

Super8 Film Stocks \$30 Inclusive of Processing



NEW VISION 3 - Pro8/07 ASA 250 Daylight Negative.

Latitude: 9 stops. Highest resolution. Reduced grain in shadows. Greater flexibility and control in post. Medium speed daylight balanced film stock Reformatted from the new Vision3 5207.



NEW VISION 3 - Pro8/19 ASA 500 Tungsten Negative.

Latitude: 9 – stops of Fine detail in both image and color for very natural reproduction. Excellent choice for low-light filming. Reformatted from the new Vision3 5219.



Pro8/85 – ASA 100 Daylight Reversal Latitude: 3 stops of very fine grain. Best replacement film for discontinued Kodachrome 40. Reformatted from Kodak 5285 E-6 Ektachrome.



Pro8/43 - ASA 160 Tungsten Negative: VIVID 160 Latitude: 7-stops of extreme fine grain and much more saturated colors for full chrominance. Fuji recommends as the best replacement for Velvia, the highest contrast in color Negative. Reformatted from Eterna 43 160 T.



Super8/65 - ASA 100 B&W Reversal Film: Latitude: 3-stops of fine grain structure. Repackaged from Plus-X reversal film to include Pro8mm award winning processing.



Super8/63 – ASA 10 B&W Hi Con Reversal Film: Latitude: None. Unique black and white velvety look, especially in HD. A super high contrast b&w film.



Super8/636– ASA 200 B&W Reversal Film: Latitude: 3-stops of moderate grain structure. Repackaged from Tri-X reversal film to include Pro8mm award winning processing.



Pro8/01 - ASA 50 Daylight Negative: Latitude: 7-stops of extreme fine grain. Sharpest super 8 film available. Shows fine detail in both image and color for very natural reproduction. Great for shooting when there is an abundance of daylight. Reformatted from Vision2 5201.



Pro8/22 - ASA 64 Daylight Negative: Latitude: 5-stops of fine grain. The last of the Super F series of film. Reformatted from Fuji Super F 64-D. (Best substitute or older EXR Pro8/45 or Super F series film)



Super8/80 - ASA 64 Tungsten Reversal E-6: Latitude: 3-stops of fine grain repackaged to include Pro8mm award winning processing. Muted colors more like old VNF ektachrome. Stock need 85B filter to covert to daylight. Best stock for old home movie look.



Pro8/12 - ASA 100 Tungsten Negative: Latitude: 7-stops of extreme fine grain. Sharpest super 8 film available shows fine detail in both image and color for very natural Reproduction. This is great for shooting with fine detail when there is an abundance of light.



Pro8/17 - ASA 200 Tungsten Negative: Latitude: 7-stops of fine grain. Very sharp super 8 film shows fine grain very natural reproduction. Reformatted from Vision2, 5217.



Pro8/63 - ASA 250 Daylight Negative: Latitude: 7-stops of fine grain. Very sharp super8 film with fine grain detail. Good choice for shooting outdoors with some shadows, such as in a woods. Reformatted from Eterna 63 250 D.



Pro8/53 - ASA 250 Tungsten Negative: Latitude: 7-stops of fine grain and saturated colors for full chrominance. Reformatted from Eterna 53 250T.



Pro8/05 - ASA 250 Daylight Negative: Latitude: 7-stops of fine grain. Extremely sharp super 8 film. Fine detail in both image and color for very natural reproduction. Excellent for shooting outdoors with some shadows, such as in a city or in the woods. Reformatted from Vision2 5205.



Pro8/18 - ASA 500 Tungsten Negative: Latitude: 7-stops of fine grain. Fine detail in both image and color for very natural reproduction. Excellent choice for low-light filming. Reformatted from Vision2 5218.



Pro8/73 - ASA 500 Tungsten Negative: Latitude: 7-stops of fine grain. Can easily achieve saturated colors while maintaining the subtle contrasts of skin tone. Reformatted from Fuji Eterna 500T.



Pro8/92 - ASA 500 Daylight Negative: Latitude: 5-stops of moderate grain, but is very forgiving to mixed lighting situations. It is the perfect film for behind the scenes with uncontrolled light. (Example weddings, try this film with concerts lighting. It is amazing. Reformatted from Fuji Reala 500D.



Pro8/99 – ASA 500 NO COLOR BALANCE

Latitude: 10-stops of expanded color space with no need for color correction filtration makes this the most flexible is an exceptional modern film stock.

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