

INSTRUCTION MANUAL

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BARK**





TOP TIP

OPEN AN IMAGE INTO PHOTOSHOP, OPEN AN IMAGE, CLICK IMAGE ON THE TOP TOOL BAR, GO ON ADJUSTMENTS AND INVERT. IF YOU PRINT IT OFF ONTO ACETATE THEN THE TRANSPARENCY ALLOWS YOU TO CREATE A CYANOTYPE, SALT-PRINT OR PHOTOGRAM (EFFECT) WITH IT.



MAKING CYANOTYPES

WHAT ARE THEY?

Cyanotype processes create a blue hue to the image with an interesting translucent effect on the object. Cyanotypes are typically found in blue-prints for architecture so plans for building becomes clearer. Many photographers have used cyanotypes as a development from photograms such as Anna Atkins, who captured plants for biological scientific purposes. The process can reveal more about an object, and the shadows are a lot clearer than photograms.

WHAT DO I NEED?

Ammonium Ferric Citrate, Distilled water, Thick card, Potassium Ferricyanide, Brush

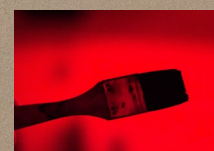


HOW DO I MAKE IT?

1 / Create solution (65g of Ammonium Ferric Citrate with 250ml of distilled water; and mix 23g of Potassium Ferricyanide, with 250ml of distilled water)



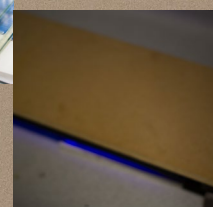
2 / Then paint the solution onto the thick card with an equal coating



3 / Place the object you want to exposure on top of the sheet



4 / Put everything steadily under a UV light source with the coated side on the light source (Light bed 20/30 minutes or sun 15minutes)



5 / Wash off the yellow tone form the print under cold water for 10 minutes



Then you should have a nice blue toned print with the objects printed in white.



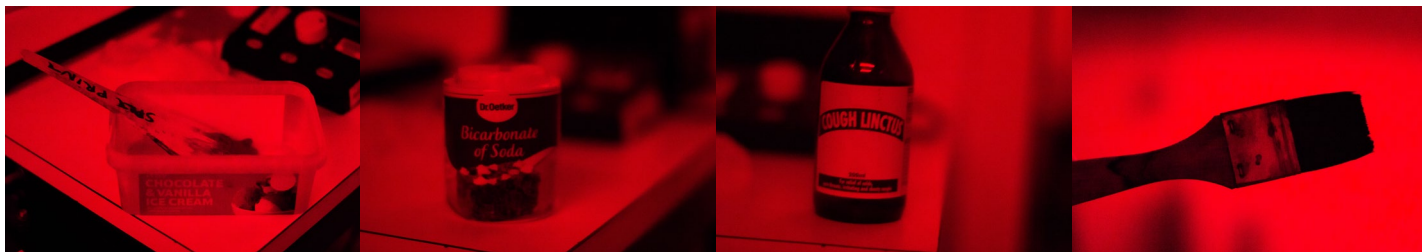
MAKING SALT PRINTS

WHAT ARE THEY?

Salt-printing is a old process used by pioneer Henry Fox Talbot; responsible for the birth of photography. Its similar to cyanotypes, but it gives a brown hue instead of blue which gives the image a more retro feel to it.

WHAT DO I NEED?

- watercolour paper, Sodium Chloride (salt), Silver Nitrate, Purified Water, Citric Acid, Sodium Thiosulphate powder, Bicarbonate of soda, Protective gloves, Rod or Brush



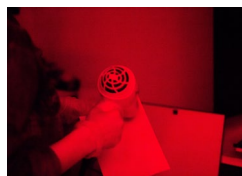
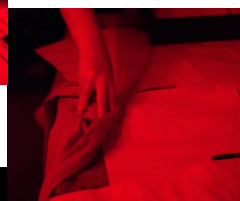
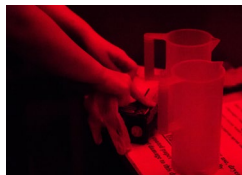
HOW DO I MAKE IT?

1 / Create salt solution (1 litre cold tap water 20 grams of sodium chloride)

2 / Spread the solution over the watercolour paper with a nice clean coating on both sides

3 / Dry the sheet until its fully dry

4 / Put on the gloves and coat silver nitrate solution on one side and mark an 'X' on the other



5 / Ensure the paper is fully dry

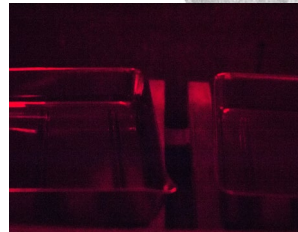
6 / Place the object / negative on the side with silver nitrate solution

7 / Put glass on top to keep the image stable and slide it under a UV light for 15 minutes or outside for around 4-8 minutes

8 / Make the fix for the image (500ml water, 25 grams of sodium thiosulphate, 2 grams bicarbonate of soda)

9 / Put the image into the fix and leave it for 5 minutes

10 / Leave the image in the wash (water) for 30 minutes, then remove and dry



TOP TIP

THE PROCESSES REQUIRE YOU TO DEVELOP AN IMAGE FROM THE PAPER OR TO FIX IT. TO DEVELOP YOU PRINT THE PAPER IN THE DEVELOPER FOR 1 MINUTE, THE STOP (WATER) FOR 30 SECONDS AND THE FIX FOR 5 MINUTES. PRINTS MUST BE WASHED FOR 10 MINUTES AND DRYED AFTER. EACH CHEMICAL IS FOUND ONLINE OR IN PHOTOGRAPHY SHOPS.



MAKING PHOTOGRAMS WHAT ARE THEY?

Photograms capture the shadow of a object that is defined by light shinning down on the photographic paper underneath. Its another alternative processes that reveals the truth about objects and captures how it lies on the surface. Many photographers have used photograms as the basis of their work. Man Ray used photograms as part of the surrealist movement and called them 'Rayographs'; images that brought to life the shapes and subject he brought to life through his work.

WHAT DO I NEED?

LIGHT SENSITIVE PHOTO PAPER,
ENLARGER (OR LIGHT SOURCE),
OBJECT



HOW DO I MAKE IT?

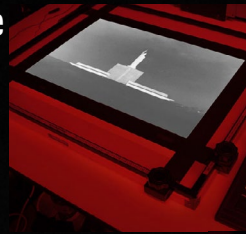
1 / Ready the light source (directional light or a photographic enlarger) so it fits the size of you're paper



2 / Make a quick test strip with all or some of the items on to figure out the exposure for the final image (Develop the test strip)



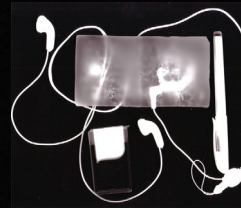
3/ Position everything onto the full size sheet of photographic paper and expose it on the settings from the most accurate test time (typically 9-11 seconds on f8 on an enlarger)



4/ Remove all objects and develop the paper (as described) to see the results



You'll be left with a black and white photographic print of the objects you selected





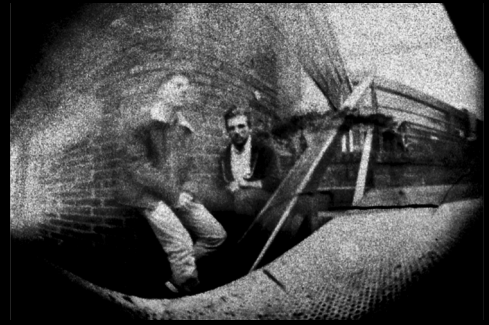
PINHOLE PHOTOGRAPHY

Pin-hole photography is a traditional technique where photographic paper is stored inside a dark space (box, room, can, wheelie bin and pretty much anything else that's dark) and exposed directly to the light by a small hole made in the object. Exposures are long, and they range in time from the size of the object and the amount of available light. The image that they produce is a negative, and it has to be converted to a positive, so it acts as a opaque 35mm / 120mm film negative. Once the image is converted, you have yourself an interesting physical exposure of the light at the locate, a true print and in interesting effect that can be creatively distorted by the type of object you use.

CAN-MERA

PIN-HOLE PHOTOGRAPHY WITH A CAN

Making a pin-hole camera (explained next page). Basically making a hole in a can with its top removed and a make-shift lid to remove and put paper in. The paper curls around the can so when its exposed, the curvature distorts the image into a fish-eye aesthetic, something that looks unique to the un-trained eye.



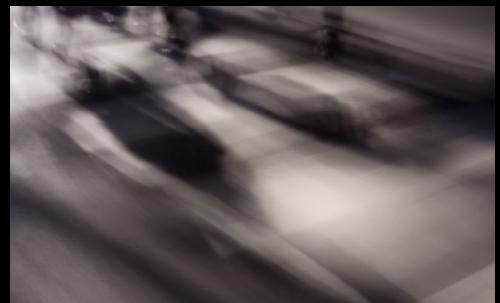
LONG EXPOSURES

Photographer Justin Quinell uses the 6 month exposure technique. He leaves a pinhole camera outside for six months, which physically embeds the image onto the photographic paper. The lighting technique is simply a really long exposure which captures the sun trails and the objects around the camera.



DIGITAL PINHOLE

Another technique that you could use is digital pin-hole. Take you're digital single reflex camera and remove the lens. The tape over the open space. Then pierce a hole into the tape where you want you're make-shift lens to be and you're free to cheaply experience with pinhole by adjusting the length of exposure. You can also buy lenses that allow you to do this without the tape. Holga manufacture a small pinhole lens that allows you to make these exposures quickly.



PINHOLE PHOTOGRAPHY

MAKING A PINHOLE CAMERA

WHAT DO I NEED?

500ML BEER / ENERGY CAN, BLACK DUCT TAPE, BLACK CARD, TIN OPENER, SAND PAPER

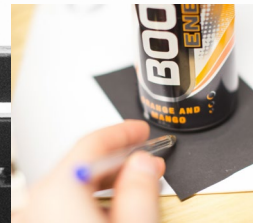


HOW DO I MAKE IT?

1/ Get a beer / energy can that's 500ml and empty its contents



2/ Draw around the top of the can onto the black card and cut around it to make a circle the size of the top of the can



3/ Cut into more black card 8 cm in width and 4 cm in length to ensure the can is light-tight



4/ Cut 1 cm tabs around the paper and fold them inside



5/ Secure the cycle made earlier onto the folded-in tabs with black duct tape to create a lid to the can



6/ Get tin opener and remove the top from the can some photographic paper can be put inside



7/ Use sand paper to smoothen the edges made by the tin opener (preferred), or cover them with tape



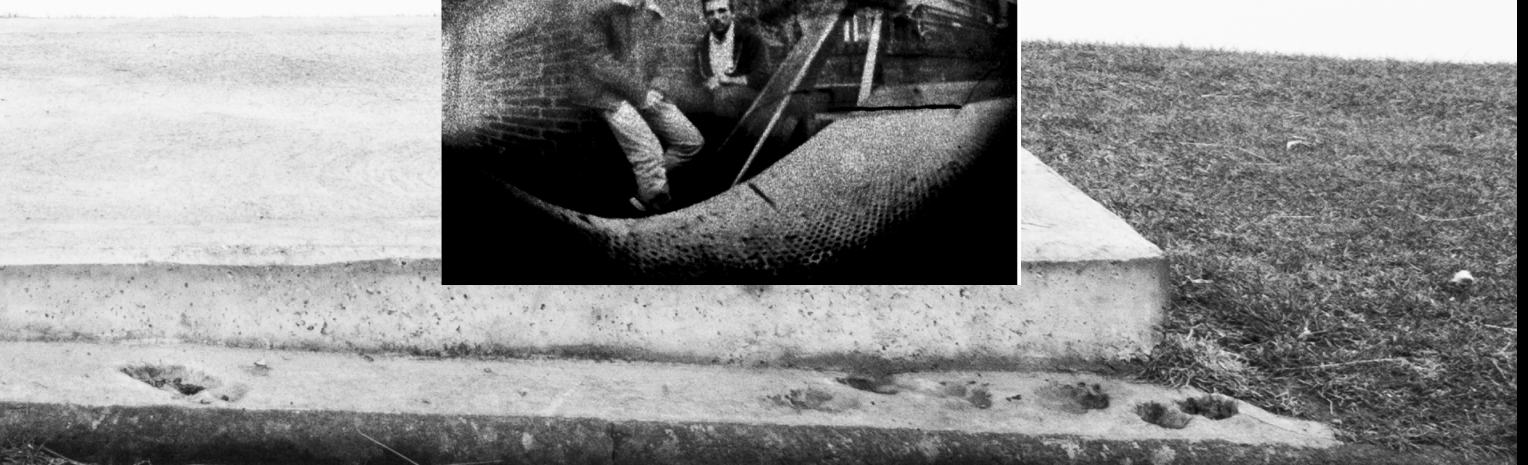
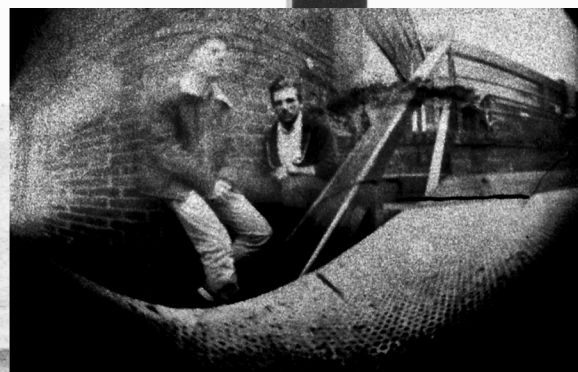
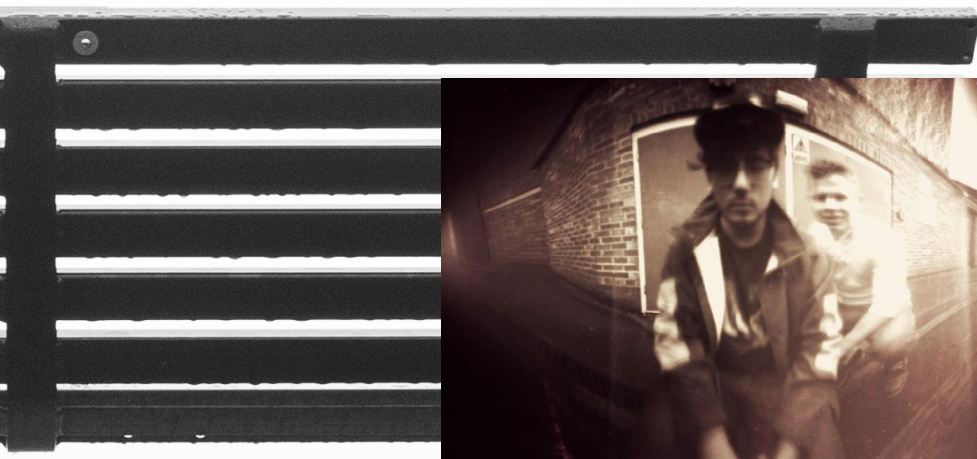
8/ Put the lid on the the camera, get the pin and pierce the can about 1 cm under where the lid stops



9/ Put some tape over the hole so it can be peeled on and off to acts as a shutter



10/ Ensure the camera is light-tight, if there is anyway the light can get in just cover it with tape



MAKING STUDIO PHOTOGRAPHY

WHAT DO I NEED?

WITH STUDIO PHOTOGRAPHY YOU NEED A CAMERA, A LIGHT, A BACKDROP AND SOME CREATIVITY. WITH THAT SET UP YOU CAN MAKE PROFESSIONAL IMAGES

WHAT ELSE HELPS?

A SYNC CABLE (TO TRIGGER THE FLASH OF THE STROBE)



1-4 STROBE LIGHTS



REFLECTOR
(FILLING SHADOWS)



LIGHTMETER
(GETTING THE RIGHT EXPOSURE)



WIRELESS TRIGGER
(WIRELESSLY TRIGGERS STROBES)



COMPUTER + TETHER WIRE
(TO VIEW IMAGES AS THEY ARE TAKEN)



REFLECTIVE BOARDS (BLACK AND WHITE)

LIGHT MODIFIERS

IN ORDER TO GET DIFFERENT LOOKS FOR YOU'RE STUDIO SHOTS YOU NEED TO ADAPT YOU'RE LIGHT, FROM HARD LIGHT TO SOFT LIGHT. YOU CAN ACHIEVE THIS BY ATTACHING A LIGHT MODIFIER TO A STROBE LIGHT

SOFT BOX
(SOFTTEST LIGHT)



BEAUTY DISH
(SOFT LIGHT)



HONEYCOMB
(HARD LIGHT)



SNOOT
(HARDEST LIGHT)



STROBES

STROBES ARE TURNED ON AT THE BACK WITH THE SWITCH

THE POWER CAN BE CONTROLLED ON THE SIDE MEASURED IN F STOPS

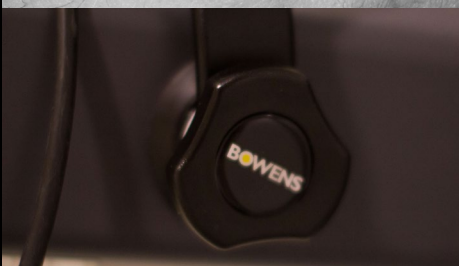
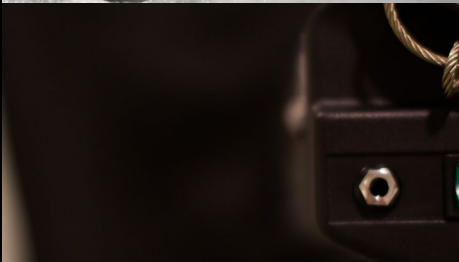
SYNC CABLE FOR THE CAMERA IS INSERTED IN THE BACK

MODIFIERS CAN BE ATTACHED ON THE HEAD OF THE LIGHT BY SREWING ON

ITS POSITION CAN BE MOVED IN ANY DIRECTION

THE HEAD ANGLE CAN BE ADJUSTED BY LOOSENING THE DIAL ON THE SIDE OF THE LIGHT TO THE DESIRED POSITION

SELECT CELL ON THE SIDE IF YOU WANT IT TRIGGERED BY THE FLASH OF ANOTHER LIGHT



LIGHTMETER

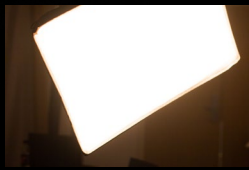
HOW DO I USE IT?



TURN THE DEVICE ON THE POWER BUTTON



CONNECT THE SYNC LEAD INTO THE DEVICE THATS LINKED TO THE LIGHT



MOVE TO WHERE YOU'RE PHOTOGRAPHING AND PRESS THE BOTTON ON THE SIDE TO MAKE A LIGHT READING



PROGRAMME THE SETTINGS INTO THE CAMERA AND YOU'RE READY TO CAPTURE

REFLECTORS

WHAT ARE THEY FOR?

IF A PART OF THE PHOTO IS IN SHADOW AND YOU DON'T WANT IT TO BE, POSITION A REFLECTOR IN FRONT OF IT AND IT WILL FILL IN THE SHADOWS.



YOU CAN ALSO USE IT TO MAKE THE LIGHT SOFTER BY POSITIONING IT IN FRONT OF THE LIGHT



STUDIO TECHNIQUES



POSITION YOU'RE MODEL BETWEEN TWO BLACK REFLECTIVE BOARDS. POSITION A SOFTBOX LIGHT ADJACENT TO THE LEFT SIDE OF HIS / HER FACE AND A SOFTBOX FAR INFRONT OF HIM ON YOU'RE LEFT



POSITION THE MODEL BETWEEN A BLACK REFLECTIVE BOARD ON YOU'RE RIGHT AND A WHITE ONE ON YOU'RE LEFT. THEN POSITION A SOFTBOX LIGHT IN FRONT FACING HALF A METRE OFF THE LEFT OF HIS / HER FACE



POSITION THE MODEL BETWEEN A BLACK REFLECTIVE BOARD ON YOU'RE RIGHT AND A WHITE ONE ON YOU'RE LEFT. POSITION A SOFTBOX LIGHT FACING INTO THE WHITE BOARD TO BOUNCE THE LIGHT ON THE MODEL. FILL THE FRONTAL SHADOWS WITH A REFLECTOR.



TO CREATE HARSH UNATTRACTIVE SHADOWS POSITION A SNOOT LIGHT 45' FRONT FACING THE LEFT SIDE OF THE MODELS FACE AND LIGHT THE BACKDROP WITH A BEAUTY DISH FACING THE BACKDROP CREATING A CIRCULAR LIGHT

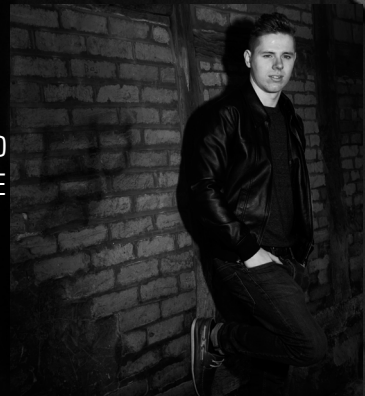
OUTDOOR LIGHTING WHAT DO I NEED?

STROBE / FLASH, BATTERY PACK, CAMERA, LIGHT
STAND,



OUTDOOR LIGHTING IS VERY SIMILAR TO STUDIO LIGHTING. ALL THE MODIFIERS CAN STILL BE USED, BUT THEY WILL ADD A WEIGHT TO WHAT YOU'RE DOING. FURTHERMORE, YOU HAVE TO CONSIDER SUNLIGHT IN YOU'RE IMAGES. IN THE STUDIO IT IS A CONTROLLED ENVIRONMENT. WHEREAS OUTSIDE YOU ARE BATTLING AGAINST THE ELEMENTS TO GET THE IMAGES YOU WANT.

THIS IMAGE WAS PHOTOGRAPHED IN AN ARCH-WAY SO YOU CAN CONTROL THE LIGHT BETWEEN. IT WAS SHOT DIRECTLY TO THE MODELS FACE TO LIGHT HIM. THE DIRECTION OF THE LIGHT IS FOCUSED ON HIM SO IT FALLS OFF INTO SHADOW DOWN THE SIDES OF THE IMAGE.



THIS IMAGE IS AN EXAMPLE OF BATTLING WITH AMBIENT LIGHT WHILE ON LOCATION. THE SUNLIGHT IS BEAMING DOWN TO ILLUMINATE ON SIDE OF HIS FACE AND LEAVE THE OTHER IN SHADOW. THE STROBE WAS BROUGHT IN TO EVEN OUT THE SHADOW ON THE OPPOSITE SIDE TO MAKE THE PORTRAIT MORE DYNAMIC

OFF CAMERA FLASH

OFF CAMERA FLASH PHOTOGRAPHY IS A LIGHT, PORTABLE WAY OF CAPTURING A MOMENT. USING THE ON CAMERA FLASH DOESN'T CREATE AESTHETICALLY PLEASING IMAGES; IT BLOWS OUT DETAIL AND CREATES SHINE ON THE FACE. OFF CAMERA FLASH IS MORE CREATIVE. YOU CAN ANGLE THE FLASH HEAD AND BOUNCE LIGHT OFF REFLECTIVE SURFACES TO CREATE A SOFTER TONE. THERE ARE SO MANY POSSIBILITIES. WEDDING, NIGHT CLUB, EVENT AND PORTRAIT PHOTOGRAPHERS DEPEND ON FLASHES TO MAKE THEIR WORK INTERESTING AND THE BEST ONES USE IT CORRECTLY AND CREATIVELY

WHAT DO I NEED?

CAMERA, OFF CAMERA FLASH (NEED)
COLOUR GELS, LIGHT STANDS, REFLECTORS (GOOD ADDITION)



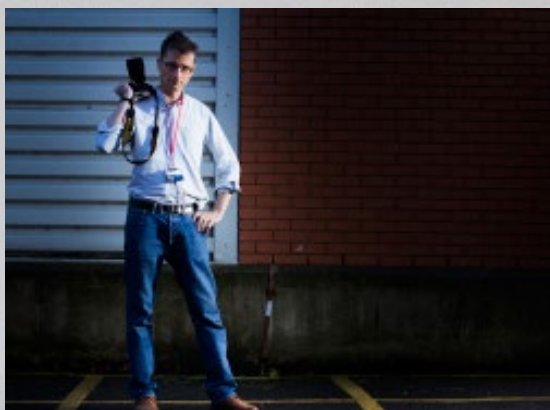
DON'T USE THE POP UP FLASH BECAUSE ON YOU'RE CAMERA (IF YOU HAVE ONE). INVEST INTO AN OFF CAMERA FLASH BECAUSE THE PHOTOGRAPHS DON'T LOOK GREAT



BOUNCE THE FLASH AGAINST A REFLECTIVE SURFACE TO CREATE SOFTER LIGHT. COULD BE A WHITE CEILING, WALL, MIRROR OR ANYTHING. THE COLOUR AND LIGHT WILL EFFECT QUALITY.



USE GELS TO CREATE DIFFERENT COLOURS TO YOUR IMAGES. THIS IMAGE WAS TAKEN ON TUNGSTEN (BLUE) WHITE BALANCE WITH A RED GEL TO NEUTRALISE THE PARTS OF THE IMAGE THE FLASH TOUCHES. THEN LEAVES THE REST WITH A BLUE COLOUR



YOU CAN ALSO USE THEM IN THE STUDIO OR IN OUTDOOR LIGHTING. IF YOU'RE OUTSIDE, YOU'LL NEED A LOT MORE POWER FROM THE FLASH TO EFFECT THE IMAGE. IN THIS SHOT THE SEPERATED THE PERSON FROM THE BACKGROUND WITH HIGH POWER, POSITIONED FROM THE SIDE ON A LIGHT STAND



