

# KODAK EKTAR 125

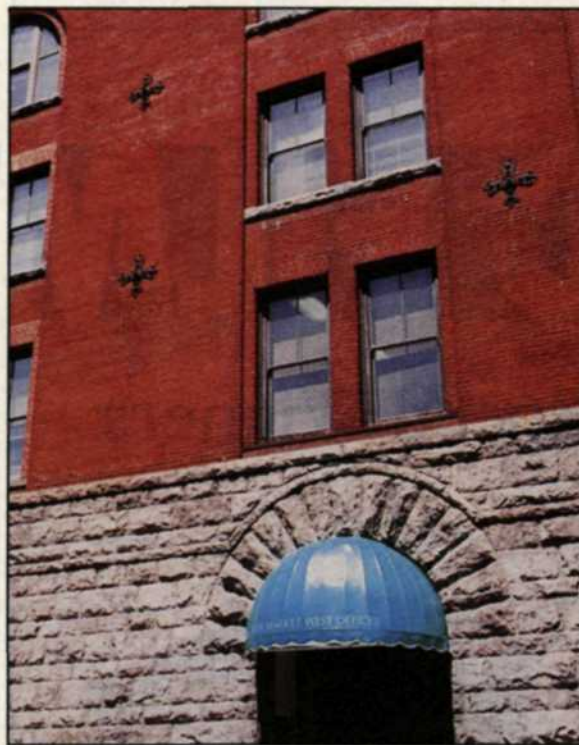
by Jack and Sue Drafaahl

## PHOTOGRAPHIC'S USER REPORT

If you liked the first two Ektar films Kodak released earlier this year, then you're going to love the two newest additions to this exciting film family. Kodak just released Ektar 25 Professional, and the medium-speed Ektar 125. Both films are modeled after the first two films, Ektar 25 and Ektar 1000, but boast several improvements.

### EKTAR 25 PROFESSIONAL FILM

The best way to describe the differ-



An Unqualified,  
Categorically Loud,  
Rave Review!

ALL PHOTOS BY THE AUTHORS



Ektar 125 is an extremely practical film, with much wider exposure latitude than the slower 25-speed Ektars.

ence between Ektar 25 and the new professional version is to use a correlation we sometimes give our photo students. If you went to the finest winery, and selected their top-of-the-line vintage, you would be selecting Ektar 25. Now, if you were to select those few bottles that were aged to absolute perfection, then you would be selecting Ektar 25 Professional.

Kodak's manufacturing plant sees to it that all Ektar 25 film must fall within the tight tolerances they set for each distinct layer of film. When the specifications on a certain emulsion are found to be a perfect match in all areas, it becomes Ektar 25 Professional, and is refrigerated at that point.

This better-than-best film is recommended for the professional photographer demanding large enlargements from a 35mm negative. The serious



# KODAK EKTAR 25 PROFESSIONAL



its exposure latitude than Kodak's Kodacolor Gold films. Ektar 25 Professional uses the same T-grain and cubic emulsions found in Ektar 25, making it some of the finest color negative film in the world. Because of the critical aging required in the Ektar 25 Professional, refrigeration is required until use, allowing consistent results from roll to roll.

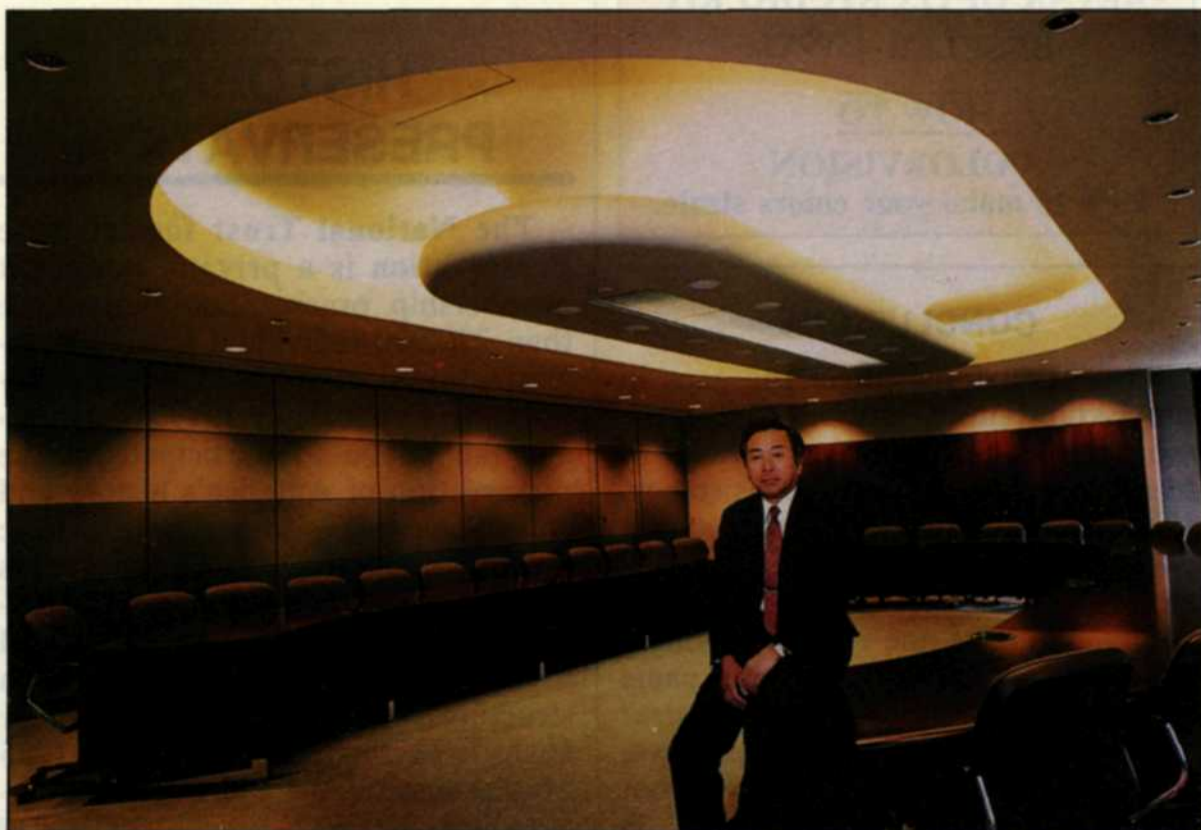
## FIELD TESTING EKTAR 25 PROFESSIONAL

amateur may find this film a little harder to use because of its slower ISO and because the film is less forgiving in

It has already been proven that Ektar 25 is a viable film for use in professional situations where rich accurate



Think of Ektar 25 Professional as a best-of-the-best emulsion, aged to perfection, and then refrigerated to suspend the perfection.



color, sharpness, and fine grain are needed. The only problem could possibly occur when consistent results from roll to roll are required. This is where Ektar 25 Professional comes into play. Because each roll is refrigerated at the point when all specifications are perfect, the professional can shoot from one roll to the next, without worry of color shift. Even the smallest difference in emulsions may create a slight color shift, especially when photographing subjects in the studio on a white background. But Kodak tries to anticipate the critical needs of the professional, which differ from those of even the most serious amateur.

Ektar 25 Professional really excels in scenic and landscape photography, too. Extremely fine grain, high contrast, excellent color balance, and consistency all contribute to your final dy-

dynamic negative. You can easily impress your friends when you show them a beautiful 20×24 grainless color print made from a 35mm Ektar 25 negative.

## EKTAR 125 FILM

When we first reviewed the original Ektar 25 film we noted that in order to gain the highest quality possible, exposure latitude and film speed had to be sacrificed to create such a film. It seems that Kodak wasn't happy with this trade-off and made several unique changes to their Ektar technology. The results were an extremely high-quality film with increased speed and a wider exposure latitude. Doesn't seem possible, does it?

This amazing feat was accomplished by first rearranging the eleven layers in the film. The first difference is in the blue layers. Ektar 125 has two (one fast, one slow) blue layers slightly thicker than the single blue, slow layer found in Ektar 25. Second, there is an extra inter-layer between the two green layers which restricts color couplers from migrating into each other, thus increasing the film's sharpness. For the first time, a new type of magenta color coupler has been used which has the ability to enhance the speed of the T-grain emulsion. The two red layers contain the same DIAR couplers found in Ektar 25, which inhibit dye formation wherever appropriate, increasing color saturation in the final image. Put it all together and you've got one heck of a great film.

## FIELD TESTING EKTAR 125

Sorry Kodak, but we think you went a little too far. Why would you make a film so much better than your other 100-speed films that you become your own best competitor? As much as we enjoyed shooting Kodacolor Gold 100 and Ektapress 100, Ektar 125 is so superior in our opinion, that we again find ourselves in the same spot we were in years ago when we refused to use anything but Kodachrome.

We tried to discover any flaws in this new film by trying every possible shooting situation. We photographed sports, nature, scenics, indoors, portraits, studio setups—just about every subject listed under the topic: photography. We did find one flaw—we ran out of film! If we had to sum up the results of field testing Ektar 125 in one word, we would have to say "Perfect."

# KODACOLOR GOLD FILMS

(Continued from page 79)

action was intense, or the lenses were slow. One example was a shooting expedition on the Willamette River, photographing herons. These are nervous birds that can only be approached by water. The day was heavily overcast, the lens an f/8 500mm handheld. It was an impossible shot for slower films, but the 1600 Gold gave us sharp pictures at 1/1000 and f/8. True, the grain was more pronounced than the ISO 400 film's, but when choosing between getting or not getting the shot, we say go for the Gold 1600!

## CONCLUSIONS

Every time Kodak improves their emulsions, even a little, we're the winners. We just keep taking those blue-ribbon photos and Kodak keeps making it easier. Looking back at the emulsions of ten years ago, we begin to really appreciate how far we've come. But look out world, because who knows where we're going to go! ■

## COMING NEXT MONTH

### NEW FILMS

POLAROID ONEFILM  
SCOTCH CHROME 400

### USER REPORTS

CANON EOS-1  
RICOH MIRAI 105  
& RICOH SHOTMASTERS  
AETNA OPTIX STUDIO KIT  
BESELER 45V-XL

### HOW TO

### COLORVISION

How to make your colors sizzle.

## CONCLUSIONS

These two films fill in the gaps in the Ektar family, and now give the more serious photographer a choice of film speed, quality, and consistency. We only hope that Kodak has anticipated just how great the demand will be for these two new Ektars and made plenty. We have one question though: What would happen if Kodak came out with these Ektar films in 120 size? That would be even more impressive, but where would we find 6×8-foot color paper? ■

## HONORS

Jean Shifrin, a staff photographer at *The Kansas City Star*, has been chosen as the winner of the 1989 National Press Photographers Association/Nikon \$10,000 Documentary Sabbatical Award. Ms. Shifrin will use the grant to complete her winning project, "Parents Again—Grandparents Who Raise Their Grandchildren," during a three-month sabbatical... Amy Deputy at Western Kentucky University in Bowling Green, KY, was named first-



place portfolio winner in the 44th-Annual College Photographer of the Year competition—sponsored by Kappa Alpha Mu, the National Press Photographers Association, and the University of Missouri School of Journalism. Eastman Kodak and Canon U.S.A. were sponsors.

## HISTORIC PRESERVATION

The National Trust for Historic Preservation is a private, nonprofit membership organization with more than 220,000 individual and 3000 organizational members. It was chartered by Congress in 1949 to encourage the public to participate in the preservation of America's history and culture, as well as to purchase historic properties. Photographers are always nosing around picturesque old buildings. If you'd like to get more involved in identifying and preserving such structures, contact National Trust for Historic Preservation, Dept. PA, 1785 Massachusetts Ave., N.W., Washington, D.C. 20036. ■