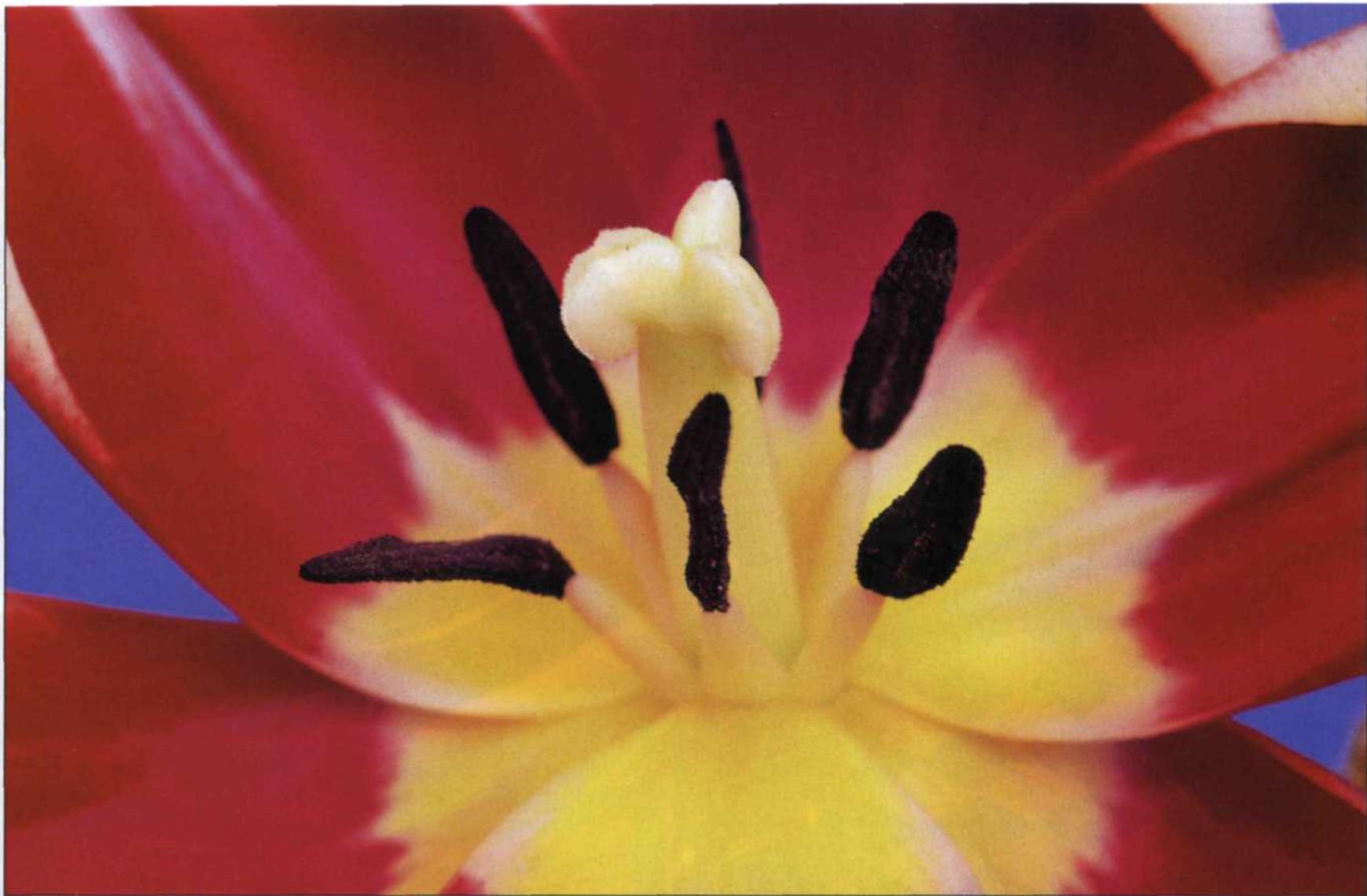


ALL PHOTOS BY JACK AND SUE DRAFAHL



S L I D E F I L M

KODAK

Elite 50

OUTSTANDING GRAIN STRUCTURE AND EXCELLENT COLOR
RENDERING MAKE FOR A VERY HIGH-QUALITY FILM

by Jack & Sue Drafahl

**PHOTOGRAPHIC'S
USER
REPORT**

Most photographers test and refine their photo systems until they feel they are achieving the best from their equipment. Once done, photographers would like to be able to shoot month after month without making adjustments to these systems.

We would all like to win the lottery, too, but in reality the constant improvement in today's high-tech photographic emulsions keeps photography continually changing. New films come out faster than new car models. This trend keeps photographers testing new emulsions to decide which films meet



KODAK

Elite 50

migrating between emulsion layers and causing an effect called "crosstalk." An additional benefit of the SSAS is a longer shelf life for the film.

Let's move on to the more exciting parts of this film report. We always know when a new film is coming our way for testing—it starts to rain! This time it rained, hailed, blew high winds, knocked down trees, dumped snow—and then the postal carrier delivered our film. Since we didn't have the luxury of waiting for blue-sky weather, we decided to make an hour's trip to the beach, where the rain was at least warmer.

For our field test, we selected a small fishing town, where we found bright, wet fishing gear and a touch of local color. We used a Nikon N8008s with Nikkor 28–85mm and 75–300mm zoom lenses. We set the camera to spot meter and the ISO to 50. For each shot, we ran a bracket of $\pm .7$ to check the film's lati-



tude and actual speed.

After two hours of dodging rain clouds, we completed our test. When we laid the processed film strips out on the light box, we noted that ISO 50 was right on, and the usable latitude was near the $\pm .7$ used for the bracket test.

Neutral or gray colors were extremely accurate, and recorded much the same as with Kodachrome 25. When we looked for grain, we had to go to a high-magnification loupe to see extremely fine grain in the out-of-focus areas. BIG enlargements are possible with this film!

Back in the studio, we ran a few comparison tests to see how Elite 50 stacked up against a similar ISO film. We arranged some colorful flowers, set up our studio flash and got out a roll of Elite 50 and a roll of Fuji's Velvia.

We shot the same flowers on a roll of each film, processed the rolls at the same time and laid the strips out on the light box for evaluation. Using the high-magnification loupe, we found that both films ended up in a draw in sharpness and grain size. The Elite 50 had slightly less contrast than the Velvia and had a cooler color balance. The Elite 50 seemed to offer a more accurate color rendition, but all in all, the films were almost identical.

Further testing demonstrated that Elite 50 in sunlight (yes, the sun broke through the clouds for just a moment) and under tungsten light reacts much like other members of the Ektachrome film

▲ **Above:** This window detail is a good test of the film's ability to render a full range of tones from white to black. The results: excellent. Elite 50 is a superb film. The scene was shot with the N8008s at 300mm.

◀ **Left:** All the flowers gave us a range of coloring and tonalities for the film to capture. Elite 50 showed it can compete with any film in terms of sharpness, grain and color rendition. Shot with the N8008s and 105mm.



family. When using Elite 50 under tungsten light, you should use an 80A bluish filter (filter factor of 2 stops). We've found that camera meters respond differently to tungsten light, and so for Elite 50, we suggest rating the film from EI 25 to 40. Test your specific setup to determine which EI is best for you.

Reciprocity failure does not come into effect at exposure times between $\frac{1}{10}$ second and $\frac{1}{10,000}$. Some yellow correction may be needed over $\frac{1}{10,000}$, and a small amount of blue filtration will be needed for exposures longer than $\frac{1}{10}$. Exposures under fluorescent lights will require up to 1 stop extra exposure and a basic color correction of 30 magenta. Again, further testing is needed for your specific shooting situation.

It seems ironic that ever since 1935, Kodak has been putting Kodachrome 25 in competition with the other film manufacturers as the highest quality film in the world, and now it's competing against itself with Elite 50. Buy a roll of Elite 50 and see for yourself. You won't regret it. Here's to good film and good shooting weather!

Eastman Kodak Co., 343 State St., Rochester, NY 14650-0519; telephone 1-800-242-2424. □

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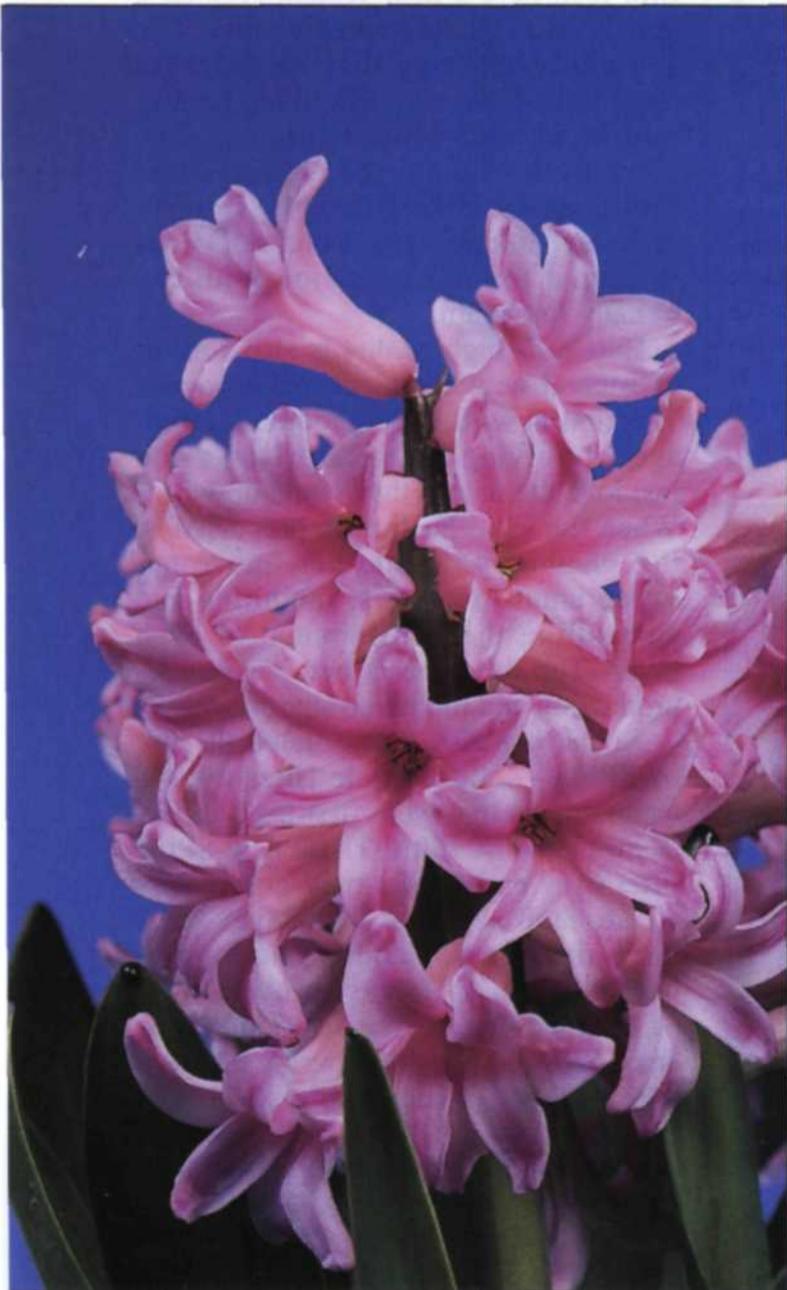
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