### Color works in mysterious ways

Mild is a photographic "miracle" we take for granted.

Most of us who have been using color film for years probably haven't given much thought as to how it realizably most as the probably haven't given much thought as to how it realizably of the miracle of the minister of the minister

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THERRE ARE two basic types of color film — transparency (silice) and negative (prints).

A negative film records light areas in the original scene as dark forces and dark areas as light tones. Colors are shown in reverse so that anything blue will appear as a mixture of red and green, which is yellow. Anything green will record as a combination of green and blue, which is eyam. These are the complementary colors. To make a print, the negative must then be exposed again to similar emulsion on a paper base to convert the colors and tones back to those of the original subject.

With a color transparency, all of this process takes place when the film is developed.

MODERN TECHNOLOGY has made color films sensitive to ven the slightest changes in the color quality of light. But we end to notice only the drastic changes in light quality because he brain makes adjustments for what we see. For example, grass will almost always appear to be green



#### photography Monte Nagler

regardless of the color of light used to illuminate it, simply because we "know" that grass is green.

We are rarely aware of color changes in daylight, yet it varies as surely as the sun rises and sets and these variations are faithfully recorded on film. This accounts for the many surprises, and sometimes disappointments, when you see your processed prints for the first time.

The color quality of light is measured on what is called the Kelvin scale and is recorded as a color "temperature." Most daylight-balanced films are designed to give a correct color balance when the light source is about 6,000 degrees Kelvin or approximately a noon sun.

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However, light from a rising sun can be as low as 3,500 or a shigh as 8,000 on a haxy day. When you consider that a variation of only a few hundred degrees will be quite noticeable when recorded on film, it becomes easy to understand how a photograph can appear with different times of color than you thought you saw.

It also explains how sunset and sunrise pitures have color values unlike those shots lit by a noonline sun.

I hope you can now better color your world with a better understanding of how color film works.

While reproduced here in black and white, late afternoon light produced subtleties and tones not obtainable un-

der a noontime sun. Monte Nagler made this photograph near Valdez, Alaska.

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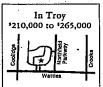
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