Project 1: _Contrast Control and Selective Focus_

Part One: **Contrast Control** (First Roll of Film)

Expose a roll of 24 exposure, T-Max 100 film of any subject you choose. Look for a variety of natural lighting conditions. Keep an exposure record of the frame number, f-stop, shutter speed, and lighting condition of each exposure (such as bright sun / bright subject). — Develop film and make a contact proof sheet

**Printing Exercise:**

1. Looking at your proof sheet, select a negative which will produce a good range of values, including an area of 18% or middle gray.
2. Make a 5" x 7" print using a #2 filter.
3. Replace the #2 filter with a #0 and make a new test strip. Choose an exposure that will match the middle gray area of the #2 print.
4. Make a 5" x 7" print and change to a #4 filter.
5. Make another test strip and choose the exposure which again matches the middle gray area of the #2 print. Make a 5x7 print.

**KEEP A RECORD OF THE PRINTING EXPOSURE DATA THE BACK OF EACH PRINT** with a permanent marker. Write gently or the pressure may dent the front of the photograph. Avoid using a ball point pen – it can damage our print dryer.

Part Two: **Composition and Depth of Field** (Second Roll of Film)

**Selective Focus:** Depth of Field or “the area of acceptable focus” is determined by two factors. The size of the aperture and the distance of the camera to the subject. (There is a third factor if you are using a lens other than the “normal” 50 mm. A long focal length or telephoto lens has less depth of field.) In this assignment most of you will be using a 50 mm lens combined with larger apertures. For example, f-2, 2.8, 4, or 5.6. Of these listed, f-2 will give you the least amount of depth of field. In other words, if you were to focus on an object at close range, and expose at f-2 combined with whatever the appropriate shutter speed is, the areas in front of and behind your subject will be out of focus. You have practiced what we call “selective focus” to isolate your subject from its surroundings. _Note: for most 35 mm cameras with a normal or 50 mm lens, the minimum focusing distance is approximately 18 inches. Use your depth of field scale on your lens to help you predict what will be sharp and what will not.

**Composition:** _Read Chapter 16 - Seeing Photographs_ _Focus your attention on what is in the viewfinder before you press the shutter button. Move around while you try out different framing. Move in close, look down or up at the subject. Avoid only an eye level approach. You decide what is the strongest composition and then make the photograph._ _For the most dramatic results, use your larger apertures and move in close to the subject.

**Due:** _IN AN ENVELOPE TURN IN:_ (All future projects will be done this way)

- Two or more — 6" x 9" enlargements* (full frame),
- Three — 5" x 7" prints
- Write the filter # on the back of each photograph.
- Write the frame # on the back of each photograph.
- Negatives in negative preservers
- Proof sheets and a written record of your exposures
- Prints are to be spotted.