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„5000 Years Indigo“
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FOTOWAND
TECHNIC

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4937 INDIGO-CARD fullsize

Technical Datas

Format	standard 8 1/4" x 11 5/8"				
Thickness	1mm				
Material	Polystyrène (frostwood) white				
Colour Stability	7-8 Blue Wool Scale				
Colours	Indigo	C	M	Y	DN
	log. Dens	1.25	1.30	1.06	1.26
	Reflexion R%	5.57	4.96	8.64	5.44
	Blinden- timesteps f/t	8.3	8.7	7.1	8.4
	contrast range C 1:	322	406	134	338
	Density log D.	2.50	2.60	2.12	2.52
	washable				



Application

The Indigo card is a help in those situations where you require a **reference value** for a correct reproduction of **whitebeige and blackblue**. For colourcast filtering of natural stones or sand scenes, snowshots, for eyewhite and shadowlights in portrait photography, for a correct reproduction of whitebeige- and blackblue.

Indigoblue — the royal blue*1) — is a very hard exactly to reach colour value. But even lacking a correct colour balance for this tone can make shadows or for example a strandshot unnatural. If you like to reach coloured signatures even in the shadows and the same for the whites, then the Indigo card is the quit right selection in colourcast filtering. The *wrong coloured eclipse* of the bluebeige-line, of shadows as for eyewhite, you can avoid by this.

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As you cannot take the colour of a shadow that you want to photograph into the darkroom for comparison, you just proceed the other way round. Photograph the Indigo card on the spot together with your object and then later compare your photograph in the darkroom with the original card.

More details follow.

As the card is used in the open air, high demands are put on its durability. That is the reason why we have made it washable, strong and highly fade-resistant. Nevertheless you should treat it with care. Exposure to the sun or other bright light for some time does not harm it. Over longer periods, however, you should keep it wrapped up to avoid colour changes over the years.

If the card has got dirty, wash it only with water and a little washing-up liquid or, even better, with a plastic cleansing agent. Never use a solvent or a detergent. Avoid scratches. The card is intended to last a photographer's life-time. You do not, however, have to be overcareful. The Indigo card can stand a lot.

For those of our customers who are irritated by the white border on the card, we recommend the following: Slit the card on the back with a stanley knife, then you can break it; that way you can remove the white border. The card can also be split in this way.

The white border is a result of production techniques and prevents wear of the grey area.

*1) **Indigo** „king of deyes”

In case of indigo without red parts we speak rather about jeans blue.

Background informations

The Indigo-Card isn't useful only for **blackblue and whitebeige (sand)** -shots, beyond it is used especially in *dentistry*. The exactly matching off false teeth, its fitting into the colour scheme of the surrounding teeth, is lightened by alignment on indigo background. Indigo is its complementary colour and contains every of its ingrediential side colours, the scarcely visible red parts.

Shots of natural stones or of sandscenes in general, of snowshots as of shadowlights could be colourcast filtered much more easysier then on neutralgrey. Coloured markings in the shadowlights and the whites can be checked by the help of the Indigo card, eclipse of eyewhites this way avoided. Thus even eyes in the dark keep its *natural* whites, its red-, yellow- and greyblueparts.

Working method

The Indigo-reference helps to make the best of the film rendition through shifting of

colour balance in the direction of the special indigoblue value, as a substitution of average widespreaded darkblue values and its complementary colours (beige, sand).

To say things easy: If a negative is filtered exactly on the basis of our Indigo card, sand and deepblue shadows will come out correctly. Surrounding colours may come off a little worse, of course. If they are found to be of equal importance, a compromise can be reached through giving an intermediate amount of correction.

Details follow later.

The colour of the Indigo card is counted as a representing counterpart for filtering.

Arrange the Indigo card at the border of your photography and achieve the goal of filtering, that is the maximum of equivalents between reproduction and original card.

With the correct filtering of the colour of the Indigo card, which here is the weakest link of the chain, you push the whole chain, that means the complete range of all possible blue- and sandtones in the maximum of the reproduction.

Balance of colours

Indeed, there is not a single film on the market which exhibits a perfectly balance spektrum of colours. Even those films which are described in tests as having **excellent characteristics** with reference to neutral rendition will never reproduce **all** colours with equal fidelity and in every respect. The truth is that, in practice, most colour films fail short to perfection when you try to reproduce the subtleties of crucial beigetones.

The best way is the method of *selectiv colourcast filtering*, that means filtering on the base of the dominant colour value.

The inherent or **artificial** colour balance of a film can therefore be manipulated in the direction we want when filtering. It should be done judiciously, however, since such manipulations become noticeable — from a certain degree of personal intervention onwards — in the colour shade of the surroundings or the eyeswhite. This is especially true if we are familiar with the natural colours of this objects in real life. After all, when we do a shifting, the entire complement of colours will shift wholesale in the same direction.

Therefore is is recommended to proceed in two steps: In the first test run, use the colour of the Indigo card. And for the second step, take the neutralgrey reference card. The idea of the second test is to provide a neutral, second opinion for a possible fine adjustment to the first filter setting.

For the final print, all you have to do is to take the mean of the two filter densities, depending on the role of the background and colourshades of the surroundings.

*1) **Indigo** „king of dyes”

Sudwalde, November 2005