F I N E A R T P H O T O G R A P H Y.

By

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Page No.

LIST RATIONS.

Figure VIIII. I "TATLIN AT HOME". 1920.
Raoul Hausmann.
Ades, Dawn.
Photomontage.
Thames and Hudson,
London. 1986.

Figure X. Page 39. "DEFENDED TO DEATH". 1982.
Peter Kennard.
Ades, Dawn.
Photomontage.
Thames and Hudson,
London. 1986.

INTR

From 1839 photography has been a visual method of communication and expression. It is the combination of science and art, and for the one to exist or function without the other is impossible.

In 1893, William Powell Frith, a genre painter of Victorian England, stated:

"In my opinion photography has not benefitted arts at all".

Art critics did not accept photography as readily as artists and often used the word in a negative way.

Now photography is well on the way to being reconized as an art form although most people still believe that it could never be taken seriously as such.

In South Africa there is no market for fine art photography, because to much emphasis is placed on the commercial aspects of it. Photographers want their work to be recognized as art, but if they do not treat it as such it will never happen. Commercial work goes hand in hand with creativity, but for a fine art photograph to succeed all the aspects of commercial photography should be pushed aside. Art photography speakes for itself and is important as a self expressing medium. There are some basic rules and guide lines to remember in fine art photography such as the rules of composition et cetera, but it is up to the photographer whether to use them or not. No limitations should be imposed on creativity, especially in photography. We need all the creativity we can handle so that photography can be recognized as an art form in this country.

"It's important that [redacted] others show our recognition of the New Status Quo by entering our work in the Cape Town Triennal and other competitions, fully expecting our entries to be juged not as poor relatives to art, partronisingly and condescendingly, but on an equal footing to any other art medium which is as it should be. We must be seen to be worthy of the recognition given to us." ("Profoto", Oct./Nov., 1990. Page 3.)

In 1861 an English critic, "On Art - photography", wrote: "Hitherto photography has been principally content with representing truth. Can its sphere not be enlarged? And may it not aspire to delineate beauty, too?" He encouraged photographers to produce pictures "whose aim is not merely to amuse, but to instruct, purify and ennoble". ("The History of Photography", Beaumont Newhall, Page 73.)

The photography Society of London was established in 1853 and the first President was Sir Charles Eastlake. Sir William Newton addressed the members at the first meeting, denying photography's position as an independent art, and told photographers to put their images slightly out of focus. Because of all the controversy this statement caused, he reminded members at a later meeting that it is only for the use of artists and that sharp focus is better when making record photographs.

THE INFLUENCES THAT PHOTOGRAPHY AND ART HAD ON ONE ANOTHER

"Photography is more than art", Lawrence Gowing recently remarked. It is difficult to prove the two-way influences between photography and painting. Painters on the one hand construct their pictures and photographers on the other hand mostly search for a ready-made scene. Both mediums are affected by the norms set by critics, editors, art dealers and graphic designers. Modern art seem to have no functional use nowadays. "Art after all, cannot exist without art". ("Approaching Photography", Paul Hill, Page 35.)

The power of creative ex[illegible] ometimes feared by those in authority. As Queen [illegible], "Beware of artists, you do not know where they have been!". So photographers should probably stop trying to seek respectability and status in the art world and consentrate more on trying to make sence of the world, their place in it and expanding their own creativity. Before you condem someone elses work, try to find out what the makers intention was. People tend to dislike or fear what they cannot understand. Blind prejudice can be destructive, but by exploring new possibilities you can develop your intellectual capabilities and expand your creative thinking.

In the Nineteenth Century, photography had an enormous effect on artists. Out of focus and blurred images, the capturing of human gestures and positions and the unique ways in which the photographic frame crops things interested the impressionists.

In France, back in 1874 painters Renoire, Pissaro, Monet and others formed a secessionist group. In the same year they held an exhibitio in Nadar's (a French photographer) recently vacated Paris studio. Nadar believed in encouraging young artists and doubtlessly helped in the enterprise. One work shown, Impression: Sunrise provided a name for the new group, who were thereafter known as the impressionists. ("The Story of Photography", Michael Langford, Page 113.)

An atmosphere of light and the objects lack of firm outlines are characteristic of most impressionalistic paintings. A lot of these paintings were done outdoors and changes in natural conditions can be observed in these works.

Most of these artist's were shown on exhibition, held in France between the years of 1876 and 1886 were received with hostility. Painters preferred not to admit that they used photographs although they often commissioned them for reference. The further development of black and white photography as a form of art encouraged impressionist painters to emphasize use of colour. The need to distance themselves from photography influenced painters movement towards more personal expression and less to realism.

Multiple images and frozen movements were utilized by modernist painters in the early Twentieth Century. Photography played an important role in the developing of Dada, surrealism, photo-realism and conseptual movements.

OSCAR G. REJLANDER.

Gustave le Gray used a technique called combination prints to produce dramatic seascapes which were shown in London in 1856.

Oscar G. Rejlander was an ex painter. He ran a studio at Wolverhompton producing reference photographs and figure studies for artists. Rejlander took multiple image making much further than Le Gray. In 1887 he constructed with great effort a composite photograph called, "Two ways of life". Copies were bought by Royalty and its moral storytelling was greatly admired.

FIGURE I.

A father leads two sons into life, the one calm and self satisfied turns towards Religion, charity, married life, industry and the other virtues of life. The other son rushes madly away from the father's guidance towards and into "bad" influences, including gambling, drink, sex and other vices, ending in suicide, insanity and death. He used over thirty seperate negatives which he masked so they would fit together like puzzles. Rejlander used a troupe of strolling players and photographed them in group The background was photographed in a friend's garden and the draperies in Rejlander's own studio. He sold 41 x 79 cm. prints for ten guineas and reduced size copies for twelve shillings and s pence.

Henry Peach Robinson was a painter and etcher and took up photography as profession in 1852.

FIGURE II.

Fading away, a combination print of a dying girl attended by grief striken parents was the first photograph that made him famous. Five negatives was used to make this print. The dying girl was actually a fine healthy girl of about fourteen. "The picture was done to see how near death she could be made to look".
("The History of Photography", Beaumont Newhall, Page 76.)

This subject (Fading a the public, but what about the far more painful subjects that were painted in those days. The fact that it was a photograph implied that it was the truth, and so the scene was viewed literally. Criticism such as that was widespread,and very discouraging to photographers. In 1859 Rejlander wrote this letter to Robinson:

"I am tired of photography for the public, particularly composite photos, for there can be no gain and there is no honour but cavil and misrepresentation. The next Exhibition must, then, only contain Ivied Ruins and landscapes forever besides portraits - and then stop". ("The History of Photography", Beaumont Newhall, Page 76.)

Robinson produced a lot of art photographs and he published one eve year.

In the Nineteenth Century a critic Jabez Hughes, praised Rejlander and Robinson's work, but was very much against combination printing. Another example of his work was a combination albumen print called "Carroling", that he made in 1887.

JULIA MARGRET CAMERON.

Julia M. Cameron took up photography in 1863 when her daughter gave her a camera for a present. She lived at Freshwater Bay, in the Isle of Wight. She knew alot of rich and well-known people, and started to do portraits of them. It took her a year before she had any success with her photographs. Her work was completely different from other photographers. She made use of different techniques to get the effect she wanted. The out of focus look of her photographs has a Art-type feel to it, and is emphasized by the dramatic use of lighting.

In an Exhibition she [boilerplate: Central University of Technology, Free State] s the photographers laughed at her work, but the artists praised her work. Lewia Carrol, the author of Alice's Adventures in Wonderland, greatly admired her wo and so did many others.

The following photograph is a albumen print of Thomas Carlyle that she made in 1867.

FIGURE III.

PICTORIAL PHOTOGRAPHY

The fact that the quality of a print is of greater importance than the actual scene shown or seen is what pictorial photography is all about. It appeals to people's sense of beauty.

In the late 1880's pictorialism was considered to be modern and experimental and over the years attitudes against this kind of photography has changed dramatically. There was a breakaway from mid nineteenth century, "high art", photography and the limitations of this photography towards art pictures direct from nature, like the work of Rejlander, Robinson and even Cameron.

ANTI - PICTORIALISM.

Photography with abstract shapes and patterns and others wich show images with great realism were developing at the same time in intensive periods before and after World War I. This was a time to consentrate on new values and new ways of expression in art, literature and music.

The most revolutionary group, the Dadaists, were out to reject all previous painterly values. The urge to experiment using modern materials and approaches were great. Their techniques included prints attatched to canvas, random photograms and works montaged from cut-up bits of photographs.

In Art the form Concious Cubism replaced impressionism and revolutionary movements like Dadaism later followed Cubism and led on to Surrealism.

Dada and Surrealism in their broadest definition, the children of Freudian psychology, have had a profound influence on Twentieth Century photography. The word Dada means rocking horse, and was picked at random from a dictionary.

Marcel Duchamp, who painted, "Nude Descending a Staircase", was a leading member of the Dadaist movement that was formed in Switzerla during World War I. Their work was anti-art, anti-logic and intended to outrage. The absolute rejection of previous values and s perhaps cleansing the past.

Dada was an expression of anger and frustration. The question how can you express these emotions arose, so Dada turned in two directions, on the one hand to a nihilistic and violent attack on art, and on the other to masks, games and buffoonery. The Dadaists believed that both the subject and the medium must be transformed in creative work. They also believed that artists were the product and the prop of bourgeois society, itself anachronistic and doomed. Dadaists wanted to prove it's irrelevance in public.

"You are all indicted, Stand up! Stand up as you would for the Marseillaise or God save the King .....
Dada alone does not smell: it is nothing, nothing, nothing.
It is like your hopes: Nothing,
like your paradise: nothing,
like your idols: nothing,
like your politicians: nothing,
like your heroes: nothing,
like your artists: nothing,
like your religions: nothing.

Hiss, shout, kick my t hat. I shall still tell you that you are half-wits. In three months my friends and I will be selling our pictures for a few francs".

The above was the Manifeste cannibale dada by Francis Picabia, and was read at the Dada Soirée at the Théâtre de la Maison de '/Oeuvre, Paris, 27 March 1920.

Picabia and Man Ray produced perfect Dada works. Art became a debased currency, just a matter for the connoisseur, whose taste was merely dependent on habit.

DADA IN GERMANY.

An exhibition held at a beer-hall, the Braunhaus Winter, was one of the most successful Dada events in Cologne. Some of the objects had the quality of later Surrealistic objects. Max Ernst and Johannes Baargeld was ordered to the police station, because they asked an entrance fee for an exhibition that had nothing to do with art. Ernst remarked, "We said quite plainly that it is a Dada exhibition, Dada never claimed to have anything to do with art. If the public confuses the two, that is no fault of ours".

Dada's potential for political action came nearest to being fulfilled in Berlin. A club Dada was formed and it's members included Hannah Höck, George Grosz, Johannes Baaden, Wieland Herzfelde and his brother John Heartfield. In 1920 the first International Dada Fair paid tribute to the new revolutionary art in Russia: "Art is dead. Long live the new machine art of Tatlin" The communists mistrusted them as dilettante anti artists, and the bourgeoisie inevitably saw them as Bolshevik monsters.

("Modern Art", David Britt, Page 221.)

In reaction to this p[illegible]e artists brought their work back into contact with real life in the transformation of Collage into Photomontage. The Berlin Dadaist Society called themselves Monteure (Fitters), as apposed to artists. John Heartfield went on using photographic montages to attack the growing power of Nazism. The following photographs are examples of John Heartfield's work.

FIGURE IV.

FIGURE V.

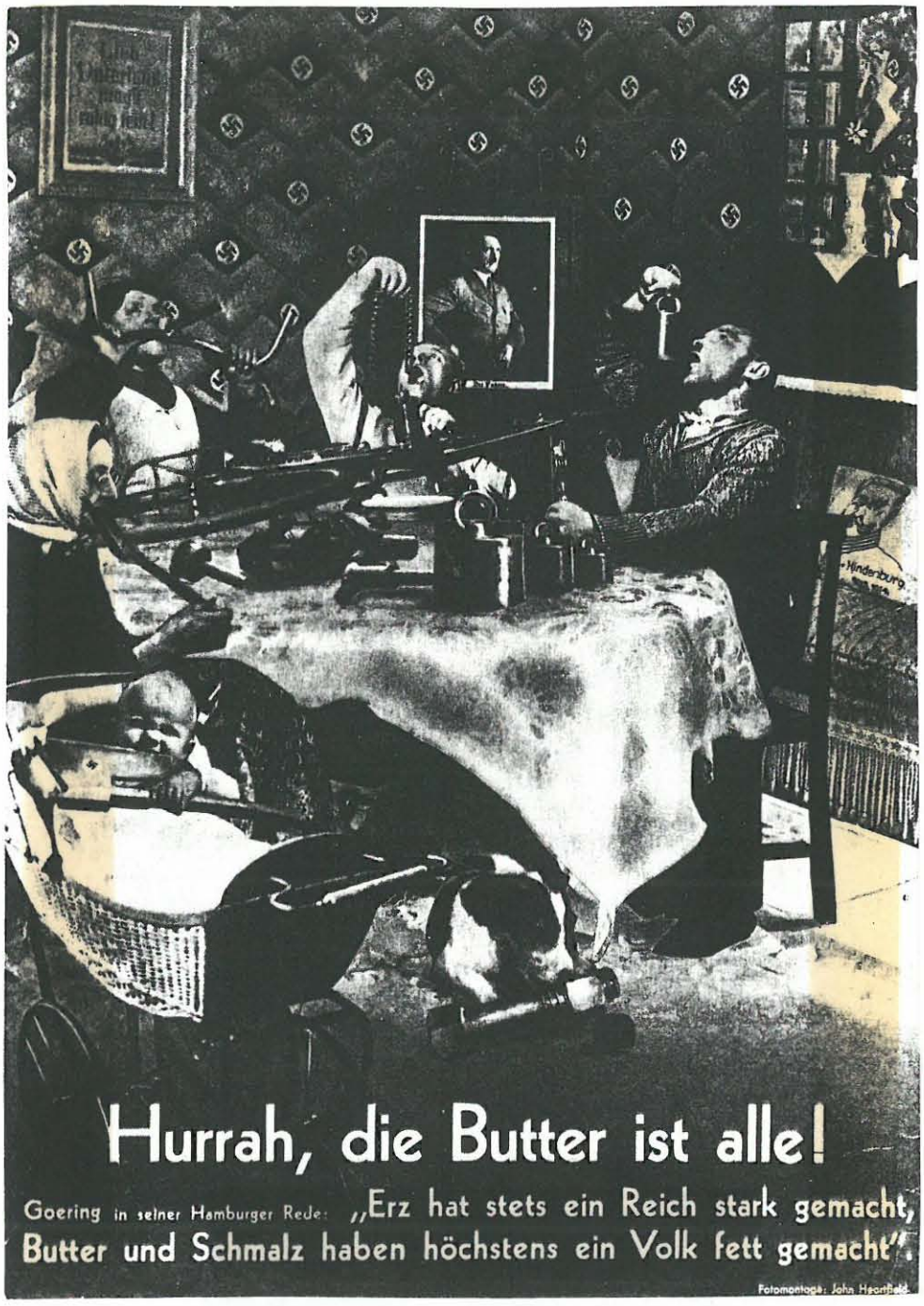


FIGURE VI.

FIGURE VII.

COMPOSITION.

The dictionary discribes the word composition as the ordaining of components to the totality in art. In other words to create harmony in chaotic materials by ordaining and combining the elements. But there is more to composition than just the definition of the term, composition is one of the most important components of a photograph, painting or any other art medium.

Composition should not only be concerned with bettering a photograph visually, but it should surve a greater purpose. It can emphasize important detail in a photograph and can also create a spesific mood or feeling at one time or another. Using composition correctly enables the artist to direct the viewer's eyes to important areas, away and then back again. This ensures that the observer receives the artist's intent.

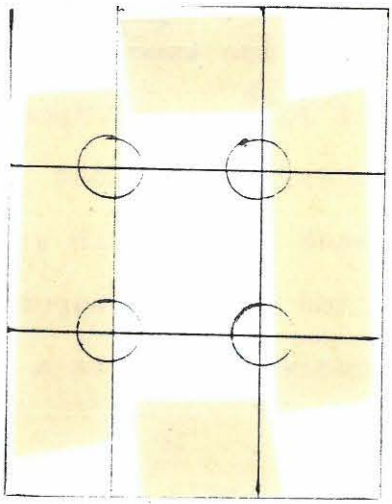
Basic guidelines to remember: Make sure that graphic elements of a photograph carry foreward only one idea. Be careful that you do not over emphasize insignificant aspects of the photograph and that the actual centre of interest becomes unimportant. View the fore and the background very carefully. The centre of interest should stand out from the background and the other way around. Consider distracting lines that does not lead to the centre of int rest, but lead you out of the photograph. Visualize the actual scene in your mind when you crop in the viewfinder, consider the correct angles, shapes and composition of the existing elements before shooting. Move your camera around until you see the correc compositioned picture you originally visualized, as Henri Cartier-Bresson once said: "a millimeter of movement will make a difference".

Dead centre - the "I Central University of Technology, Free State yndrome is the most common problem with beginners composition. This leads to static, boring and uninteresting composition. Simplicity is the key word, uncomplicated imaging make the most interesting photographs in the end. To eliminate unwanted elements that does not enhance the subject, move in close and fill the frame.

Even though it is important to know the rules of thumb in composition, you will develop your own compositional style in time. This will establish a prominent characteristic edge in your work.

THE GOLDEN MEAN OR SECTION.

It is also known as the "Rule of thirds", this is an aid to streng then your composition in a photograph.



The principle is based that you divide a space into thirds, both horizontally and vertically. The eye then focuses most comfortably at the points where these lines cross each other. When you arrange the important elements of the picture on these points, you can be assured that the observer will receive your intent.

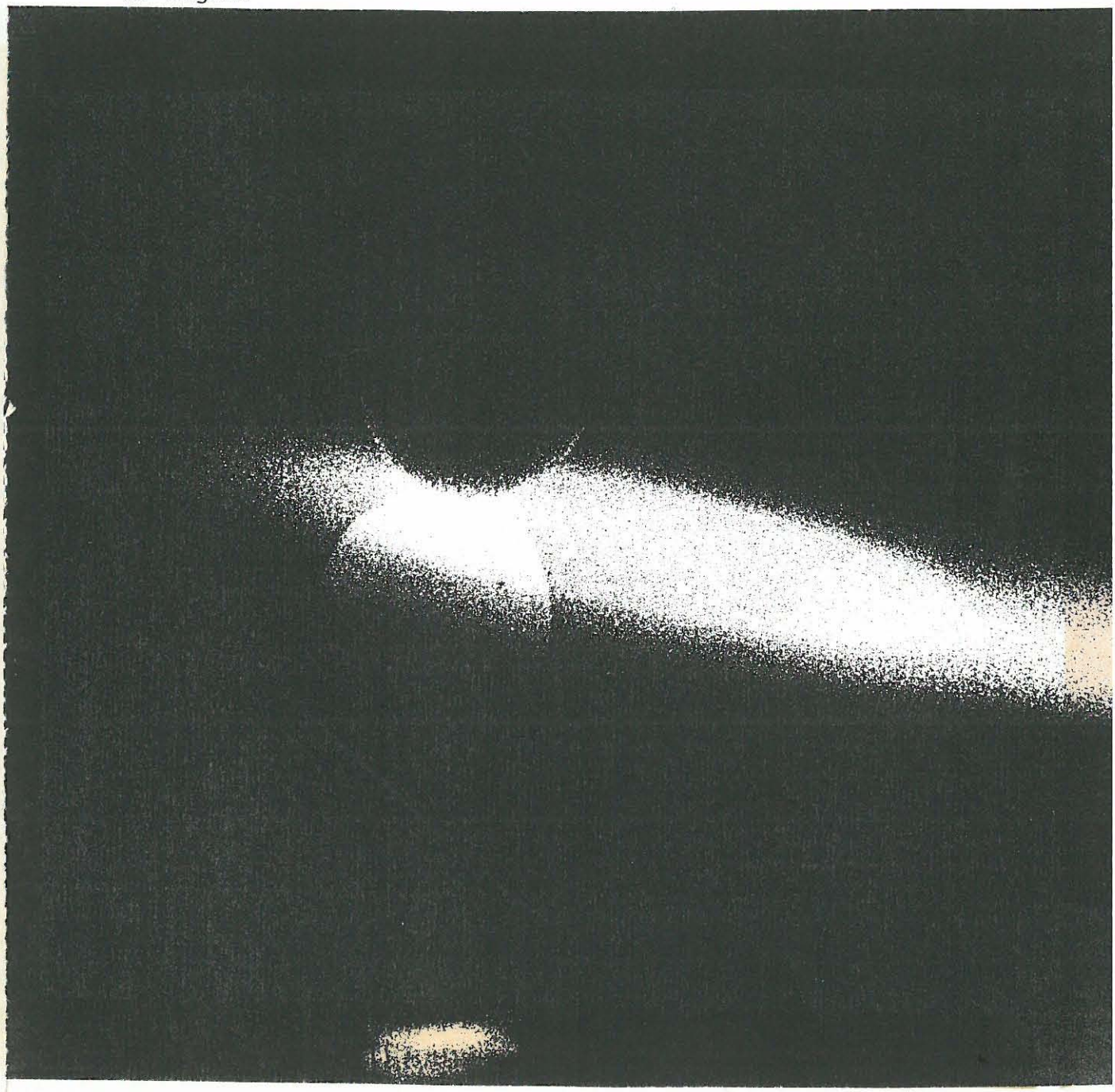
SHAPE AND FORM IN COMPOSITION.

The first step for a photographer in composing a shot is the visualizing of shape, form,texture and colour. However there is no hard and vast rule that one picture should contain all these elements for it to succeed.

Different shapes are combined together to make pictures, patterns and symbols. Organized together, geometric shapes like squares and circles can make an endless combination of abstract patterns. Shape is the two-dimensional outline of an object. It identifies the object and without the correct lighting and use of shadows a recognizible object such as an elephant can easily be mistaken for something completely different. Shape is the simplest component of a photograph, suggesting only horizontal and vertical dimensions Shape becomes only a silhouette without tone or colour.

When shape is dominant in size and colour and in strong contrast with its background or field, it becomes more visible. Shape can be used to attract a viewers attention when it is shot from an abstract or unusual angle. Shape is the soul of a photograph, "because it is the fundamental structure of a picture". ("Developing The Creative Edge In Photography", Bert Eifer, Page 71

In contrast with shape ree-dimensional and occupies space. Shape, line, texture, colour and pattern contributes to th three-dimensional aspect of form. The need to handle and touch an object is directly linked to the sense of form. The space around an object allows us to experience this three-dimensional elements. Just like shape,the correct use of light and shadows can bring out the distinct form of an object. For example the roundness of a stone is enchanced by the gradual progression of tones, from dark to light.



The picture on page graphed in 1991 by the author and is a low key black and white image of an egg. It was shot from an unusual angle to give the abstract appearance and even-though it is partially distorted the use of light brings out the shape and the three-dimensional form that occupies space. The object was photographed with a 35 mm. Pentax camera fitted with a standerd 50 mm. lens and the main light source was Elinchrom studio flashes. Ilford HP5 film for a grainy effect and for greater depth of field a f-stop of f16 was used.

TONE.

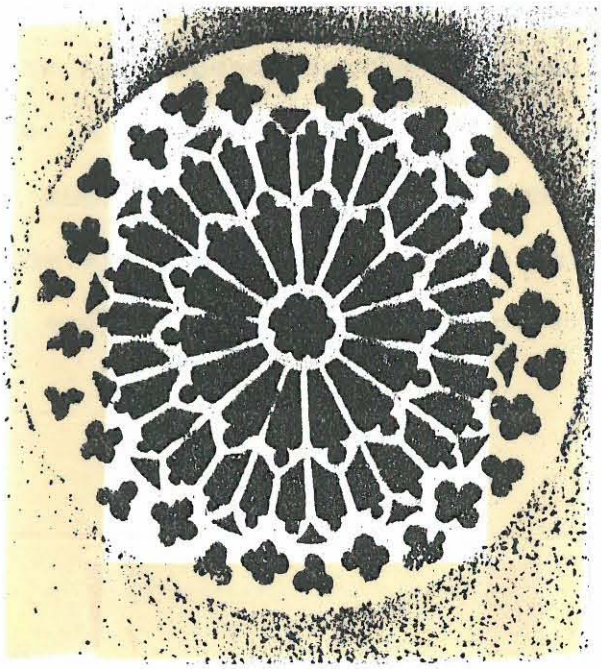
Tone can be described as the gradation of colour from light to dark. This could also refer to the darkness or lightness of a print. Although tone is important in colour it is of greater value to black and white photography. Using tonal values in a photograph can express different kind of moods and emotions. The use of dramatic tones can express danger, fear or intense emotion where the suttle use of tones can portray a more calm effect. Previsualizing is very important when composing a shot and there-fore it is essential to keep in mind the tonal values of all the different elements. This could make the difference between an excellent and dramatic photograph or just another boring snap shot.

The correct use of tones can enhance the shape and the three-dimensional form of an object. Variations in tone can be obtaine by the quality of light. Lighting from the side is very importan because it produces shadows. Use a Kodak Wratten 90 filter if yo want to see how colours will register as tones in a black and white print. With this filter you see colours in tones from blac to all the greys inbetween and then to white.

PATTERNS.

Patterns can be created out of any number or combination of lines, shapes or colours. When these elements are repeated many times, a rhythm develops and a significant pattern is created. A pattern needs a centre of interest to control it, otherwise it would become disorganised. Patterns surround us everyday, we use them to decorate our homes and nature provides us with an endless number o: patterns. For example, the stripes on animals that works as camou flage and the patterns on plants, fruit and vegetables that is use to attract attention. This world could become known to you in mor detail by means of close-up photography. Patterns are everywhere, look for them and use them creatively.

FIGURE VIII.



Colour is a dominant element in the visual arts, but not necessari the most important. Colour represents reality, you perceive life in colour and that is why most people prefer photographs and illustrations in colour. In newspapers they sometimes print important news in colour so that it attracts attention.

The reality that colour portrays, is perfect for landscapes, still lives and advertizing photography. In contrast with this, colour can be used to contribute to abstract effects in a photograph. Again,there are no hard and vast rules in most things in life. It is up to you to decide whether your photograph would look better in colour or black and white. There are many contradictory opioni on whether colour or black and white portrays "mood" the best. In some cases the one will work better than the other,but there is nc law that says one works better than the other. It is a matter of personal taste and depends on the statement that the photographer wants to make. A lengthy dissertation could be written on this subject, but what it comes down to is that the photographer will have to decide wich medium is going to reflect his or hers intentions, ideas and visions in the best possible way.

TEXTURE.

In contrast with others or even alone, textures play an important role in giving an extra dimension to a flat image. Although they enhance the impact of a photograph, textures are good subjects in their own right. The visible texture of a surface shows how it fe to touch,whether it is rough, smooth, hard or soft. Photographers can deliberately use texture to enhance a particular shot, giving an impression of solidity, for example.

Textural details in landscapes help to separate the different area of the composition. These "landscape-textures", are best revealed by a directional light such as that produced by late afternoon sun light. A strong sun's powerful light exaggerates texture, and thi can be very useful if a dramatic image is required. Texture can b combined with different gradations of tone, to build up a series o abstract images. There are many abstract possibilities where tex- ture is consurned, ploughed fields, include the granular texture of broken earth and draw lines across a composition, which may be used to carry the viewers eye from one interesting area to another A feeling of depth and distance can be obtained in this way. Usua an architectural photographer waits until late afternoon when the sun's rays cut across the surface of the building, picking up all the fine detail.

Textures found in food can be emphasized and made to look more app tizing by skilful lighting. To exaggerate or to emphasize any del cate texture, the light should be strong, directional and angled t pick out the highlights. In subjects with pronounced texture, suc as the bark of a tree, a pebble beach or a lace tablecloth the lig source should be softened considerbly so that the shadows do not b come too large or too dense.

Professional photograp refer a broad, diffused light which casts almost no shadow at all to convey the textures of thes more broken surfaces. An interesting texture to explore under dif rent lighting conditions is that of human skin. A degree of under exposure will also show up the texture of skin. In professional portrait and fashion photography, every effort is made to minimize skin texture.

Texture can also be photographed as a subject in its own right, si ply by going in very close. Finally, if texture is to be revealed at its best, it is essential to select a slow film. The ability to show fine detail is higher in slow films than in fast ones. In colour photography it is important to remember that some films re-solve detail more effectively than others. Kodachrome, gives grea detail than other colour transparency films, such as the Ektachrom range.

IMPROVE YOUR ABSTRACTS.

A. THE USE OF ANGLES.

The natural way to hold a camera is either horizontally or vertically so that horizontal or vertical lines come out looking correct. Most people seem to forget that the camera can also be used at an angle. When the photographer is only interested in the graphic qualities of an object, nobody should dictate that abstract angles can not be used. A photograph gains immense and exceptional impact when shot from an unusual position.

Most of the time the rules of composition on horizontal and vertical lines do not apply in abstract photography. Never restrict yourself to conventional ways of cropping, framing and composing a picture, a photographer should try every other angle, too. Try to go in as close to the subject as you can, photograph only sections of an object. Shoot pieces of a car's body, chipped off paintwork, part of the human body or sections of a broken down building. Drop to your knees, climb to a higher position,shoot straight up a building or figure or shoot directly down the subject.

All these different positions give new abstract meaning to a picture and can make it visually more interesting. The effect of these images are more intense in black and white and could become even more dramatic when copied on line or lith film.

This turns everythhotograph into pure black or white. Your imagination is the only limit, consider every possible option before actually pressing the button.

B. THE USE OF DIFFERENT LENSES.

1. ULTRA WIDE ANGLE.

These lenses allow you to include more of the object than any other lens, but can give bizarre, unwanted effects if not handled carefully. The images from such lenses, with focal lenght: between 13 and 21 milimeters are immediatly recognizable from the outward sweep of detail near the corners.

Ultra-wides have a variety of uses:

a) They are valuable in confined spaces.

b) For including more of the surroundings than a more conventional wide angle lens.

The edges of the field of view do tend to show more distortion than those of a 24 milimeter lens. These distortions are sometimes useful for creating interesting and bizzarre effects, but usually they are unwanted and the photographer must take a number of precuations to avoid them. Alot of photographers use the edge distortion of ultra-wide angle lenses to create unusual effects, these lenses are unique in the way they reproduce the various planes of the subject. They create impact by showing these planes from different angles, from a viewpoint between them.

For example only t wide angle allows you to increase the amount of sky you include. An important thing to remember when taking pictures with converging verticals is to balance the angle at wich the subject apparently leans. Ultra-wides are perfect for abstract and fine-art photography, because of it's distortion possibilities.

2. FISHEYE LENSES.

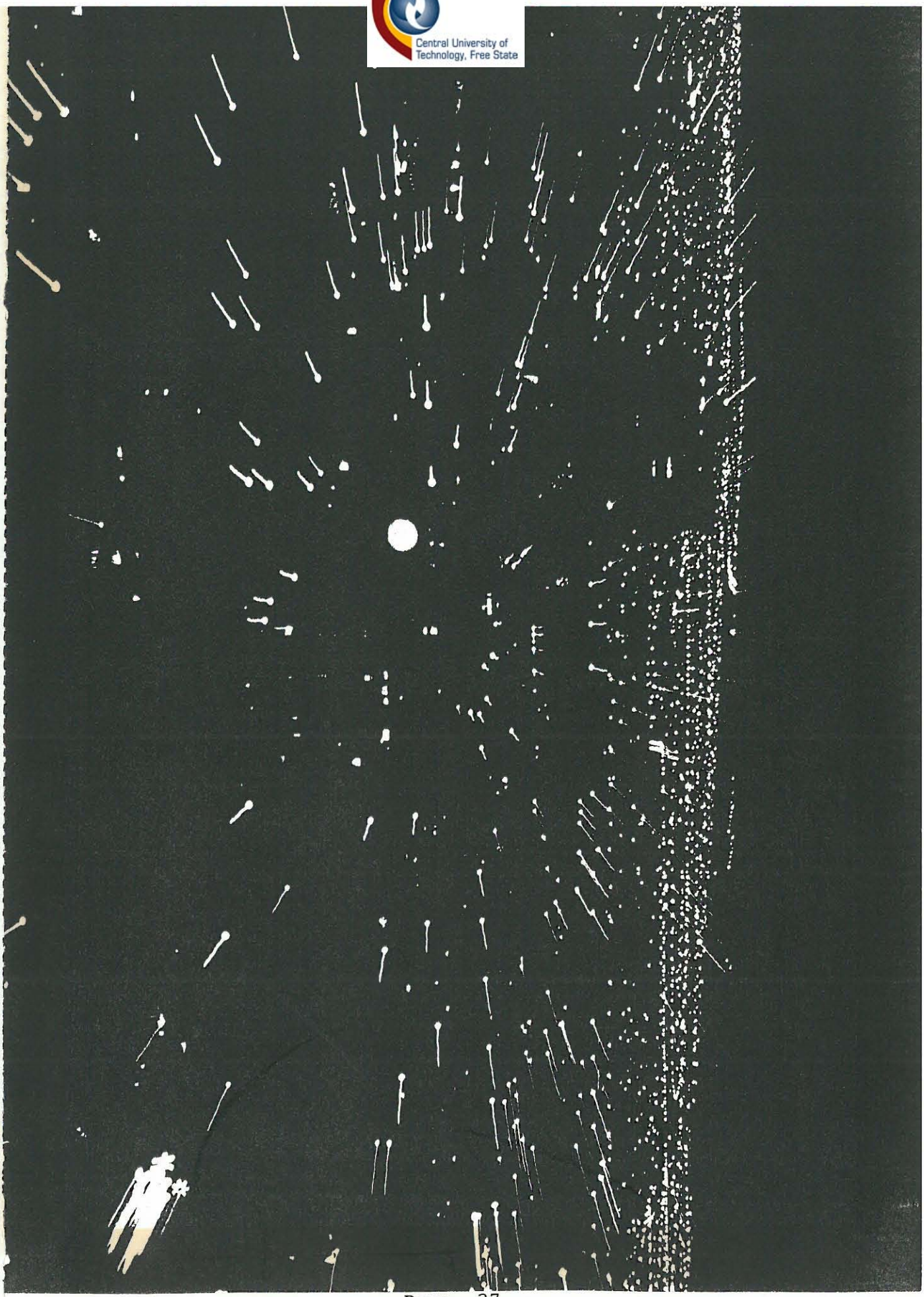
Fisheyes make no attempt to correct a distorted image, that is why they are perfect when an abstract picture is intended. The distortion capabilities of these lenses are endless. They cover a wide 180 degree angle of view. Straight lines that do not go right through the middle of the frame are curved at a great extent. There are two different types of fisheye lenses,namely circular and full frame fisheyes.

The curcular produces a circular image with an angle of view of 180 degrees in all directions. The full frame crops a rectangle out of the 180 degree circle that fills the frame. The 180 degree coverage is only diagonal. Circular fisheyes are very costly, but fisheye adapters that screw into the front elements of standard or average wide-angle lenses are available The sharpness of these adapters can not be compared to the sharpness of true fisheye lenses, but the effect produced by them are the same.

3. ZOOM LENSES:

There are many advantages in using zoom lenses but only one of them is of concern to this chapter. This is the effects produced when zooming during long exposures.

There are two way ıg these images. The first is to set the zoom at its shortest focal length and then to zoom it to its longest focal length while exposing. It is important to use a tripod when attempting this. The images produced by this method are streaked and seems to rush out of the photograph towards the edges. The best shutter speeds for this is between $^{1}/_{30}$ and $^{1}/_{15}$ second, but it is up to the photographer to establish his or her own correct exposure times. The second method is directly the opposite from the first one. Zoom the lens from its longest focal length to its shortest during exposure, the image produced here is not as satisfactory as the first method's image, because it is a reclamation rather than an exploding image. Experiment with these two methods and decide for yourself wich one you prefer.



Usually these zoom (better in colour, but do not rule black and white completely out. The exposure time of the colour photograph shot on Konica 100 ASA colour film was 15 seconds to increase the effect of the streaks produced. The apeture was set at f3.9 because depth of field was not necessary The colours and lines compensate for the loss of focus. (Example on page 26.) The black and white photograph (example on page 27) was shot on Ilford HP5 film and the exposure time used was $^{1}/_{15}$ second at an apeture of f3.9.

4. SOFT FOCUS LENSES.

It is important not to confuse soft focus images with out of focus ones. Soft focus lenses only produce soft images, not totally unsharp ones. The two differences between ordinary and soft focus images are:

a) The reduction of the image's contrast and

b) the loss of definition.

There are two types of soft focus lenses. The one uses an apeture plate that has a large hole in the centre and is surrounded by smaller holes. The large hole produces a sharp image, while the smaller holes,form additional slightly off register images on the film. The second type is not corrected for all spherical abberations, at full apeture these lenses produce maximum softening. A sharper picture results from stopping the lens down. Soft focus lenses are best used for glamour and still life portraits. They are also very effective with nature and landscape photography. You can combine soft focus with a sepia filter, tha will give you an old fashioned daguerreotype image. To ensure better results with soft focus use high-key subjects.

C. SOFT FOCUS.

When used carefully soft focus is a technique that can create excellent photographs. The important thing is to use it in a controlled way to ensure that you are getting the results you wanted in the first place. Sharp, crisp pictures are the sort of photographs most people want to produce, but sometimes the picture demands another approach, this is where soft focus comes in. By deffusing the image, a different mood or response is created in the mind of the viewer. Soft focus came into use around the turn of the Century when it was used to create photographs that imitade the paintings fashionable at the time.

Professional photographers tend to use soft focus wherever they want to make a subject particurlarly attractive and is used in fashion, glamour, advertising, food and art photography. It can be used when shooting the bright lights of a city at night, this emphasizes the glow of the strong colours in darkness further. Fabrics such as fine gause or nylon stockings, can be used to diffuse an image. Use white or pale tints as these will scatter the light. Darker materials will merely absorb it. Some material for example nylon, can easily be stretched over the front of the lens. When using nylon the degree of diffusion can be changed by stretching the material to a greater or lesser extent. Sometimes you can use the smearing of vasaline to create a particular effect By using a thicker layer and applying it in one direction the effect of rain or even shafts of sunlight can be created.

In the past when these soft focus effects were much in demand by professional portrait photographers, a number of manufacturers began to make this type of lens. Most of them were designed for use

with studio cameras. (manufacturers, both Fuji and Minolta still make these lenses for 35 milimeter cameras. Most of these lenses work by combining uncorrected lens distortions with a specially designed apeture plate that exaggerates the softening effect. The more you stop down, the smaller the amount of diffusion created. As with all special techniques, there is a tendency for some photographers to overdo it or to use soft focus where it is completely inappropriate. This technique can produce very pleasing effects, but do not use it too often, otherwise it will loose it's impact and you will find that your work (photographs) lack variety.

SOFT FOCUS FILTERS.

Soft focus lenses are very expensive and unless you do a great deal of soft focus photography, you should rather purchase or make your own soft focus filters. There are five different ways of making your own filters.

1. Smear vasaline or another form of grease on to an old ultra violet or skylight filter. (Not on the lens.)
2. Pull a nylon stocking or similar material over the front of the lens.
3. Crumpled cellophane.
4. Uneven glass or finely matted perspex.
5. Breathing on a filter to form condensation.

A last point to consider is by using more grease when covering the filter, you can create abstract smears of light and colour.

D. INFRARED PHOTOGR

Infrared radiation is invisible to the human eye, but infrared film is sensitive to these infrared rays and some visible light. This makes it posible for infrared film to capture that fairytale effect, that is invisible to us. There are two types of infrared film, one for black and white and the other for colour photograph Theoretically these two films are the same, but the effects they produce are completely different. Infrared film fogs easily from heat, so caution should be taken when handling this film. Be careful when using thin rubber lens caps, plastic camera bodies and leather bellows, because some infrared light may pass through and fog the film. Infrared film should be loaded and unloaded in total darkness. It is not that important with slow infrared film, but is essential with high speed infrared film. Infrared films have very little storing properties and should be kept in a freeze at thirteen degrees celsius before and after use. If kept in a sealed bag at eighteen degrees celsius it can be stored up to six months.

Focusing can present difficulties because infrared focus is slight ly different from normal visual focus. Infrared rays come into focus at a different point as those from visible light. Most lens have a red line not to far from the standard focusing mark. To ensure sharp focus in your infrared photograph focus normally and then turn the indicated distance to the infrared correcting mark. This is not necessary when using small apetures because it in- creases depth of field. It is only important with close up work, when sharp focus is essential.

Eastman Kodak is the only manufacturers of black and white infrared film. It is available in sixteen milimeter for motion picture work thirty five milimeter bulk and cassettes and 4x5 sheets. Black and white infrared film changes in tones and that is why a knowledge of the special tonal relationships produced by the film is essential.

Infrared radiation is very unpredictable and varies in different places and conditions, so it is important that you bracket each picture by various numbers of stops, until you have obtained enough experience with the material. Overexposure of this film can produce fairytale-like and ethereal images. Underexposure produces bloking in shadows and overall flatness. Correct exposure gives a average scene with a fantastic contrast range.

The tones produced by infrared film shot without a filter will appear similar to those produced by panchromatic film. Leaves appear lighter and skies darker than normal. A polarizer, a yellow, orange and a green filter will remove blue parts of the visible light spectrum and intensifies the infrared effect. A red (no. 25 filter will allow infrared film to record only the reflections of infrared radiation.

To visualize the effects of infrared film it would be helpful to think in terms of hot and cold, dark and light. Shadows are cold and appears dark, highlights and reflections that radiate heat appear light. Blue skies will then photograph dark, while green leaves that would otherwise appear grey will photograph white.

To process this film _ water for two minutes, use Kodak D-76 stock for a grainy effect and for a smoother grain dilute it one to one. Develop the film in Kodak D-19 if you want to increase contrast. Black and white infrared film is very expensive,but it is worth buying because of the bizarre and stunning effects they produce.

The two examples on black and white infrared photographs of the same subject. The first photograph was shot with a 28 mm. Pentax f2.8 wide angle lens, plus minus two meters from the subject. The second photograph was shot from the same distance, but with a standard 50 mm. Pentax f1.7 lens. To contribute to the effect that is produced by black and white infrared film, the two photographs were shot from an angle and were tinted blue. A shutter speed of $^{1}/_{60}$ second and an apeture of f11 was used with both photographs.

Colour infrared film is also available, but it is difficult to obtain in South Africa. There are a few books available that describe this subject in detail.

MULTIPLE EXPOSURE.

Multiple exposure is almost making a montage in your camera. Photographs that are made up out of more than two exposures are called multiple exposure and a double exposure is created by exposing twice. Precise registry is important in multiple exposures, but there are exceptions and they can be made with most 35 mm. single lens reflex cameras. There are cameras that permit in-register multiple exposures and the most suitable are those whose shutters can be tripped more than two times without winding the film on. Alot of cameras have devices that prevent double exposure and therefor makes it very difficult to make multiple exposures.

With multiple exposure it is possible to add elements like the moon, sun or even both to a boring photograph to make it more interesting. Shoot the scene and then draw a diagram to mark the spot where you want the moon or whatever element you want to add to the photograph, then shoot it on the same frame as the first image.

Through double exposure ghost images can be created. Shoot an object in a certain enviroment, remove the object and make a second exposure of the surroundings. The enviroment will show through the subject and that is why it appears as a ghost image.

Moving a single slide sures in the enlarger is another form of multiple exposure, a motion effect is created by this technique.

This is a multiple exposure photograph the author made in 1990. A RB 6x7 camera with a 127 lens was used and three seperate exposures were made on the film. The photograph was shot on 100 ASA Agfacolour 120 film.

COMBINATION PRINTING.

SANDWICHING.

The combinding of two or more negatives can enhance your photograph and create completely new pictures which would not be possible by other means. Skillful combination printing opens up an entirely new world of creative possibilities. By printing two or more negatives onto the same sheet of paper you can add that extra detail

that makes a good pho t.

To sandwich together a pair of negatives is one of the simplest ways of making combination prints. Choose your negative pair care fully and match them for graininess, image contrast and other char teristics, otherwise it can be difficult to assess printing times and the correct paper grades. One of the difficulties of sand-wiching is that exposures tend to be very long and there is a temp tation to accept prints that are rather light and do not have good blacks. Choose negatives which are thin and a little soft so that the final image after they have been printed together would be of normal contrast and density. With sandwiching you may find it difficult to keep both negatives firmly together to keep the image sharp. A glass negative carrier is essential, use a blower brush to ensure that it stays clean and free of dust during assembly.

F. MONTAGES.

Montages are created when different photographs are cut and joined together. You can for example combine the head of one person with the body of another or you can combine a black and white figure with a colour landscape. The result must then be copied onto a negative or transparency. When cutting out the images you should use a very sharp scissor or blade and it is best to undercut the surface of the paper by angling the blade.

FIGURE VIIII.

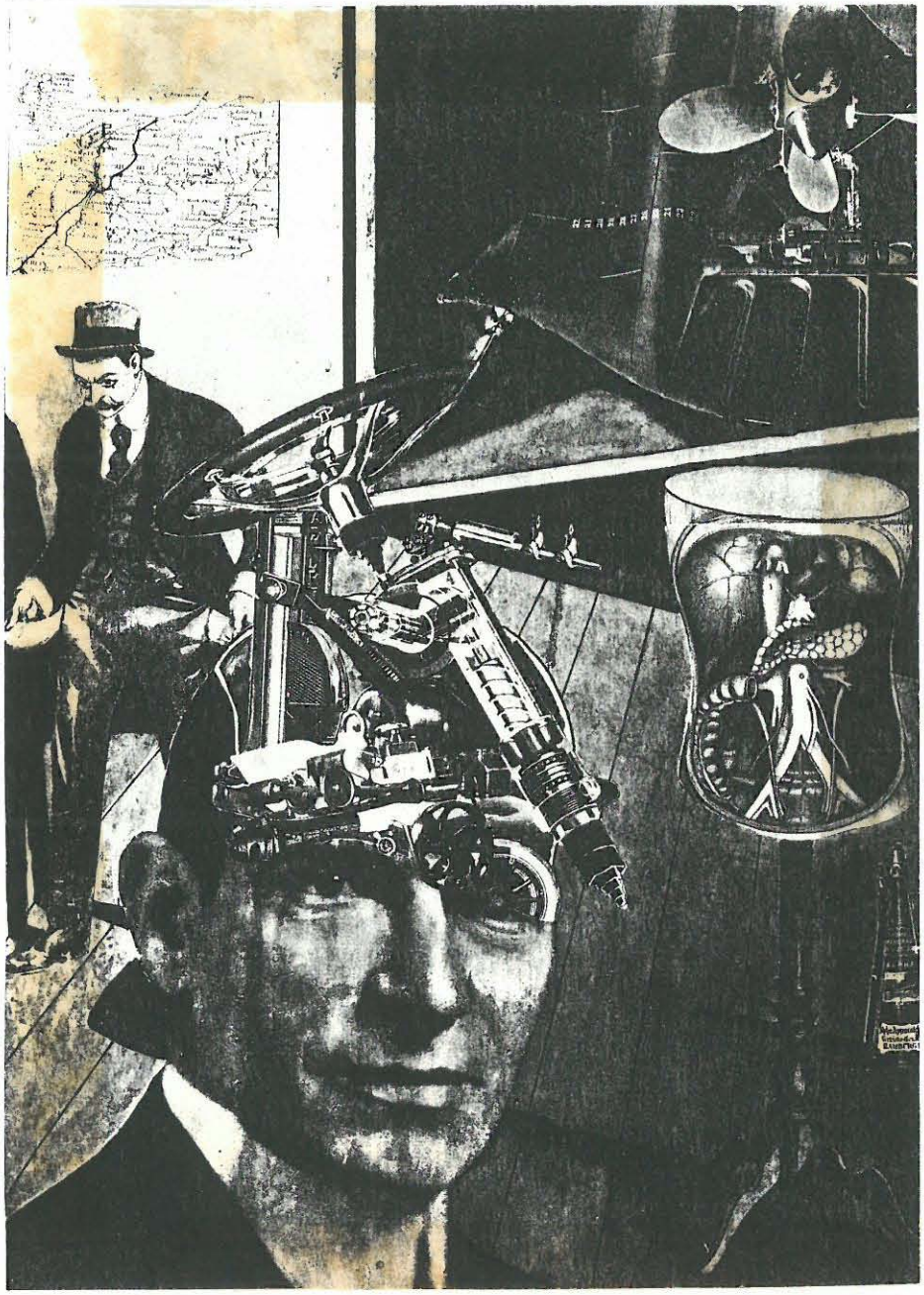


FIGURE X.

By using these techniques many dramatic and interesting images can be produced. Of all existing darkroom techniques very few can rendor on image more dramatically than those based on the phenomenon discovered by the Frenchman, Armond Sabatier, in 1862. He discovered that if a wet collodian plate negative was exposed to light during development, the image was partially reversed and became positive. This is known as the Sabattier effect. It is often confused with a similar reversed effect known as Solarizatior and indeed the Sabattier effect is also known as Pseudo-Solarizatic

To see this effect for yourself, switch on the white light in the darkroom while a print is in the developer. The print quickly turr black, but not evenly, pale areas go black more quickly than the dark areas. The original dark areas do not blacken more, resulting in a dark but reversed image. A number of theories have been put forward to explain the Sabattier effect. The most convincing one is that the first image that appears on the paper forms a mask. The metallic silver in the shadow areas absorbs alot of the light from the second exposure and when the white light is turned on, these areas are less heavilly exposed. The highlights contain less silver and cut off less light from the second exposure. The result the highlights blacken more quickly than the shadows. The images which are formed through the Sabattier effect often have prominent lines between dark and light tone areas. They are called Mackie lines and are caused by exhausted developer flowing from dark areas onto less heavily exposed areas. The high concentration of alkali bromide in the exhausted developer restrain development of the fogged pale tone and a sharp line of low density appears. If this effect is used to manipulate a negative or print, the result is

very dense and almos ıch images are usually copied to produce a paler f It increases the contrast of the result and makes the lines between dark and light tone areas more prominent.

Pseudo Solarization (Sabattier effect) is still more useful in the darkroom. It is produced most easily with high contrast materials such as lith film, colour printing paper and hard bromide paper. The degree of control is limited and is almost impossible to repeat pictures, because the appearance of the image is effected by many factors:

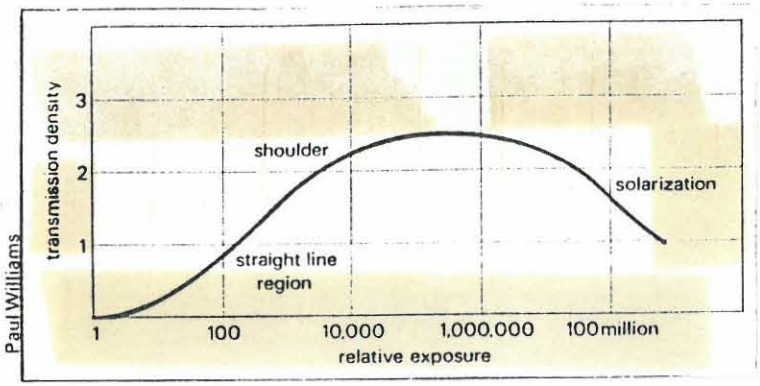
a) Intensity of the first and second exposures,

b) the duration of development and

c) the agitation of the film or paper.

SOLARIZATION.

Unlike the Sabattier effect which can only take place during development, solarization is due to excessive exposure at any time. To solarize a print, expose the image on paper normally, then develop it for half the developing time. Make a second exposure without the negative and develop the image for the time remaining Solarization can be very useful and some manufacturers produce printing paper that uses solarization to give a positive image directly without an intermediate negative. This paper is used to get a rough positive copy from the transparencies that printers use for book and magazine production and is usually called autopositive. The contrast of this paper is very high and quality is rather poor, but it makes it possible to make a black and white print from a colour slide very quickly.

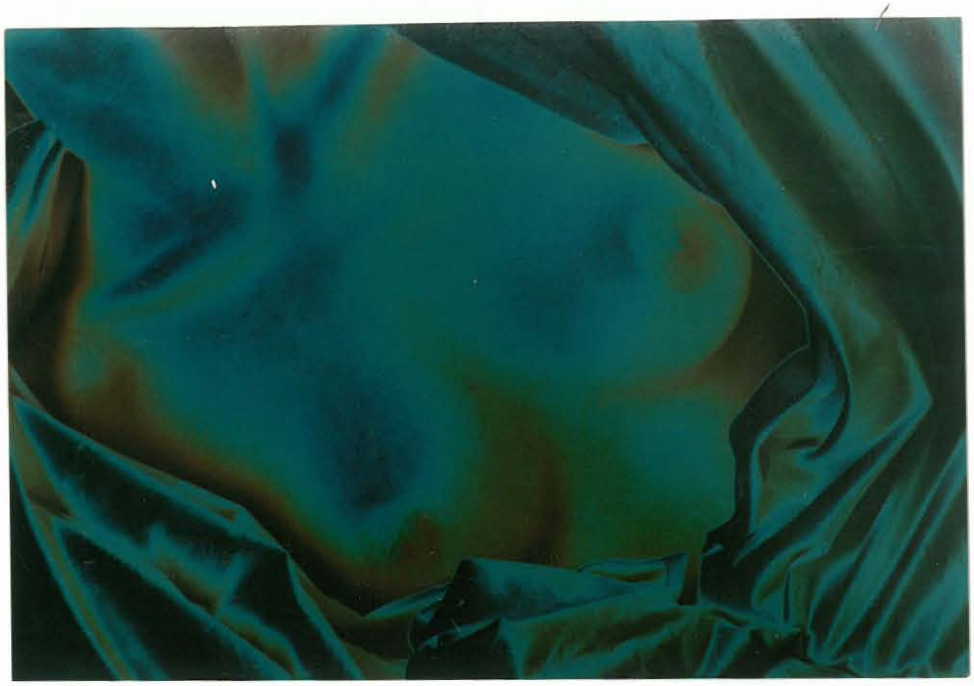


CHARACTERISTIC CURVE.

Past a certain point, extra exposure results in a decrease in density. This is the area of solarization.

Normally photographers are not interested in anything beyond the shoulder of the curve, because that marks the point where no matter how much extra exposure is given, no increase in density is produced. If a film is given an exposure of a million times that produce the maximum density, the curve begins to fall once more, indicating that solarization has taken place. If manufacturers did not take steps to prevent it, this would happen on every film. Solarization is possible in black and white as well as colour.

Colour solarization produces stunning and bizarre colours as shown in the following photograph.



The author made the above photograph in 1990. With colour solarization everything is done in the dark and therefor takes alot of time and is more diffucult than black and white solarization.

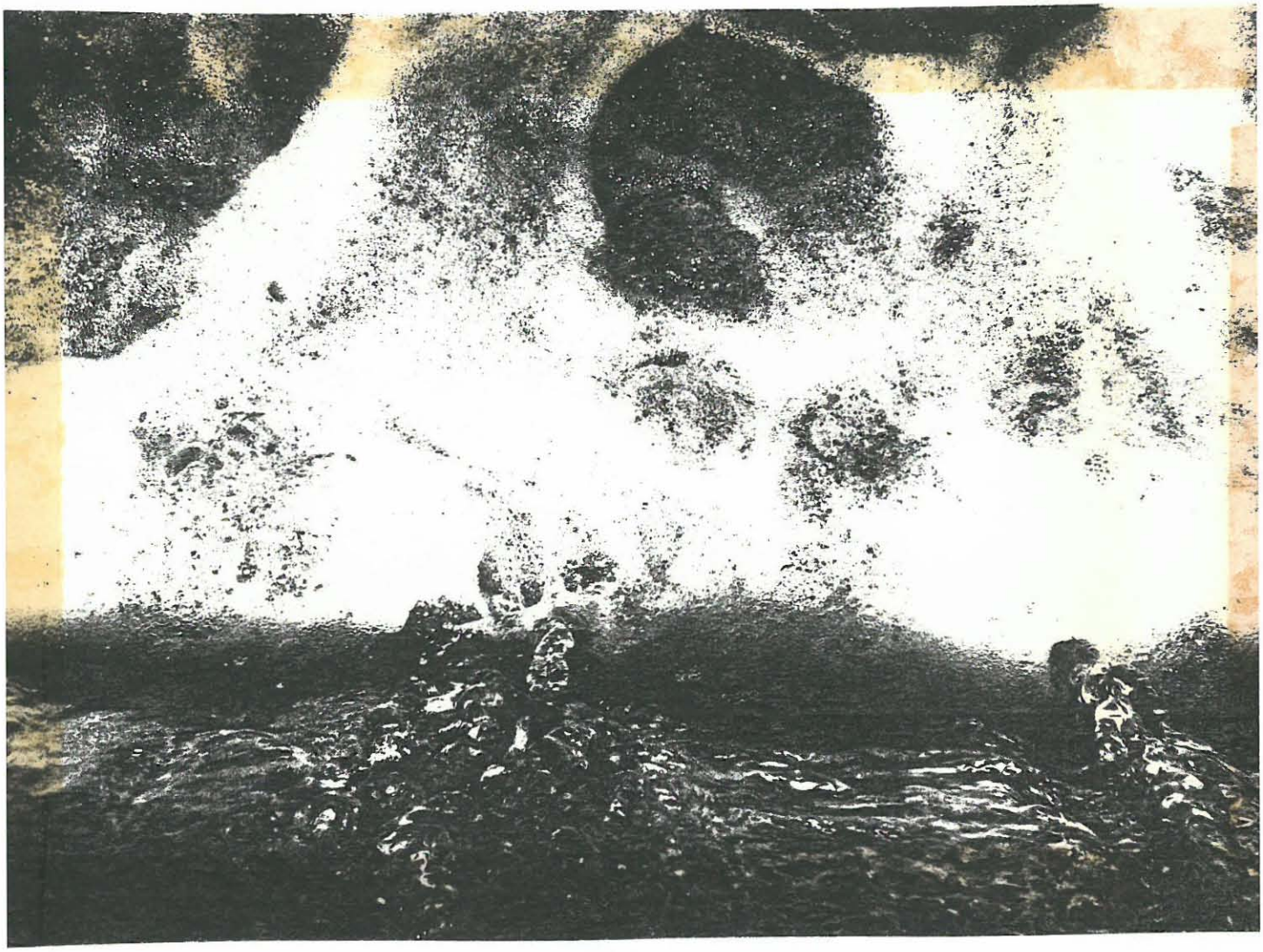
H. DISTORTION.

Abstract and bizarre images can be obtained when using different methods of distortion. The use of water, patterned glass, close-ups and many other elements, create stunning distorted effects.

USING WATER.

There are many ways through the use of water to produce abstracts, for example you can reflect a subject in the water, photograph an object that is a few inches under the water, or photograph the patterns and shapes that a waterfall creates.

The photograph below i t image created by a small water fall. Ilford HP5 film for a grainy effect, a small apeture of f22 for greater depth of field and a shutter speed of $^{1}/_{125}$ seconds to freeze the motion, was used.



USING PATTERNED GLASS.

Patterned glass is an excellent medium to use to create distortion in a photograph. Any subject can be placed behind the glass and each time a different abstract picture will be the result. Portraits, flowers, fruit, nudes and even montages can be photographed like this. There are no limits when using glass, you can even use pieces of a broken mirror and reflect different objects in it. Another example is to place the patterned glass infront of

only one area of the c at the one half looks natural and the other half distorted. It is important to look for reflections when shooting through glass, it can spoil the whole image. If you try to light an object through glass it will produce flare spot. Patterned glass can give stunning abstract quality to your photograph, experiment with this medium and it will add a new creative edge to your work.

CLOSE - UPS.

By going in close to an object it can be renderd totally abstract. With close-up photography shapes, patterns, lines and sometimes colours, are the important factors to remember. Most of the time the object becomes unidentifiable and turns into a pure abstract combination of lines,shapes and patterns.

The photograph on page in a graveyard and is a close-u of an angel's shoulder and part of the wing. Looking at the photo graph you will never be able to identify it, that is mostly the whole idea behind abstract images and distortion.

I. FILTERS.

It is often said that a filter can add colour to a picture, but in fact it can only take away. A filter cannot add anything, it's purpose is to remove unwanted wavelengths of light. Other "filter: may give soft focus or act as a close-up lens, but they are only special accessories, not filters. A good filter should have no effect on the incoming light, so it must be clear, thin and completely distortion free.

Sheets of coloured gelatine are the best filters to buy. Unfortunately they are very susceptible to damage, they are expensive, they fade quickly and they also dissolve in water. They also scratch very easily and distort when touched. So, most photographers prefer dyed filters of flat optical glass. A single sheet of high quality thin glass is made to the same standard as lens elements. Such filters fade very slowly and have good resistance to wear.

Certain lenses require special filter systems, usually for optical reasons. Sometimes fisheye and ultra wide angle lenses have large convex front elements, and it is impossible to fit filters to them. They have built in filters and by turning a dail on the rim of the lens it can be brought into place.

Most filters cost abou s one roll of film and a filter holder costs very little more. These simple devices are easy to use and can clearly improve the quality of many of your pictures.

J. RETICULATION.

Reticulation is caused when an already developed, stopped and fixed negative is first soaked in extremely hot water and then in ice water. Instead of hot water you can use sodium cabonate with a temperature from 40°C to about 70°C. Higher temperature will deform the filmbase and make it difficult for the negative to stay flat.

The effects produced by reticulation is very unpredictable and the results shall be different every time. Most of the time the results are invisible to the human eye, but becomes visible when the negative is enlarged in an enlarger. You can enhance the reticulation effect by pushing a rough spunge down on to the soft film emultion. This will remove pieces of the emultion and will look like chipped off areas on the subject. Reticulation produces unusual and bizarre effects that are perfect for abstract and surrealistic photographs.

K. LITHOGRAPHY.

One way of producing a "Chrismassy" effect is to make a lith versio of an original black and white negative. Lithographic printers paper (lith) is designed to convert every tone into either solid black or pure white. It is not designed for half tone or as we

call it, continuous to photographs), with every few pure black and white areas but lots of greys inbetween. Lith then produces a so sort of posterised effect, with bold figures or shapes against a contrasting background. Lith has many advantages, it is a sheet of film, so you can make the lith negative the size of your final picture and contact print it on to paper. This makes for easier handling with every few dust problems. Lith can be handled under a red safelight so you do not have to work in the dark. Lith film is easy to retouch, point out white spots with "photo opaque", and scrape off black spots with a sharp scalpel.

L. THE TONING OF BLACK AND WHITE PRINTS.

By the use of chemical toning black and white prints can be given new life or even a new look. Although black and white prints show the images in tones of grey, there is no reason why they should stay this way. By putting a normal print in chemical toners, you can change the image to any of a wide variety of different colours. Altering the colour of the image to suit the subject, is one of the main attractions of toning. In portraits for instance, you could use sepia or warm brown toners to overcome the rather cold appearance and to give the skin tones extra warmth. Moonlit scenes could be given a cool, evocative atmosphere with blue toner or sunsets given a vivid red hue. The possibilities are limitless, something to remember when choosing a print for toning is that the final result is more effective with simple subjects. After the print has been made in a normal way the toning is carried out. You can buy ready made packs of chemicals that are simply dissolved in water for use. Different toners

affect the density and print in different ways, to suit the tone you must adjust exposure and development. An over-exposed and underdeveloped print gives a yellowish tone, while an underexposed and overdeveloped print turns out a colder brown, when making the basic print for sepia toning. To establish the right combination of exposure and development, make test strips showing various exposures and different developing times and put them (the strips) through the toner. Each print must be washed thoroughly before toning, because remaining chemicals can react with the toner to give an unwanted blotchy image.
Toners take different forms and the precise colour depend on a number of factors and a variation of tones can be obtained when used correctly.

SEPIA TONER.

Sulphide (sepia) toner gives beautiful brown tones, and therefore extra warmth to a black and white photograph. Sepia toner is the most commanly used toner and is perfect to tone portraits, landscapes, nudes and many other objects.

Sepia toner is made up out of a bleaching and toning solution. The toner will only tone areas that has been bleached out. This makes selective toning possible. Carefully bleach out the areas you want to tone, wash the print and then tone the photograph. Instructions are included in every sepia toner box and it is important to read them carefully so that you can be assured of the results.

BLUE TONER.

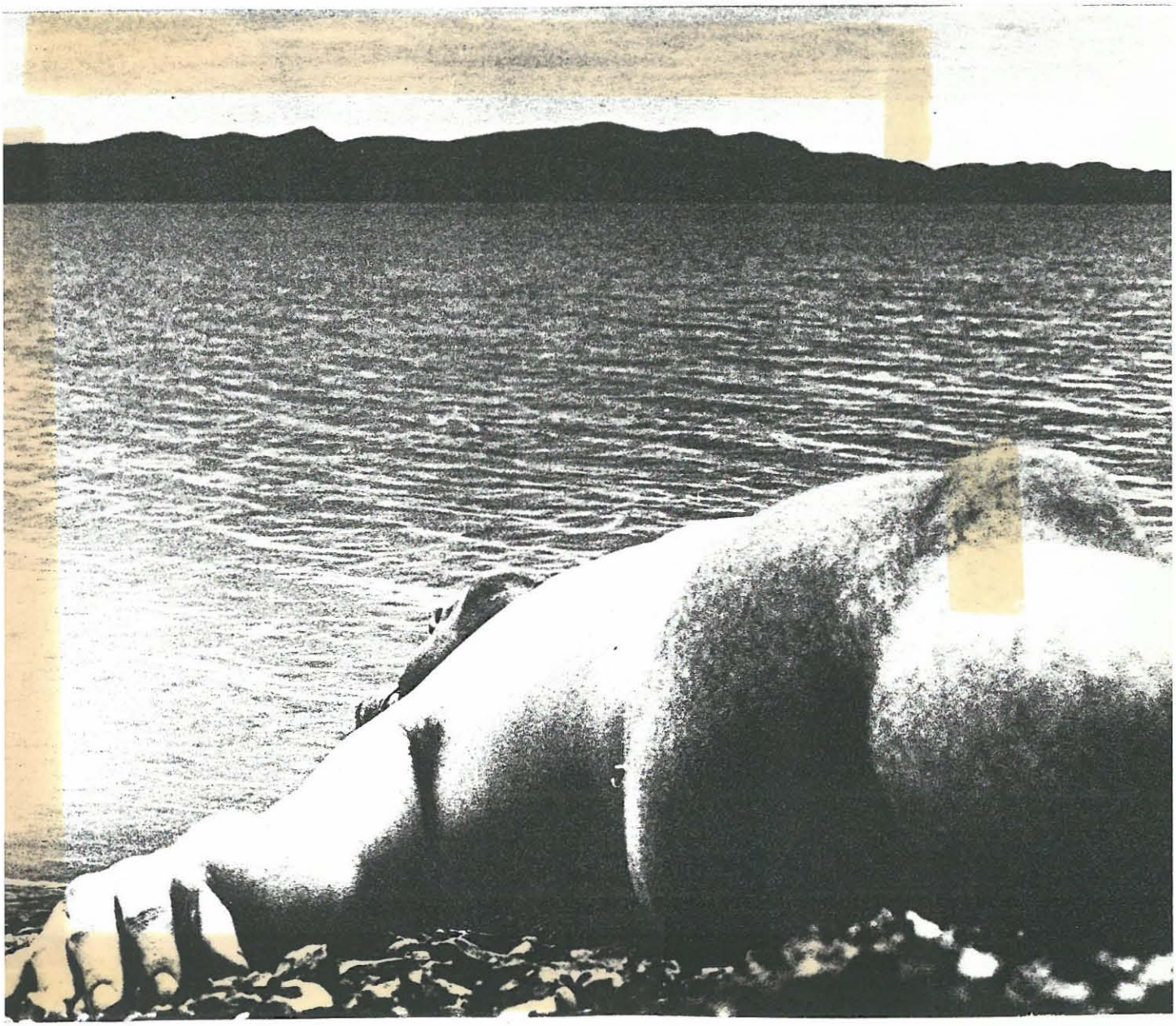
When toning with this toner it is important to adjust the exposure of the original print to make it lighter, because blue toner darkens the image. Blue toner contains iron salts that give prints that blue tone. Iron toner (blue toner) is very simple to use. In contrast with sepia toner, with blue toner the print must be prewashed for about a hour, the whole print is then soaked in the solution.

When toning use a tray and the temperature of the solution must be between 20°C and about 25°C. Tone for four minutes while agitating constantly. The print must then be washed for three minutes. Toning can be intensified or reduced, read the instruction manuel for more detail on how to achieve this.

GREEN TONER.

Toning with this solution is more complicated than sepia and blue toners. It consists of two different baths, the one contains three stock solutions that is mixed directly before use and turns the print blue. The second bath gives the print that greenish tone. The temperature of the first bath must be 20°C and the print must remain in this for one minute. After that wash the print until the highlights are clear, soak it in the second bath until the print is the colour you want, then wash the print in running water for thirty minutes.

A 28 mm. lens used c transform a human body into almost anything. The viewpoint of your pictures is as important as the lens you are using. When it comes to film, the choice is entirely up to you. Although the most common film to use in nude photography is black and white film. This nude was photographed by the author in 1990. By shooting the subject from an unusual angle the image was rendered abstract and almost unidentifiable.



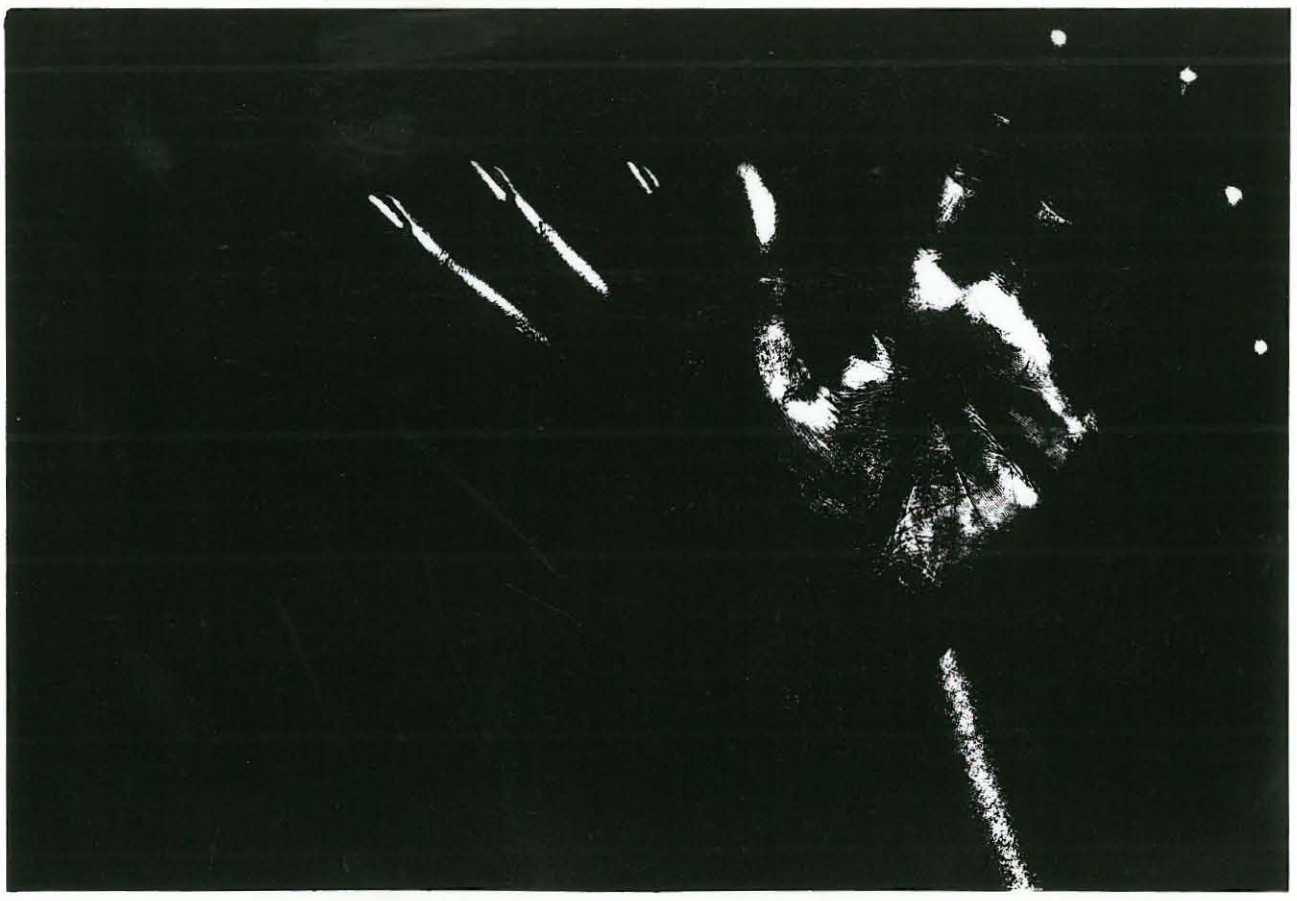
AUTHOR'S WORK AND DESCRIPTIONS.

The following 21 photographic images are examples of the author's work dat were photographed during 1991.

RETICULATION.

The reticulation of the above photograph was enhanced by pushing a rough sponge on to a already developed,stopped and fixed film's emultion and slowly lifting it again. The photograph was printed with a three and a half filter to increase contrast. This technique can be used for many abstract images such as portraits, architecture, nudes and landscapes. The reticulation technique is discussed in detail on page 47.

PLATE III.



The first photograph (on page 55) plate II, was obtained by contacting a normal 6x7 inch negative on to lith film, thus producing a high contrast positive. The positive was then placed in the enlarger and the black on white negative image was then produced.

The second photograph (on page 55) plate III, was produced by contacting the lith positive on to another piece of lith film, thus producing a high contrast negative. Printing this negative in the enlarger produced a high contrast positive image.

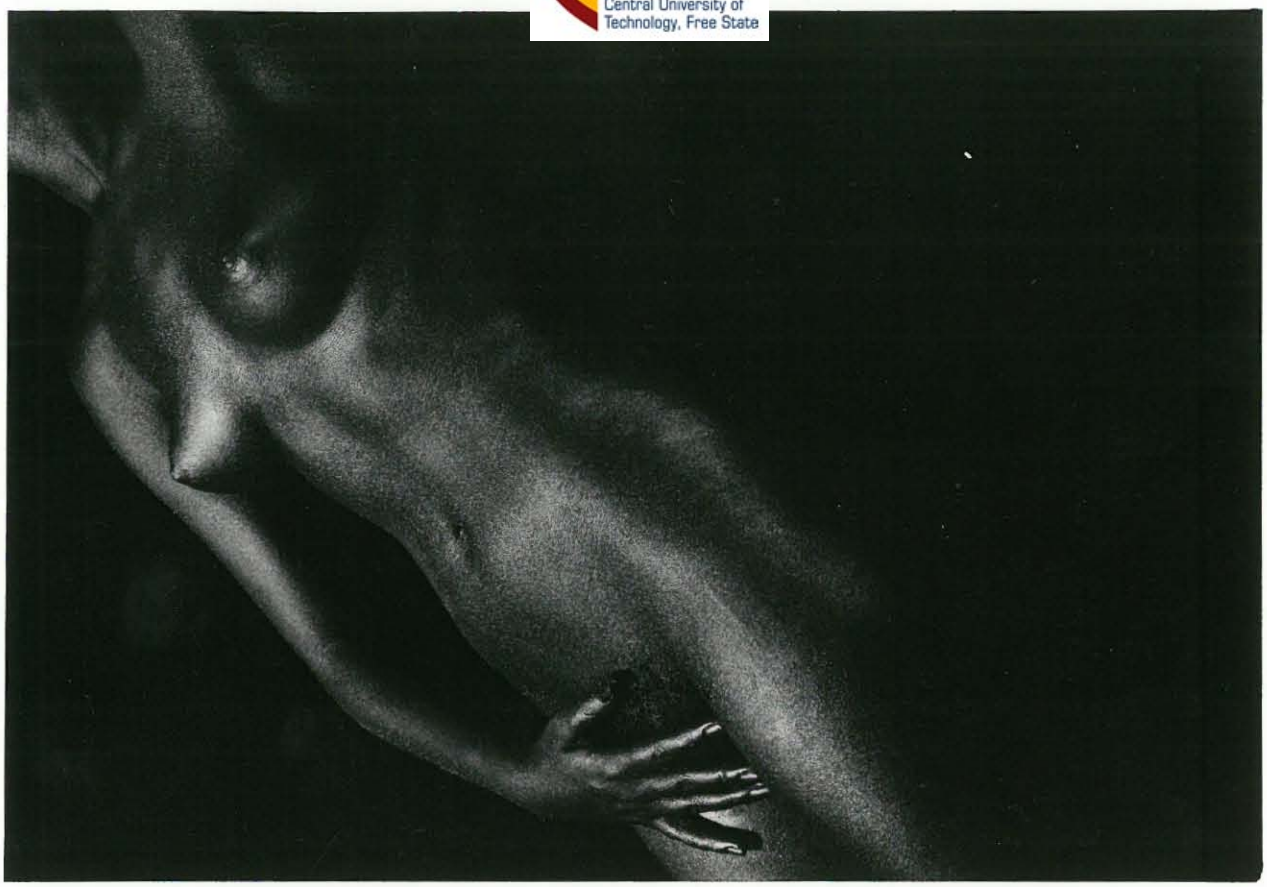


PLATE V.

One way of giving a g appearance to a black and white figure study is to paint the model. With both examples (refer to page 57) the model was painted silver with a glitter powder. It is important to use paint that is easy to remove, su as stage makeup or paint with a waterbase.

Both photographs were shot with a RB 6x7 camera for better quali and with Ilford HP5 120 film to increase the effect of the phot graph by giving it a grainy appearance.

The second photograph (plate V) was exposed twice to produce the double image.

A transparency was printed in a black and white enlarger with a three and a half filter to produce the above high contrast negative image.

The image was shot on 100 ASA Fujichrome film and with a 35 mm. Pentax camera fitted with a F1.7 standard 50 mm. lens.

The use of a fisheye lens made the difference between a boring and a visualy more interesting landscape. The photograph was shot on Fujichrome film and a 35 mm. Pentax camera. The fisheye lens was screwed on to a f1.7 standard 50 mm. lens and a f-stop of f22 was used for maximum depth of field. There are many ways of distorting an image, such as the use of extra wide angle lense glass, mirrors, water, multiple exposures and close-ups. The use of a fisheye lens can give new life and visual excellence to a photograph.

A.

B.

MULTIPLE IMAGES.

SANDWICHING.

Photographs A and B on page 61 were shot on 100 ASA fujichrome film and with a Pentax 35 mm. camera fitted with a Pentax 120 mm. f2.8 lens. After development they were sandwiched together to produce the above photograph.

When two transparencies are put together they are very dense and caution should be taken with the exposure time. With two negatives the exposure time is extensively longer than normal.

Other examples of sandwiching follow on pages 63 and 64.

PLATE X.

With the first image two transparencies were sandwiched together. The second image on page 63 is a combination of a Fujicolour negative and a Fujichrome positive. The photograph (at the top of page 64) was produced in the same way as the second photograph. The clouds beneath the last photograph were used in the final 12x16 inch print for the author's portfolio to provide the image with a more dramatic effect.

AND XIII.

INFRARED.

The examples of these photographs and their descriptions refer to page 31.

PLATE XIV.

SEPIA TONING.

This photograph was shot on Ilford FP4 black and white film and with a 35 mm. Pentax camera fitted with a f1.7 standard 50 mm. lens. A cold black and white picture was changed into a warm and visually more exciting photograph by sepia toning it. The method of sepia toning is discussed on page 49.

There is another way of photograph a "sepia tone" effect without actually toning the print. Make a normal 8x10 inch black and white print, for example a landscape, light it with a tungston light and shoot the photograph with daylight colour film. This will give a rich brown colour to the photo-graph when printed in a colour enlarger.

There is another way photograph a "sepia tone" effect without actually toning the print. Make a normal 8x10 inch black and white print, for example a landscape, light it with a tungston light and shoot the photograph with daylight colour film. This will give a rich brown colour to the photo-graph when printed in a colour enlarger.

PLATE XVI.

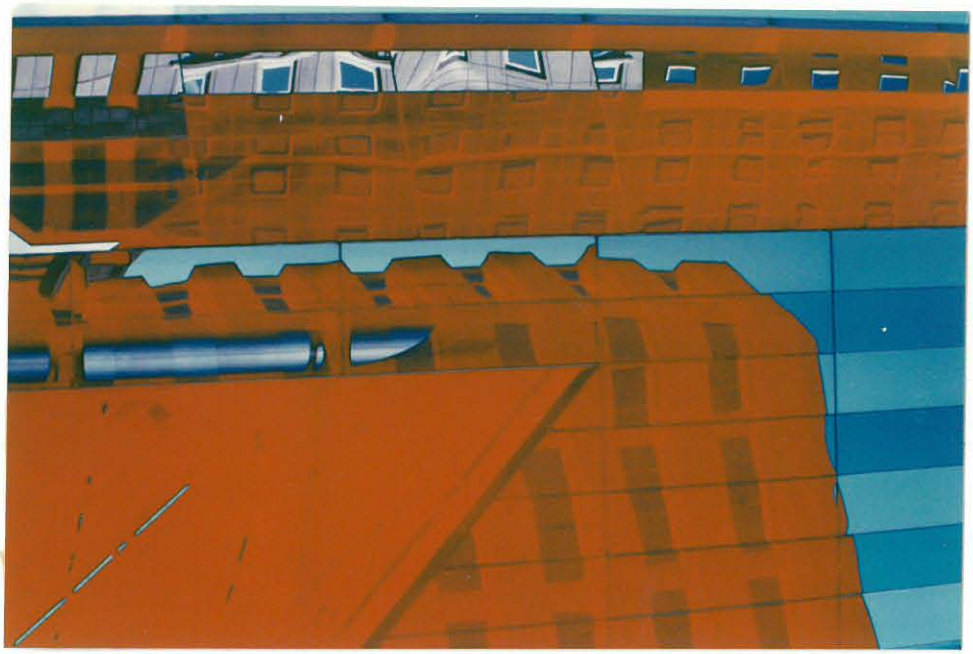
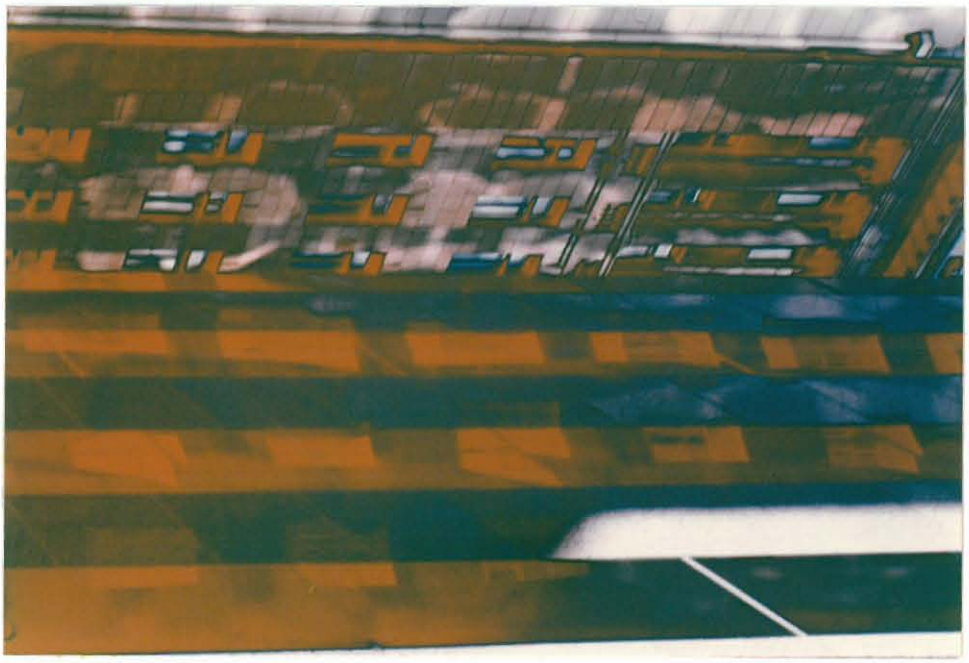


PLATE XVIII.

PLATE XX.



CONCLUSION.

Fine art photography is dependant on creativity and therefor reality should be pushed aside. The photographer should think in the abstract and forget most of the rules of commercial photography. The rules of composition (previously discussed on page 14) are only guidelines to help the photographer to arrange the elements in a photograph so that it contributes to the visual excellence of the image.

The use of different techniques such as solarization, reticulation, toning and sandwiching, are also resources to enhance the visual excellence of a photograph. The importance of a photograph lies in the final result and the emotions, ideas and dispositions they create in the viewers mind. This is what fine art photography is all about.

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