



Superia Reala or Superia 100? Fuji's Top 100s

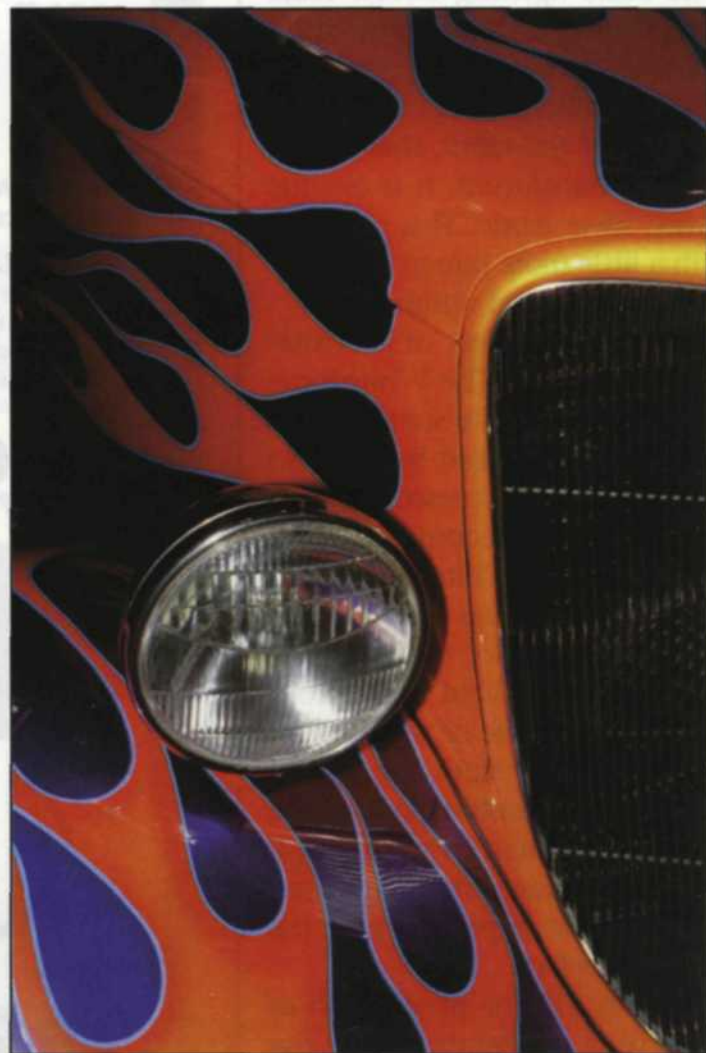
There are many ways to maintain high photo image quality. The purity of the camera lens, the quality of light falling on the subject, and film choice all contribute to maintaining the best image quality. Over the years, film emulsions have made some pretty dynamic changes. When you want the get the best image possible, ISO 100

film emulsions are a great choice. Since there are a lot of brands and variations to select from, making the right choice may not be all that easy. Fuji recently announced a film lineup that is designed to meet all amateur photographic needs. Superia features five different films: 100, 200, 400 X-TRA (800) and Reala (100).

Now, you may wonder why two ISO 100 films are in the same film family. Even though color negative films today have such wide exposure latitude, Fuji realizes that not all photographic situations are alike. Thus, they have developed two films that cover almost any situation demanding a high quality ISO 100 film.



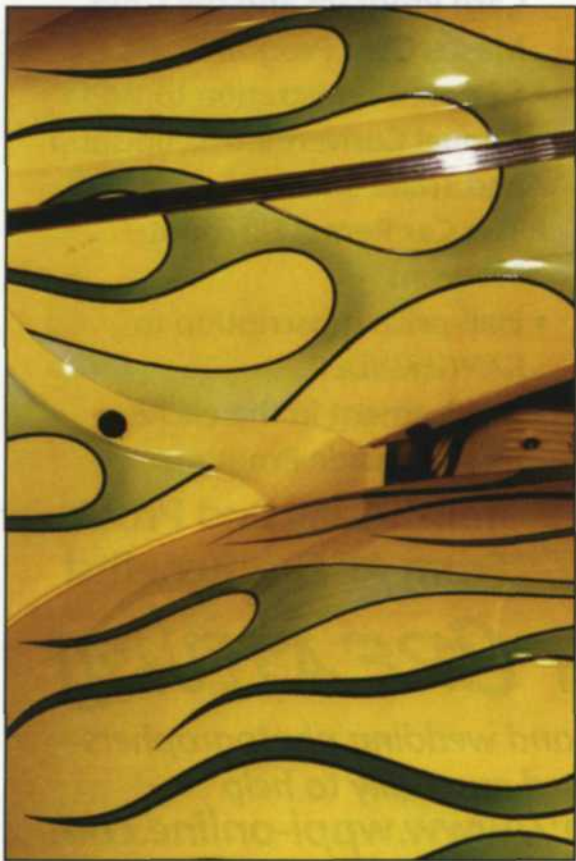
Superia Reala is the film to choose when you have a scene with lots of subtle tones in which you want differentiation.



Superia 100 is the film choice to make when maximum color saturation is critical.

Superia 100

Superia 100 incorporates the new Fuji SureColor Technology. Originally designed for Fuji's APS format, Superia 100 incorporates three special film technologies. The "Super Uniform Fine Grain" (SUFG) technology is a refinement of Fuji's Superia grain structure. This improvement maintains a consistent emulsion speed, and increases exposure latitude. The "High-Sharpness" technology works to improve the effects of the DIR couplers, and maintain an even better edge effect. The overall sharpness of the emulsion is greatly improved by this technology. The "New Real Tone" technology works on areas in the emulsion to improve the quality of skin tones, yet maintains a full color spectrum. This technology also improves storage characteristics in both raw and exposed film for maximum image consistency.



Superia 100 employs "high sharpness" technology for images that demand critical sharpness.

Most of the time when I shoot an ISO 100 film, I use the Superia 100. It works extremely well with macro nature using flash, scenics and studio images where maximum color saturation is critical. I have also found that Superia 100 works very well in the world of underwater photography. The emulsion seems to cut through the blue cast better than most other film emulsions.

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I also use Superia 100 for much of my digital work. It works extremely well in a film recorder where digital images are transferred back from pixels to grain. Slides, black and white negatives and color negatives can be scanned into the system, and then output back onto Superia 100 film as a brand new negatives.

Superia Reala

Reala actually has been around for some time and is the workhorse for those photo situations that differ from the norm. When Fuji made the name change, they "optimized" this film, which probably meant that some tweaking was done to the emulsion. I'm guessing that Fuji opted for the old adage of "If it ain't broke, don't fix it."



In extremely contrasty situations, Superia Reala's ability to faithfully render detail in extremes of the tonal scale make it the right choice.

The exposure latitude of Superia Reala is extreme. My initial tests showed at least a seven stop printing latitude! If you want to pull as much detail as possible in a high contrast scene, then this is the film to choose. On the flip side, if your scene is low in contrast, Superia 100 would be a better choice. Superia Reala also works extremely well in mixed lighting situations. This extremely complex emulsion has an additional layer that partially re-aligns the overall color balance, so that difficult lighting situations can be printed

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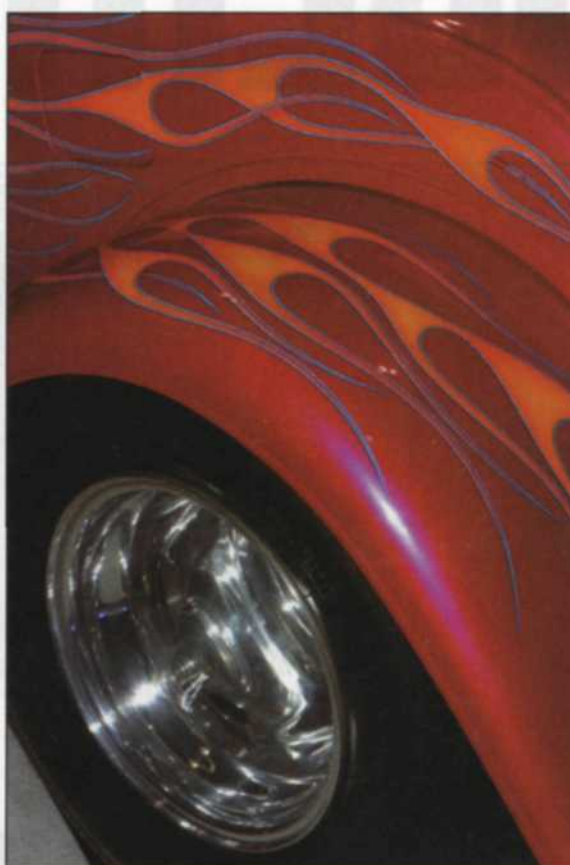
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Superia Reala exposed with camera-mounted flash.



Superia 100 is an ideal choice when low contrast scenes need vivid colors.

easily. The grain structure of this emulsion is extremely fine, so you can easily make large, high quality prints. Superia Reala's wide exposure latitude coupled with its extra layer makes it an excellent candidate for portraits, either in the studio or outdoors.

Several shooting situations always make me reach into my camera bag and pull out the "When all else fails" film—Superia Reala. When I have a portrait to take and I want to guarantee the best skin tones possible, this film is great. I have also found it useful for photo sessions of products with very subtle color tones. I know that when I have to take photographs in a room with tungsten and fluorescent lighting, Superia Reala is

the film that'll save the day.

The subject's tonal value, scene contrast and the type of light illuminating the subject all factor into my film choice. But my film choice is just that—mine. It is the results of much testing and an extensive comparison of results. In order for you to properly make your film choice, you must run your own tests and evaluate your own results. I think that you'll discover the same thing that I did—Fuji's 100s are Superia!

Scott Adams is a freelance journalist/photographer living in the Pacific Northwest.