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# Multiple component color imagery

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# MULTIPLE COMPONENT COLOR IMAGERY

Submitted by Nicolas N. Bowen, candidate for the Master of Fine Arts in the College of Photographic Arts and Sciences of the Rochester Institute of Technology.

Submitted: October 24, 1972

Approved: Thomas F. Moran 10/25/72

Illegible Signature

Illegible Signature

# PREFACE

I first decided in mid-1970 that I wanted to perfect a system by which two or more elements in a given image could be manipulated independently and combined with elements from other sources. The results of early experiments with high-contrast materials gave me enough satisfaction and curiosity to want to find a way to incorporate a more "realistic" fully modeled black and white image. An independent study combined with a growing dissatisfaction with "straight" images resulted in a method for making black and white images that combined elements from separate sources. I soon felt constrained by what I saw to be limited emotional potential in black and white manipulation. Outside of the choice of imagery, black and white manipulation techniques seemed to be limited to intensity (key), contrast, and several stunts (reticulation, Sabbatier effect, bas relief, reversal, etc.), that, at best, carried rather unclear associations with moods and emotions. The next step was color, which I felt could convey a more clear, stronger, and more diverse message. In early 1972 I studied color photography with the intention of combining it with the previously acquired black and white combination techniques. This thesis is the vehicle for that marriage.

When I refer to "Nature" in this paper, I am not confining my reference to non-manmade objects and relationships. I think of Nature as all which assails my senses, either manmade or "natural". For me, two worlds exist to interact, conflict, and sometimes combine: "mine" and "Nature's".

# TABLE OF CONTENTS

Page

PREFACE.......... ii

INDEX OF ILLUSTRATIVE MATERIAL.......... iv

INTRODUCTION.......... 1

PROCEDURES.......... 4

EXPLANATION AND EVOLUTION OF IMAGERY.......... 10

CONCLUSION.......... 14

BIBLIOGRAPHY.......... 46

# INDEX OF ILLUSTRATIVE MATERIAL

Page

DIAGRAM OF PROCEDURE.......................... 8

SAMPLES FROM PROCEDURE......................... 9

MUTUAL DEFINITION DIAGRAM...................... 13a

MULTIPLE IMAGERY SAMPLES.......................24-45

SLIDES OF THESIS IMAGES....................... 47

# INTRODUCTION

"I wish to explore the possibilities of evolving photographic statements through the use of diverse, juxtaposed imagery combined to form concise, new relationships that would not conceivably be found physically, or duplicated poetically, in Nature."

- statement of purpose from thesis proposal dated January 5, 1972 -

I did not initiate this project because it "seemed like a good idea" or any of a number of other reasons why someone would do a thesis project for its own sake. Rather than it being the "best idea" it was the only idea. I had reached a point in my work-thinking where the "straight" image was no longer successfully communicating[1] what I saw and wanted to show. I was seeing things that could not be shown with the photographic process as I knew it.

If someone (the viewer) was standing beside me when I was looking at the scene that I thought I saw, a great amount of explanation would still have to be done to make sure we were seeing the same thing. So, a "straight" photograph, even taking into account that I had evolved an immensely esoteric system of values that I thought I was communicating in photographic terms (value, contrast, composition, etc.), would probably be more obscure than the actual scene. The actual scene has not been translated through any artist, it is still open to individual experience. Of course, not everyone has an elevated awareness of the significance of seemingly insignificant reality. The artist's job, in my opinion, is to create such an awareness. As I have said, what I wanted to show my viewers (what I saw) could not be shown by using the normal photographic process.

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[1] I use the word "communicating" in its most idealistic sense, that is, having viewers experience and understand what you want them to, through one's work. Regretfully, I recognize the near extinction of such a viewer-artist exchange; although there does exist a more common, also important, viewer-work exchange. That is, an interplay between work of art and viewer that is almost totally removed from the artist and his intent. So, this "communication" most often takes the form of self-satisfaction. Although this mostly means talking to myself, I pretend that somewhere there is that viewer who would see what I want him to see, in the terms I want him to see it, and I cannot afford to disappoint him by thinking he does not exist.

When I added "... or duplicated poetically in Nature" to my statement of purpose, I was not already aware of the poetic statements that were going to be attempted through my new process, but I was aware of the non-existent parallel to my own thinking in Nature. It was this thinking that caused me to seek a new language for my ideas. I was convinced that this new language was not to be used to say things that could be said better in the old one. This "requirement of novelty" could easily become a trap that would not allow anything to be produced but those images that made full and obvious use of the new technique. I decided early that if during this project, worthy images occurred that could be best stated without altering them from my former "straight" photography methods, I would go ahead with them. I never had to. Not that I didn't continue to see images in my older photographic sense, but as I continued to work in the project, these images were seen first in this sense, then immediately in terms of their possibilities within the project. Later, I began to see images mainly in terms of the technique.

My poetic concerns are not so weighty or exotic that they completely elude expression through established photographic techniques.

On the contrary, I have seen the work of many who share my obsessions, but none to the consistency and extent that I would desire in my own work. Only rarely do I see a photograph (usually isolated from one's main body of work, as I see it) that says what I want to say in a way that says it as well or better than I would wish it said. Very seldom does even a whole picture function this way; more often I see impressive pieces that inspire me to combine what I have learned from these segments, with other knowledge gained from pieces of other works. It is no isolated incident for me to be excited by a tonal rendition of a zone master like Minor White, a relationship set up by Jerry Uelsmann, a treatment of Rene Magritte's, and the attitude from a work by Frank Zappa. All would be combined in a vision that is "totally mine". My debts are unlike those of a photographer who "works like" Minor White, Uelsmann, etc., and differs from these influences only by the fact that he cannot find (he's looking!) the exact locations and images they used. My debts, at best, are fragmented, but I will attempt to cite the major ones later in the Bibliography, and Conclusion sections.

My concerns are not so different from the concerns of mankind. They are things like the quality of our lives as it relates to issues such as technology, religion, death, etc. All are very basic concerns. The fact that most people have been rendered deaf, blind, and slightly paranoid when approached by anything other than "art for art's sake", decorations and technical wizardry, doesn't make me want to stop doing what I'm doing and join any of these movements. They will always be the collectors of the weak and superfluous. I am not completely divorced from these "surface" exciters, but more important, I am not dependent upon them.

# PROCEDURES

The 1972 Spring quarter in which I did my thesis project[1] can be broken down into the following three sections: April 6 to April 14 - construction and testing; April 14 to May 13 - exposing internegatives and primary opaquing; and May 13 to June 17 - opaquing and printing. "Opaquing" not only includes the actual use of liquid opaque, but also the making of Kodalith stencils. Exposure and processing of 35mm transparencies to be used in the project took place prior to and in the early portion of the project.

## APRIL 6 TO APRIL 14

After procuring a darkroom (G-2) that I could use for the duration of the project, the first weeks of April were spent in setting up a procedure for exposing Ektacolor 8X10 color internegatives. Earlier attempts to make an 8X10 internegative with a Chromega had been less than completely successful, because the large format meant less than adequate light was reaching the internegative material. It was suggested that I use a stronger point-source type bulb in the enlarger setup I was constructing. The lens (80mm Omega Componon Schneider) of the enlarger (Durst S-45 ) had to be wide open (f 5.6) or color distortion of the point source light disturbed the working format. After inserting a test filtration of 60 Yellow and 40 Magenta below the lens, additional neutral density filters totaling .225 were needed to bring the light level down to the recommended 1.0 footcandles. A 35mm test transparency of color and black and white scales was exposed onto a sheet of 8X10 internegative material at 10 and 14 seconds. In addition, a step tablet was exposed for the same times in a portion of the test internegative that had received no light during the transparency exposure. I sent the internegative to a professional laboratory (Rochester Color) for processing as I planned to do with all future internegatives.

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[1] See chart on page 8.

One discouraging result of the test was visible streaks caused by the filament elements of the point source bulb. This meant insertion of a diffusion screen between the light source and the negative carrier. I plotted the curves for the test exposures and found the filtration should be changed to 42.5 Yellow and 65 Magenta. The addition of the diffusion screen made the neutral density filters unnecessary and allowed me to use the aperture range of the enlarger lens.

## APRIL 14 TO MAY 13

From my testing, I arrived at an average exposure time of 10 seconds that would render an average density transparency (with a footcandle reading of approximately .8) into an 8X10 internegative of average contrast and density. Individual adjustments could be made if I desired more or less than average contrast or if the particular slide was of higher or lower than average density. The 42.5 Yellow and 65 Magenta filtration would render the slide accurately, and any desired shift in rendition could be done here. For example, a transparency with a greenish cast could be given a slightly reduced Magenta filtration. Very early I decided to go for a realistic internegative, and any distortion I wanted could be done when I printed the images on paper.

The procedure for making a set of internegatives for one finished image is as follows:

1.Decide the parts to be used from each transparency and plan how they will be composed in the finished design.

2. Put one transparency in the negative carrier and adjust the format to 8X10 easel containing blank, unsensitized paper. Arrange the composition and while the enlarger is on, sketch the placement of the major subject. (See sample sketch, page 9 .)

3. Remove the paper, and without altering the easel or focus, turn off the lights, replace the paper with a sheet of 8X10 internegative film, and expose according to testing standards described above. Put film away to be processed.

4. Return the "sketch" to the easel and put a second transparency into the emptied negative carrier . Arrange the second image to relate in the desired way to the first (shown by sketch) and replace it with internegative film and expose as in step 3.

5. Repeat the process for each transparency image used.

6. Develop the internegatives.

Registration punching of the internegative sheets is necessary. This may be done at any time in their process. Punching after development allows final correction of the composition.

The following is the procedure for making stencils:

1. Place a punched sheet of Kodalith (or other high contrast negative material) in the registration easel with emulsion facing emulsion of the internegative and expose for 35 seconds(my time on a Durst M-600 at f 8).

2. Develop the sheet in equal amounts of 68 degree Kodalith A and B developer for four minutes, with minimal agitation to reduce pinholes. Stopping, fixing, washing, and drying were done as recommended by the

manufacturer. Exposure and development can be varied according to the amount of detail and density desired.

3. The image or background (whichever is more convenient) is then opaqued solid with a fine (0 or 00) brush and thinned opaque.

4. This sheet is then contacted and exposed in the registration frame with another sheet of punched Kodalith material. The opaque-expose procedure is continued until it results in a solid positive and negative of the object(s) to be isolated from the original 8X10 internegative. (see sample on page 9.)

5. Repeat the procedure for each internegative.

MAY 13 TO JUNE 17

The procedure for printing finished images is as follows:

1. Registration punch a piece of 8X10 unexposed color paper.

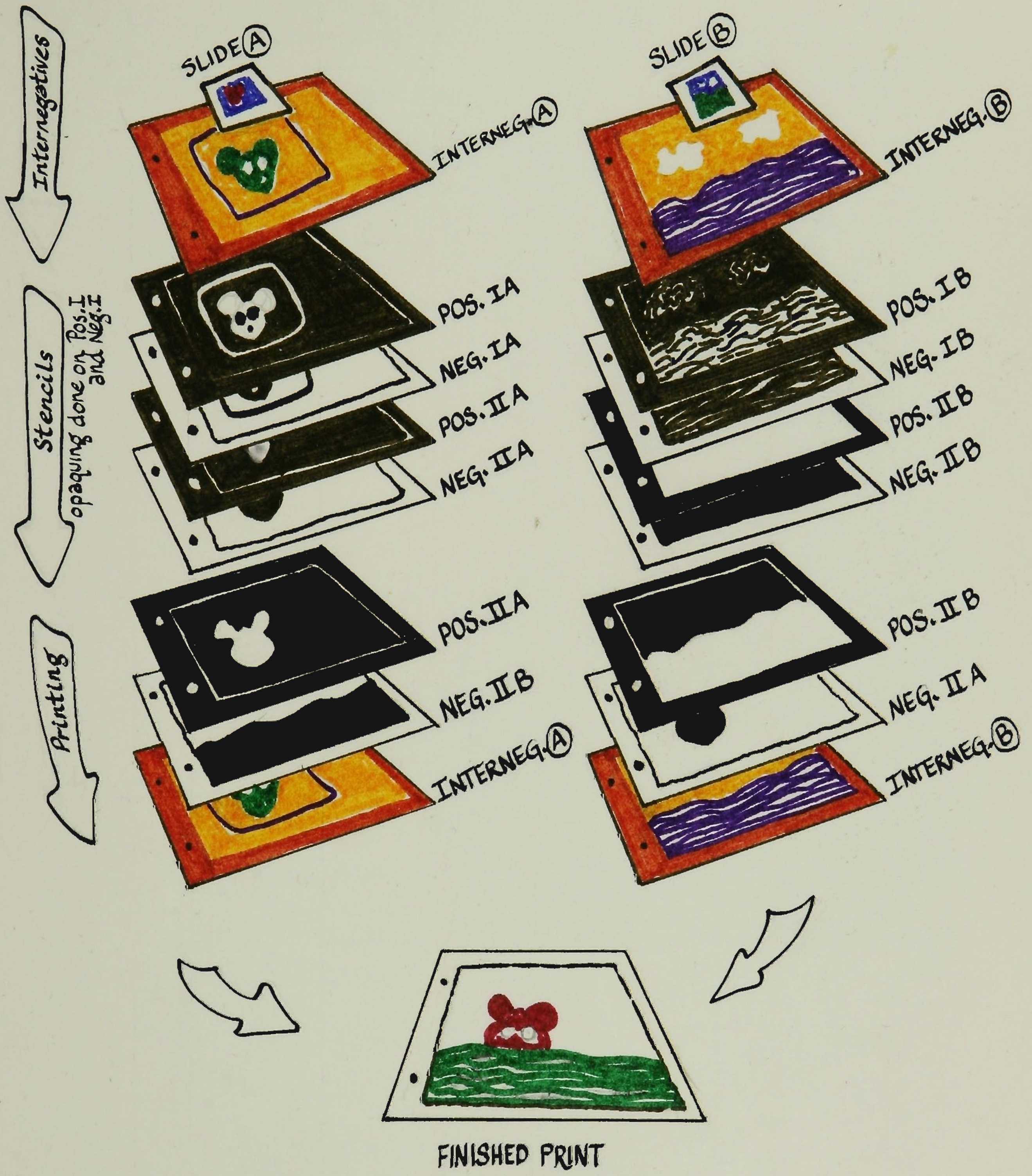
2. Place in the registration frame (in order going away from exposing light) the following; the stencils to be used, a thick piece of frosted acetate, the color internegative, and a sensitized piece of paper. Lock the easel, turn it, and expose under variable colored light. I used 0 Cyan, 40 Yellow, and 40 Magenta for 12 seconds at f 8 on a Chromega as a trial print. The frosted acetate, in combination with a lifting - rotating motion of the easel during exposure, helps to reduce the artificial edge caused by opaquing.

3. Change the internegatives and the stencils to repeat exposures as often as planned on the same paper.

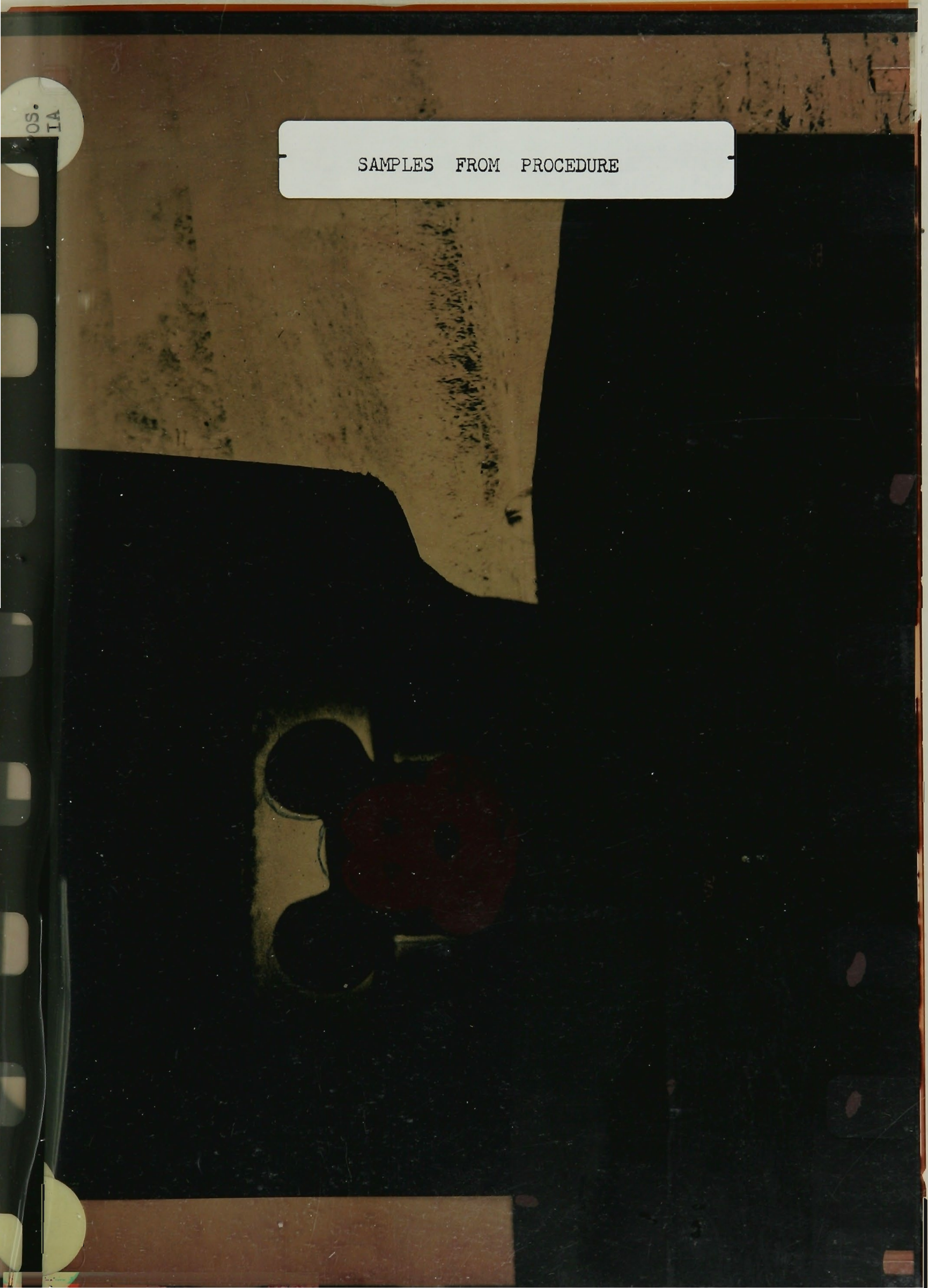
4. Process the paper as recommended.

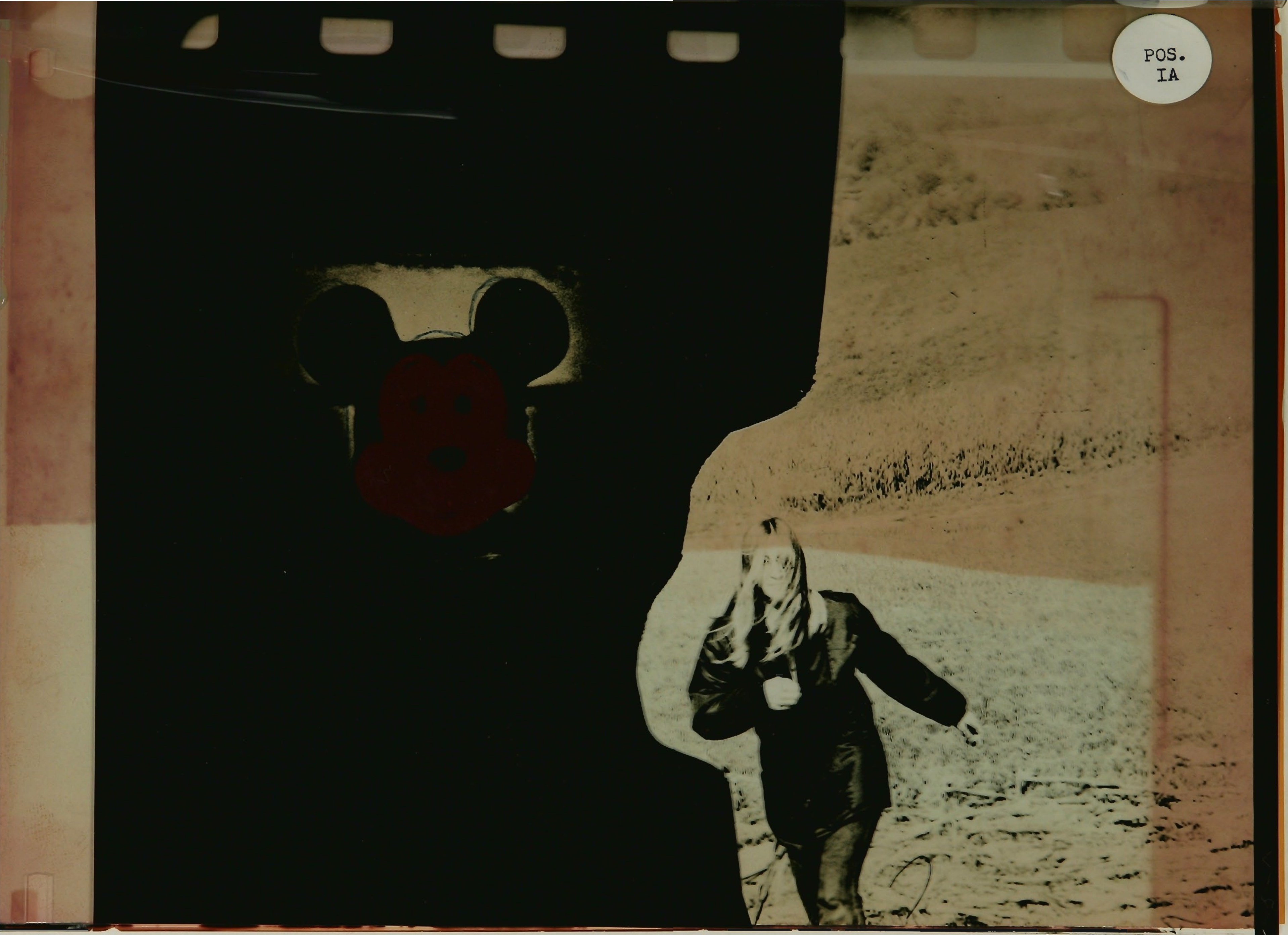
5. Examine and adjust filtration and time accordingly. I found that making as many as four tests (completely running through all the steps with all negatives for the image) was not uncommon to arrive at a point where final filtration adjustments could be made.

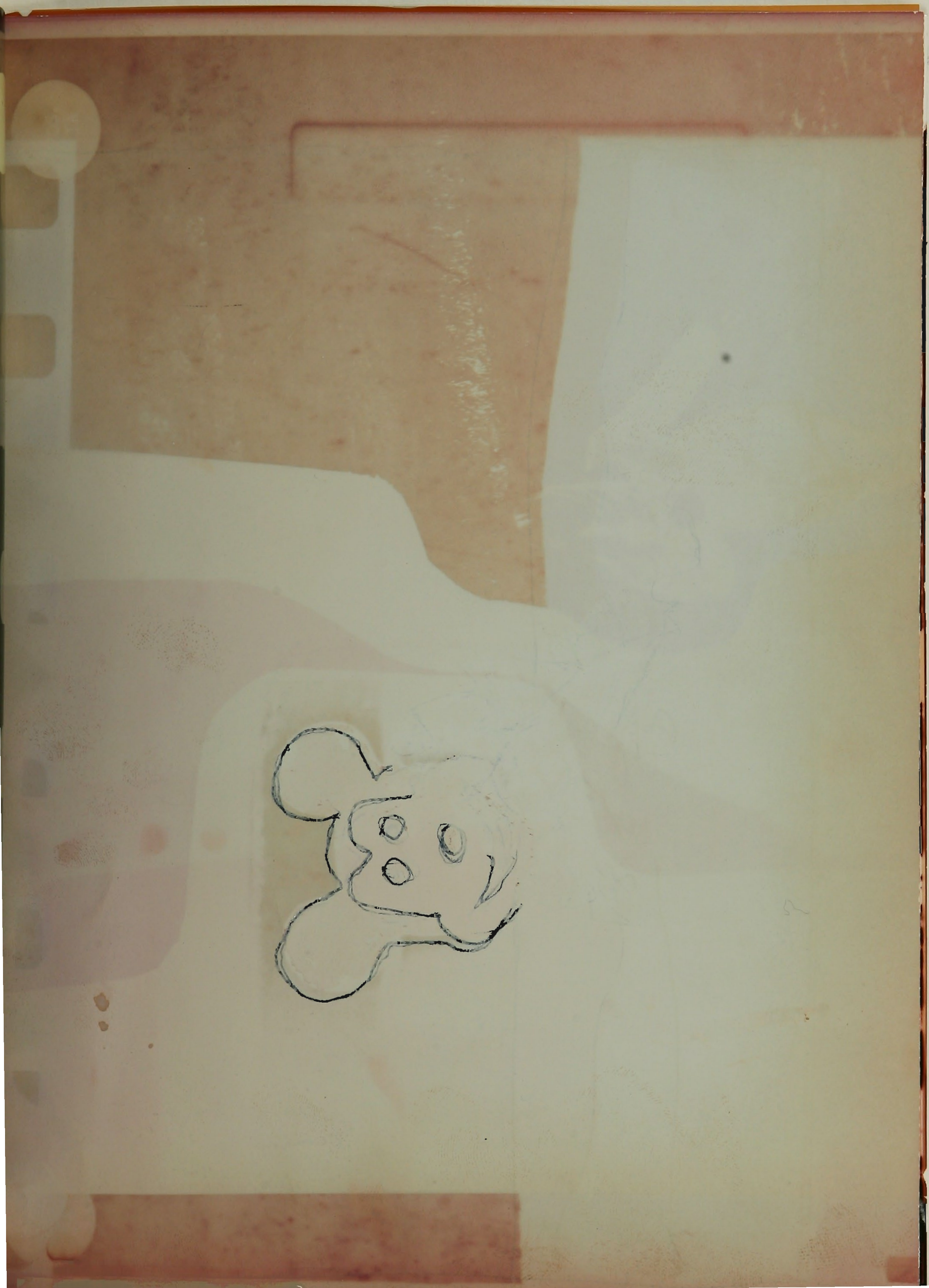
# DIAGRAM OF PROCEDURE

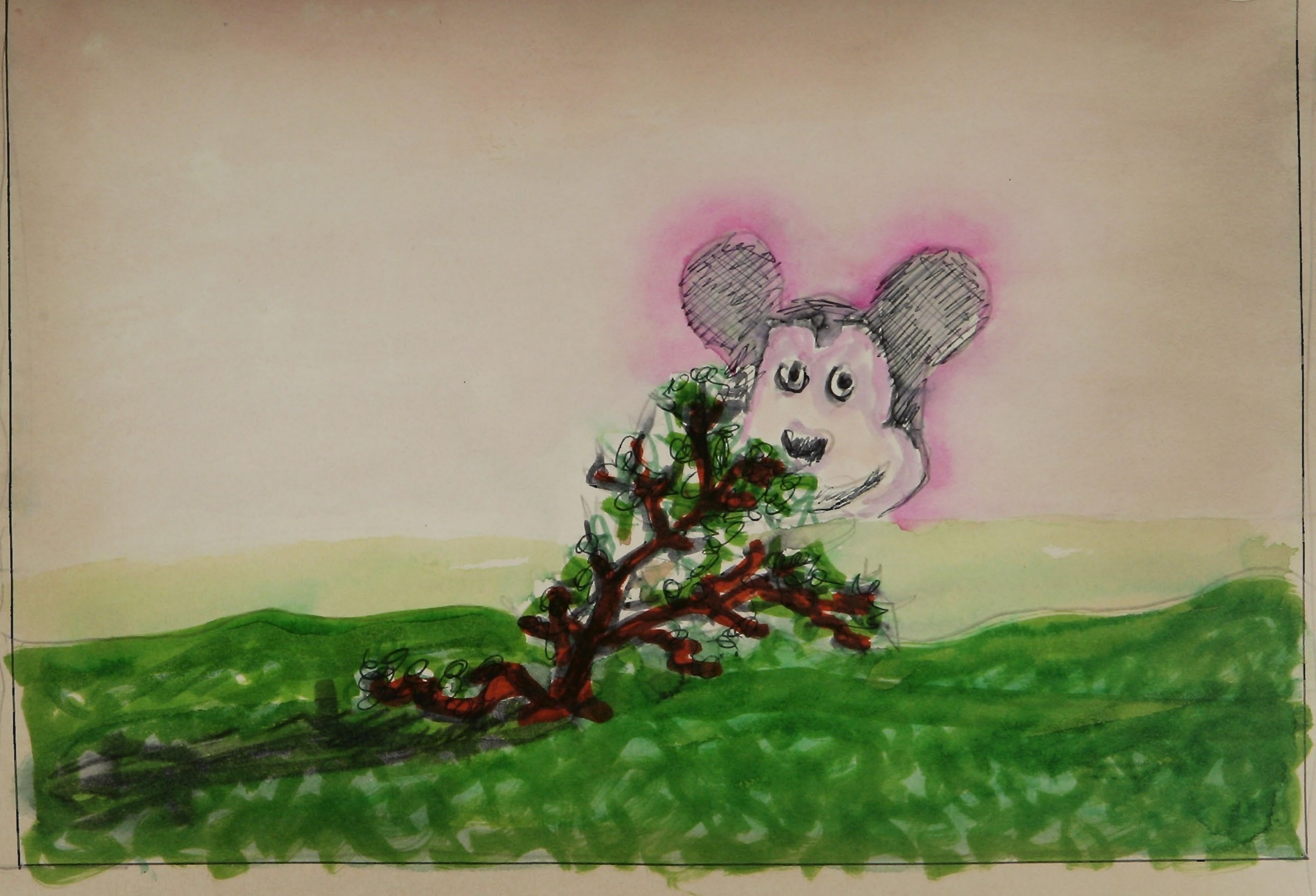

Internegatives
Stencils
opaquing done on Pos.I and Neg.I
Printing
SLIDE Ⓐ
INTERNEG. Ⓐ
POS. I A
NEG. I A
POS. II A
NEG. II A
POS. II A
NEG. II B
INTERNEG. Ⓐ
SLIDE Ⓑ
INTERNEG. Ⓑ
POS. I B
NEG. I B
POS. II B
NEG. II B
POS. II B
NEG. II A
INTERNEG. Ⓑ
FINISHED PRINT

SAMPLES FROM PROCEDURE

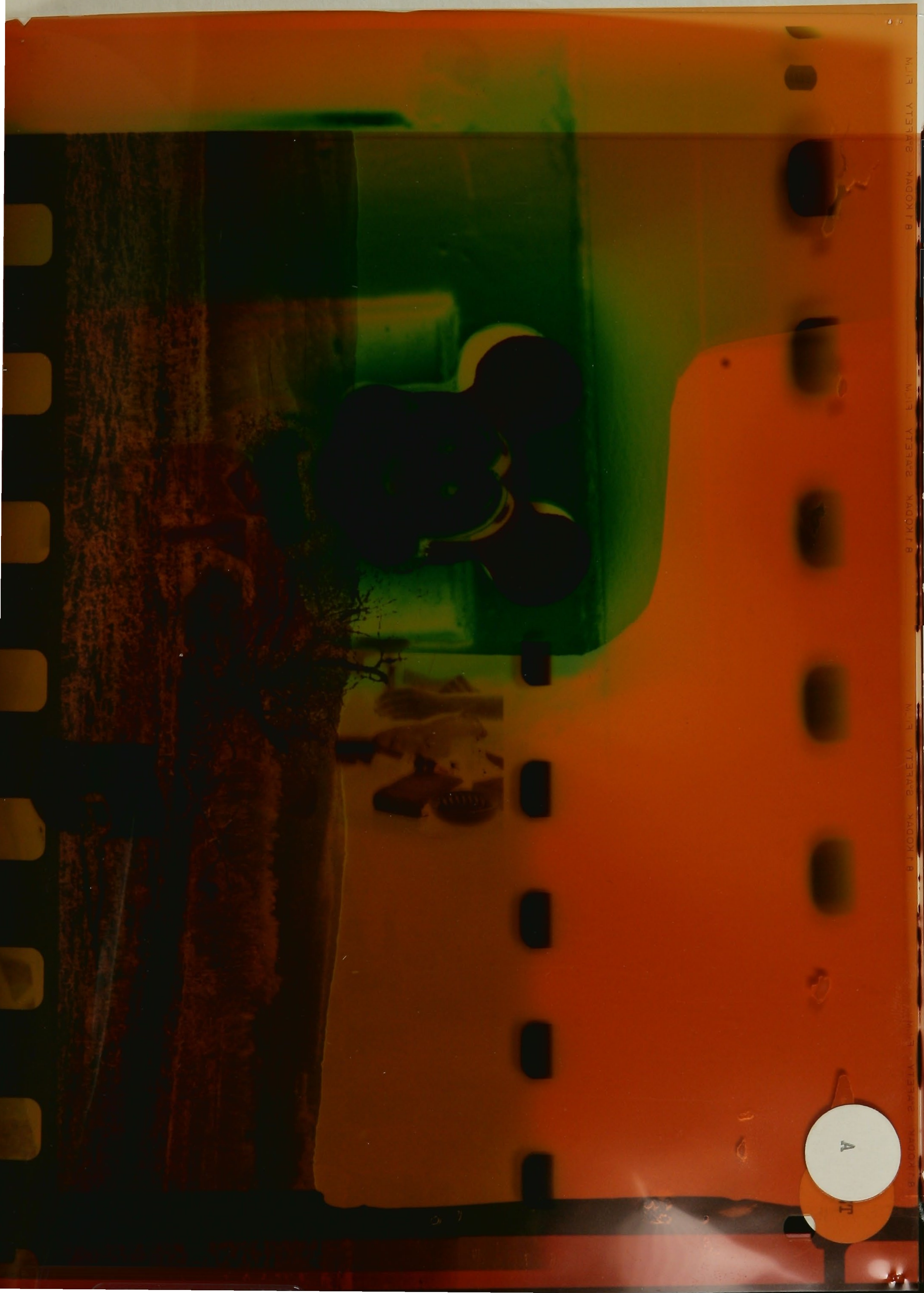


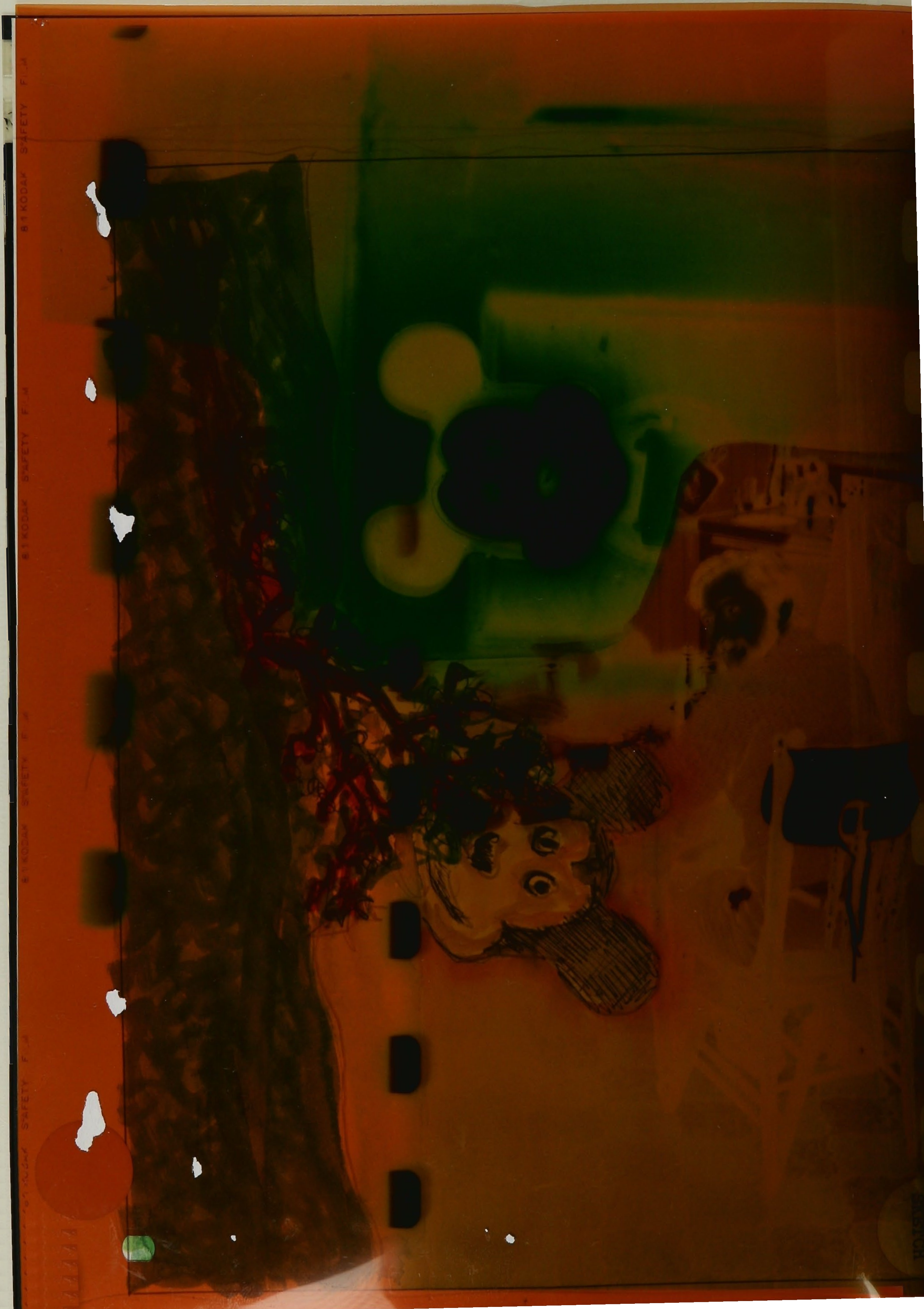

POS.
IA



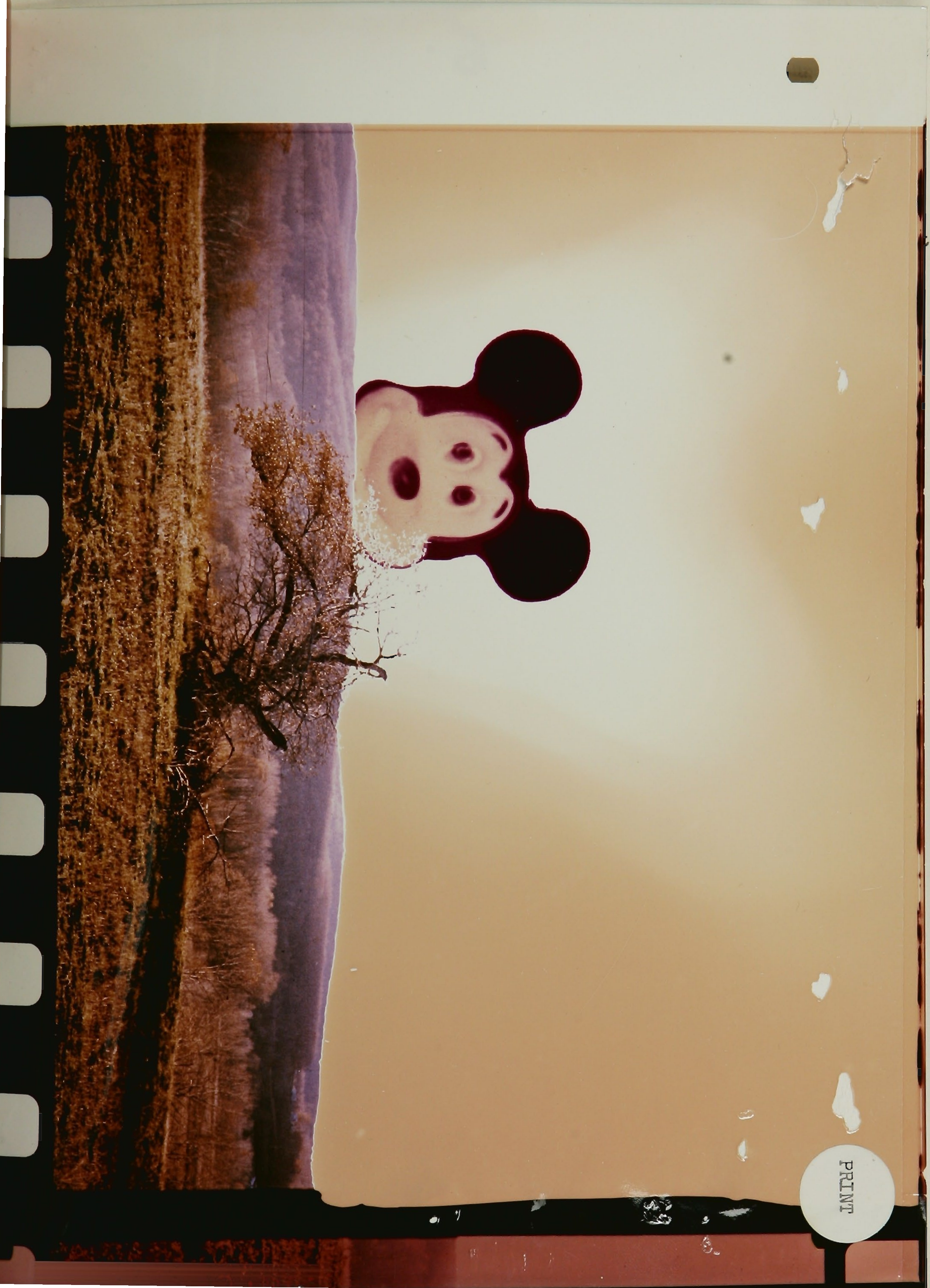


SKETCH


KODAK SAFETY FILM
A



81 KODAK SAFETY F.M


PRINT

## EXPLANATION AND EVOLUTION OF IMAGERY

I suppose the major change to take place through the duration of the project was my relationship toward (hence my treatment of) my subject. By way of comparison, it could be said that I grew from a dissatisfied tolerance with my subject to a grateful, trusting relationship. Only the most convoluted logic could be used to find any evidence of this transformation in the development of the work from image to image. On the contrary, I have just now begun to see the importance of some earlier simple images; and the vulgar presumptuousness of some of the later "more developed" ones.

My earliest thoughts about altering reality reflected a determination to construct definite, personal worlds that would make clear what Nature had left unexplained. On January 7, 1972 I wrote, "Adherence to reality, or what the viewer would call a 'real rendition' is inversely proportional to the photographer's manipulative power; what could be called his potential for artistic expression. The closer to reality, the further from art. What develops is a quasi-art, a presentation of reality with as little artistic intervention as possible. This is only possible in the mechanical world of photography. Any other graphic art forces the artist to be responsible for the creation of every square inch of his work, not 'capturing' it as the photographer too often does."
My working methods at the time reflected this same attitude. Compositions were thought out well in advance of shooting. Little attention was given to the identity of the object or scene; they existed only to be recorded and later be given the identity I wanted them to have. For this

reason I gave hardly any attention to the lighting and surroundings of a scene, plucking them like apples. I realized that these apples had no longer any relation to their tree, but I didn't think that was so important. Now I know different. The apples can be made to seperate from the tree without ever leaving it. But, seen from different viewpoints - the apple is a huge globe with a tiny insect struggling to pierce it; the fruit of a tree that stands in a wilderness among other trees, in the straight lines of an orchard, or outlined against a distant city scape. Which is the "real" apple? The answer is all, none, and countless others. The real question is "which is my real apple?" I can only answer this question over and over from day to day until I think I have found the best; and then I hold this one with fear of that glorious day when I welcome a new unwanted solution.

My early answer was to isolate and rebuild, my latest one is to understand and express. I do not wish to rewrite a situation, only to supply the punctuation. What I am doing, simply, is seeing a possibility for a statement, then rendering that circumstance in such a way as to communicate it, in what I think to be the strongest way. The fact that I may combine things from various places and change the way they look, does not mean that I am unaware of their natural reality. Quite the opposite, I am trying to accent their poetic content by altering their appearance and relationships. For example; An artist sees a simple family group which contains the parents, grandparents, children, pets, etc. of this one family. Now, suppose this artist sees in this scene the perfect illustration of what he has always believed about animals and children. Let us say he thinks that animals and children are the highest form of consciousness, that they are in posession of some innocence that renders them holy and truly worthy of life. This same artist thinks that older people lose this gift and are no better than walking disease. Because this is what the artist believes, this is what he sees. If he were to explain this to some bystander observing the scene with him, the person might try seeing it this way and either laugh, condescendingly agree, or say "Oh yes, it's true. I see it now". But the artist wants to show this to a much larger audience, so he decides to communicate through photography. In his mind the animals and the children are startlingly different from the adults, but in terms of the light they reflect to a piece of light-sensitized material, they are much the same. Which is to say; a simple picture of the group is not going to say anything like the artist wants to say. One solution is to capture the scene as well as the photographic process can render its tones, and present this in hopes that the viewers will share his reaction or have one of their own. The "art" has ceased to be his and becomes his viewers'. Of course, he has limited the interpretive possibilities to some degree. It is a good chance no one will think the picture is "about" the endangered Giant Redwood, but the possibilities have not been limited enough for the artist. He must somehow make the children and animals appear different from the adults. He could possibly alter the scene or alter the finished product or both. Altering the scene could include having the people pose in a certain way, use light to alter the way the two elements would appear on film, or various other approaches. One of the ways the artist can alter the finished product is by altering the reality that his camera has captured. Because he has been working with his technique for a while, he takes the picture in color and later prints the children and animals in living color, and the adults in the deathlike darkness of black and white. Even this rather simplistic example suggests that the solutions to any one vision are numerous, not to mention the number of visions to be suggested by any one situation. I am, hopefully, simply stating that I have chosen to develop my particular method for solving what I see to be my particular problems and I am convinced, at this time, that it is the best choice.

# MUTUAL DEFINITION DIAGRAM

Figure 1

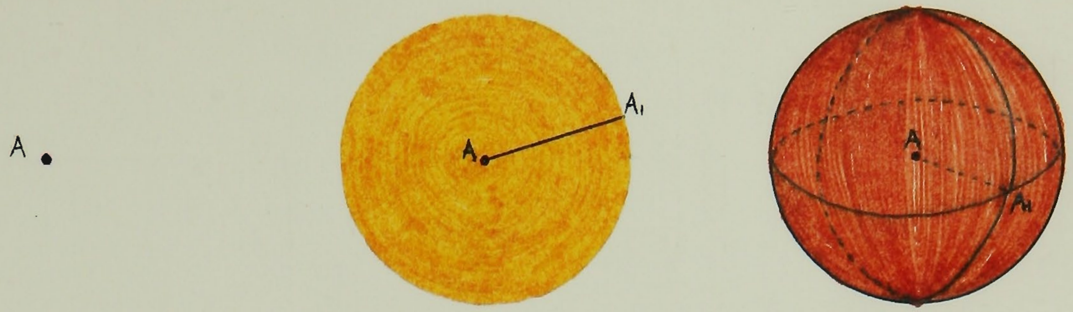


Figure 2

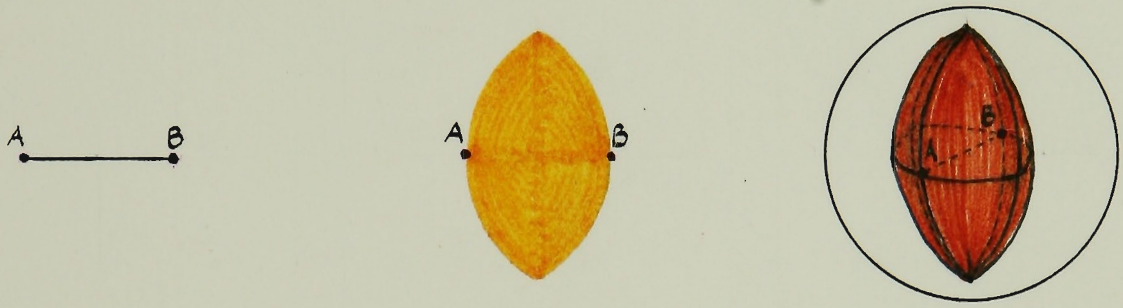


Figure 3

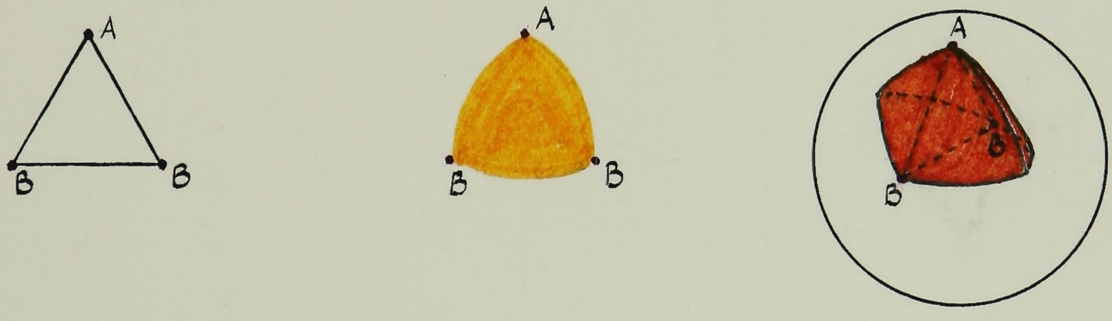
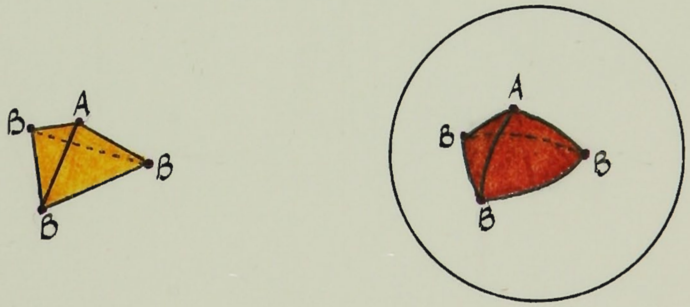


Figure 4



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# CONCLUSION

As I have said, a list of research sources and influences I have used is, at best, misleading. I can, however, attempt to trace the main inspirations I see to be important in understanding how some of the thinking that evolved the imagery of this project took place.

My most obvious influence would seem to be Surrealism.[1] The roots of this "modern movement" extend to the roots of art. At least as far back as 3100 B.C., the mythical exploits of rulers and symbolic animal dieties were represented. Much of earlier cave art is the result of representation of fantasy rather than reality. As long as man has sought to record the happenings of the "outer world", he has not been able to completely divorce himself from his own "inner world".

Until the early 19th century, when these "artists of the imagination" were given the name "Visionaries", lone artists such as Blake, Bosch, Fuseli, and Palmer were seen as strays and eccentrics. The French Visionaries of the 1800's (Grandville, Hugo, Bresdin, Moreau, and the Belgian Ensor), led by Redon, had their literary parallel in the Symbolist poets (Baudelaire, Nerral, Gautier, Rimbaud, Verlaine, Corbiere and Mallarme). From 1916 to 1922 Dadaists (notably Duchamp and Ernst) showed their nihilistic recognition of the Post-War death of all values concerning morality and aesthetics by using chance to decide the combinations to be used in their art. The idea of chance creation blended with an awareness of Freudian psychology was the backbone of Surrealism (Ernst, Dali and Miro) which was born in 1924.[1]

---

[1] Webster defines Surrealism as: "A modern French movement in Art and literature that purports to express subconscious mental activities through fantastic or incongrous imagery or unnatural juxtapositions and combinations."

I will agree that my work sometimes contains "unnatural juxtapositions and combinations", but never is the imagery so "fantastic or incongruous" that it loses contact with conscious reality. I would not call myself a Surrealist. If an influence must be found (I am not directly influenced by anyone; it is more like sharing common ground with someone), I would say it is Rene Magritte. In his introduction to Magritte, Eddie Wolfram writes: " 'Any conscious, mental control of reason, taste, or will, is out of place in a work that deserves to be described as absolute Surrealist', is how Max Ernst summed up his own attitude - quite different from that of Magritte. Magritte did use reason, taste, and will consciously, pragmatically, as it suited him to make his pictures. To this degree, Magritte was not an absolute Surrealist. He was never prepared to allow absolute freedom to the subconscious impulse, like Dali chasing his dreams, or Miro exploring his free and autonomous abstract forms." My painter-like control of composition, and Magritte's photograph-like rendering of objects makes, in my opinion, the distance between our mediums virtually disappear.

Thomas Gainsborough (1727 - 1788) employed a well-known (to painting) procedure to great advantage. He combined the portrait studies from his studio with landscapes in a relaxed, natural way that transcended mere convenience. The background was usually something pertaining to the sitter's wealth or position and was meant to appear actual. His idea of isolating the best of both views and combining them into a better whole appealed to me.

---

[1] H.W. Janson, History of Art (Englewood Cliffs: Prentice-Hall Inc., 1965), p.530.

It was not until studying the photographer Henry Peach Robinson (1857 - 1900) that I began to realize that the separate pieces can and should be planned as parts of a future whole, rather than the whole (finished image) being a convenient meeting place. Robinson and I agree on many points concerning the necessity of the artist's intervention into the potential mechanical process of photography. We disagree though, concerning the finished appearance of the photograph. In Pictorial Effect in Photography Robinson writes: "It is certain (and this I will put in italics to impress it more strongly on the memory) that a photograph produced by combination printing must be deeply studied in every particular, so that no departure from the truth of nature shall be discovered by the closest scrutiny." I believe that liberties should be taken with the physical appearance of things to show their true meaning as the artist sees it. Or, to paraphrase A.D.Coleman on one occasion, "Many artists have shown me that the universe exists in a grain of sand, what I want to see is that artist's universe in that grain of sand."

Another influence on me would seem to be the work of Jerry Uelsmann. Aside from basic differences in procedures, I feel an alienation towards his work that cannot be totally explained. Perhaps my position (if I have one) lies somewhere between Robinson and Uelsmann. Robinson is too literal, Uelsmann too figurative. My criticism of Uelsmann's elusiveness[1] is of the mildest nature. I realize the difficulty of expressing interpersonal images in commonly understood terms. The breakdown of interdependance suggested by so many of his images perhaps contributes to my confusion. This scism comes about when seperate images are so independantly suggestive of non-related interpretations that the complete understanding of the whole becomes almost impossible. The limiting of an individual image's suggested interpretation has been my main concern in evolving what I hope are concise messages.

---

[1] This is contrary, I know, to John Ward's evaluation of Uelsmann's use of primal archetypes in The Criticism of Photography as Art.

A very important factor in orchestrating a coordinated statement is the number and mutual definition of separate images. A graphic demonstration (see diagrams on page 13) provides an interesting comparison to the explanation of this rather abstract concept. Suppose separate images (independant ideas) are to be represented by fixed points in space, and their potential for definition exists as the area described by the reach of a certain size radius. For the sake of explanation, the radii (hence the allowable area of each idea) of each point (image) are equal.

In figure 1, one idea or image is represented by point (A). Its radius (to $A_1$) would, in two dimensions, inscribe a circle. When extended to three dimensions, the result would be a sphere. I should say solid sphere, because although point ($A_1$) is the maximum allowable distance along the radius, it is not compulsory[1]. The resulting sphere represents the single idea or image to its fullest extent, including all the connections, both physical and literal, that one's mind can fabricate. Figure 2 shows two points at a distance from each other that equals the radius of A shown in the earlier example. Again, if they extend their two dimensional areas, we have two circles. But it is the area shared (intersected) by both circles of definition that is the important one. This is an illustration of the desired "mutual definition" that I mentioned earlier. To complete the example, we extend the two points to spheres and see that the shared area takes on the shape of two bowl shapes, face to face. When seen in comparison to the size of the sphere inscribed in the first example, the new figure appears considerably smaller. I contend that the introduction of a second idea must serve to further define the first, and simultaneously to limit the definition of itself. A figure in a landscape should serve to define that landscape, and conversely, the landscape to define the figure.

---

[1] The form represents the "potential" of an idea. The image that suggests this idea can be handled poorly by the artist, which cripples the interpretation.

Three points (Fig. 3) in two dimensions form a bloated triangle shaped area of mutual definition which, when extended to three dimensions, forms a three sided football-like shape. Notice again, the form is smaller than the first two, the collective interpretation being more defined. Four equidistant points cannot exist in two dimentions, but figure 4 represents the three dimensional figure and the form of the points' mutual intersection. No more than four equidistant points can exist in space.

I am not saying that no more than four ideas can interact to mutually define each other, but when I think of the confusion in most Dali paintings, I am tempted to say the limit is around four. And what decides the realization of an idea's potential (radius); the artist's treatment (placement, appearance, etc.) or the receptiveness of the audience? The explanation is not air-tight, but I think it illustrates that several interacting ideas generally suggest a more concise interpretation than single, independant ones. Which is more defined: a seascape, a female figure, a fish, a fish and a seascape, a female figure and a seascape, or the lower part of the female figure joined with the upper part of the fish lieing by the seascape?

Probably the worst abuser of the possibilities of combined imagery has been the advertising industry. Overlooking the most obvious sin of using a potentially expressive process to sell things, the producers of these combination images seem to operate completely oblivious to what has been created. I will concede that being created for a lowly purpose could affect the overall poetic strength of an image, but to ignore the obvious possibilities when they are presented seems wholly unforgivable. The examples found on pages 24 to 45 have been operated on to remove the interference of type that I felt was superfluous to the essential photographic situation.

The most utilitarian (I will also say pedestrian) use of multiple imagery in recent years has been by Esquire magazine. On page 24, we find a simple characteristic use of heads and bodies from different sources. In defense of this type of imagery, I will say it, at least, does not go beyond exactly the boundaries it was intended to fill. The goal is to represent people doing things they are not actually doing, and it is as simple as that. The new heads take the place of old heads and no severe digression from normalcy occurs.

Another method for combining images is the multiple exposure. Rather than appearing real, the combination takes in a fade-in, ghost effect. Because this effect is used to hopefully suggest several relationships, the results are often unclear. The "KOOL" ad on page 25 has a giant, transparent pack of cigarettes floating in front of a waterfall that seems to flow right through the pack. This successfully illustrates their claims of lightness and coolness. The only confusion that could arise would be thoughts of waterlogged cigarettes or your purchase going up in wispy smoke. The couple on page 26 is less concise. Does the drink in his hand manufacture hallucinogenic females for its consumer? Is she thinking about boats and sunsets while with him? Does he see her as boats and sunsets while with her? Is the boat thinking about the people? The combination on page 27 is just as unclear. Is it a picture of giant sneakers with unsubstantial legs about to tread on a hodge-podge of unwary, various-size athletes? Or, are the sneakers just thinking of all the things they could be doing? These are problems that arise from using inconcise images in non-mutually definative relationships.

The next category of combination imagery is the size juxtaposition method. The "Martell" ad on page 28 is an extension of the multiple exposure method, but the figure has enough density to appear as a real figure in a giant glass (or, of course, a small figure in a normal glass). Again, the inevetable questions: is this what you are in for when you drink this product, or has the tiny, oddly-clad prisoner decided to enjoy his fate? Next (page 29 ), we have a shiny blonde woman who is either wearing a strange head covering, or is accompanied by a larger companion. If we are to take this image figuratively, does the blonde somehow expand when she gets wet, or shrink when she dries? The next three examples on pages 30,31,and 32 show products and people that have other than normal relationships to each other. Only the bathing woman seems even remotely aware of her circumstances. It is this mutual recognition of each other that makes the woman and the jar the most successful image so far. On page 33 is another example of oblivious co-existence between giants and dwarfs that leaves the combination's potential untouched. Unknowingly[1], whoever set up the two Ford ads on pages 34 and 35 has created a desirable tension and interaction between combined images. The two cars on page 34 are angled in such a way as to make them seem as if they are being sucked into the wave beneath the oncoming giant surfer. The similar colors of the water and road contribute to this image of impending car-doom. The other ad has the single car also tilted to look like it is reeling from just being struck by the giant golfer. Regardless of how contrived-looking the two examples on pages 36 and 37 are, they do, to some extent, succeed as dramatic images. The girl's recognition of the insect's presence is the most important factor in creating a sense of tension between the two subjects. The bare feet and simple clothing of the woman gives added strength (I should say, does not detract) to their predicament. Both situations have the woman trapped in a corner of the format, with the insect heading our way. A better situation would be to suggest that the creatures are, in some way, aware of their supposed victims.

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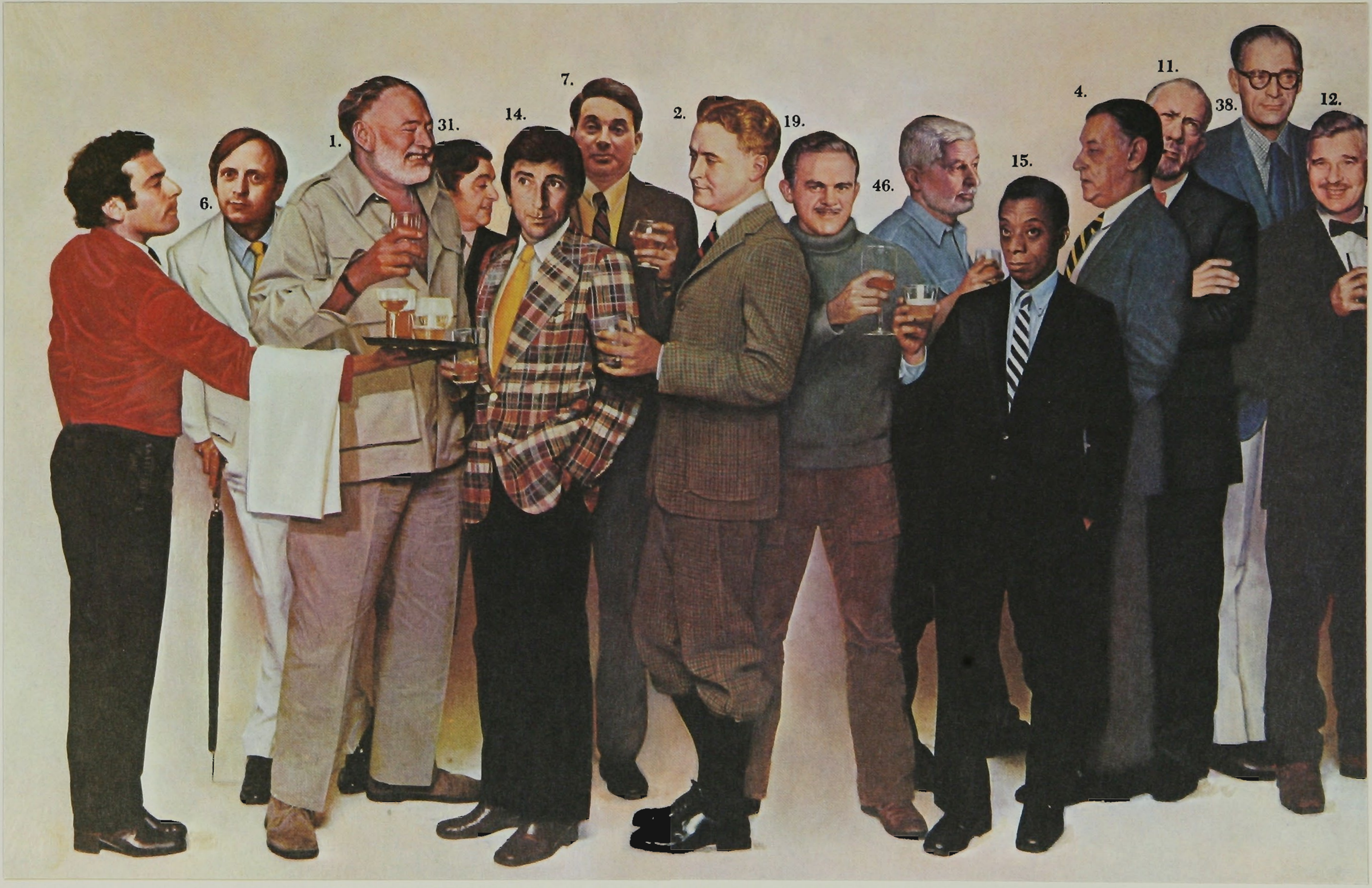
[1] I say this because the result seems uncomplimentary to the product.

The next section is called the "floaters" and is generally made up of objects placed in a situation that we are supposed to ignore, but cannot. Someone is responsible for the composition of floating bras on page 38 , but no thought was given to its further considerations. The "Marlboro" and "Kool" ads on pages 39 and 40 have the products placed in such an ambiguous way that one is not sure if they were supposed to look like giant packs in the scene, or if we are supposed to disregard the presence of the background reality and think of it as just a colored area. The other "Kool" ad on page 41 is obviously supposed to be a picture of a giant cigarette pack floating on water, being pointed to by a rainbow. This rainbow is a reminder (however weak) that the pack is surely a part of the landscape. As mentioned earlier in the example of the family portrait, mechanical manipulation is not always necessary to isolate an object from its surroundings. The ad on page 42 has used a similar background and foreground to create the illusion of a floating middleground. This is an example of isolation for its own sake (similar to the bra ad) with no thought as to definition of an isolated image beyond this point.

The last three fall into no exact categories, and coincidentally, they are also the three strongest combination images. The recognition of each other's existence by separate images occupying the same picture format can take many forms. The ad on page 43 demonstrates several of these. The repeated general shape of the shampoo bottle links it with the two floating vials. All are linked to the two-headed woman by her axis of symmetry. In addition, the floating vials tend to mirror the relationship of the two heads, whose hair seems to form a platform on which the shampoo rests. This is a good example (devoid of metaphoric intention, that it is) of three separate ideas complimenting each other. The couple and the perfume bottle (page 44) recognize each other's existence by their complimentary placement. If one was to record this happening with a single shot, he would probably arrange it in such a manner. The bottle seems to be beneath the ledge where the people are, and they seem to be over the place where the bottle is. There is an ambiguity in the man's gaze that could either suggest deep thought or observation of the just seen bottle rising before them. The utensil ad on page 45 is probably the best controlled, most comfortable example of combination imagery. The couple seems obviously aware of the giant silverware, and set up a reaction mood to its presence. The silverware has acknowledged their presence by arrangement and by sharing the foreground (via shadow) on which they stand. These selections were not meant to serve as good examples. If they have any value, it is to show how a process or technique, no matter how competently used, cannot make up for the lack of a worthwhile idea. Idea and technique can combine to form a statement. That statement should instruct, demonstrate, educate, strengthen and alter beliefs, nourish, and in many ways improve those who have experienced it.

No one of these references (Surrealism, Dadaism, Magritte, Gainsborough, H.P.Robinson, Uelsmann, or advertising) is wholly responsible for any part of my system of image-making. Rather, they all contributed at one time or another, often for reasons divorced from their main intentions, as catalysts to very personal reactions. Unlike a research paper which digests and regurgitates masses of reference material, this project has no real source books. I will, though, list the major "reference" material with which I have had contact. This list, combined with the observations, thoughts, and ideas already recorded, hopefully will give the reader some vague idea of the ingredients that have gone into the alchemic process that has resulted in the photographic images of this project.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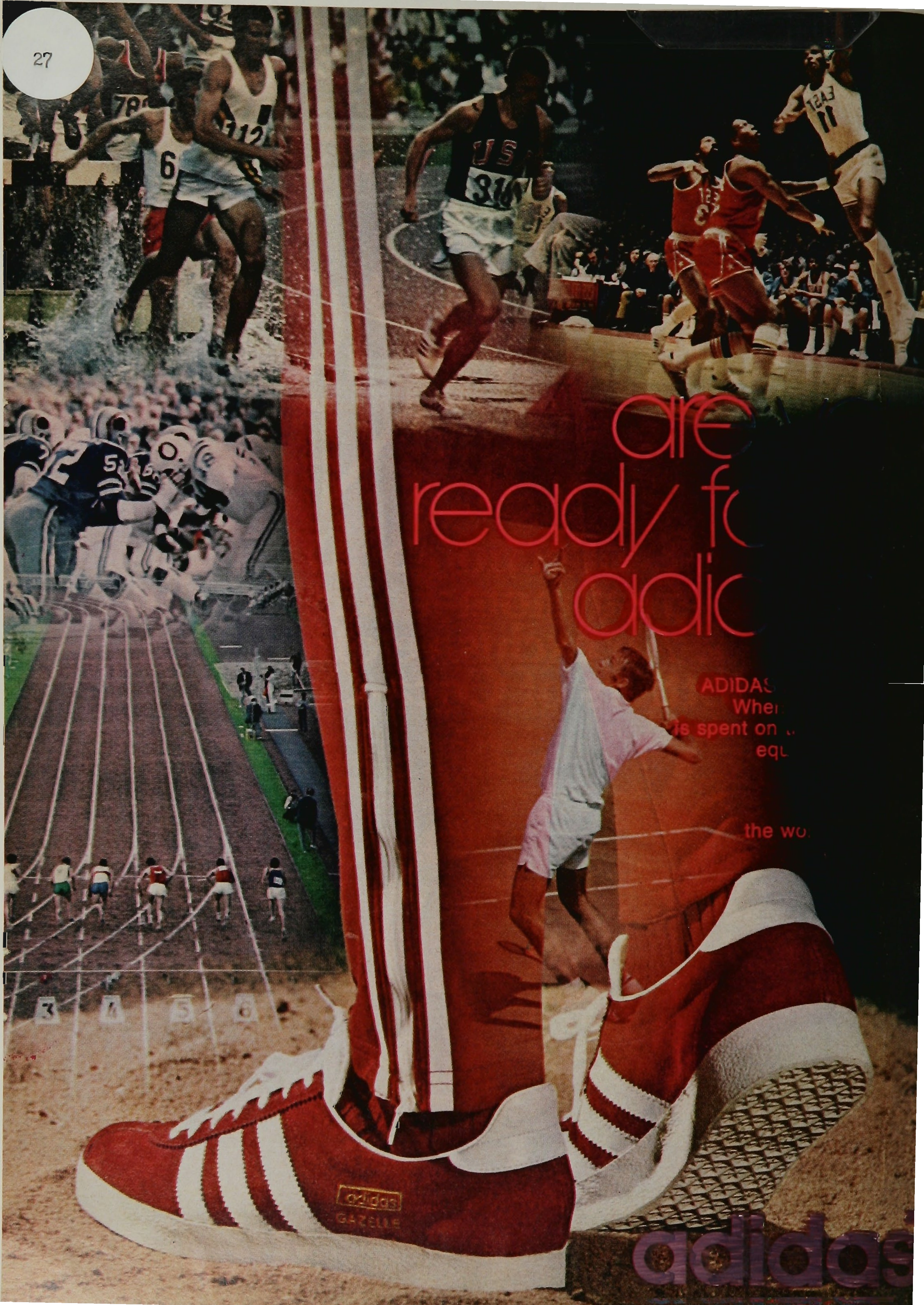
If your menthol doesn't make it,
make your menthol KOOL.
Come all the way up to KOOL.
The only one with the taste of extra coolness
KOOL
Filter Kings
MILD MENTHOL CIGARETTES
KOOL
FILTER KINGS
KOOL
King Size
© BROWN & WILLIAMSON TOBACCO CORPORATION LOUISVILLE, KENTUCKY U.S.A.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4/5 QUART
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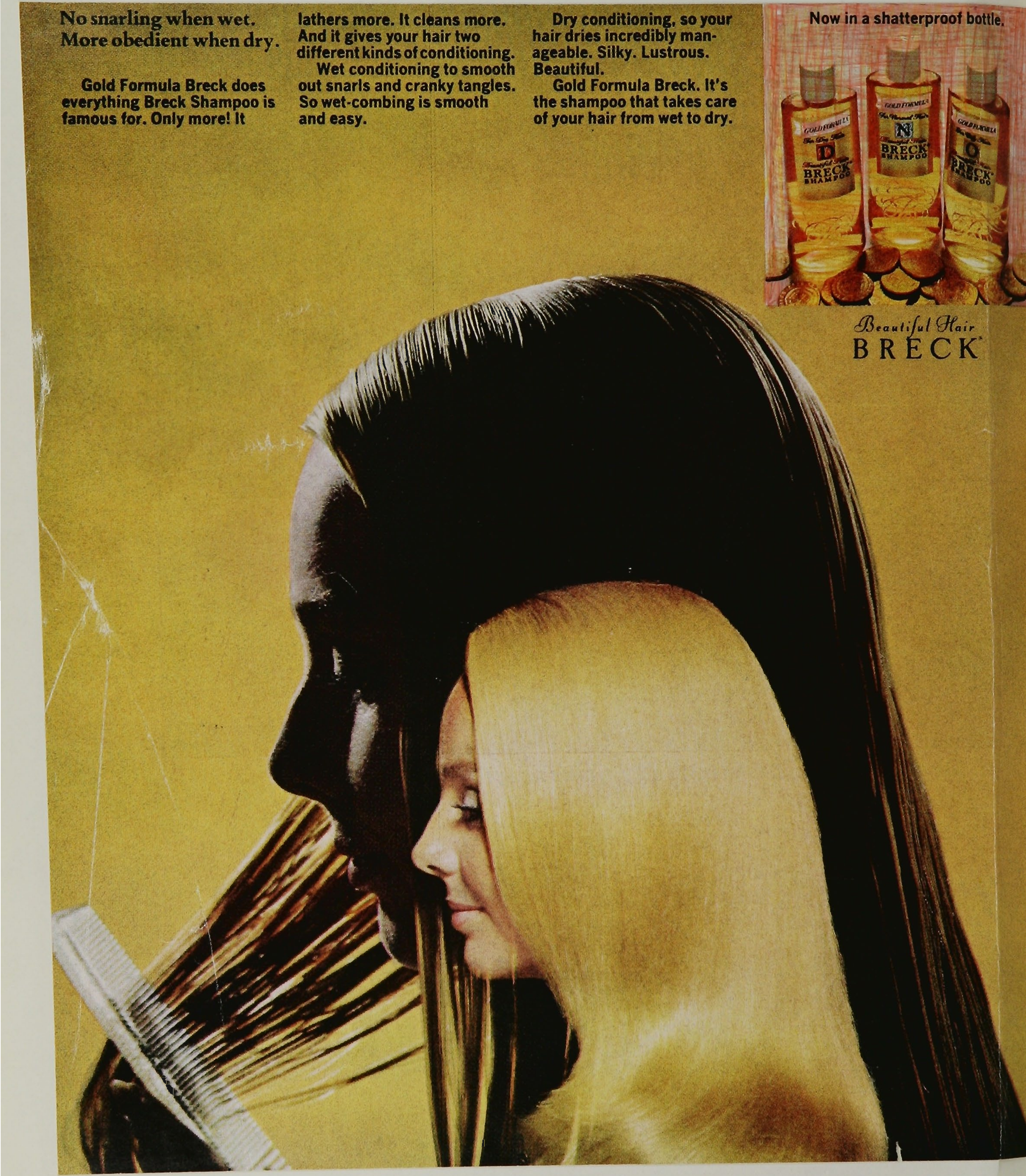
80 PROOF
PRODUCE OF FRANCE
PRODUCED AND BOTTLED IN COGNAC (FRANCE)
SOLE DISTRIBUTORS FOR THE U.S.A.
THE JOS. GARNEAU Cº
NEW YORK, N. Y.



**No snarling when wet.
More obedient when dry.**

Gold Formula Breck does everything Breck Shampoo is famous for. Only more! It lathers more. It cleans more. And it gives your hair two different kinds of conditioning.

Wet conditioning to smooth out snarls and cranky tangles. So wet-combing is smooth and easy.

Dry conditioning, so your hair dries incredibly manageable. Silky. Lustrous. Beautiful.

Gold Formula Breck. It's the shampoo that takes care of your hair from wet to dry.

Now in a shatterproof bottle.

GOLD FORMULA
For Dry Hair
D
Beautiful Hair
BRECK
SHAMPOO
GOLD FORMULA
For Normal Hair
N
BRECK
SHAMPOO
GOLD FORMULA
For Oily Hair
O
BRECK
SHAMPOO

*Beautiful Hair*
BRECK

# The happy vodka. Gordon's.

To a vodka drinker, happiness is smoothness. Smooth mixing. Smooth tasting. And smooth going down.

Gordon's is the vodka with the Patent on smoothness.

GORDON'S
VODKA
PATENT
No. 2,879,165
NEUTRAL SPIRITS DISTILLED FROM GRAIN
GORDON'S
ESTD
1769
4/5 QUART
80 PROOF
VODKA
MADE BY OUR EXCLUSIVE PROCESS:
U.S. PATENT No. 2,879,165
GORDON'S DRY GIN
PATENTED PROCESS

That's why Gordon's is the Happy Vodka. So make it Gordon's. And make it happy.

80 PROOF. DISTILLED FROM GRAIN. GORDON'S DRY GIN CO., LTD., LINDEN, N.J.

ULTRALUCENT

Max Factor creates the semi-sheer make-up that looks like no make-up at all.

## UltraLucent Whisper Tint

This sly little stick might start a whispering campaign about your skin. Swivel it, glide it on and Whisper Tint blends itself…invisibly. And gives your complexion a look that gets talked about: soft, fresh, and totally natural. The way Max Factor planned it, it's you that gets the attention.

And for complexions that need all-day moisturizing benefits, Whipped Creme Make-Up. For an un-matte, smooth look, new Whipped Creme Pressed Powder. For the look of the good life, Face Glazers. All from the UltraLucent Collection.

Whisper Tint,
the semi-sheer
make-up discovery
in the UltraLucent Era of

**Max Factor**

ble in Ca

# la beauté naturell

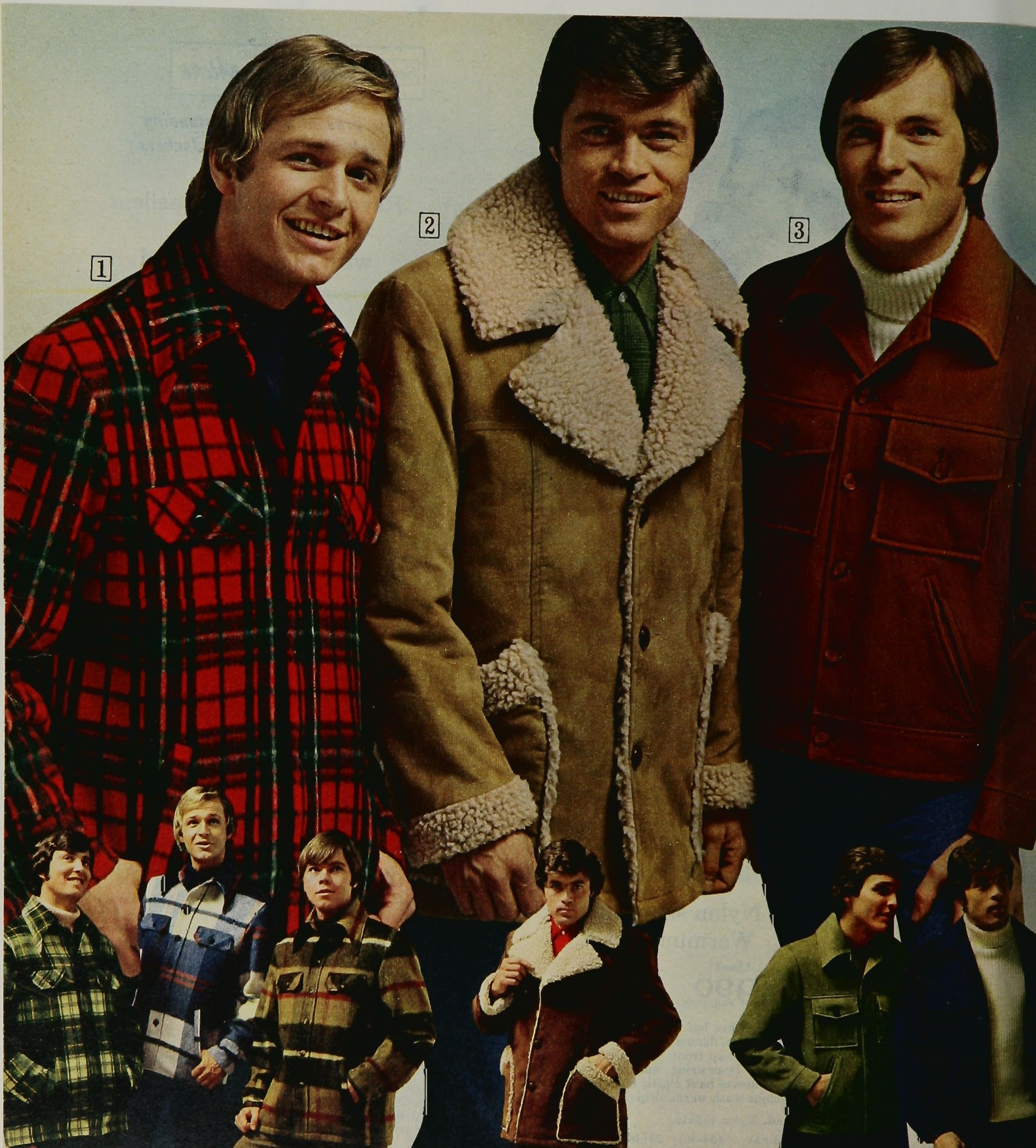
Le plancton thermal, véritable source de vi
qui se développe dans certaines eaux de roches, est forn
multitude de micro-organismes dont les composants p
une étonnante ressemblance avec ceux de la peau
Grâce à son origine naturelle, le plancton the
peut donc apporter à la peau ses propres
constituants, sous une forme directement
assimilable et exercer, ainsi, son excepti
action régénératrice.

C'est à Molitg les Bains,
station thermale de la beauté,
mondialement connue comme une vérit
source de jouvence pour l'épiderme,
que l'on récolte, par des procédés exclu
un plancton thermal particulièrement ric

Les laboratoires Biotherm ont
à conserver vivant ce plancton
et à l'incorporer dans une gamme comp
de produits de beauté pour le visage et
Les produits Biotherm à base de planct
thermal, de Molitg les Bains, sont don
produits naturels, d'une exceptionnelle
d'où leur étonnant pouvoir de rajeunis
et d'embellissement.

**Biotherr**
soins de beaut
à base de plancton th

Biotherm
à base de plancton thermal
de MOLITG LES BAINS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# Ford Mustang: Control, balance, style.

## And new Sprint colors!

There's a new Mustang option package at your Ford dealer's that just may be the ultimate in personal sporty style.

The Sprint color scheme is classic white with bold blue panels, red pin-striping, color-matched interior. You also get dual racing mirrors, white sidewall tires, and red, white and blue bodyside insignia.

Combine that with Mustang's independent front suspension, floor-mounted stick shift, bucket seats, and panoramic instrument panel—and you're in for a beautiful driving experience. Inside and out.

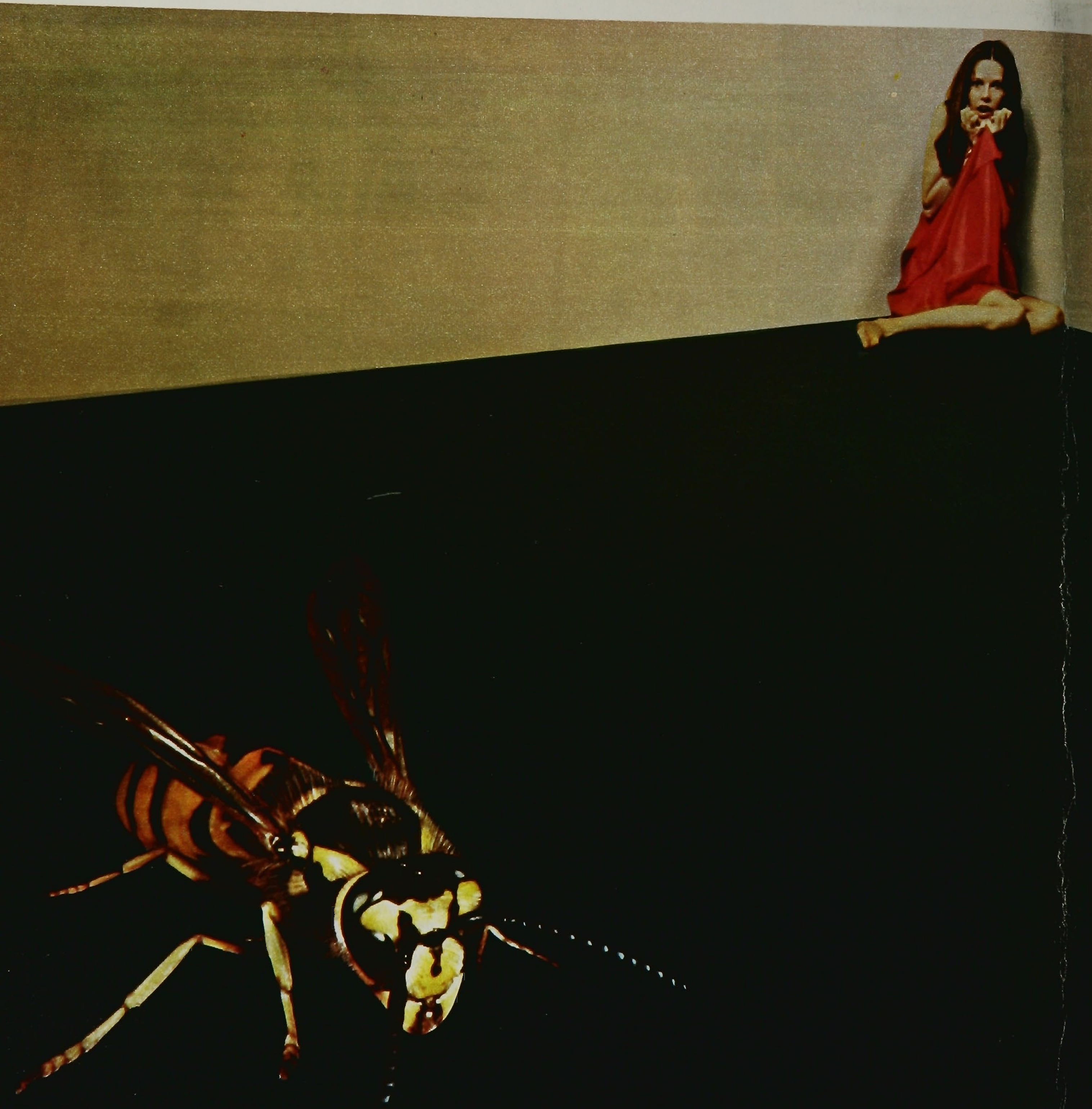
Mag wheels, raised white letter tires and competition suspension are also available.

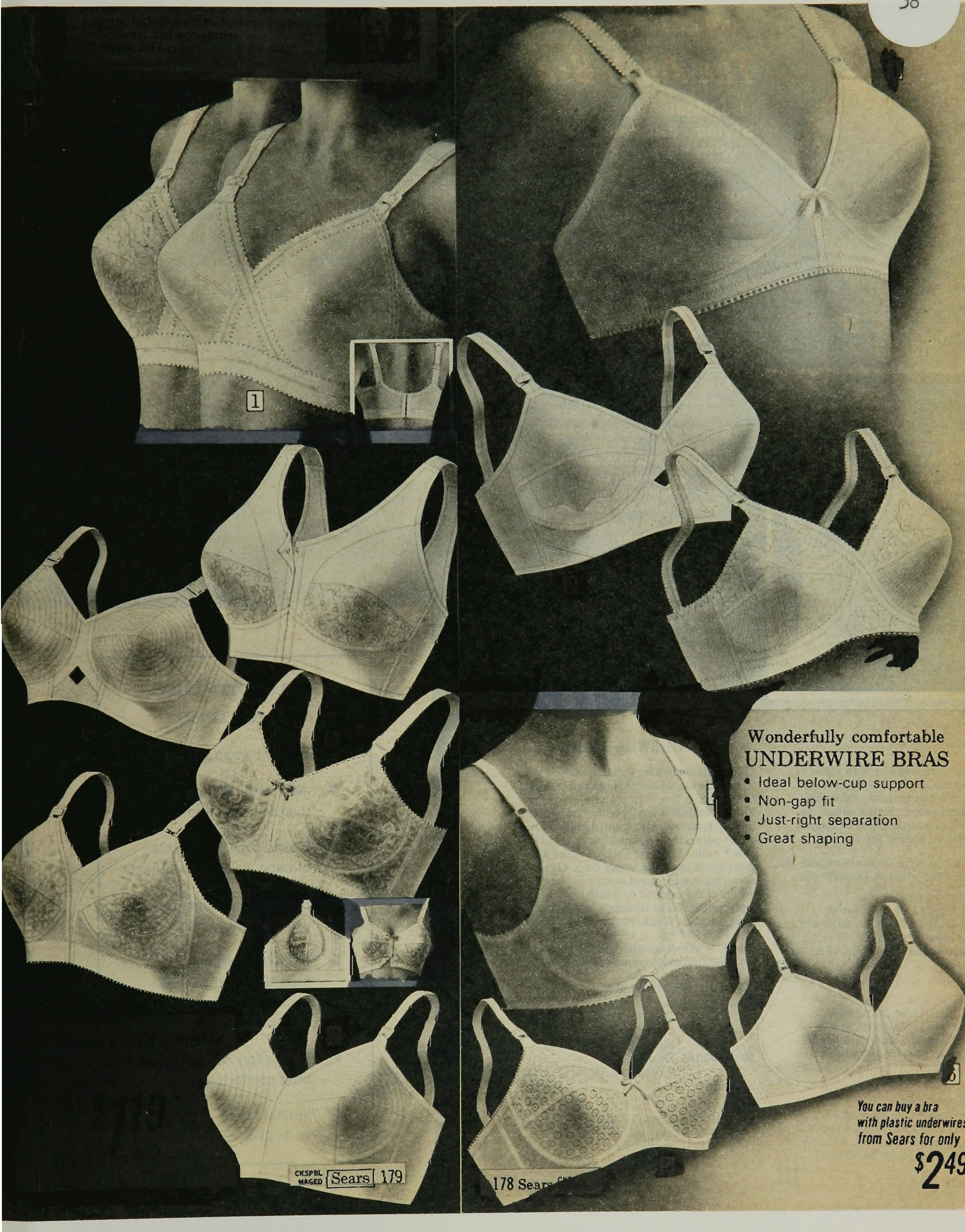
Put a little Sprint in your life!

1972 Ford Mustang SportsRoof shown with Sprint Decor Option.

1972 Ford Mustang Hardtop shown with Sprint Decor Option.

GOODYEAR
FORD MUSTANG
FORD DIVISION
Ford

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CKSPBL MAGED
Sears 179
178 Sears

Wonderfully comfortable
UNDERWIRE BRAS

- Ideal below-cup support
- Non-gap fit
- Just-right separation
- Great shaping

*You can buy a bra with plastic underwires from Sears for only*

**$2.49**

Come to Marlboro Country.
Marlboro
FILTER CIGARETTES
20 CLASS A CIGARETTES
Marlboro 100's
100's
FILTER CIGARETTES
20 CLASS A CIGARETTES

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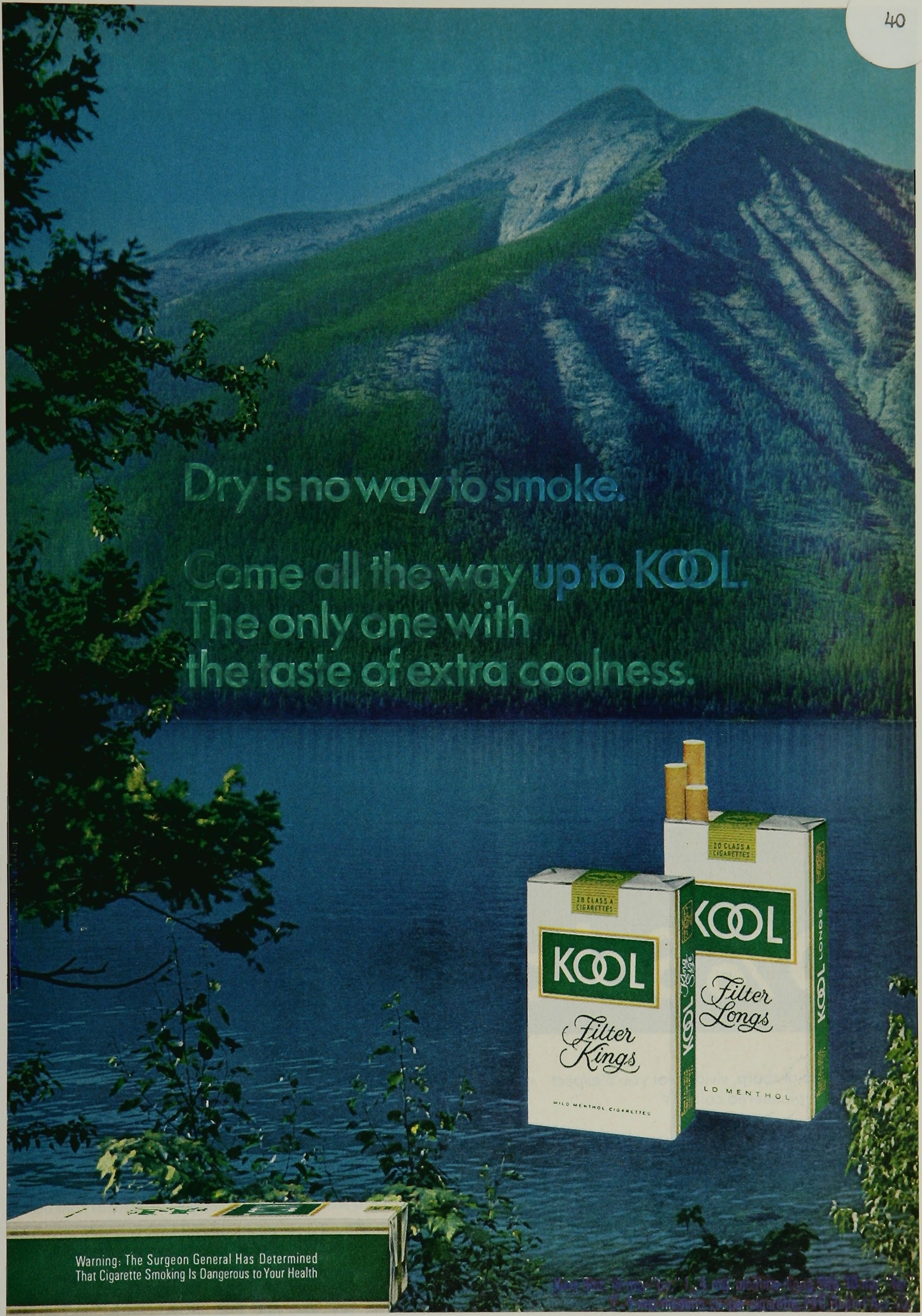
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.


Dry is no way to smoke.
Come all the way up to KOOL.
The only one with
the taste of extra coolness.
20 CLASS A CIGARETTES
KOOL
Filter Kings
MILD MENTHOL CIGARETTES
KOOL
KOOL
Filter Longs
MILD MENTHOL
KOOL LONGS

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health

20 CLASS A CIGARETTES
KOOL
KOOL
Milds
KOOL Milds
LOWERED TAR & NICOTINE MENTHOL CIGARETTES

Now from Kool, for low-tar smokers looking for taste...

# KOOL MILDS.

## The taste of extra coolness with lowered tar, too.

Now for the first time low-tar smokers can enjoy the extra coolness that makes Kool Kings and Kool Longs so popular.

New Kool Milds' tobaccos are light, mild, and lowered in tar.

Just the right amount of pure menthol. Pure white filter, too.

Here is the taste of extra coolness low-tar smokers have waited so long to enjoy.

Enjoy a cooler kind of mild.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health

Kool Milds 14 mg. "tar," 1.0 mg. nicotine av. per cigarette, by FTC method.
Kool Kings 18 mg. "tar," 1.4 mg. nicotine. Kool Longs 19 mg. "tar,"

© 1972, BROWN & WILLIAMSON TOBACCO CORP.

Make yourself a Red Baron.
Orange juice, grenadine and lime.
Now get it all together
with the perfect martini gin,
Seagram's Extra Dry.

SEAGRAM'S GIN
RED BARON
Seagram's Extra Dry
THE PERFECT MARTINI GIN
Seagram's Extra Dry Gin

Seagram's Extra Dry.
The Perfect Martini Gin. Perfect for a Red Baron.
Red Baron recipe: 3/4 oz. Grenadine, 1½ oz. Orange Juice, ½ Lime, 1½ oz. Seagram's Gin.
Seagram Distillers Company, New York, N.Y. 90 Proof. Distilled Dry Gin. Distilled from American Grain.

43

...in' for Your Hai...
Head & Shoulders' rich crea...
lathers up big then rinses awa...
Head &
Shoulders
shampoo
HATES YOUR DANDRUFF.
LOVES YOUR HAIR.

Imprévu. Because it never ends.
Imprévu
COTY
© Coty New York

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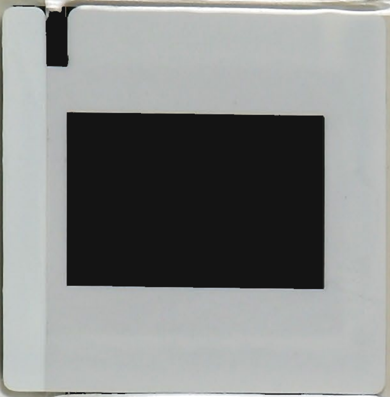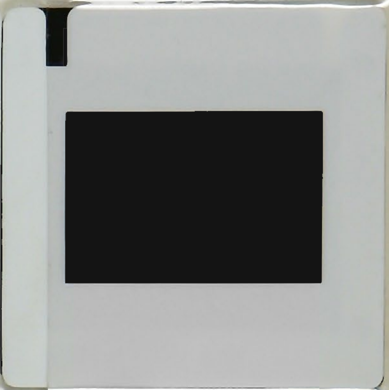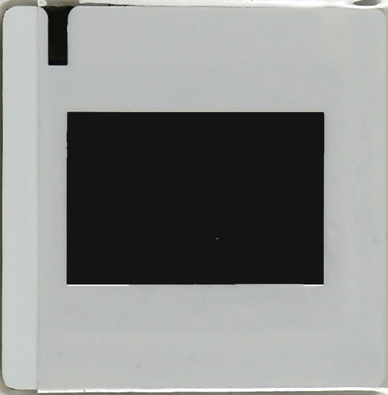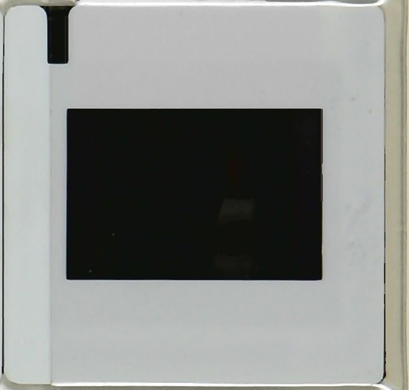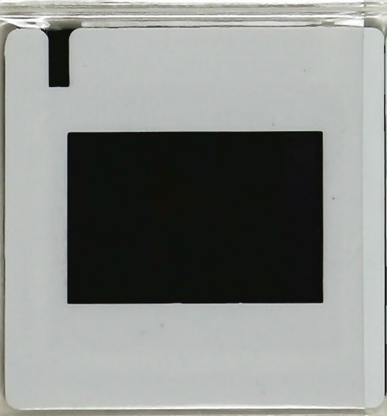THESIS IMAGES