–5 p.m. (Eastern time)



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