

on the weaker areas, or filter on the fond.  
Negativ adjustment for blue acts more cold, for orange more warm. In case of slides, for blue more warm and for orange more cold.  
(Orange in its effects corresponds conversion-R filters).

With reference to the coloured areas you create a new light atmosphere for a shot. Sensitive effects you achieve with reference to B1 and O1 in case of rich colours. Thus you change hardly to be seen still the nature of a colourful shot. If this shot shows a lot of nuances, tinges of gray and white, you can recover this manipulation more easily (eyes) and it should therefore be used only with great care!

#### Analyzer programming

Take a grey card photograph taken at a standard value corresponding to 5500° Kelvin colour temperature. Most electronic flashes produce such a light. The correct filtering of this standard light grey card photograph gives you the basic filtering.

To program your analyzer you proceed similarly as with the exposure timer. Instead of turning the control for the guide number, you set the instrument to mid-zero with the control for the colour channels. For those photo series where other colour temperatures were used, you only have to align to zero by changing the filtering values of the preceding grey card shot.

This filter setting is valid for the whole succeeding series.

When using Positiv-Analyzers we recommend additionally our standard strip for the TPA DES 100 EICHFOLIE

#### Densitometer

Although it is customary to zero densitometers to white, we recommend the zeroing to neutral grey, as you then have an exact reference value.

White is not usually pure white and not light enough. You have to reckon with minus-values, correct white would have the conversion factor -0,75.

White is usually a bit above that, e.g. 0.07, then you'd have the conversion factor -0.68 etc.

To avoid constant calculations you can determine your value for white once and then set your densitometer especially to 0.07 for white instead of zero. That way you avoid a displacement of the whole scale.

Attention: Densitometer-values are not in all cases compatible!

To compare its values the densitometers must have unanimous technical features:

- \* same principle of measurement, i.e. with/without polarization filter
- \* identical characteristics of filters (small or wide band)
- \* they should be calibrated to the same density reference
- \* you should set the same slope factor

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**FOTOWAND**  
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**Dietmar Meisel Tepestraße 20A D-27257 Sudwalde**  
phone 04247-1521 fax 04247-1510 eMail [technic@fotowand.de](mailto:technic@fotowand.de)

# 4935 CONVERSIONS GRAYCARD standard size

#### Technical Datas

Format	standard 8 1/4" x 11 5/8"
Thickness	2 mm
Material	Polystyrène (frostwood) blackback
Colour	Neutral Grey DN = 0,75 log D = 17,68 % reflexion
Circle	3 bluegray and 3 orangegray areas of growing intensity
Colour Stability	7-8 Blue Wool Scale
washable	



#### Application

The conversions-graycard is a help in those situations where you require a **reference value** for a correct reproduction. For neutral filtering and for conversion of a light situation along the line of **daylight curve**.

For **landscape, outdoor shots and merging light situations**.

This way you create an light atmosphere on the line of daylight to artificial light. For example converting the light atmosphere of evening to a **noon or morning mood**. Or trimming a complete photorange to a constant light atmosphere of one track.

According the message filtering colder or warmer, within the tolerable=natural borders of the daylight curve. ...

You achieve foreseen results too, independent of scale, if you filter for one of the colour areas instead for the neutral gray fond. However, if you filter usually, you gain **hardly to reproduce** results, according of scale differences.

As you cannot take the object that you want to photograph into the darkroom for comparison, you just proceed the other way round. Photograph the 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 grey card can stand a lot.

For those of our customers who are irritated by the white border on the card, we recommend

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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.

### Grey is not grey

There is a genuine grey and one that is not genuine. Under certain circumstances you cannot differentiate the two visually. Genuine grey has a diffuse reflection independent of the wavelength of the illumination, as achieved nowhere as ideally as by the FOTOWAND-Greycard.

In other words: **The same percentage of light is reflected, independent of the light conditions, independent of the colour of the light.** A non-genuine grey, however, can have a strong varying remission, i.e. the light can be reflected differently according to the colour of the light.

Under certain light conditions genuine and non-genuine grey can seem identical. Seen under different light the difference appears.  
The neutral grey is an absolute value.

### Exposure measurement

The exposure meters of most cameras are set to an average value, the middle grey value, also called **neutral grey**. It corresponds to the average distribution of light of most subjects. As those values are only average values, these meters are bound to fail in non-average situations. A pale complexion or a winter landscape is inevitably reproduced too darkly; a dark complexion or a twilight atmosphere too lightly.

Most photographers come across this phenomenon when the shining white winter landscape turns out as the most dirty grey.  
The exposure meter shows a value which makes the area in question grey; - black turns to grey, i.e. too light, white also turns to grey, i.e. too dark.

subjects	results
 average	 ok
 winter landscape	 too darkly
 twilight atmosphere	 too lightly

In such situations it will help you to substitute the grey card to get the right exposure. **The coloured conversion areas compensates each other in case of diffuse measurement.**  
If otherwise you make use of a spotmeter, then relate the measurement to the fond.

The grey card has to be placed next to the object facing the camera. In the case of a strong deviation of light direction - that is, the direction of the object to the strongest source of light: sun, sky, lamp - from the shooting direction; for example when the sun comes from the side, you hold the grey card between camera and main light source; that is, at an angle in the middle of both directions.

Always hold the exposure meter at a distance of 7 to 10 inches in front of the grey card without throwing a shadow on it.

If you are using the built-in exposure meter of your camera and this has an integral and centre-accentuated metering system, please take care to focus the card in full format, otherwise the measuring will be wrong.

### Neutral Grey

We presume a normal range of subjectcontrast of 1:32.

To enable a comparison of exposures despite different contrast ranges, the exposure meter of the cameras were set to the average value of contrast range.

This results in an average grey value (our neutral grey) of a density of:  
**ND = 0,75** resp. a transmission or **reflection of 17,68 %**)

Here is the formula for those who want to know how to work that out:

ND = neutral density  
C = contrast range  
Y% = percentage of transmission  
R% = percentage of reflection

$$\text{Neutralgrey ND} = \frac{\log}{2}$$

$$\text{Y\% resp. R\%} = \frac{100}{\sqrt{C}}$$

The average density can be regarded as a log. of the reciprocal value of the reflection.

### Development

Place a photograph of the grey card taken under the same light conditions in front of every series of photographs. This should neither be overshadowed nor brightened up.  
This photograph is an objective value as you have now as it were stored the light conditions.

In case of the conversion card it will do for pure outdoor shots, basing ahead only on one shot for **every film**. Because you take into consideration the fluctuation of daylight by reference to the different areas.

In processing you should use your working results (exposure and developing time) to achieve the reproduction corresponding exactly to the grey value. You can from that point on conclude that the working results of the grey card photograph are accurate for the whole series.

### Setting of the exposure timer

The above described working results of your grey card photograph have given you the values for setting your exposure timer. Place the measuring probe of the timer under the projection of the negative of the grey card and set the time that you have determined in the course of your test enlargement.

Now set the instrument to mid-zero with the control for the paper guide value.  
Thus you have achieved the testing of the paper guide value.  
Take a note of the value, it is relevant for the paper used. From then on you need not work out the grey card photograph every time you take a series of photographs under different light conditions.

You just set the determined paper guide value, place the measuring probe on the enlarger easel and then set the correct exposure time with the time control by setting the meter to mid-zero.  
This time value is valid for the whole following series of photographs.

### Colourcast filtering

One can see colour casts easily in neutral grey. Our eyes react more sensitively to neutral grey than to colours. This is due to the adaptability of our eyes, their aim being to produce the complete totality of colours.

### Every extreme stimulant disturbing this balance is weakened in the direction of grey.

That way we can differentiate well fine shades of pale colour or various shades of grey. We see them almost like under a magnifying lens.  
Shades of stronger colour are much harder to differentiate. That is why colour photographs do not have to be so exact (a fact that some colour film manufacturers make use of in their advertising campaign).

Well balanced and finely adjusted colour compositions are, however, harmed by the slightest deviation.

Every preceding grey card photograph contains the colour temperature of the light situation. Find the correct working values again, this time the correct filtering.  
Colour saturation (exposure time) and colour cast (filter) are easily determined. The exact filtering gives you the optimal basic filtering for all succeeding photographs of this series.

If you like to gain a more warmer or colder reproduction, now adjust instead for the fond on one of the coloured areas (according film/developer).

As a rule:  
for daybreak or setting sun base on the stronger areas, for noon or neutral lightsituations