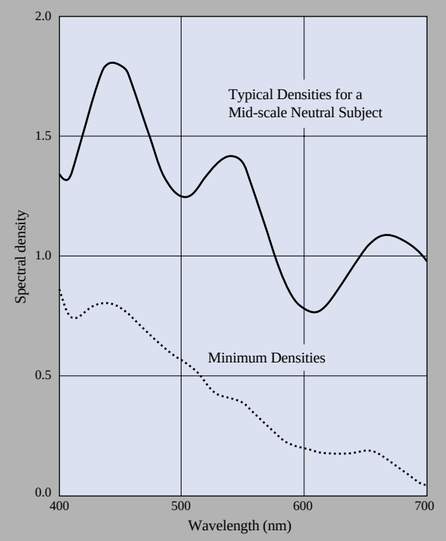
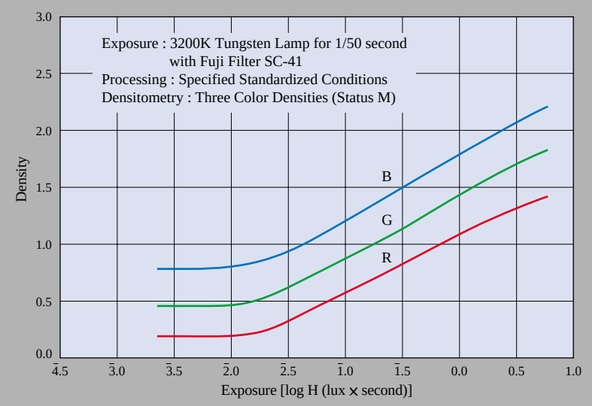
Spectral density curves

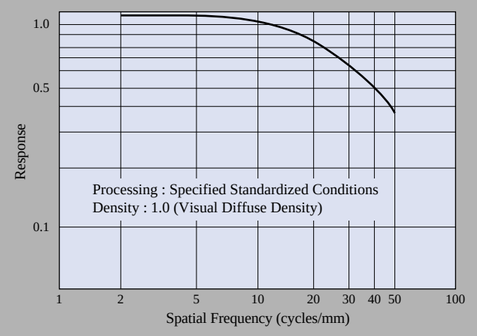


Characteristic curves



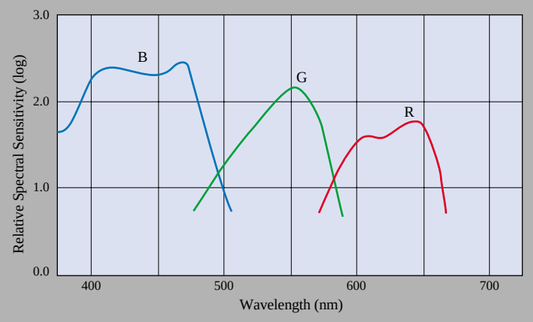
In order to simulate conditions closest to practical use, exposure was made under a 3200K turngsten light source, through a Fuji SC-41 ultraviolet absorbing filter. Processing was carried out under standard conditions and the three color densities (status M) were measured. The results of measurements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

3.0 (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)

FUJIFILM
FUJI PHOTO FILM CO., LTD.
26-30, NISHIAZABU 2-CHOME, MINATO-KU, TOKYO 106-8620, JAPAN

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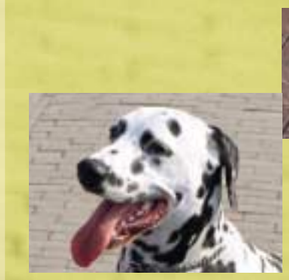
FUJICOLOR NEGATIVE FILM F-125

SUPER F SERIES



Improved grain structure and sharpness

Proprietary Fujifilm emulsion technology contributes to remarkably fine grain and sharpness for a new level of image quality.

Enhanced tonal scale

From highlights to shadows, F-125 offers an outstandingly long, smooth tonal scale, further helping to increase exposure latitude.

Enhanced reproduction of greens, blues, and yellows

Color reproduction has been further improved, with particularly natural rendering of blue, green, and yellow hues.

Improved shadow detail

The new film's more linear response curve assures greater shadow detail, with minimal "blocking up" of dark tones.

Convenient new can design

For easier use, the new cans feature more durable embossing. Other safety and convenience features include a non-slip stackable design.

The two key technologies behind New F-125's superior image quality

World-class grain structure: SUFG technology

The newly developed flat, hexagonally shaped grain structure allows smaller grain size – just 1/3 the size of conventional grain – with no loss in emulsion speed. Each grain has a large surface area relative to its size, 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.

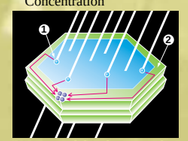


Diagram of thin-hexagonal silver halide grain

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

3200K tungsten lamps ····· 125
Daylight ····· 80 (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. Where the light source varies significantly from this color temperature, as in daylight outdoor filming, the following filters and exposure indexes are recommended.

Light source	Filter	Exposure index
Tungsten Light (3200K)	None	125
Daylight (Sunlight + Skylight)	Fuji Filter LBA-12 or Kodak Daylight Filter No. 85	80
Metal Halide Lamps (e.g., HMI)	Fuji Filter LBA-12 or Kodak Daylight Filter No. 85	80
Ordinary Fluorescent Lamps White Light Type	Fuji Filter CC-30R or Kodak Filter CC30R	64
Daylight Type	Fuji Filter LBA-12 or Kodak Daylight Filter No. 85	80
Three-band Fluorescent Lamps White Daylight Type (5000K)	Fuji Filter CC-30R or Kodak Daylight Filter CC30R	64
Daylight Type (6700K)	Fuji Filter CC-40R or Kodak Daylight Filter CC40R	50

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

Fujicolor Negative Film F-125 does not need lens opening adjustment nor filtration to avoid a shift of color balance when used with shutter speeds of 1/1000 to 1/10 second. When the exposure time is 1 second, use 1/3 stop larger lens opening.

• Edge markings

MR code system [key number, film identification mark (FN32), and machine-readable bar code for each; film name FUJI F-125, 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.