Open Darkroom Shoot
for AP and IB

- One new shoot – one roll of film

- One proof sheet

- Two Prints

- Proof sheet in journal or IWB

- Proof sheet and images uploaded to flickr

Foundations for Art and Design Through Photography

Part IV
distortion

distortion

Distortion - Ashley Dagg-Heston

aims

- To extend personal creativity through improved technique.

- To explore the limitations of photographic materials and equipment through experimentation and exploration.

All photographs distort 'reality' to a greater or lesser degree.

The very act of converting the three dimensional world in to a two-dimensional print is a distortion in itself.

The simplest of photographic techniques used by the photographer and editor can manipulate and distort the information that the photograph puts forward to the viewer.

This happens in the following ways:

- By framing
- How the eye is led through the print through the use of line, tone, and color
- The choice of lighting
- The use of differential focusing
- The exploration of movement
- Visual elements can be removed or added
- The use of text can be used to clarify or contradict meaning

There are no activities for this assignment…

there are specific requirements of exploration though…

You must experiment with a variety of techniques –

At least **four** different kinds of distortion (if digital), **two** different kinds if darkroom

Distortion using the camera

- Lens Distortion –

❑ <u>Telephoto or long lens</u> – compresses, condenses, and flattens three-dimensional space. Subject matter appears to be closer together. Most noticeable when the focal length exceeds 135mm.

❑ <u>Wide-angle lens</u> - exaggerates distances and scale is distorted. Subjects close to the lens look larger in proportion to their surroundings. Subject matter in the distance looks much further away. The overall effect is one of 'steep perspective'. A lens 28mm or less creates this effect…the closer you move to the subject the greater distortion.

❑ <u>Zooming</u> – while mounted on a tripod during the exposure time.

❑ <u>Depth of Field</u> – Very short is achieved by : long focal length lens; wide aperture; or moving closer. Great depth of field is achieved by: short focal length lens; small aperture; moving further from subject.

- ## Refraction and reflection –

❑ Refraction is the action of light being bent or deflected as it passes through different media such as glass or water.

❑ When light is reflected off smooth surfaces which are curved we get a view of the image that is distorted.

- ## Lighting and film –

❑ Artificial light – Try using unusual lighting conditions such as car headlights or experiment mixing light sources or colored filters over a camera lens or flash when using color or experiment with colored filters using black and white film.

❑ Infrared film – Infrared is part of the light spectrum that is not visible to the human eye, but that can be recorded on special film. This film needs to be used in conjunction with a deep red filter and must only be handled in complete darkness.

Distortion in the Darkroom

- <u>Negative prints</u> –

Using a print as a negative to create a new inverted print

- <u>Sabattier effect</u> –

Gives the appearance of a negative and positive at the same time by subjecting the print to a brief second exposure during the development stage

- <u>Selective developing and fixing</u> –

Applying chemicals to selective areas of printing paper while leaving others untouched or masked until the fixing process

- <u>Movement of printing paper</u> –

Twisting, dragging, bending or otherwise moving the printing paper for varying lengths of the exposure time will distort the image

- <u>Toning</u> –

Many chemicals can be added to already processed prints to tone photographs

- <u>Hand Coloring</u> –

Paints, inks, and dyes can be applied directly to the finished print

- <u>Sandwiching negatives</u> –

This is achieved by placing two negatives together in the enlarger carrier (emulsion to emulsion) – underexposed negatives can be used

- <u>Multiple exposures</u> –

This can be achieved by exposing different negatives onto the same piece of paper or turning the paper around and re-exposing it with the same negative.

Paul Allister

Unlocked - Maddy Smith

Stoker - Dorothy Connop
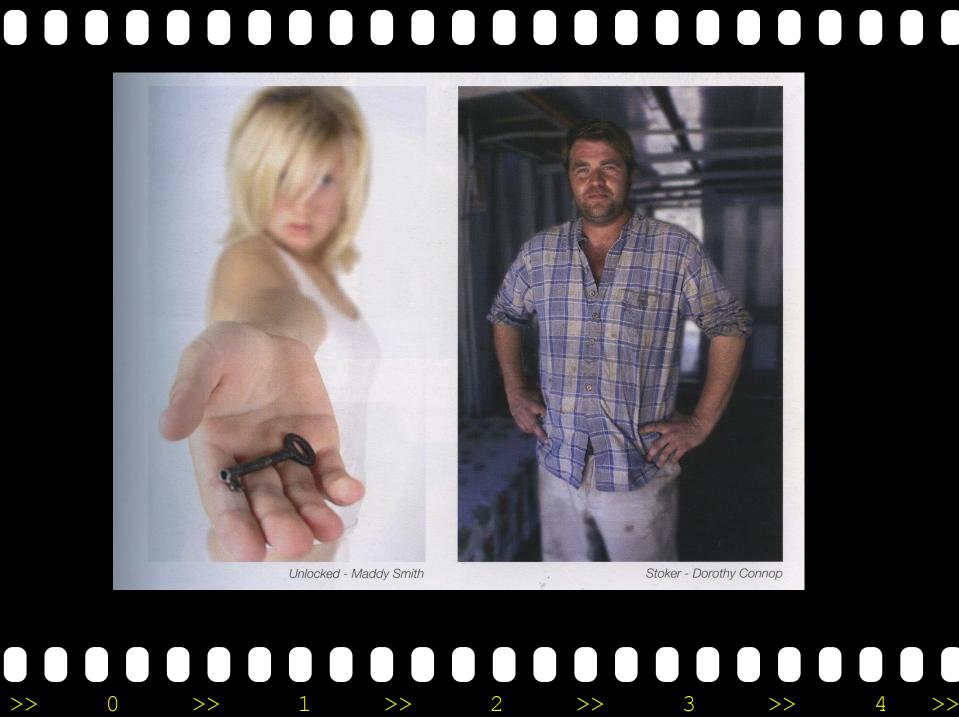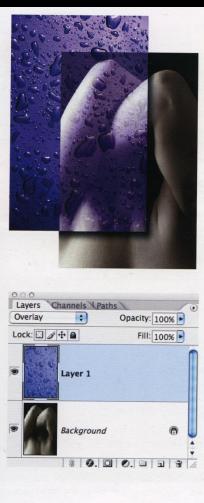
The different methods used by Photoshop and Elements to compare and adjust the hue, saturation and brightness of the pixels on the different layers are called '**blend modes**'. Blend modes can be assigned to the painting tools from the options bar but they are more commonly assigned to an entire layer when editing a multi-layered document. The layer blend modes are accessed from the 'blending mode' pull-down menu in the top left-hand corner of the Layers palette.

Practical Assignment

Turn in two images (if darkroom), turn in six images (if digital).

All images need to be uploaded to flickr

Examples

Faces - Paul Heath

Scream - Lynsey Berry

Sam
Loe-Craig

Sam
Loe-Craig

Sam
Loe-Craig

Sam Loe-Craig

Loni Hands

Peter
Marinelli
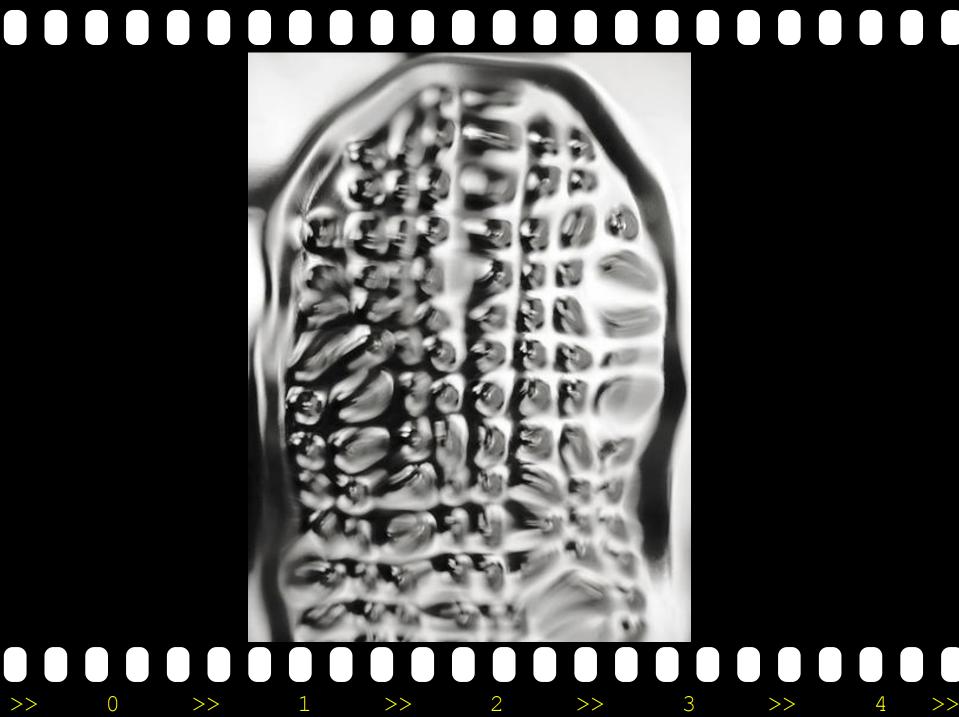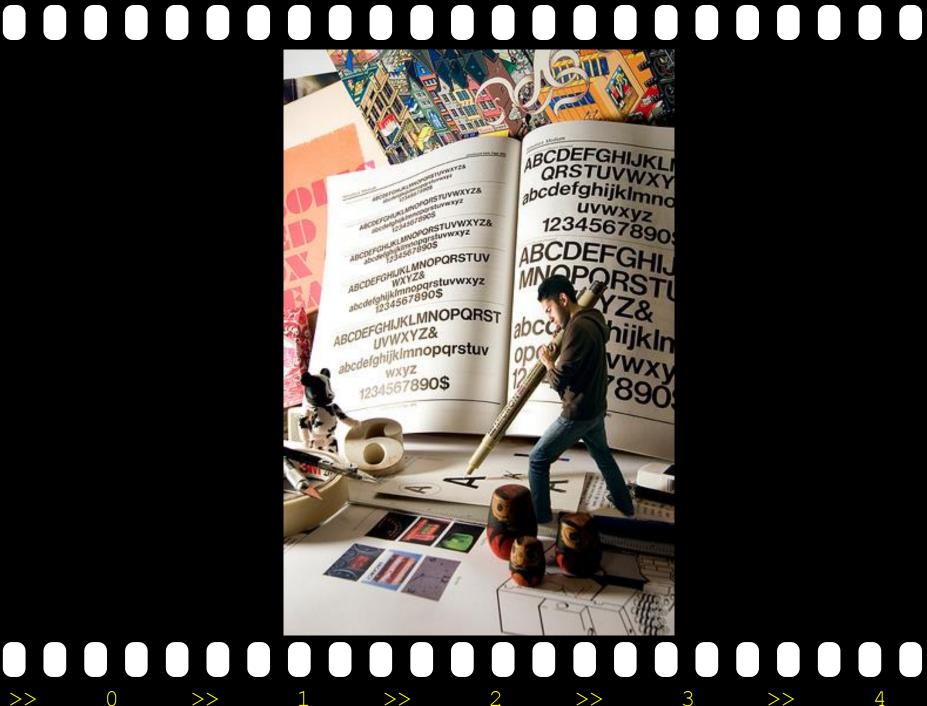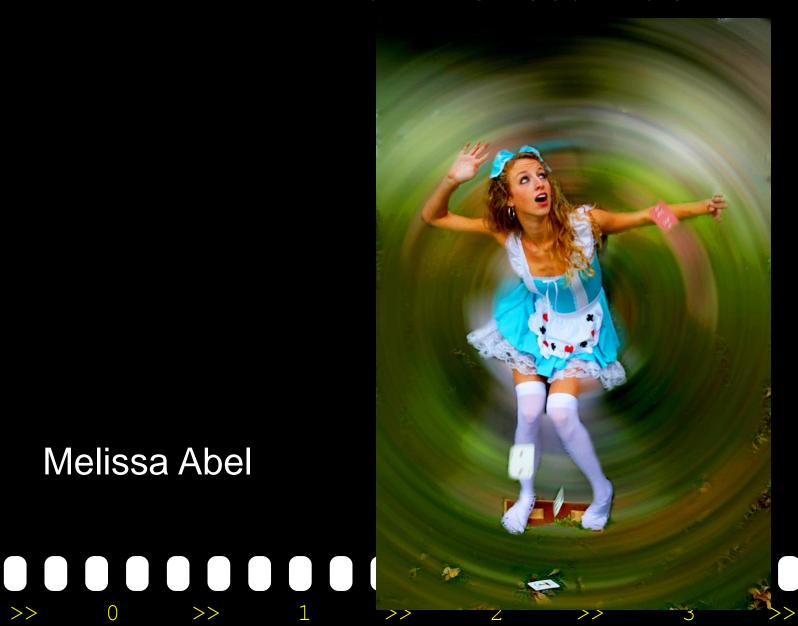
Peter
Marennelli

Peter
Marennelli

Down the Rabbit Hole

Melissa Abel
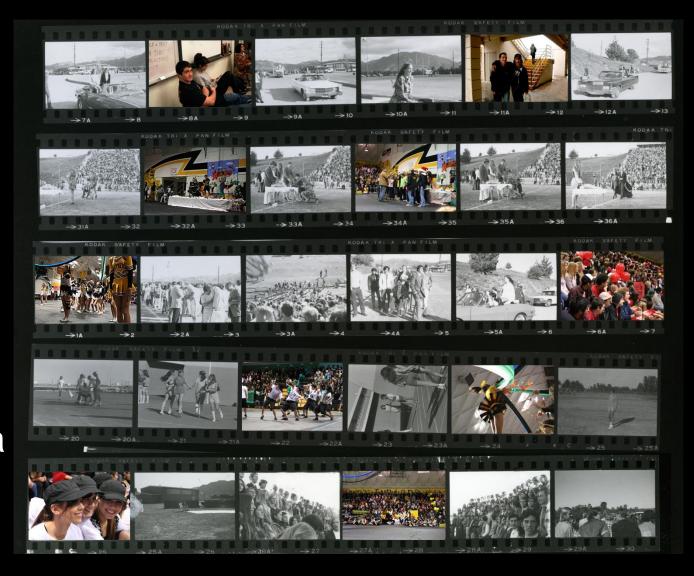
>> 0   >> 1   >> 2   >> 3   >> 4

Melissa Abel

Melissa
Abel

Melissa
Abel

Melissa
Abel

Melissa
Abel

Melissa Abel

Melissa
 Abel

COME TOGETHER

Melissa
Abel

>> 0   >> 1   >> 2   >> 3   >> 4
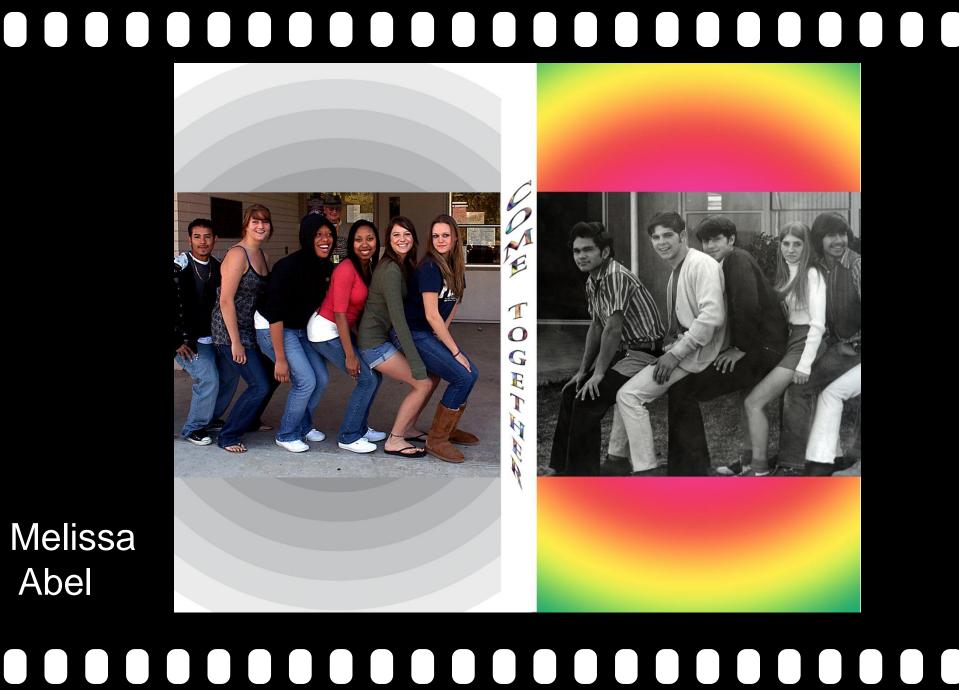
Jacob
Blade

Cassie
Kobrin

Cassie
Kobrin

Caitlin Kouba

Brian Holtby

Chad
Singleton

Patrick
Bulmer

Patrick
Bulmer
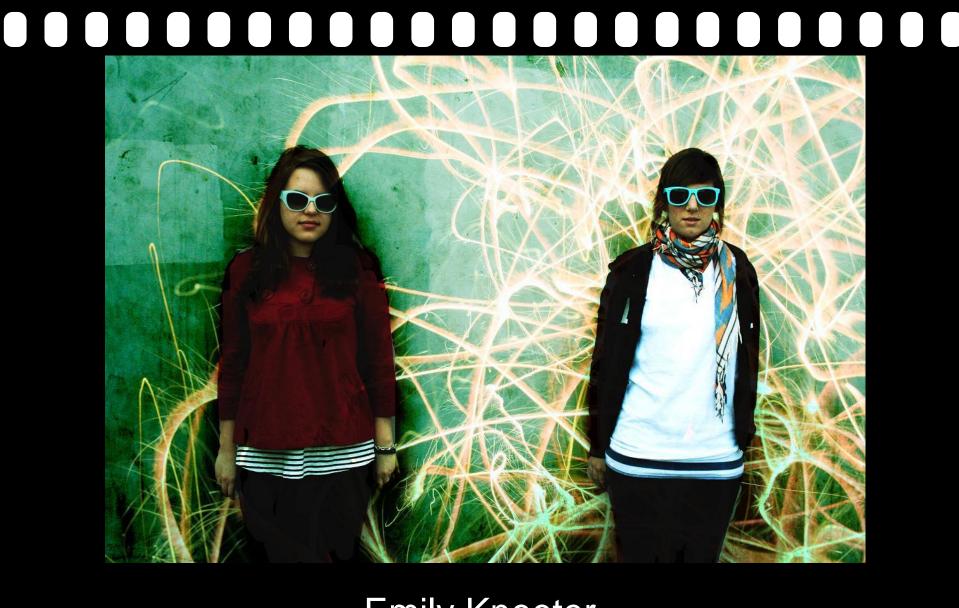
Emily Kneeter

Emily Kneeter

The shadow-past is shaped by everything that never happened.

Ari Friedman

Erin Hines

Janaye Culton

"I am a slave to tattooing. It is something I go all the way or nothing in my eyes-
No matter how long I tattoo for every day I improve and blossom.
I love my life and everything in it…. " -CRASH
Bone Deep Tattoo, Camarillo, CA

Anthony Cerrotta

Anthony Cerrotta
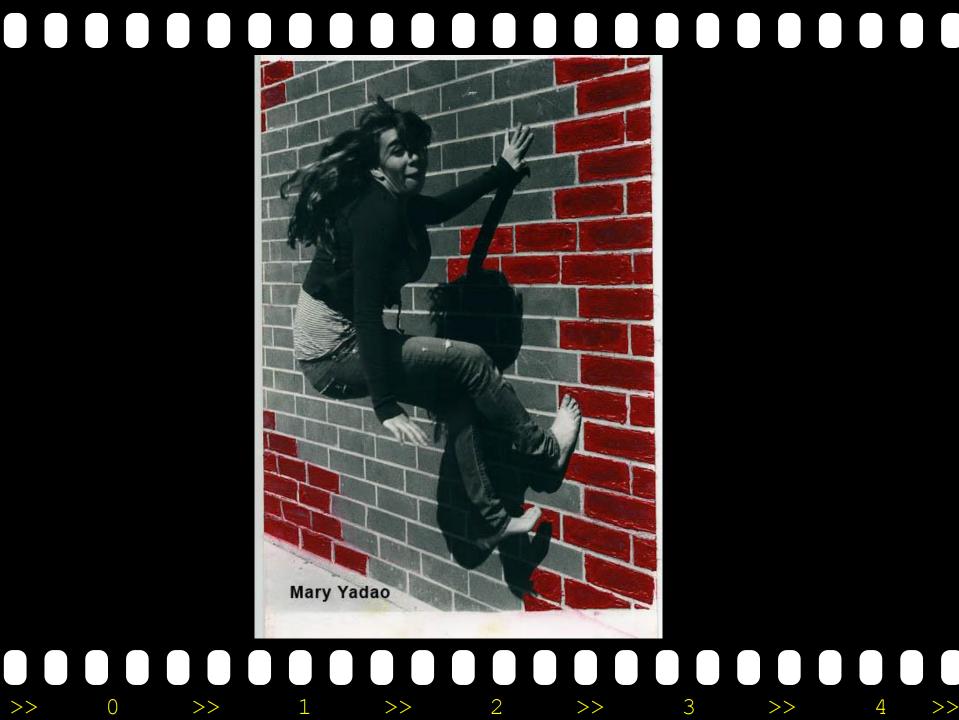
Darkroom Manipulation Ideas
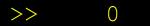
- If you are interested in more darkroom technique manipulations, I can give you Photo Two Syllabus and you can access my example files to see sample items
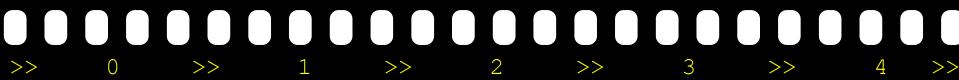
PALOMA MORAN

Amy Shiowitz

Mary Yadao

Mary Yadao

Micah Stephens

Hannah Huvard

SUMAYAH UNIA

Amy Shiowitz

Lauren Marzalek
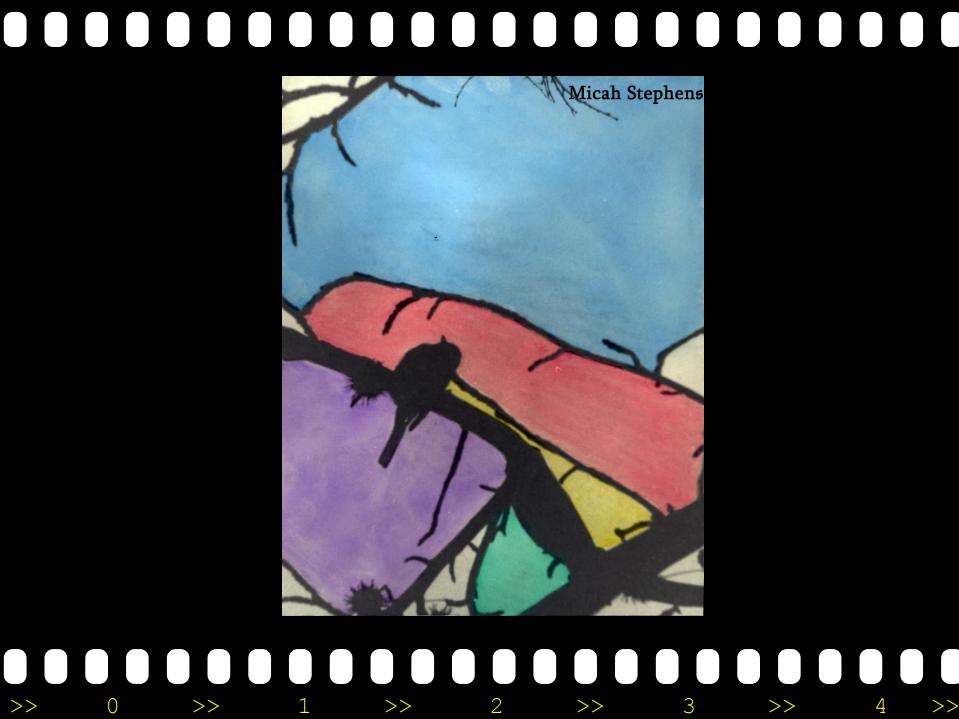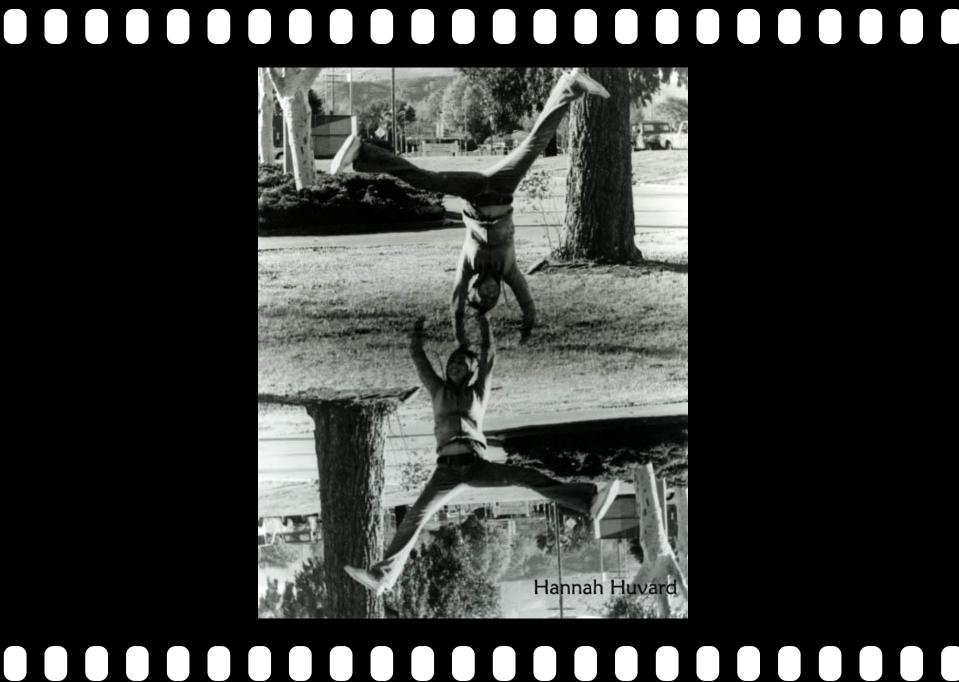
Harrison Ang

Concentration

AP Score: 4
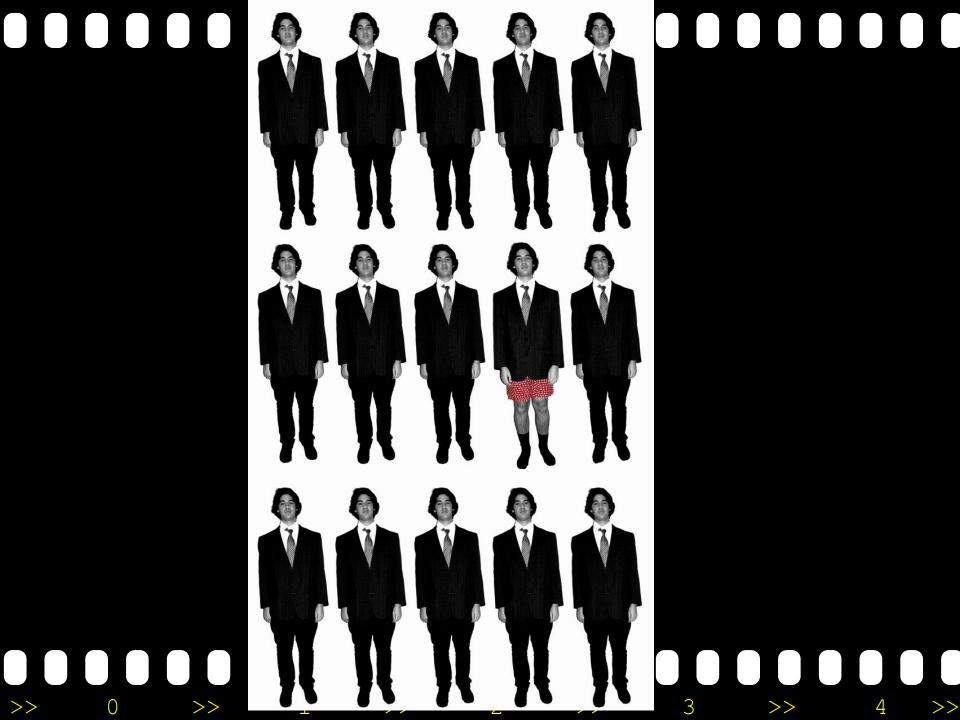
Tanner Esparza

Stacey Wayne
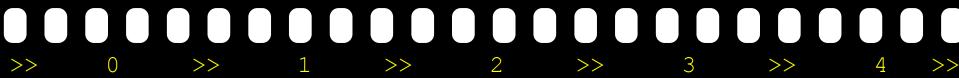
Danica Ito
AP Photo 2010

Roxanne Denis

Alyssa Parker

Emily Meryett
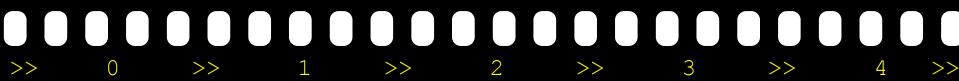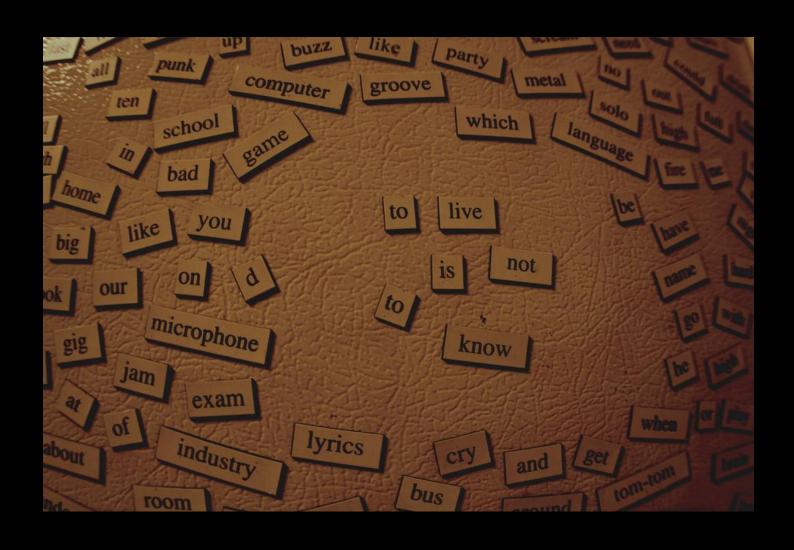
Justina
Del Duca

Justina
Del Duca

Sara
Anderson

Sara
Anderson

Sara
Anderson

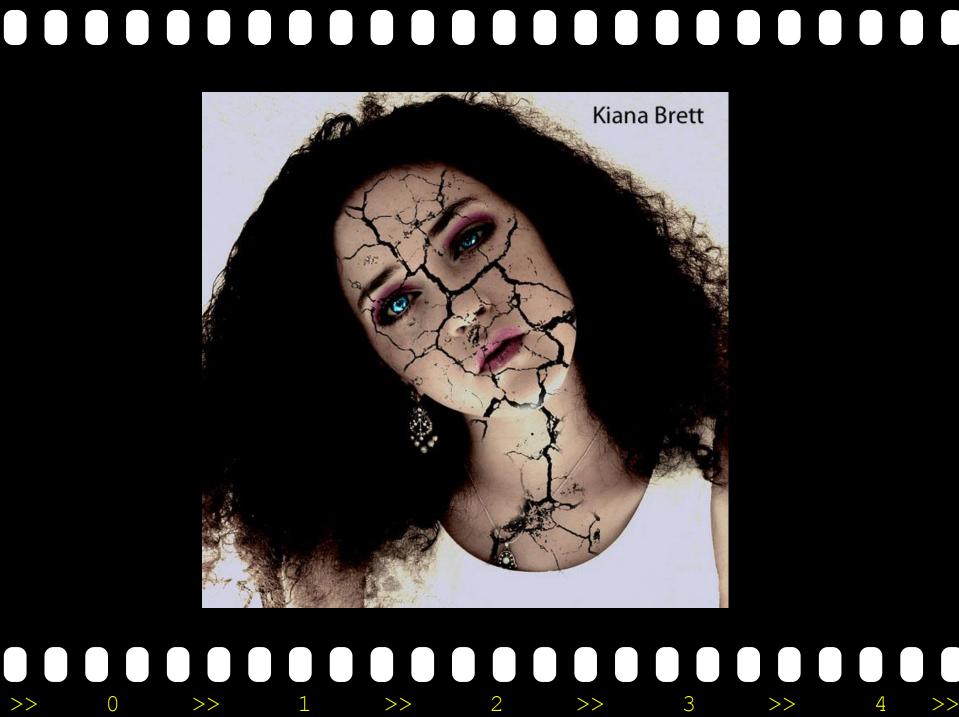Tyler Feinberg

Ariana Dermand

Chris Dunn

Yoni Dukler

Claire Miller

Does this require brand new images?

- No, not necessarily

- If the type of manipulation you seek to pursue does not require a new image, then you may recycle previous images