

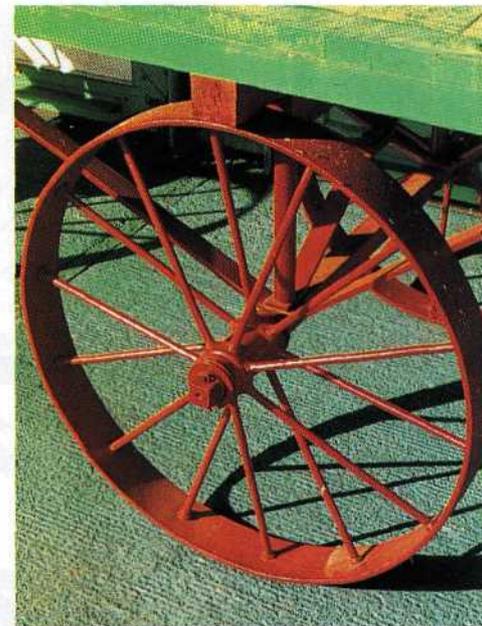


Konica SR-G 3200

PHOTO BY BILL HURTER



Fujicolor 400 Professional HG



ScotchColor 200



Kodak Gold Plus 200

ty, though: Ektar 25 Professional's ISO 25 film speed is too slow for some applications, and its exposure latitude is less than that of most other color-print films. But if you want the best image quality possible, and have good equipment, this film will deliver. (Note: Kodak also offers Ektar 25 film in a nonpro version.)

Eastman Kodak Co., 343 State St., Rochester, NY 14650; 1-800-242-2424.

FUJICOLOR REALA

If you want the most realistic color reproduction—including all skin tones, and subjects lit by fluorescent or mixed lighting—Reala is the film to use. This ISO 100 film incorporates a fourth, cyan-sensitive emulsion layer along with the usual red-, green-, and blue-sensitive layers, which provides a response to light that is similar to that of the human eye. Hence, you get amazingly accurate color reproduction, even with those hard-to-balance fluorescent-lit scenes. Image quality is excellent, as is highlight-to-shadow gradation. This is a great film that has appeared on our



Agfacolor Optima 200

Top Ten lists ever since it came out.

Fuji Photo Film U.S.A., Inc., 555 Taxter Rd., Elmsford, NY 10523; (914) 789-8100.

KODAK EKTAR 100

Like its slower brother, Ektar 100 is designed for photographers whose primary concern is image structure: miniscule grain and magnificent sharpness. In the popular ISO 100 speed category, Ektar 100 has the finest image structure. It's not quite as good as Ektar 25's, but you do get two stops more speed—for many a worthwhile trade-off. This al-

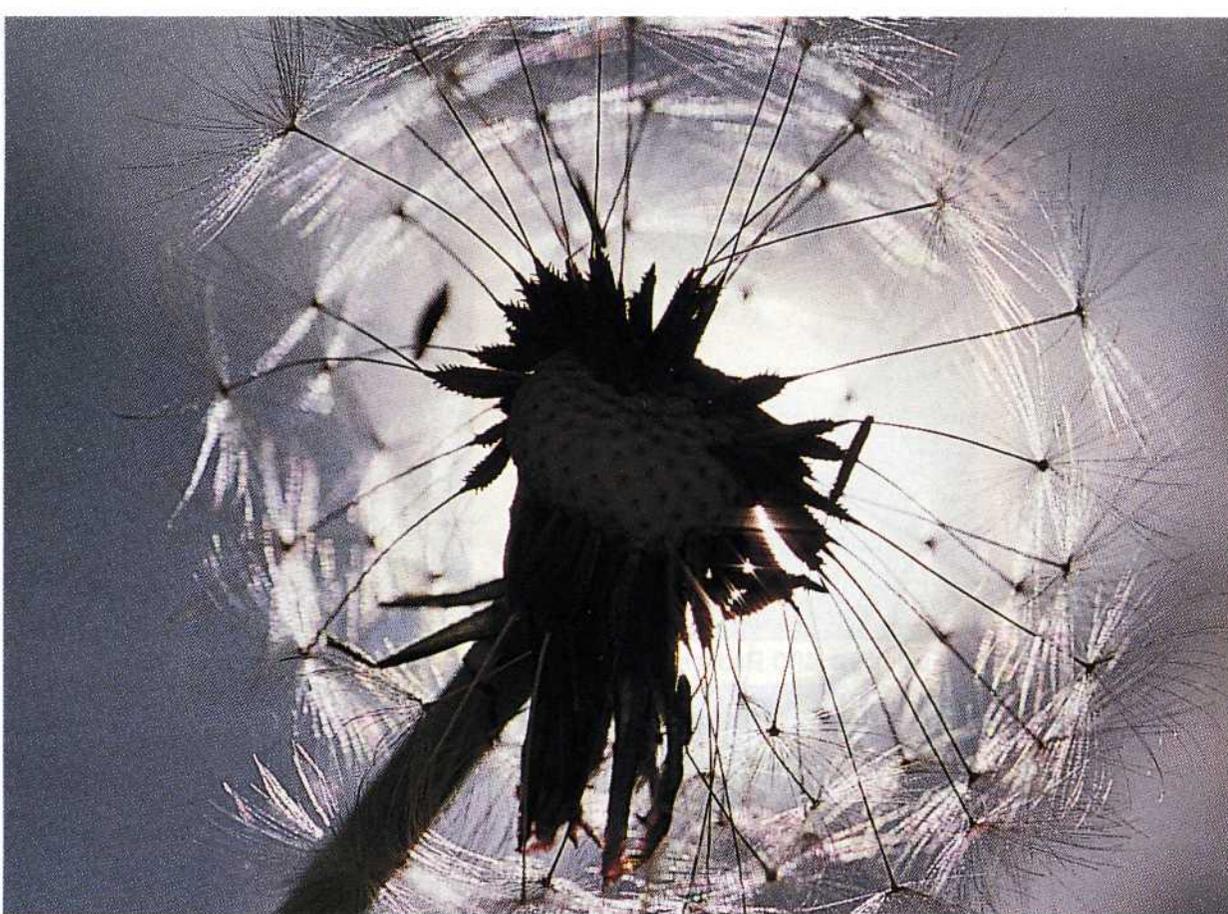
lows you to make very large prints.

Of course, Ektar 100 is a color film, and its colors are just fine—colorful and realistic, with neutral highlights. Contrast is slightly higher than normal, and exposure latitude, while greater than Ektar 25's, is a bit less than that of other ISO 100 color-print films. Ektar 100 can be pushed a stop to EI 200, with increased color saturation and contrast, while maintaining the fine grain.

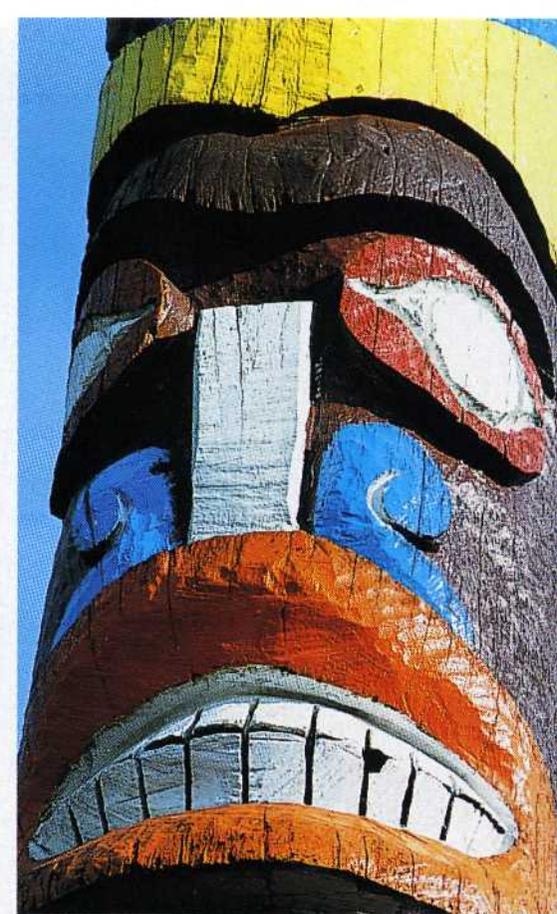
KODAK GOLD PLUS 100

Kodacolor has long been the standard by which other color-print films are compared, and in its latest incarnation, as Kodak Gold Plus 100, the ISO 100 film is better than ever. T-Grain Plus emulsion technology gives it superb image quality, and new emulsion and color-coupler components provide richer, more brilliant, yet still accurate color reproduction. Gold Plus 100 is an excellent general-purpose film, well suited to everything but handheld low-light work.

Although a mass-market film, Kodak Gold Plus 100—like the three pro films



Fujicolor Super HG 200



Kodak Ektar 25 Professional

ALL PHOTOS BY JACK & SUE DRAFAHL, EXCEPT AS NOTED



Kodak Gold Plus 100



Kodak Ektar 100



Fujicolor Reala

just described—is capable of producing astonishingly good images when used in a tripod-mounted camera, with a good camera lens set at its sharpest aperture.

AGFACOLOR OPTIMA 200

Agfa's most recent color-print film is the fourth member of its professional Triade film system. The original Triade trio provided the photographer with a selection of films from which one with ideal characteristics for the job at hand could be selected: Agfacolor Ultra 50, with richer-than-life colors and higher-than-normal contrast, for really snappy prints; Agfacolor Optima 125, with realistic colors and normal contrast, for general shooting; and Agfacolor Portrait 160, with softer colors and contrast, ideal for people pictures. The new Agfacolor Optima 200 has the accurate colors and normal contrast of Agfacolor Optima 125, but with 2/3 stop more speed.

Agfa Corp., 100 Challenger Rd., Ridgefield Park, NJ 07660; telephone

(201) 440-2500.

FUJICOLOR SUPER HG 200

The ISO 200 speed category is very popular with snapshotters (professional and serious amateur photographers, with better camera-handling skills, seem to prefer the slower but higher-quality ISO 100 films). Fujicolor Super HG 200 certainly provides pro-quality results, with excellent color saturation, very fine grain, and great sharpness. In fact, this isn't the first time this film has appeared on our pro panel's list of favorite color-print films.

Fuji's reactivated inhibitor releaser and sensitivity-speck formation technology result in pure, vivid color repro-

duction, crisp detail, really fine grain, and great sharpness. Colors are accurate under a variety of lighting conditions. Exposure latitude is good: -2 to +4 stops.

KODAK GOLD PLUS 200

Featuring perhaps the best balance of color accuracy, richness, and speed in the ISO 200 category, Kodak's new Gold Plus 200 comes close to matching the characteristics of Gold Plus 100, with a full stop more speed. Colors record consistently under different lighting conditions. Gold Plus 200, like the other Kodak Gold Plus films, has good exposure latitude (-2 to +3 stops), along with good reciprocity characteristics and improved latent-image-keeping qualities.

Because Kodak Gold Plus 200 is such an outstanding performer in all areas, it is not difficult to see why professional and amateur photographers alike are beginning to choose an ISO 200 film, like Gold Plus 200, as their