

Kodak Ektapress PJ Films



Designed for photojournalists, these fine films just might be ideal for *your* shooting, too

by Jack and Sue Drafahl

As photojournalists, we always try to match our films to specific photo applications. We often ask ourselves questions that will help us in our selection. Is the film fast enough to cover the action or lighting conditions? Will it have enough exposure latitude to capture the scene correctly? If we use a higher speed film, will increased grain be a problem? More recently, we ask if it will scan easily into our computer. We realize that most readers are not working photojournalists, but if you find yourself asking these same questions, you may find that you have a touch of photojournalism in your blood. Thank goodness Kodak realizes that we all like to shoot journalistic type images, so they have designed the Ektapress Family.

These films have been specially designed to work to the advantage of the photojournalist. Wide exposure latitude, room-temperature storage, fine grain, easy black-and-white conversions, convenient processing, pushing capabilities and a $\frac{3}{4}$ -inch note area on each film magazine all make these ideal films for difficult shooting

situations. In a recent article entitled "Beyond ISO 400," we introduced you to two of these films—Ektapress Multi-speed PJM and Ektapress Plus 1600 Professional PJC. With the success of these films, Kodak now adds PJ800, PJ400, and PJ100 to the extended Ektapress family. PJ800 and PJ400 are new offerings, while PJ100 has just had a name change.

EKTAPRESS PJ800

This new film is Kodak's first professional ISO 800 color negative film. If you have taken any action or sports photos, you quickly realize that a full-stop increase in film speed greatly increases your chances of capturing the moment. The trade-off is a slight decrease in image quality, so you really need analyze when to up your film ISO. PJ800 fills the gap between the PJ400 and PJC 1600 Ektapress films and gives you the best balance of grain, sharpness and color saturation. PJ800 has a wide exposure latitude—good prints can be made from negatives underexposed as much as two stops or overexposed as much as four stops. It produces excellent prints and easily

scans into your computer system. If you run out of Ektapress 1600, you can push process PJ800 to EI 1600 and even 3200 with an increase in the C-41 developer time. Potential subjects to show off PJ800 include high-action track meets, basketball games, long-lens nature, soccer, fashion shows or theater.

EKTAPRESS PJ400

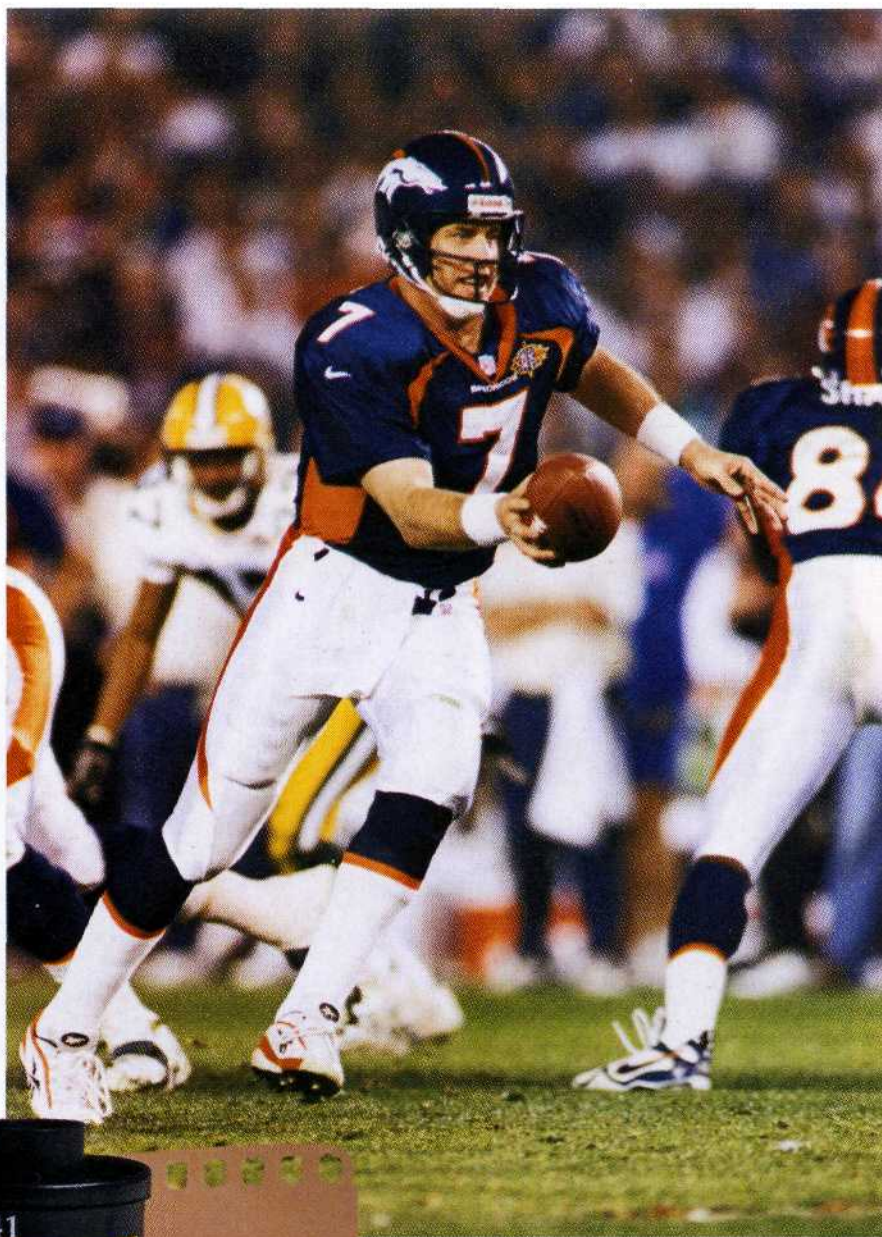
If you're not sure of the conditions you'll be facing during a photo expedition, this is the film to load in your camera. PJ400 gives you enough speed to cover most any situation, while providing excellent image quality. It has a five-stop exposure latitude (-2 to +3), and can be pushed to EI 800 or 1600 in emergencies. Some photographers may not want to carry around all the Ektapress films, so using PJ400 with its pushing potential may be a solution. PJ400 has a fine grain pattern, excellent shadow detail and full color saturation. Some typical shooting situations might include basketball with flash, large groups indoors, stage shows, car races or baseball games.

EKTAPRESS PJ100

If you have adequate light and the action is not very intense, you can maximize image quality with Ektapress PJ100. Extremely fine grain and excellent sharpness are just two reasons to select this emulsion. It has a wide exposure latitude covering two stops under to three stops over. Highlight detail is excellent, and if you have a situation where the whites look like they might burn out, switch to this emulsion. Pushing is not recommended, not because it can't be done, but why push when Kodak has made so many faster Ektapress films? Typical subjects for this emulsion include portraits, product shots, scenics, editorial, macro, nature and industrial.

EKTAPRESS COMMON THREADS

The whole concept behind film families is that you can move from one emulsion to another inside the family, and maintain similar image qualities. Some of the common threads include similar color printing packs, matching color saturation, similar contrast levels, excellent scanning abilities, and an overall look that gives the impression that all the images were shot on one film. Ektapress films are designed to work in sunlight, with electronic flash, or (with color correction filters) under tungsten, fluorescent and mixed lighting. You can shoot any of these films without a filter and make the necessary correction in printing, but if you have enough light, then use the filter. No adjustments for reciprocity failure are required for exposure times between 10 seconds and $\frac{1}{10,000}$ for all the Ektapress films except PJ800, which has a range of one second to $\frac{1}{10,000}$ before exposure compensation is necessary.



Ektapress PJ800 produces super image quality for its high speed, with a terrific balance of grain, sharpness and color saturation, as these 1998 Super Bowl XXXII action photos demonstrate.



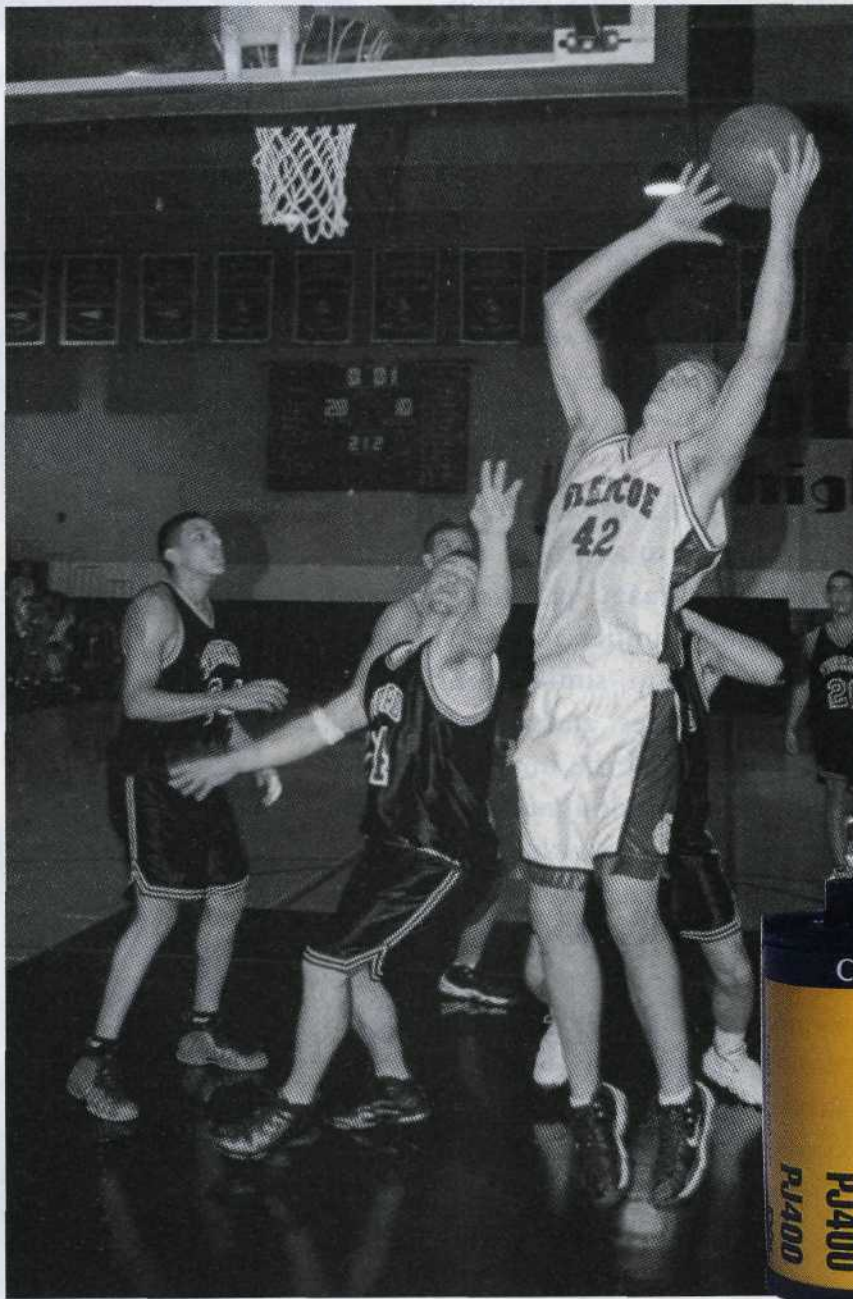


PHOTOS BY JACK & SUE DRAFAHL



SCANNING EKTAPRESS NEGATIVES

Most any type of film will scan into a computer with acceptable results, but remember that the key word is acceptable. If you want quality and no-hassle scanning, then Ektapress films are for you. They are designed with scanning in mind and offer film curves specifically made to match scanner curves. Once your scanner is properly set up, these negatives will scan in easily every time. Ektapress negatives can be scanned as black-and-white images or you can scan them at full color and convert them to grayscale using most any software program.



Another great all-around film, Ektapress PJ400 is finer-grained than PJ800, and can be pushed to EI 800 and 1600 in emergencies. At its rated ISO 400, it yields very fine grain, excellent shadow detail and rich, saturated colors. Like all Ektapress PJ films, PJ400 scans well in color or black-and-white, and can handle room-temperature storage—handy for working photojournalists (and any shooter) working in harsh locations.



EKTAPRESS FIELD TESTS

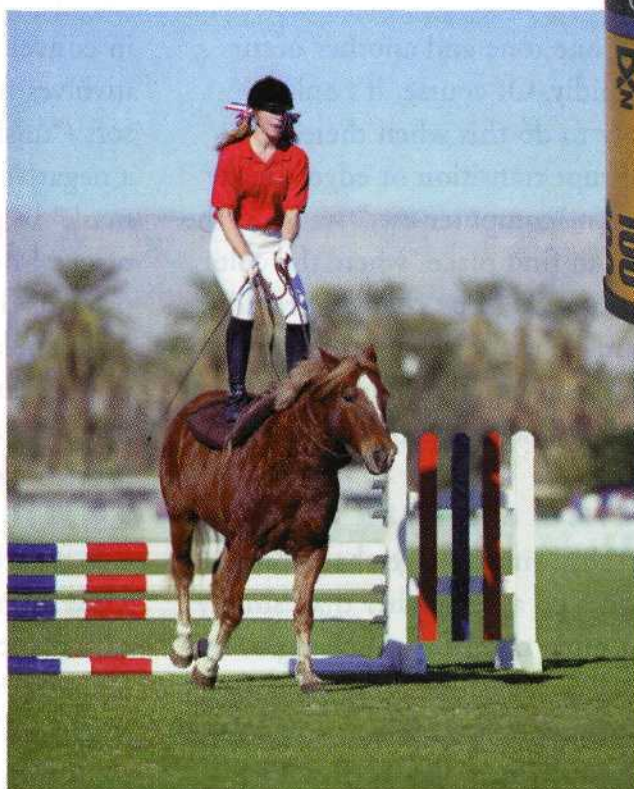
We have already been using all but one Ektapress emulsion on a variety of magazine assignments, as well as collecting stock photos for our files. We also used the 100 and 400 emulsions during a Brooks Institute of Photography photo program held at one of the Channel Islands. Each of the emulsions performed like a champ.

Knowing how well these other films worked, we concentrated our latest efforts on PJ800. We returned to a couple of locations where we had just completed the "Beyond ISO 400" article and repeated some of the shots for comparison. We then did our "parenting thing" and visited the local high-school basketball game and shot off a roll of both PJ400 and PJ800.

After looking back through our Ektapress files and then comparing the new PJ800 images, we started to favor the PJ800. The overall quality is totally excellent! It is hard to believe that an ISO 800 film has come this far. Not too long ago you couldn't expect an ISO 200 film to have the quality that we have now come to demand

from this ISO 800 film. If we had to pick only two Ektapress films to use as hard-working photojournalists, it would be the PJ100 and the PJ800. They make a great pair. No matter which Ektapress emulsion you select for your camera bag, we don't think you can go wrong. Kodak Ektapress has you covered from 100 to 1600 and beyond.

For more information contact Eastman Kodak Co., 343 State St., Rochester, NY 14650; 80/242-2424; on the Internet www.kodak.com/go/professional. ■



Its name changed from PJA to PJ100 in keeping with the rest of the line, the slowest Ektapress offers the best image quality—the finest grain, the greatest sharpness, and the best skin tones. When a speed of ISO 100 will do, PJ100 is the one.



PHOTOS BY JACK & SUE DRAFAHL

