



Replichrome III: Archive Review

September 28, 2015 | Matt Grayson | [Software Reviews](#) | ★★★★★ | [Tweet](#) 23 [Like](#) 1

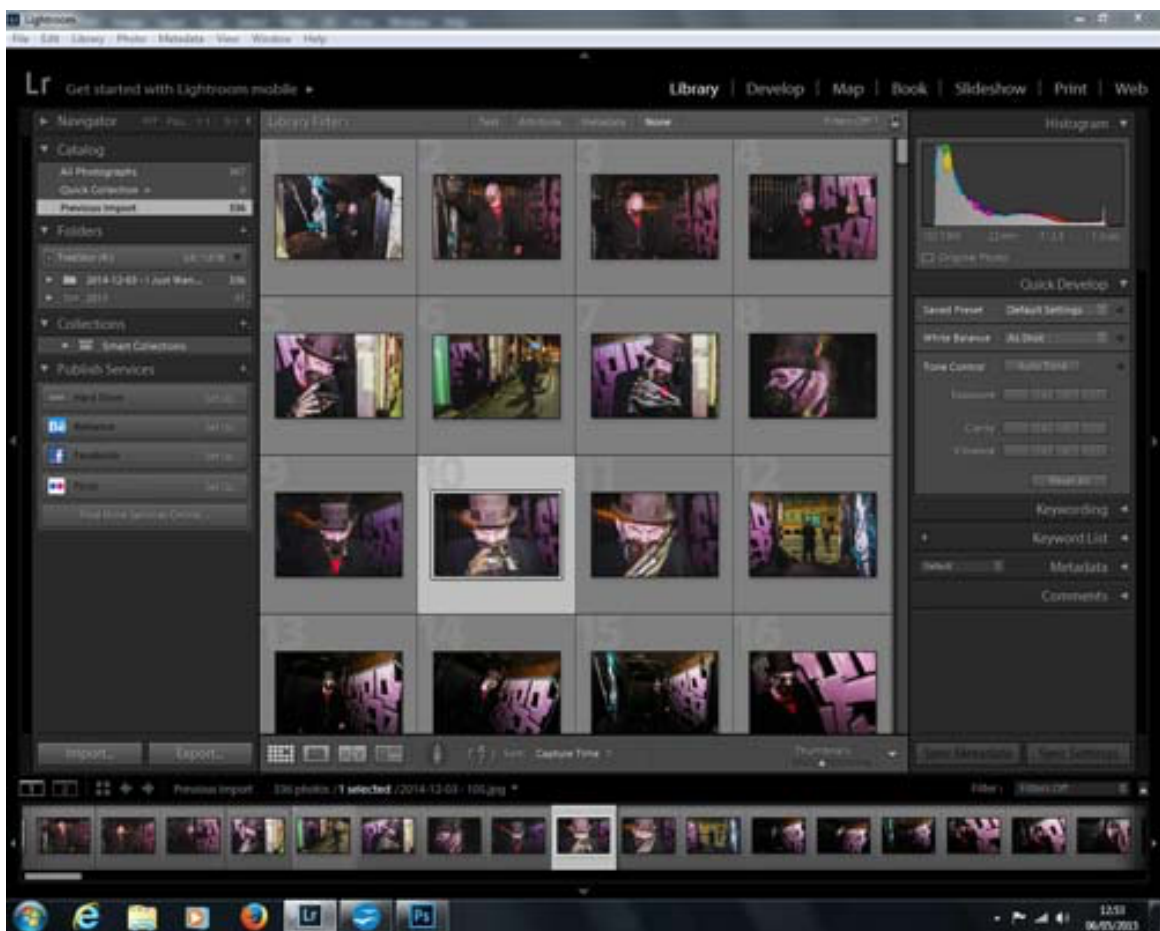


Totally Rad have released the third installment of their ever increasing saga of film replication [software](#) [🔗](#) packages. "Archive" emulates increasingly rare and eclectic film types scanned using Noritsu and Frontier film scanners. Available for use in Lightroom 5 or Photoshop 6, using Bridge and Camera Raw, Replichrome III costs \$99.

Installation and Use

You can install Replichrome III directly from the Totally Rad website and – as with many programs these days – there's a 30 day trial period if you want to see what it will do for you first.

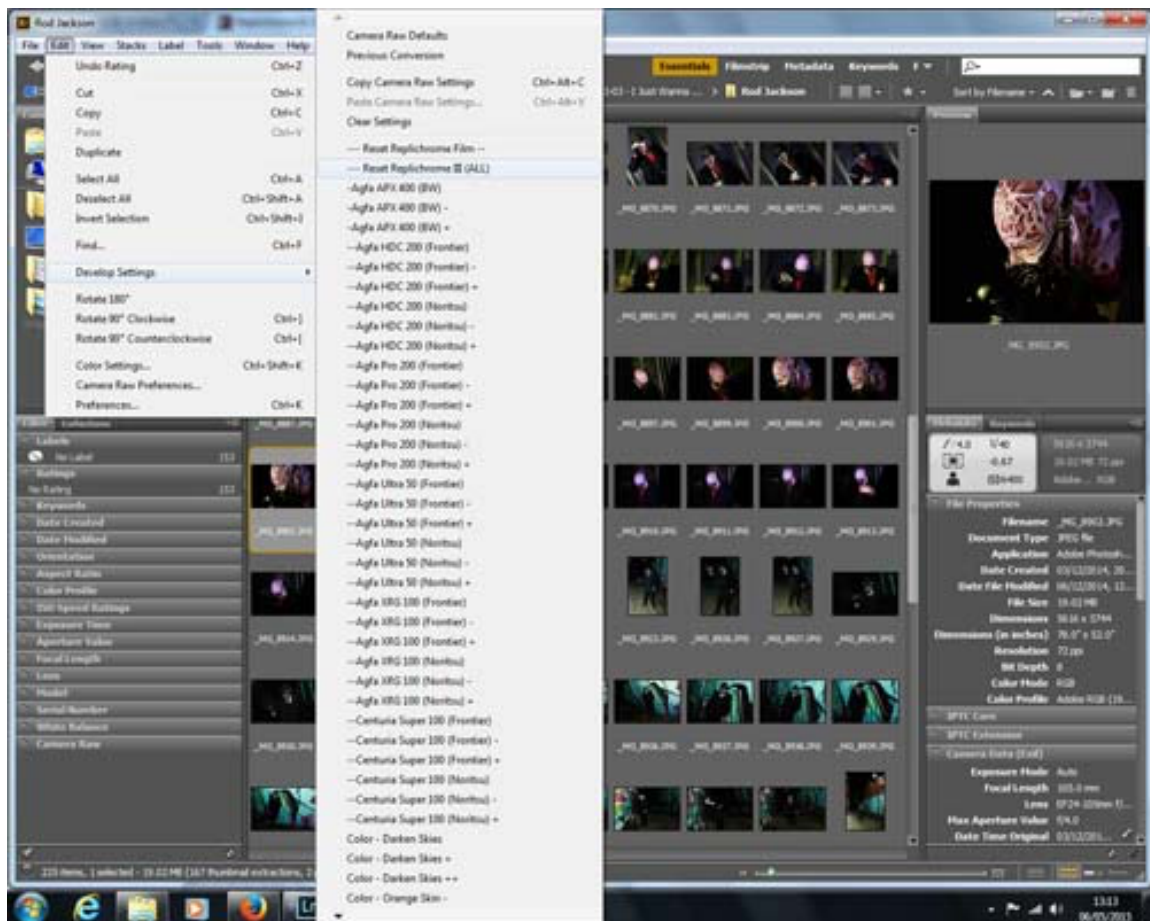
Once downloaded, you can install it to the [computer](#) and it doesn't take long at all; just a few minutes. The program will automatically [integrate](#) itself into Photoshop and Lightroom. The minimum compatibility for using Replichrome III is Lightroom 4 and Photoshop 6. We used Lightroom 5 and Photoshop CC for this review.



Imported into Adobe Lightroom

For the past two episodes of Replichrome, Totally Rad have gone all out to collect as many different film types as possible in order to expand the experience for the end user. For Replichrome I, they also used Noritsu and Frontier scanners. The Frontiers were replaced with Epson scanners for Replichrome II but they're back for the third version. Maybe that's to do with the difference between print and slide films being used.

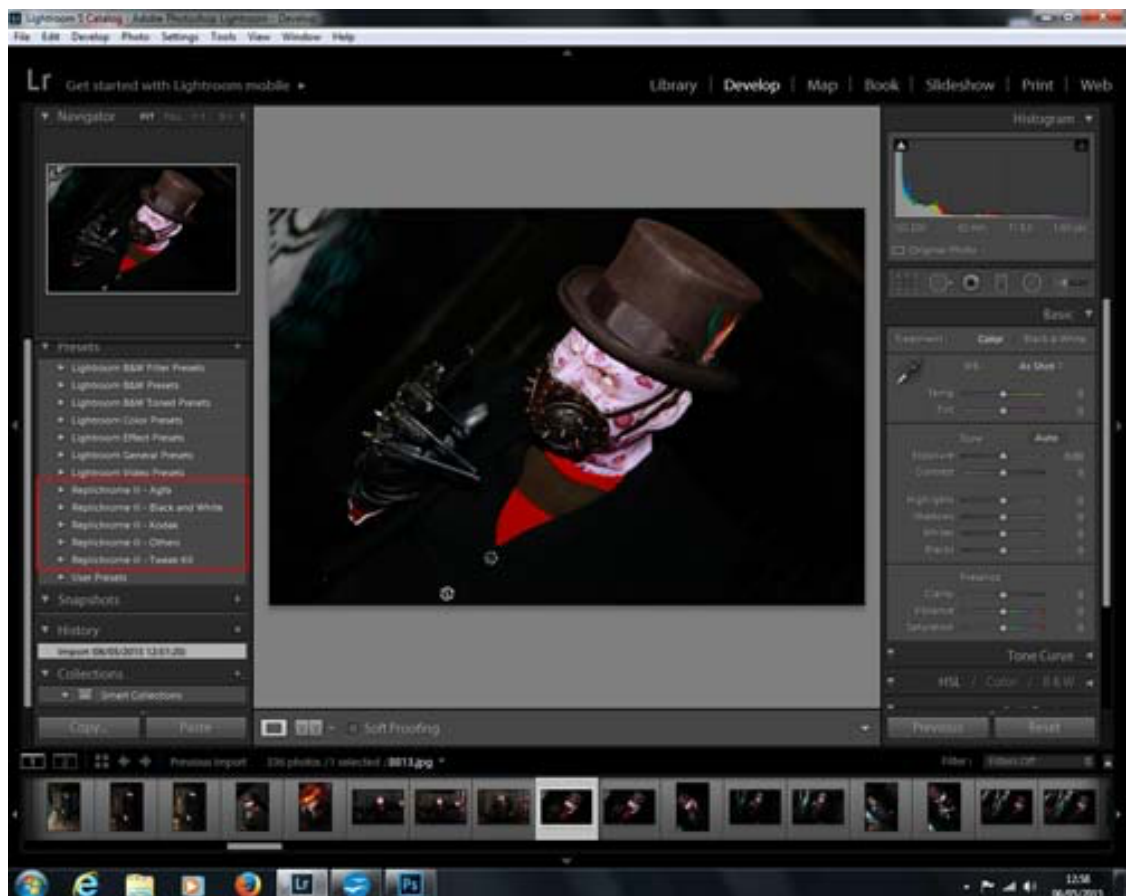
22 films have been sourced and used in the [program](#) including Agfa HDC, Pro, Ultra and XRG, Kodak VR, Ektar, PJ and Ektacolor, Centuria, Konica Optima and Super XG, Orwocolor, Unichem and VIP. Some black and white film has also shown its face, including Agfa APX, Ilford SFX and XP2, Patterson Acupan and Rollei Superpan. There's a version of each film for each scanner too.



Editing in Adobe Bridge

Using the program in Lightroom is by far the easiest for one or two reasons. Firstly, it's all done in one program. You can import the pictures you want to edit, click over to the Develop module and add the filter you want to use. From there you can edit the picture using Lightroom. With the imported images along the bottom of the screen, you can also click on another there and edit another. With Bridge, you have to load in the pictures, select the filter you wish to use from the drop down menu and then load it in Camera Raw for any additional editing. Lightroom will also preview the image for you with the filter applied without the need to click on the selection.

In the past two editions of Replichrome, we've commented on the lack of particular films. One such brand was Ilford and we're pleased to see the appearance of SFX and XP2 film. We're even more pleased to see that they haven't cross processed the latter to create the sickly sepia that XP2 became so well known for. Likewise with SFX, they've not given an option for creating Infra-Red images from the film.



Developing in Adobe Lightroom

Performance

After using two previous versions of Replichrome on different platforms, we decided to open Replichrome III on both Lightroom and Camera Raw to see which we preferred. It's fair to say that it works better in Lightroom though. The preview [windows](#) and one screen editing options make it a much faster workflow than Camera Raw. Let's face it, with 75% of photography being sat behind a [computer](#) these days, if there's a way to speed up the process, it's worth doing it. With Adobe CC coming with Photoshop and Lightroom in one package, it's not like you have to invest in separate programs.

It's interesting that with some films, selecting the plus or minus exposure options will change the results of the image to a massive degree. What changes are made are very fast, though, with the previews in the little [window](#) changing almost immediately.

Conclusion

As we mentioned previously, it's good to see Ilford film being used after noticing it's absence from the first and second versions. Another major change between the three versions was the use of a Frontier scanner originally. This was then replaced with an Epson scanner in version two only to go back to the Fujifilm Frontier for this version. It would have been really great to have all three scanners on this version, but you can't have everything.

We're photographers from the golden days of film, so we always get a pang of nostalgia when one of these film emulation programs comes out. Replichrome seems to go steps ahead of rival [companies](#) by giving you multiple choices of scanners and variations of exposure.

The cost of Replichrome III is \$99 and for that, you get a very good [program](#) emulating films that are harder to get hold of these days. The only way to truly recreate the effect of a film is to go and buy a film camera and load it with real film. Of course by the time you've bought the camera, sourced the film, processed it and scanned it, you're looking at the same cost as this program which does a pretty good job.

If you want to recreate effects of some hard to find and/or obscure films, then Replichrome III will let you do that without extensive searches [online](#).



**PHOTOGRAPHY
BLOG**

RECOMMENDED



RATINGS (OUT OF 5)

| | |
|------------------------|------------|
| Design | 4 |
| Features | 4 |
| Ease-of-use | 4 |
| Value for money | 4.5 |