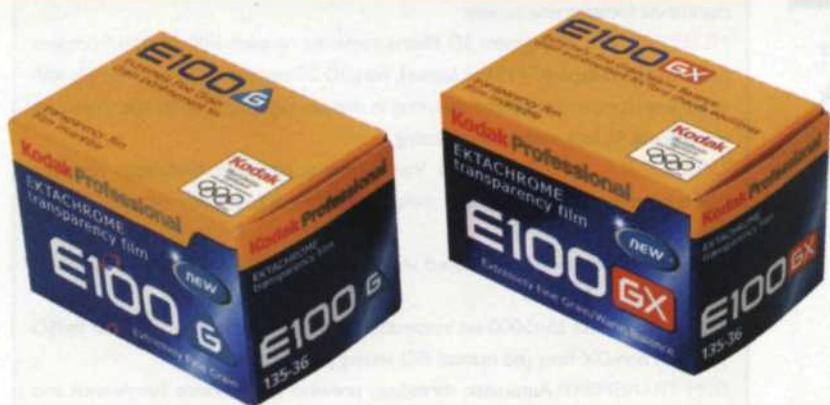


# Kodak Ektachrome E100G & E100GX

Sharp new  
pro transparency  
films come in two “flavors”



Text and photos by Jack & Sue Drafahl



Just when we thought the film technologies had leveled off, we were surprised to see Kodak introduce two new members to its E-Family of pro transparency films. Ektachrome E100G film is a neutral-balanced color slide film, while the E100GX emulsion has a slight shift toward the warm side. Designed for photographers who demand quality, these two new emulsions incorporate Kodak's latest technology advancements to produce the finest-grain (RMS 8) transparency films Kodak has ever made.

These new films take advantage of the T-Grain technology with a double-coated blue-sensitive layer, and triple-coated green- and red-sensitive layers. Kodak's proprietary color amplifying technology used in Ektachrome E100VS has been added to these two new emulsions to insure optimum color renditions.

Another technology called Advanced Emulsion Sensitization reduces the level of dyes required to sensitize the silver halide crystals. This results in a lower D-min for whiter whites. Solid-



particle filter-dye technology precisely controls the unwanted light absorption in the red- and green-sensitive layers which provides cleaner colors and very fine grain.

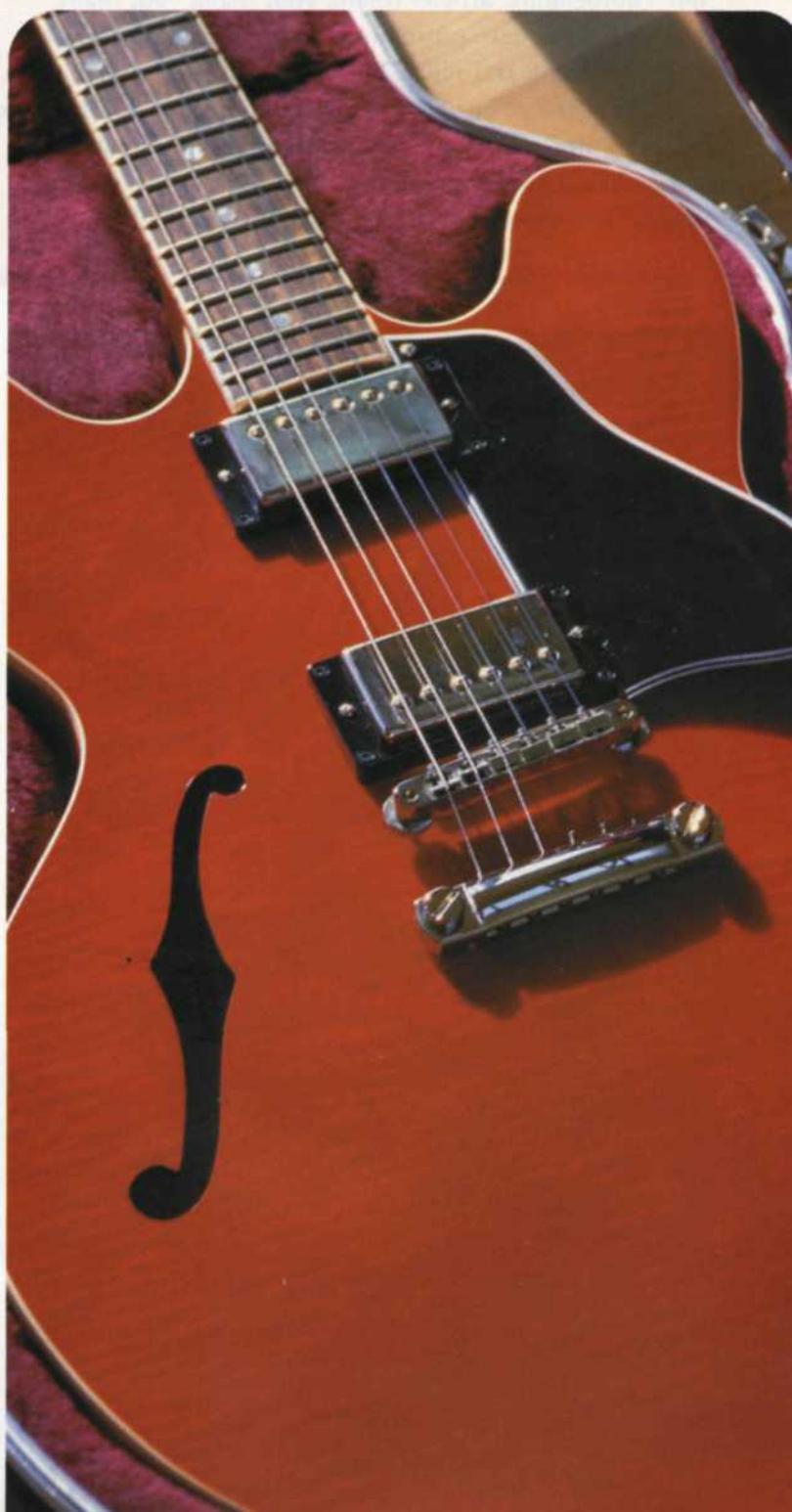
So, where does this new super slide film fit into Kodak's professional film line-up? Ektachrome E100G and E100GX will replace Ektachrome E100S and E100SW, respectively, and join the other members of the E-Family, Ektachrome E100VS and E200. If you look at all four Ektachrome emulsions, you will find that the E200 has the lowest color saturation, and E100VS has the highest color saturation. Ektachrome E100G and E100GX fit in-between the two emulsions. If you examine the grain structure, E100G and E100GX have a finer grain structure than E100VS or E200. When it comes to sharpness, E100VS is the sharpest, with E100G, E100GX and E200 following behind respectively. All four emulsions require no color or exposure correction for reciprocity failure at exposure times between 10 seconds and  $\frac{1}{10,000}$ .

Both Ektachrome E100G and E100GX will be available in 35mm, 120, and 220 film formats in spring 2003. In addition, E100G will also be available in sheet sizes, including Kodak READYLOAD single-sheet packets.

New Ektachrome E100G is a fine general-purpose color-slide film, with almost nonexistent grain and a neutral color balance. It works well for a wide range of subjects.

Now that we've dealt with the technology issues, let's take a look at the target applications for these two new films. Both films deliver superb color reproduction, but you are given a choice of two flavors: neutral and warm. It's strictly a matter of personal preference as to which to choose, but we tend to lean toward the warmer version for most applications. When critical color reproduction becomes necessary, then we would find ourselves quickly changing ships.

The most important features that we can see with these two emulsions are their very fine grain and ability to resolve fine detail. This opens a wide range of photographic opportunities. For those of you who have taken a photographic composition class, you learned that cropping can change a so-so image into a great image. Since the grain structure in both emulsions is so



very small, you can enlarge and crop to your heart's content, with very little loss in image quality.

In addition, the fine grain allows you to make enlargements and maintain quality. This makes these films great for the nature photographer whose telephoto lens just can't reach far enough. No worries, just shoot away and enlarge the section later. You will be amazed at the clean highlights and clear detail, and it will take an extreme enlargement before any grain will be evident in your images.

On the digital side, you will find that both emulsions have a more dynamic tonal range which makes them much easier to scan into your computer system. Instead of juggling with the scanner's gamma to capture the full range, you can just use the default setting and obtain superb digital files.

Now we come to the part we really like: the field tests. Over the years, we have tried to vary the locations where we run our tests, but unfortunately, there are more films to test than places we can afford to visit. So, if you regularly follow our Photographic articles (thank you, thank you, thank you), you may have started to wonder if the world revolves around Oregon and Fiji. Well, we live on the Oregon coast and Fiji is one of our favorite places in the world, but we do travel to other locations. We just didn't have any scheduled trips when it came time to test these films, so we were stuck. How could we test new films in an area close to



Both new E100 films produce rich, accurate colors, but E100GX (left) has a slightly warm balance, while E100G (above) has a neutral color balance.

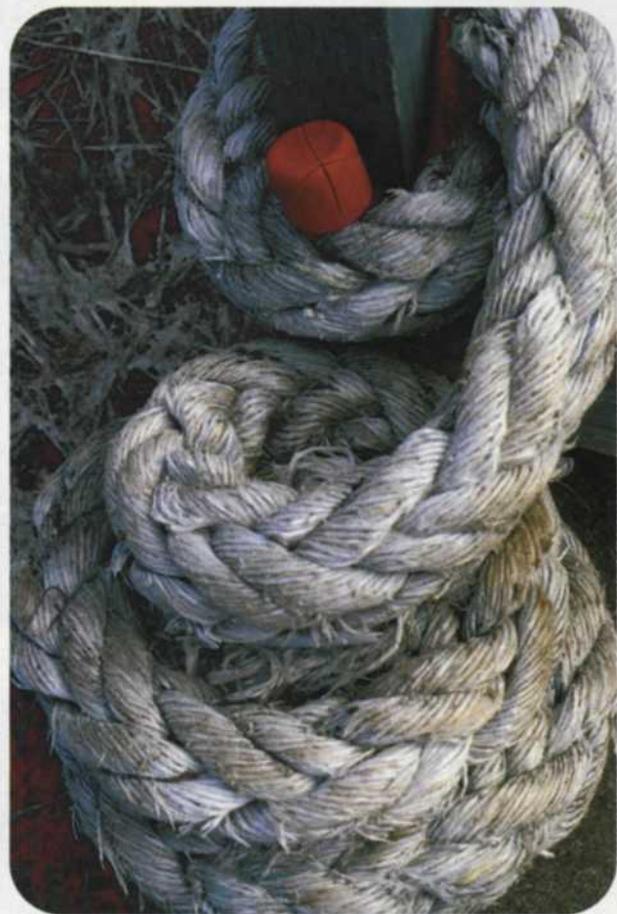


home that had been endlessly recorded before? The solution came from a very strange source: a birdhouse house. Are you scratching your head on that one? Well, a little way up the coast, we happened to pass by a house that had been converted in to a birdhouse business. These wise businesspeople wanted to make sure everyone passing by would see their building, so they took a psychedelic assortment of paint and created a truly unique site. The house itself had too many power lines and assorted utilities surrounding it to make it very photographic, but close-ups of the colors and designs gave us our topic for our film test. Instead of concentrating on a specific location, we would shoot the entire test concentrating on subjects exhibiting interesting color and design. We could go back to many of the places we had been before, and move in closer for a new look. This was going to be fun! Looking for flowing lines, opposing colors, contrasting shapes, all becomes part of the creative process. We would crop as best as possible in the camera, but additional enlargement was a possibility because of the fine grain these emulsions boasted. Although we said it didn't matter where we tested the film, we cannot tell a lie; we exposed several rolls of film before we ever left the birdhouse house.

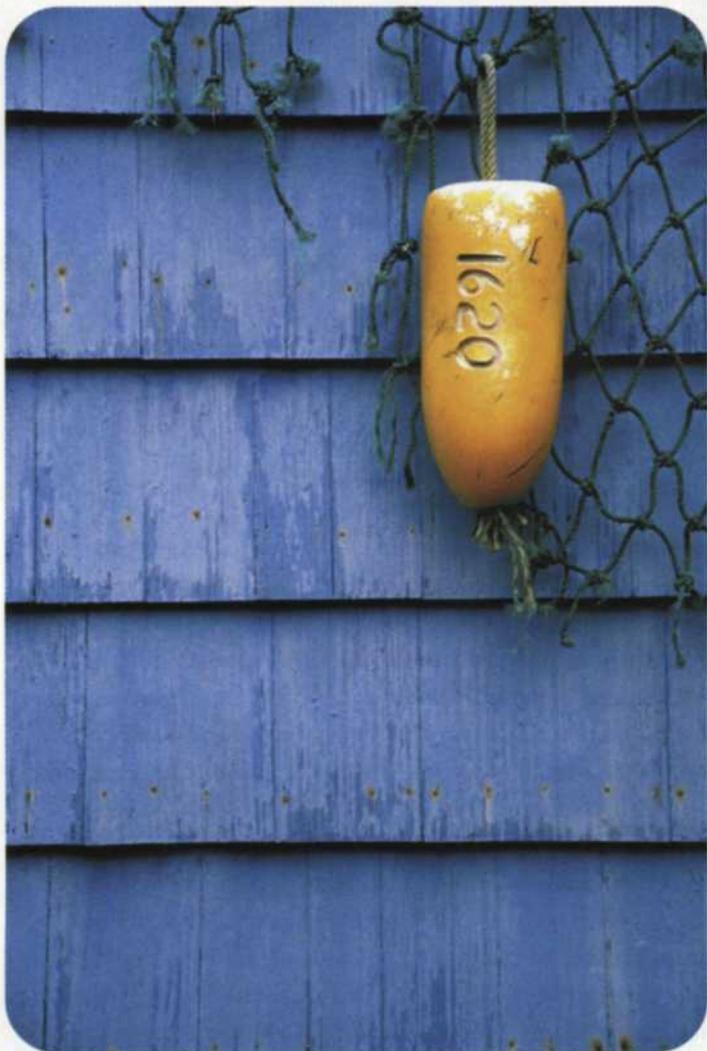
We continued up the coast one day, and down the coast another, aimlessly wandering from place to place. When we spotted a touch of color or an unusual shape, we quickly captured it on film. Simple things such as yellow lines in the road, or an orange safety cone all became part of our image collection. We looked at normal things, but with a different perspective. Not everyone would find a yellow door against a blue wall, or brightly colored fishing nets wandering off into the horizon exciting, but we sure did. This was a challenge. A type of treasure hunt and the game was afoot.

As we were driving along, a very bizarre subject came into view so we flipped a U-turn (Don't tell anyone because that's not legal in Oregon). Parked on the side of the road was a Volkswagen bug that had been very uniquely decorated. The car appeared to have every toy a child might own, attached to its outer shell. In fact, after taking a closer look, it might have actually have been toys gathered from several children. The car had been painted with bright colors and then each toy was glued in place, so that almost every square inch of the car was covered. Wow! What more could we ask for in a film test subject?

We continued on our shooting spree wondering just would appear next. It didn't matter too much as we had so much fun that we ran out of film on the second day. Now it was time to head back to lab and process the film to see our results.



E100GX's slightly warm balance is especially handy when shooting subjects in shade or overcast lighting.



The results of the film tests were no surprise, they just proved what we already knew—these films had extremely fine grain. The grain was so fine that it was very hard to even locate any, even with a strong film loupe. These images would surely make great enlargements.

The fine detail in the close-up images was superb. It seemed that every line and intricacy was vividly recorded. Even the saturation levels of these films were able to capture the most vibrant of colors without over saturating.

The tonal range was very wide, which allowed us to capture detail from bright highlights to deep shadows. Even the images taken in shady areas had less of a blue cast than normally found in those situations using other slide films.

The best test of all was when we scanned the images into our computer system. We tried several bracket sets of images (normal,  $-0.7$ ,  $+0.7$ ) and found that all three images made excellent scans. When we output some of these scanned images to inkjet prints, we were dancing the jig when we saw the results.

No matter whether you are photographing in the studio or at the river's edge, Kodak's new films will do a great job. If you are looking for high-quality films that push the limits of film physics, then Ektachrome E100G and E100GX are the ones to grab.

Kodak has additional information and technical data sheets on these films if you visit their Web site at [www.kodak.com/go/ektachrome](http://www.kodak.com/go/ektachrome). ■