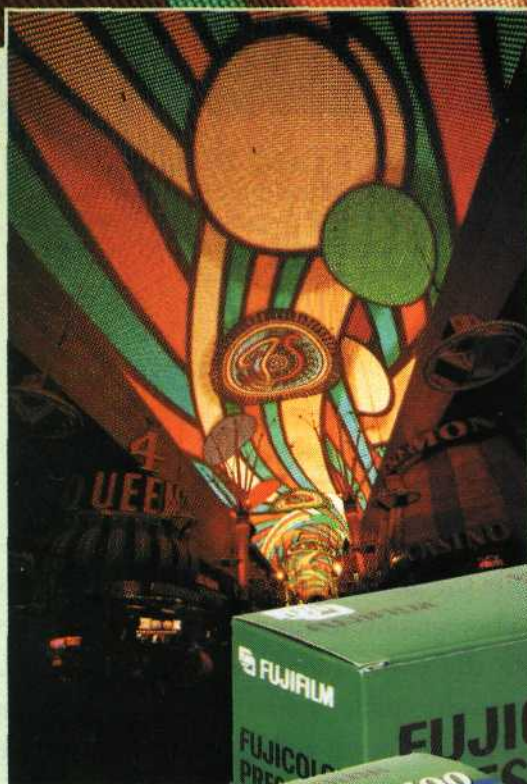
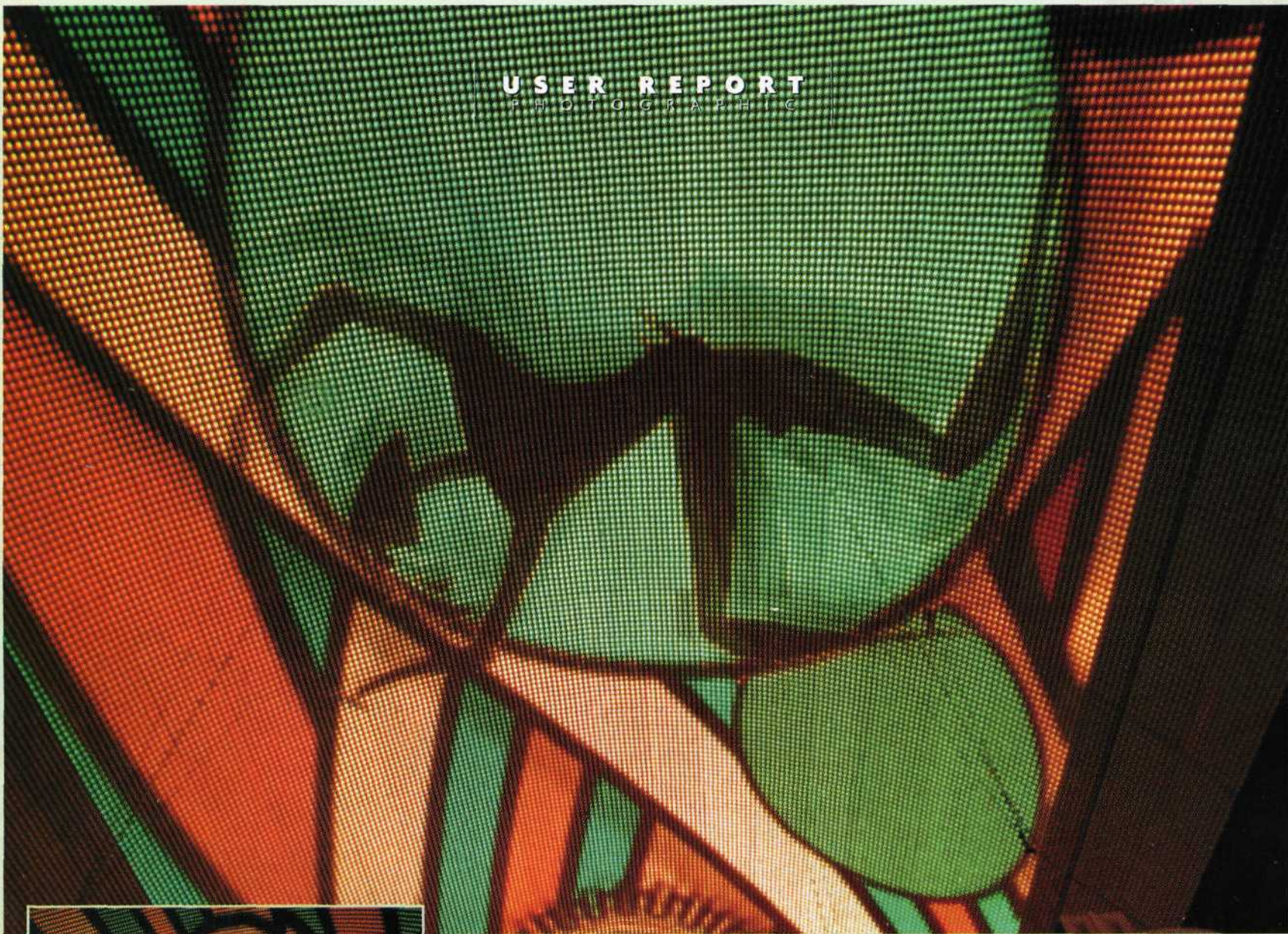


USER REPORT
PHOTOGRAPHIC



Fujicolor Press 400/800

Bringing good news!

by Jack and Sue Drafaehl



This is the city—Las Vegas, Nevada. The city of lights—home to PMA '99. Our name is Drafaehl and we carry a camera. We were here on a mission—our assignment for Petersen's *PHOTOgraphic* was to review Fujicolor Press 400 and 800 films. They were just hot off the press, and we needed to nab some rolls to test. Our deadline was tight and time was running out. So, we packed our bags, batteries, empty cameras, and some loose change to feed the one-armed bandits and headed toward the bright lights

We had come to right place since PMA is where everyone comes to find out about all the latest and greatest advancements in the photographic industry. Upon entering the show floor, we found it obvious that film is alive and well. In fact, the largest booths on the floor were the film manufacturers'. Agreed, not every product in their booths was film, but even so, film was still a very large part of their displays. One of the first booths as we entered PMA belonged to Fuji. Remembering we were on a mission, we headed directly for Fuji's film section. Wow, there was lots of excitement in this department as Fuji was essentially making introductions in all film areas. Look for our upcoming reviews on the new Nexia Advanced Photo System film family, four new Superia emulsions, and a very-fine-grain slide film labeled RDP III.

After a long chat with the nice folks at Fuji we found that the newest of the two press films was the Press 400. To keep continuity in the film families, the Press 800 is a previously improved 800 emulsion that now sports the new Press 800 film packaging. This meant that we would concentrate our efforts on the Press 400 emulsion.

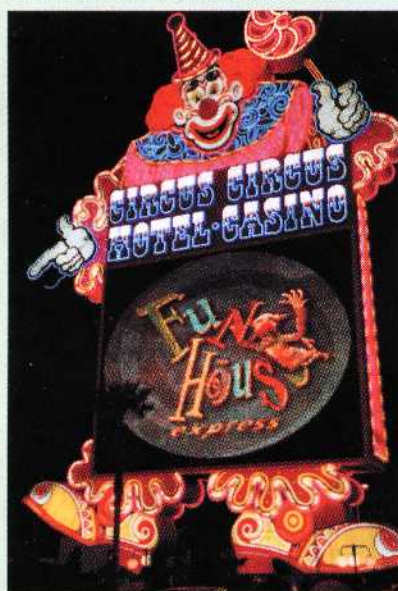
Our plan was simple. The PMA show floor did not open until almost 11 a.m., so that gave us plenty of time to shoot tests around the outside of our hotel. We looked out our room window and saw a very big clown. Circus Circus was just across the street in all its colorful glory. There were dozens of opportunities for pictures, both day and night, so finding subject matter to put this film to the test was going to be easy.

Since past Fuji color-negative films have had very accurate ISO ratings, we would not have to bracket our

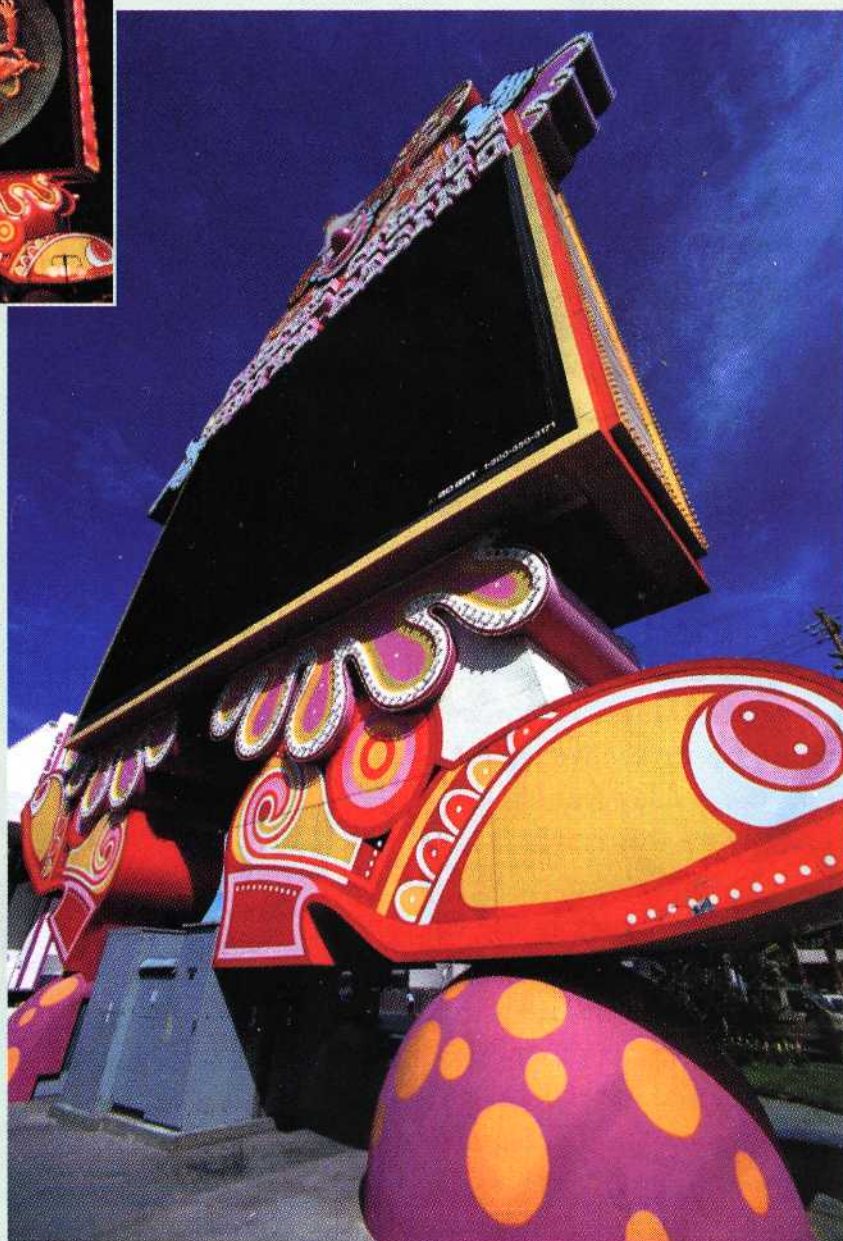
exposures. Most cameras today can get within ± 1 stop, so missing an exposure was not in the big picture. We could not find any latitude listing in the information sheets on the new films, so we had to assume it would be at least $+3/-2$ stops. In fact, we had very little information to go on for this film. We did find that much of the technology used in the Press 400 is borrowed from the new Nexia H400 APS film. This film features the New Reala Technology using the company's patented fourth color-sensitive emulsion layer. The Reala technology enables the film to capture color closer to the way the human eye sees it. Since the introduction of Reala, this unique Fuji technology has been tweaked and adjusted to its current level. The Reala technology itself has two new features that make it even better. Optimized spectral sensation is designed to improve the quality of color rendition in the red and purple parts of the spectrum. The second feature uses a two-stage timing DIR coupler that controls the release of the inhibitors. This controlled release is designed to give better color quality, and a sharper image. It works very well under fluorescent lighting, providing the viewer a much better rendition of the green tones found in a scene.

The nice thing about Las Vegas is that everywhere you go, you can find colorful 3D metal and stone artwork in unusual shapes. A brief tour down both sides of the street in front of our hotel quickly filled three rolls of film.

ALL PHOTOS BY JACK & SUE DRAFAHL



When some think of films designed for photojournalists, they think of workhorse emulsions that sacrifice rich colors, fine grain and great sharpness for lots of exposure latitude and good results under all sorts of lighting conditions. The new Fujicolor Press 400 and 800 offer all of the above, greatly impressing our hardened veteran film testers. Both films are available in 36-exposure 35mm rolls in 5- and 20-roll pro packs. Fuji's New Reala technology incorporates a fourth color-sensitive emulsion layer, for accurate colors in all kinds of light.



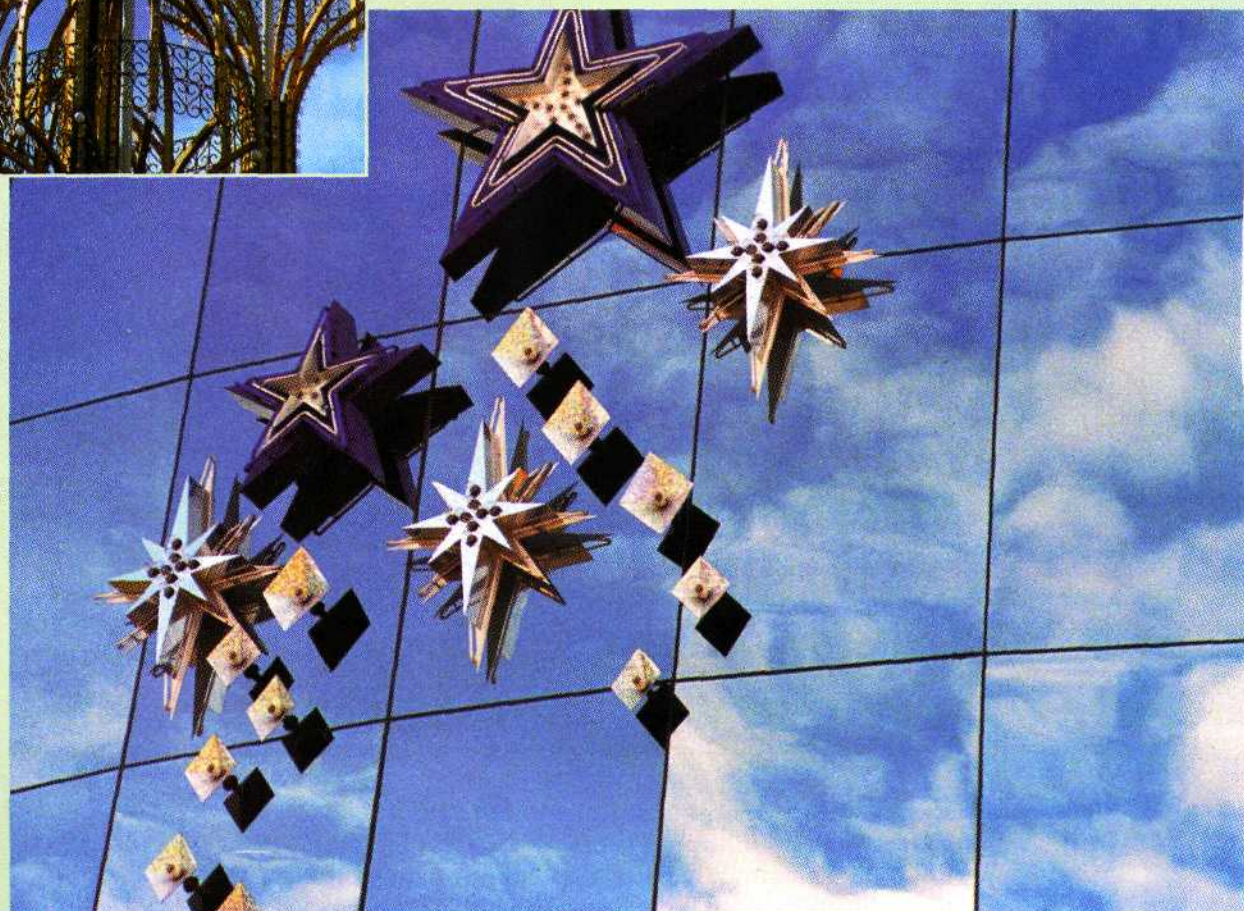
With an ISO 400 film, exposure in daylight is not something to be concerned about. Depth of field in sunlight can easily be at the smallest aperture on most cameras and still provide a high shutter speed. As we crossed the street, we found most of the subjects in full shade with a very blue sky overhead. We wondered just how this film would react to the very high Kelvin temperature created by this situation. We guessed only time and C-41 processing would tell the story.

As nightfall settled on Las Vegas, our tests continued. The first night we concentrated on those subjects with bright enough lights to shoot without a tripod. Typical exposures were at $\frac{1}{60}$ at $f/4$. Since we had subjects that were stationary, accurate focus and exposure was a snap. On our second night of shooting we were in for a big surprise. We had planned an evening along the Las Vegas strip, famous for its lights and famous casinos. We had not been on the strip in years, and as we rode the bus downtown, we heard everyone talking about the million lights show. When we

arrived a few minutes later, we found ourselves in the middle of the "Fremont Experience." For about a half-dozen blocks, the entire street is covered with a canopy of lights. We ran off several rolls of color, design, and whatever struck our fancy. At the top of the hour, the entire strip went dark and a short light show appeared on the million lights overhead. The visual effect was unbelievable!

The only way we hoped to capture the show was with a wide-angle lens. Fortunately, we happened to have a 14mm lens in the camera bag. As the subject matter on the lighted canopy moved from one end to the other, we tried to capture the moment. The meter inside the camera was going crazy with shutter speeds from $\frac{1}{5}$ second up to $\frac{1}{25}$. We hoped the light from the display would be exposed correctly on this new emulsion. The answer would show itself in the processed film back in the lab.

Since we had not run any test rolls in advance, we selected a roll that had duplicate subjects on another roll. Upon inspection we found the overall density well within acceptable range. No modification of processing would be necessary. Half a dozen processed



rolls later, we had enough answers to make our evaluation. The few images we lost were due to people movement in the scene, or when the camera missed focus (we always blame that on the camera!)—no losses were due to exposure. (We do take credit for that part!) This meant that we would have to run a special latitude roll at the lab. Doing so, we found that our acceptable range was 3 stops over to 2 stops under.

The color saturation was excellent, and the colors in the scenes were just the way we saw them. The true test was when we took a loupe to image shot at the Fremont Experience. We could see a grid of small dots running off into the distance. We put one of these images in the scanner and made an extreme enlargement of a section nearest our position. Each negative had about 75% of the lights, so we were able to see about 750,000 lights on each negative. The resolution was incredible. We could see each individual light. The grain was very fine for an ISO 400 film. The tonal range was able to pick up detail on the casinos that was lit only by the overhead grid light.

It looks like we have solved our case. The Fujicolor Press line of color-negative films offers excellent sharpness and grain, accurate color and tonal range with wide exposure latitude. This makes the ISO 400 and 800 an excellent team to capture those high-speed photo situations indoors and out. Our name is Drafahl. We carry a camera and Fujicolor Press film.

For more information, contact Fuji Photo Film U.S.A., Inc., 555 Taxter Rd., Elmsford, NY 10523; 800/800-FUJI; on the Internet www.fujifilm.com. ■

The new Fujicolor Press films capture colors and tones very accurately, even when exposure is off as much as three stops over or two stops under. Fujicolor Press 400 (used for these shots) is ideal for general shooting in all kinds of lighting, while the faster Press 800 is great for dim lighting and fast action.