



**YES, IT'S**  
**KODACHROME**  
PROFESSIONAL FILM



# KODACHROME

## P R O F E S S I O N A L F I L M S

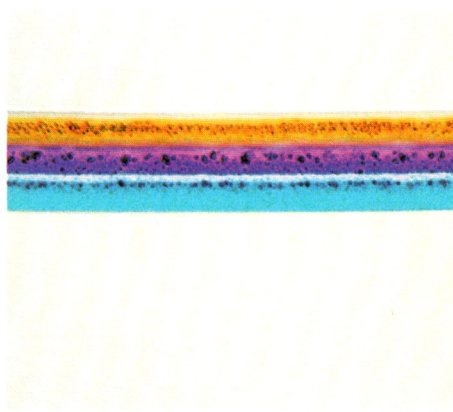
**F**or more than half a century, an untold number of discriminating photographers have appreciated the benefits of time-honored KODACHROME Film.

As the world's first commercially and critically successful color film, KODACHROME Film received instant success when it was introduced in 1935. And its reputation for providing photographers rich, long-lasting color, extremely fine grain, extremely high sharpness, and high resolving power has grown steadily through the years.

KODACHROME Films are truly unique. Not only for offering consistent high-quality results to a fiercely loyal following, but also because of the way they are made and processed. Unlike other color films that essentially have their color built in, KODACHROME Films are basically composed of five *black-and-white* emulsion layers coated one on top of the other.

During processing the three light sensitive layers are developed first as a black-and-white film. But then the silver image is replaced with color dyes that correspond to the three light-sensitive layers; all silver is removed. These crystalline, chemically tough color dyes are different from the amorphous dyes found in most color films, and they also contribute to KODACHROME Films' extremely high sharpness and superior image stability.

All KODACHROME Films can be processed in Process K-14 Chemicals by Kodak or other laboratories. And the processed color transparencies are suitable for direct and projection viewing, for producing internegatives and duplicates, for making dye transfers, and for photomechanical reproduction.



*This cross section of KODACHROME 25 Professional Film shows the five distinct "black-and-white" emulsion layers contained in all KODACHROME Films.*

### Ongoing product improvements

The basic makeup of KODACHROME Film has remained unchanged since its inception. But because Kodak is dedicated to providing products that meet customer needs best, KODACHROME Films and Processes have been continually improved to benefit photographers in all areas.

KODACHROME 25 Film (Daylight) and KODACHROME 64 Film (Daylight) were released in 1974 for more consistent color results and easier processing in K-14 chemicals.

KODACHROME 25 and 64 Professional Films were introduced in 1983 to offer large quantities of film with the same emulsion number and a predictable color balance. Like all KODAK Professional Films, they are as close to optimum color balance as possible

when shipped. And they will stay close to that "aim point" as long as they are refrigerated at 55°F (13°C) or lower and used by the expiration date.

And in 1986, Kodak was proud to expand the line with two new KODACHROME Professional Films—one a larger-format and the other a higher-speed film.

The 120-size KODACHROME 64 Professional Film meets the widespread demand for a medium-format KODACHROME Film with incredible sharpness, ultra-rich color, and outstanding image stability.

And the higher-speed, 135-size KODACHROME 200 Professional Film offers sports photographers, industrial photographers, photojournalists, and fashion and illustrative photographers a number of advantages—hand-holding longer focal-length lenses at higher shutter speeds, gaining valuable depth-of-field through smaller f-stops, shooting in lower light, and extending the shooting day. The film is more than three times faster than KODACHROME 64 Film. And that's primarily because it incorporates Kodak's Tabular Grain™ Emulsion technology, a photoscientific breakthrough that works to flatten pebble-shaped silver halide crystals into uniformly shaped tabular forms capable of catching more light.

### Invaluable information

This brochure presents detailed information on KODACHROME Professional Films. But it also features a variety of outstanding images and comments from working professionals to show that KODACHROME Professional Films can bring undeniable benefits to photographers in all disciplines.



**KODACHROME**



**25**

P R O F E S S I O N A L F I L M , 1 3 5 - S I Z E

**T**his low-speed color reversal film (ISO 25) is balanced for daylight and features extremely fine grain, extremely high sharpness, high resolving power, and very saturated colors, particularly reds.

It's an excellent choice for commercial fashion, beauty, landscape, and product photography as well as for fine-art photography, industrial photography, and photojournalism requiring exceptionally sharp detail.

The recommended exposure range is 1/10,000 to 1/10 second. However, a 1-second exposure is possible by increasing the exposure 1/2 stop. The film is designed for exposure to daylight and electronic flash without filters, but you can also expose it using tungsten illumination (3200 K) with a No. 80A filter at ISO 6; or with photolamps (3400 K) and a No. 80B filter at ISO 8.

For outstanding results when taking photographs in open shade, aerial photographs, and photographs of distant views or sunlit snow scenes, use KODAK WRATTEN Gelatin Filter No. 1A (skylight filter) with no increase in exposure. A KODAK Light Balancing Filter No. 81B and a 1/3-stop exposure increase will help produce excellent results if your transparencies exposed by electronic flash are consistently too blue.



Jake Rajs, U.S.A.

“Without KODACHROME 25 Professional Film, I would not be able to fulfill my visual imagination. The film offers a wonderful palette of colors. Plus, saturation, sharpness, grain structure, and color balance are unmatched in 35 mm format. I shoot outdoors most of the time and the emulsion can withstand the extremities of weather—from desert heat to arctic cold.”

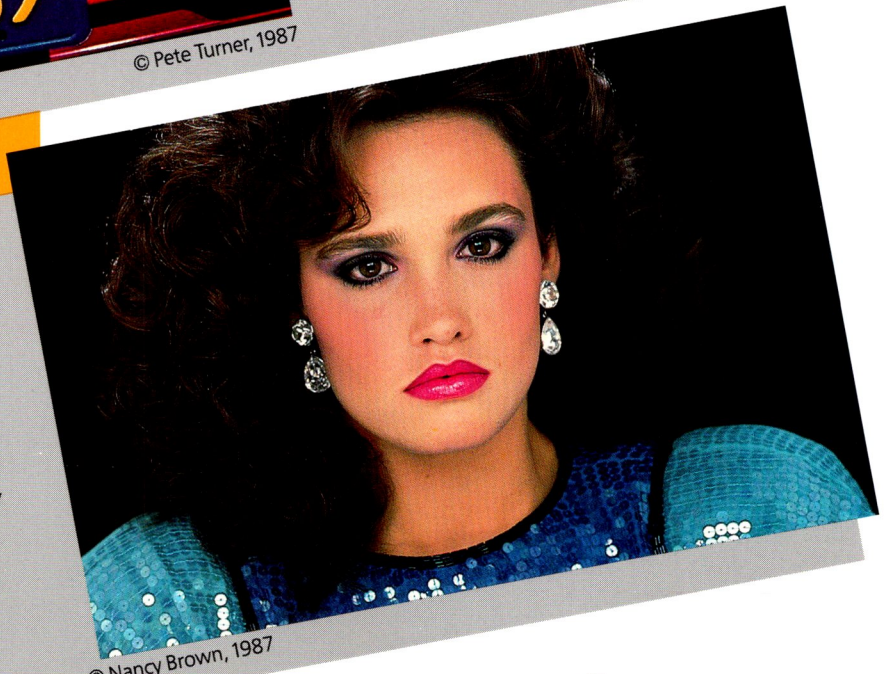
© Jake Rajs, 1987



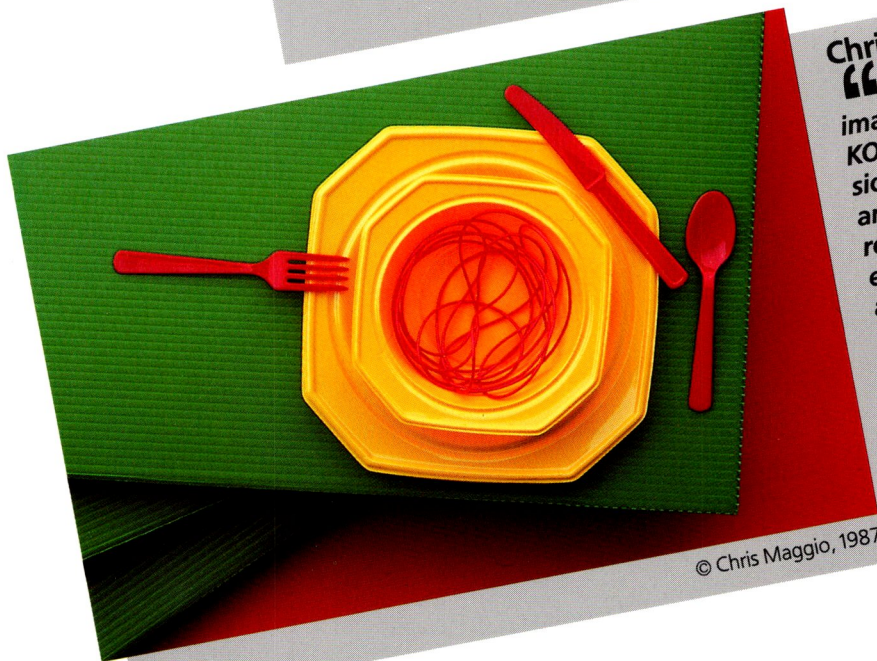
© Pete Turner, 1987

**Pete Turner, U.S.A.**  
 “ I love the excellent color saturation and the extremely fine grain of KODACHROME 25 Professional Film. It’s my film of choice. ”

**Nancy Brown, U.S.A.**  
 “ I use KODACHROME 25 Professional Film because it offers beautiful skin tones and wonderful color—two characteristics that are extremely important to my beauty and illustration work. But my main reason is that it is very consistent. That’s why I stay with it year after year! ”



© Nancy Brown, 1987



© Chris Maggio, 1987

**Chris Maggio, U.S.A.**  
 “ We made 1200 original images of this setup using KODACHROME 25 Professional Film and obtained amazingly consistent results. The film is an excellent choice for assignments requiring multiple originals, and the color saturation is terrific. No other film we’ve used can reproduce as vividly and accurately as KODACHROME Professional Film. ”



**KODACHROME**

**64**

P R O F E S S I O N A L F I L M , 1 3 5 - S I Z E

**T**his medium-speed, daylight-balanced, color reversal film (ISO 64) features extremely fine grain, extremely high sharpness, high resolving power, and very saturated colors.

It's an excellent choice for commercial fashion, beauty, travel, landscape, and product photography as well as for fine-art photography, industrial photography, and photojournalism.

The recommended exposure range is 1/10,000 to 1/10 second. However, a 1-second exposure is possible by increasing the exposure 1 full stop and using a KODAK Color Compensating Filter CC 10R. The film is designed for exposure to daylight and electronic flash without filters. But you can also expose it using tungsten illumination (3200 K) with a No. 80A filter at ISO 16; or with photolamps (3400 K) and a No. 80B filter at ISO 20.

A KODAK WRATTEN Gelatin Filter No. 1A (skylight filter) will help you take outstanding photographs in open shade, as well as aerial photographs, and photographs of distant views or sunlit snow scenes. And a KODAK Light Balancing Filter No. 81B with a 1/3-stop exposure increase can help you obtain excellent images if your transparencies exposed by electronic flash are consistently too blue.



**Claus Meyer, Brazil**  
 “It's very difficult to obtain KODACHROME Professional Film in Brazil. But it pays to go through this trouble. The incredible sharpness and the outstanding colors are far superior to any other film I know.”

My international industrial clients request KODACHROME Film without exception, and most of my editorial clients do too. I've been shooting for more than 20 years, and KODACHROME Film has outlived any other film I've used. It doesn't show fading after 5 or 10 years the way some other films do.”

© Claus Meyer, 1987

Hideki Fujii, Japan  
 “ KODACHROME Film is a film with a long history of excellent product performance. I am always seeking the color of Japan, and KODACHROME Professional Film realizes my ideas as a photographer. ”



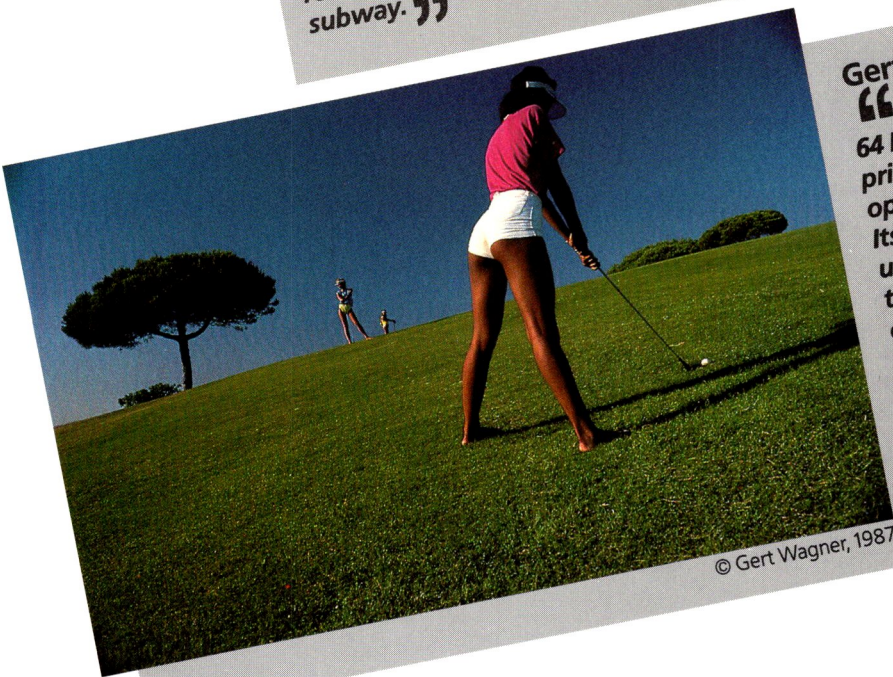
© Hideki Fujii, 1987

Bruce Davidson, U.S.A.  
 “ For a year I used KODACHROME 64 Professional Film to photograph the New York City subway. The film’s color vitality combined with my own strobe lighting brought out the colors of flesh, metal, and graffiti—subtle tones often hidden under the eerie fluorescent light of the subway. ”



© Bruce Davidson, 1987

Gert Wagner, Germany  
 “ I use KODACHROME 64 Professional Film primarily because of its optimum color rendition. Its warm colors are particularly suited to my advertising, editorial, and calendar work. Also, the film has extremely fine grain and a constant quality. I always obtain the results I envision with KODACHROME 64 Professional Film. ”



© Gert Wagner, 1987



**KODACHROME**

**64**

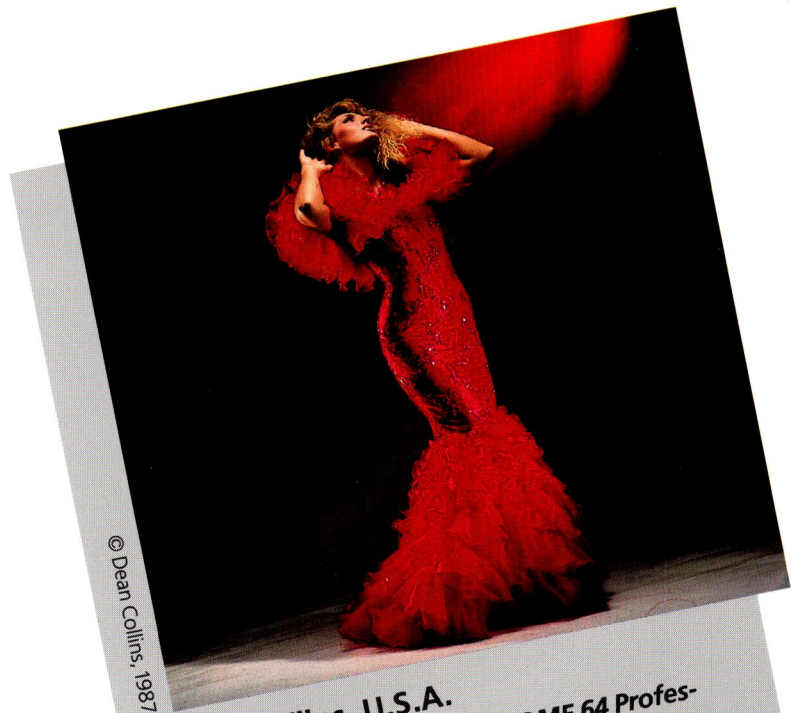
P R O F E S S I O N A L F I L M , 1 2 0 - S I Z E

**T**his incredible medium-format, color reversal film (ISO 64) is daylight-balanced and features extremely fine grain, extremely high sharpness, high resolving power, and very saturated colors!

It's an excellent choice for commercial catalog, fashion, beauty, travel, and product photography as well as for outdoor-illustrative, fine-art, industrial photography, and photojournalism.

The recommended exposure range is 1/10,000 to 1/10 second. However, for a 1-second exposure increase the exposure 1 full stop and use a KODAK Color Compensating Filter CC 10R. The film is designed for exposure to daylight and electronic flash without filters. But you can also expose it using tungsten illumination (3200 K) with a No. 80A filter at ISO 16; or with photolamps (3400 K) and a No. 80B filter at ISO 20.

Aerial photographs, photographs taken in open shade, and photographs of distant views or sunlit snow scenes will yield best results when you use a KODAK WRATTEN Gelatin Filter No. 1A (skylight filter) which requires no increase in exposure. If your transparencies exposed by electronic flash are consistently too blue, you can get outstanding results by simply increasing exposure by 1/3 stop and attaching a KODAK Light Balancing Filter No. 81B.



Dean Collins, U.S.A.

“New 120-size KODACHROME 64 Professional Film offers vibrant colors with tremendous acuteness. It was invaluable in helping me document the immense detail of this dress. And with the advent of high resolution scanning, it will soon be invaluable to the printing industry as well.”



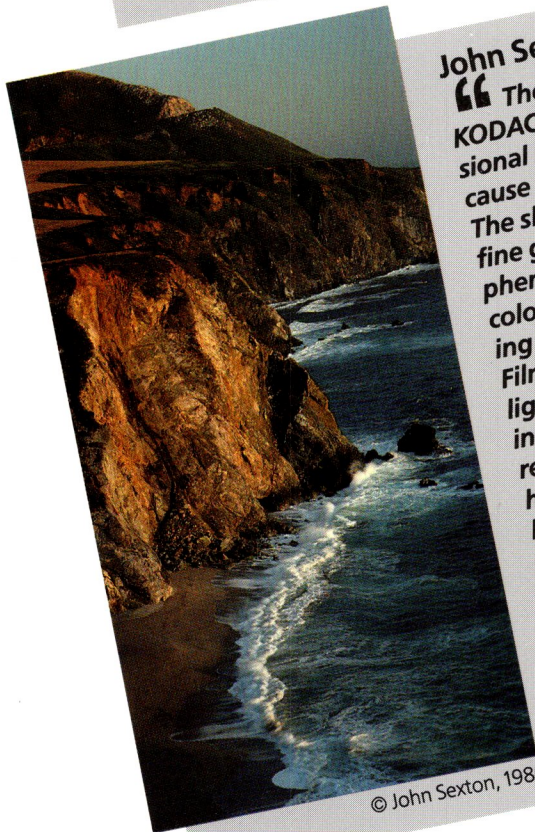


© Michael Melford, 1987

**Michael Melford, U.S.A.**

“ I was so excited when I heard about new 120-size KODACHROME 64 Professional Film that I ran out and bought a medium-format camera outfit just so I could try it. The results are simply incredible. I get the

same amazing sharpness, rich color saturation, and long-lasting image stability that I've come to expect from 35 mm size KODACHROME Professional Film, plus the enhanced resolution of a larger-format film. I'm thrilled with it. And my editors are, too. ”



© John Sexton, 1986

**John Sexton, U.S.A.**

“ The introduction of KODACHROME 64 Professional Film in 120-size is cause for celebration! The sharpness and the fine grain structure are phenomenal, and the color palette is superb. Seeing large KODACHROME Film transparencies on the light table is exciting. Seeing final prints is simply remarkable. I extend a hearty welcome to this long-awaited addition to the family of KODACHROME Films. ”



© Joe McNally, 1986, for Sports Illustrated

**Joe McNally, U.S.A.**

“ I shoot principally on location where there are a lot of variables. That's one reason I use KODACHROME Film. I know the colors will be beautiful, the resolution absolutely true. New 120-size KODACHROME 64 Professional Film is a dream come true. I have always shot mostly 35 mm format, but now my medium-format system is in for a real workout! ”



**KODACHROME**

**200**

PROFESSIONAL FILM, 135-SIZE

**T**his amazing, daylight-balanced KODACHROME Film offers a generous speed of ISO 200. Plus, it incorporates Kodak's T-GRAIN Emulsion technology and features fine grain and very high sharpness, high resolving power, and saturated colors.

It's an excellent choice for sports photographers, photojournalists, industrial photographers, photo illustrators, and fashion photographers who need more speed and the highest quality in their work.

The recommended exposure range is 1/10,000 to 1/10 second. It's designed for exposure to daylight and electronic flash without filters. But it can also be exposed using tungsten illumination (3200 K) with a No. 80A filter at ISO 50; or with photolamps (3400 K) and a No. 80B filter at ISO 64.

For outstanding results when photographing in open shade, from great heights and distances, or scenes of brightly lit snow, you need only a KODAK WRATTEN Gelatin Filter No. 1A (skylight filter)—no increase in exposure is required.



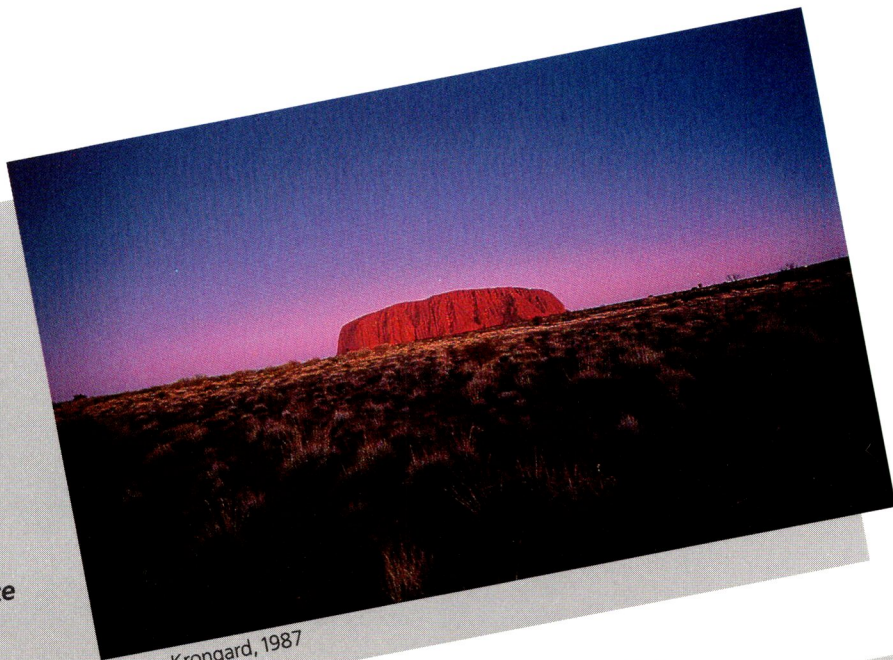
Raphael Gaillarde,  
France

“What interested me most about this scene was its monochromatic, cameo appearance, and KODACHROME 200 Professional Film helped me convey it faithfully. The film rendered the various nuances of blacks exceptionally well and showed great definition in all details. I use KODACHROME Professional Film for all of my assignments. I particularly like its saturated colors and the way it renders the effects of light.”

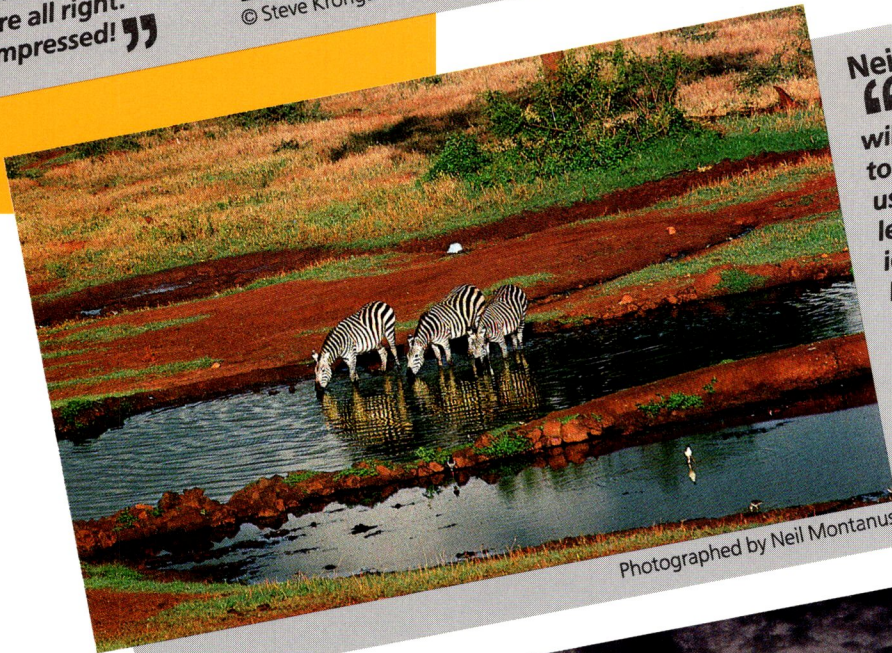
© Raphael Gaillarde, 1987

**Steve Krongard, U.S.A.**

“ This higher-speed KODACHROME Professional Film is a real breakthrough for me. I used the film on location in Australia, and it made it possible for me to shoot rich, sharp, saturated images with very little apparent graininess. The quality we associate with KODACHROME Film is there all right. I’m very impressed! ”



© Steve Krongard, 1987



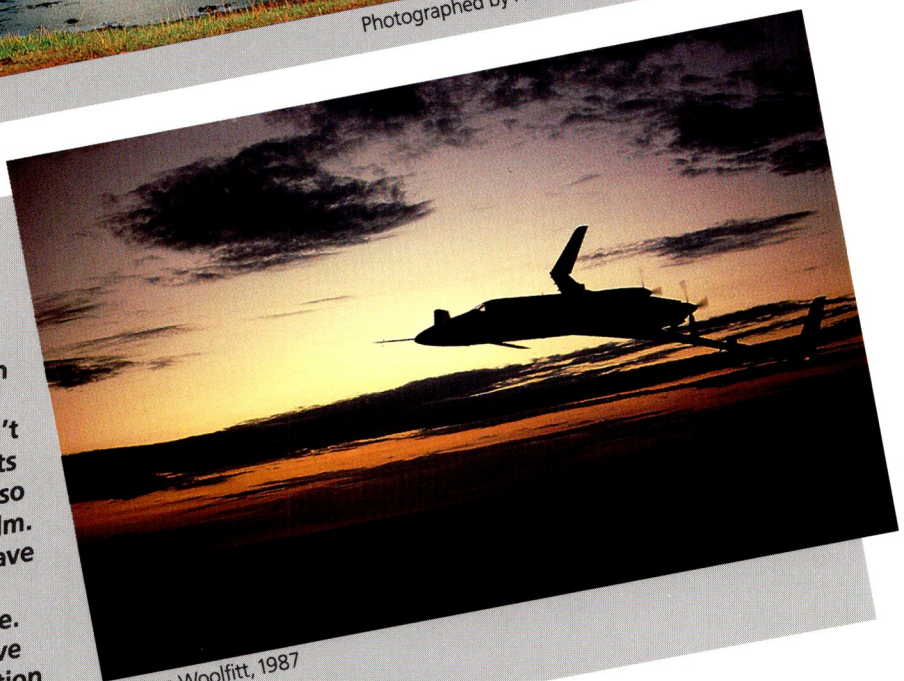
Photographed by Neil Montanus

**Neil Montanus, U.S.A.**

“ While photographing wildlife in Africa, I had to shoot from a vehicle using long telephoto lenses, often in less than ideal lighting conditions. But KODACHROME 200 Professional Film helped solve these challenges from early morning to late day—by offering high shutter speeds and small apertures for greater depth of field. ”

**Adam Woolfitt, United Kingdom**

“ The tonal range of KODACHROME 200 Film is the best I’ve ever seen on any color reversal film. The shadows don’t clog, and the highlights don’t burn out. It is also an incredibly sharp film. I think it’s great to have a film of this speed and quality available. It will certainly prove to be a useful addition to the color reversal worker’s armory. ”

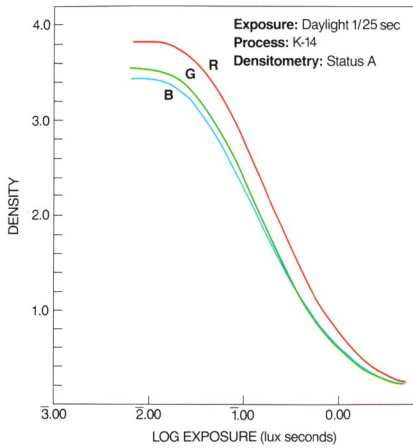


© Adam Woolfitt, 1987

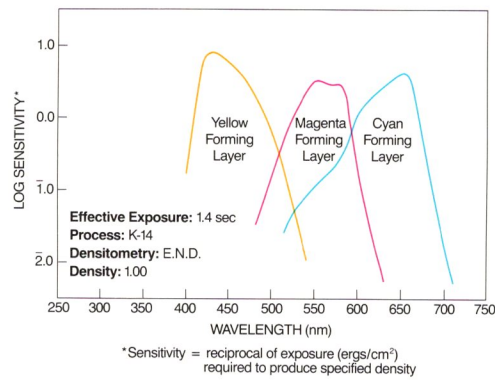
# KODACHROME

## KODACHROME 25 Professional Film, 135-size

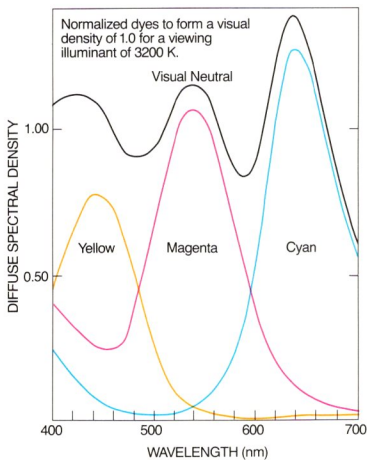
### CHARACTERISTIC CURVES



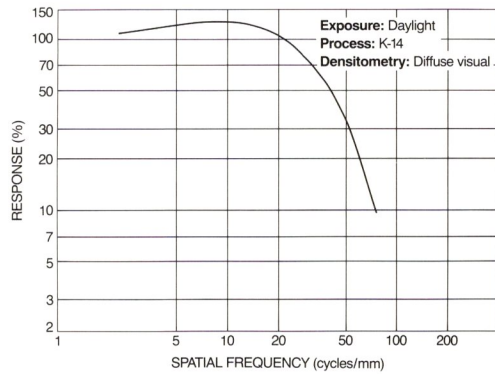
### SPECTRAL-SENSITIVITY CURVES



### SPECTRAL-DYE-DENSITY CURVES



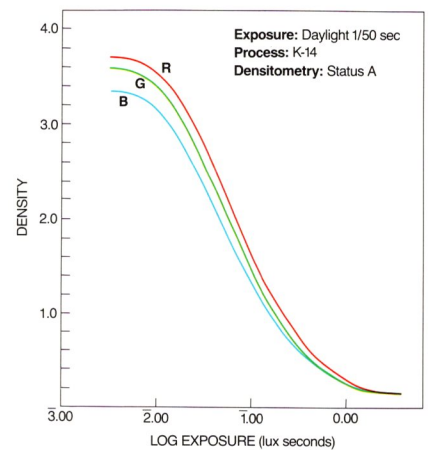
### MODULATION-TRANSFER CURVE



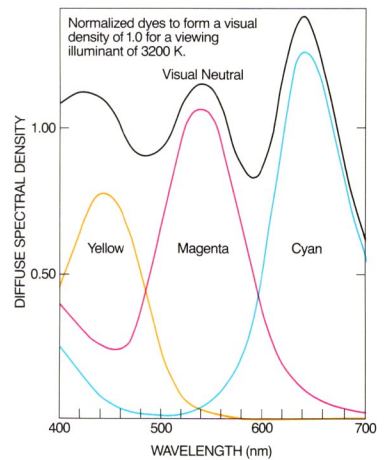
Diffuse rms Granularity Value\*: 9  
Resolving Power Values  
Test-Object Contrast 1.6:1 63 lines/mm  
Test-Object Contrast 1000:1 100 lines/mm  
\*Read at a gross diffuse density of 1.0, using a 48-micrometre aperture, 12X magnification.

## KODACHROME 64 Professional

### CHARACTERISTIC CURVES



### SPECTRAL-DYE-DENSITY CURVES

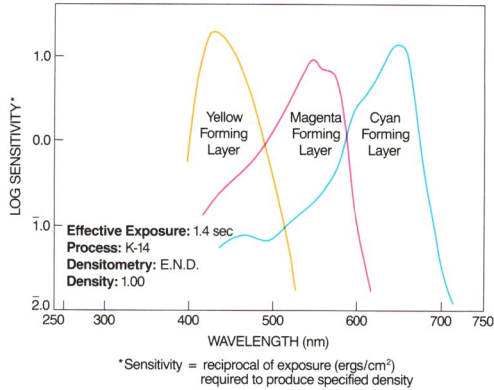


# PROFESSIONAL FILMS

**NOTE:** 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 which must be met by Eastman Kodak Company. The company reserves the right to change and improve product characteristics at any time.

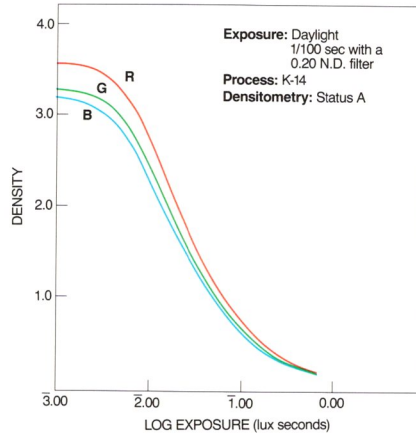
## Film, 120- and 135-size

### SPECTRAL-SENSITIVITY CURVES

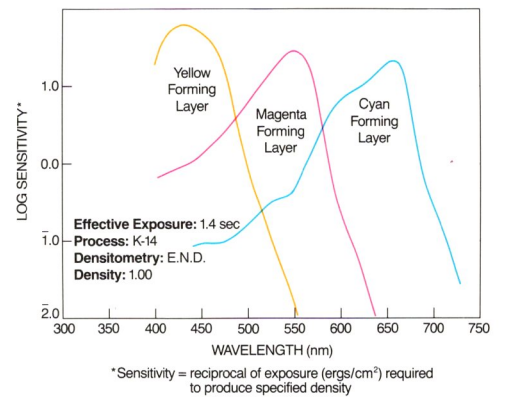


## KODACHROME 200 Professional Film, 135-size

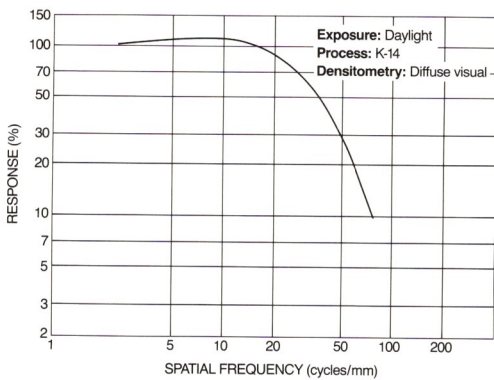
### CHARACTERISTIC CURVES



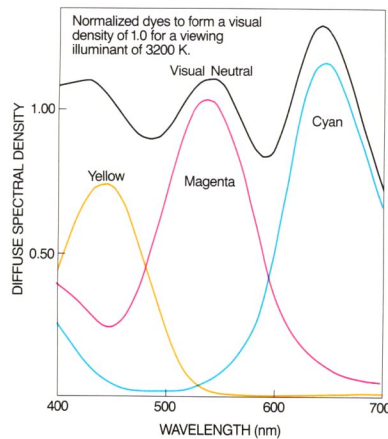
### SPECTRAL-SENSITIVITY CURVES



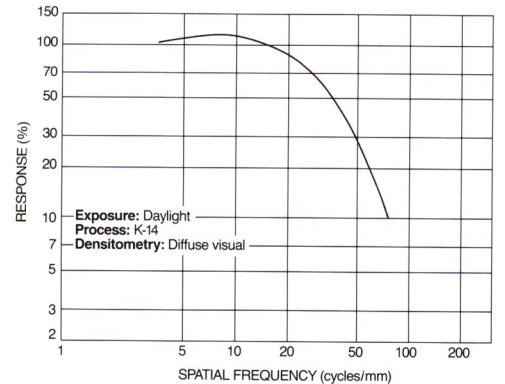
### MODULATION-TRANSFER CURVE



### SPECTRAL-DYE-DENSITY CURVES



### MODULATION-TRANSFER CURVE



Diffuse rms Granularity Value\*: 16  
Resolving Power Values  
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Test-Object Contrast 1000:1 100 lines/mm  
\*Read at a gross diffuse density of 1.0, using a 48-micrometre aperture, 12X magnification.

Diffuse rms Granularity Value\*: 10  
Resolving Power Values  
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Test-Object Contrast 1000:1 100 lines/mm  
\*Read at a gross density of 1.0, using a 48-micrometre aperture, 12X magnification.

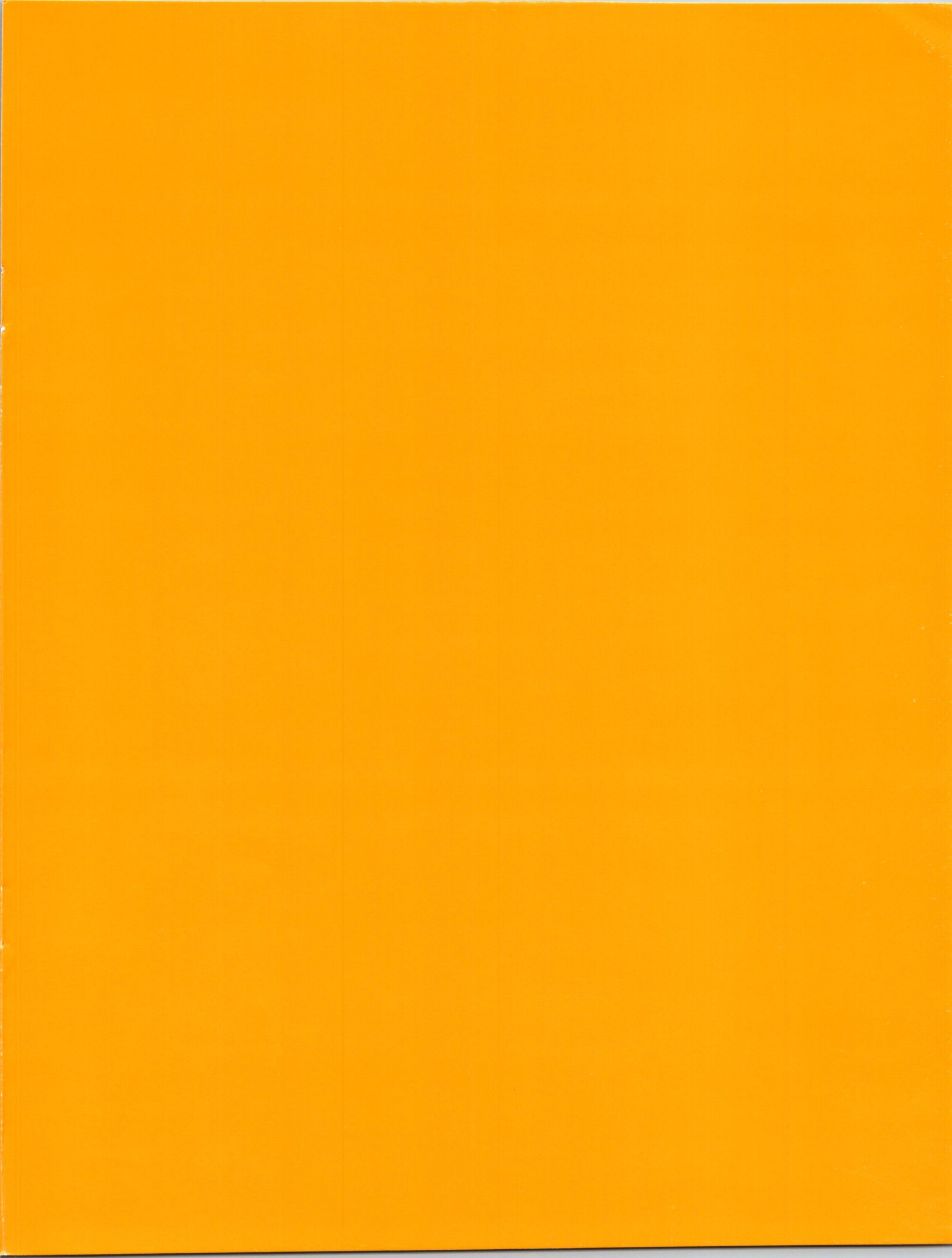


# KODACHROME

## PROFESSIONAL FILMS

NAME	CAT NO.	COLOR BALANCE	ROLL SIZE	QUANTITY PER PKG
KODACHROME 25 Professional Film	158 8524	Daylight	135-36	1 roll
KODACHROME 64 Professional Film	158 8581	Daylight	135-36	1 roll
KODACHROME 64 Professional Film Pro-Pack	158 8466	Daylight	135-36	50-roll carton
KODACHROME 64 Professional Film Medium-Format	814 2192	Daylight	120	1 roll
KODACHROME 200 Professional Film	171 5036	Daylight	135-36	1 roll

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Professional Photography Division  
Rochester, New York 14650  
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