

by Jack and Sue Drafaahl

**PHOTOGRAPHIC'S  
USER  
REPORT**

As we enter the 1990's, we fondly look back on the 1980's and remember them to be the years of the color-negative explosion. In the early eighties, our color-negative film choices could be counted on our fingers, but by the end of the decade, the over 30 choices had us all in a quandary.

Agfa has always prided itself on offering the best quality possible in all of its film choices. So, Agfa now offers the professional photographer four new and exciting films in a variety of formats that will cover all aspects of the professional work area. This new XRS film family includes ISO 100, 200, 400, and a special 1000 film that offers another colorful twist to the color-negative film market.

#### AGFACOLOR XRS 100 PRO

XRS 100 Pro was designed for professional shooting conditions where light intensity is high and extreme sharpness, appealing skin tone, and fine grain are required. Landscapes, architecture, fashion, and advertising would be ideal uses for this film.

Exposure latitude is three stops over and one stop under. Extreme enlargements are possible with little loss of contrast and sharpness.

#### AGFACOLOR XRS 200 PRO

XRS 200 Pro could be used in any of the same situations as the XRS 100, or where more subject movement is involved and lighting is not ideal. It will generally yield a higher shooting ratio due to its shorter exposure times and greater depth of field. Grain and contrast are very similar to XRS 100 Pro, with differences showing only when extreme enlargements are made.

#### AGFACOLOR XRS 400 PRO

XRS 400 Pro is an ideal film for poor lighting conditions and situations where high shutter speeds and long lenses are involved. High-action sports, long-lens nature, and deep-shade photography are subjects best suited for this emulsion.

#### AGFACOLOR XRS 1000 PRO

When situations arise where the

# 4 NEW AGFA PRO FILMS



## Agfacolor XRS 100, 200, 400 & 1000 Color Negative Films

light level is so low that the 100, 200, and 400 films fail, then the XRS 1000 Professional comes into play. The XRS 1000's spectral response is designed to accommodate a variety of poor lighting conditions, yet yield easily printed images. The superfast speed makes it particularly suitable for shots with telephoto lenses or available-light photography. Subjects under tungsten and fluorescent lights photograph better using the XRS 1000 Pro film.

#### ANALYSIS

As with all the new color-negative emulsions, Agfa's XRS Pro films

take advantage of the DIR couplers. These couplers maximize the color saturation in the solid colors and keep the edges from bleeding into adjacent colors. The result is brilliant, saturated colors, increased contrast, and improved sharpness.

XRS 100, 200, and 400 Pro films contain 13 layers adhered to a clear film base, while the XRS 1000 Pro emulsion has three additional layers that compensate for increased speed and unusual lighting conditions.

All four XRS Pro films can be processed in the standard C-41 chemicals at normal time and temperature. But, if you would ever want less contrast in your negatives (when making internegatives from prints or slides, for example), you could reduce the processing temperature to 34° C, which in turn reduces the contrast by about 15% and the ISO by one f-stop.

After processing one roll of each of the four films, we laid them out on a light box for review. We noted that

all four emulsions seemed to have the same color base and density, although they also seemed to have more density than other brands' negatives. That would indicate to us that the actual ISO rating of each film is probably higher than what is indicated on the boxes.

Using a 10× loupe, we observed that the grain structure on the 100- and 200-speed films seemed almost the same, while the 400 and 1000 films had similar grain structure. Contrast in each of the emulsions seemed to be higher than average, and the color saturation in the negative itself seemed high. We felt much of this was due to the actual ISO being higher than rated. Examination of the bracketed exposures at -.7 stops showed us negatives more like what we are used to.

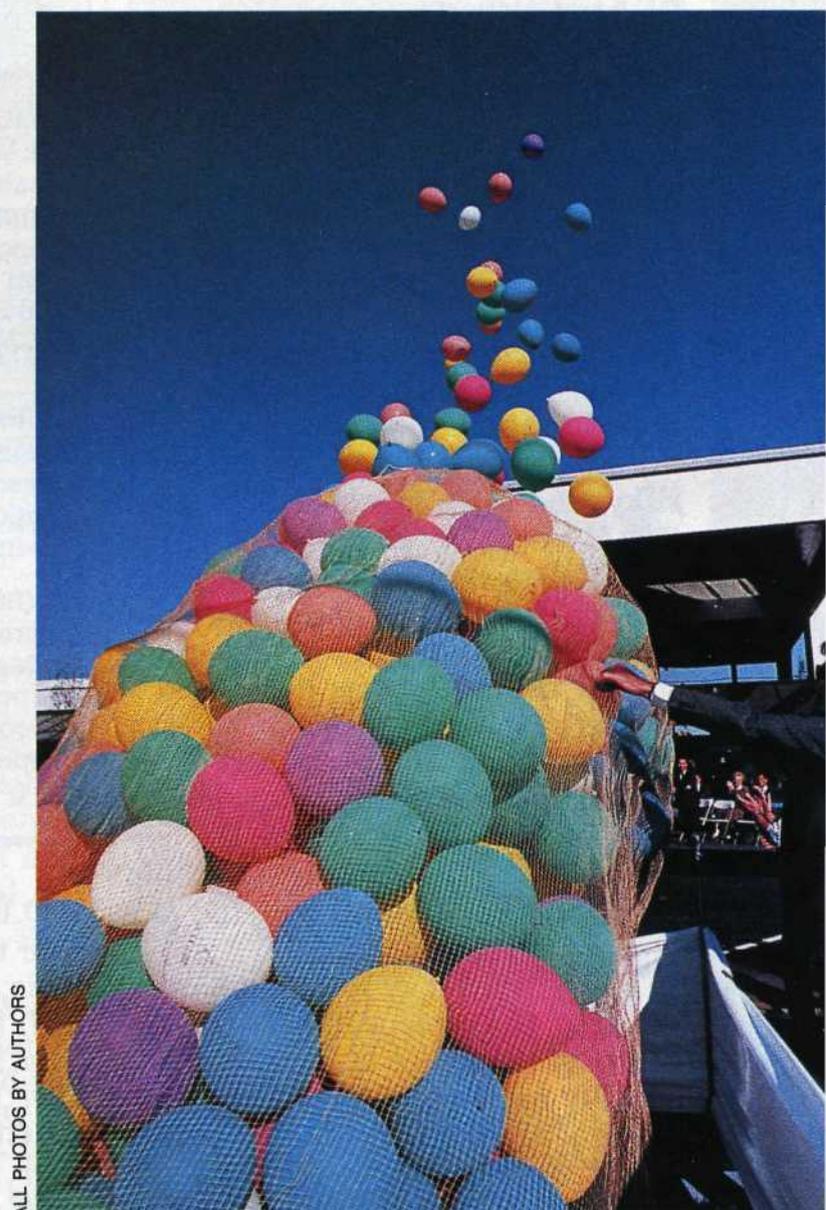
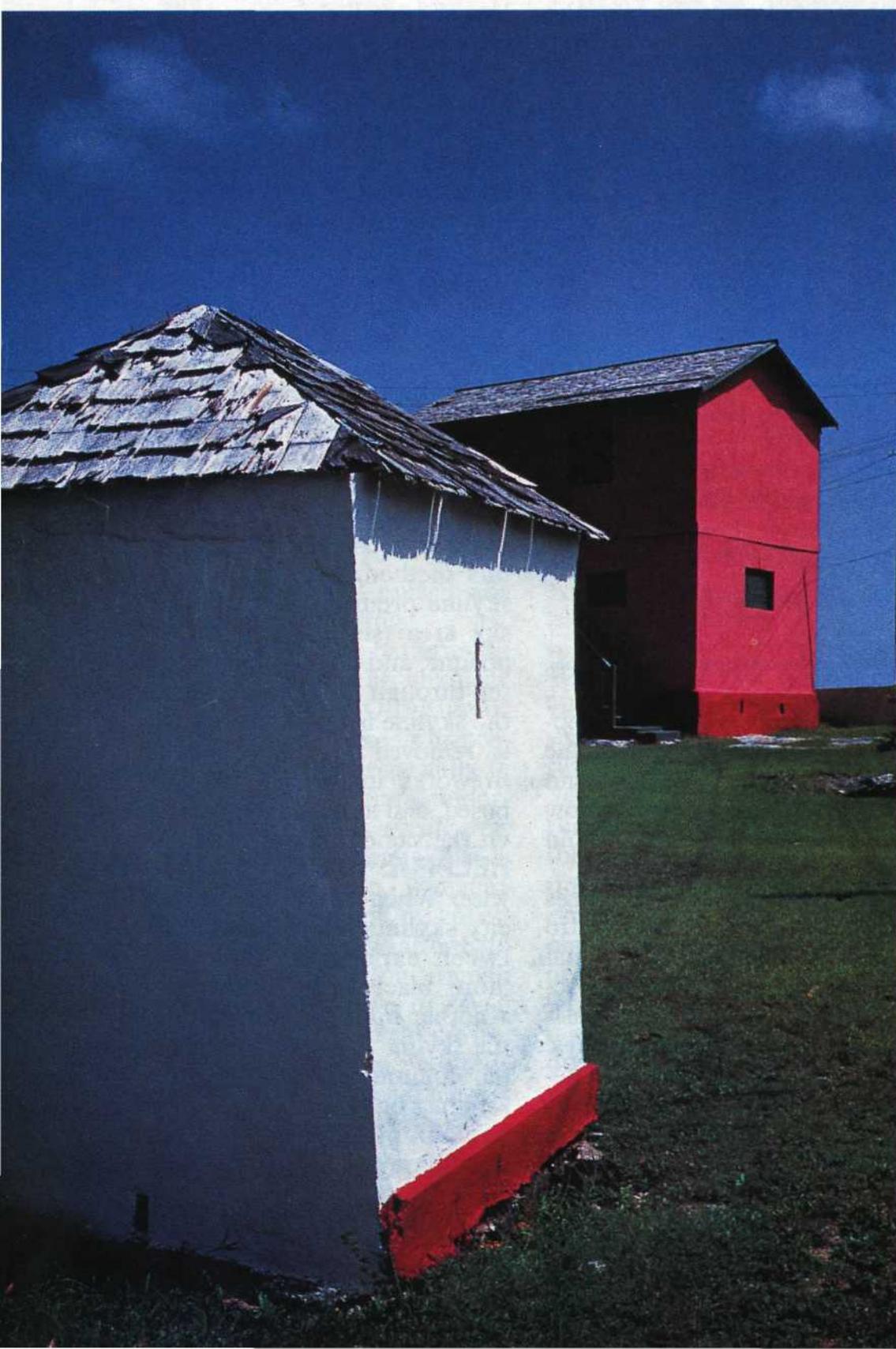
Using our standard Kodacolor Gold 200 color printing pack, we ran several print tests of each XRS Pro emulsion, and found all to be the same color balance as our standard



**Agfacolor XRS 1000 Professional**



**Agfacolor XRS 100 Professional**



ALL PHOTOS BY AUTHORS

**Agfacolor XRS 400 Professional**

printing filter pack. In all the film tests that we have run in the past, we never saw an entire line of films use the same printing pack, especially the higher-speed films in the group.

We determined that amateur photographers who shoot in harsh light or use direct flash would have trouble using the XRS Pro films because the higher contrast and saturation would tend to eliminate a lot of the

*(Continued on page 84)*

# AGFACOLOR

(Continued from page 81)

shadow detail. Professionals, on the other hand, who work harder to control the light, will love the brilliant colors in all the Pro emulsions.

After the print tests were completed, we reversed the four different XRS Pro films onto Kodak 5072 print film. The results amazed us again, as all four films used the same filter pack. In all the information we read, Agfa makes no mention of identical printing packs.

The most impressive of these reversal slides involved images taken

## KEY FEATURES

- Optimum color differentiation
- Neutral whites
- Optimum contrast in critical areas
- High resolving power
- Very fine grain
- Outstanding reciprocity
- Variable contrast control through processing control

on XRS 1000 Pro film. One scene, taken in a winery under extremely low-level tungsten lighting, required an exposure of  $\frac{1}{50}$  at  $f/2.8$  with a 20mm Nikkor lens. Another shot was in an old airplane hangar with daylight, tungsten, and fluorescent lighting on the plane. Both shots made sharp, fine-grained, and color-corrected images without a need to modify the printing packs to compensate for different light sources.

We feel that the Agfacolor XRS Professional color-negative films are designed to meet the highest standards of the professional photographer. The wide selection of film speeds offers a film for every application from portrait photography to fast-moving action in low-light situations. We recommend that when using films from the XRS Pro family you carefully match the film to the required situation in order to maximize the quality of the final product.

Agfacolor XRS 100 Professional film is available in 24- and 36-exposure 35mm cassettes, 120 rolls, and sheet sizes from  $9 \times 12\text{cm}$  ( $3.5 \times 4.7$  inches) to  $20.3 \times 25.4\text{cm}$  ( $8 \times 10$  inches). Agfacolor XRS 200, 400, and 1000 Professional films are available in 24- and 36-exposure 35mm cassettes, and 120 rolls.

For more information, contact Agfa Photo Division, Agfa Corporation, 100 Challenger Rd., Ridgefield, NJ 07660. ■