

sinar



Info 28

SINAR COLOR CONTROL Filter

Professional filter technique

Even with sophisticated scanners and process techniques the printed reproduction of a photograph can only be as good as the image supplied by the photographer.

Controlled subject brightness range, established by careful spot exposure readings in the film plane is just one aspect. Equally vital is professional colour control for a specific impact. The result the client gets should need no further explanation – it must make its point in creative content and technical perfection.

Denis Savini's filter expertise

A masterful application of the SINAR COLOR CONTROL filter system is Zurich photographer Denis Savini's fruit still life.

The shot involved four separate, carefully planned exposures, based on detailed readings with the SINARSIX Digital exposure metering system. The working aperture was set at f/22.

Shading

Savini started by meticulously arranging the still life subject itself, lit it carefully and used the movements of the 8 × 10"/18 × 24 cm SINAR p2 for precise sharpness distribution control. The first exposure recorded the blue shaded background. For this, Savini evenly lit a white wall and achieved the shaded effect with a graduated blue filter. Thanks to the large filter movement possible in the 125 mm filter holder, the photographer could adjust the graduation to his precise requirements. In this ingenious filter mounting you can freely rotate the filter to run the graduation at any angle to the image edge. The system even takes two graduated filters of different colours, displaced against each other.

Savini controlled the power of the flash illuminating the background to allow an exposure at a constant working aperture (f/22) used for the first three part exposures. The fluorescent tubes and the foreground flashes were switched off for this exposure.

Matching the film's colour balance

The second exposure was the subject itself, with the background lighting switched off. Savini used a CC10B colour correction filter (blue of 0.1 density) for colour balance matching, to correct the slightly yellowish film rendering. A preliminary exposure test established the filter required for the emulsion in use.

The closely spaced CC filter steps in the SINAR COLOR CONTROL filter range are ideal for this as they cover densities down to 0.025 in every colour.

Special light correction

The third part exposure of 8 sec at the same working aperture was solely for the fluorescent tube in the background. The discontinuous mixed spectrum of fluorescent lighting usually calls for initial tests. These involve a reading with a colour temperature meter, followed by an exposure test on the film, at the intended exposure time and with the filter combination suggested by the reading. For the blue/red balance the colour temperature meter indicates a reddish or bluish conversion filter, plus a green or magenta CC filter to correct the green band of the tube emission. Savini's readings and tests suggested an 81C conversion filter plus a CC15M correction filter.

Incidentally, in the SINAR COLOR CONTROL filter system there is no need to combine CC10 and CC05 filters for a 0.15 density – all colour sets include a CC15 filter.

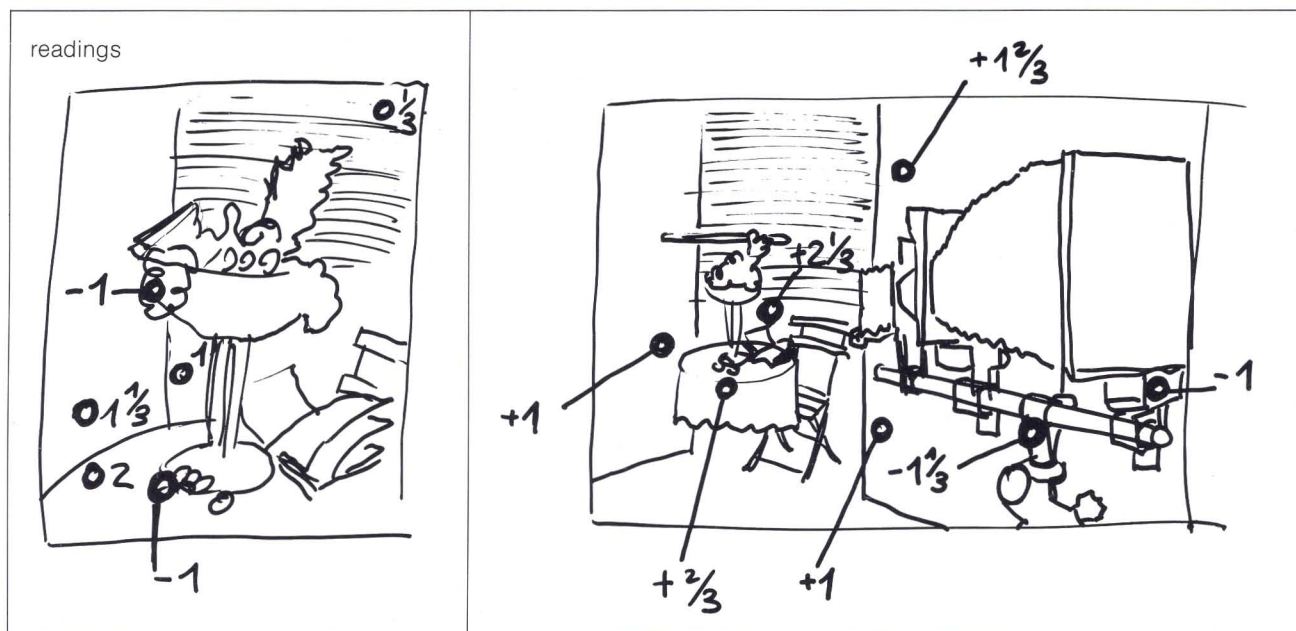
The star effect

The final step was the star exposures. For this, Savini marked on the 8 × 10"/18 × 24 cm ground glass screen all the locations where he wanted the stars. To superimpose the stars, he first drilled a tiny hole in a thin black metal plate and placed this directly in front of the concentrated beam of a conical lamp head. This is easier still with the bellows hood mask 2 whose four roller blinds can be closed down to form a square aperture of any required size anywhere in the image area. The camera was then set up in the light axis and adjusted to make the illuminated hole appear at the first marked location on the screen. Savini exposed it with electronic flash at f/5.6, using an 8fold star effect filter in front of the lens. The same CC10B filter as for the main exposure again served to correct the response of the film emulsion. To enhance the cool rendering of the star, Savini added a light blue 38 LB contrast filter. This procedure was repeated for every star.

The filter holders of the SINAR COLOR CONTROL filter system can easily accommodate three filters at a time. But a suitable hood must carefully screen the filters against any extraneous stray light.

Savini's working sketches

Even a masterful style, with expert camera and lighting technique plus a near perfect filter system is not enough – methodical exposure metering and consistent procedure are equally important. Savini keeps a working sketch on which he meticulously marks every spot meter reading for each part exposure. He then adjusts the output of each flash generator and with an instant-print exposure checks each calculated effect on the whole exposure.



Daydreaming with the camera

The professional gets a real kick out of producing top-class pictures with sophisticated application of view camera techniques.

Initially, Savini only wanted a Polaroid instant picture to record the camera setup for his workbook – as he does with all exposures. But he got so fascinated with the illustrative documentation that it turned into a picture in its own right. Savini fitted a 165 mm Super-Angulon lens on his second SINAR p – already set up to expose the stars – and with the swings defined a sharp plane from the front edge of the table at the left to the side of the camera at the left. He then directed a lamp at the black p2 and measured and adjusted the setup in his usual thorough way.

For his self-imposed exercise Savini again used two separate exposures: The first for the subject and the camera, the second just for the ground glass screen image.

Needless to say, the photographer again relied on his expertise in filter control...

For if you look closely, there is the screen image in perfect colour, like the original shot – but what of the colours of the subject itself? And what happened to the table leg? Ask Savini. He will mount the polarising filter and a knowing smile...

But if you want to know more about the full SINAR COLOR CONTROL filter range and all the things you can do with it with view, rollfilm and miniature cameras, consult the SINAR COLOR CONTROL filter brochure.

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