

## Advanced Techniques

### **Sandwiching**

Sandwiching is when you lay two negatives, one atop the other, on your negative carrier within the enlarger. This can be used under rare and optimal conditions. Both negatives are generally overexposed, either in whole or in part. Ideally each negative should be one stop overexposed. The effects that result from this process should fit in thematically with the conceptual ideas that you are conveying through your work.

### **Double Exposures**

Not all cameras have the ability to take double exposures. Double exposures should fit in conceptually with the ideas you are trying to convey through your photography. Ideally each of the two exposures should be one stop underexposed.

### **Multiple Exposures**

Not all cameras have the ability to take multiple exposures. Multiple exposures should fit in conceptually with the ideas you are trying to convey through your photography. First work out how many exposures you would like to take. If one exposure is metered for f8 at 1/60<sup>th</sup> second, then two exposures would be f8 at 1/125<sup>th</sup> second, four exposures would be f8 at 1/250<sup>th</sup> second, etc.

### **Pushing Film (Underexposing and overdeveloping)**

*Pushing film* is often done when you are using a slow film in low light conditions and do not have a tripod to prevent blur. In this case, you would change the ISO setting on your camera to that of a higher/faster ISO, before you shoot, in order to fool the light meter. When you develop the film in the darkroom you would then have to compensate by developing the film for a longer time. The specific details are available in the Horenstein book on pages 152-155.

### **Pulling film (Overexposing and underdeveloping)**

*Pulling Film* is done usually when you need to shoot film in extremely bright light conditions that would result in high contrast film that has poor detail. You can change the ISO setting on your camera to read for a lower/slower ISO to fool the light meter before you shoot. This will result in overexposing your film. When you develop the film in the darkroom you would then have to compensate by developing the film for a shorter time. The specific details are available in the Horenstein book on pages 156-157.