

A black and white photograph showing a large crowd of people wading in shallow water. The scene is busy, with many individuals of various ages and genders. On the right side, a man is walking towards the viewer, carrying a large, light-colored net or cloth draped over his shoulder. The water is shallow, and the background shows a vast expanse of water meeting a bright sky. The overall atmosphere is one of a busy, communal activity.

DOUBLE EXPOSURES

3 Main Techniques



- The Sandwich
- Double Printing
- In Camera

The Sandwich

- The simplest combination to make and use is the “sandwich of two negatives, **preferably emulsion to emulsion**, in the negative carrier of the enlarger.
- To insure sharp focus and greater depth of field between the two emulsion planes, **stop down the enlarger lens to f./16 or f./22**, even if this will then require a fairly lengthy exposure time.















This technique is highly favored by many contemporary photographers. The true test of ingenuity is in the pairing of suitable negatives, where the overlapping and blending images will enhance one another rather than result in an unpredictable jumble. Keeping your subjects simple is a good rule to follow for starters.

- **The negatives should be of equal density, on the thin or slightly underexposed side. This means that clear negatives will work better than dark negatives.**
- Night shots are excellent because the black background areas are clear on the negative.
- If you have too much density (negatives are dark) you will get better results by double printing.
- **If you want to shoot outdoors during the daytime underexpose your negatives 1 stop.**
(Higher # aperture or higher shutter speed)

Double Printing

-Burning and Dodging-

The most traditional use of this method has been printing in clouds from one negative into a bald sky of a landscape negative. This was an old-time pictorial trick, but it still has useful applications in more contemporary subjects, and it need no longer be limited to clouds.

- When you wish to print a portion of a selected background around any foreground, dodging is necessary to prevent overlapping if you prefer the effect to look natural.
- Make test strips of both negatives you plan to print, determining the proper exposure for each and keeping notes for future reference in the final print.
- Compose the foreground picture on your easel and sketch the contours on a piece of cardboard. Cut out this portion to use later as a dodging tool.
- Make your exposure on a piece of photo paper.
- Move to a 2nd enlarger with the negative of the background image in it.
- Expose the 2nd negative while using the cut out dodging tool to block the light from the previously printed foreground. Hold the dodging tool a few inches above the paper, and keep it in motion to prevent harsh unnatural lines.
















To sit and wonder
How we could have met
And know it could never be
Because our two worlds are too different
And you wouldn't be there for me
So now I will sit around and wonder
Why I was put in this place
To not be able to help
But to sit around and think of you

























In Camera

- If you are creating your image in the camera, the simplest way to proceed is to shoot one frame as usual, making a mental note of it.
- If your camera has a double exposure feature use it. Otherwise hold in the film release button while you cock the shutter (wind the film as usual though it won't move).
- Try underexposing both images by one stop. After completing one double exposure, wind the film forward as usual and try another.
- [VIDEO](#)



Central

CAMERA

SINCE 1899

PHOTOGRAPHIC

Chicago