

Fun in the dark

Name: _____ Block _____

Prerequisite: _____

Materials: _____

Total time: 5 hours

Deadline:

Evaluation:

4 3 2 1 0 Oval vignette to white (quality print, even gradation to white, oval centered)

4 3 2 1 0 Print from line neg (true posterized effect)

4 3 2 1 0 Print with texture (quality print, suitable texture, texture does not over ride print)

4 3 2 1 0 Print with Photogram (quality print, suitable photogram. good composition)

4 3 2 1 0 Workmanship (above photos mounted and labelled effectively)

% _____ x 5= _____ % (minus 10% per day past deadline) - _____ = _____

Instructors notes:

4 3 2 1 0 Solarized print (quality print suitable for solarization)

4 3 2 1 0 Hand coloured print (quality print, careful and suitable colorization)

4 3 2 1 0 Print from two negs (pictures "fit", blend is acceptable)

4 3 2 1 0 Sepia toned print (suitable image for "old look", quality print)

4 3 2 1 0 Workmanship (above photos mounted and labelled effectively)

% _____ x 5= _____ % (minus 10% per day past deadline) - _____ = _____

Instructors notes:

Assignment

one print of each of the following:

- a print with an oval vignette to white
- a print from a line negative
- a print with a texture from a contact screen or texture neg
- a print from a neg with photogram added
- a solarized print
- a hand colored print
- a print from two separate negatives
- a sepia toned print

How do I do this?

Plan by reading the attached notes and then deciding which negs you already have will be suitable for the prints above. It is likely that you will also want to shoot several new pictures for special ideas you have. List the picture you want to use for each print next to the list above.

Attend the demonstration scheduled by your instructor.

Shoot the necessary negs then begin your darkroom work. Choose any one print for an 8 X 10. Choose any two prints for 5 X 7, and print the balance 4 X 5. Make test strips on scraps of paper to ensure your final print will turn out. Each photo must be mounted and have a title.

Notes:

BURNING DODGING AND VIGNETTING

There are times when you are exposing a print that a part of the image is under or overexposed. It is possible to overexpose a portion of the print by holding a card with a small hole under the lens for part of the exposure, and allowing light to strike only that part of the paper that requires extra exposure. This is referred to as burning a print. Similarly, if a portion of your print is overexposed, you can hold back some of the light from that area by shading it during exposure with a small opaque circle attached to a thin wire handle. This is referred to as dodging a print.

It is possible to vignette to white or to black by using an oval shape cut in opaque cardstock and then holding back light around the outside edges during exposure to create a picture with in a white vignette, or making a normal picture then holding back the light in the centre of the picture and exposing the outside edges to cause them to turn black. In all cases, if you move the vignetting mask around during exposure, you will get a gently fading edge.

MAKING A LINE NEGATIVE

To make a line negative, you contact print a panchromatic negative onto a piece of orthochromatic film. Exposure times are similar to contact printing onto photographic paper. This will give you a positive (as opposed to a negative). You must now contact this positive onto another piece of ortho film to create a line negative.

You can work with ortho film under red light conditions. When making your contact prints place emulsion to emulsion in both steps. The film must be dry before making the contact. Ortho film uses a special A & B developer, but can also be processed in paper developer. Check the development process by holding the ortho film over the red light box.

With your finished line neg, you can expose prints as you would with a panchromatic negative however the finished print should show only black and white areas. You can further increase contrast by using a high numbered filter during exposure.

For other special effects, you may wish to sandwich your panchromatic neg with your ortho positive (or negative) and make a print.

TEXTURE SCREENS

There are several ways to create a print with added texture. One way involves placing a textured contact screen over your paper while exposing the print from your pan negative. Another involves printing your picture as you normally would, then covering the exposed paper with a contact screen and re-exposing (perhaps with the contact printing light). In both cases, it may be necessary to cover the contact screen with a sheet of glass to ensure close contact between the screen and the photographic paper.

Another method involves sandwiching a textured negative against your regular negative and printing through both negs at the same time. If you do this, place the two negatives emulsion to emulsion for the sharpest results. You can make your own texture neg by shooting textured surfaces. You could try a stucco wall, an area of sand or gravel, a window screen, etc. You can also make your own contact screen by exposing a sheet of orthographic film through a textured material like cloth, screen, etc.

PRINT WITH PHOTOGRAM

A photogram is made by arranging opaque objects on a sheet of photographic paper and exposing to light. If developed at this time, the images will be white shapes with a black background and sharply defined edges. If before development you enlarged a neg onto the unexposed areas of the paper, you would after development have a picture within the photogram. For your photogram shapes, you may want to choose objects that relate to the picture you are printing.

SOLARIZATION

Solarization (the Sabattier effect) partially reverses tones on a picture by exposing the print to light during the developing process. After normal exposure in the enlarger, partially develop the print then pull from the developer and briefly expose to white light. Now continue the developing process, stop and fixing of the print. The exact effects of solarization are not predictable, so do some experimenting with test pieces.

HAND COLOURING PRINTS

Prior to the advent of colour film, it was common to hand colour pictures. There are Colouring products available, and a degree of skill is required for realistic results. colour added to B&W photos can also add interest, or create surreal and/or artistic effects. You can add colour in several ways. Oil based paints that are thinned can be painted on to the surface. If a print is sprayed with a workable fix, you can use pencil crayons to colour areas. For vivid colours you can use alcohol based felt tip pens. For a water colour effect you can try mixing food colour with isopropal alcohol and paint it on with a brush.

DOUBLE PRINTING

In double printing, you expose two negatives on to one sheet of printing paper. You can do this by sandwiching two negatives, but more interesting results are usually achieved by printing each of the negatives separately. It may help if you project your first negative onto the easel with a sheet of drawing paper in it, then sketch the outline of the image. Next project your second image and sketch its outlines as well. It may be necessary to make test strips of each neg separately to determine correct exposure for each. You can also dodge (keep light away) from some areas of the paper during exposure of one or the other neg.

SEPIA TONED PRINTS

Sepia toning is a method of changing the colour of a print from B&W to a sepia and white colour. It often adds character to old photos or photos with a nostalgic theme. Begin with prints that are slightly darker than normal and that have been fully developed and fixed. You can do the following steps in normal light conditions, but keep the chemicals off your fingers - they are quite caustic. Immerse the print in the bleach bath and agitate for about one minute until the black image has disappeared or turned yellow. Rinse the print thoroughly for two minutes in running water. Put the print in the toning bath and agitate for about 30 seconds or until there is no change in tone. Rinse again in running water for 30 seconds then re-fix for at least 2 minutes. You must now wash the print one last time for 5 minutes.