



SUPER HR 1600



SUPER HR 200



SUPER HR FILMS!

Fujicolor Super HR 200 & 1600 take flight!

Fuji has added two more new films to a long list of improved color films introduced in this year of the "film wars." What is amazing is that each new film introduced truly is an improvement over its predecessor. This is especially true of the new Fujicolor Super HR 200 and Super HR 1600 films.

SUPER HR 200

Fujicolor Super HR 200 film is a beautiful compromise between the Super HR 100 and Super HR 400. This excellent film has the sharpness, color and grain of the Super

HR 100 films, yet allows one full stop more exposure. As with all the new color negative films, grain is nonexistent on 4×6 prints, and overall sharpness and color are greatly improved. All colors in the spectrum seem to record very accurately, even under different lighting conditions. Enlargements from Super HR 200 look similar to those from Super HR 100 and differences can be detected only on prints that are 8×10-size and larger.

Field tests with the Super HR 200 were made on an overcast day at

the zoo, a bright sunny day in the park, an early morning visit to the colorful world of Saturday market, and a variety of visits to local industrial locations. When the prints were returned, it seemed as if all the photos were taken with the same lighting conditions, all on the same day.

Exposure latitude is an incredible two stops under to four stops over (six stops). With the new automatic cameras on the market today, it would be very difficult to get unusable exposures with this new and improved medium-speed film.

By Jack and Sue Drafahl



SUPER HR 200



SUPER HR 1600

SUPER HR 1600

After testing a variety of films from both Kodak and Fuji, the most impressive results were from the new Fujicolor Super HR 1600. It can only be called fantastic! This high-speed film has the ability to capture images in low light situations, plus great color saturation!

The original HR 1600 was impressive (see the test report in PhotoGraphic's September 1986 issue), but the newer version has several noticeable improvements. The color saturation is almost as good as the Super HR 100 films, but with 16 times the speed! We have to admit that the grain is somewhat larger than with lower ISO films, but with properly exposed negatives the final 4x6 prints are really quite similar in appearance.

Most extreme high-speed films' ISOs are overrated and generally require overexposure bracketing to guarantee good exposures. We found the Fuji Super HR 1600's ISO rating to be very accurate. At first glance you will notice a difference between the old and the new base density. Before, you could easily determine the ISO 1600 film because

it had a deeper base density, but now you can hardly tell the 100 film from the 1600 film.

We decided to give the color printers at Fuji's lab in Anaheim, CA, a genuine run for their money. We photographed a red car near a red manhole cover in an all-red-painted parking lot! But while we tried, we just couldn't fool them. The resulting photographs looked terrific!

Several tests with the Super HR 1600 were made under difficult lighting conditions. Photos of a welder were taken at $1/125$ at $f/4$ with no lighting other than the sparks given off by his work. Another test involved a pumpkin with a sparkler inside. Excellent handheld exposures were made with no other light source. We found that we could even stop the action of a high diver in an indoor pool, using only the indoor ceiling lights.

A special test was set up to see how Super HR 1600 film would react to black light. Most black-light setups photographed with lower ISO films require tripods and long exposures. With the Super HR 1600 and a 40-watt black-light, the camera was handheld at $1/30$ at $f/8$ for a

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macro black-light photo. The negatives and prints were some of the best yet from the Super HR 1600.

SUPER HR TECHNOLOGY

All the new Super HR films introduced by Fuji owe their improvements to Fuji's L-Couplers and DS Grain Technologies which allow higher density of color couplers for a more uniform dye formation. The improved sharpness is a result of the new Super HR thin emulsions. Fuji's Super HR films also have a Super DS Grain, allowing the films to capture vibrant colors in various lighting situations from bright high-lights to deep shadows.

It seems as if things just keep getting better and better for photographers. The film war rages on and new technology keeps improving. The obvious results of improved film technology are apparent with these Super new films from Fuji. 