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.

<table>
<thead>
<tr>
<th>Light Source</th>
<th>KODAK WRATTEN Gelatin Filter</th>
<th>Exposure Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daylight or Electronic Flash</td>
<td>None</td>
<td>25 64 200</td>
</tr>
<tr>
<td>Photolamp (3400 K)</td>
<td>No. 80B</td>
<td>8 20 64</td>
</tr>
<tr>
<td>Tungsten (3200 K)</td>
<td>No. 80A</td>
<td>6 16 50</td>
</tr>
</tbody>
</table>
**Daylight**

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

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

* Use f/4 for backlit close-up subjects.
† Subjects shaded from sun but lit by large area of clear sky.

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

* Use f/5.6 for backlit close-up subjects.
† Subjects shaded from sun but lit by large area of clear sky.

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

* 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.

<table>
<thead>
<tr>
<th>Film Code</th>
<th>Calculated Exposure Time (Sec)</th>
<th>Exposure increases include adjustment required for KODAK Color Compensating Filters</th>
</tr>
</thead>
<tbody>
<tr>
<td>PKM</td>
<td>1/10,000 to 1/100</td>
<td>1/10, 1, 10</td>
</tr>
<tr>
<td>PKR</td>
<td>None</td>
<td>+½ 3 stop CC05R</td>
</tr>
<tr>
<td>PKL</td>
<td>None</td>
<td>+½ 3 stop CC10Y</td>
</tr>
</tbody>
</table>

**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-SENSITIVITY CURVES

MODULATION-TRANSFER CURVES

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**

![Characteristic Curves Graph](image)

**SPECTRAL-SENSITIVITY CURVES**

![Spectral-Sensitivity Curves Graph](image)

**SPECTRAL-DYE-DENSITY CURVES**

![Spectral-Dye-Density Curves Graph](image)

**MODULATION-TRANSFER CURVES**

![Modulation-Transfer Curves Graph](image)
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.
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)