New color-print films offer fine grain and great color in three speeds

Fuji Super G Plus

by Jack and Sue Drafahl

PHOTOGRAPHIC'S USER REPORT

Just about two years ago, we were asked to test the Fujicolor Super G color-print film line. We decided to vary from the normal film test and photographed firemen burning down our house on the Oregon Coast.

Almost two years to the day, we finished building our new home. While we were still celebrating its completion, a package arrived from PHOTOGRAPHIC magazine containing Fuji's new Super G Plus 100, Super G Plus 200 and Super G Plus 400 films for us to review. We both looked at each other, and quickly decided that another hot film test was not in the making.

We noticed from the tech sheets that all three films had the same RMS granularity value of 4. This value is used to measure the grain structure of a respective emulsion—the smaller the number the better the grain structure.

PHOTOS BY JACK AND SUE DRAFAHL

Looking further, we found that the resolving power of the 200 Plus and the 400 Plus were the same at 50 lines per millimeter (lpm) for 1.6:1 contrast and 100 lpm for 1000:1 contrast. The 100 Plus was a little better with a resolving power of 63 lpm for the 1.6:1 contrast and 125 lpm for the 1000:1.

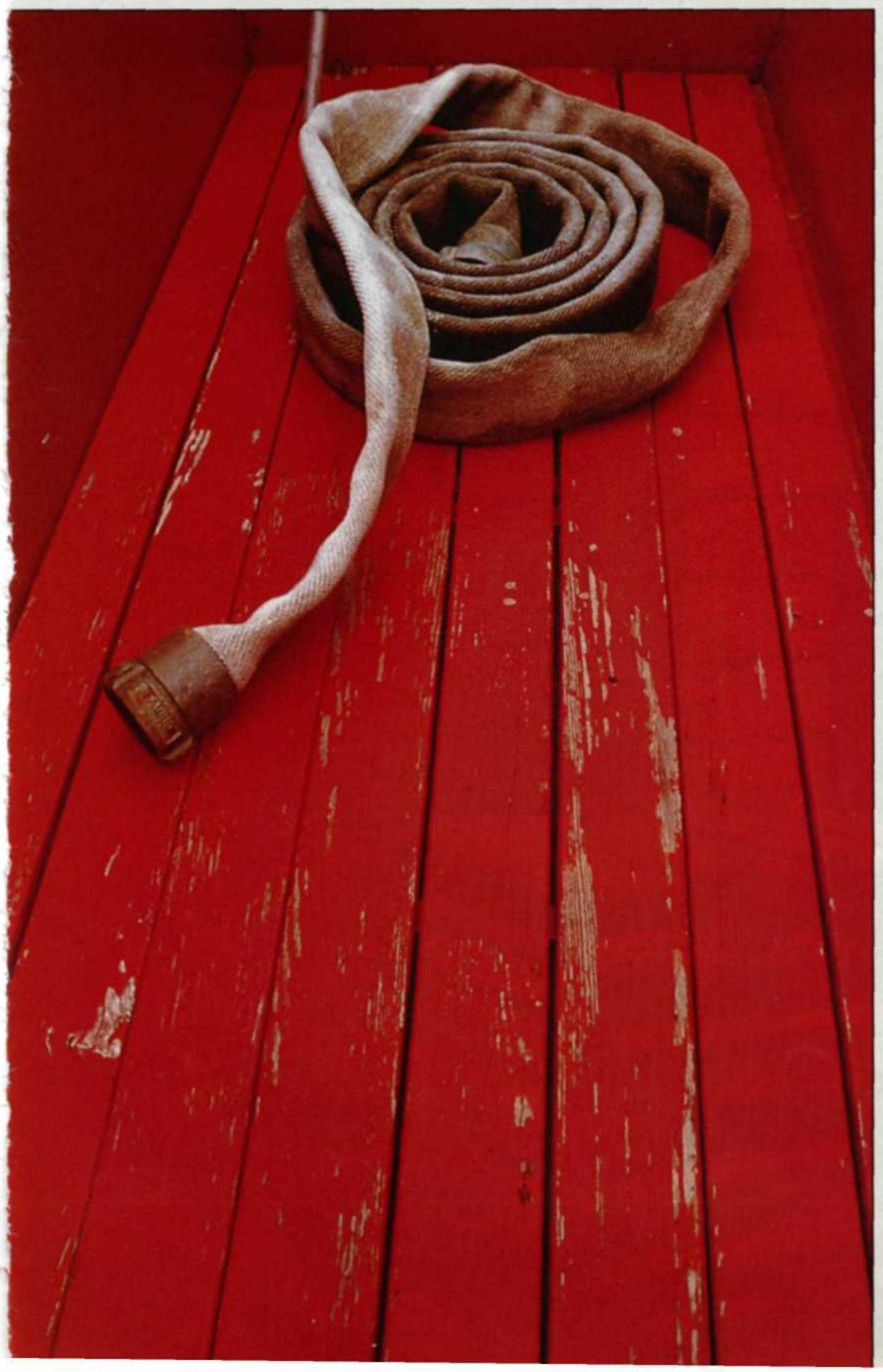
Other chart data of the characteristic and sensitivity curves showed small variations from the original Super G emulsions to the Super G Plus emulsions. This is what you might expect from film that already performs extremely well, and only needs some tweaking to stay on the

◀ ***Left:*** **Shot on Fuji's new Super G Plus 200 color-print film, these colorful primroses show off the bright, natural colors of the Super G Plus films.**

▶ *Right:* The bright rendering of colors by the Super G Plus was a real benefit when the clouds and rain rolled in on our test shooting day. The Super G Plus 100 captured the texture and color tonalities of this rope and post quite well.

▼ *Below:* Red is always dramatic, but Fuji's Super G Plus 100 handled it well. All three Super G Plus films treated it very well and printed all colors quite consistently.

▶ *Below right:* The speed of the Super G Plus 400 film was a great help on our cloudy day shoot. It gave us the speed we needed to handhold shots, and it still offered excellent grain structure and wonderful color tonalities.



leading edge of present-day film technology.

To test the films, we moved from fire to water. We loaded up several cameras and followed the rivers toward the beach. Our camera bags contained all three films films to give our best shot.

But as we prepared to shoot, the clouds started to roll in. By the time we got to our first location, the rain had started coming down. We decided that our water theme was already starting. Somebody was trying to tell us to start with the 400 Plus emulsion.

So we worked with low light for a while. As the day proceeded, we were extremely surprised when the sun came out and allowed us to shoot the lower-speed 100 Plus emulsion. From that point on the lighting changed from heavy overcast to sunlight and back again. This allowed us to shoot a variety of situations to give the films a real test.

We moved down the Oregon coast, using our water theme as a guide, to a fishing harbor where we located brightly colored fishing floats and assorted subjects in the fishing town. Everywhere we looked colorful buildings appeared. The vivid colors were saturated, and we hoped that the film was capable of

recording all that we saw.

As we neared the end of our film tests, we stopped at a place called "Camp 18." And there sat a bright red fire truck. We had come full circle. We started with fire in the first Super G test, and now it had come back to us. We photographed a fire hose and bright red floor, using both 100 Plus and 400 Plus films, to see how the range of Plus films could handle bright red. Red is a challenge to render properly, and the Super G films did a great job of it.

The basic structure of the Super G films remains the same, but the "Plus" means that some enhancements have been made to improve the overall quality of each film emulsion. The two new "Plus" tech-

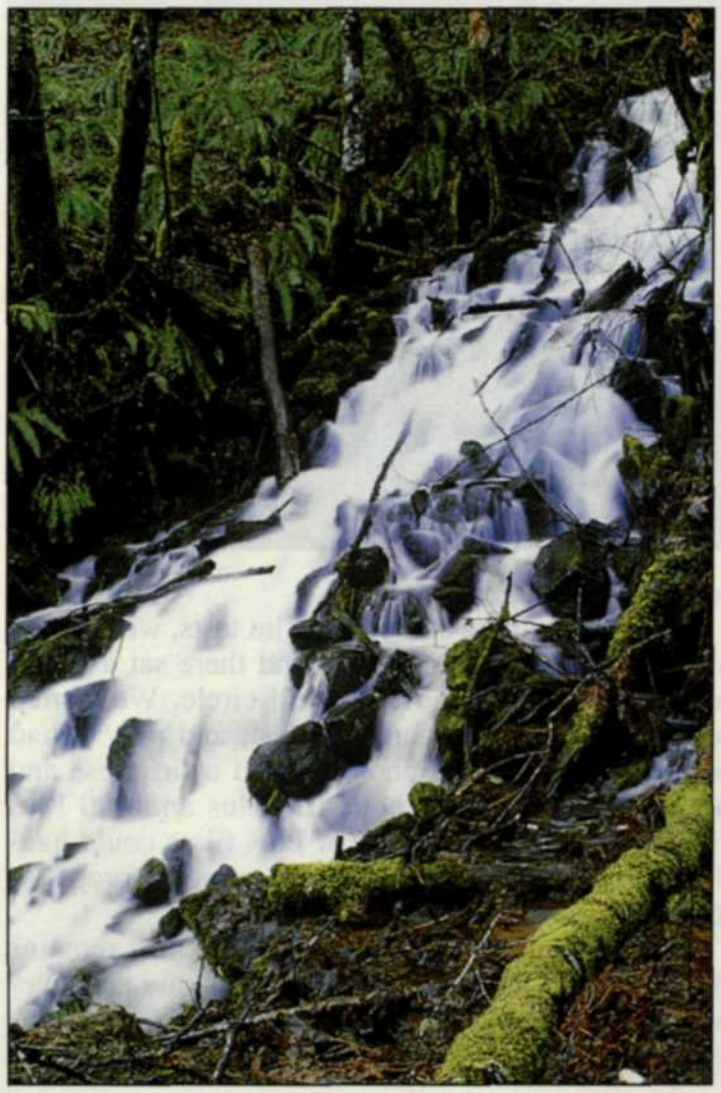
Fuji Super G Plus

nologies used are called "RT (Real-Tone) Technology" and "ELS (Emulsion Layer Stabilizing) Technology."

The RT Technology is a new Fuji technology that controls the interlayer (color saturation enhancing) effect to produce natural, fine textured skin tones. We agree with this statement, but found that the new technology applied to more than skin tones. It worked extremely well with very colorful subjects in full front lighting that dropped off into shady areas.

The "ELS Technology" has been developed to control the more than 100 organic chemical compounds found in the Super G Plus films. This new technology keeps these compounds stable and minimizes any fluctuations in the quality of the film. It protects the film from the adverse effects of formalin gas, heat, and humidity from the time it's manufactured to the time the film is processed and printed.

We returned to the lab to check printing compatibility. We used the same filter pack that was used with the Super G film test and found the



▼ ***Below:*** **It wasn't that many years ago that photographers used 400-speed film as a last resort—the colors weren't as vibrant, the sharpness not as crisp and the blacks not pure black as compared to slower films. Now, if you need a higher speed film, you should have no hesitation in using the Super G Plus 400. It produces vibrant color, excellent sharpness and great blacks even in the shade.**

◄ ***Below left:*** **When you do need the very highest quality, the Super G Plus 100 comes through with unexcelled sharpness and color.**

packs almost identical. Each emulsion varied but a few points from the others, and all were very easy to print.

The big test was to see how the emulsions handled the bright colors we found on the trip. After printing several of the colorful doors and walls, we realized that the colors seemed more brilliant than what we could remember. We also discovered that held true in the shade and matched in hue those colors in full sunlight.

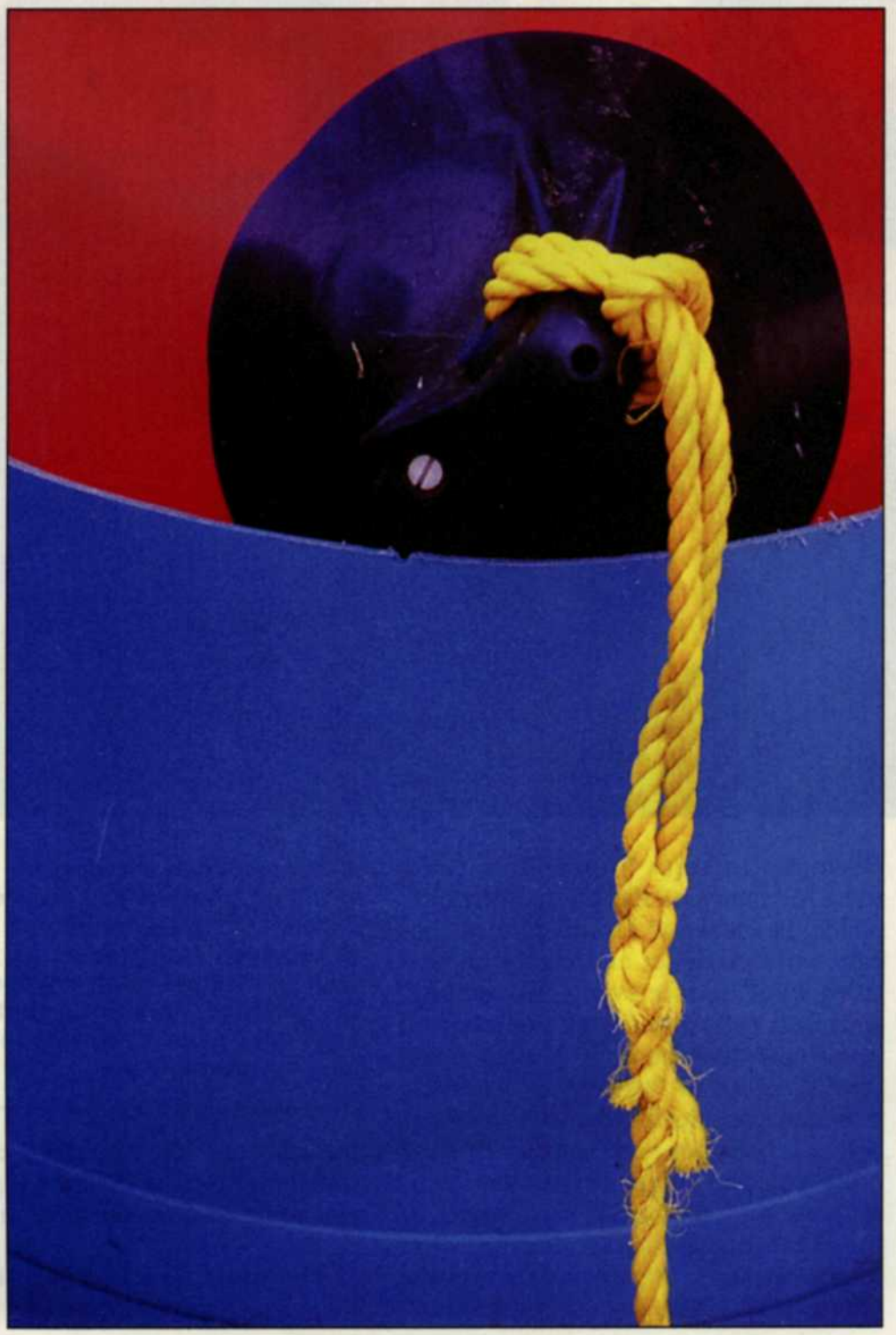
When we compared the red fire truck pictures of the 100 Plus and 400 Plus, we found the grain structure and the color reproduction to be very close. A photographer could use all three emulsions on a single subject and not worry about color differences from one emulsion to the next. They have the color consistency that professional photographers demand.

We found the exposure latitude range to be from about –2 stops to +3 stops. All three films worked well with long exposure, under tungsten light with an 80A filter, and under fluorescent lights using a CC30 magenta filter. Each film also performed like a champ in full sunlight, deep shade and heavy overcast situations.

The choice of film can be strictly based on the type of subject to be photographed and the amount of light available. We did notice that 100 Plus had slightly better quality than 200 Plus, and the 200 Plus had slightly better quality than 400 Plus. We stress the word "slightly." The difference was negligible. If you need a higher speed film, you should have no hesitance in any of these choices.

With every film, there are drawbacks. In the case of the Super G Plus film tests, our biggest complaint was that Fuji only sent us a half-dozen rolls of each emulsion to test. Other than that we love the film. We think you will, too.

Fuji Film USA Inc., 555 Taxter Rd., Elmsford, NY 10523; (914) 789-8100. ❑



◄ ***Left:*** **Super G Plus 200 is a great mid-speed film. It offers a little extra speed over the 100-speed version, giving you one more stop of speed to work with. Yet, it is slow enough to allow depth-of-field control in bright sun. Colors, sharpness and grain are all quite nice**

▲ ***Top:*** **Another example of how Super G 400 offers remarkable image quality for a 400-speed film. It is only slightly different than Super G 200 film.**

▲ ***Above:*** **Super G 200, like all of the new emulsions, was very easy to print for great color.**