

# Fujichrome Sensia

Better than its fine predecessor



Everything these days in the photo world is constantly changing and improving. Technology moves at such a fast pace that it is hard to stay ahead of it all. Leading the pack on change are the film manufacturers. They never seem to be satisfied when they release an emulsion. Film manufacturers constantly feel they need to improve and tweak in the name of competition. It is almost a full-time job

for photographers to keep up with the latest and greatest film emulsions. In most of the film tests we conduct, we normally put the new, improved film through its paces based strictly on its own merit. Rarely do we look back and compare it with its previous version. Our editor likes to keep us on our toes, and asked us test Fujichrome Sensia II 100 to see just how much it had improved from its predecessor, Sensia 100.



Our first step was to call Fuji for some film to test and their technical data sheets. The second step was to run a quick couple of rolls through our processor. As we browsed through the tech sheets we found very little difference between the two films. The wording was different, but when we sorted through all the jargon, they said almost the same thing. As we turned to the last page we noted that the "spectral sensitivity curves" were different. The change was subtle, but did indicate that something had been changed in the spectral response in the blue and green areas. The red

**Above & right:** Sensia II 100 produces bright, accurate colors along with neutral neutral tones. **Opposite page:** Even in open shade, Sensia II 100 delivers beautiful colors and neutral neutral tones. **This is a great all-around film for general photography.**

area seemed unaffected. Also, skin-tone reproduction has been improved.

Reviewing our first two test rolls showed us nothing. Both rolls appeared to look the same—they were both great! What kind of a comparison test would this be? More testing was needed.

We decided the only way we would see a difference was to run both films in a variety of situations until some differences showed up. When the next two comparison rolls were processed, we finally saw a difference. The first two rolls had been in full sunlight and the second group included shade images. The Sensia II 100 was warmer and displayed a more pleasing color in the dark shade areas of the image. We also noticed a very slight decrease in contrast and color saturation with the newer emulsion. The blue of the sky areas was also slightly darker. It looked like we were finally on to something.



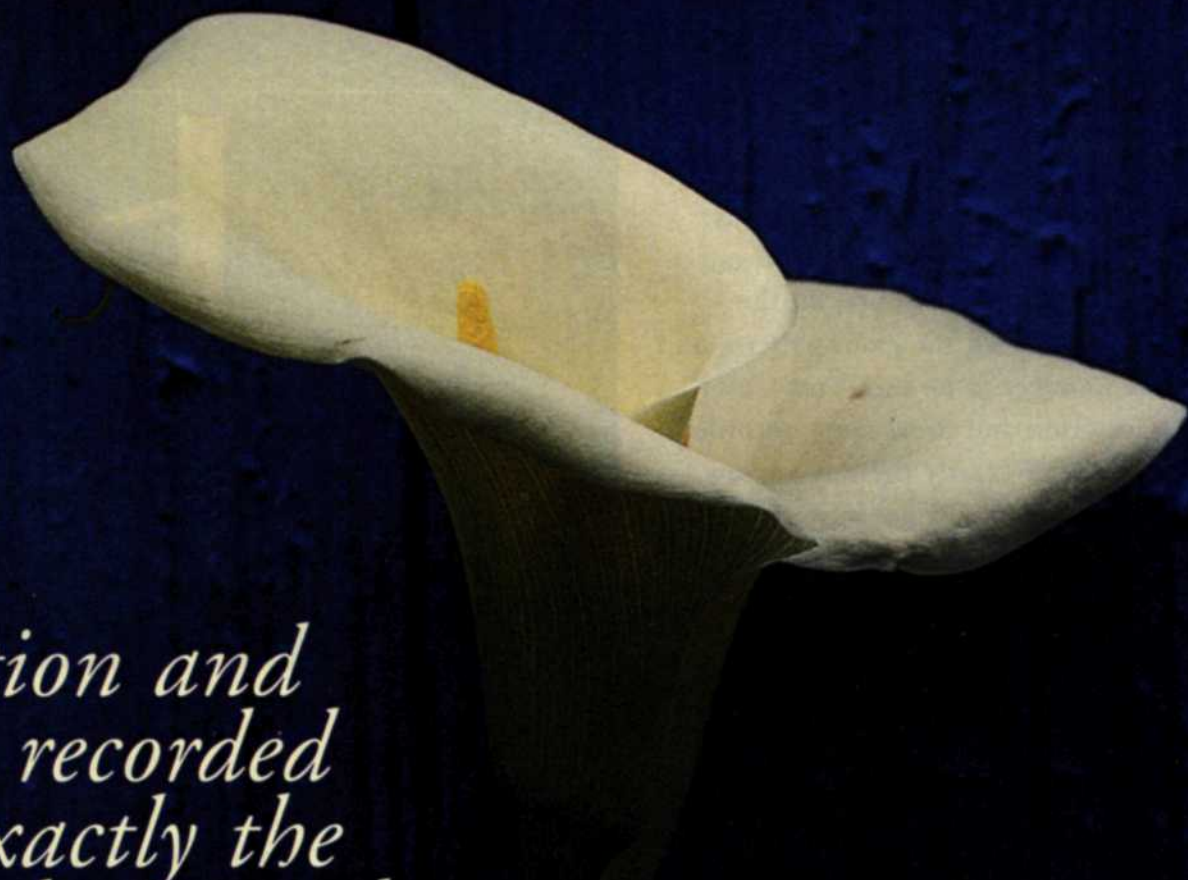
When you think about it, most of today's films have very little problem recording full sun images. It's when you move into that high Kelvin temperature blue shade that the differences start to show up. Most of the film tweaking in the last couple of years has been in that area, so the changes in Sensia II was no surprise.

Eventually, we put the Sensia 100 emulsion away, and played



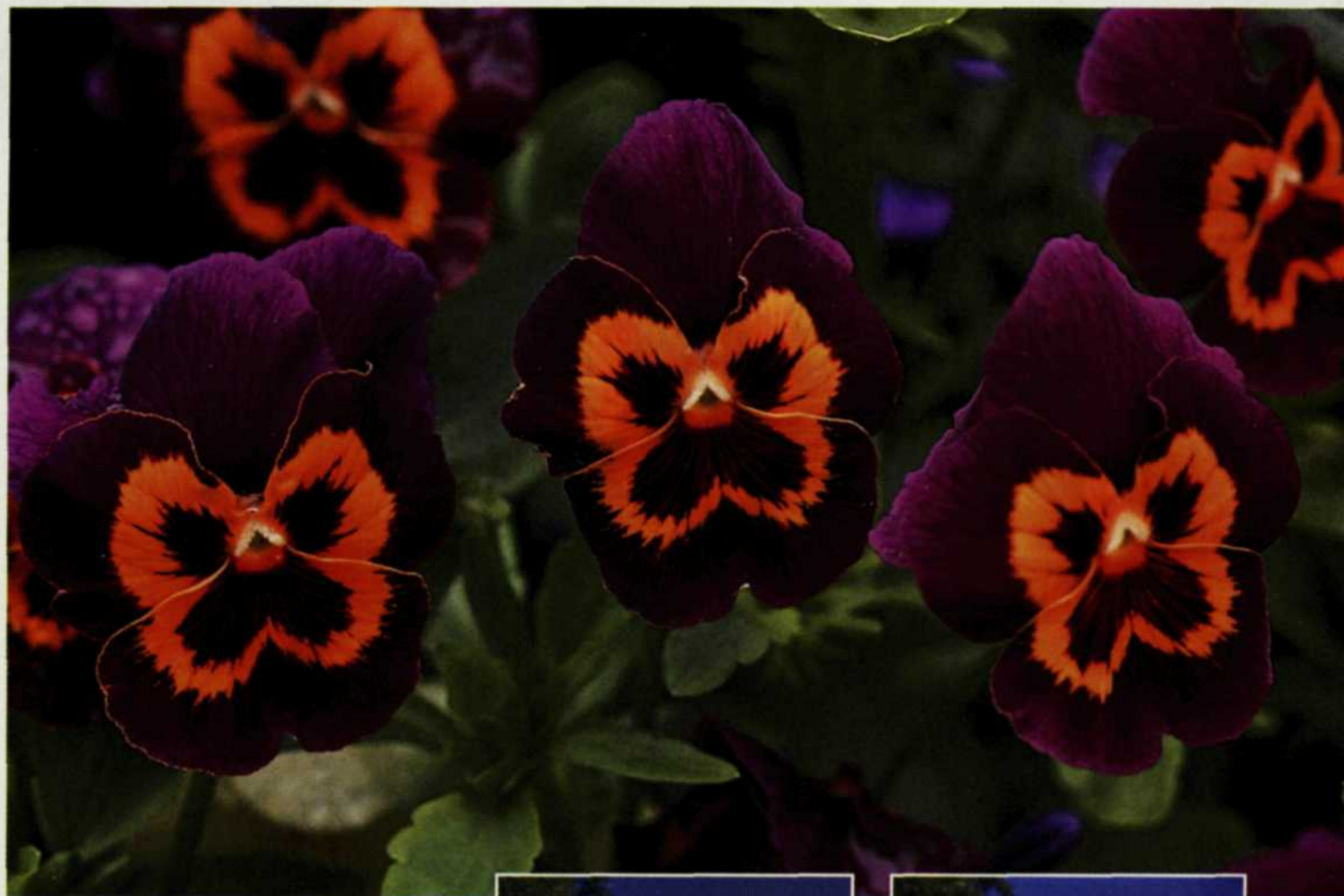
# 11 100

Text and photos by Jack and Sue Drafahl



*“Color saturation and tonal range recorded the scenes exactly the way we saw them, and skin tones were perfect.”*





**Left:** New Sensia II works very well with natural subjects, reproducing nature's colors beautifully. The film produces great results in natural light and with electronic flash. **Below left & right:** Sensia II 100 (right) is warmer than its predecessor (Sensia 100), and produces more pleasing color in dark shade areas of the image.

with the rest of the new Sensia II 100 emulsion. Half a dozen rolls later, we had enough to finish our test. The loupe was first on the scene to check the grain pattern, and we found it to be excellent. Color saturation and tonal range recorded the scenes exactly the way we saw them, and skin tones were perfect. The bracket tests indicated that  $\pm\frac{2}{3}$  stop gave us three acceptable images. The  $\pm 1$  stop was a little too much. We were thrilled with our results.

So, just where would you use this emulsion? What is its best application? Well, as we stated before, Sensia II 100 performs extremely well in sunlight. It also goes hand-in-hand that a film that works well in sunlight is also a good candidate for flash and flash-fill photography. This was confirmed in our tests. Scenics, macro, nature, and capturing a variety of people activities are just the jobs for this emulsion. Keep in mind that this film works well in shade, so it would be a good candidate for situations where the subject was not moving too fast or you were using large apertures. You can push Sensia II 100 for situations where you need more speed, but we still think it is best to use higher-speed film instead of pushing a slower one. Pushing should be saved for those times when the only emulsion you have in your camera bag is Sensia II 100.

Color corrections for tungsten light are standard—an 80A filter and a  $1\frac{2}{3}$ -stop exposure increase. Photographing under fluorescent lighting is also the same as with all other films—confusing. We always recommend starting with a CC30 magenta filter and run a test roll. We couldn't find any data on reciprocity failure with this emulsion, but



would assume that it would be very close to that of Sensia 100: For exposure times between  $\frac{1}{4000}$  and 16 seconds, no compensation is needed. When you reach 32 seconds you will need to increase exposure  $\frac{1}{2}$  stop, and two minutes will require

you to add a full stop of extra exposure. Exposure times beyond eight minutes are not recommended.

When you look at the rebate edge of processed Fujichrome Sensia II 100 you will see the letters RA, and the older emulsion is labeled RD. Sensia II 100 is available in 35mm in both 24- and 36-exposures cassettes.

You are probably asking yourself, did these folks really like this film? Or are they just paid the big bucks (ha, ha—get real) to sing a song of good will? We could simply tell you that we give it two thumbs up, but that would only tell you part of our answer. In all the years we have conducted film tests, various film manufacturers have sent us hundreds of rolls of film. We use some for the actual testing and film report, but sometimes there is film remaining. The rest we store and play with over time. Some emulsions are so good that they disappear immediately. What can we say...there is no more Sensia II 100 on our shelves! We guess we had better head out to the camera store for more.

Fuji Photo Film U.S.A., Inc., 555 Taxter Rd., Elmsford, NY 10523; 800/800-FUJI; or visit Fuji's website at [www.fujifilm.com](http://www.fujifilm.com). ■