all colours likewise.
By side this helps you to find out the differences between films of different origin.

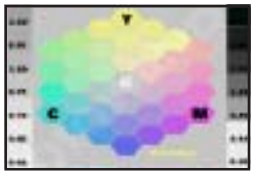
Proceed here by your own subjective colour perception. Decide for a film, which will fit your taste at all.

Especially if you are working on shots you have done by yourself, you are setting accents in this shot by the choice of the motive, by decision for this and that, fitting yours personal views. What therefore should it harm, if your personal colour perception, your colour balance, comes to effect now?

On the contrary, by that you have another instrument, to strengthen your views in this shot.

For detailed investigations of colour reproduction regarding a single value we recommend our **C-ORIENT test slide** (testslide for orientation in colourspace of photography) ***Nº 9965*** or **COL-STAR test slide (ideal negativ)** (for tuning of

timer/analyzer or positivanalyzer) ***Nº 8864*** .



Have fun and success in your work with our products.

Sudwalde, November 1984, ‘2005

FOTOWAND TECHNIC
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4961
Colour Card halfsize

Technical Details

format	half 8 1/4" x 5 4/5"
thickness	1 mm
material	Polystyrène (frostwood) white
subtractive colours	yellow, cyan, magenta
additive colours	violetblue, orangered, green
colour atability	7-8 Blue Wool Scale
washable	

Application

As the **colour 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 colour 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.

Lighting

Illuminate the testshots of the colour card with great care! The lighting demands equal illumination. Lighten the cards as far as possible from every four sides or use diffuse light.

If you aim at colourcast free prints, your light should be neutral too.
I.e. you should use *normlight* with a colourtemperature of *5000° Kelvin*.

Now by processing step-by-sep you approach the correct values for exposure- and developing time by achieving a reproduction corresponding to the colour card values.

Additional usage of the neutral graycard will be a help for you.

General

If yellow is really reproduced like yellow or red like red often is a subjective feeling. Absolutely correct even the best emulsions wouldn't reproduce colours. For that the colour impression depends on too many factors, for example even the surface structure of the material.
This structure can't be reproduced by film material.

A way to correct colour reproduction is the filtering on neutral gray.
We recommend for that our ***neutral graycards***.

4964 standard reference value for correct reproduction
standard 11 5/8 Zoll ***http://4964@fotowand.com***

4967 standard reference value for correct reproduction
blackback and thick, half 8 1/4 Zoll ***http://4967@fotowand.com***

By relating on the colour card as reference value, you are objectivating your colour perception.

The results couldn't ever be perfect, because colour perception is a far too complex process. Not every aspect of a single colour could be reproduced by a film. Some times a print remains unsatisfactory, even it would be filtered by the states of arts.

Absolutely correct isn't possible for colours.

A delicate shade already can ruin the effects of a sensitive colour composition, a lacking or weakend colour dot can make a shot go boring.
Even the best films doesn't show absolutely well-balanced colours. A film of excellent characteristics with reference to neutral rendition will never reproduce all colours with equal fidelity and in every respect. I.e. ***as much as possible colours turn out as much as well***.

But still ***one or another colour for itself could better be described***, certainly at the expense of others.

Actually the most colour films fall short to perfection because of the interpretion of a single colour, despite of otherwise well-balanced colours and of general high colour capabilities.

After all, it is particularly in the yellow layer that most films still exhibit serious deficiencies.

So that pure yellow and green hues — which must be formed in the subtractive colour system without any magenta component — are not lacking in relative saturation, more yellow dye (and sometimes red) is added to these layers.

From the outset, the colour balance of most films is thus shifted away from cyan, a component which is hardly used at all in the creation of skin tones.
We can exploit this situation.

The inherent or artifical 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 — form a certain degree of personal intervention onwards — in the colour shade of the surroundings or background. After all, when we correct the tones to a more pleasing hue, the entire complement of colours will shift wholesale in the same direction. The result is a wholesale gleam of the picture, which the professional detects soon for example in the white fields (eyes).
Take the colour card and filter the way that at least the six primary colours would agree mostly. That ever would be a compromise, because a film couldn't represent