

NEW FUJI SUPER G

*Hot Color-Print Excellence at
ISO 100, 200, & 400*

by Jack and Sue Drafa

PHOTOGRAPHIC'S USER REPORT

Throughout our years as film reviewers, we've been asked by many a photographer just how we decide what subjects to use to test our films. Generally, our decision is based on weather, the number of days before our deadline, and whether the circus is in town. We rarely set up situations for film tests, but rather take advantage of current events, and photograph subjects as they come.

For the Fujicolor Super G film tests, though, we decided to try a new approach: pick one subject that offers a variety of lighting conditions guaranteed to test the films to the max, and intertwine a little story line. So, we set up the most expensive film test we have ever done. We started by purchasing a house along the Oregon coast. Then we called the local fire department and offered it to them for a day of fire training. We loaded our cameras, and put the three new Fujicolor Super G color-print films to the ultimate test as the firefighters burned our house down.

SUPER TECHNOLOGIES

Fuji's Super HG color-negative films have already established a reputation for fine grain, great sharpness, and excellent color reproduction. In an effort to stay at the leading edge of color photography, Fuji has improved these qualities with the new Super G film series. You'll notice they dropped the H from the name, but what the "H," it's Super just the same.

Fuji used a trio of new technologies to improve the overall quality of its Super G 200 and 400 lines. The first improvement in technology was directed toward reshaping the silver-halide grains themselves. These new "Super Hexagonal Grains" have been reduced to half the size of the previous emulsions' grains, yet these smaller grains can absorb lots of optical sensitizer, and so maintain their high speed

sensitivity. The grains are aligned parallel to the film surface, allowing light to pass to the lower layers without the blurring effect caused by larger grains. The end result is not only much finer grain, but greater sharpness, too.

The second technological advancement concerns the cyan color coupler in the films' bottom (red- and blue-sensitive) emulsion layer. The coupler's oil coating has been eliminated, making the layer thinner and, thus, minimizing blurring of the cyan image formed in this layer during exposure. A new DIR coupler designed to emphasize fine lines and edges during the development process also enhances sharpness.

The third part of this new technology involves three new couplers, which eliminate clouded, muddy hues, and yield crisp, clear, pure colors.

Fujicolor Super G 100 employs Fuji's proven Sigma Crystal Technology that ensures sharp, clear, fine-grain images. In addition, the new Super G 100 film has been further enhanced with the addition of new gradation-control technology, which yields richer and more lifelike images, and an increased overall material strength and durability.

HOT TEST

It was about 7:30, and the morning sun was just peeking over the hills behind us, throwing a large, blue shadow over our beach house. As we loaded our cameras with a couple of rolls of Fujicolor Super G 400, which was designed to handle low-light situations, several fire engines pulled up in front of our soon-to-be film test. That was our cue to get some nice portraits of the men and women waiting for the big event.

The firefighters were divided into three groups: those who would fight the fire inside the house, those who'd

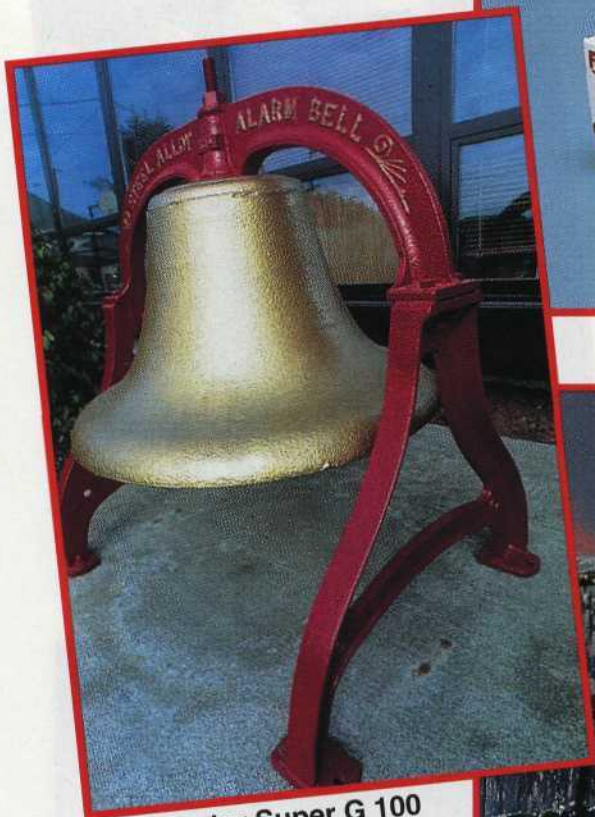
fight it outside, and a third group of cadets who would assist the outside group. The fire chief briefed his crew on how they would practice with our house. They would start a fire in one room, put it out, then start it again; over and over, until they had used up that room. Then they'd set three rooms on fire, put out all three, and repeat that process until they'd finally be forced to retreat.

We concentrated our efforts on capturing the hot time we all were having, using Super G 400 until the sun was high enough to fully light the face of the burning house. We then switched to Super G 200 and 100, and continued to shoot in full sunlight, shade, and split lighting. We used wide-angle, short-telephoto, and, when it got *really* hot, long lenses. We all had a good time as the fire department burned our house to the ground, proving that practice makes perfect.

We returned to the fire department later in the day, and were greeted with some great photo subjects—freshly polished red fire trucks, including a vintage one that had been restored to its original condition, and even an old freshly painted fire bell—so we finished our film test with a few shots around the fire station.

Now that we had burned up all our film, it was time to return to the lab and see the results. We crossed our fingers and hoped for the best, as this was one film test that couldn't be reshot.

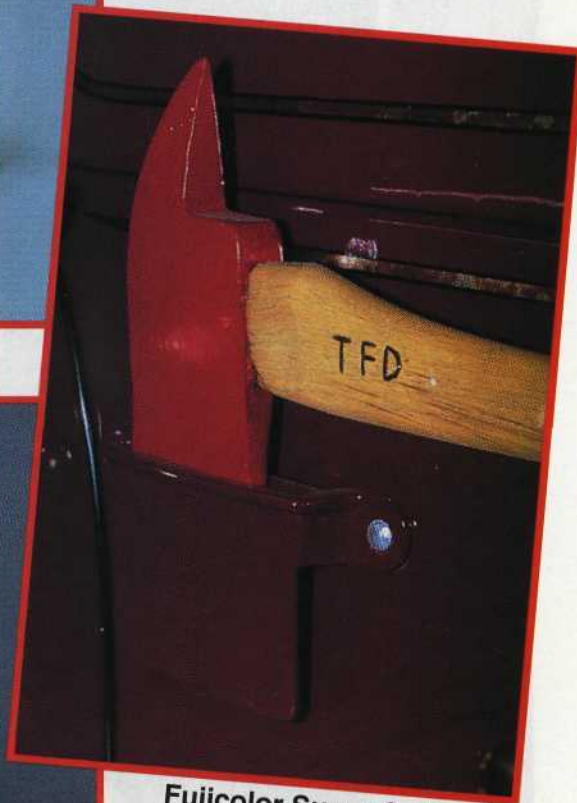
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FILMS



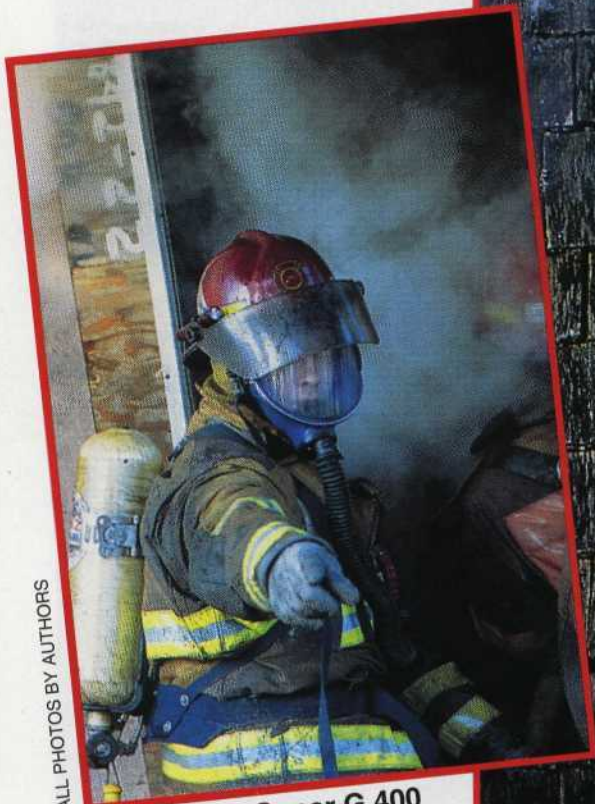
Fujicolor Super G 100



Fujicolor Super G 100



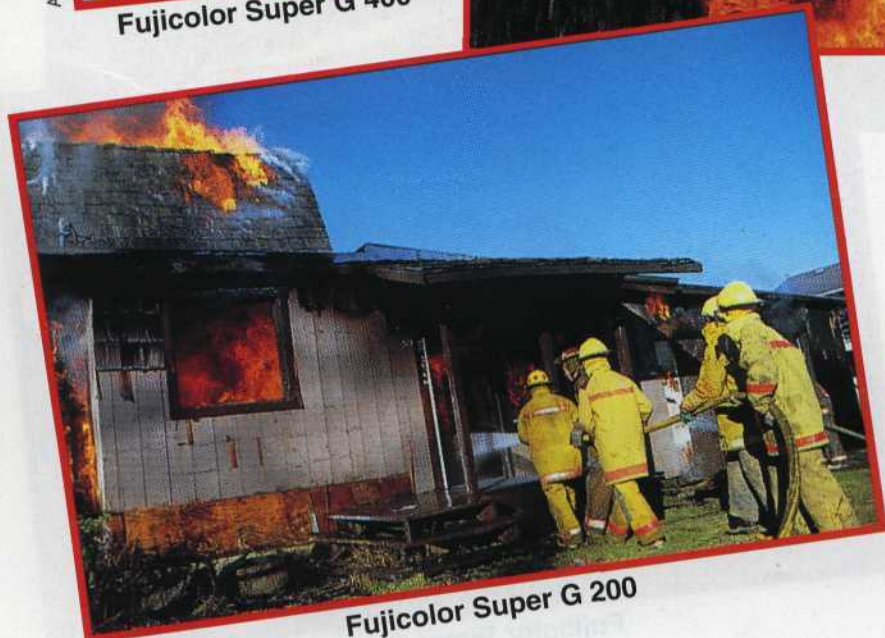
Fujicolor Super G 400



Fujicolor Super G 400



Fujicolor Super G 100



Fujicolor Super G 200



Fujicolor Super G 200

ALL PHOTOS BY AUTHORS

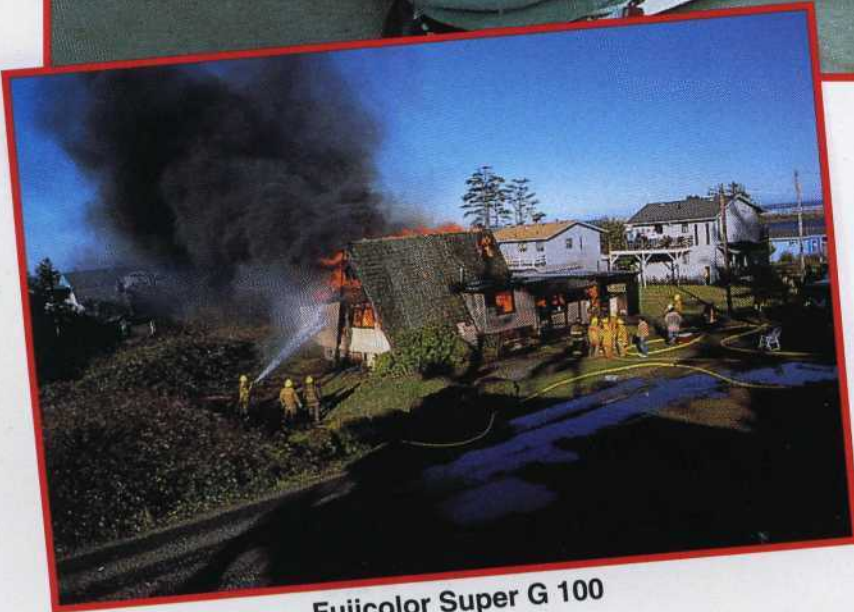
Fujicolor Super G 400

Fujicolor Super G 200

Fujicolor Super G 400



Fujicolor Super G 400



Fujicolor Super G 100

Fujicolor Super G 200

NEW FUJI SUPER G

400
200
100
FILMS

HOT RESULTS

The Super G 100 rolls were the first to come out of the processor. Because of its predecessor's fine reputation, we weren't surprised to find that this new film produced fine-grain images. But, when the fire-bell negative was printed, we were impressed with the color accuracy, razor sharpness, and extended scenic brightness range.

As the last rolls came out of the processor, we printed the negatives, and determined that the latitude of the new films ran from 1½ stops underexposed to 2½ stops overexposed. The real test came when we printed some of the photos taken halfway through the burn. These images had an extreme scene brightness range, running from full sunlight through deep shade, but the negatives held detail throughout, and we were able to make excellent prints.

After printing the remaining rolls, we noticed that one print of a fire truck, taken inside the station, had the quality of Super G 100; but we didn't remember shooting that film inside. We looked at the rebate edge of the film and realized that we were looking at a Super G 400 negative! Fuji was not kidding when they said they had improved the grain, sharpness, and color.

After taking a second look at all the negatives, and printing about 40 of the images of our burning house, we felt the following to be true of the three new Super G films:

SUPER G 100: Excellent color, sharp, fine grain, and an ability to capture an extreme scene brightness range. The results were no surprise, and this film is indeed an improvement on its first-rate predecessor.

SUPER G 200: Improvements in all categories, especially color balance and

scene brightness range. Grain is much finer than its predecessor's, with increased exposure latitude.

SUPER G 400: This film gets the award for the most improved. Excellent qualities all around. Most impressive were the grain structure and scene brightness range recorded with indoor lighting.

COOL APPLICATIONS

Now that you have seen what we did with the Fujicolor Super G films, we offer some other suggested uses with these Super films:

SUPER G 100: We feel this is an excellent daylight film to use when you have control over lighting and subject movement—scenics, macrophotography with flash, and portraits, for example. Super G 100 can be used indoors without filtration, but is easier to print if you employ the standard daylight-film tungsten or fluorescent-light filter.

SUPER G 200: When lighting conditions outdoors change from good to so-so, this film maintains a high degree of image quality, yet provides the additional speed necessary for medium-telephoto shooting. Super G 200 can also be used indoors without filters, but like Super G 100, prints more easily when you use the recommended filters.

SUPER G 400: An excellent indoor or outdoor film that allows you to photograph in almost any type of condition. Early-morning light, sunset afterglow, high-speed action, long lenses, and extreme depth of field shots all lend themselves to being photographed with this emulsion.

SUPER CONCLUSION

Obviously, we enjoyed conducting this hot new film test. But it is going to be a hard one to top. When we have cooperative subjects to photograph and the films we are testing perform beyond our high expectations, what more can we ask for? Thanks, Fuji, for three Super new films. (P.S.—As you've probably guessed by now, our subject house had been condemned; we bought the property as a site on which to build a new house.)

Fujicolor Super G 100, 200, and 400 are available in 12-, 24-, and 36-exposure 35mm cassettes. Super G 100 is also available in 110 and 120 formats; Super G 400 is also available in 120 format. Fuji Photo Film U.S.A., Inc., 555 Taxter Rd., Elmsford, NY 10523; telephone (914) 789-8100. □