KODAK Pro Films

—NOTICE—	
These KODAK PROFESSIONAL Films have been discontinued:	**Try these KODAK PROFESSIONAL Films as a possible alternative:**
Pro 100T (PRT	PORTRA 100T
VERICOLOR III or 160 (VPS)	PORTRA 160NC
Pro 100 (PRN)	PORTRA 160VC
Pro 400 MC (PMC)	PORTRA 400NC
Pro 400 (PPF)	PORTRA 400VC
Pro 1000 (PMZ)	PORTRA 800

DESCRIPTION

KODAK Pro 100 Film / PRN is a medium speed color negative film that features improved color and flesh-tone reproduction, sharpness, and underexposure latitude. It offers improved color accuracy, pleasing flesh tones, and high color saturation. Film technology improvements provide higher sharpness, especially in highlight areas.

KODAK Pro 100T Film / PRT is a tungsten-balanced medium speed color negative film that replaces KODAK VERICOLOR II Professional Film / VPL. It features improved reciprocity characteristics, improved color accuracy, cleaner neutrals, and better reproduction of shadow detail. It is intended for advertising, architecture, corporate/ industrial photography, and copy work.

KODAK Pro 400 MC Film / PMC is a high speed color negative film that features moderate color saturation and contrast, and wide exposure latitude. Its color and flesh-tone reproduction characteristics are similar to those of KODAK VERICOLOR III Professional Film / VPS.

KODAK Pro 400 Film / PPF is a high speed color negative film that features high color saturation and wide exposure latitude. It is designed for situations that have uncontrolled, low-contrast lighting.

KODAK Pro 1000 Film / PMZ is an ultra high speed color negative film that features excellent color, wide exposure latitude, and exceptional image quality. It is designed for situations where available light may be limited, a high shutter speed may be required, or extra depth of field is needed. Its speed allows faster shutter speeds to stop motion and also extends the range of flash.

Suggested applications for KODAK Professional Films are given in the table below.

Applications	KODAK Film					
	Pro 100	Pro 100T	Pro 400	Pro 400 MC	Pro 1000	VERICOLOR III
Advertising/ Illustration	✓	✓	✓		✓	
Architecture	✓	✓				
Corporate/ Industrial	✓	✓	✓		✓	
Fashion/ Glamour	✓		✓		✓	
Medical/ Scientific	✓	✓	✓	✓	✓	✓
Museum/Art/ Copy	✓	✓				
Portraiture—Available Light			✓	✓	✓	
Portraiture—Electronic Flash	✓		✓	✓		✓
Wedding—Daylight and Electronic Flash	✓		✓	✓		✓
Digital Film Recorders	✓	✓				✓

These films are available in the formats listed below. For more information, see “Sizes Available.”

Format Available	KODAK Film					
	Pro 100	Pro 100T	Pro 400	Pro 400 MC	Pro 1000	VERICOLOR III
135	✓		✓	✓	✓	✓
120	✓	✓	✓	✓	✓	✓
220	✓		✓	✓	✓	✓
Long Roll	✓		✓	✓		✓
Sheet	✓	✓				✓
KODAK READYLOAD Packets	✓					

©Eastman Kodak Company, 1997

STORAGE AND HANDLING

Store unexposed film 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. Typical warm-up times are given in the table below.

Size	Warm-Up Time (Hours) to Reach Room Temperature of 70°F (21°C) From a Storage Temperature of		
	0°F (–18°C)	35°F (2°C)	55°F (13°C)
120/220	1	¾	½
135 magazine	1 ½	1 ¼	1
35 mm long roll	5	3	2
70 mm long roll	10	5	3
10-sheet box	1 ½	1	1
50-sheet box	3	2	2

Load and unload roll-film cameras in subdued light. Total darkness is required when you load and unload sheet film holders.

Process film as soon as possible after exposure. Protect negatives from strong light, and store them in a cool, dry place. For more information on storing negatives, see KODAK Publication No. E-30, *Storage and Care of KODAK Photographic Materials—Before and After Processing*.

Note: Pro 1000 Film is very sensitive to environmental radiation; expose and process it promptly. Request **visual** inspection at airport x-ray inspection stations. Some x-ray equipment may fog this film.

SIZES AVAILABLE

Sizes and CAT numbers may differ from country to country. See your dealer who supplies KODAK Professional Products.

KODAK Pro 100 Film

Rolls	Code	Base	CAT No.
135-36 (pro-pack of 5 rolls)	PRN	5-mil acetate	151 4363
120 (pro-pack of 5 rolls)	PRN	3.6-mil acetate	881 5011
220 (pro-pack of 5 rolls)	PRN	3.6-mil acetate	895 9421

Long Rolls	Base	Sp No.	CAT No.
9 ½ in. x 150 ft*	7-mil ESTAR	981	889 8660
5 in. x 50 ft	3.6-mil acetate	931	876 0217
70 mm x 100 ft	3.6-mil acetate	475R	856 5103

* In this format, this product is named KODAK Professional Color Negative 100 Film.

Sheets	Size (Inches)	Code 	Base	CAT No.
10	4 x 5	PRN	7-mil ESTAR	885 9316
20*	4 x 5	PRN	7-mil ESTAR	826 3766
50	4 x 5	PRN	7-mil ESTAR	879 3978
10	8 x 10	PRN	7-mil ESTAR	851 7526

* Preloaded in KODAK READYLOAD Packets. Use these packets in the KODAK READYLOAD Packet Film Holder (CAT No. 157 2502) or in other holders. These packets *will not* fit in standard 4 x 5-inch film holders. (For more information, see the instructions packaged with the film.)

KODAK Pro 100T Film

Rolls	Code	Base	CAT No.
120 (pro-pack of 5 rolls)	PRT	3.6-mil acetate	870 8927

Sheets	Size (Inches)	Code 	Base	CAT No.
10	4 x 5	PRT	7-mil ESTAR	836 6403
50	4 x 5	PRT	7-mil ESTAR	853 1907
10	5 x 7	PRT	7-mil ESTAR	893 1602
10	8 x 10	PRT	7-mil ESTAR	833 4971
10	11 x 14	PRT	7-mil ESTAR	855 0360

KODAK Pro 400 MC Film

Rolls	Code	Base	CAT No.
135-36 (pro-pack of 5 rolls)	PMC	5-mil acetate	187 0484
120 (pro-pack of 5 rolls)	PMC	3.6-mil acetate	196 6340
220 (pro-pack of 5 rolls)	PMC	3.6-mil acetate	164 5688

Long Rolls*	Base	Sp No.	CAT No.
35 mm x 100 ft	5-mil acetate	404	828 7237
35 mm x 100 ft	5-mil acetate	414	847 0957
35 mm x 100 ft	5-mil acetate	426W	846 7532
35 mm x 100 ft	5-mil acetate	760†	177 0502
35 mm x 125 ft	5-mil acetate	414†	817 4609
46 mm x 100 ft	5-mil acetate	819	165 9416
70 mm x 100 ft	5-mil acetate	474	866 2447
70 mm x 100 ft	5-mil acetate	473†	852 5958
70 mm x 100 ft	5-mil acetate	475†	199 8491
10 in. x 6 ft	5-mil acetate	896†	152 4891

* In long-roll formats, this product is named KODAK Professional Color Negative 400 Film.
† Special order. Contact your Kodak Account Executive.

KODAK Pro 400 Film

Rolls	Code	Base	CAT No.
135-36 (pro-pack of 5 rolls)	PPF	5-mil acetate	122 0177
120 (pro-pack of 5 rolls)	PPF	3.6-mil acetate	165 8830
220 (pro-pack of 5 rolls)	PPF	3.6-mil acetate	181 9903

KODAK Pro 1000 Film

Rolls	Code	Base	CAT No.
135-36 (pro-pack of 5 rolls)	PMZ	5-mil acetate	831 7620
120 (pro-pack of 5 rolls)	PMZ	3.6-mil acetate	852 3078
220 (pro-pack of 5 rolls)	PMZ	3.6-mil acetate	890 3726

DARKROOM RECOMMENDATIONS

Do not use a safelight. Handle unprocessed film in total darkness.

EXPOSURE

Film Speed

Use the speed numbers in the tables below with cameras or meters marked for ISO, ASA, or DIN speeds or exposure indexes (EIs). Do not change the film-speed setting when metering through a filter. Metering through filters may affect light meter accuracy; see your meter or camera manual for specific information. For critical work, make a series of test exposures.

KODAK Pro 100, 400, 400 MC, and 1000 Films

Light Source	KODAK WRATTEN Gelatin Filter*	ISO Speed		
		Pro 100	Pro 400, Pro 400 MC	Pro 1000
Daylight or Electronic Flash	None	100/21°	400/27°	1000/31°
Photolamp (3400 K)	No. 80B	32/16°	125/22°	320/26°
Tungsten (3200 K)	No. 80A	25/15°	100/21°	250/25°

* For best results without special printing.

KODAK Pro 100T Film

Light Source	KODAK Filter No.*	Exposure Time (seconds)	Exposure Index (EI)
Tungsten (3200 K)	None	1/1,000 to 5 10 30 60 120	100/21° 80/20° 64/19° 50/18° 40/17°
Photolamp (3400 K)	Light Balancing 81A	1/1,000 to 5	80/20°
Daylight	WRATTEN Gelatin 85B	1/1,000 to 5	64/19°
Electronic Flash	WRATTEN Gelatin 85B	—	64/19°

* For best results without special printing.

Daylight

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

Lighting Conditions	Shutter Speed (second) and Lens Opening		
	Pro 100 Film	Pro 400 and Pro 400 MC Films	Pro 1000 Film
Bright or Hazy Sun on Light Sand or Snow	1/125 *f*/16	1/500 *f*/16	1/500 *f*/22
Bright or Hazy Sun (Distinct Shadows)	1/125 *f*/11*	1/500 *f*/11*	1/500 *f*/16†
Weak, Hazy Sun (Soft Shadows)	1/125 *f*/8	1/500 *f*/8	1/500 *f*/11
Cloudy Bright (No Shadows)	1/125 *f*/5.6	1/500 *f*/5.6	1/500 *f*/8
Heavy Overcast or Open Shade‡	1/125 *f*/4	1/500 *f*/4	1/500 *f*/5.6

* Use *f*/5.6 for backlit close-up subjects.
† Use *f*/8 for backlit close-up subjects.
‡ Subjects shaded from the sun but lighted by a large area of clear sky.

Optimizing Exposure of Pro 400 MC Film

Bracketing Exposure

If you are a new user of Pro Films, we recommend that you make an exposure-index test (exposure series) to determine if any exposure compensation is required for your equipment, low-lighting ratios, and/or lens flare.

Under open- or deep-shade lighting conditions, shoot an exposure series in ½-stop increments—from one stop under to two stops over your calculated exposure. Use the same scene for each exposure, and include an 18-percent gray card in the scene (close to the subject) to help make matched-density prints later. When you evaluate your results, examine prints as well as your negatives.

Note: Work with your regular processing lab as you optimize exposure for your equipment.

Contrast and Exposure

Lighting ratios are frequently impossible to control effectively when you photograph subjects outdoors. When the lighting ratio (or contrast) between the main and fill lighting is low, additional exposure will increase contrast in negatives and yield better prints. (This occurs because the ISO speed is measured on the toe of a film's characteristic curve.) The ISO rating indicates the film's ability to record shadow detail, but it does not necessarily indicate the exposure for maximum quality in every situation.

When shooting in open or deep shade with Pro 400 MC Film, provide ⅔-stop *more exposure* than the meter reading indicates. The increased exposure causes the scene to be recorded above the toe in an area of higher contrast on the film's characteristic curve.

Contrast and Flare

You can also increase exposure to help minimize the contrast-lowering effects of lens flare. When shooting in open shade, it's common to have large areas of bright sky in—or just outside—the scene. Even if you change your camera position, the bright sky can sometimes cause slight lens flare—which translates to "smoky" black tones in prints. Increased exposure records the black tones on a higher contrast position of the characteristic curve, usually overcoming smoky blacks in prints.

Note: *Excessive* overexposure will reduce highlight contrast and increase printing times, which will affect your lab's ability to produce optimum prints from your negatives.

Judging Exposure

Negatives produced on Pro 400 MC Film have a slightly thinner appearance than negatives produced on some other Kodak films (e.g., KODAK VERICOLOR III Professional Film), because the magenta dye in PMC Film is visually less dense.

Our eyes are not the best tools to evaluate negatives, because the spectral sensitivity of our vision differs from the sensitivity of photographic paper. Although Pro 400 MC Film negatives appear slightly thinner than other negatives, they will yield excellent prints.

Pro 400 MC Film also features moderate contrast, making it an excellent film for superb skin-tone reproduction. Because of this feature, its mid-scale densities are less than those of Pro 400 Film / PPF (see the characteristic curves on pages 10 and 11). As a result, Pro 400 MC Film negatives appear less dense than Pro 400 Film negatives when properly exposed.

Electronic Flash

Use the appropriate guide number in the following table as a starting point for your equipment. Select the unit output closest to the number given by your flash manufacturer. Then find the guide number for feet or metres. To determine the lens opening, divide the guide number by the flash-to-subject distance. If negatives are consistently too dense (overexposed), use a higher guide number; if they are too thin (underexposed), use a lower number.

Unit Output (BCPS)*	Guide Number Distances in Feet/Metres			
	Pro 100 Film	Pro 100T Film	Pro 400, Pro 400 MC Films	Pro 1000 Film
350	40/12	55/17	85/26	130/40
500	50/15	65/20	100/30	160/50
700	60/18	75/22	120/36	190/60
1000	70/21	90/27	140/42	220/65
1400	85/26	110/33	170/50	260/80
2000	100/30	130/40	200/60	320/95
2800	120/36	150/46	240/70	380/120
4000	140/42	180/55	280/85	450/140
5600	170/50	210/65	340/100	530/160
8000	200/60	250/75	400/120	630/190

*BCPS = beam candlepower seconds

Fluorescent and High-Intensity Discharge Lamps

Use the color-compensating filters and exposure adjustments in the tables below as starting points to expose daylight-balanced Pro Films under fluorescent or high-intensity discharge lamps. For critical applications, make a series of test exposures under your actual conditions.

To avoid the brightness and color variations that occur during a single alternating-current cycle, use exposure times of 1/60 second or longer with fluorescent lamps; with high-intensity discharge lamps, use exposure times of 1/125 second or longer.

Type of Fluorescent Lamp	KODAK Color Compensating Filters	Exposure Adjustment
Daylight	40R	+⅔ stop
White	20C + 30M	+1 stop
Warm White	40B	+1 stop
Warm White Deluxe	30B + 30C	+1 ⅓ stops
Cool White	30M	+⅔ stop
Cool White Deluxe	20C + 10M	+⅔ stop

Note: When you don't know the type of fluorescent lamps, try a 10C + 20M filter combination and increase exposure by ⅔ stop; color rendition will probably be less than optimum.

High-Intensity Discharge Lamp	KODAK Color Compensating Filters	Exposure Adjustment
High-Pressure Sodium Vapor	70B + 50C	+3 stops
Metal Halide	10R + 20M	+⅔ stop
Mercury Vapor with Phosphor	20R + 20M	+⅔ stop
Mercury Vapor without Phosphor	80R	+1 ⅔ stops

Note: Some primary color filters were used in the previous tables to reduce the number of filters and/or to keep the exposure adjustment to a minimum. Red filters were substituted for equivalent filtration in magenta and yellow. Blue filters were substituted for equivalent filtration in cyan and magenta.

Adjustments for Long and Short Exposures

For Pro 100, 400, 400 MC, and 1000 Films, no filter correction or exposure compensation is required for exposures from 1/10,000 second to 10 seconds; for Pro 100T Film, no adjustments are required for exposures from 1/1,000 second to 5 seconds—at longer exposure times, exposure compensation is required (see the appropriate table under "Film Speed").

PROCESSING

Process Pro Films in KODAK FLEXICOLOR Chemicals for Process C-41. For more information, see KODAK Publication No. Z-131, *Using KODAK FLEXICOLOR Chemicals*.

JUDGING NEGATIVE EXPOSURE

You can check the exposure level with a suitable electronic densitometer equipped with a filter such as a KODAK WRATTEN Gelatin Filter No. 92 or the red filter for Status M densitometry. Depending on the subject and the light source used for exposure, a normally exposed and processed color negative measured through the red filter should have the approximate densities listed below.

Area Measured	Density Reading				
	Pro 100 Film	**Pro 100T Film**	**Pro 400 Film**	**Pro 400 MC Film**	**Pro 1000 Film**
KODAK Gray Card (gray side) receiving same illumination as subject	0.85 to 1.05	0.85 to 1.05	0.90 to 1.10	0.75 to 0.95	0.85 to 1.05
Lightest step (darkest in negative) of *KODAK Paper Gray Scale* receiving same illumination as subject	1.25 to 1.45	1.20 to 1.40	1.30 to 1.50	1.15 to 1.35	1.30 to 1.50
Highest diffuse density on normally lighted forehead —light complexion —dark complexion	1.15 to 1.45 0.95 to 1.35	1.10 to 1.40 0.95 to 1.30	1.20 to 1.50 1.00 to 1.35	1.05 to 1.35 0.80 to 1.20	1.25 to 1.45 0.90 to 1.25

Because of the extreme range in skin color, use these red density values for a normally lit forehead only as a guide. For best results, use a *KODAK Gray Card* (gray side).

RETOUCHING

You can retouch the sheet, 120 and 220 sizes on both the base and the emulsion side. Retouch only the emulsion side on the 135 size.

For information on retouching equipment, supplies, and techniques, see KODAK Publication No. E-71, *Retouching Color Negatives*.

PRINTING NEGATIVES

You can make color prints by contact printing or enlarging on KODAK EKTACOLOR Papers or KODAK DURAFLEX® RA Print Material.

Make color transparencies or slides directly onto KODAK VERICOLOR Print Film, KODAK VERICOLOR Slide Film, or KODAK DURATRANS® RA or DURACLEAR™ RA Display Material.

Make black-and-white prints on KODAK PANALURE SELECT RC Paper for conventional black-and-white processing, or KODAK EKTAMAX RA Professional Paper for Process RA-4.

To set up a color printer and/or color negative analyzer, you can use the KODAK Printer Color Negative Sets listed below. Each set consists of camera-original negatives: one each of a very under-, under-, over-, and very overexposed negative. The scene is a typical studio portrait taken with electronic flash.

KODAK Printer Control Negative Set	CAT No.
For PMC Film (Size 120)	865 3925
For PPF-2, EGP-4, GPY, and PJB-2 Films (Size 120)	856 3231
For PPF-2, EGP-4, GPY, and PJB-2 Films (Size 135)	810 1792
For PMZ Film (Size 120)	182 0125
For PRN-2, PRT, GPH, GPT, GPW-2, and GPX Films (Size 120)	823 6416

SCANNING NEGATIVES

You can easily scan Pro Film negatives with a variety of linear-array-CCD, area-array-CCD, and PMT film scanners. You can scan negatives on desk-top scanners as well as high-end drum scanners.

Because no standards exist to define the colored filter sets that film scanners use to capture the red, green, and blue information of the film image, each manufacturer's scanner has its own characteristic output. The output depends on the scanner's sensitivity to the dyes in the film. This sensitivity is determined by the spectral distribution of the colored filter sets and/or the spectral sensitivity of the charge-coupled-device (CCD). In addition to these spectral specifications, scanner output depends on the look-up tables or matrices that the scanner uses to output information for CRT monitors, transmission, etc. These tables or matrices are part of either "plug-in" programs used with specific software packages designed for image manipulation, updateable ROMs included with the equipment, or fixed algorithms for calibrating and balancing, similar to those used in photographic color printing equipment.

The generic "color negative film" channel designation available with scanner software is only a starting point. You can adjust the final color balance and the scene-dependent contrast and brightness of an image by using the scanner's controls during pre-scan, or by using an image-manipulation software program or workstation after acquisition.

Some scanners allow you to use "plug-in" programs to make calibrations based on D-min film stock. Because different types of color negative films have different colored-coupler masks, the optimum D-min balance is different for each type of film. Therefore, for optimum results, set up a specific channel for each type of film you are scanning.

Note: For more information, visit the KODAK World Wide Web site at **http://www.kodak.com/.**

FILM WRITERS

KODAK Pro 100 Film / PRN

You can expose Pro 100 Film / PRN with film recorders/ writers. Contact your recorder/writer manufacturer for information about adjusting your equipment to achieve optimum performance with this film.

KODAK Pro 100T Film / PRT

You can expose Pro 100T Film / PRT with KODAK DIGITAL SCIENCE LVT Image Recorders. Contact Kodak through LVT Service at (800) 345-6649 for PRT_V197A aims.

IMAGE STRUCTURE

Print Grain Index

The Print Grain Index number refers to a method of defining graininess in a print made with diffuse-printing illumination. It replaces rms granularity and has a different scale which cannot be compared to rms granularity.

- The method uses a uniform perceptual scale, with a change of four units equaling a *just noticeable difference* in graininess to 90 percent of observers.
- A Print Grain Index rating of 25 on the scale represents the approximate visual threshold for graininess. A higher number indicates an increase in the amount of graininess observed.
- The standardized inspection (print-to-viewer) distance for all print sizes is 14 inches, the typical viewing distance for a 4 x 6-inch print.
- In practice, larger prints will likely be viewed from distances greater than 14 inches, which reduces apparent graininess.
- Print Grain Index numbers may not represent graininess observed from more specular printing illuminants, such as condenser enlargers.

Negative Size: 24 x 36 mm (Size 135)

Print Size (inches)	4 x 6	8 x 10	16 x 20
Magnification	4.4X	8.8X	17.8X
Print Grain Index for—			
KODAK Pro 100 Film	36	56	86
KODAK Pro 400 Film	42	63	93
KODAK Pro 400 MC Film	37	58	88
KODAK Pro 1000 Film	57	78	107

Negative Size: 6 x 6 cm (Size 120/220)

Print Size (inches)	4 x 6	8 x 10	16 x 20
Magnification	2.6X	4.4X	8.8X
Print Grain Index for—			
KODAK Pro 100 Film	Less than 25	36	56
KODAK Pro 100T FIlm	Less than 25	35	55
KODAK Pro 400 Film	30	43	64
KODAK Pro 400 MC Film	Less than 25	37	58
KODAK Pro 1000 Film	46	57	78

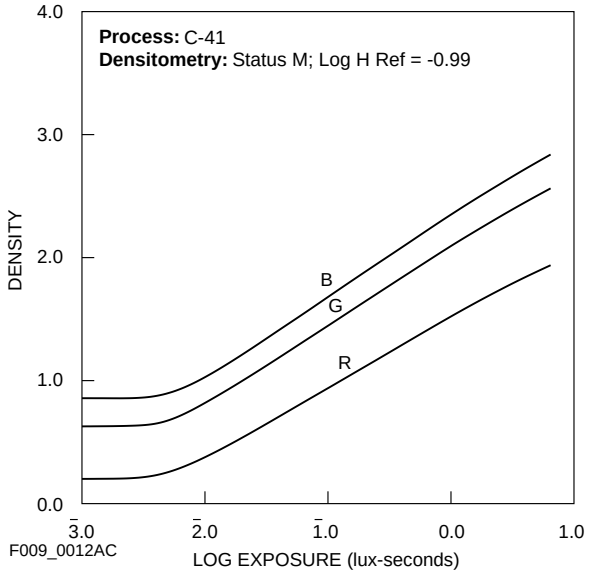
Negative Size: 4 x 5 Inches (Sheets)

Print Size (inches)	4 x 6	8 x 10	16 x 20
Magnification	1.2X	2.1X	4.2X
Print Grain Index for—			
KODAK Pro 100 Film	Less than 25	Less than 25	35
KODAK Pro 100T Film	Less than 25	Less than 25	33

For more information, see KODAK Publication No. E-58, *Print Grain Index—An Assessment of Print Graininess from Color Negative Films.*

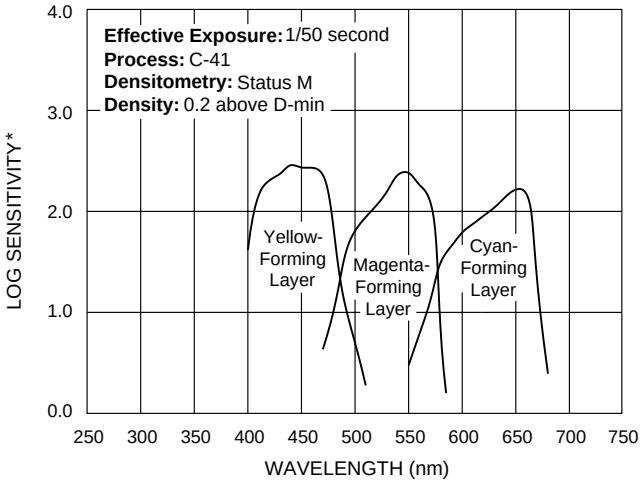
KODAK Pro 100 Film / PRN

Characteristic Curves



F009_0012AC

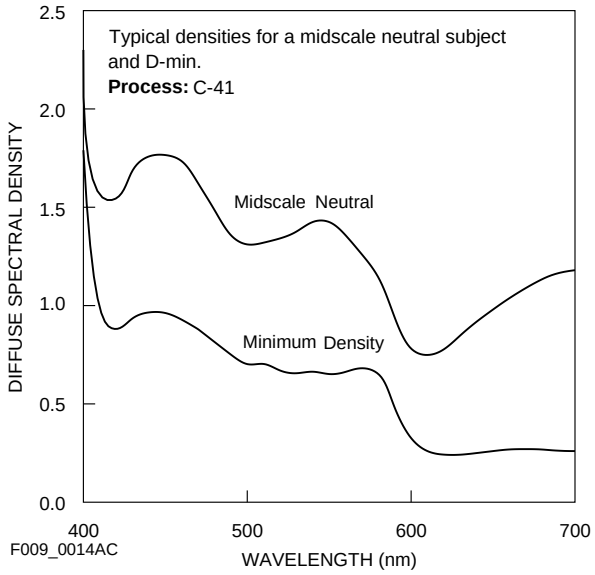
Spectral-Sensitivity Curves



*Sensitivity = reciprocal of exposure (erg/cm^2) required to produce specified density

F009_0013AC

Spectral-Dye-Density Curves

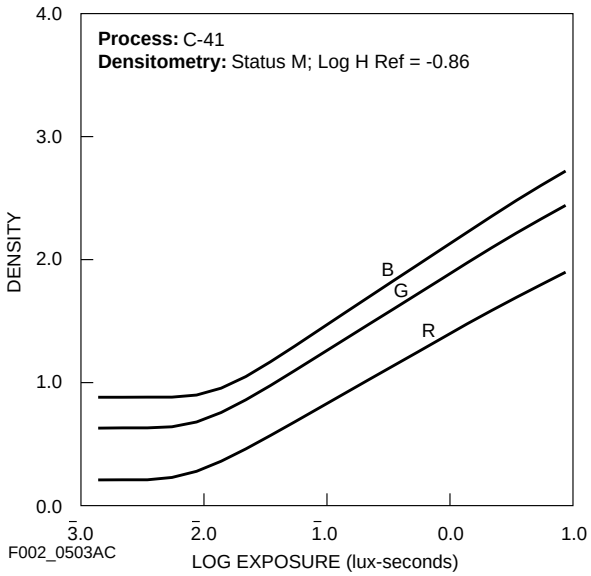


F009_0014AC

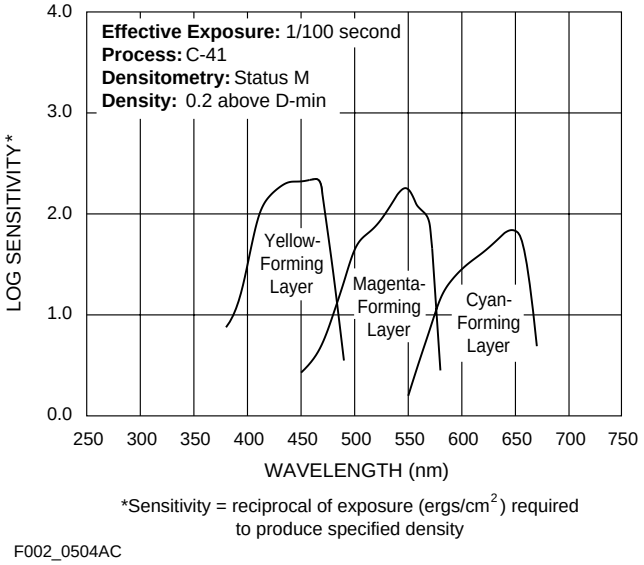
NOTICE: The sensitometric curves and data in this publication represent product tested under the conditions of exposure and processing specified. They are representative of production coatings, and therefore do not apply directly to a particular box or roll of photographic material. They do not represent 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.

KODAK Pro 100T Film / PRT

Characteristic Curves

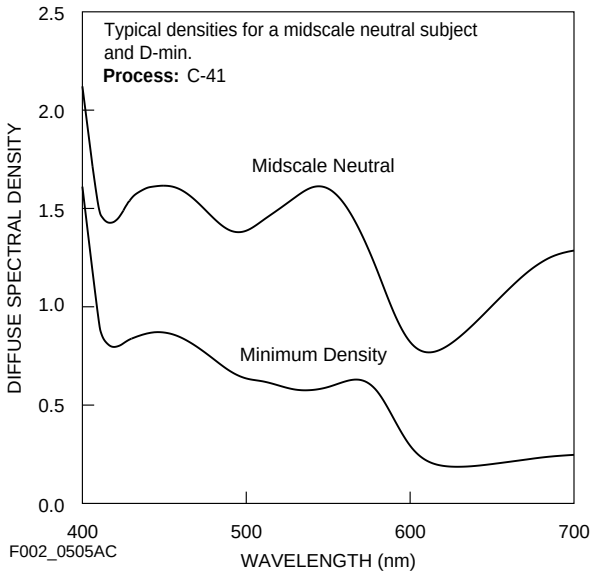


Spectral-Sensitivity Curves



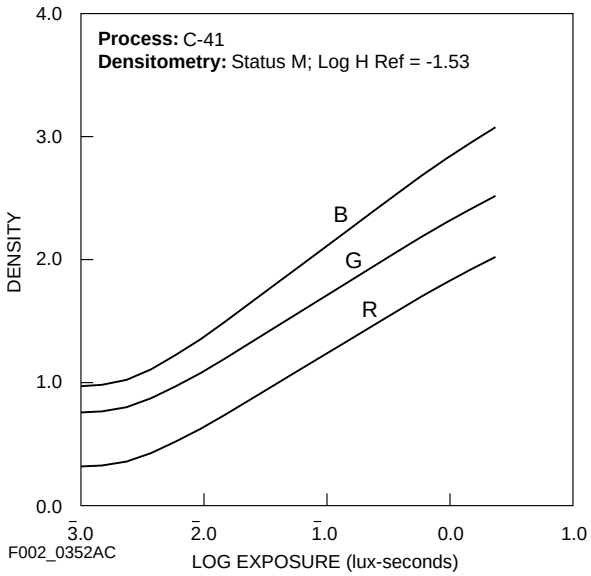
*Sensitivity = reciprocal of exposure (ergs/cm^2) required to produce specified density

Spectral-Dye-Density Curves



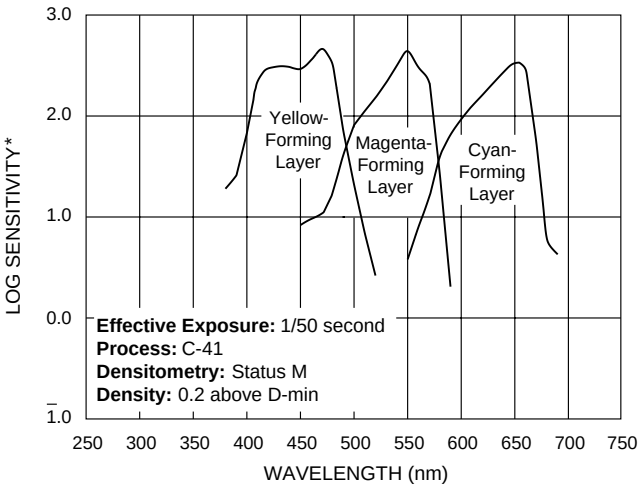
KODAK Pro 400 Film / PPF

Characteristic Curves



F002_0352AC

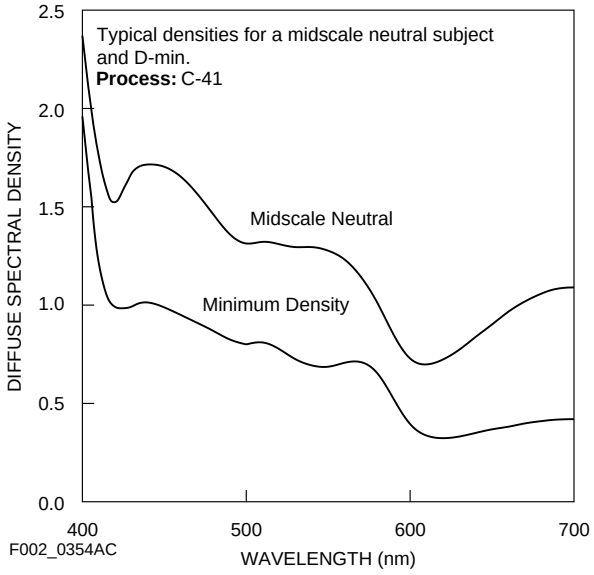
Spectral-Sensitivity Curves



*Sensitivity = reciprocal of exposure (ergs/cm^2) required to produce specified density

F002_0353AC

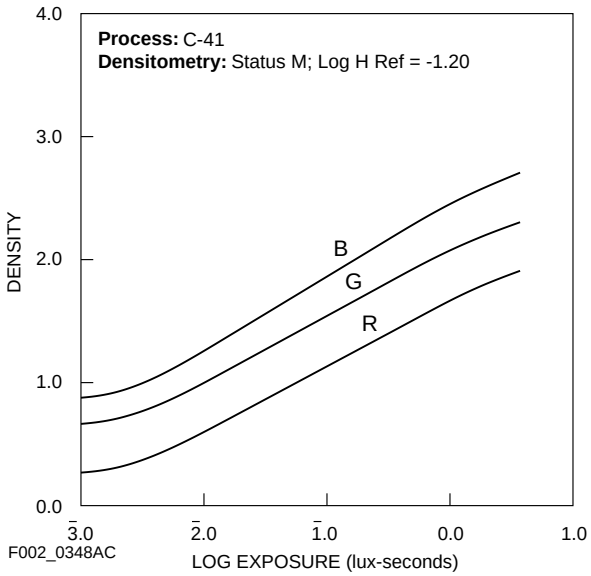
Spectral-Dye-Density Curves



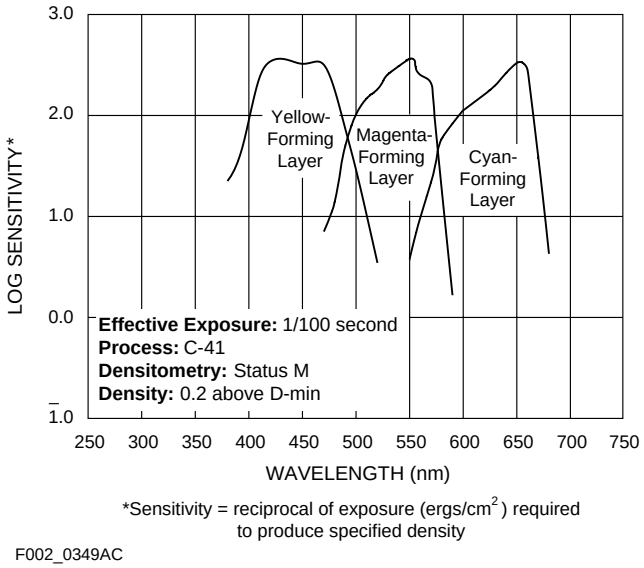
F002_0354AC

KODAK Pro 400 MC Film / PMC

Characteristic Curves

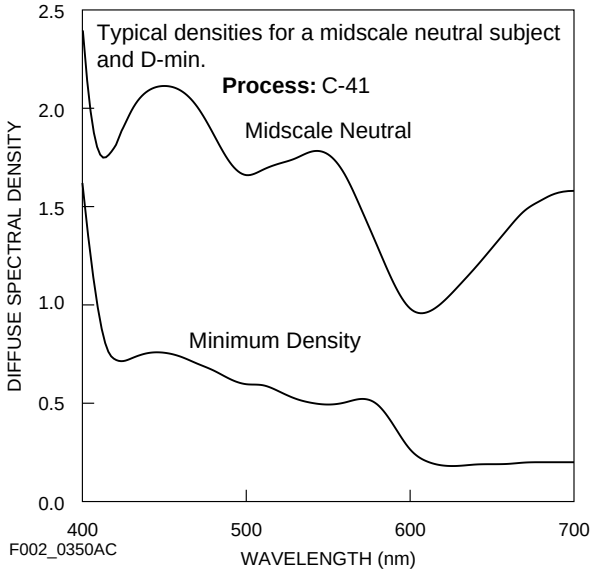


Spectral-Sensitivity Curves



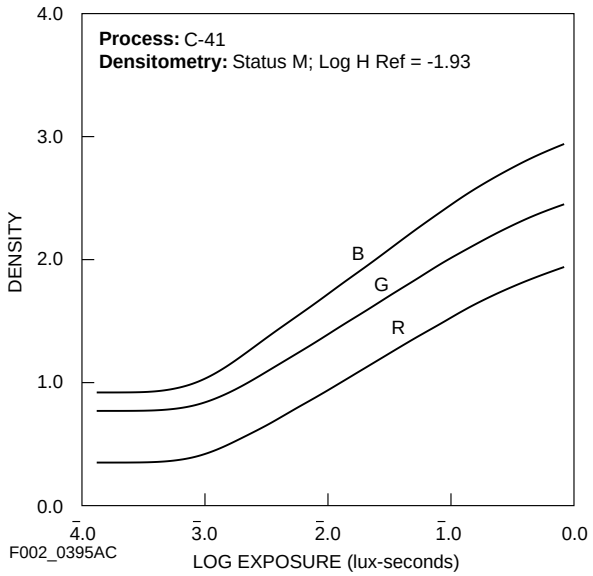
*Sensitivity = reciprocal of exposure (ergs/cm^2) required to produce specified density

Spectral-Dye-Density Curves



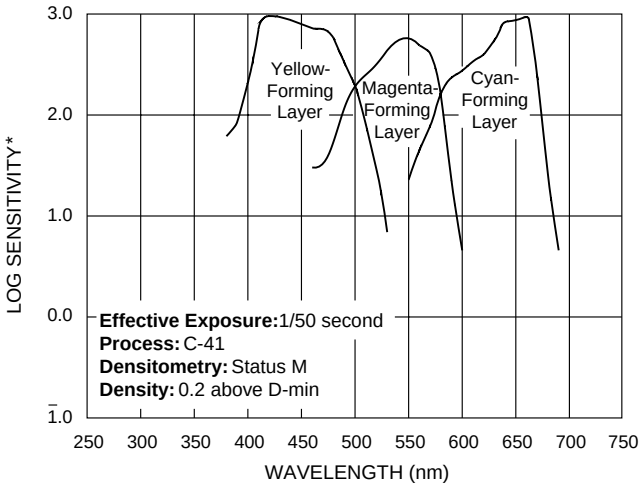
KODAK Pro 1000 Film / PMZ

Characteristic Curves



F002_0395AC

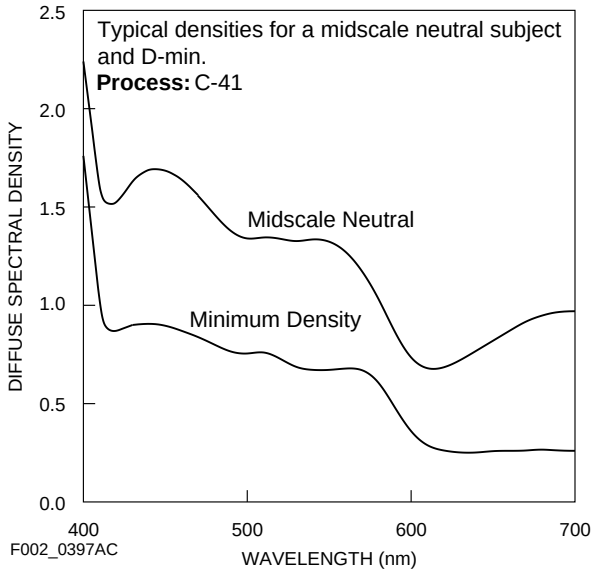
Spectral-Sensitivity Curves



*Sensitivity = reciprocal of exposure (ergs/cm^2) required to produce specified density

F002_0396AC

Spectral-Dye-Density Curves



F002_0397AC

MORE INFORMATION

Kodak has many publications to assist you with information on Kodak products, equipment, and methods. The following publications are available directly from Kodak through the order form in KODAK Publication No. L-1, *KODAK Index to Photographic Information*. To obtain a copy of L-1, send your request with $1 to Eastman Kodak Company, Department 412-L, Rochester, New York 14650-0532.

E-24	*KODAK VERICOLOR Slide and Print Films*
E-30	*Storage and Care of KODAK Photographic Materials—Before and After Processing*
E-58	*Print Grain Index—An Assessment of Print Graininess from Color Negative Films*
E-71	*Retouching Color Negatives*
E-140	*KODAK EKTACOLOR PORTRA III Paper*
E-141	*KODAK EKTACOLOR SUPRA II Papers*
E-142	*KODAK EKTACOLOR ULTRA II Paper*
E-143	*KODAK Display and Print Materials for Process RA-4*
G-22	*KODAK EKTAMAX RA Professional Paper*
G-27	*KODAK PANALURE SELECT RC Paper*
J-38	*Using KODAK FLEXICOLOR Chemicals in Sink-Line, Batch, and Rotary-Tube Processors*
Z-131	*Using KODAK FLEXICOLOR Chemicals*

Kodak Information Center's Faxback System

—Available 24 hours a day, 7 days a week—

Many technical support publications for Kodak professional products can be sent to your **fax** machine from the Kodak Information Center. Call:

U.S.A. 1-800-242-2424, Ext. 33
Canada 1-800-295-5531

If you have questions about Kodak products, call Kodak.

In the U.S.A.:
1-800-242-2424, Ext. 19, Monday–Friday
8 a.m.–8 p.m. (Eastern time)

In Canada:
1-800-465-6325, Monday–Friday
8 a.m.–5 p.m. (Eastern time)

Or contact Kodak on-line at:
http://www.kodak.com/go/professional

Note: The Kodak materials described in this publication for use with KODAK Pro Films are available from dealers who supply Kodak professional products. You can use other materials, but you may not obtain similar results.

Kodak Professional Division
EASTMAN KODAK COMPANY

Kodak Professional

KODAK Pro Films
KODAK Publication No. **E-182**
CAT 851 6056

Kodak, Flexicolor, Vericolor, Estar, Readyload, Wratten, Ektacolor, Portra, Supra, Ultra, Duraflex, Duratrans, Duraclear, Panalure, Select, Ektamax, and Kodak Professional are trademarks.

Major Revision 2-97
Printed in U.S.A.