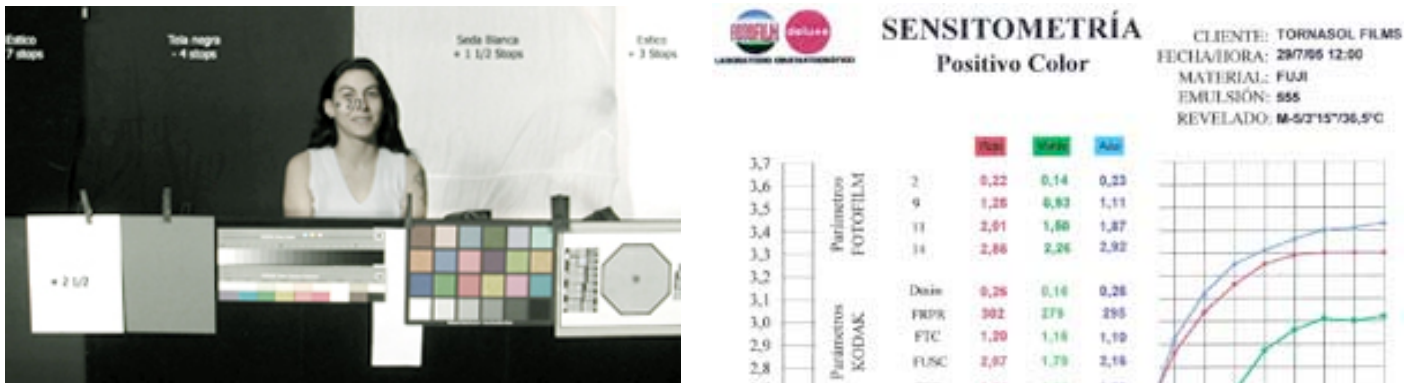


Test Fuji 8573 500 Eterna



In preparation for the shoot of the film *Días Azules* directed by Miguel Santesmases and produced by Milou Films/Tornasol/Continental Producciones we did some tests with the new Fuji 8573 500 Eterna emulsion. The film takes place in two different eras 10 years apart in the protagonists lifelong holiday spot: Ferrol. Miguel Santesmases wanted to evoke through the photography the colourful and luminous memory that our favourite holiday spot forms in our minds. To achieve this effect the image had to have a pictoric and surreal texture; the picture didn't have to be extra-crisp, and that the intense colours did not have to be a representation of the real. Bearing in mind these premises we prepared tests to measure certain parameters; our aim was to achieve more contrast and saturate the colours as much as possible. The idea was to study the emulsions response to normal developing, specially when overexposing, and then see how it responded to pushing the stops during processing.

A 500 emulsion has enough grain to obtain the texture we were after, but we needed to study its contrast and colour to see if we could obtain the bright images we needed, and see if, pushing the negative we could give these effects (colour and contrast) more presence without losing picture quality. This first article shows the results of the tests we did and the second one shows how we applied these results to the film's photography.

The test involved creating step wedges of the material both when normally processed and when pushed 1 and 2 F-stops. Secondly we undertook the usual tests for over and underexposing using colour cards, greys, whites, blacks and white skin tones.

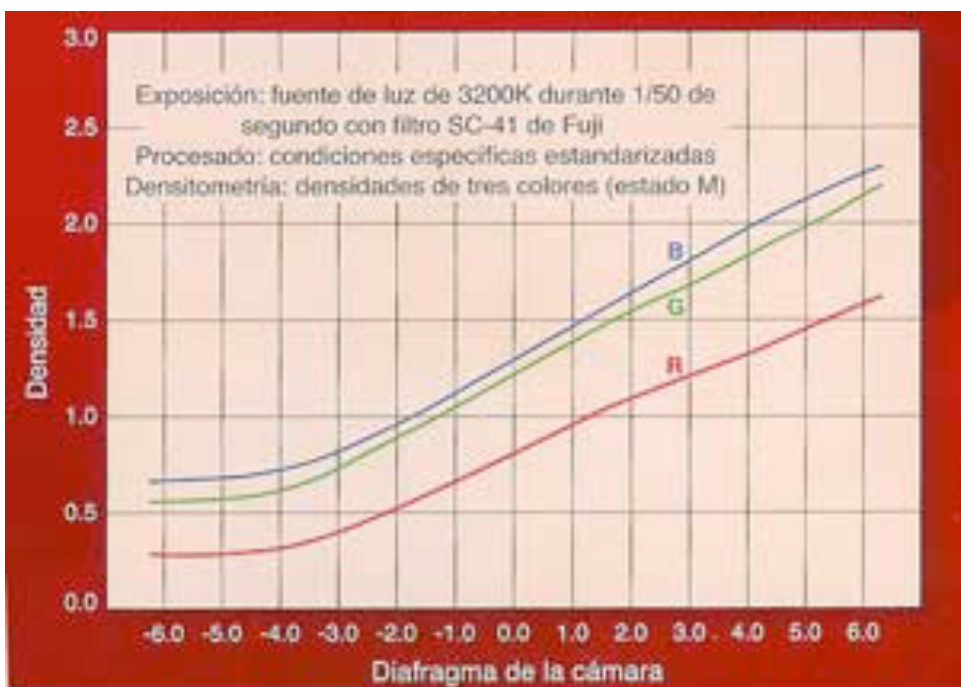
The curves shown here are step wedges made by Fotofilm/Deluxe with the Fuji 8573 500 Eterna negative. These wedges were printed on Fuji positive. In the gamma comparison graph, the curves have been aligned using the wedge? average value (value 11). We have used tungsten equipment conveniently set at 3200°K using the Minolta Color Meter IIIF. The exposure values were adjusted with a properly adjusted

Sekonic L-558/Cine. We made two prints of the negative emulsion, the first one using a single light adjusting the value of an 18% median grey. For the second one we colour graded the over and underexposure, correcting as much as possible to the value of median grey. Here we reproduce the colour graded print to a single light with the usual deficiencies of the transfer to CMYK for printing, but they are a close enough representation



In this image you can see the values of light reflected from the value Normal (medium grey 18%). 24fps/ 172,8° / T 5.6

Characteristic curves - normal developing In the first graph we can see the information offered by the manufacturer, in the next one we can see the step wedge developed by the lab. We can see the similarities between both in the contrast, the balance of colour and the sensitivity.

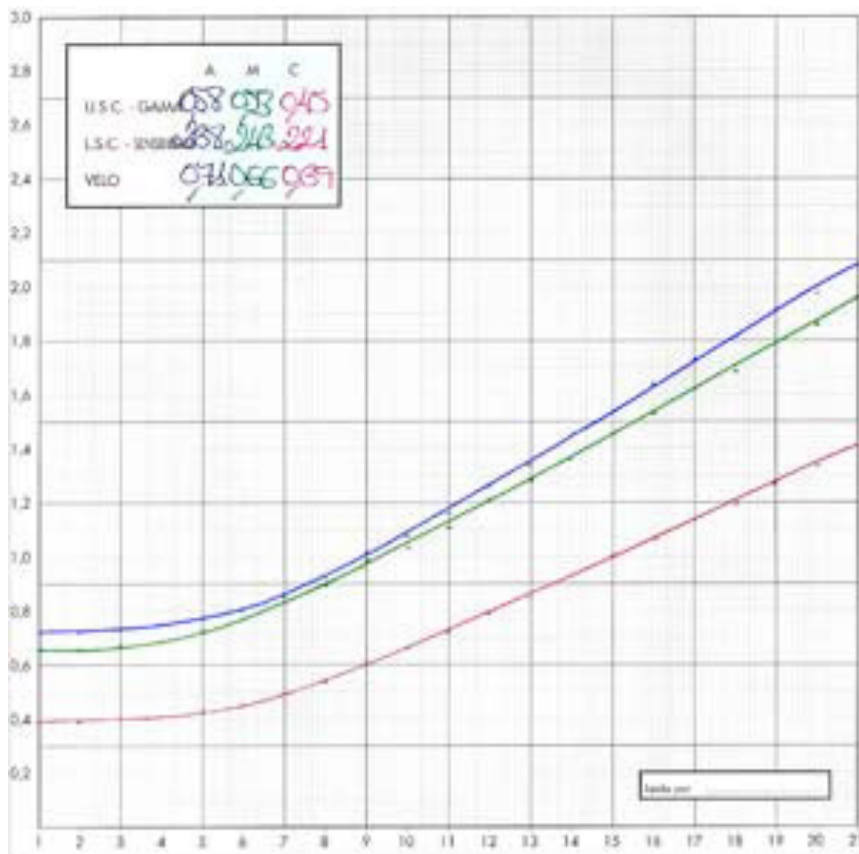




SENSITOMETRÍA

Positivo Color

CLIENTE: TORNASOL FILMS
 FECHA/HORA: 29/7/95 12:00
 MATERIAL: FUJI
 EMULSIÓN: 955
 REVELADO: M-53/15/30,5°C

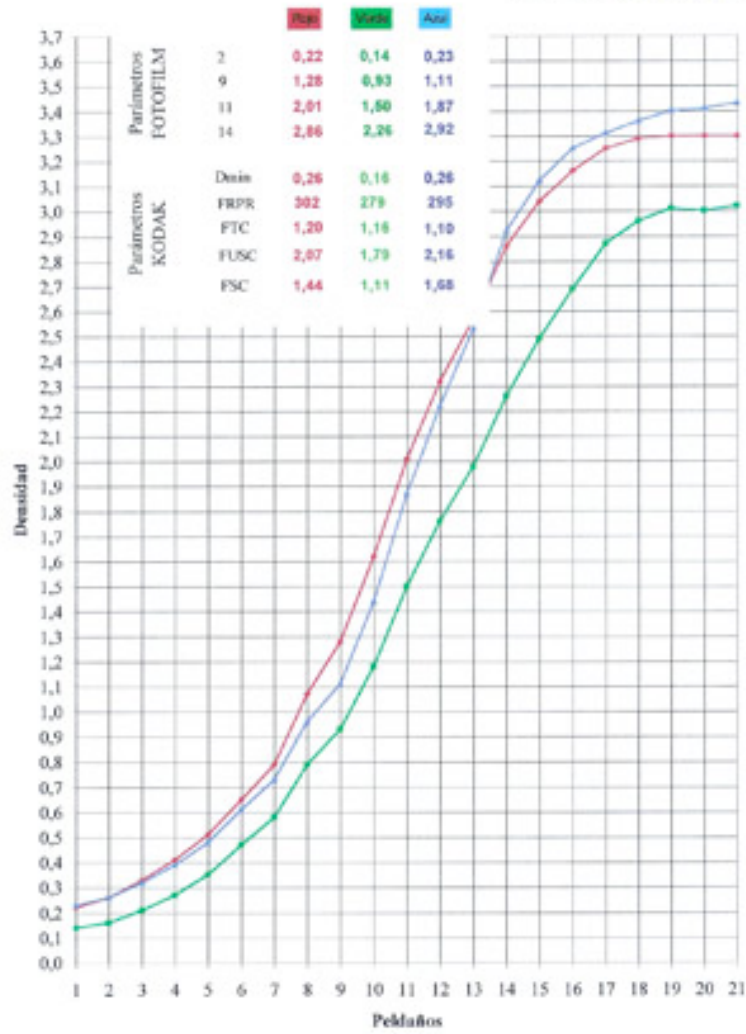




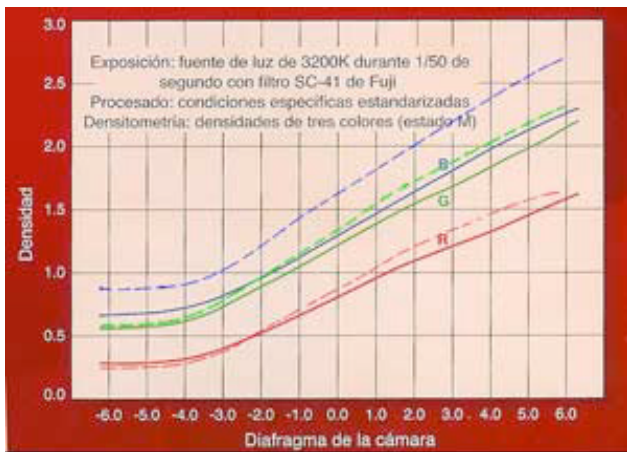
SENSITOMETRÍA

Positivo Color

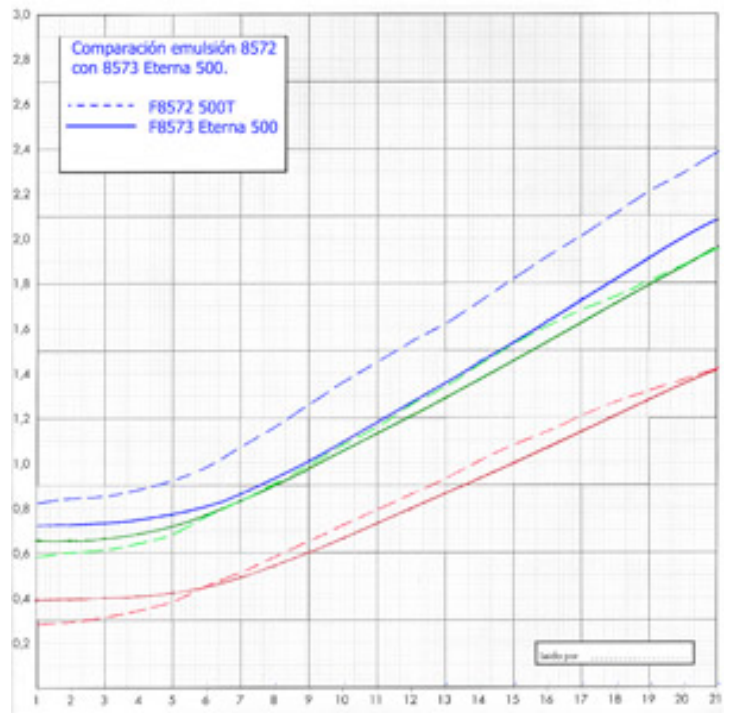
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FECHA/HORA: 29/7/95 12:00
MATERIAL: FUJI
EMULSIÓN: 555
REVELADO: M-5/3*15*/36,5°C



Cuñas
sensitométricas del negativo y su correspondiente positivo.



To view the properties of this new emulsion we proceeded to compare the curves with the emulsion F8572 500T



Contrast/Latitude

The emulsion presents an average gamma of 0,52, somewhat inferior than the 8572 emulsion (0,55) which elevates the latitude around 1 stop, meaning the film offers a latitude of around 9 F-stops taking into account the straight part of the curve. This does not take into account the fact that the toe of the emulsion still stretches 2 more F-stops and that in high lights it can capture another extra stop. As we can see the slope of the curves of the new emulsion is less steep than its predecessor's, which makes its contrast lower, with a smoother image than the 8572.

Colour

The emulsion offers good colour reproduction in normal developing, with intense colours which are still a little bit paler than its predecessor. Both when overexposing and underexposing it maintains a good colour balance specially in the skins that have a natural look, although with excessive overexposures they take on a red dominance when colour grading. One should notice the reduction of the density in the blue layer that forms yellow, which favours image sharpness, as well as the colour balance in the digital aspects of post-production.

Grain

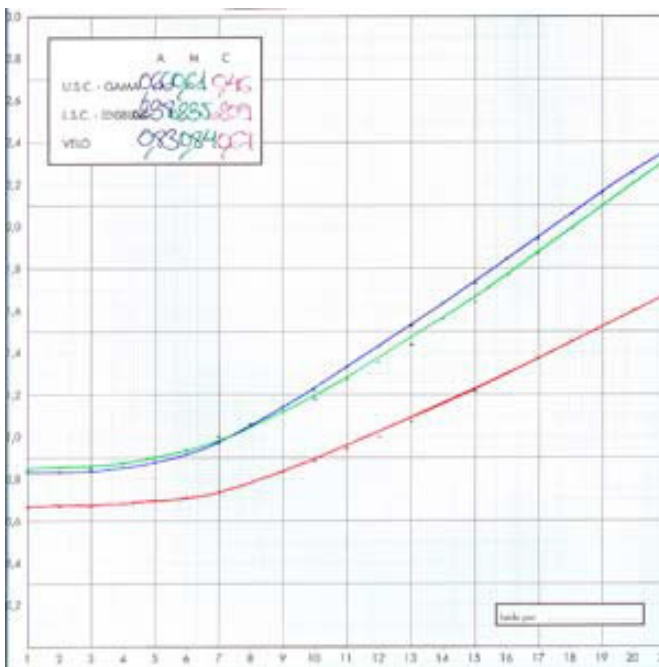
A considerable decrease in grain comparable to that of the 250D emulsion. The grain increases when pushed 1 stop remaining acceptable, but when it is pushed another stop up to 2 stops, the grain becomes excessive.

Sharpness/ definition

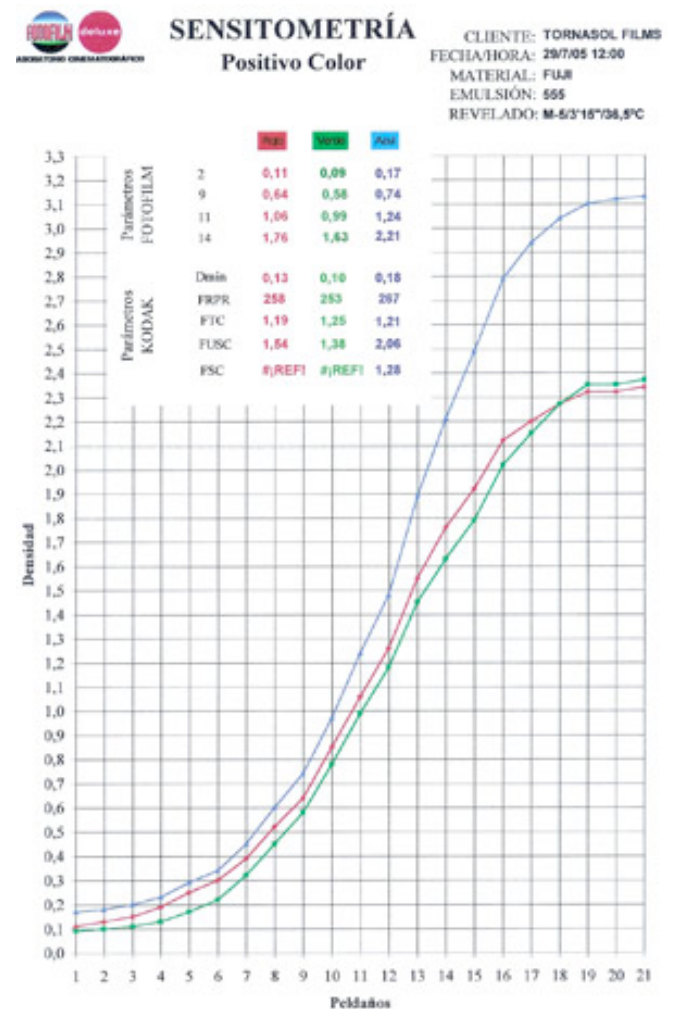
In both sharpness and definition there is an apparent improvement with regards to the earlier emulsion, also increasing considerably the detail for an emulsion of high sensitivity.

Characteristic curves

Developping Pushed 1 Stop The process of overdeveloping increases the density of the negative, specially in the high lights and it affects the whole set of densities of the emulsion favouring a general increase in contrast, elevating the fog and the grain.



Characteristic curve of the negative emulsion forced 1 stop, increasing the development time



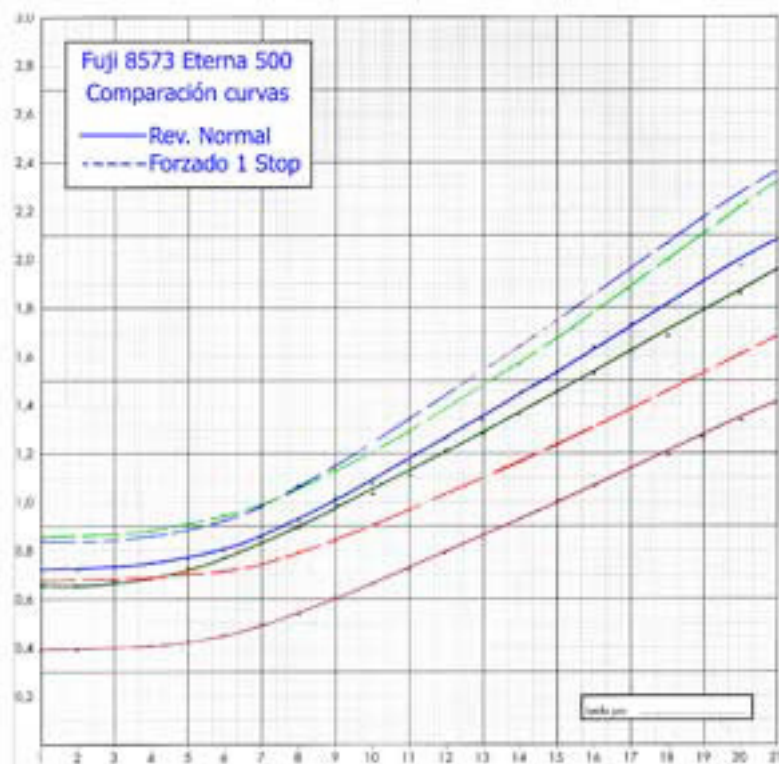
Corresponding positive

We can see by looking at the curves, the considerable increase in fog and contrast, as well as in the colour overlapping, that as we can see in the print poses problems when it comes to correcting the shadows, the mid-tones or the high lights.

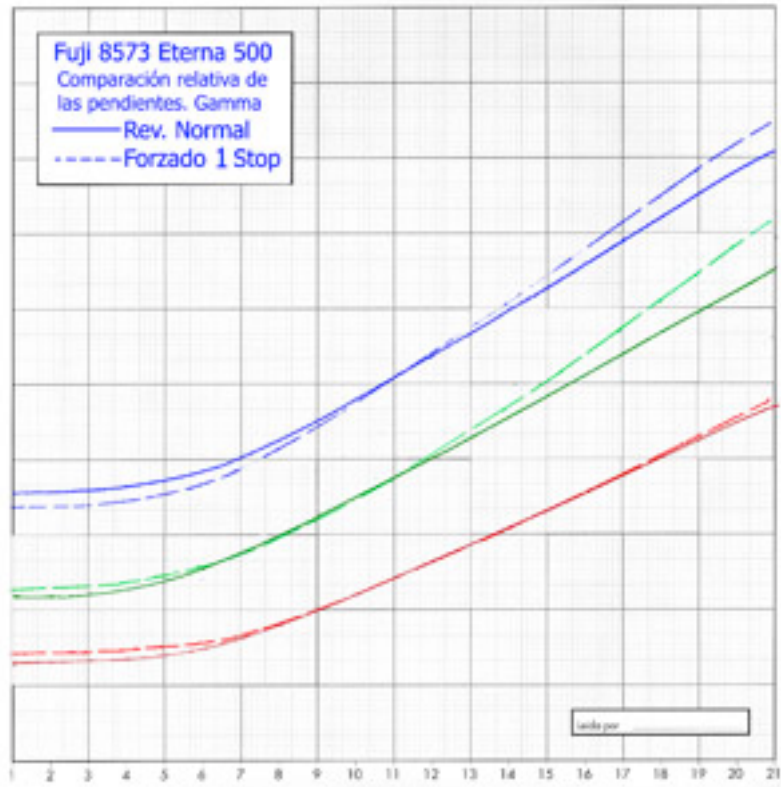
In the wedge we can see the increase in contrast and the quick loss of detail under high lights. Compare the values of 1, 2 and 3 with the wedge with the normal processing, and notice also the increase in density of the values in the shadows in comparison to the normally developed one.



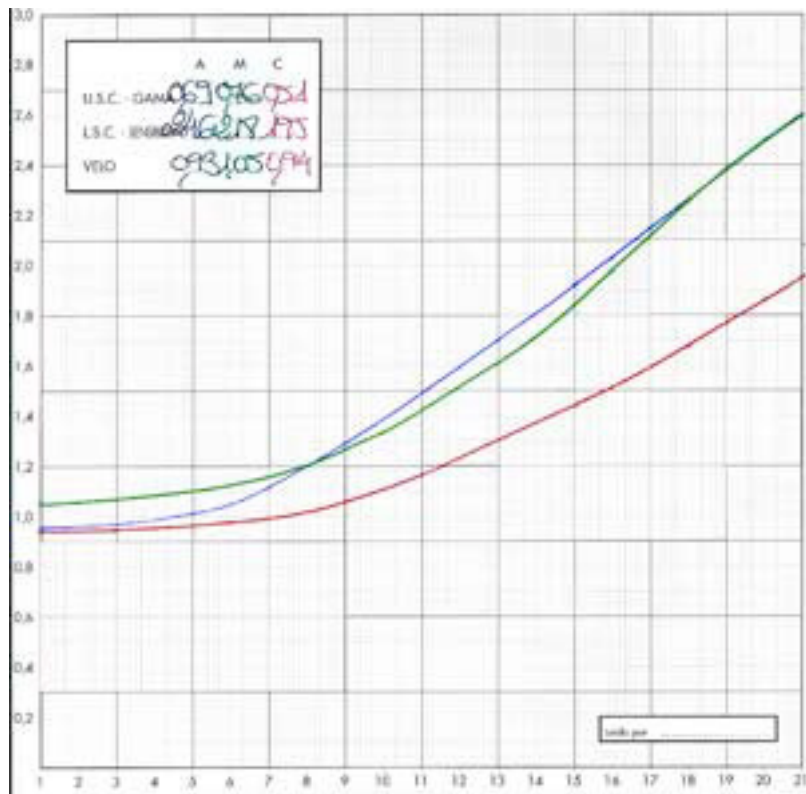
We can also observe a noticeable colour deviation in the shadows and highlights which is very hard to correct during colour grading specially if the image strays from the normal (either under or overexposed).



Comparando



curves of normal development with 1 stop can be forced to appreciate the increased density, the veil and a slight increase in contrast, there was also slight deviations in color, especially in the shadows, which are corrected in timing.

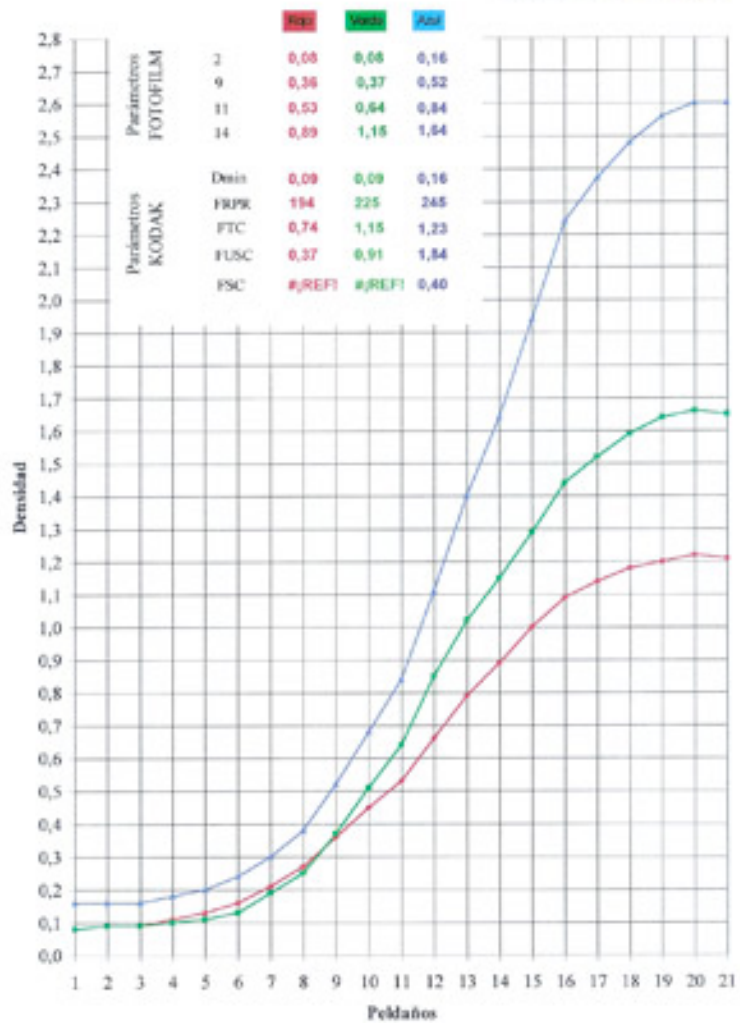




SENSITOMETRÍA

Positivo Color

CLIENTE: TORNASOL FILMS
FECHA/HORA: 29/7/05 12:00
MATERIAL: FUJI
EMULSIÓN: 595
REVELADO: M-52/15/136,5°C



In comparison on the three curves with normal and forced revealed shows the slight increase in contrast and density increase, especially in the highlights.



