

## Photography Project Subjects

Otherwise gone unseen-4 photos

Defending the environment- find a beautiful place in your community Take several photos- need 4 photos different views to show the character of the place.- See page 167-180 in White Book

Portraits- 4 photographs— See page 181-196 in White Book

People who have made an impact on who you are - 4 photos— See page 181-196 in White Book

SELF PORTRAIT- 4 photo- 2 -Actual Self portrait- using the self timer- you are in the photograph 2 photographs that represent “Who you are” things that tell me about you. You can set up a still life of objects that represent you

Choose an object & photograph it in many different places-4 photos— See page 139-166 in White Book

Take photos of different parts of an object-4 photos— See page 151-166 in White Book

Objects in motion -4 photos—See page 129 in White Book

An unusual framed photograph—ex-looking through the wagon wheel-4 photos- See page 137-148 in White Book

Unusual view- 4 photos- See page 137-148 in White Book

Series of school spirit -4 Photos— See page 197-208 in White Book

Who are you? -Series -6 photos

A Family portraits-4 photos— See page 181-196 in White Book

Insert Cartoons Into Real-World Situations-4 photos

CHOOSE 5 projects PLUS the FINAL PROJECT & Computer project

PHOTOGRAPHY  
PROJECT DUE DATES

CHOOSE 5 projects PLUS the FINAL PROJECT

More info regarding the Final project is coming soon!

DUE DATES

Project 1 -Due - Contact Strip/Test Strip/ 1-5X7 November  
20

Project 2 -Due November 30

Project 3 -Due December 12

Project 4 -Due December 20

Project 5 -Due January 8

Computer Project -Due : January 19

Scan in one of your 5x7 photographs add color in photoshop. Print 8x10 & mount

LAST CLASS DAY TO WORK:  
Final Project Due: January 19

All late work must be in by

Darkroom clean up day- WEDNESDAY, JANUARY 17

Last day of Photography is:

FRIDAY, JANUARY 19, 2018

## FINAL PROJECT

DUE: FriDAY, January 19, 2018

For your final project you are going to have a choice of the following Three projects: CHOOSE 1

### Choice #1

#### Tell a story

Have a series of 6-8 photos.

The theme is your choice.

Your photos must Tell a story. These photos should be put together in a book form. I will bring in an example.

A picture book is an example of this. No words only pictures that lead you to a conclusion in the end.

### Choice #2

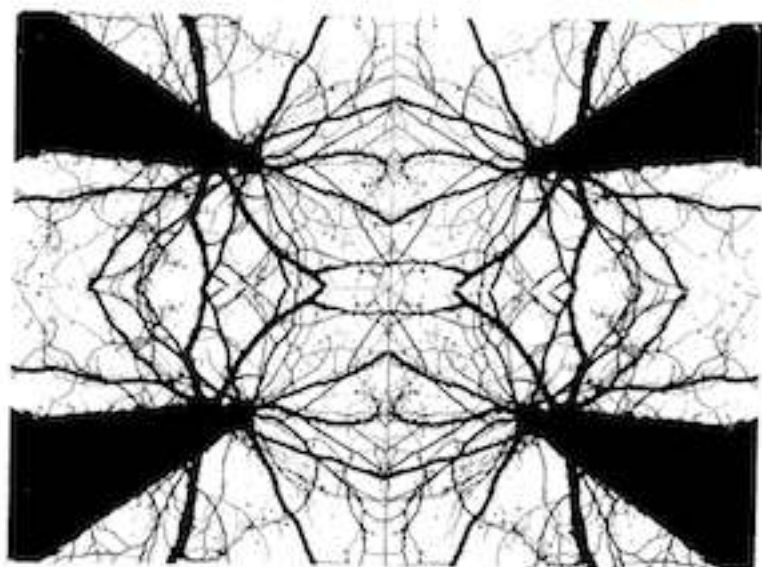
#### Kaleidoscope

Take several photos to make sure you have one that will work. Finding a subject with diagonal or curved lines will work best. See attached hand out.

### Choice #3

#### Strip Composition

Combine 2 prints of a single photograph into a single strip print by cutting the prints into narrow strips and re-assemble them as a single image. See attached hand out.



Student photograph by William Roche.

### Kaleidoscope Composite Print

By combining 4  $2 \times 3$ " prints of a single photograph into one composite print you can produce startling and intriguing images with a kaleidoscope effect. It's important to be as precise and neat as possible in assembling the composite print, so it will appear to be a single image, rather than 4 pieces glued together.

You'll generally get better results with a photograph that has diagonal lines, rather than just vertical and horizontal lines. Curves, especially if they run out of the frame, also work well. The subject matter is virtually irrelevant. Any subject can produce an interesting effect . . . if the composition makes an interesting pattern.

#### • Procedures

1. Place the photograph you have selected in the enlarger and turn the enlarger light on.
2. Set your easel up for a  $2 \times 3$ " print and position it so the photograph is cropped the way you want it.
3. Place a sheet of tracing paper in the easel.

4. Draw an outline of objects in the photograph, carefully marking the exact location of key elements. Outline the frame of the photograph as well by running your pencil around the edges of the easel's blades.

5. After you have determined the proper exposure, expose 2  $2 \times 3$ " sheets of photo paper in the usual way.

6. Reverse the negative.

This is where the outline drawing comes in handy. Place it back in the easel (upside down) and line up the projected image with it. Bear in mind that you may need to re-adjust your focus. If so, do this before you line up the image with the drawing.

For best results, simply turn the negative holder upside down, without removing the negative. With some enlargers, however, this is not possible. In this case, you'll have to remove the negative, turn it upside down, and re-position it in the negative holder. Some adjustment may be required to get everything lined up just right.

7. Expose 2 more  $2 \times 3$ " sheets.

8. Develop all 4 prints at one time, to ensure that they all come out exactly the same.

## #2 Kaleidoscope

It's a good idea to hold on to the black plastic bags in which photo paper is usually packaged. Keep them on hand for temporary storage of exposed photo paper anytime you want to do this sort of batch processing.

As you expose each sheet of photo paper, simply slide it into the bag. When your whole batch is ready for processing, you can then load it into the developer as a group. You will, of course, place each sheet of paper into the developing tray separately, but you should be able to immerse the whole batch within a few seconds.

9. When your prints are processed and dried, experiment to see which arrangement of them is most effective.

Notice that you have 4 possible arrangements. Try them all and decide which produces the most interesting composition.

If you happen to notice that your prints don't match in exposure or cropping, then do them over until you get them exactly right.

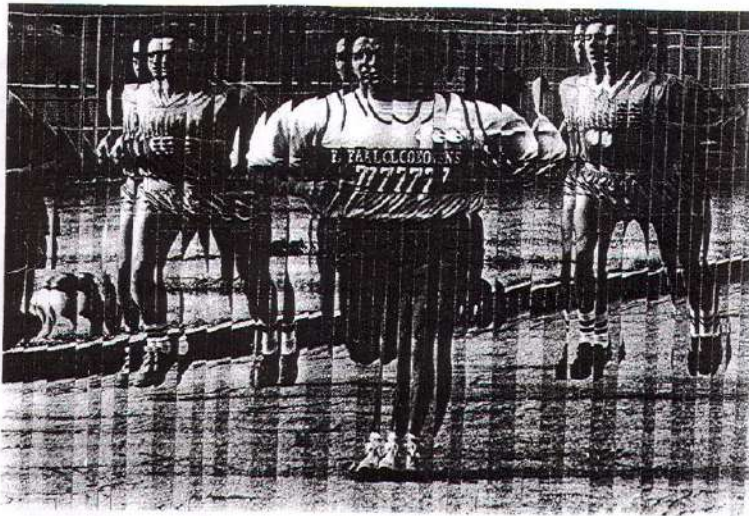
10. Mount the prints together onto a mat board.

This is the tricky part. There are two ways of doing it. The first is to arrange all 4 prints on one large sheet of dry mount tissue and anchor them in place with the tacking iron. Then tack the composite print onto a piece of mounting board and press it.

The second approach, which will probably be easier and neater, is to cut the dry mount tissue to fit each print. Then tack each print to its own piece of dry mount, tack them onto the mounting board, and press them.

Whichever approach you follow, neatness counts. Be sure that all lines at the edges of the prints that are supposed to connect, do connect.





(Note: Do not place uncovered dry mounting tissue in the press.)

### Strip Composition

Another technique for producing surprising images is to combine 2 prints of a single photograph into a single **strip print** by cutting the prints into narrow strips and re-assembling them as a single image.

Select a photograph that will gain impact or expressiveness from the "choppy" look of a strip print. Any action photograph is likely to be a good choice. Faces tend to produce humorous results. Experiment.

It is important to use a photograph with relatively high contrast. At the very least, be sure that the subject stands out clearly from the background, or the final strip print will just look like mush.

#### • Procedure

1. *Make 2 prints using exactly the same exposure and development time.*
2. *Attach dry mount tissue to the back of each photograph with the tacking iron.*
3. *Trim 1/16" off of one end of one of the prints.*  
*Whether your photograph is vertical or horizontal, you'll generally get the best results by cutting it the long way (i.e. cut a vertical print vertically, and a horizontal print horizontally). So, for vertical prints, trim 1/16" off the bottom or top of one of them. This is to ensure that the 2 prints are not quite identical,*

## #3 Strip Composition

*which improves the effect.*

*Leave the rest of the trim edge intact for now. Do not cut it off. You'll need some space to number the strips, and it's handy to have some blank area to work with when you assemble the composite.*

4. *Cut each print into narrow strips.*

*All the strips (for both prints) should be the same width, about 3/8". Narrower strips work well too (down to about 1/4"). Wider strips are generally less effective.*

*It is very important to keep track of the sequence of the strips as you cut them. You can either number them in the borders as you go, or measure where your cuts will be and number the strips before you cut them.*

*It is also important to keep the strips from each print separate. You may want to use different colored pens; or use "A" for one print and "B" for the other (i.e. A1, A2, A3, etc. and B1, B2, B3, etc.); or use numbers for one and letters for the other; or number one along the top and the other along the bottom . . . whatever works for you.*

5. *Re-assemble the strips on a mat board, alternating one strip from one print with one from the other.*

*The easiest way to do this is to use the tacking iron on the borders of the strips to stick them to the mounting board. Get a bunch of strips (about 1/4 of the total) tacked in place, press them, tack another bunch, press them, and so on until the whole composite print is assembled and pressed.*