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Kodacolor Gold 1600



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Kodacolor Gold 400

ALL PHOTOS BY AUTHOR

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PHOTOGRAPHIC'S
USER REPORT

Everyone has a family tree, which expands and spreads in different directions with each new addition. Kodak is proud to announce it is adding two new members to its Gold family of films. With over 100 million color negatives taken by consumers every year, there comes a need to provide a variety of color negative films in order to satisfy every photographic situation. Presently the Gold family tree includes ISO 100, 200, 400, and 1000 members. These four films have been on the market for some time, and have proven very successful for Kodak. The Ektapress and Ektar branches of the Kodak tree share their new technologies, helping the Gold family expand and grow.

welcome addition.

We noticed a tremendous difference when color printing this new film. The previous emulsions tended to be denser and printed much cooler than the other Gold films. The appearance of the ISO 100, 200 and 400 films is so much alike that you must read the film edge to verify the emulsion type when printing the negatives.



sharpness between the 400 Gold and its slower siblings. When we look at the ISO 400 color films of ten years ago, it's hard to believe that the only difference today between the ISO 400 and 100 films is in the degree of enlargement recommended.

NEW 1600 GOLD

A welcome surprise is the high-speed ISO 1600. Kodak states that this new addition has borrowed technology from the Ektar 1000, but we suspect that some help also was derived from the Ektapress 1600 research. As the newer cameras increase their shutter speeds to 1/8000, there comes the potential of photographing very-high-speed action in lower light. In order to fill this void, Kodak has taken advantage of the T-grain technology and designed an extremely fast color film that has excellent color saturation, sharp image quality, and a grain pattern that is similar to the earlier version of the ISO 400 color negative film.

An extra-sensitive blue layer is incorporated to offset the rich reds found in tungsten lighting. The film layers were also rearranged; instead of pairing the fast and slow layers together, Kodak moved the fast cyan layer up underneath the fast magenta layer. This way, the cyan layer receives more light from above and reflected from the fast magenta layer underneath, resulting in an increased film speed. DIR and DI-AR couplers are also used to keep couplers from drifting between layers, resulting in Kodak's famous "Sharper Colors."

1600 GOLD FILM TESTS

Not too long ago, we reserved the use of ISO 1600 color negative film for those last-resort situations. This was usually due to the loss of color, huge grain, and lack of acceptable sharpness. More recently though, Kodak and other film manufacturers have broken the speed barrier with their first super-fast emulsions. Granted, the first emulsions still had much room for improvement, but now we are starting to see qualities once found only in ISO 400 emulsions.

Many photo situations that we might have avoided before are now easily and accurately recorded on this new and improved super-speed film. The most obvious use for this film is in extremely low light. You would expect that. But where we really enjoyed this film was in lighting situations halfway between sunlight and low light, where

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400 GOLD FIELD TESTS

The Rose Festival in Portland, Oregon, was our testing ground for the Gold films. We found the new 400 Gold emulsion perfect for capturing many of the high-speed outdoor events during the festivities. Even though the slower films could be exposed at acceptable shutter speeds in sunlight, the ISO 400 speed gave us that extra edge, allowing improved sharpness and making the difference between the average shot and the great action shot.

Equally important, we found very little difference in color saturation and



Two New High-Speed Winners

NEW IMPROVED 400 GOLD

In an effort to make an all-purpose low-light action film, Kodak incorporated some of the technology from the Ektar family to create an ISO 400 film that has image quality typical of much slower films. Most of the layers in the new 400 Gold use the new T-grain technology, and take advantage of some of the new color couplers developed for the Ektar family. Exposure latitude is somewhat less than the previous ISO 400 films' (1 1/2 stops under and 3 stops over), but the improved sharpness, color saturation, and tight grain certainly make this new film a

1. New Kodacolor Gold 1600 is excellent for existing-light candid shots, permitting handholdable shutter speeds and adequate depth of field, and providing good image quality.
2. For daylit moving subjects, new Kodacolor Gold 400 provides excellent image quality and action-freezing speed.
3. Bright colors are accurately reproduced by Kodacolor Gold 400.
4. Heron departing Willamette River on overcast day was captured at 1/1000 and f/8 on Kodacolor Gold 1600.

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

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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. ■