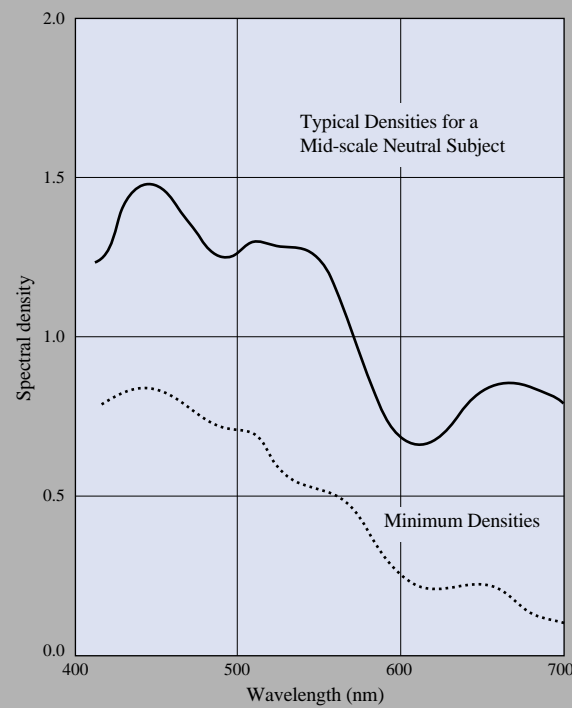
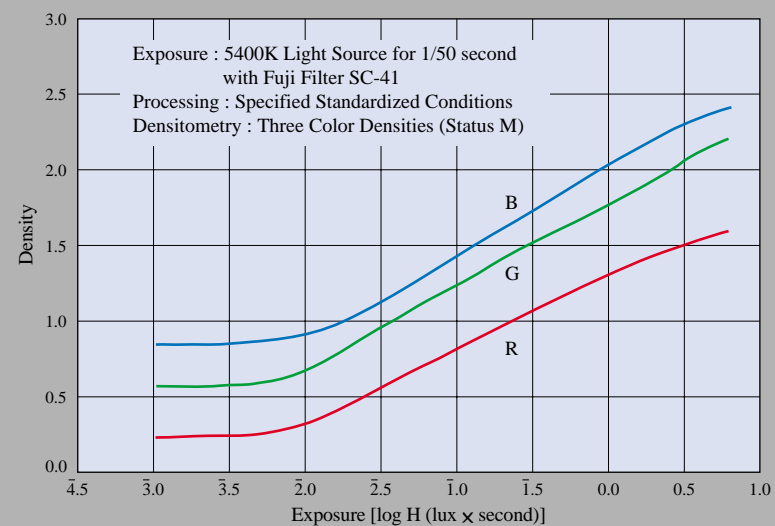


Spectral density curves

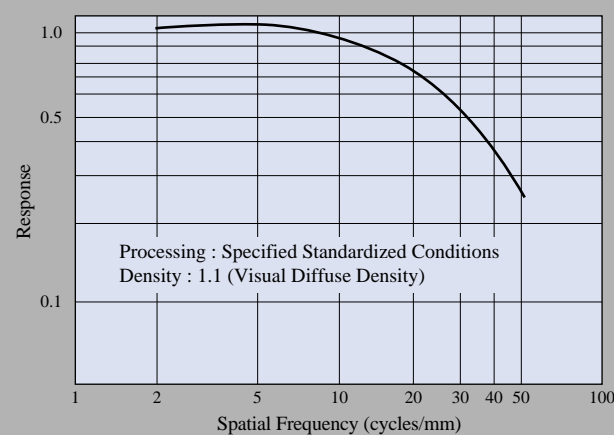


Characteristic curves



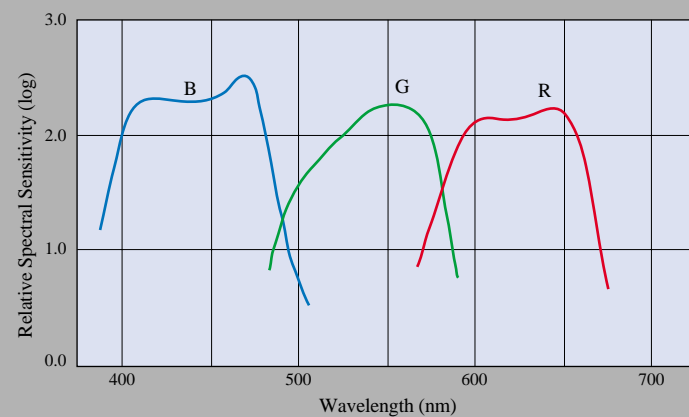
In order to simulate conditions closest to practical use, exposure was made under a 5400K light source, through a Fuji SC-41 ultraviolet absorbing filter. Processing was carried out under standard conditions and the three color densities (status M) were measured. The results of measurements are plotted as characteristic curves.

Contrast transfer function*



* Spatial frequency attenuation characteristic of amplitude relative to rectangular wave chart. (Presented data is normalized with the amplitude of a zero frequency.)

Spectral sensitivity curves



Processing : Specified Standardized Conditions

Densitometry : Arbitrary Three Color Densities

Density : 0.40 above Minimum Density

Sensitivity : Reciprocal of Exposure (ergs/cm²)

Required to Produce Specified Density

RMS granularity

3.5 (1000 times the data obtained from the measurement taken at a visual diffuse density 1.0 above the minimum density; a 48μm diameter aperture used)

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SUPER F
SERIES

FUJICOLOR NEGATIVE FILM

F-250D

35mm Type 8562 / 16mm Type 8662



FUJIFILM

FUJI PHOTO FILM CO., LTD.

26-30, NISHIAZABU 2-CHOME, MINATO-KU, TOKYO 106-8620, JAPAN

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D

aylight-type film performance and versatility to capture the world in all its variety.

Mixed-light indoor sets combining tungsten, window light, and even fluorescents. City scenes or natural landscapes at dawn or dusk. Snow-covered winter scenes. Unusual light sources such as metal halide or neon. These are situations that challenge any film – and that will now showcase the unique abilities of the new daylight-type F-250D color negative cine film. Employing Fujifilm’s proprietary SUFG and DIR technologies, F-250D combines a rich, smooth tonal scale and color balance with superb sharpness. Its broad exposure latitude further increases its versatility. Wherever the scene, whatever the demands, F-250D promises to redefine your expectations for daylight-type film.

FUJICOLOR NEGATIVE FILM **F-250D**



SUPER F
SERIES

Dramatically improved grain structure

In a further advance of Fujifilm’s proprietary SUFG technology, this new emulsion offers remarkably finer, tighter grain.

Enhanced saturation and color reproduction

In addition to improving sharpness, Fujifilm’s unique DIR technology has notably increased color saturation. Colors are now richer and more natural than ever.

Light source versatility

F-250D delivers natural, cast-free colors not only in daylight, but also under fluorescent, tungsten, and mixed lighting.

Improved F-to-T characteristics

Optimization of mask density together with finer grain structure helps to further improve F-to-T characteristics, assuring minimal noise in telecine transfers.

Increased sharpness

SUFG technology for finer grain and DIR technology for enhanced “edge effect” combine to produce a noticeably greater sense of sharpness.

Wide exposure latitude

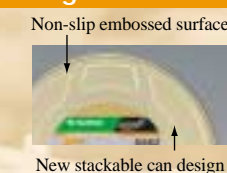
The new emulsion exhibits generous exposure latitude, all while maintaining superior tonality. Reproduction is particularly impressive in high-contrast scenes.

Outstanding intercuttability

Proprietary SUFG and DIR technologies have optimized the emulsion for a speed of E. I. 250, allowing seamless intercutting with other Super F Series films.

Convenient new can design

The new embossed film can increases durability, while a non-slip stacking design helps assure safer and more convenient handling and storage.



The two key technologies behind New F-250D’s superior image quality

World-class grain structure: SUFG technology

The newly developed flat, hexagonally shaped grain structure allows smaller grain volume – just 1/3 the volume of conventional grain – with no loss in emulsion speed. Each grain has a large surface area relative to its volume, maximizing its light-gathering efficiency. The grain structure is further designed to allow each grain to gather surrounding photons generated at the time of exposure, for extremely efficient latent image formation.

① Photoelectron
② The Region of Electron Concentration

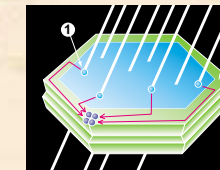


Diagram of thin-hexagonal silver halide grain

Even greater sharpness: DIR technology

Fujifilm’s Super DIR Couplers provide more precise control over the release of development inhibitors between adjacent layers of the emulsion during processing. Two-Stage Timing DIR Couplers further refine this process through a two-stage chemical reaction, enhancing edge effect for dramatically increased sharpness.



• Exposure Index

Daylight 250
3200K tungsten lamps 64 (with Fuji Light Balancing Filter LBB-12 or Kodak Daylight Filter No.80A)

These numbers are appropriate for use with exposure meters marked for ISO/ASA speeds. It should be noted, however, that the recommended exposure indexes may not apply exactly due to differences in processing, the usage of exposure meters, or other conditions. For best results it is recommended that test exposures be made prior to use, referring to instructions for the exposure meter used.

• Color balance

This film is color-balanced for exposure to daylight. For other light sources, use the conversion filters in the table below.

Light source	Filter	Exposure index
Daylight (Sunlight + Skylight)	None	250
Tungsten Light	Fuji Filter LBB-12 or Kodak Daylight Filter No. 80A	64
Metal Halide Lamps (e.g., HMI)	None	250
Ordinary Fluorescent Lamps White Light Type	None	250
Daylight Type	None	250
Three-band Fluorescent Lamps White Daylight Type (5000K)	None	250
Daylight Type (6700K)	None	250

Approximate color conversion can be accomplished by the use of light balancing or conversion filters indicated in the table above. Final color correction should be made when making prints.

• Reciprocity characteristics

No filter corrections nor exposure adjustments needed for shutter speeds of 1/1000 to 1/10 second. When exposure is 1 second, use 1/3 stop larger lens opening.

• Edge markings

MR code system [key number, film identification mark (FN62), and machine-readable bar code for each; film name FUJI F-250D, emulsion number, roll number, frame marks (5, 8, 15 perforations apart for 65mm film, 4 perforations apart for 35mm film, no frame marks for 16mm film), etc.] is printed as latent images.