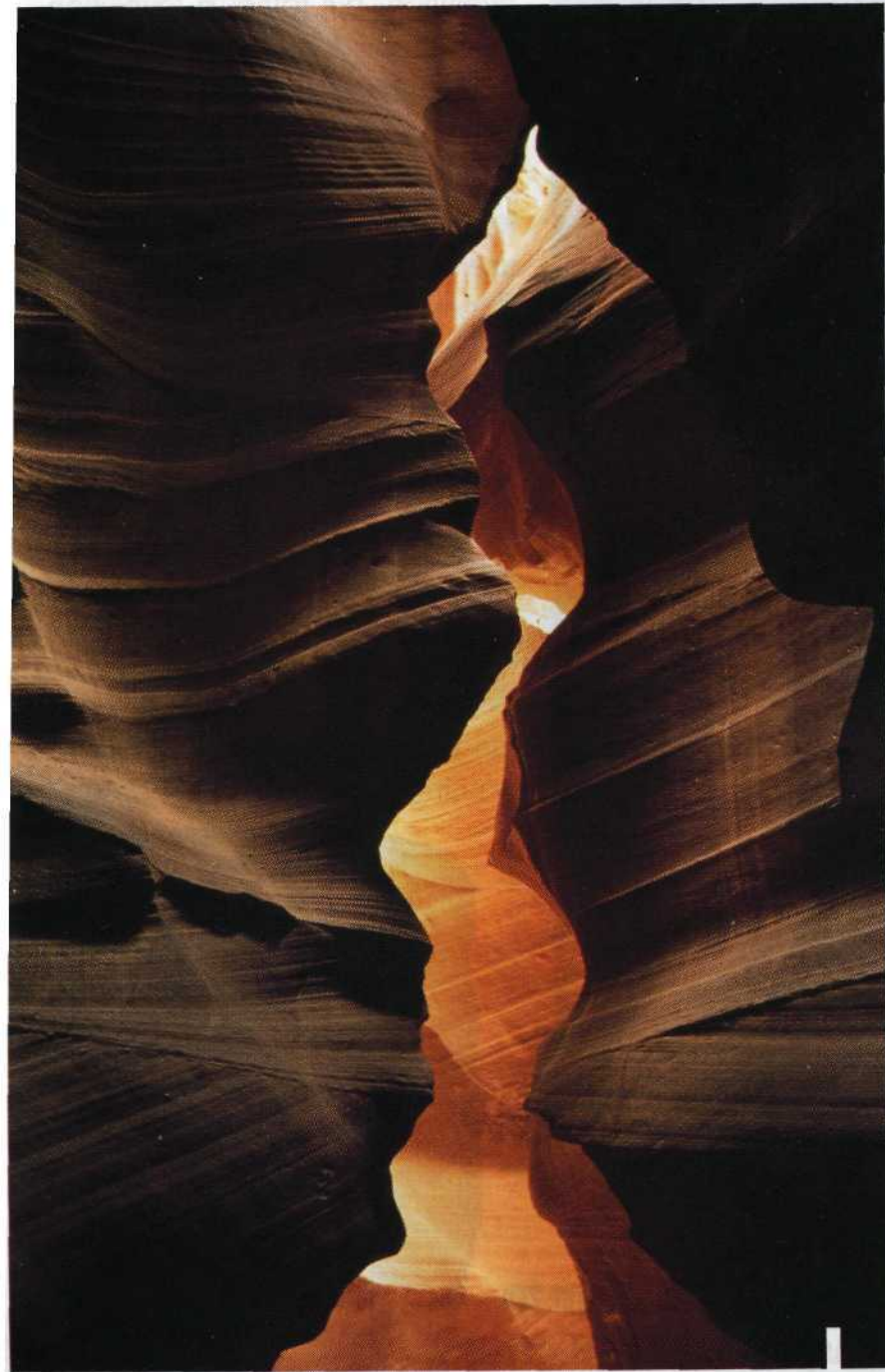


# 10 Top Color-Slide Films

We pick our favorites from a field of three dozen **by the Editors**

While color-print films outsell all other film types by a large margin, many professional (and serious amateur) photographers prefer color-slide films because slide films give them exactly what they shoot exposure- and color-wise (there's no printing step during which the image can be undesirably altered), and because slides show detail throughout a greater range of densities than prints are able to show.

Each year, we poll our editors and contributors to learn their favorites among the many daylight-balanced 35mm color-slide films on the market. Only two new slide films have been introduced since our last poll, and they made the list (Kodak's wonderful Ektachrome E100VS and the similar consumer-market-oriented Elite Chrome Extra Color 100). We present the editors' favorites to you now, from slowest film to fastest, in alphabetical order by manufacturer. These are all great films, and there are many fine films among those that didn't make our list. If you're looking for a film of a particular speed, try our choice(s), and some of the others you'll find at your film supplier, and see which one(s) *you* like best.



## FUJICHROME VELVIA

Prominent among our favorites from the day Fuji introduced it a decade ago, Velvia offers incredible sharpness, almost non-existent grain, super-rich colors and blacks, snappy contrast, accurate rendition of nature's colors...wow! Velvia is a bit slow for some purposes (and, actually, many photographers rate it at EI 32 or 40 instead of ISO 50), but it's terrific whenever high film speed and muted colors are not requirements. Fujifilm; 800/800-FUJI; on the Internet [www.fujifilm.com](http://www.fujifilm.com).



PHOTO BY JACK & SUE DRAFAHL

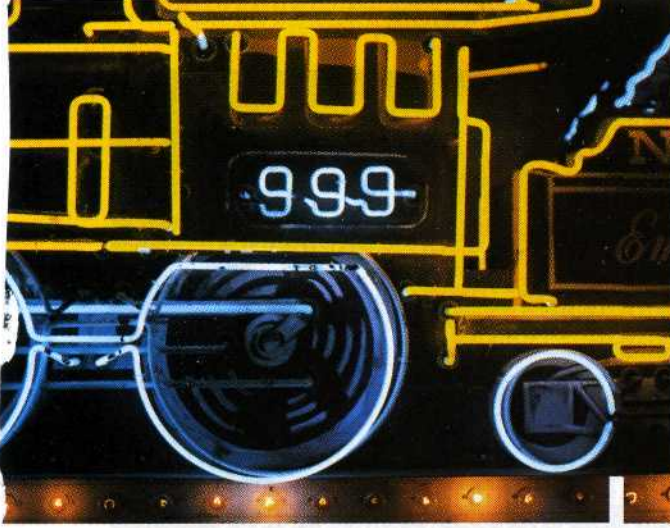


PHOTO BY RON LEACH

**FUJICHROME MS 100/1000 PROFESSIONAL**

Born to be pushed (the MS stands for Multi Speed), MS 100/1000 can be exposed at speeds from ISO 100 to EI 1000 with excellent image quality: At ISO 100, it's as fine-grained as Fujichrome Astia 100; at EI 400, it's noticeably finer-grained than the excellent Fujichrome Provia 400, and at EI 1000 it's only a step grainier than Provia 400. And MS 100/1000 maintains its Astia 100-equalling resolving power of 135/55 lines per millimeter (with high- and low-contrast test targets, respectively) throughout its speed range—even at EI 1000. Colors are accurate at all speeds, albeit not quite as rich as with Provia 100.

**AGFACHROME RSX II 100**

Agfa's RSX II pro films (and their consumer-oriented siblings, the CTprecisa slide films) offer similar excellent results. RSX II 100 is a beautiful film. Colors are brilliant—even difficult-to-capture natural

blues and greens. Skin tones are accurate. Neutral tones stay neutral even at long exposures—this, plus the film's ability to capture a wide scenic brightness range, makes it great for photographing white subjects. And these features are maintained even when the film is push-processed to EI 200. Agfa Corp., 100 Challenger Rd., Ridgefield Park, NJ 07660; 800/243-2776; on the Internet [www.agfaphoto.com](http://www.agfaphoto.com).



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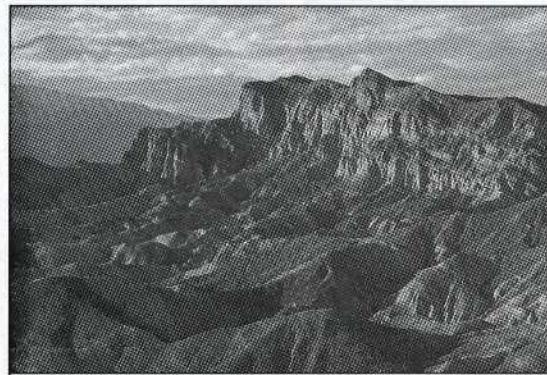
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# 10 Top Color-Slide Films



PHOTO BY JACK & SUE DRAFAHL

## FUJICHROME PROVIA 100F PROFESSIONAL

The F stands for fine-grained, and new Provia 100F is the finest-grained color-slide film around—with an RMS granularity of 8, it's two steps finer-grained than the excellent Provia 100 (RMS 10), and one step finer-grained than ISO 50 Velvia (RMS 9), the previous fine-grain champ. But incredibly fine grain isn't all this film has going for it. Colors are bright and saturated, contrast is crisp, and sharpness is outstanding. Provia 100F works well with daylight and electronic flash, and can be pushed to EI 200 with excellent results. A terrific general-purpose film, Provia 100F (ISO 100) is ideal for those who want to project their slides huge, or who want their work published poster-size and larger.

## KODAK EKTACHROME E100S PROFESSIONAL

The original Ektachrome E100 came in three "flavors"—straight E100, with normal saturation; E100S, with increased saturation; and E100SW, with increased saturation and a warm balance. All three are finer grained than the new and excellent E100VS (see next item), but not as vividly saturated. Our favorite of the original trio is E100S, which provides a combination of great image quality and natural-appearing colors, and pushes well to EI 200—in fact, we often use it pushed when we need an EI 200 film speed. Eastman Kodak Co., 343 State St., Rochester, NY 14650; 800/242-2424; on the Internet [www.kodak.com](http://www.kodak.com).

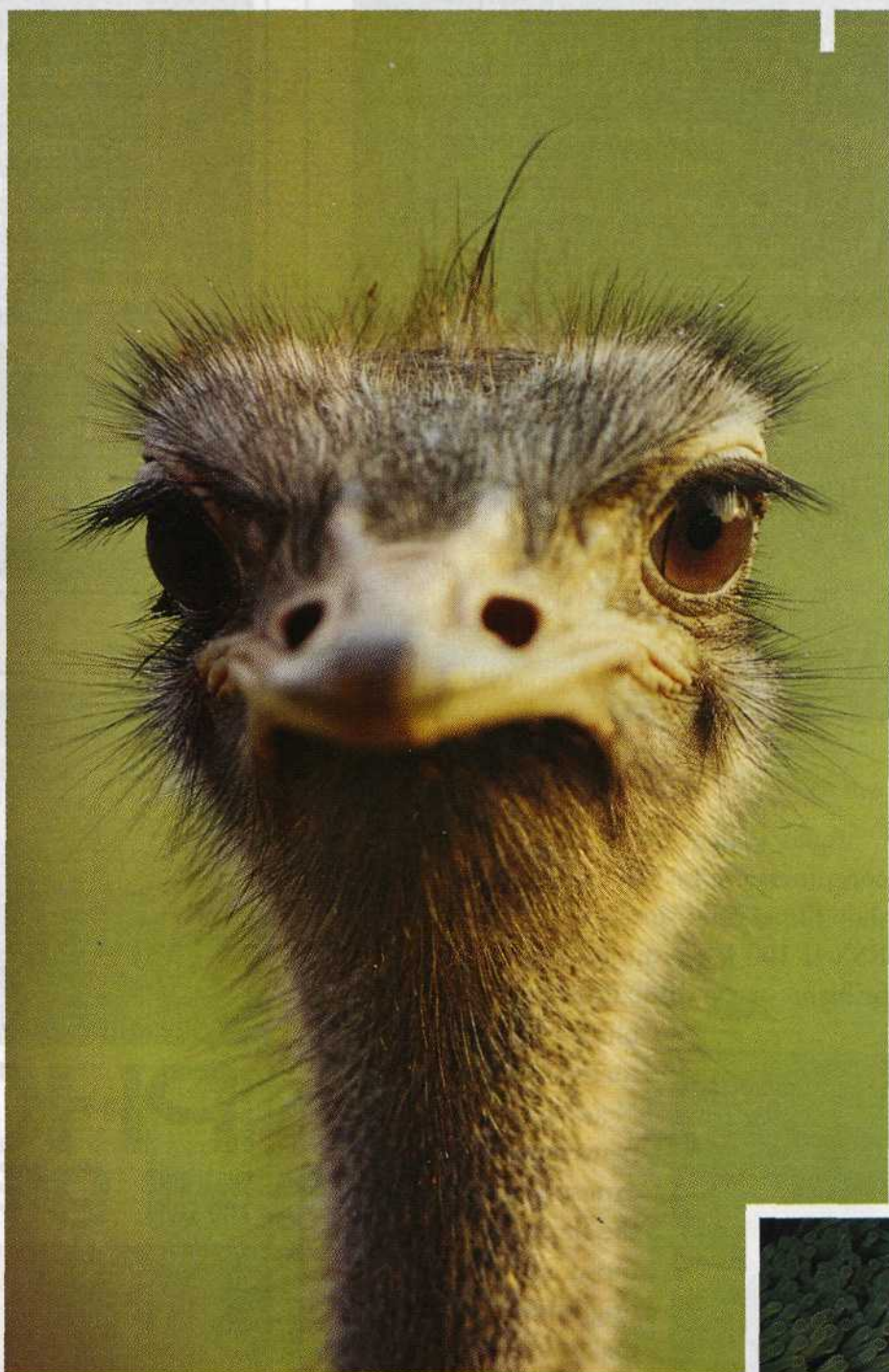


PHOTO BY LYNNE EODICE

## AGFACHROME RSX II 200 PROFESSIONAL

Very fine-grained for its ISO 200 speed, Agfachrome RSX II 200 (and its very similar consumer-oriented "brother," CTprecisa 200—the photo shown was made on CTprecisa 200), also offers excellent sharpness for the speed, slightly lower-than-normal contrast (making it ideal for portrait and landscape shooting when you need extra film speed) and beautiful, realistic color reproduction—vivid colors are vivid and pale ones are delicate, while neutral tones remain that way. If you need more speed, you can push RSX II 200 (and CTprecisa 200) to EI 400 or even 800 with little effect on color balance.





PHOTO BY JACK & SUE DRAFAHL

## KODAK EKTACHROME E100VS PROFESSIONAL

VS means Vivid Saturation, and this newest member of the E100 family has it. If you like rich yet accurate colors and a neutral gray scale (along with excellent image quality in terms of sharpness and grain), E100VS is well worth a try. You can push it a stop with good results, and its reciprocity characteristics are amazing—no compensation is required for exposure times from 10 seconds to  $\frac{1}{10,000}$ . E100VS is a little grainier than E100S, but still very fine-grained. Note: The new Ektachrome Elite Chrome Extra Color 100 provides similar characteristics in a lower-priced consumer film.



PHOTO BY JACK & SUE DRAFAHL



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# 10 Top Color-Slide Films

## KODAK PROFESSIONAL EKTACHROME E200

Combining the “look” of a slower emulsion with the ability to be pushed to speeds up to EI 1000, Ektachrome E200 is a terrific film. No ISO 200 slide film has finer grain, and E200 maintains rich, accurate colors, natural skin tones and excellent image quality even when pushed. This is the film that changed our long-time practice of pushing ISO 100 films to EI 200 when we needed that speed—E200 produces better image quality at ISO 200 than any of the ISO 100 slide films pushed to EI 200. E200 is a first-rate general-purpose film as well as a terrific low-light film. If ISO 100 isn't fast enough, this is an excellent choice for any shooting situation.



PHOTO BY MIKE STENSVOLD



PHOTO BY MIKE STENSVOLD

## KODAK KODACHROME 200

Yes, it's grainy, but Kodachrome 200 is very sharp and more importantly, has a beautiful palette. It reproduces nature's nuances very nicely. And at ISO 200, it's three stops faster than Kodachrome 25, making it a great choice in a wide variety of shooting situations, including action and low-light work. We love it for aerial photography and general-purpose shooting, and like the “photographic” look the grain pattern adds to our images. Skin tones are lovely, making this a fine windowlight portrait film. Kodachrome labs can push Kodachrome 200 to EI 500 and even higher with good results—another plus.

