by Jack and Sue Drafahl

PHOTOGRAPHIC'S USER REPORT Fuji has recently upgraded their four already excellent Super HR color-print film emulsions, introducing Super HRII 100 and 1600, and—discussed in a separate article—Super HG 200 and 400.

SUPER HRII 100

Super HRII 100 is a film designed primarily for use in full sunlight or with electronic flash and in situations where ultrafine grain and outstanding color saturation are absolute musts. This highly engineered film comprises 13 layers which adhere to a safety film base. A reformulation of the chemical structure of these layers has decreased the film's susceptibility

mon is its ability to capture full-spectrum color, even under tungsten light. Fuji recommends that if you can correct with a filter, you will maximize the color, but a filter is not necessary if you need the speed. This film is improved over its older counterpart in the area of image stability through a reformulation of its film layers. This is extremely important for the 1600 films, because in older versions, one problem was loss of color and film speed as the film aged on dealer's shelves. Like the Super HRII 100-speed film, Super HRII 1600 can now take a lot more abuse and still deliver quality.

FIELD TESTS

We headed out for a backyard sa-

bright, warm colors met the cooler colors such as a red flower with green leaves. The photos of leaves and cacti demonstrated the film's ability to hold image sharpness on extremely fine detail, an important part of close-up photography.

For a real photo challenge, we took a trip to the circus to field test Fuji's Super HRII 1600 film. When we entered the circus tent, we found conditions perfect for the film test—low light level, very red tungsten lights, with fast-paced action. Here we used a Nikon N8008 with the 180mm AF-Nikkor f/2.8 lens and no flash or filter. We had to use an extremely fast film like ISO 1600 in order to capture the action, since no flashes were allowed. It seems that

How Good Are These New Color Print Films?

FUJI SUPER HR II
100 & 1600

to damage by light, heat, humidity, and adverse storage conditions. In other words, the new and improved film is much tougher, more stable, and can take more abuse.

SUPER HRII 1600

When low light, fast action, and color balance are a problem, Super HRII 1600 is an excellent selection for high-quality prints. The film layer construction is very similar to the 100 except that all silver-halide crystals are larger and more sensitive to light. Two additional layers were added to the blue-sensitive section for a total of 15 layers plus film base. One layer is a high-speed blue-sensitive layer and the other is special reflective layer.
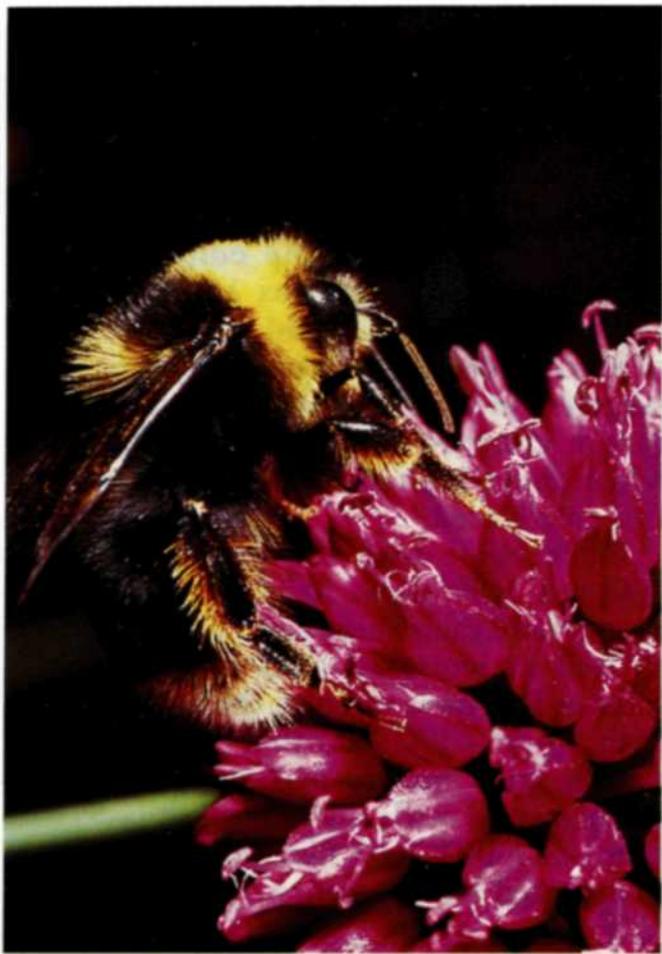
A unique feature of this speed de-

fari armed with several rolls of Super HRII 100 for our field test. While looking for vivid colors and subjects boasting intricate detail, we found lots of flowers, bugs, and plants. Sporting a Nikon N8008 camera body, 55mm AF Micro-Nikkor lens, and Nikon SB-24 flash unit, we searched for both bright and subtle colored subjects to photograph.
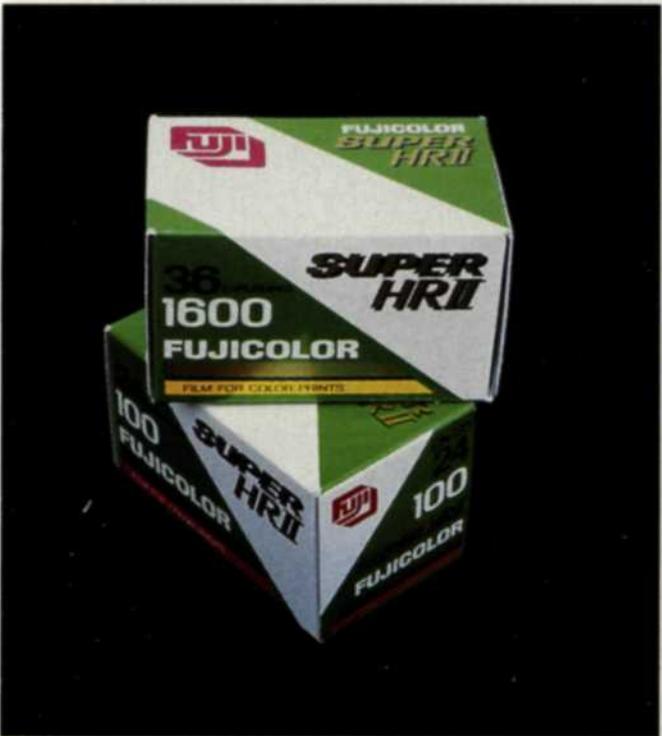
The resulting photos were both printed on color paper and reversed onto print film. Upon close inspection we found the grain to be nonexistent on the color prints and barely visible on the print film. Color saturation held extremely well throughout the visible spectrum, even when exposures were made one stop under or two stops over. The "Color Sharpness" was excellent, especially when

Field testing Super HRII 100, we armed ourselves with a Nikon N8008, SB-24 strobe, and 55mm AF-Micro Nikkor lens and headed for some of our favorite fields of Oregon flowers. The resulting images, which were reversed onto print film, were much better than expected. Grain is virtually nonexistent, and color saturation is extremely high, even if the exposures were one stop under- or two stops overexposed. The film produces images of extremely high sharpness, recording fine detail faithfully.
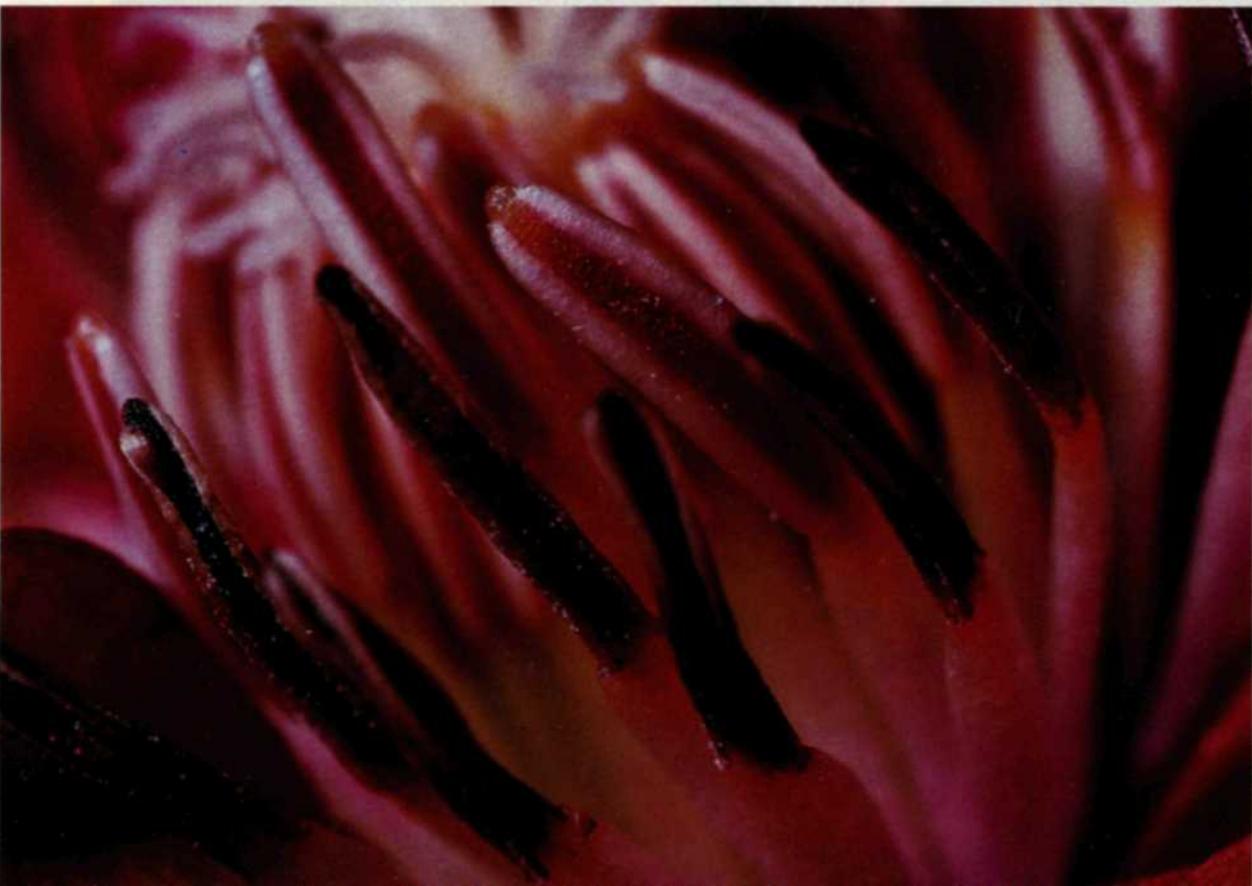
the no-flash rule is becoming more and more prevalent in theaters, etc. Our plan was to shoot the action when it was spotlighted, with exposures generally around 1/500 at f/2.8. For some of the more creative shots, where the spot was covered with a filter or when the action was not in the
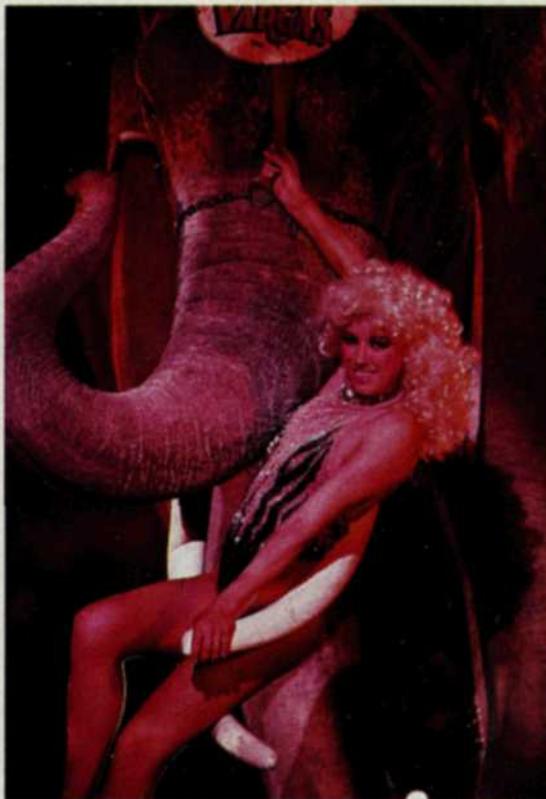
5500°K light, even though we had used no correction filter. The grain was visible, but tight enough to make very sharp images. The contrast range inside the tent was extreme, and we thought we would lose a lot of shadow detail, but again we were surprised at the film's ability to capture a contrast range unheard of when these high-speed films were first introduced.

Fuji's HRII with ISO ratings of 100 and 1600 claim to offer added protection against heat and humidity as well as improved shelf life. The folks at Fuji have given us the best of both worlds—ISO 100 film offering superb grain quality and sharpness for exposures made under ideal situations, and ISO 1600 film for poorly illuminated indoor scenes. �

More and more live performances, whether they be concerts, theater, or the circus, have banned flash photographs. That's where a film like Fuji Super HRII 1600 comes in handy. These shots of Circus Vargas were made under extreme conditions, ranging from single spotlights to filtered floodlights. Exposures ranged from ⅟₅₀₀ to ⅟₆₀, wide open. As you can see, the results are sharp, well detailed, and not nearly as grainy as you might expect of an ISO 1600 film. These images were, like the others in these film reports, reversed onto print film with little or no loss of sharpness, or shadow and highlight detail.

spotlight, the readings dropped to ⅟₆₀.

We sent the negatives to Fuji for 4×6 prints and waited to see how they would handle the weird lighting. We found the resulting photos in the spotlight to be very well balanced, almost as though they were shot in