

KODACOLOR VR-G 100/120

An Autoexposure Film for 120 Shooters

by Jack and Sue Drafa

PHOTOGRAPHIC'S USER REPORT

Kodak made considerable advances in the quality of prints from small-format color negatives when they introduced the 35mm VR-G films. But now the medium-format shooter has the same advantages—120-size VR-G 100 is on the scene.

This new 120 film has the same chemical makeup as the 35mm version, including the new DIR and DI-AR couplers that allow single colors such as red, green and blue to be saturated, while multiple colors such as white and light pastels are held back. In a nutshell, this special chemical makeup creates negatives with great exposure latitude, while allowing for sharp contrast range. (See our report on 35mm VR-G on page 14 of the August 1986 issue.)

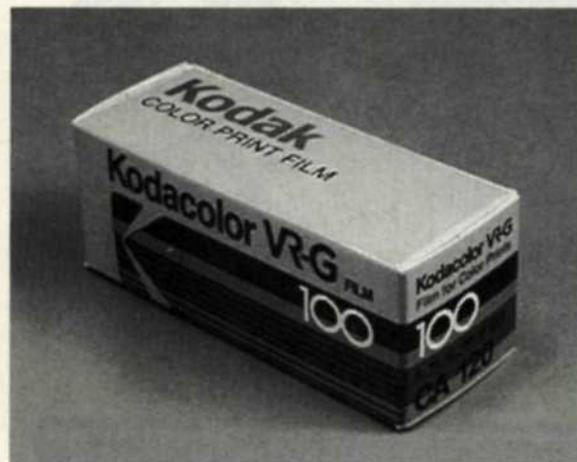
Kodak calls this process "sharper color," but we just call it "great!" As professional photographers, we were so impressed with the VR-G 120 film when compared to Kodak's professional 120 color negative films (VPS, VPL, VCS) that we used it in place of all of them. Kodak may have made a mistake here. They may have beaten out their own professional films with a so-called amateur 120 film.

VR-G 100 film does not require refrigeration, like the professional 120 films, yet seems to stay within a few points in color balance even under different storage conditions. The grain is finer than the Kodak professional films and 11×14 enlargements show an extremely fine grain pattern. An additional benefit is the film's ability to handle a wide variety of mixed lighting situations.

We tested the 120-size Kodacolor VR-G 100 in a variety of professional and amateur situations. Aerial photos taken with VR-G 100 had the contrast level of Kodak's VCS high-contrast color negative film, but with the exposure latitude of VPS film. The ISO 100 rating allowed high shutter speeds which are necessary to stop the helicopter or airplane vibrations. Because of the film's rich latitude, exposure bracketing was not necessary, allowing us to concentrate on the variation of angles and composition.

In the studio, 120 VR-G is a real champ. Photos taken with flash, tungsten lights using an 80A filter or fluorescent lights using a 30 magenta filter all printed within a few color points of each other, drastically reducing the time spent in the darkroom.

Using VR-G 100 in full sunlight is



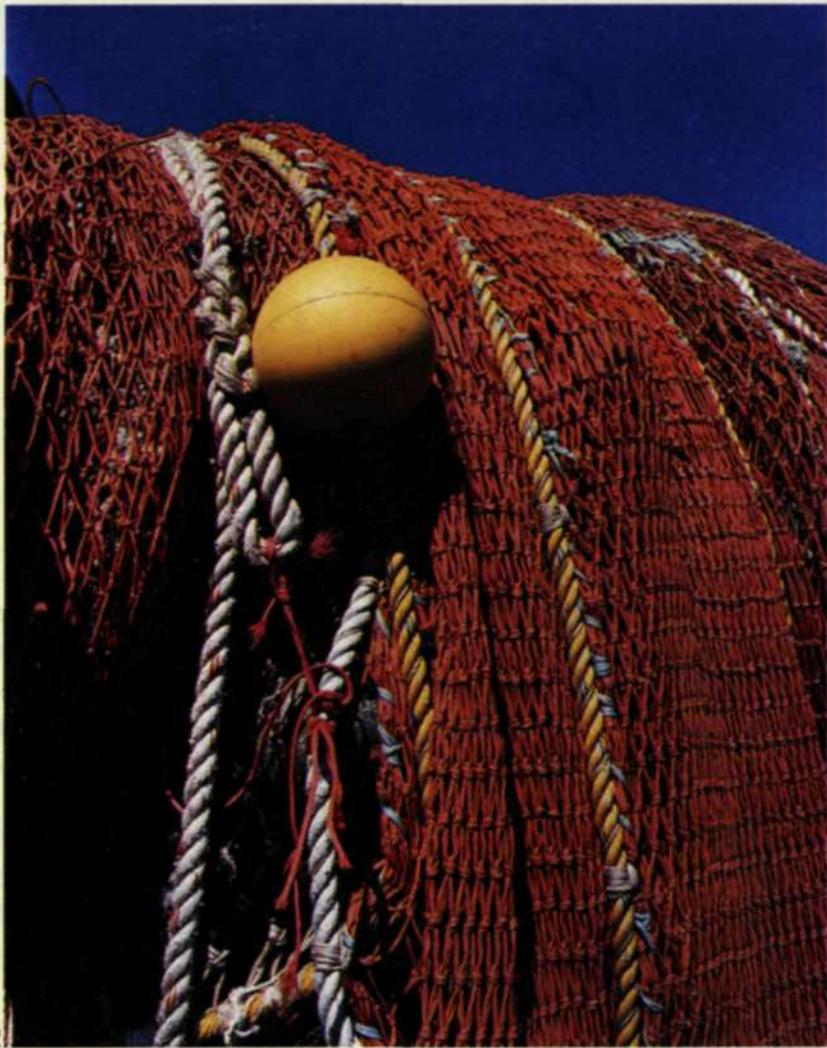
1. Kodacolor VR-G 100/120 prints up beautifully on Kodak Panalure paper, yielding a rich black and a similar contrast range to the original negative.
2. Sharpness and grain are exceptional with VR-G 100. The grain on an 8×10 of this image is virtually invisible.
3. The punch of VR-G 100 is amazing. Colors are boldly saturated but realistic.
4. VR-G 100/120 has many professional uses, including aerial photography. In our aerial tests, we only bracketed exposures in extreme conditions.

like having an autoexposure film. Exposure can be as much as two stops under to four stops over and still result in acceptable negatives and prints. If you find yourself in a situation where the lighting contrast is uncertain, a bracketed exposure series of +1, normal and -1 should give negatives with the range and contrast required. We found that this bracketing is more of a contrast bracket than an exposure bracket, since all three negatives are essentially good exposures.

One of the most impressive benefits of the new VR-G film is its versatility. VR-G is our choice for the perfect 120 all-around film. You can make beautiful 35mm slides on 5072 Vericolor Slide Film, 4×5 transparencies on 4×5 print film, or better yet, VR-G produces incredible black-and-white prints! One word of advice, though: Do not print your VR-G negatives on Polycontrast paper, as the results will be flat and grainy. If printed on one of Kodak's Panalure papers, the results easily compare to Kodak T-Max 100 black-and-white film printed on Polycontrast paper.

Thanks, Kodak, for providing us 120 shooters with another quality color negative film. We think it's "VR-Great!"





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