

modern PHOTOGRAPHY

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KODAK'S EXCITING NEW COLOR FILM SIZE!

SPECIAL REPORTS: NEW CAMERAS, FILMS,

LENSES, VARIABLE CONTRAST

Creative Enlarging Part 3:

HOW & WHY 3 PHOTOS BECAME 1





What price originality. Where does truth depart and prevarication begin? What is a white lie and what deceit? These problems face the writer as he decides on fiction or non-fiction, also the painter who conjures the scene remembered from summers before or invented. What of the photographer? What must be real before his camera; how much invented?

Here is Harold Feinstein. It is his problem. He has three negatives. Apart they mean nothing. If they could somehow be incorporated into one unit they would have life, a meaning. He perfects a multiple printing technique which produces the picture below. Is it a lie, a deceit, is it fictional photography? Is it allowable?

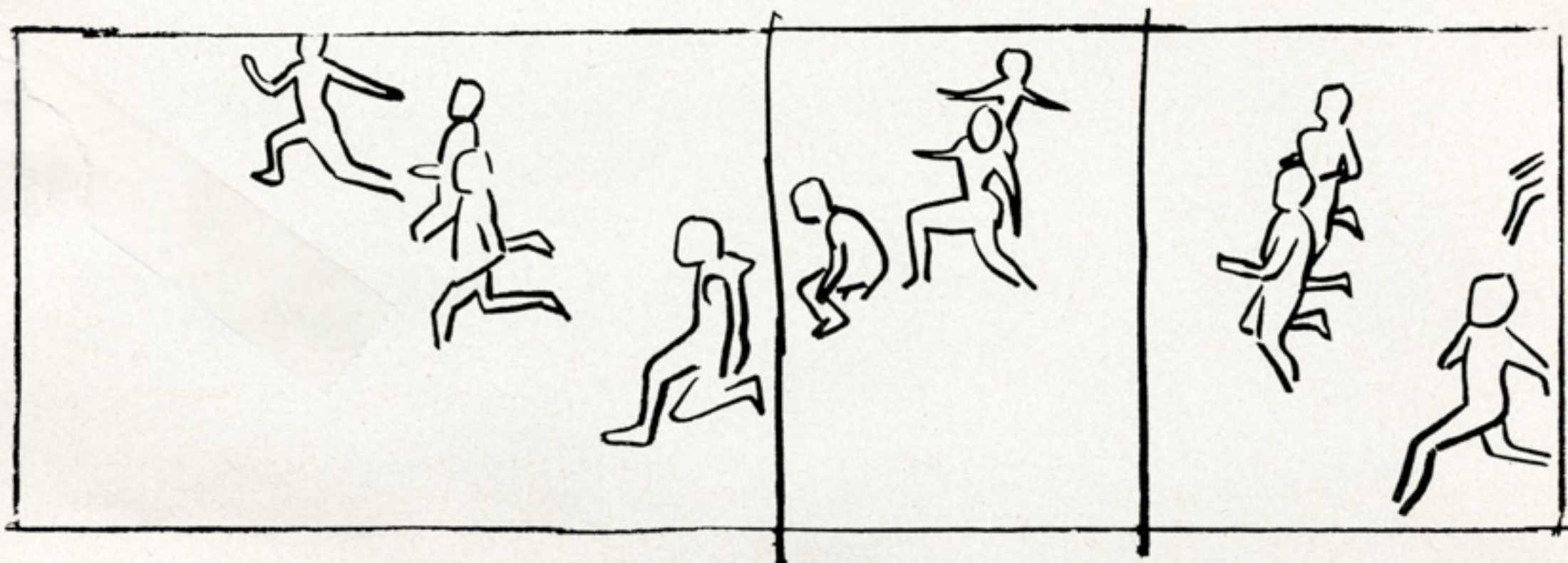
This is not the place of final judgment. But Feinstein has not tried to serve us documentary photojournalism. He only concocts an interesting, creative work of photography. Has he succeeded? Examine the end result. Forget the means. Conscience? Let the photographic end result speak for itself. We do not twist facts. We work with it, lend a helping hand. How? Let's follow Feinstein and find out.—H.K.



FIRST SELECT NEGATIVES, FIT THEM TOGETHER, MAKE TRACING

What negatives are best to use for multiple printing? Preferably, the pictures should have some variation in background texture—such as water or a cloudy sky—so that the places where the pictures will be joined on the final print will not be too noticeable. The photographs should have been made at about the same time of day, from the same angle, at about the same camera-to-subject distance. Negative density and contrast should be about the same, highlight and shadow angles should match each other. Other combinations are possi-

ble but let's take things easy at first. When you have such negatives, examine the contact sheet and see which frames could be combined into one print. Cut out the individual frames from the contact sheets and shuffle them around like a jig-saw puzzle until the three pictures seem to fit as one (*see photos below*). Now make enlargements of each negative to the size that the subject will appear on the final print. Glue them in position on a large piece of cardboard. Next, take tracing paper and draw the outline of your final print. Inside this outline trace the main subject figures and the vertical or horizontal lines where each picture will join the next. This tracing will serve as an enlarging easel guide. It should look like the drawing *below*.





THEN MAKE A MULTIPLE PRINT ON A SINGLE PIECE OF PAPER

You'll need a good easel in which the drawing can be taken out and replaced in exactly the same position a number of times. Position the tracing securely in your enlarging easel and put the first negative into the negative carrier of the enlarger. Move the easel under the enlarger until the projected image matches the tracing. Without moving the easel, turn off the enlarger, slide the tracing paper out and replace with the actual enlarging paper. Make the exposure while holding a piece of cardboard over the rest of the enlarging paper. Keep the cardboard in motion slightly as you would when dodging a regular print. The line between the pictures should not be too sharp. After exposure, take out the paper, mark it so that you can later replace it exactly in the same position in the easel, put the paper in a light-tight box and replace the tracing in the easel. Put the second negative in the negative carrier and position the easel so

that its projected image matches the tracing. Then replace tracing paper with the same piece of enlarging paper used for the first exposure and make the second exposure. This time shield with two pieces of cardboard both the part of the enlarging paper already exposed during the first exposure and the part of the enlarging paper not yet exposed. Keep the cardboards moving. If you were to develop the paper now it would look like the picture *top above*. However, replace the tracing paper again, and position the easel for the third exposure. Shield the paper already exposed during the first two exposures. Now develop the paper. It should look like the picture *directly above*. Note that the areas where the pictures are joined overlap slightly. This is achieved by letting each image overlap a bit into the unexposed paper during enlargement. It's better to overlap than to have a white line such as between the two images in the picture at *very top*. It's easier to tone down a dark area than fill in a large light one. How do you now remove the dark bands between images so that the picture looks like one print? Turn the page and see.

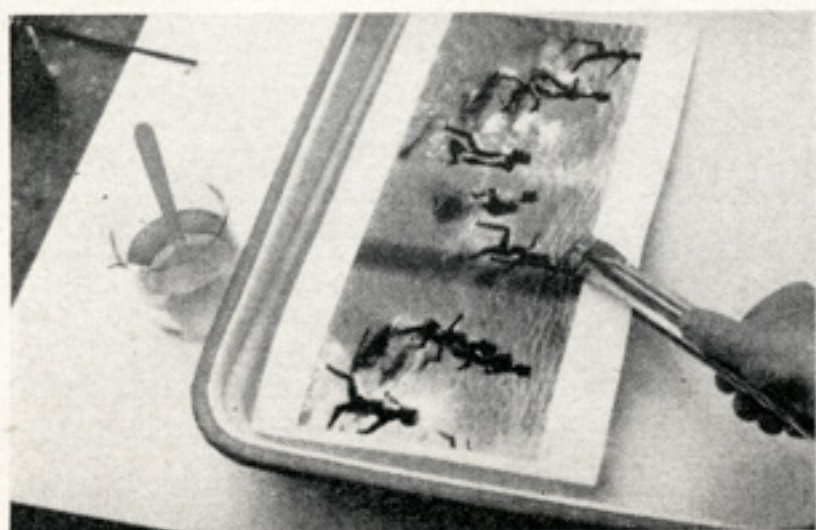
BLEND IMAGE ENDS WITH SPOTONE, FERRICYANIDE



1. To lighten dark bands between images, raise print from hypo, rub dark area with towelling moistened with potassium ferricyanide solution.



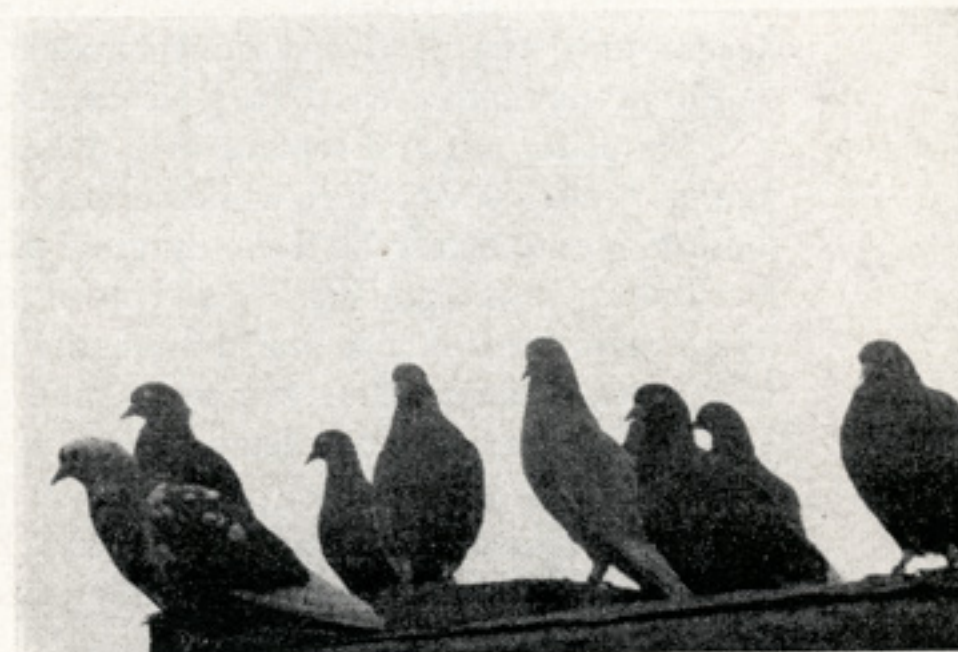
2. For small areas to be lightened, use brush dipped in potassium ferricyanide. Solution is made by dissolving dessicated chemical in water until liquid is color of weak tea.



3. After treatment with ferricyanide replace print in hypo. It accelerates bleaching then stops it. You can lighten any area thus. Do in several steps. Not all at once.



4. To darken light areas, use Spotone No. 3 (see May issue of MODERN). With Spotone you should be able to eliminate all remaining traces of where each image met the other.



**HOW FAR CAN YOU GO WITH
MULTIPLE PRINTING? TURN
PAGE TO SEE WHAT FEINSTEIN
DID WITH THESE 9 PICTURES**

