

# AGFA'S XRG FILMS

Color Prints at ISO  
100, 200 & 400



Agfacolor XRG 200

By Jack and Sue Drafahl

## PHOTOGRAPHIC'S USER REPORT

On a recent photo expedition to the local country fairgrounds, we attended our first wild-west show. The excitement of the day included Indian dances featuring some of the local tribesmen, cowboy shootouts, square dancing, and a host of Civil War soldiers and cow-



Agfacolor XRG 100



Agfacolor XRG 200

ALL PHOTOS BY THE AUTHORS



Agfacolor XRG 100



Agfacolor XRG 100



Agfacolor XRG 200

boys. The colors were vivid, the action was hot, and there were plenty of watering holes to quench our thirst and keep us going.

After shooting several rolls of the new film we were testing, another photographer moseyed up and asked, "What brings you to these parts, pardner?"

"Why, we're here for the shootout with the Agfa XRG film gang," we boldly answered.

"Never heard of 'em," he bellowed.

"Why, they're the three latest additions to the Agfacolor family. You better remember the name "Agfa": They now make ten different color-negative films," we said.

He shook his head in disbelief, so we decided we had better tell him the whole story.

#### THE AGFA FAMILY OF FILMS

The Triade clan of three professional films are fine-tuned emulsions designed to match specific photographic applications. Triade Ultra 50 is a high-saturation film designed for situations where fine grain, maximum color saturation, and higher contrast are needed. Triade Optima 125 is used for general-purpose photography, has an excellent grain pattern with normal color saturation, and has a contrast level that matches most situations. Triade Portrait 160 has color saturation and contrast that are ideal for portrait photography.

The XRS tribe includes four films

# AGFA'S XRG FILMS

## SPECIFICATIONS

FILM: Agfacolor XRG 100  
TYPE: Triple-masked color-print  
SPEED: ISO 100  
BALANCE: Daylight  
PROCESS: C-41 or AP-70  
EXPOSURE-TIME RANGE:  $\frac{1}{2}$ - $\frac{1}{10,000}$   
DIFFUSE RMS GRANULARITY: 4.5  
RESOLVING POWER (1000:1 TEST OBJECT): 130 lpm  
RESOLVING POWER (1.6:1 TEST OBJECT): 50 lpm

FILM: Agfacolor XRG 200  
TYPE: Double-masked color-print  
SPEED: ISO 200  
BALANCE: Daylight  
PROCESS: C-41 or AP-70  
EXPOSURE-TIME RANGE:  $\frac{1}{2}$ - $\frac{1}{10,000}$   
DIFFUSE RMS GRANULARITY: 6  
RESOLVING POWER (1000:1 TEST OBJECT): 130 lpm  
RESOLVING POWER (1.6:1 TEST OBJECT): 50 lpm

FILM: Agfacolor XRG 400  
TYPE: Double-masked color-print  
SPEED: ISO 400  
BALANCE: Daylight  
PROCESS: C-41 or AP-70  
EXPOSURE-TIME RANGE:  $\frac{1}{2}$ - $\frac{1}{10,000}$   
DIFFUSE RMS GRANULARITY: 7  
RESOLVING POWER (1000:1 TEST OBJECT): 100 lpm  
RESOLVING POWER (1.6:1 TEST OBJECT): 50 lpm

DISTRIBUTOR: Agfa Corp., 100  
Challenger Rd., Ridgefield, NJ 07660;  
(201) 440-2500



Agfacolor XRG 400



Agfacolor XRG 400



Agfacolor XRG 400

designed for the professional photographer who needs film emulsions from 35mm to 11x14 in a variety of film speeds, including ISO 100, 200, 400, and 1000.

The three members of Agfa's XRG gang are amateur-oriented color-negative emulsions designed to handle a variety of photographic situations encountered by the amateur photographer. We explained to our new friend that these XRG films were the reason we came to the wild-west show. We planned to run these films through the hoops and see how they performed. Well, our friend tipped his hat and left us to handle the XRG gang alone.

### AGFACOLOR XRG 100

The newest member of the gang, XRG 100, is a high-resolution, fine-grain color-negative film designed for situations where light levels are good, and you might require a good deal of enlargement in the final print. Outdoor scenics, beach scenes, close-up flash, hot-air balloons, colorful cars, and the colorful characters of the wild-west shows all lend themselves to this film.

The XRG 100 emulsion has just recently been improved to include three masks to keep the colors separated, instead of the traditional two found in most color-print films today. The third mask corrects faulty yellow absorption into the cyan layer. The result is cleaner-looking reds and more brilliant yellows. Exposure latitude covers a 5-stop range from -2 stops to +3 stops.

### AGFACOLOR XRG 200

Agfa XRG 200 color-negative film is designed for general-purpose photography, or for when you just aren't sure what conditions you will be up against when you grab your camera to take some shots. The emulsion composition of this film includes two masks similar to the masks in the XRG 100 emulsion, which are used to separate pure colors from one another. The overall sharpness and grain pattern are not quite as good as those of XRG 100, but they are still good enough for enlargements up to 16x20. This film would be ideal for subjects in shade, telephoto-lens photography, zoom-lens work, and distant flash pictures. Exposure latitude of this emulsion is similar to that of XRG 100 at -2 stops to +3 stops. Improvements to this film, similar to the third mask found in the XRG 100, are in progress. The final version of this film may be on the market by the time this review appears on the newsstand.

### AGFACOLOR XRG 400

For low lighting, high-speed action, or long telephoto lenses, Agfa XRG 400

would be the film to choose. This high-speed color-negative film includes the two color masks found in XRG 200, and has similar color saturation and resolution to the XRG 200 emulsion. XRG 400 has surprisingly small grain, permitting enlargements up to 11x14 with little loss of image quality. This emulsion is also destined to have the same improvements made to XRG 100, and should be coming out of the chute in the next few months. Exposure latitude of XRG 400 is consistent with the other two XRG films at a -2 stops to +3 stops.

### FIELD TESTS

Two cameras were used in our field tests, so that two of the three films were always available to shoot with. At the onset, we loaded XRG 100 and XRG 400 films and scanned for our first subjects. Using XRG 100 film first, we documented a variety of flowers along the pathways that lead through the fairgrounds. With bright sunlight and no subject movement, we were able to capture the full color and sharpness of nature's own color card.

From there, we took the camera with the XRG 400, moved into the shade, and took several portraits with a 200mm f/2.8 lens and a shutter speed of  $\frac{1}{2000}$ . Moving back into sunlight, we photographed some local Indian tribes dancing in a circle. We found the shutter speed so high with the 200mm lens, that we switched to a 500mm mirror lens we normally don't use for nearby moving subjects. We were impressed with the  $\frac{1}{2000}$  shutter speed possible with this combination of lens and film.

From there we alternated films and shot a variety of situations, including western music shows, cowboy shootouts, rodeo clowns, and a variety of western activities. After three hours and ten rolls of film, we made our escape and returned to our hideout (lab) to process the film and analyze the results.

Of the ten rolls we shot, no frames were lost due to bad exposure, and only a few to subject movement. All three films looked the same when we laid them on the lightbox, and differences could only be discerned in the grain structure under a 10X loupe. As you would expect, the grain increased from the XRG 200 to the XRG 400 film. We noticed that the pictures taken in mixed shade and sunlight seemed to have an impressive ability to capture detail from highlight to shadow. We decided to see just how good these films could perform when put to the printing test.

### PRINTING XRG NEGATIVES

One of the most impressive aspects

of printing the XRG color negatives was their compatibility with one another. We were able to print negatives from all three emulsions with the same printing pack. This is extremely handy for the photographer who likes to make color prints in his or her own lab without the worry of having to balance each of the different emulsions. We did find that we had to make corrections for three pictures taken in full shade, but the correction was the same for all three films.

### FILTRATION

You should use a blue No. 80A filter (or equivalent) for pictures taken with the Agfa XRG films under tungsten lighting, assuming you that have enough light to compensate for the two stops of light lost to the filter's absorption. If you need every ounce of exposure you can get, you can shoot without the filter, but you will have to compensate when making the color prints. Agfa has no filter recommendation for fluorescent lighting, but we have found that most color-negative films come close to full correction with a CC30 magenta filter. UV filters are not necessary for any of the XRG films, as they have a special UV-blocking layer that achieves the same results. The only outdoor filter you may want to use is the polarizer, in order to minimize reflections and create darker skies. As when using any color-print film, be sure to let your processing lab know if you use any color filters for special effects; otherwise the lab (or its printing equipment) will automatically correct the color shift when making your prints.

### RECIPROCITY FAILURE

If you shoot your XRG pictures between  $\frac{1}{2}$  second and  $\frac{1}{10,000}$ , you will not need to make any corrections for reciprocity failure. At one second, you should increase the exposure by one stop, and at ten seconds the exposure increase would be two stops. For those photographers who spend a *loooooong* time taking astro photos or time exposures over 100 seconds, they will have to increase their exposure by at least three stops. With these films' extreme latitude, you don't have to be exact about these computations, as the exposure latitude will cover most errors in exposure.

### CONCLUSIONS

We worked Agfa's XRG gang long and hard, and the films performed like champs. These are some rough and tough additions to the Agfa clan. The guys with yellow and green duds better be looking over their shoulders, because the Agfa boys are raising up quite a ruckus. ■