

# Kodak Royal Gold 200

A Premium  
Quality Popular  
Speed Color-Print Film Rounds Out Kodak's  
Royal Film Family



*by Jack and Sue Drafa*



Last year, we tested the four members of Kodak's Royal Gold family of premium color-print films. Now, Royal Gold 200 completes the family, adding the popular ISO 200 speed to the line. With the wide variety of color-negative films, you would think that speeds of ISO 25, 100, 400 and 1000 would cover the gamut of picture taking. Actually, lighting limitations and subject movement often require a film with a speed of ISO 200. We have been in many situations when using an ISO 100 film, where one stop of increased speed would have made the difference between an OK negative and a perfect one.

When testing a family of films, we usually try to shoot in a variety of locations to see how each film works in specific applications.

Since we had only one film to test this time, we decided to use just one location, but tried as many variations as possible. We wanted to test the film in full sunlight, shade, contrasty lighting, flat lighting and flash, and for wide-angle and macro work. Just such a location came to us as a stroke of luck. We were on location for a shoot in the Midwest and discovered an arboretum with all the necessary requirements. Loading up with some Royal Gold 200, we started to shoot from outside the building and worked our way through a half-dozen rolls inside.

### TECHNICAL NOTES

Before we use any new film, we re-

search what makes it "bigger and better." Three major Kodak technologies play an important part in Royal Gold 200. Triple-coating technology keeps the most-sensitive silver grains at the top (closest to the lens) for better light management, resulting in sharper, more colorful photographs. While many films use triple-coating technology only in the green-sensitive emulsion layer, Kodak employs it in both the green-sensitive and red-sensitive emulsion layers of Royal Gold 200.

Kodak's tabular-grain technology utilizes very thin hexagonal or triangular-shaped grain particles that are more efficient at gathering light than conventional three-dimensional grains. These T-grains also scatter less light than conventional grains. The result is more sharpness and finer grain for a given film speed. Additionally, Royal Gold 200 employs *only* tabular grains in the blue-sensitive (top) emulsion layer, so less light is scattered on its way through to the green- and red-sensitive layers, resulting in even better image sharpness.

The third major technology used in Royal Gold 200 involves more advanced control over the release of development inhibitors, which see to it that the new film's small grains are only partially developed. This produces smaller image-forming dye clouds, but more of them, which results in greater sharpness, finer grain and richer colors. These development inhibitors are also responsible for the interlayer interimage effects that control the migration of inhibitors to adjacent layers, for better color.

### ON TEST

All this technology should provide sharper photographs with finer grain, better color saturation and more-accurate color rendition, but seeing is believing. So we tested Royal Gold 200 under a variety of conditions. The results were even better than expected.

Our first test was in full sunlight with a wide-angle lens and a polarizer. We made a bracketed series of exposures and found the rated ISO 200 exposure to be the best. The images were highly saturated and definitely fit the term "sharper color." Moving indoors presented us with contrasty sunlight coming through a glass enclosure. We metered an area in the shadows and took shots from several positions with the wide-angle lens. The scene had a range of several stops, but the resulting images held detail in both shadows and highlights.

We decided to photograph some plants and animals with and without flash depending on the lighting ratio or how much light was on the subject. All netted us excellent negatives. As we continued to move through the enclosure, we shot in flat lighting, extremely contrasty lighting and very low light. In all cases, the color saturation was excellent while holding detail from highlight to shadow.

The only exception was one scene where the range was severe. We shot directly into the sun with no flash-fill. The detail was in the highlight when we printed the image down, and detail was in the shadows when we printed it light. A composite burn-and-dodge image



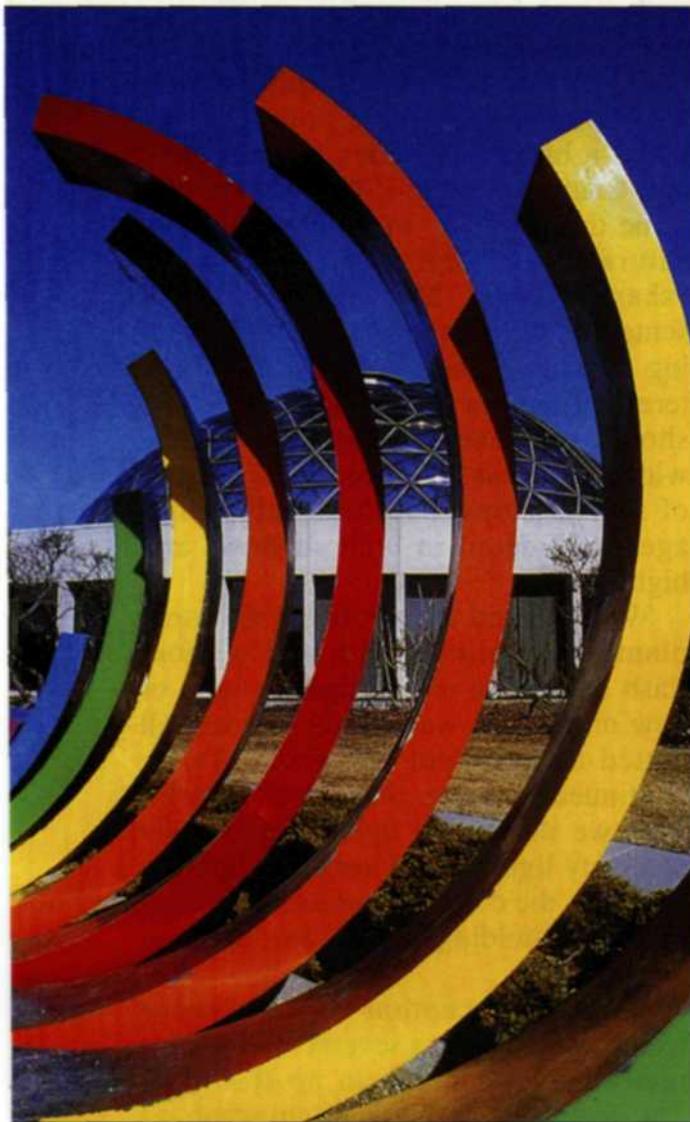
◀ **Top left:** Reflection of the Iowa Capitol building near the arboretum, taken with 20mm lens,  $\frac{1}{25}$  at f/11. Note the sharpness, absence of grain even in the sky area, and neutral whites. Royal Gold 200 has it all: beautiful, accurate color reproduction; tiny grain; tremendous sharpness; and great enlargeability.

▲ **Above:** Gold 200 is a fine people film, both with sunlight and with flash. Here, on-camera fill-flash was used. 105mm lens,  $\frac{1}{25}$  at f/8.

▶ **Right:** At the time of our visit, a Chinese exhibit of paper butterflies was on display. We used flash-fill with sunlight, and a 75–300mm zoom lens. Exposure was  $\frac{1}{25}$  at f/8. Again, note the neutral whites along with the rich colors. And Royal Gold 200 negatives are very easy to print.



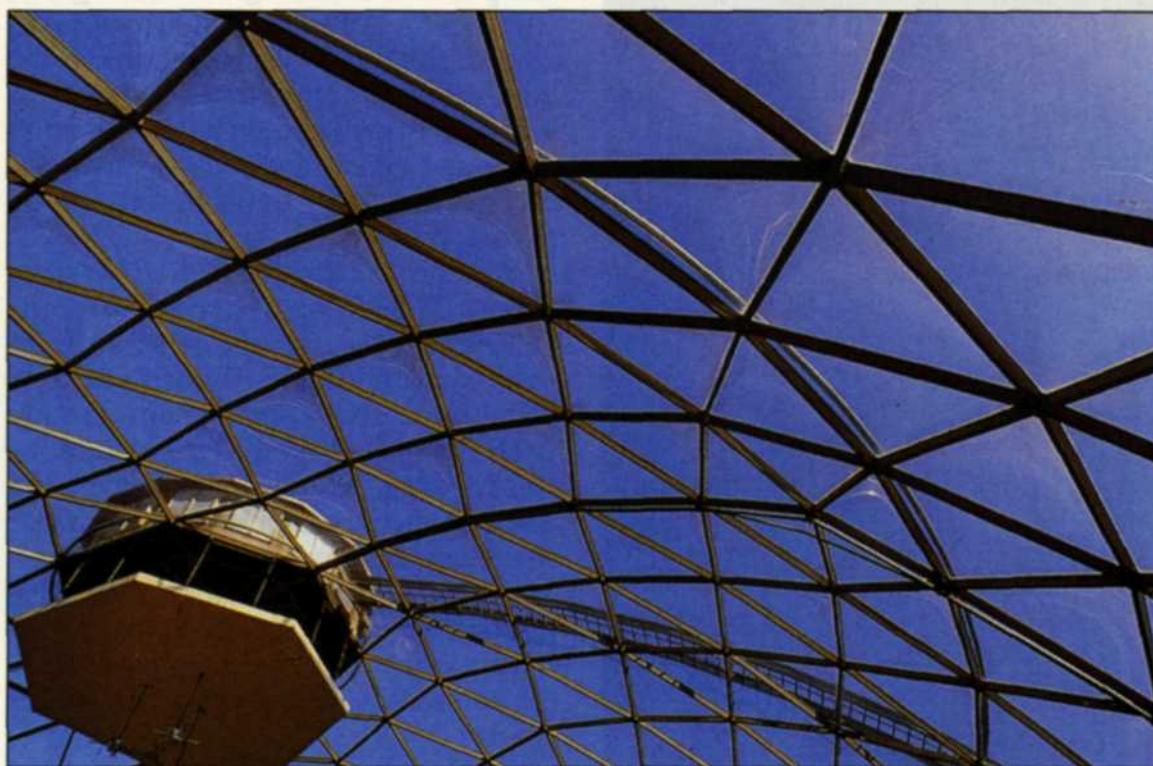
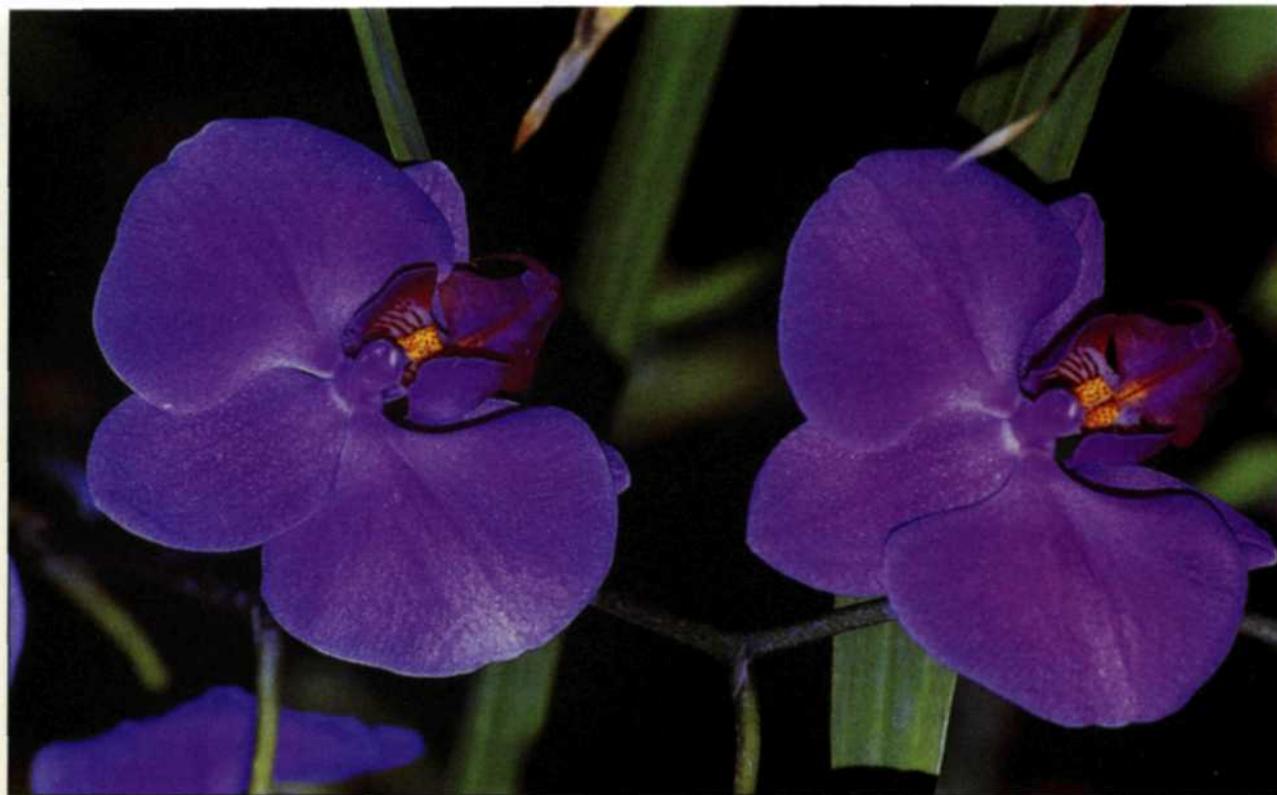
# Kodak Royal Gold



▲ **Above:** Royal Gold 200 reproduces colors beautifully. This shot was taken in front of the arboretum with a 20mm lens and polarizer,  $\frac{1}{25}$  at f/11. The colored metal ribs are part of an art design at the front of the building.

► **Upper right:** Purple orchids in the arboretum are recorded faithfully by Royal Gold 200. Lighting was electronic flash with a little "fill" from the sun; 60mm macro lens,  $\frac{1}{25}$  at f/11.

► **Lower right:** This shot looking up at the top structure of the arboretum demonstrates Royal Gold 200's fine grain and sharpness. A 28mm lens was used,  $\frac{1}{25}$  at f/16.



was necessary to capture detail in both areas—but it was in the negative.

What surprised us most was the color-balance consistency from one image to the next. Each image used the same color pack, from full sunlight to deep shade to full flash. Color saturation of all images was the best we've seen in an ISO 200 color-print film.

## APPLICATIONS

ISO 200 has proved to be a very

popular speed among color-print-film enthusiasts, and applications for Royal Gold 200 cover a wide range of shooting situations both indoors and out, which makes you wonder why this wasn't the first film in the Royal Gold family. If you shoot outdoors and there is a possibility of overcast skies, partial sunlight or the need to shoot in deep shade, new Royal Gold 200 best fits the bill. Indoors with flash, the ISO 200 rating maintains high image quality and still allows for adequate depth of field. Parties, family gatherings, vacations, beach trips graduations, anniversaries, kids at play and family pets are perfect subjects for this film.

If you need to shoot under tungsten light, you can place a blue No. 80A filter over the lens or shoot without the filter and make the color corrections in the darkroom. If you have enough light to permit shooting with the filter, doing so will save the lab

(or you, if you print your own) time later. Shooting under fluorescent light usually requires the addition of a CC30 magenta filter and an increase in exposure (due mainly to the fact that in-camera meters are often fooled by fluorescent light). Well-exposed Royal Gold 200 negatives can easily be enlarged to 11x14 inches, and those taken with a steady hand (or better still, a sturdy tripod) can be enlarged to 16x20 size.

Now you have it—the latest member of the Royal Gold family. Now you have a complete array of high-quality films to cover any shooting situation that may come along. So why are you waiting? Go for the Gold, or maybe we should say the Royal Gold.

For more information about Royal Gold 200 (or other Kodak products), contact Eastman Kodak Co., 343 State St., Rochester, NY 14650; telephone 1-800-242-2424. □