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FEB/MARCH 1985

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# BATTLE ARRAY

## Video Giants Arm with New Camcorders

### Maxxum: Possible Cure for Industry's Blues

### Pro Imaging: Magic Papers & Films Appear



Barry Philp's "Umbrella Thief" on Kodak Elite

# ELITE'S PACES

## RYERSON'S PHOTO DEPARTMENT HAS PROVEN KODAK'S ELITE PAPER TO BE A THOROUGHbred

By Don Snyder



Chris Langstroth: increased midtone contrast with Elite.

With the release of the Elite line of enlarging papers (PHOTOVIDEO, Nov-Dec, page 41), Kodak has signaled a renewed commitment to premium-quality B&W materials. Having heard good initial reports, and having been impressed with early samples of the product, we eagerly accepted when asked if we would test the material in the Film and Photography Department at Ryerson.

We gave the paper a thorough workout and ended up even more pleased than we had expected to be. Five of us were involved in the testing procedures. We all reported that the paper is visually impressive, has a remarkable tone range, a pleasing surface, hefty weight, and excellent processing characteristics.



Langstroth: improved reciprocity.

Tim Reid, a fourth-year student in the Instructional Media program who has also gained technical expertise from experience on the Toronto City Archives Nitrate Conversion Project, tested Elite sensitometrically, with reference to similar grades of Agfa Brovira, Ilford Galerie, and Ilfospeed paper. He noted that, although the Elite paper stock is heavier than that of other double-weight materials tested, it can be washed and dried in a comparable time. He also found that Elite will withstand considerably more bending and stress before the emulsion cracks than will the other papers.

Tim's darkroom work confirmed that Elite is a smooth and consistent performer in terms of its response to processing variables. He found that longer development picks up both shadow detail and shadow contrast, and that changes in development time enable you to vary effective contrast considerably, particularly with the #2 paper. He pointed out that the increased brilliance of the paper surface represents an increase in visual contrast relative to Brovira and Galerie, even though the characteristic curves and density ranges were not too dissimilar.

Plotting fourteen steps of a twenty-one step calibrated wedge and using development times of one to four minutes, he established a minimum reflection density of 0.05 and a maximum density (D-max) of 1.96 to 2.14 (depending on development) for the #2 Elite paper, and corresponding figures of 0.05 and 2.12 to 2.19 (again, D-max increases with longer development) for the #3 paper. The absence of any increase in highlight density

with longer development ensures crisp highlights under widely varying circumstances. The trends of the characteristic curves imply that D-max can probably be further stretched by more development and/or selenium toning.

By comparison, Brovira had slightly less density range at maximum development, and Galerie had almost the same (grade for grade). Furthermore, comparison of the curves shows a smoother transition between the straight-line portion and both highlights and shadows with Elite than with Galerie—an unexpected result. In any event, careful analysis of the 25 curves confirms Kodak's claims about surface, tone range, and contrast control.

Rebecca Upjohn, a fourth-year Media Studies student who was preparing for an exhibition of an extended studio portrait series, tested Elite paper against Oriental and again came up with results that confirm many of Kodak's statements about this paper.

Working under controlled conditions with no processing variables, she noticed that Elite has a distinctly warmer tone than Oriental, with excellent separation in the highlight areas and superb shadow contrast, particularly because of the brilliant surface. She remarked that developing times are critical, with the image coming up in about 45 seconds, and rapid changes occurring between the one-minute and three-minute marks. Close scrutiny of her comparison prints reveals more available shadow information and more effective midtone definition with the Elite than with the Oriental paper. And like everyone who worked with Elite, Rebecca expressed admiration for its weight and surface characteristics.

Chris Langstroth, a Still Photography major who works with contrasty negatives and difficult, available-light situations, tested Elite in comparison to Ilfobrom paper, and achieved a startling increase in midtone contrast in addition to vastly improved reciprocity characteristics.

A reference print on Ilfobrom required four and a half minutes of development and burning-in of up to 525 seconds in the lightest areas. A much livelier-textured print was obtained on Elite with significantly greater ease—overall exposure was 35% less, development was three and a half minutes, and the light areas only

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required 390 seconds of burning-in. Chris agreed about Elite's distinctive weight, surface, and tonal range. He also found it very responsive to changes in development time.

Finally, Prof. Barry Philp, who teaches Advanced Printing and Still Photography to students in the upper years of the program (and whose work will be familiar to many through his recent exhibitions at Toronto's Del Bello Gallery and other

galleries in Ontario), tested Elite and declared unequivocally, "this paper is dynamite—the midtones are absolutely amazing" after re-printing a tricky negative on the new material.

It seems clear on the basis of these results that this paper is indeed something to be reckoned with. It combines attractive physical characteristics with ease of handling and real responsiveness to adjustments in processing. While some

who have tested Elite question Kodak's incorporation of optical brighteners, and consequently recommend extended wash times (see *Popular Photography*, December, 1984), everyone welcomes this paper as both a new product of remarkable quality and a very positive sign of Kodak's interest in a small but very important market: photographers who have the highest possible print quality as their prime concern. □

## LIGHT MAGIC

Continued from page 28

3x7 frames in less than 15 minutes. Designed primarily for advertising (2x2 slides) and business communication uses, it was exposed in a dedicated lab.

The system is modular for capturing images from computer screens, video screens, and copy stands, depending on the hardware configuration.

Polaroid's Superchrome II system will be available in a commercial version (currently everything is hand-cranked and manual). It will also include an illuminated viewing and measuring stage for precision and accuracy.

But the real stars of the system are Polaroid's Three Pluschrome CR (2x2 40-color reversal), Plusprint CT (2x2 111) B&W continuous tone, and Plusprint BC (2x2 40) B&W high-contrast slide film. Polaroid has announced an improved grain structure Pluschrome, but a release date has not been set.

A new Polaroid instant 35 mm, high-contrast, B&W negative film for scientific and professional use has also been announced. Polaroid, with an ISO rating of 8, will join the growing Polaroid family in a film yet to be announced.

No recent changes have been made in Polaroid's professional instant print materials, although the Polaroid 689 film has been upgraded technically. Richer colors and brighter whites are claimed for the new formulation.

Several companies have applied their new emulsion technology to some new print materials, as well as just introducing better papers than ever before. With films as good as they are today, papers had to improve to capture what the films can record.

Agfa introduced Agfachrome Type 7 a little over a year ago. As good as it was, Type 8 now has replaced it. The new paper, said to retain the excellent reciprocity characteristics of Type 7, has new color couplers, which are claimed to increase resistance to light and dark fading, for more than 100 years of image life in dark, room-temperature storage. It also provides greater reliability in fluctuating processing environments and can be used in hybrid replenishment solutions, according to Agfa.

Agfachrome Type 83 is a new color reversal paper, for K1 processing, with claims of richer colors, deeper blacks, and brighter whites.

Agfachrome Speed had such wonderful feeling when it was announced a couple of years ago. On the Canadian market for the past year, the high-tech, color diffusion, reversal printing process has provided a better alternative to printing from slides. It is a one-shot, one-bath (30-second) process, with wide temperature latitude (room temperature or 19 to 23 deg C) and contrast control, said to yield brilliant colors and fine gradation. It has a one-minute bath that accepts film and papers.

And—at last—the world-famous Agfa B&W Brown, Purple, and Royal Rapid papers are back in Canada, in 35 mm and 135 mm versions. They come in a wide range of grades, surfaces and weights. (All of the Agfachrome and Agfachrome Professional B&W films are back, too.)

Fujifilm has released five new color papers for professional use, four Fujicolor and a Fujichrome reversal. The first, Fujicolor Paper Professional 100-F has redesigned spectral sensitization expressly for professional compatibility with the new Fujicolor professional color negative film. It also has greatly improved print image stability, Fujifilm says.

The second, Fujicolor Paper Type 11, was new even couplers to reduce fading, for improved reciprocity characteristics, and has extremely high sensitivity, improved whiteness, and increased gradation, according to the manufacturer. Fujicolor SR Superior Deluxe Print is a new high-gloss paper with improved image quality, while Fujicolor Thin is a thin film material supplied only in 12.7 cm and 8.9 cm rolls for bulk production of cards, reports, and labels.

Fujichrome Paper Type 11 is a new K1-process reversal paper, which Fujifilm says has high sensitivity, maximum reciprocity latitude, improved whites, better colors, and excellent stability.

Mitsubishi has announced two new Cibachrome print materials for pro labs, which offer reduced contrast for runs of small prints up to 4x10. No introduction date has been set for Canada as yet.

Mitsubishi also brought out a new poly-coated B&W paper, Multigrade II, which uses a constant-speed timing system to help end the head-scratching and figuring out of exposure times that are always a drag in the dark. Mits's MG 100 System is also new—a special control head that automatically compensates for the con-

stant grade on the new Multigrade papers.

Kodak, of course, hit the media spotlight recently with the new Elite, B&W, three-bath, enlarging paper. Called "the art" paper by many (as well as Kodak), they should prove popular with any photographers looking for superior print and display quality. (See our on page 28 of this issue.)

In color, too, Kodak has new things to offer. New Ektachrome Professional and Ektachrome Plus papers incorporate "the most sweeping changes in 15 years", says the company. A white base resistant to yellowing, better uniformity, and improved dye stability with dark-keeping qualities in excess of 100 years are some of the claims.

Long-term archival fading for display prints was one of the goals achieved with the new Ektachrome papers. A new stabilizing resin dye coupler has strengthened the weak link in the chain that caused color fading with time. Better reciprocity characteristics also have been achieved, according to Kodak.

Until conversion to the new Ektachrome papers across Canada is complete, Ektachrome 78 and 78 BC papers will remain available, Kodak says.

Other new-generation print materials from Kodak include Plusprint BC, with a wide range of development control (15 seconds to 3 minutes in developer), new Plusprint papers replacing Pluschrome (film) papers, and new Pluschrome II films for colorization-free printing with selective-control papers.

Kodak recently presented its new Kentic Color BC Paper Type SR, recently based on new emulsion technologies and promising 100-year-plus dark-storage image stability. This paper is primarily aimed at the family photo market via commercial labs, but Kentic SR also is available from distributors in short runs.

This paper incorporates totally new developments in dye coupler technology, and addresses the inherent colors and help resist light fading, says Kodak.

It's anybody's guess when photography will be in the year 2000. One thing is pretty certain, though: electronic still imaging is going to come—probably by year end—into the hands of pro photographers. No matter how good silver-based and other traditional materials may get, electronic imaging cannot be ignored. □