KODAK EKTACHROME RADIANCE III Copy Paper

—NOTICE—

Discontinuance of KODAK PROFESSIONAL EKTACHROME RADIANCE III Papers and Materials and KODAK EKTACHROME R-3 Chemicals

Alternative options for image capture and output have gradually eliminated the need for PROFESSIONAL EKTACHROME RADIANCE III Papers and Materials as well as chemicals for Process R-3. Therefore, dependent on individual country and market requirements, Kodak will discontinue these products as inventories are exhausted

Technology has made the option of scanning, manipulating, and outputting images directly to traditional color paper very popular, and photographers are increasingly using color negative film and digital cameras for image capture. Producing positive prints, even from transparencies, for image display no longer requires the use of RADIANCE Papers and Materials.

Information on Kodak Professional Modular Digital Workflow Products (Equipment and Software) is available at **www.kodak.com/go/digitalprolab**

Thank you for using KODAK PROFESSIONAL Products.

This resin-coated, medium-contrast, color reversal paper is designed for making direct copies of continuous-tone originals (e.g., photographs, printed materials, flat art, and three-dimensional objects) with process cameras, repro/copy cameras, specialized copy printers, or view cameras. It is ideal for many commercial, industrial, and photofinishing applications.

EKTACHROME RADIANCE III Copy Paper features good color saturation and excellent rendition of detail. It is available in both rolls and sheets in F (glossy) and N (semi-matt) surfaces. You can process it with KODAK EKTACHROME R-3 or R-3000 Chemicals.

FEATURES	BENEFITS
• Improved color reproduction	• More accurate colors
• Extremely low minimum density	• Cleaner, whiter whites
• Elimination of thermal yellowing	• Longer prints life under dark-storage conditions

SIZES AVAILABLE

Sizes and catalog numbers may differ from country to country. See your dealer who supplies KODAK PROFESSIONAL Products. The following sizes are available in the U.S. and Canada.

Sheets

Size in. x in. / cm x cm	Sheets Per Package	Surface	CAT No.
11 x 14 / 27.9 x 35.6	50	F	521 4564
20 x 24 / 50.8 x 61	50	F	521 4606
20 x 24 / 50.8 x 61	50	N	521 4598

Rolls

Size in. x ft / cm x m	Spec No.	Surface	CAT No.
3.5 x 700 / 8.9 x 213.4	224	F	521 4648
4 x 575 / 10.2 x 175.3	224	F	521 4689
5 x 262 / 12.7 x 79.9	224	F	521 4697
11 x 200 / 27.9 x 61	193	F	521 4747
11 x 200 / 27.9 x 61	193	N	521 4754
24 x 200 / 61 x 61	224	F	521 4820
24 x 200 / 61 x 61	224	N	521 4838
41.3 x 100 / 105 x 30.5	223	F	521 4853
41.3 x 100 / 105 x 30.5	223	N	521 4846
50 x 100 / 127 x 30.5	224	F	521 4861
50 x 100 / 127 x 30.5	224	N	521 4879

STORAGE AND HANDLING

Store unexposed paper at 13°C (55°F) or lower in the original sealed package. High temperatures or high humidity may produce unwanted quality changes. To avoid moisture condensation on paper that has been refrigerated, allow it to completely warm up to room temperature before opening the package. For best results, remove the paper from cold storage the day before printing, or use the warm-up times in the following table.

Warm-Up Times (in Hours) to Reach Room Temperature of 24°C (75°F)			
Size	From a Storage Temperature of		
	-18°C (0°F)	2°C (36°F)	10°C (50°F)
50-sheet box	3	2	2
Rolls 3.5 inches (9 cm) wide	8	6	4
Rolls wider than 3.5 inches (9 cm)	12	9	6

These times are based on a single package, positioned to allow free air circulation. After you remove the paper you need, re-wrap the package and reseal it with tape to restore the moisture barrier.

Handle this paper carefully by the edges to avoid creases and fingerprints. This high-speed paper is extremely sensitive to light. Store and transport unprocessed paper in lighttight boxes.

DARKROOM RECOMMENDATIONS

Do *not* use a safelight; handle unprocessed paper in *total darkness*. Be sure that your darkroom is lighttight. Eliminate stray light from repro camera lamps, timers, digital displays, etc.; even indicator lights and fluorescent tape can fog the paper.

EXPOSURE

You can expose EKTACHROME RADIANCE III Copy Paper from opaque originals by using subtractive, tricolor-additive, or semi-additive methods. Although this paper is balanced for exposure with a light source of 3000 to 3200 K, you can use any of the following light sources: pulsed xenon, incandescent, flood or halogen lamps, or electronic flash up to 1/1000 second (with a KODAK WRATTEN Gelatin Filter No. 2B or 2E). Do not use fluorescent lamps.

Using a Process (Repro) Camera

For a 1:1 ratio in a Klimsch Super M3 Repro Camera equipped with four halogen lamps of 1000 watts each, use these trial-exposure conditions:

Trial Exposure Using a Process (Repro) Camera to Expose KODAK EKTACHROME RADIANCE III Copy Paper		
Printing Method	Filters	Exposure Time (in Seconds) for an Aperture Setting of *f*/22
Subtractive	CC10Y	3.5
Tricolor-additive (with KODAK WRATTEN Gelatin Filters)	No. 29 Red	3.8
	No. 61 Green	9.5
	No. 47B Blue	7.3
Semi-additive (with KODAK WRATTEN Gelatin Filters)	White Light	1.8
	No. 29 Red	1.2
	No. 61 Green	3.6

Because exposure times and filtration will differ with the equipment, the light source, the original, your process control, etc., use the tables only as a guide.

To maintain high image quality, control flare as much as possible. Flare consists of stray ambient light and scattered image light that might reach the paper during exposure. Follow these procedures to control flare:

- Keep the lenses, mirrors, filters, and copyboard glass clean and free of scratches.
- Keep the interior of the camera clean.
- Use the additive or semi-additive printing method whenever possible to minimize the number of filters in the optical path.
- Adjust the copyboard lights and room lights so that neither the lights nor reflections from the copyboard glass fall on the camera lens.
- Mask the areas surrounding the original with black material.

Using a Copy Printer

For a 1:1 ratio in a copy printer, use the following setup:

Trial Exposure Using a Copy Printer to Expose KODAK EKTACHROME RADIANCE III Copy Paper			
Printer	Printing Method	Filters	Exposure
Germann-Gsell Copy Printer, Tungsten Source	Subtractive	CC20C + CC05M	Setup: 31

Adjustment for Long or Short Exposures

You will not notice a change in the speed or the contrast of the paper at exposure times from 0.5 second to 100 seconds regardless of the type of light source. However, at exposure times longer than 100 seconds, you will see a slight drop in contrast and speed.

LATENT-IMAGE KEEPING

EKTACHROME RADIANCE III Copy Paper has a slight shift in color balance during the first few minutes after exposure. To minimize difficulties in color-balancing prints, keep the interval between exposure and processing constant, or allow at least a 5-minute lapse between exposure and processing. After the first 5 minutes, the shift in color is insignificant.

PROCESSING

Use KODAK EKTACHROME R-3 or R-3LU Chemicals to process this paper in continuous or roller-transport processors. For specific processing instructions, see KODAK Publication No. Z-129B, *Using KODAK EKTACHROME R-3 Chemicals in Continuous and Roller-Transport Processors,* available on our website at *www.kodak.com/go/professional.*

DRYING

Do **not** ferrotype this paper.

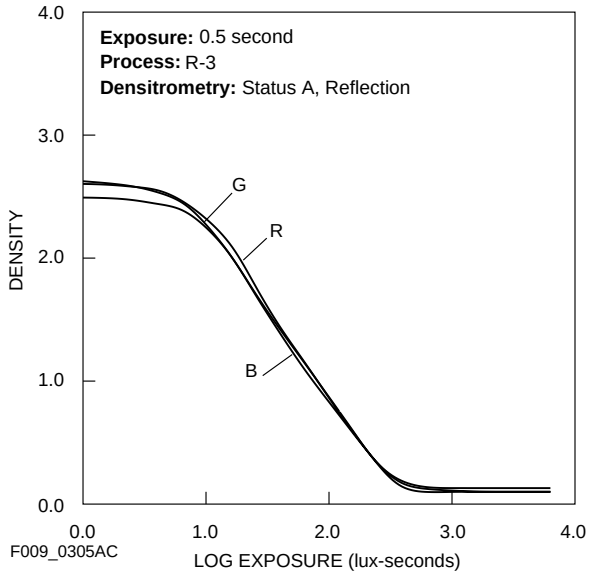
Remove excess water from the surface of the paper before drying. Dry the prints using dust-free air. The temperature of the air will depend on the design of the dryer, the speed of the processor, the air-flow rate, and the total drying time. The ideal drying temperature is between 50 and 70°C (122 and 158°F). If the temperature is too high, the paper may curl. If the temperature is too low, the surface gloss of the paper is reduced, and the risk of the paper sticking is increased.

VIEWING

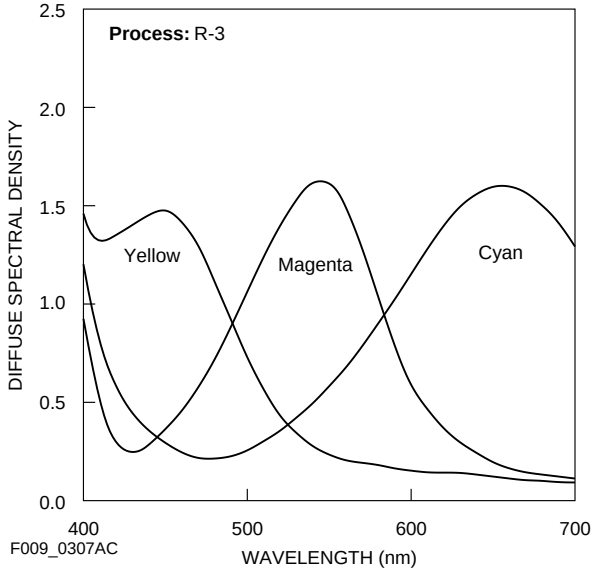
Evaluate prints under light of the same color and brightness that you will use to view the final prints. A good average viewing condition is a light source with a color temperature of 4000 ± 1000 K, a Color Rendering Index (CRI) of 85 to 100, and an illuminance of a least 538 lux (50 footcandles). Fluorescent lamps such as the cool white deluxe lamp (made by several manufacturers) meet these conditions. You can also use a mixture of incandescent and fluorescent lamps. For each pair of 40-watt cool white deluxe fluorescent lamps, use a 75-watt frosted tungsten bulb.

CURVES

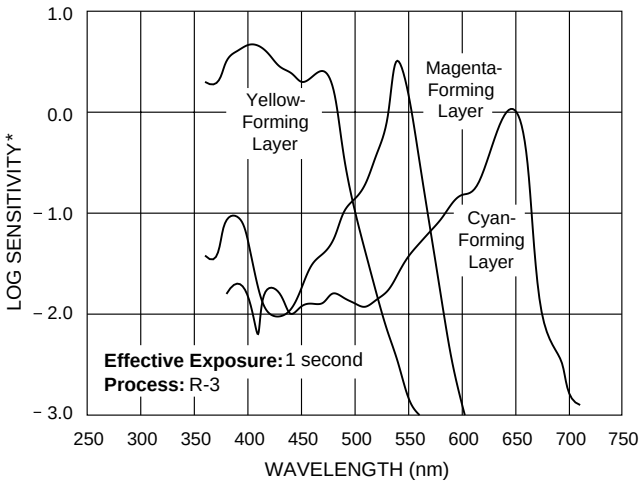
Characteristic Curves



Spectral-Dye-Density Curves



Spectral-Sensitivity Curves



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

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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.

MOUNTING

You can mount prints with KODAK Dry Mounting Tissue, Type 2. The temperature across the heating platen of the mounting press should be between 82 and 99°C (180 and 210°F). Temperatures above 110°C (230°F) or high pressure may cause physical and color changes in prints. Preheat the cover sheet that you use over the face of the print to remove moisture. Apply pressure for 30 seconds or longer for a thick mount.

DISPLAYING

Photographic dyes, like all dyes, can change with time and exposure to sunlight, ultraviolet radiation, excessive heat, and high humidity. To help prevent changes in photographic dyes, follow these guidelines:

- Illuminate prints with tungsten light whenever possible.
- Display prints in the lowest light consistent with your viewing needs.
- If a print is exposed to direct or indirect sunlight or fluorescent light, use an ultraviolet-absorbing filter between the light source and the print.
- Keep the temperature and humidity as low as possible.

MORE INFORMATION

Kodak has many publications to assist you with information on Kodak products, equipment, and materials.

The following publications are available from dealers who sell Kodak products, or you can contact Kodak in your country for more information.

E-30	*Storage and Care of KODAK Photographic Materials—Before and After Processing*
E-1766	*KODAK EKTACHROME RADIANCE III Paper*
E-1767	*KODAK EKTACHROME RADIANCE III SELECT Material*
E-2411	*KODAK EKTACHROME RADIANCE III HC Copy Paper*
E-2412A	*KODAK EKTACHROME RADIANCE III Overhead Material*
E-2412B	*KODAK EKTACHROME RADIANCE III Clear Display Material*
E-2413	*KODAK EKTACHROME RADIANCE III Translucent Display Material*
Z-129	*Using KODAK EKTACHROME R-3 Chemicals, Sixth Edition*
Z-129A	*KODAK EKTACHROME R-3 and R-3000 Chemicals*
Z-129B	*Using KODAK EKTACHROME R-3 Chemicals in Continuous and Roller-Transport Processors*
Z-129C	*Using KODAK EKTACHROME R-3000 and R-3 Chemicals in Batch-Type Processors*
Z-129E	*Monitoring and Troubleshooting Processes Using KODAK EKTACHROME R-3 and R-3000 Chemicals*
Z-129G	*Recovering Silver from Processes Using KODAK EKTACHROME R-3 Chemicals*
Z-129H	*Using KODAK EKTACHROME R-3 LU Chemicals in Roller-Transport Processors*

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)

Note: The Kodak materials described in this publication for use with KODAK EKTACHROME RADIANCE III Copy Paper are available from dealers who supply KODAK PROFESSIONAL Products. You can use other materials, but you may not obtain similar results.

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Kodak Professional

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