

**PHOTOGRAPHIC'S
USER REPORT**

Film manufacturers usually release new films one at a time, in order to maximize press coverage. Agfa broke this tradition with its recent introduction of two professional transparency films, one amateur slide film, and one professional color-negative film. This across-the-board film introduction is a welcome change, for it allows us to run all four films through the same tests. The three positive films, Agfachrome RS 50 Plus, RS 100 Plus, and CT 100i, are the results of refinements to previous emulsions. Agfacolor Optima 200 color-negative film is a totally new emulsion that joins the Agfa Triade film family.

down the retro-reflection of green light into the magenta layers.

This new emulsion also uses development inhibitors to control the migration of colors into one another, which increases the contrast intensity between the light and dark areas. The overall effect of all these changes is a highly saturated color-slide film that provides amateur photographers with high-quality color images.

Agfachrome CT 100i has an ISO of 100, and is balanced for daylight and electronic flash. Photos can be taken

Steering Inhibitors (GSI, for short), flatten out the lower part of the gradation curve, providing better color separation. The Gradation Steering Grain Size-Distribution (GSG) technology is responsible for controlling the upper portion of the gradation curve. This technology improves color saturation and increases brilliance over previous emulsions.

Stability of the image under a variety of processing conditions is controlled with the Physical Development Controlling Compounds (PDC). Development activity in each individual layer is equalled out when processing fluctuations occur. The PDC technology allows the photographer to push-

New

AGFA Color Films

AGFACHROME CT 100i

It's sort of funny how a fashionable trend in the automobile industry has migrated to photography. When you see an "i" at the end of a product name, you assume that this is a fast, high-quality, expensive product. When we received our first roll of Agfachrome CT 100i, we wondered if it would live up to the reputation of the "i" name. Is it really fast? Does it have smooth lines? Is it expensive? Does it have high performance, and is it available in candy-apple red? Whoa! Put on the brakes! Let's get back to the real world—after all, we're doing a film review for *Photographic Magazine*, not *Motor Trend*!

The truth is that CT 100i is an improved version of Agfa's cornerstone CT 100 amateur slide film. To increase sharpness and improve color saturation, they modified the various color couplers and interlayer filters. A newly developed yellow coupler was included to absorb less green than the previous emulsion, resulting in cleaner and brighter yellows. Contrast was improved through the use of contrast-controlling inhibitors in the lower-speed layers of the film. Light scattering was dramatically reduced through the use of a unique red filter that cuts

Do They
Come in
Candy-Apple
Red?

under tungsten lighting using an 80A filter and a film-speed rating of 50. Photos taken under fluorescent lights can be corrected with a CC30 magenta filter, again rating the film at a speed of 50. Reciprocity failure is not a factor until exposure times exceed one second. At that point, you should add ½ stop of exposure, which increases to a full stop as you approach 10-second exposures.

AGFACHROME RS 50 PLUS AND RS 100 PLUS

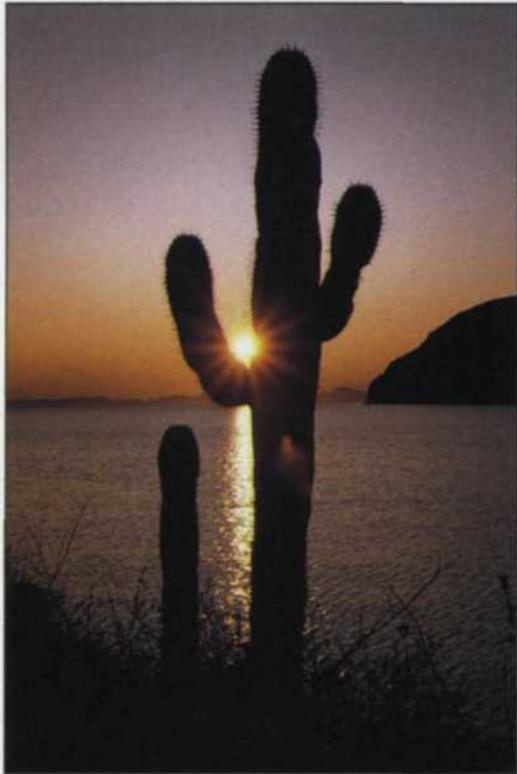
Agfa's improvements to its RS film line, in the form of the new RS 50 Plus and RS 100 Plus emulsions, include several new high-tech developments with lengthy names. The Gradation

or pull-process the RS Plus films with minimal change to color-balance or density curves.

Emulsion consistency is controlled in the manufacturing process with Agfa's Instant Hardening Technology. This allows quick and accurate coating inspection, so that fine adjustments can be made to the emulsions as they are being created.

If you are now suffering from an acute case of "Phototechnophobia," then you will just have to take our word that Agfa utilizes a variety of high-tech stuff to produce higher-quality RS Plus professional transparency films.

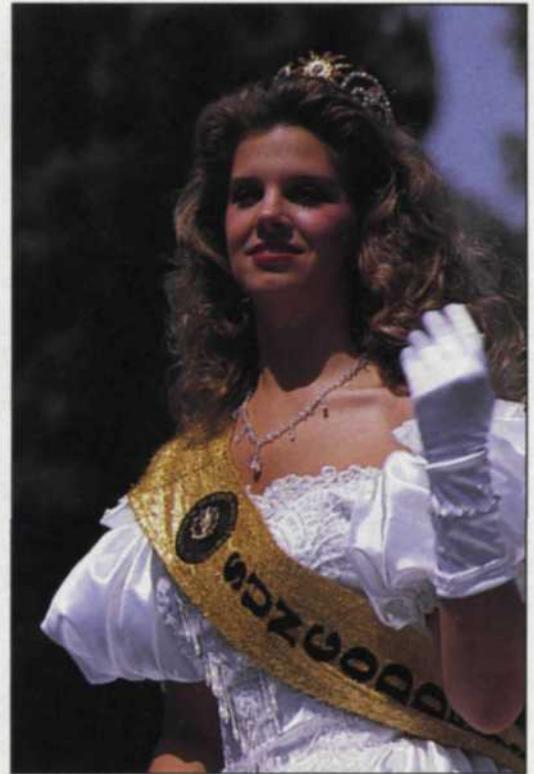
Agfachrome RS 50 Plus Professional is rated at ISO 50, RS 100 Plus Professional at ISO 100, both in sunlight and with flash. Both films can be used under tungsten light with an 80A filter and an exposure increase of one stop. Fluorescent lighting can be used if you attach a CC30 magenta filter to your camera lens and add an extra stop to the metered exposure. Reciprocity characteristics of both films are identical, with no compensation needed until exposure times exceed one second. With a one-second exposure, you should add ½ stop and a CC055 blue filter. At 10 seconds, you'll need to



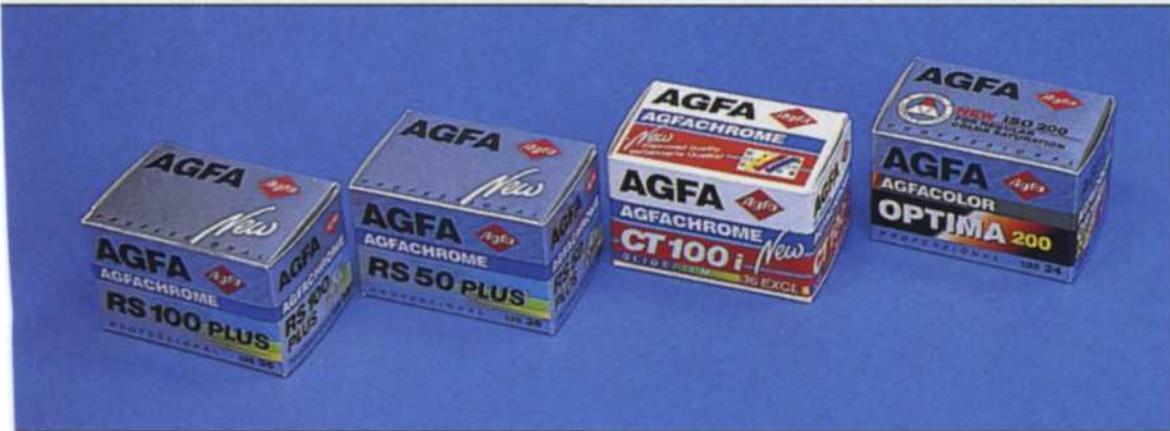
Agfachrome RS 50 Plus



Agfacolor Optima 200



Agfachrome CT-100i



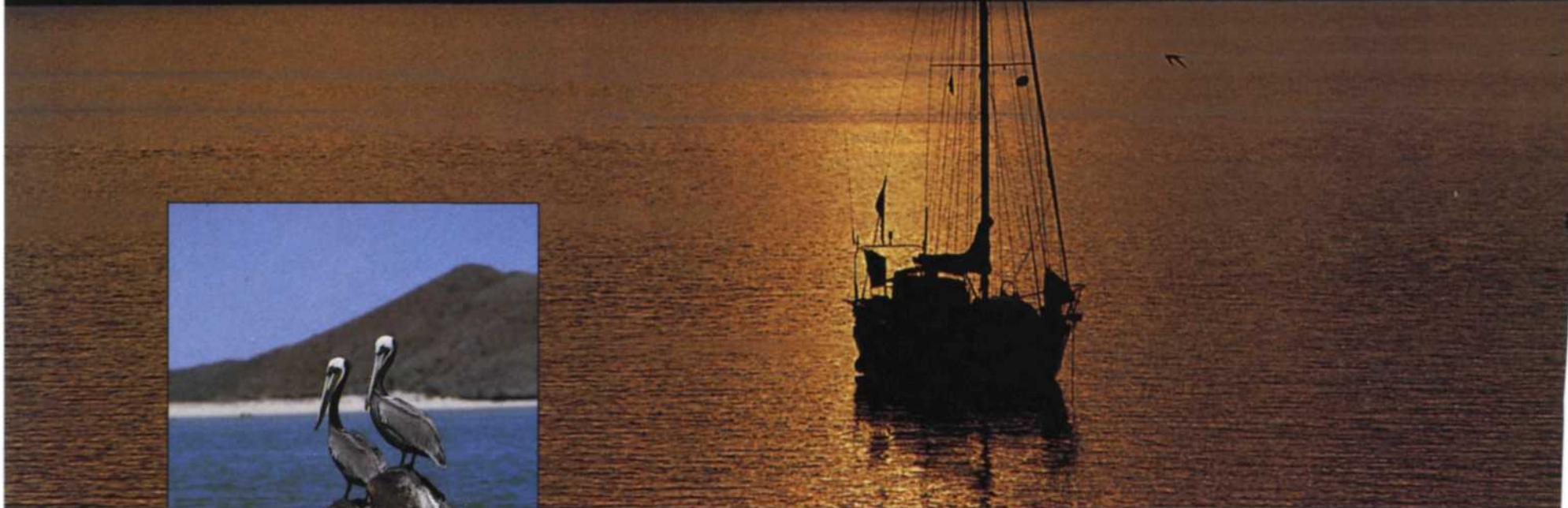
ALL PHOTOS BY AUTHORS



Agfacolor Optima 200



Agfachrome RS 100 Plus



Agfachrome RS 50 Plus

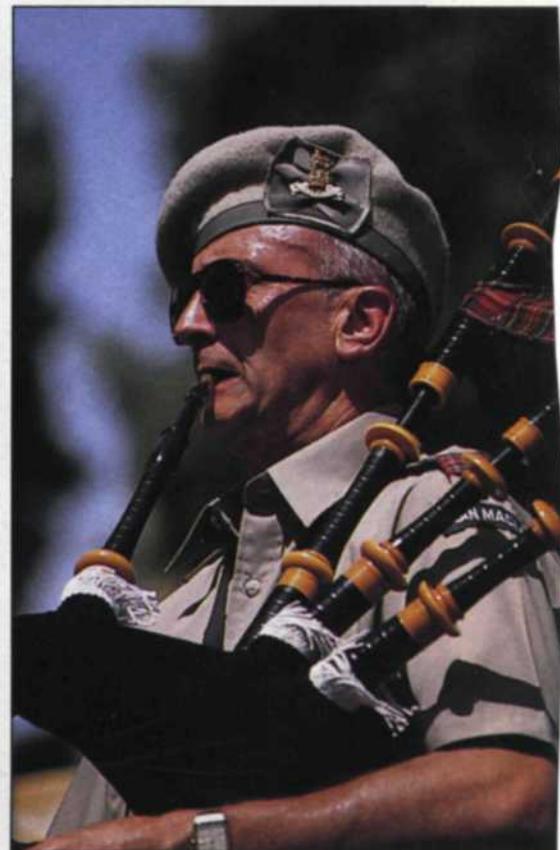


Agfachrome RS 100 Plus

AGFA Color Films



Agfachrome RS 100 Plus



Agfachrome CT 100i

add one stop, and seven points of blue to your lens.

AGFACOLOR OPTIMA 200

One of the most successful film families has been the Agfa Triade. This film group is unique because each member has a different color-saturation level, film speed, and photo application. Agfacolor Ultra 50 has high color saturation, Optima 125 has normal saturation, and Portrait 160 is a low-color-saturation film. Agfa now adds Optima 200 to the Triade family, with a color saturation level similar to that of Optima 125.

Agfacolor Optima 200 Professional uses a variety of new color technologies that include three color masks, a new cyan component, three red-sensitive cyan layers, and long-range DIR couplers. Each of these elements contributes to give the film a higher speed, a tighter grain pattern, better flesh tones, and a pleasing tonal curve.

Comparisons of Optima 125 and Optima 200 show that both have extremely close curve characteristics, differing only in film speed and grain pattern. Optima 200 has a latitude of -2.5 to +4 stops in sunlight or with electronic flash. Pictures taken under tungsten lighting should be made with an 80A filter and given an extra stop of exposure. Photos taken under fluorescent lighting can be corrected in printing, or by using a CC30 magenta filter during the exposure process. Reciprocity failure begins at one second (requiring a one-stop increase in exposure); at 100 seconds, an exposure increase of three stops over the metered readings is necessary.

FIELD TESTS

Our approach to field-testing these new films was somewhat different than that used with our previous film tests. Since all four films could be tested under similar lighting conditions, we decided to shoot all four films at random. We removed all the film cassettes from the film cans and dumped them together. We took the films on trips from the serene tip of Baja, Mexico, to the colorful Portland Rose Festival in Portland, Oregon. We used Nikon N8008 and Minolta Maxxum 7xi cameras with zoom lenses. (See what we mean about the "i"?) All exposed rolls were processed in a Model 5 Wing-Lynch computer-operated film processor, which has very tight processing controls.

Over a six-week period, we shot more than a dozen rolls of each new Agfa emulsion, in as many lighting conditions as we could find. From the processed images, we were able to

make the following observations about each emulsion.

Agfachrome CT 100i has a very tight grain pattern, with more contrast than we've seen in Kodak Ektachrome 100X. The color balance was warmer than 100X's, and much closer to that of Fujichrome 100 D. The $\pm\frac{1}{2}$ -stop exposure latitude was slightly less than that of Ektachrome 100X, and very close to that of Fujichrome 100 D. In extremely contrasty lighting situations, we found that a $\frac{1}{2}$ -stop overexposure seemed to be the best compromise. Flash-fill pictures seemed to have excellent color balance, from sunlight to the flash-filled shadows. Exposure to several hours of grueling Baja heat did not seem to affect the color balance of the final images.

The Agfachrome RS 50 Plus and RS 100 Plus professional slide films were almost identical to each other, except for the difference in film speed and grain size. Color balance was very similar to that of CT 100i, with slightly less contrast than the amateur film. RS 50 Plus has a very tight grain pattern, but not quite as fine as that of Fujichrome Velvia film. RS 100, on the other hand, was very similar in color, grain, and sharpness to Fujichrome 100 D emulsions.

We found RS 50 Plus to be best suited for still lifes, flowers, and scenic photography, while RS 100 Plus is perfect for action work, mixed lighting, flash shooting, and general photography.

Results from Agfacolor Optima 200 proved it to be very similar to Optima 125, except for its slightly larger grain pattern. We used the printing pack from Optima 125, and found that both Optima films use the same printing values. The grain pattern is remarkably smooth, and resembles the grain pattern of several ISO 100 films we have reviewed in the past. The speed, fine grain, and excellent color saturation make this emulsion an excellent standard for general photography, action, and flash pictures.

CONCLUSIONS

During our visits to local camera stores over the past few years, we have noticed a trend developing. At first, all we saw were walls of yellow and green boxes. More recently, though, we have noticed a marked increase in Agfa films on display. Could it be that we now have three big contenders in the film market? If Agfa continues to introduce quality films like these, we think so.

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RUFF PACK

(Continued from page 83)

camcorder. The adjustable divider lets you customize the 803 for either video or still equipment in seconds. And, since it's part of the Ruff Pack Waist Pack System, the Model 803 gives you the choice of carrying it either on the waist belt or over your shoulder, via its removable strap. An excellent feature on the Model 803 is the use of two roomy zippered pockets on the front of the bag for additional storage and easy access.

MODEL 605 SLR/MICRO VIDEO BAG

The Model 605, like the Model 803, can be changed from an SLR bag to a micro-camcorder bag in seconds. Equipment can be reached quickly through the double-zippered top flap. Two outside pockets hold lots of accessories. The Velcro-adjustable divider makes the 605 easily customizable. A heavy-duty, nylon-web strap and rain flaps are added features of the Model 605.

MODEL 802 WAIST PACK LENS & ACCESSORY POUCH

This Ruff Pack pouch offers you a number of equipment-carrying options: Inside the Model 802 is an adjustable panel that allows you to carry a long lens, or two short lenses, or even a water bottle. It can be carried on the Ruff Pack Waist Belt System, on your own belt, or over the shoulder with the supplied strap. Velcro-secured belt loops on the back of the pouch and rain flaps over the zippers are just two of the nice features of the Model 802.

MODEL 801 AUTOFOCUS ACCESSORY POUCH

The Model 801 pouch is designed to carry most compact autofocus 35mm cameras. The 801 will accommodate many accessories, such as filters, electronic flash units, or light meters, or even some of the new cordless video lights. As with all Ruff Pack units designed for the Waist Pack System, the pouch can be worn by itself with the enclosed shoulder strap, or by the Velcro-secured belt loop. One of the nicest features of the 801 is its roomy accessory front pocket, which makes this small pouch even more versatile. Also, it is extremely well padded.

The Tundra Ruff Pack bags are available at camera dealer throughout the U.S. For more information, contact Satter, Inc. (the U.S. distributor) at 4100 Dahlia St., Denver, CO 80207. □