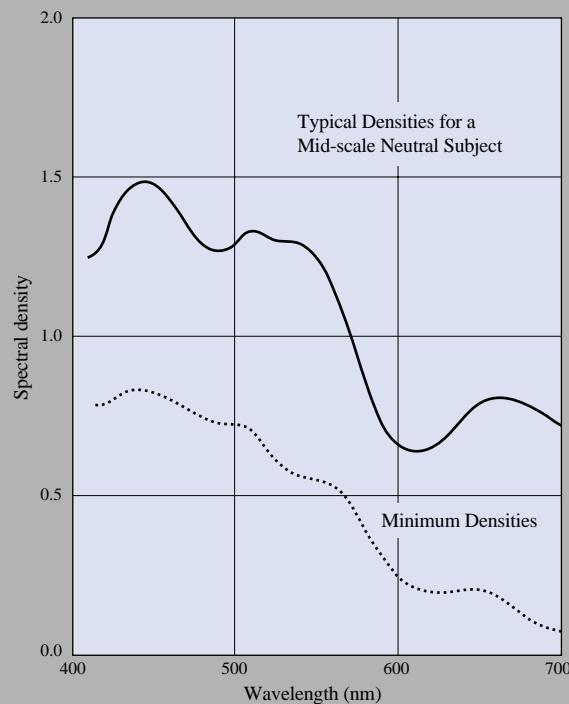
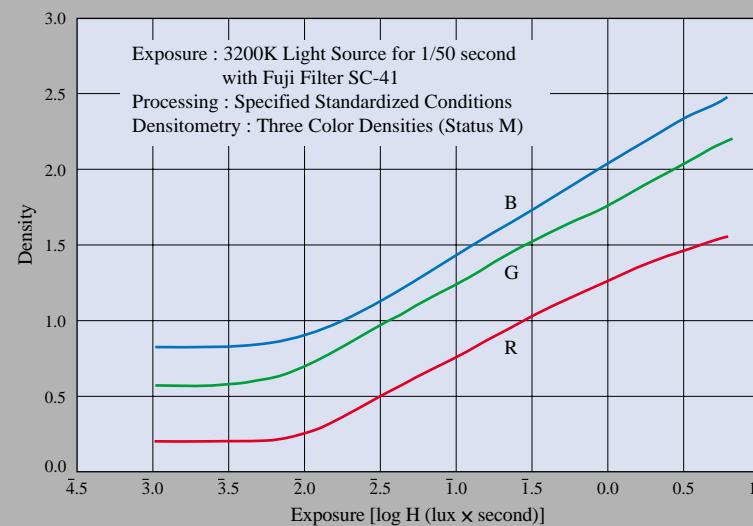


Spectral density curves

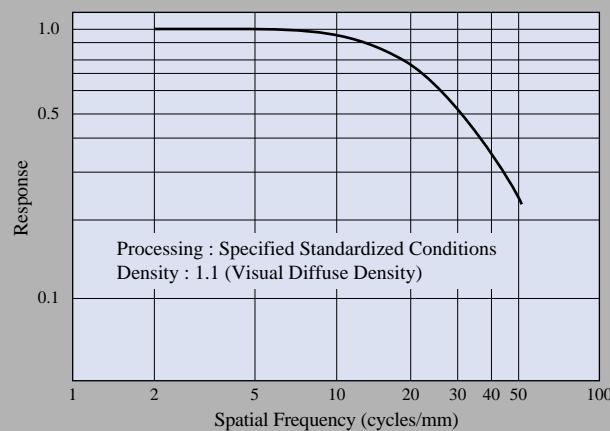


Characteristic curves



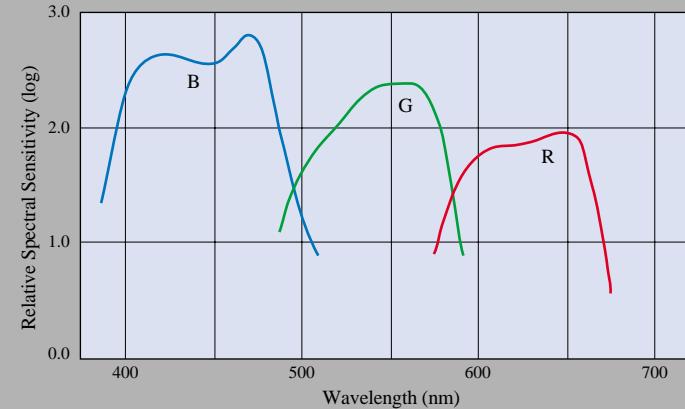
In order to simulate conditions closest to practical use, exposure was made under a 3200K light source, through a Fuji SC-41 ultraviolet absorbing filter. Processing was carried out under standard conditions and the three color densities (status M) were measured. The results of measurements are plotted 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



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

New

FUJICOLOR NEGATIVE FILM

F-250

35mm Type 8552 / 16mm Type 8652



FUJIFILM

FUJI PHOTO FILM CO., LTD.

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

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ungsten-type film image quality and convenience to help you capture your dream.

Finer grain structure. Richer color reproduction.

Higher image quality than ever before. Incorporating Fuji's state-of-the-art emulsion technologies, the new tungsten-balanced F-250 joins F-64D, F-125, F-250D and F-500 to complete Fujifilm's next-generation

Super F Series color negative cine film.

Key to the performance of this cutting-edge emulsion design is Fujifilm's proprietary SUFG technology, which offers the cinematographer outstandingly fine grain.

Combined with Fuji's DIR technology for enhanced "edge effect", the result is a dramatic new sense of sharpness. Wider exposure latitude makes this new film ideal for changeable light conditions on location, assuring superb image quality from dawn to dusk.

New

**FUJICOLOR
NEGATIVE FILM**

F-250



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.

Superb tonal balance

Reflecting Fujifilm's long experience in emulsion technology, tonal balance is outstanding. Grays remain neutral from highlights to shadows, contributing to greater ease of use.

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 intercutability

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

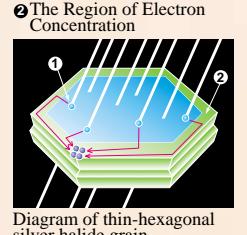
The new embossed film can increases durability, while a non-slip stacking design helps assure safer and more convenient handling and storage.



The two key technologies behind New F-250'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.



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.

**SUPER F
SERIES**



• Exposure Index

3200K tungsten lamps 250

Daylight 160 (with Fuji Light Balancing Filter LBA-12 or Kodak Daylight Filter No.85)

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 3200K tungsten illumination. No light balancing or conversion filters are required with this light source. For other light sources, use the conversion filters in the table below.

Light source	Filter	Exposure index
Tungsten Light (3200K)	None	250
Daylight (Sunlight + Skylight)	Fuji Filter LBA-12 or Kodak Filter No. 85	160
Metal Halide Lamps (e.g., HMI)	Fuji Filter LBA-12 or Kodak Filter No. 85	160
Ordinary Fluorescent Lamps White Light Type	Fuji Filter CC-30R or Kodak Filter CC30R	125
Daylight Type	Fuji Filter LBA-12 or Kodak Filter No. 85	160
Three-band Fluorescent Lamps White Daylight Type (5000K)	Fuji Filter CC-30R or Kodak Filter CC30R	125
Daylight Type (6700K)	Fuji Filter CC-40R or Kodak Filter CC40R	100

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 (FN52), and machine-readable bar code for each; film name FUJI F-250, 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.