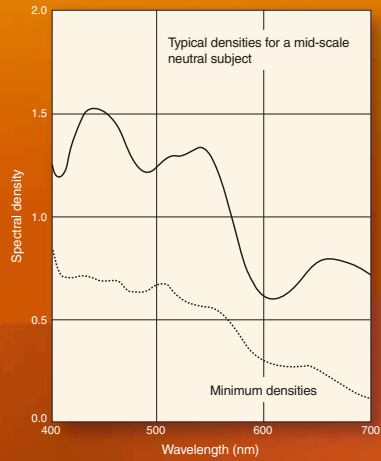
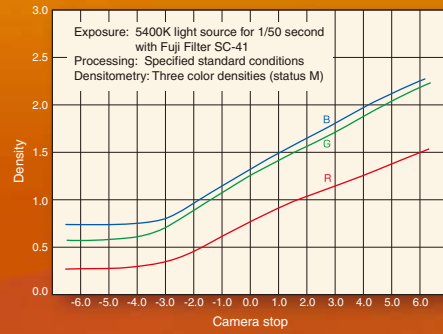


## Spectral density curves

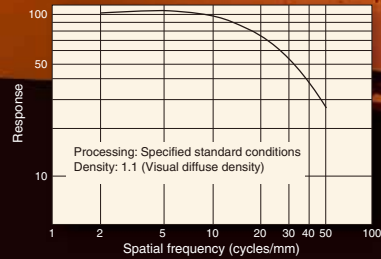


## Characteristic curves



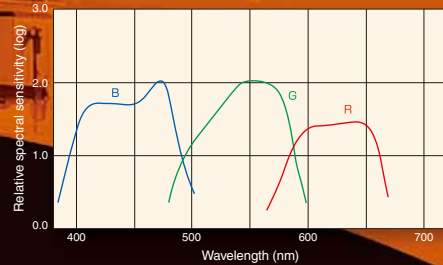
In order to simulate conditions closest to practical use, exposure was made under a 5400K tungsten light source, through a Fuji SC-41 ultraviolet absorbing filter. Processing was carried out under standard conditions and the three color densities were measured, producing the results indicated in the graph above.

## Contrast transfer function\*



\* Spatial frequency attenuation characteristic of amplitude relative to rectangular wave chart. (Data is normalized for amplitude of zero frequency.)

## Spectral sensitivity curves



Processing: Specified standard conditions

Densitometry: Arbitrary three color densities

Density: 0.40 above minimum density

Sensitivity: Reciprocal of exposure (ergs/cm<sup>2</sup>) required to produce specified density

## RMS granularity

3.5 (1,000 times the data obtained from measurement taken at a visual diffuse density of 1.0 above minimum density, using a 48μm diameter aperture)



FUJICOLOR NEGATIVE FILM

# ETERNA

35mm Type 8546/ 16mm Type 8646

# Vivid 250D

## [ Performance Features of ETERNA Vivid 250D ]

### High color saturation

An evolved version of ETERNA series' Super Efficient DIR-Coupler Technology promotes color brilliance and separation, creating a rich, translucent palette.

### Optimized gradation balance

ETERNA Vivid 250D produces balanced, attractive skin tones and grays across a wide range of exposure conditions.

### High contrast

The highest contrast in the ETERNA series of motion picture color negative films combines with a highly saturated palette to produce rich, vivid color and crisp, deep blacks.

### A Seamless Match with Vivid 500

Sharing the intense, translucent palette of Vivid 500, ETERNA Vivid 250D makes it possible to create seamless footage during editing.

### Enhanced telecine characteristics

Excellent linear response and color balance facilitate color adjustment during telecine transfer. Optimized orange mask density and sharpness balance result in improved scanning characteristics. In addition to exceptional sharpness, these improvements also minimize noise during film scanning.

*ETERNA Vivid 250D, your film of choice for sharp images and vibrant colors in open sets, outdoor locations or under mixed lighting.*

*Introducing ETERNA Vivid 250D, high-performance motion picture film delivering clear, crisp images in a rich, vivid pallet, with the depth and dimension of true black. An excellent match with high-speed Vivid 500, new Vivid 250D performs impressively in a variety of shooting scenarios, ensuring optimum results for digital processing of motion picture footage or telecine transfer for TV commercial films. Break new ground in the expressive range of cinema with ETERNA Vivid 250D.*

FUJICOLOR NEGATIVE FILM

ETERNA

35mm Type 8546/ 16mm Type 8646

Vivid 250D



## [ Three Technologies Achieve Dramatic Image Quality ]

### Super Nano-structured $\Sigma$ Grain Technology

Fujifilm has developed a technology that precisely controls the light-sensitive structure of the silver-halide grain to nanoscale, resulting in extremely fine grain. Photons generated by exposure to light are concentrated in the photosensitive nucleus via electron accumulators. The grain is designed with a precise electron accumulator structure that efficiently concentrates photons to form the latent image. The grain configuration is precisely engineered to a thickness that minimizes reflections, effectively limiting light scatter and boosting sharpness.

### Super-Efficient DIR-Coupler Technology

Existing DIR Couplers, which control the image formation process by releasing development inhibitors during development, produce improved definition and color reproduction. Now, a DIR coupler has been developed to work effectively with the Super Nano-structured  $\Sigma$  Grain, resulting in further enhancements in color and sharpness.

### Super-Efficient Coupler Technology

A yellow coupler has been developed for enhanced color formation effect during processing. This highly efficient color formation makes it possible to create a thinner layer of emulsion, minimizing dispersion of light and creating crisp, clear images with little distortion.

### Exposure index

Daylight . . . 250  
Tungsten light (3200K) . . . 64 (with Kodak Daylight Filter No 80A)  
Numbers are for use with exposure meters marked for ISO/ASA speeds. Please note, however, that recommended exposure indexes may not apply due to differences in exposure meters, how they are used, and processing conditions. For best results, test exposures should be made based on instructions for the exposure meter to be used.

### Color balance

ETERNA Vivid 250D is color balanced for daylight, and requires no filters for use in these conditions. When shooting under other light sources, the following conversion filters and exposure adjustments should be made.

Light source	Filter	Exposure index
Daylight (sunlight + skylight)	None	250
Tungsten light (3200K)	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

These filter recommendations will provide approximate color temperature conversion. Final color correction should be done when printing.

### Reciprocity characteristics

ETERNA Vivid 250D requires no filter corrections or exposure adjustments for shutter speeds of 1/1000 to 1/10 second. For exposures of 1 second, open the lens 1/3 of a stop.

### Film base

Film is coated on a triacetate safety base. The film base has been tinted light cyan, to prevent fogging of ends that can occur when loading spools of film into the camera in light.

### Safelight

This film should be handled in total darkness.

### Processing

ETERNA Vivid 250D can be processed with Process ECN-2 and formulas published by Eastman Kodak for Eastman Color Negative Film. In the bleaching step, persulfate bleach, ferricyanide bleach or PDTA-ferric bleach (UL bleach) can be used.

### Edge markings

The MR code system [edge number, film identification mark (FN46), and machine-readable bar code for each, film name (FUJI V250), emulsion number, roll number, frame marks (4 perforations apart for 35mm film; no frame marks for 16mm film)] is printed as latent images.

### Packaging units and perforations

Film Width	Film Length and Winding Type	Core/Spool	Shape, Pitch, and Specification of Perforations
35mm	30.5m*	30.5m spool	N-4.740mm (Negative perforations with short pitch) [ISO 491:1988]
	61m*	35 x 50mm core	
	122m	35 x 50mm core	
	305m	35 x 30mm core	
16mm	30.5m (Single-perforated, type B winding)	30.5m spool	1R-7.605mm (Single perforations with short pitch) 2R-7.605mm (Double perforations with short pitch) [ISO 69:1972]
	30.5m (Double-perforated)	30.5m spool	
	61m (Single-perforated, type B winding)*	61m spool	
	61m (Double-perforated)*	61m spool	
	122m (Double-perforated)	122m spool	
	122m (Single-perforated, type B winding)	16 x 50mm core	
122m (Double-perforated)	16 x 50mm spool		

Items marked with an asterisk are available on a special order basis

### Handling of exposed film

Exposed film should be processed as soon as possible. If exposed film cannot be processed within one week of exposure, it should be stored at temperatures below 10°C (50°F) and processed as soon as possible.