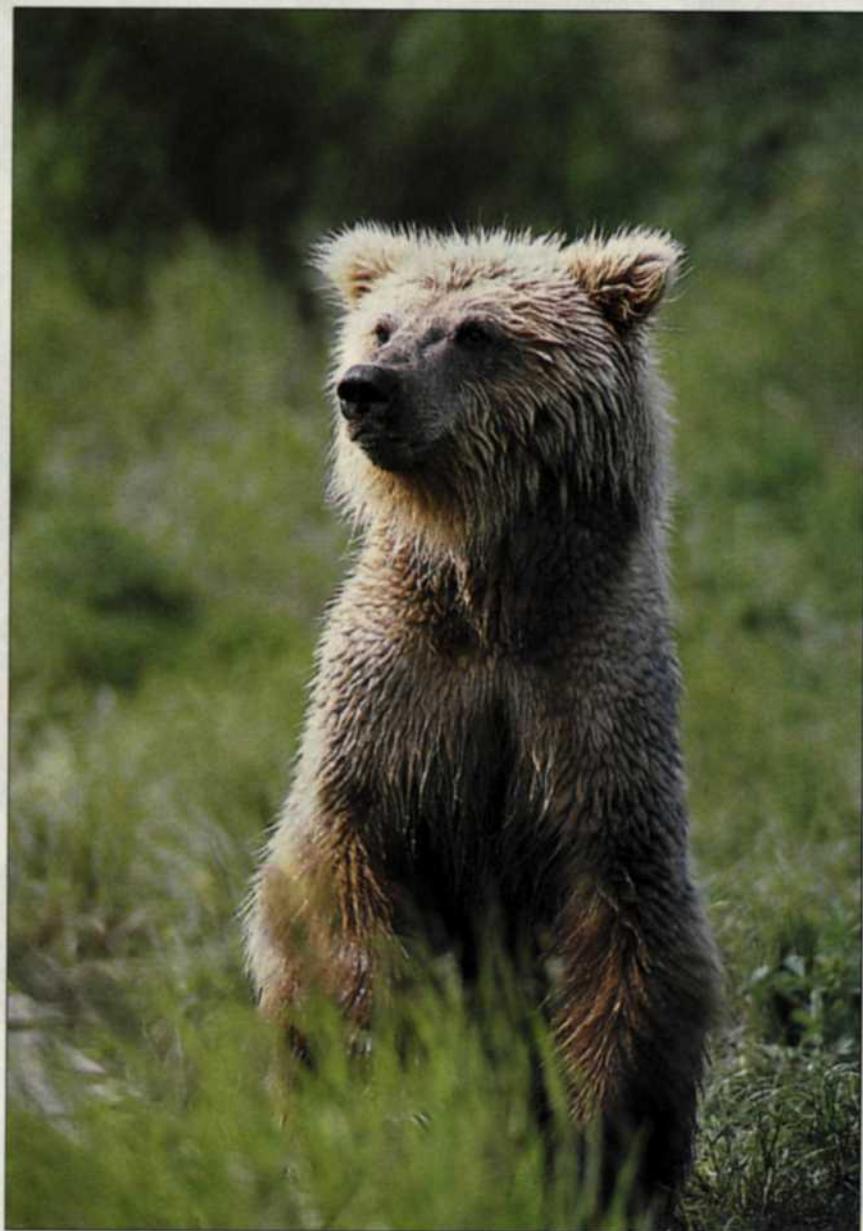




Agfacolor Ultra 50



Kodak Ektar 25



Kodak Gold Plus 100



Above: Kodak Gold Plus 200
Left: Fujicolor Reala

Taxter Rd., Elmsford, NY 10523; telephone (914) 789-8100.

FUJICHROME 64 PROFESSIONAL T

For photographers who prefer (or are required) to work with tungsten lighting, Fujichrome 64 Professional T (for tungsten) color-slide film provides excellent results, with no filtration required. Rated at ISO 64 and balanced for 3100 K lighting, Fujichrome 64 Pro T provides sharp, fine-grained images with good color saturation and accurate color reproduction under tungsten illumination.

(Why not just filter a daylight-balanced film for tungsten work? For one thing, even when appropriately filtered, daylight film won't produce quite as pleasant colors as a film originally balanced for tungsten light; Fujichrome 64 T is designed for tungsten lighting. For another, the blue No. 80A filter required to properly balance daylight film for tungsten illumination absorbs two stops of light—and tungsten lighting generally isn't all that bright to begin with.)

Because tungsten lighting tends to be less intense than daylight, Fujichrome 64 T is designed for longer exposure times: From $\frac{1}{8}$ to 8 seconds, no reciprocity cor-





much with such great sharpness and fine grain. Ektar 25's color reproduction is rich and its contrast is snappy. This is a fine film for any shooting where a higher film speed isn't required.

Like several Kodak films, Ektar 25 comes in both pro and mass-market versions, the difference being mainly that the pro films are released to dealers when "ripe" (i.e., at their optimum point in the aging process), because pros tend to use their film right away; while the mass-market films are released before reaching their prime, so that they'll be at their optimum point for infrequent shooters.

Ektar 25 has an RMS granularity value of 4, and resolving power of 200 lpm with a high-contrast (1000:1) test subject, 80 lpm with a low-contrast (1.6:1) test subject. No exposure or filtration corrections are needed with exposure times from $\frac{1}{10,000}$ to 10 seconds; exposure times longer than 10 seconds are not recommended.

KODAK GOLD PLUS 100

The most recent refinement of Kodacolor, long the standard for color-print-film quality, Gold Plus 100 provides vivid, accurate colors, along with very fine grain, great sharpness, and excellent neutral contrast. Exposure latitude of this ISO 100 film runs from two stops under to three stops over the correct exposure, providing novices with lots of leeway; while the image quality will suit the needs of even picky pros.

New T-Grain Plus crystals improve image quality and latent-image life, a great benefit for the infrequent shooter, who takes a long time to finish a roll of film; and new color couplers have been combined in unique ways to improve image characteristics. Kodak states that the film produces more vivid greens, magentas, yellows and oranges; brighter blues; and more saturated reds—and we've found no reason to disagree. And while the film hasn't been out long enough for us to fully test the claim that

these rich hues won't be muted by failure to process the film promptly, we've seen no noticeable color loss from film processed 1½ months after it was exposed. Color reproduction from under- and overexposed Kodak Gold Plus 100 negatives (within the aforementioned latitude limits) is excellent.

KODAK GOLD PLUS 200

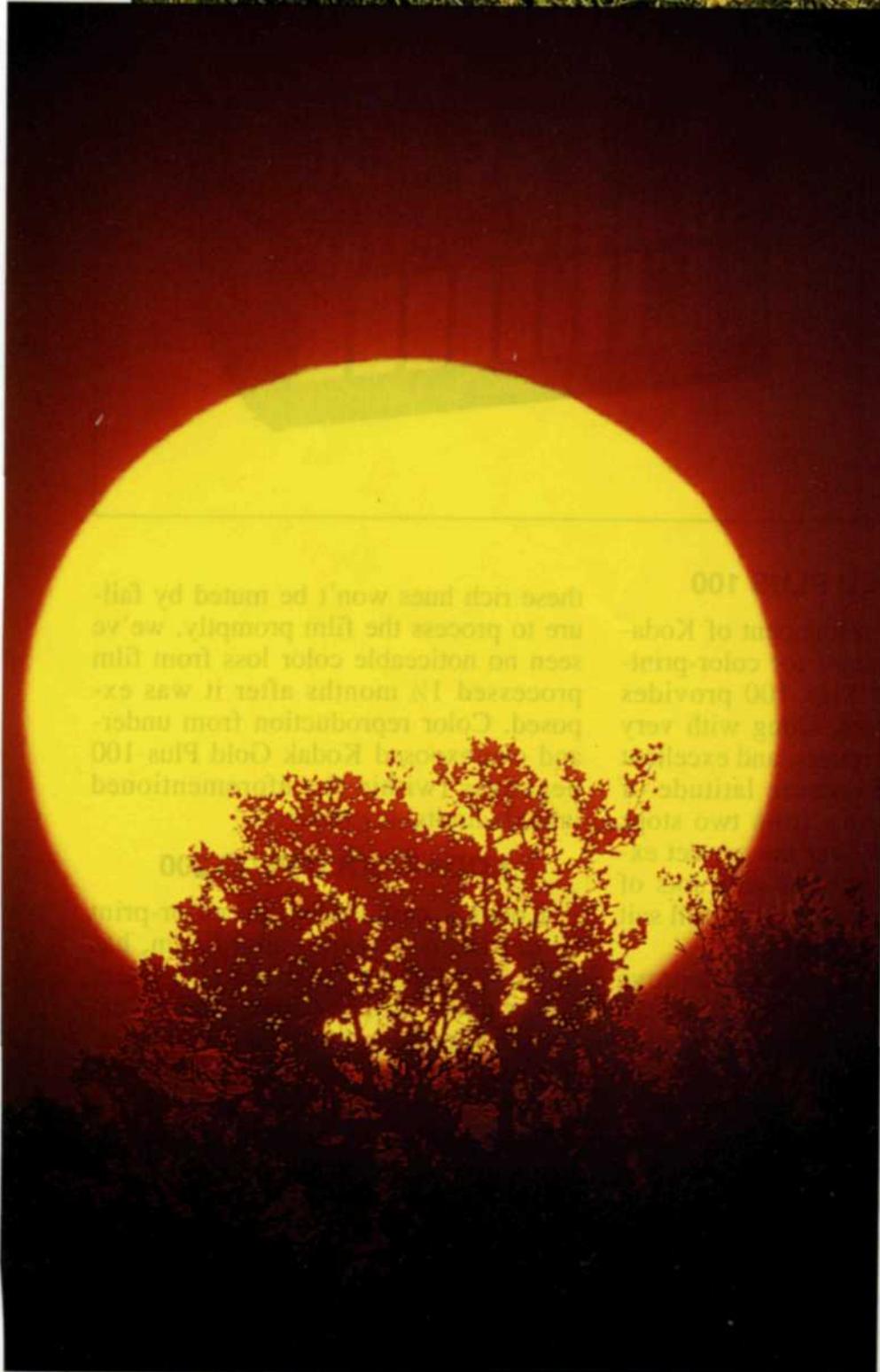
Kodak's new 200-speed color-print film, like its new 100-speed film, has been improved to provide consistent colors under different light sources, exposure levels, and storage conditions. It's a superb 200-speed film, similar in characteristics to the 100-speed version, but very slightly grainier, and a full stop faster. Kodak states that Gold Plus 200 offers the best color accuracy and saturation in the 200-speed class, and while processing and printing variations make such things hard to evaluate, we'd certainly have no qualms whatsoever about using this film whenever a 200-speed



Fujichrome Velvia



ScotchChrome 1000



Kodachrome 25



Fujicolor Super HG 200