

PHYSICAL ADJUSTMENTS IN THE DARK ROOM



FILM (NEGATIVES) ADJUSTMENTS

ADJUSTMENTS TO LOOSE FILM (NEGATIVES) 4 T/M 33

ADJUSTMENTS TO AN ENTIRE ROLL OF FILM 34 T/M 48

TESTS, INTERVENTIONS AND ADJUSTMENTS ON FILM
PERFORMED BY KASPER BOELEN.

THESE ARE ALL PHYSICAL ADJUSTMENTS TO FILM WHICH
HAVE STRONG GRAPHIC QUALITIES. ASWELL AS INTEREST-
ING TEXTURES. THE OUTCOMES RANGE FROM SUDDLE, SMALL
AND/OR INTIMATE TO ALIENATING, ROUGH AND/OR
ABSTRACTED.

INTERVENTION
LOOSE
NEGATIVE

LIGHTER BURN



USED A LIGHTER TO MELT, DISTORT
AND BURN THE NEGATIVE.
HELD A LIGHTER UNDERNEATH THE
NEGATIVE AND MOVED IT TOWARDS
THE LEFT. IT CREATES GREAT
DISTORTION.
YOU CAN PLAY WITH THE PLACEMENT
OF THE FLAME AND/OR INTERACT
WITH THE CONTENT IN THE PICTURE.

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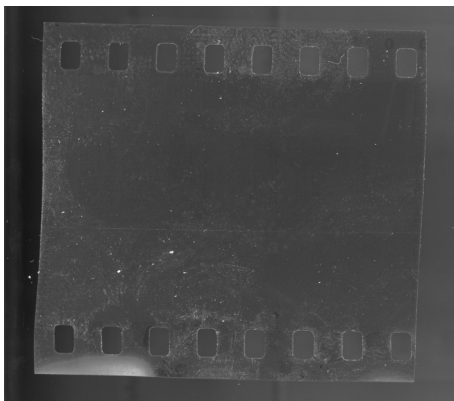


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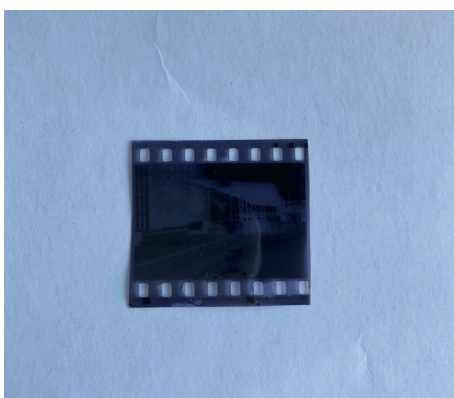
BOILED

INTERVENTION
LOOSE
NEGATIVE



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BOILED A LOOSE NEGATIVE IN A POT
FOR 15 MINUTES. IT CREATES SOME
BUBBLES AND REMOVES A BIT OF
CONTRAST IN THE PICTURE.



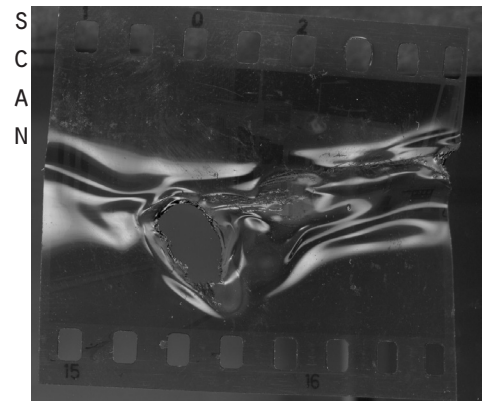
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INTERVENTION
LOOSE
NEGATIVE

BURNING STICK (LIE ON TOP)

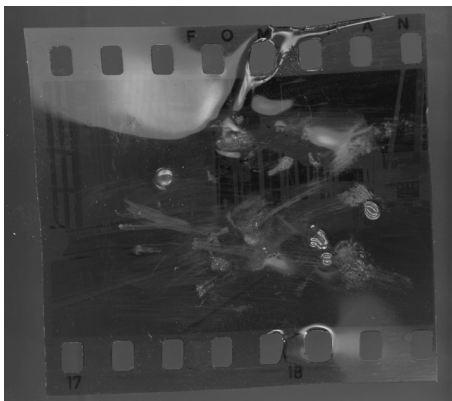


PUT A BURNING OBJECT, LIKE A
MATCH-STICK, SMALL PIECE OF WOOD
OR ANY FLAMABLE OBJECT ON TOP OF
THE FILM. THIS CREATES A MORE
LOCALISED EFFECT THAN HOLDING IT
ON TOP OF A FLAME, BUT IS STILL
UNPREDICTABLE.



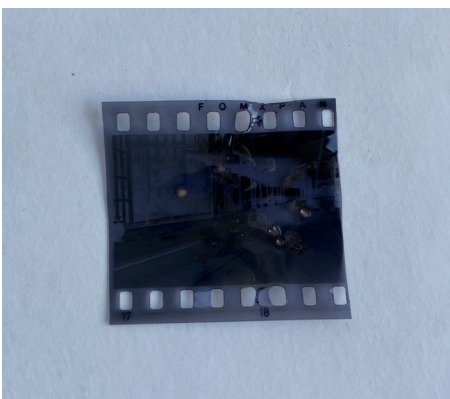
BURNING STICK (DRAWING / POKING)

INTERVENTION
LOOSE
NEGATIVE



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USED THE TIP OF A BURNING STICK
TO POKE HOLES AND TO DRAW LINES.
THE HOLES LOOK 3 DIMENSIONAL AND
THE LINES HAVE A WAVY LOOK.



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INTERVENTION
LOOSE
NEGATIVE

OVEN

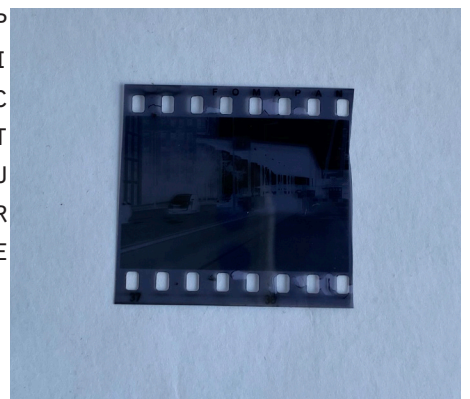


PUT THE NEGATIVE IN THE OVEN.
FIRST TRIED 50 DEGREES, NOT MUCH
HAPPENED. THEN PUT THE FILM IN
THE OVEN ON 100 DEGREES CELCIUS
FOR 10 MINUTES (UP).
ON 200 DEGREES THE FILM MELTED TO
A STUMP WITHIN 20 SECONDS (DOWN)

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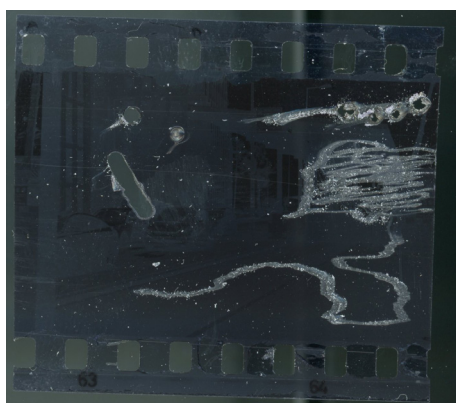


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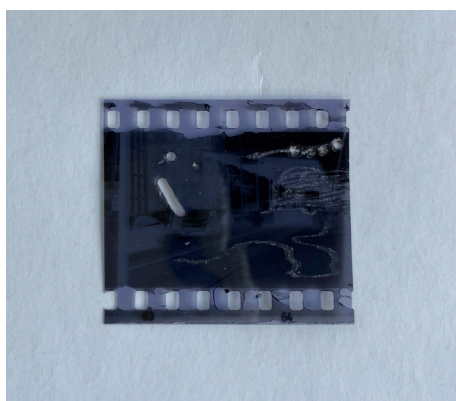
DREMEL VARIATIONS

INTERVENTION
LOOSE
NEGATIVE



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USED A DREMEL TO CREATE LINES,
HOLES AND A FOG-LIKE TEXTURE.



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INTERVENTION
LOOSE
NEGATIVE

LASER CUT

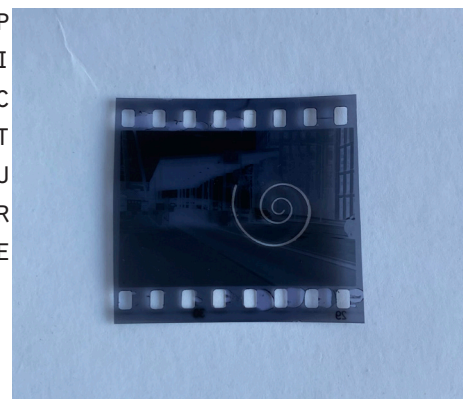


WITH THE LASERCUT YOU CAN CRE-
ATE PRECISE FORMS. THE LINES ARE
CLEAN AND IF YOU LOOK UP-CLOSE
THE EDGE IS SLIGHTY BURNED.

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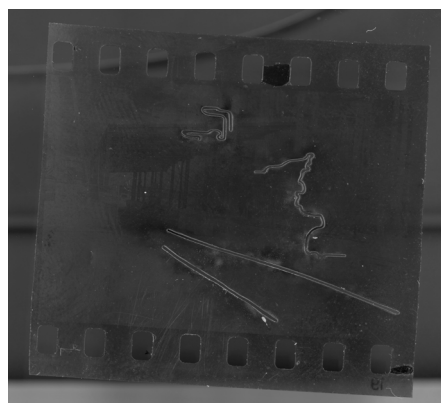
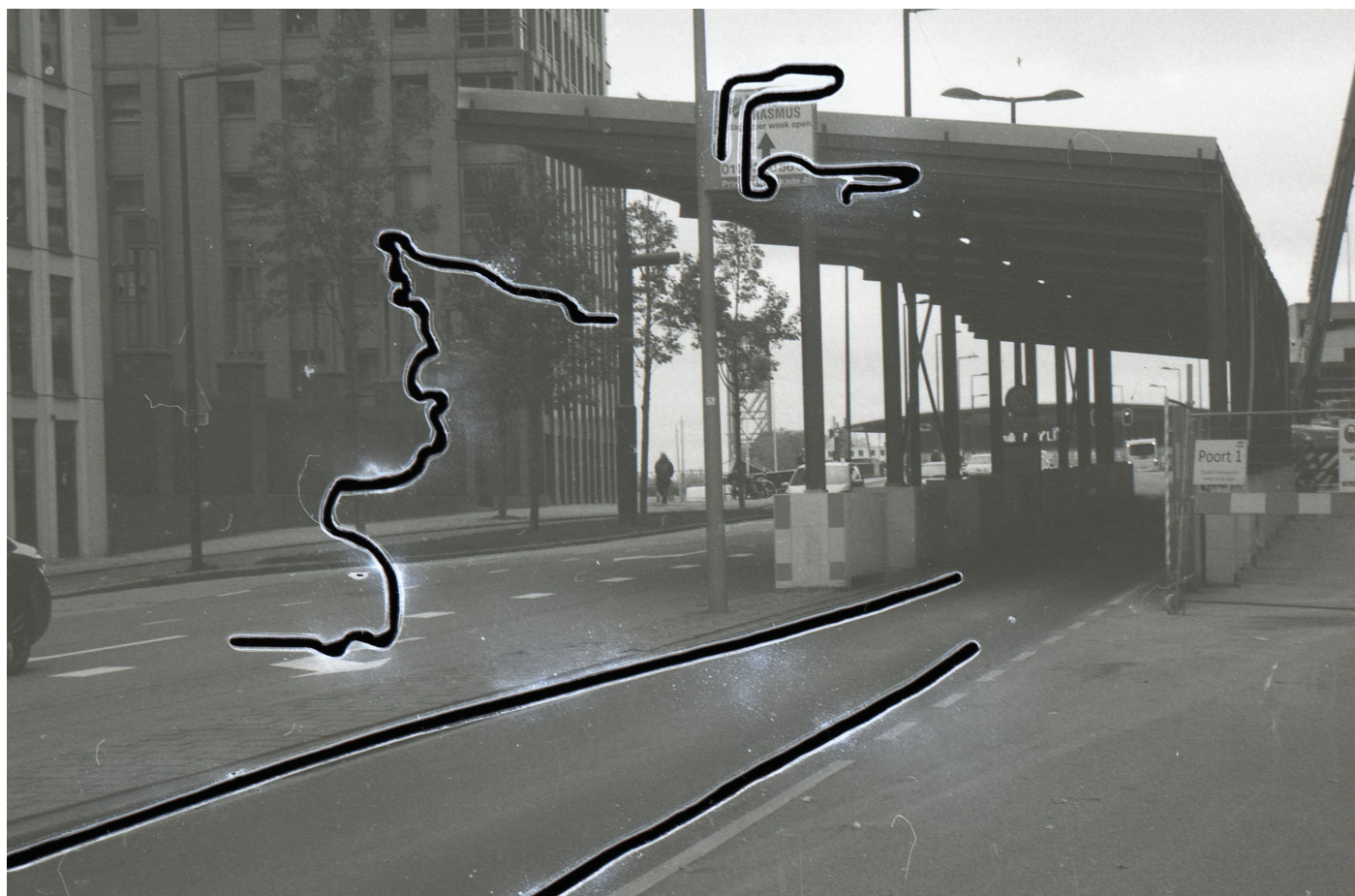


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LASER CUT

INTERVENTION
LOOSE
NEGATIVE



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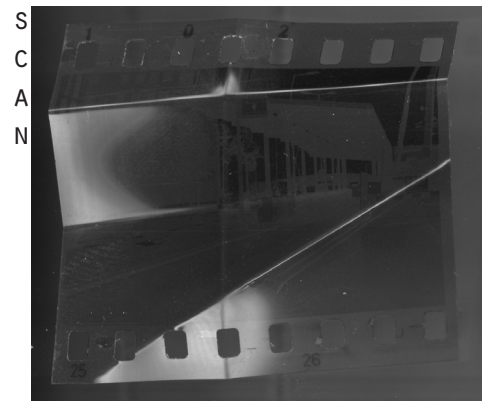
(UP) A DETAIL OF THE LASER CUT

INTERVENTION
LOOSE
NEGATIVE

FOLDING

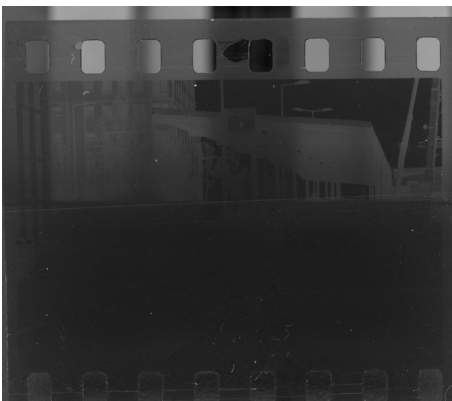


FOLD THE NEGATIVE TO CREATE
FOLDING-LINES. THE EFFECT IS
SUDDLE.



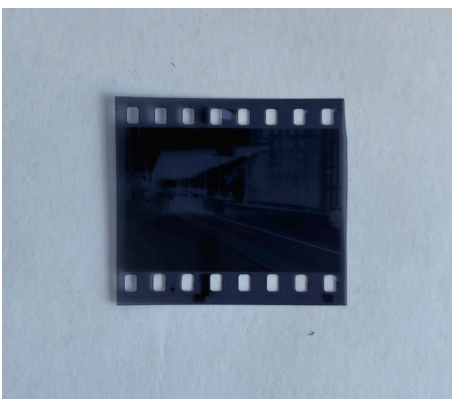
MICROWAVE

INTERVENTION
LOOSE
NEGATIVE



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PUT THE NEGATIVE IN THE
MICROWAVE.
6X1 MINUTE ON 600W.
THERE ARE SOME BUBBLES, SPOTS
AND MORE CONTRAST.
(KNOWING THERE IS SILVERHAL-
IDE IN THE NEGATIVE I HOPED IT
WOULD EXPLODE OR TURN INTO LAVA,
BUT TO ALL OUR DISSAPPOINTMENT
VERY LITTLE HAPPEND IN THE MI-
CROWAVE.)



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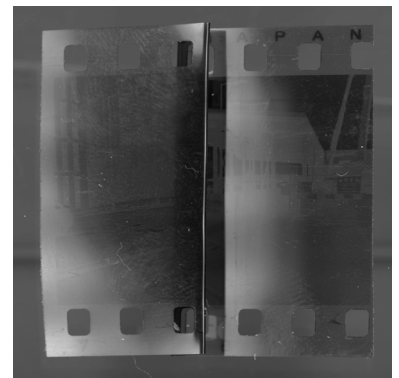
INTERVENTION
LOOSE
NEGATIVE

FOLDING OVER



FOLDING OVER A PART OF THE NEGATIVE TO CREATE THIS WHITE BLURRY EFFECT.

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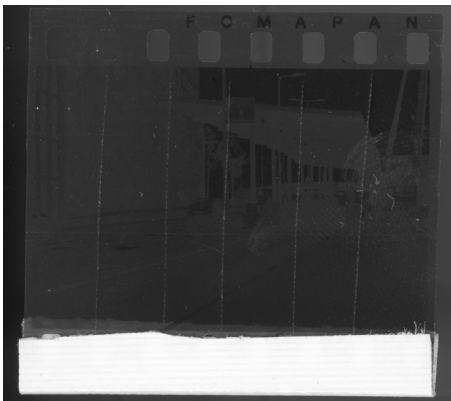


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CUT AND PASTE

INTERVENTION
LOOSE
NEGATIVE

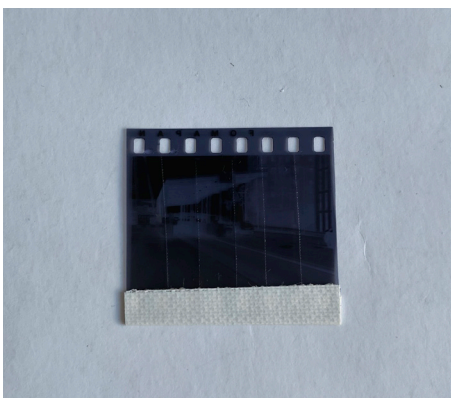


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REWRITE-
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CUT THE NEGATIVE IN VERTICAL
STROKES THAT ARE AT THE TOP
STILL ATTACHED TO THE NEGATIVE
(YOU CAN USE TAPE TO STABILISE
THE BOTTOM)

THE CUTS FROM THE SCISSOR ARE
VERY BUMPY AND INTERESTING ON
THIS SCALE.



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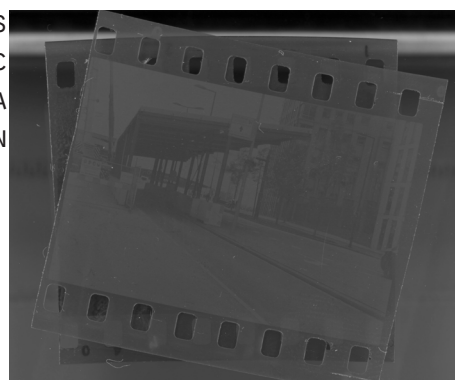
INTERVENTION
LOOSE
NEGATIVE

LAYERING TWO NEGATIVES

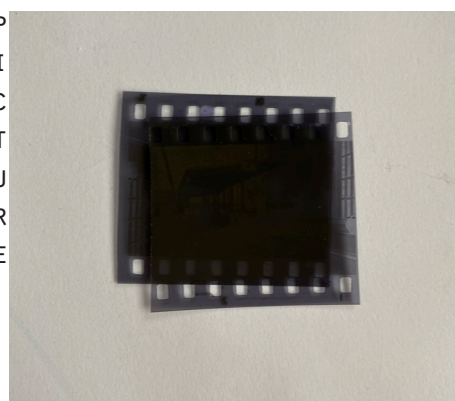


TWO NEGATIVES ON TOP OF EACH OTHER FACING THE OPPOSITE DIRECTION TO CREATE THIS MIRROR EFFECT.

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LAYERING TWO NEGATIVES

INTERVENTION
LOOSE
NEGATIVE



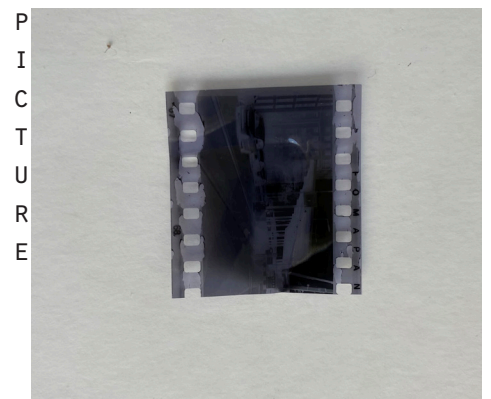
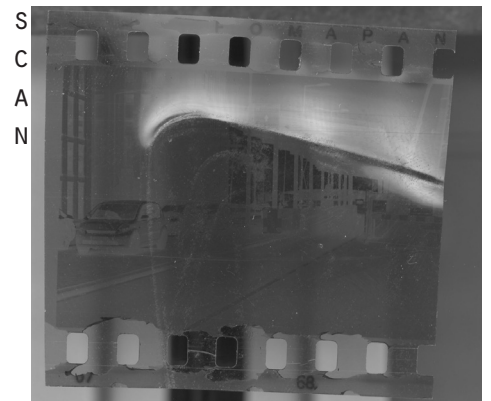
TWO NEGATIVES ON TOP OF EACH OTHER FACING THE SAME DIRECTION TO CREATE THIS DOUBLE EFFECT

INTERVENTION
LOOSE
NEGATIVE

IRON TRIANGLE



A DISTORTION MADE WITH A IRON.
VERY SUDDLE.



LEAF TEXTURE HEAT-PRESS

INTERVENTION

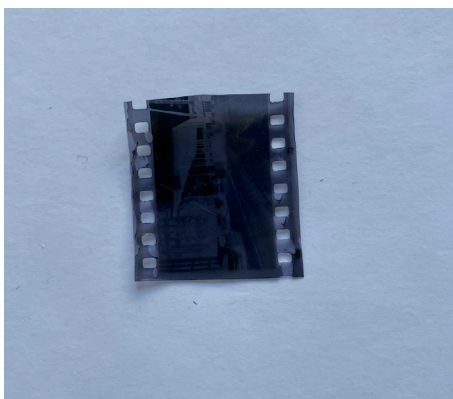
LOOSE

NEGATIVE



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PRESSED THE TEXTURE OF A LEAF IN
THE NEGATIVE USING AN IRON AND
BAKING PAPER.



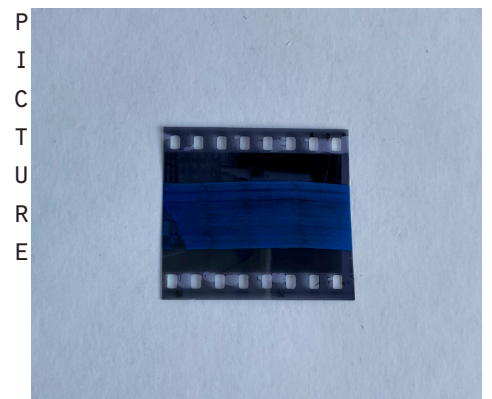
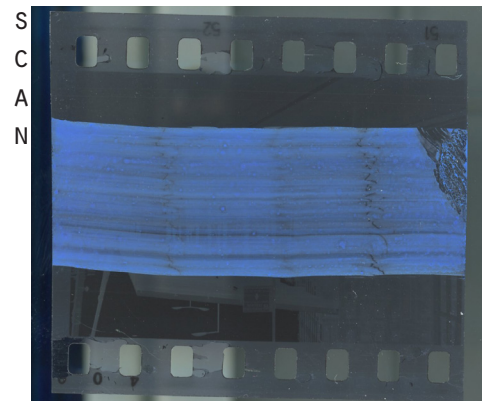
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INTERVENTION
LOOSE
NEGATIVE

MOLOTOV MARKER LINE (ACRYLIC)

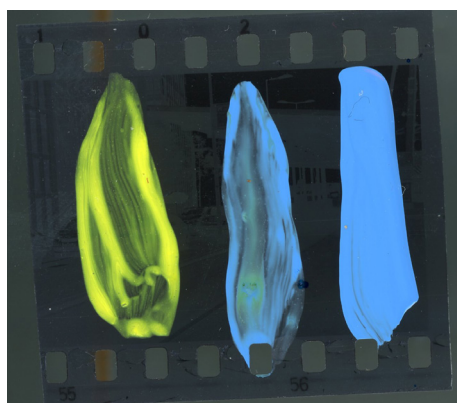
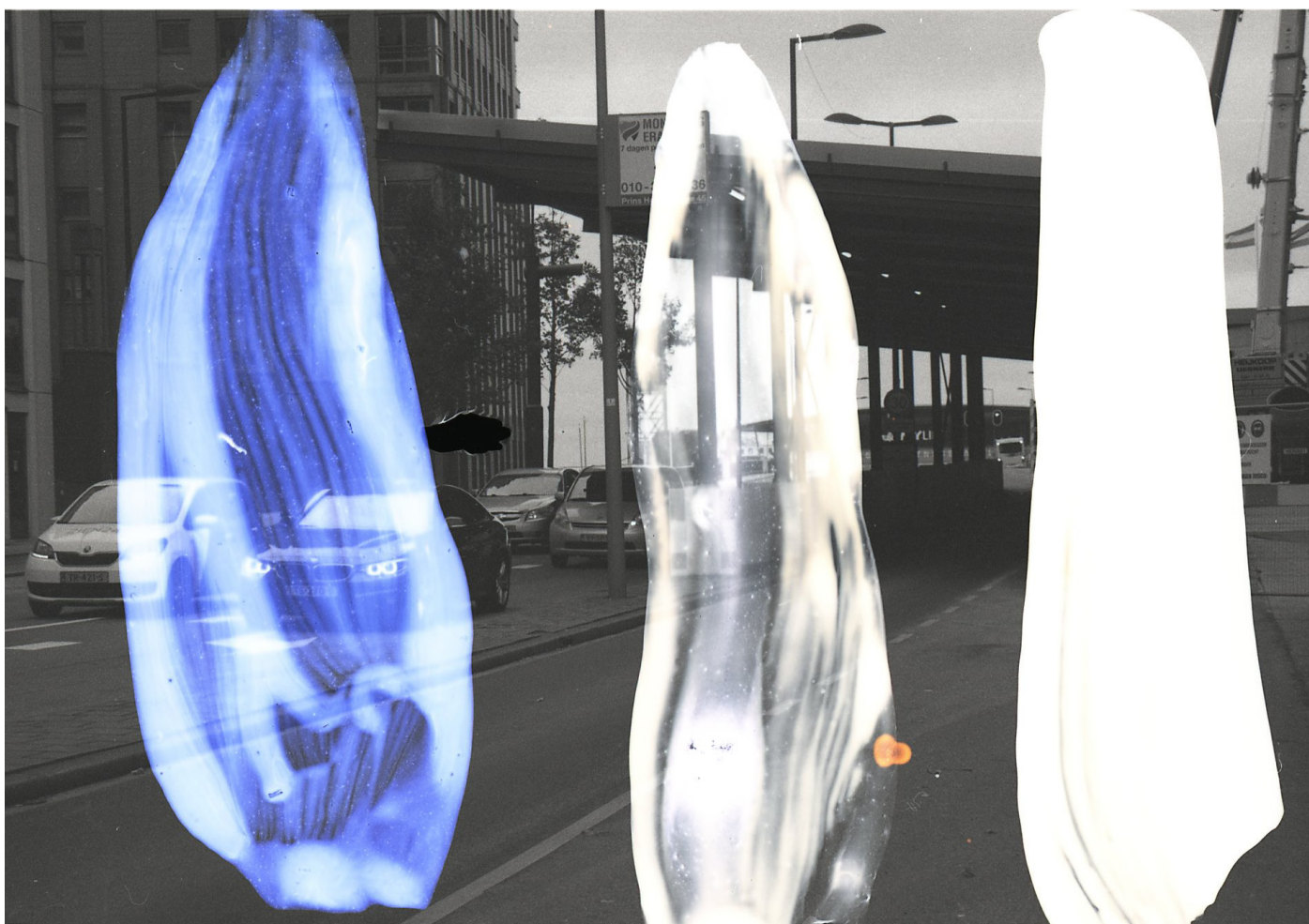


A LINE OF ACRYLIC USING A 15MM
MOLOTOV MARKER. I WAS SUPRISED
WITH HOW MAGNIFICENT PAINT
LOOKS.



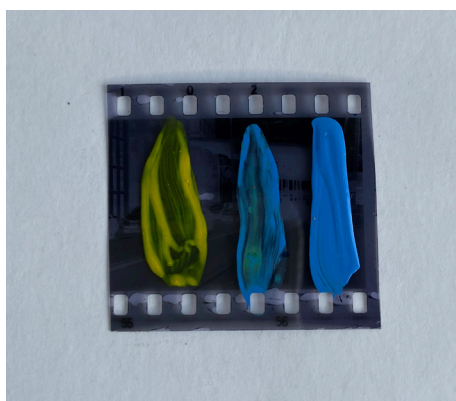
GLOSSY PAINT

INTERVENTION
LOOSE
NEGATIVE



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THREE LINES OF GLOSSY PAINT.
DIFFERENT COLOURS AND THICKNESS.
THICKNESS OF THE PAINT WORKS AS
THE OPACITY.



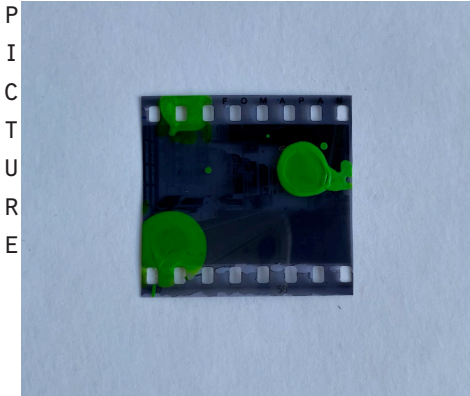
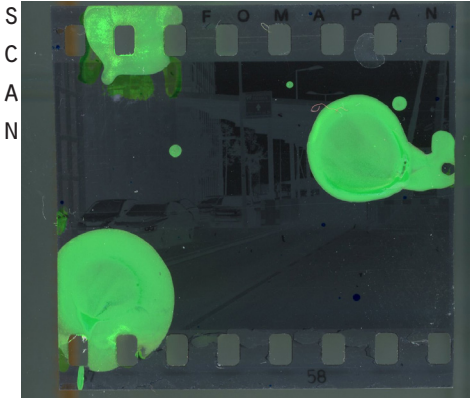
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INTERVENTION
LOOSE
NEGATIVE

GREEN ECOLINE DROP

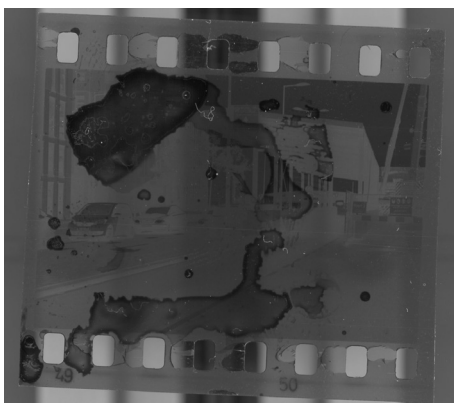


DROPS OF GREEN ECOLINE.



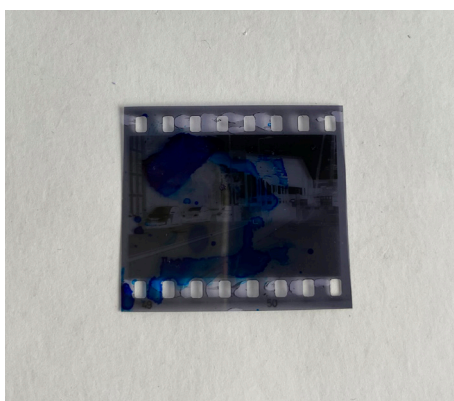
BLUE ECOLINE SPREAD

INTERVENTION
LOOSE
NEGATIVE



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DROPS OF ECOLINE SPREADED
AROUND.



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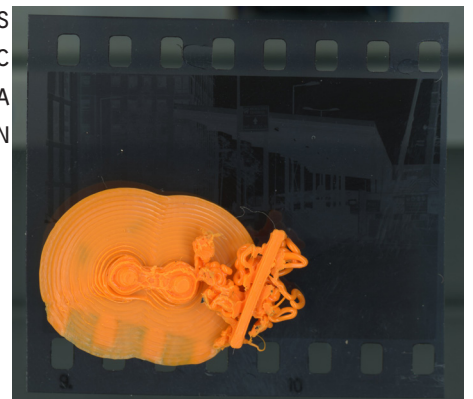
INTERVENTION
LOOSE
NEGATIVE

3D PRINT ON TOP

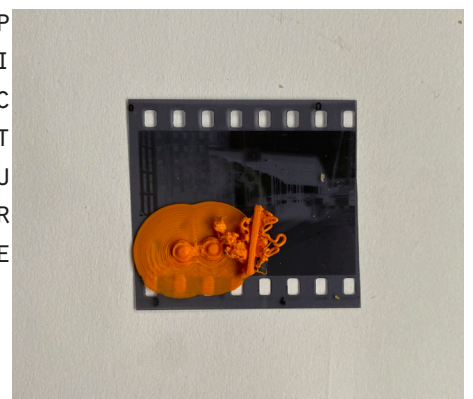


A SMALL 3D PRINT ON THE NEGA-
TIVE. THE THICK PARTS BECOME
WHITE AND THE SUPPORT IS ALMOST
SEE THROUGH.

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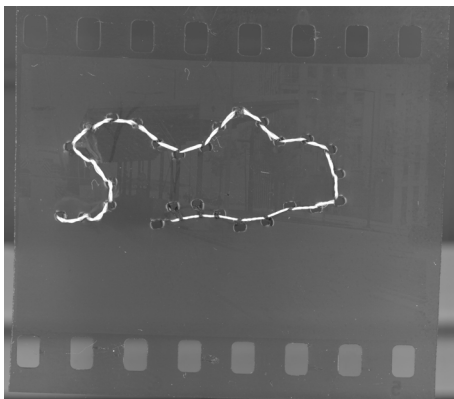
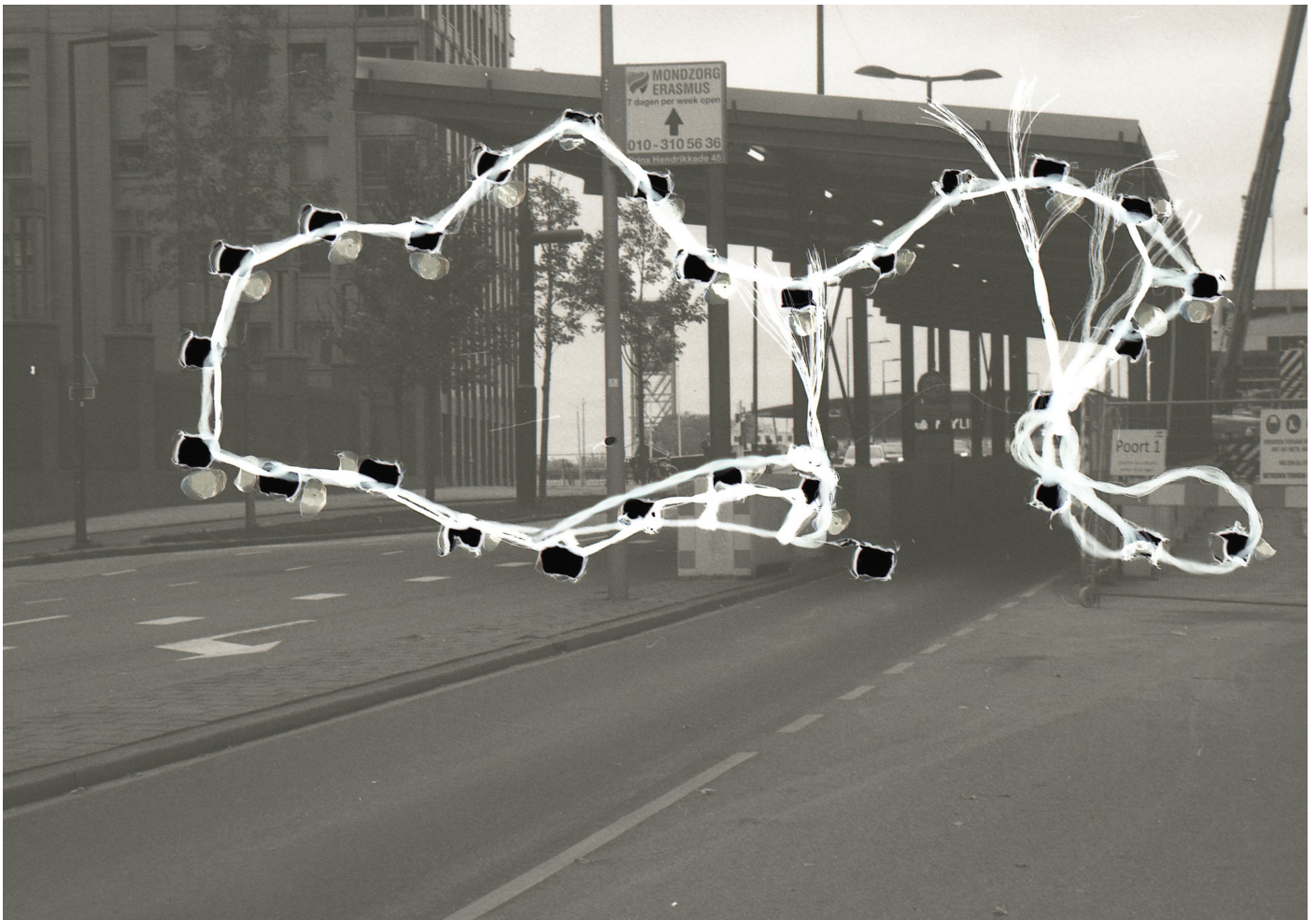


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EMBROIDERY

INTERVENTION
LOOSE
NEGATIVE



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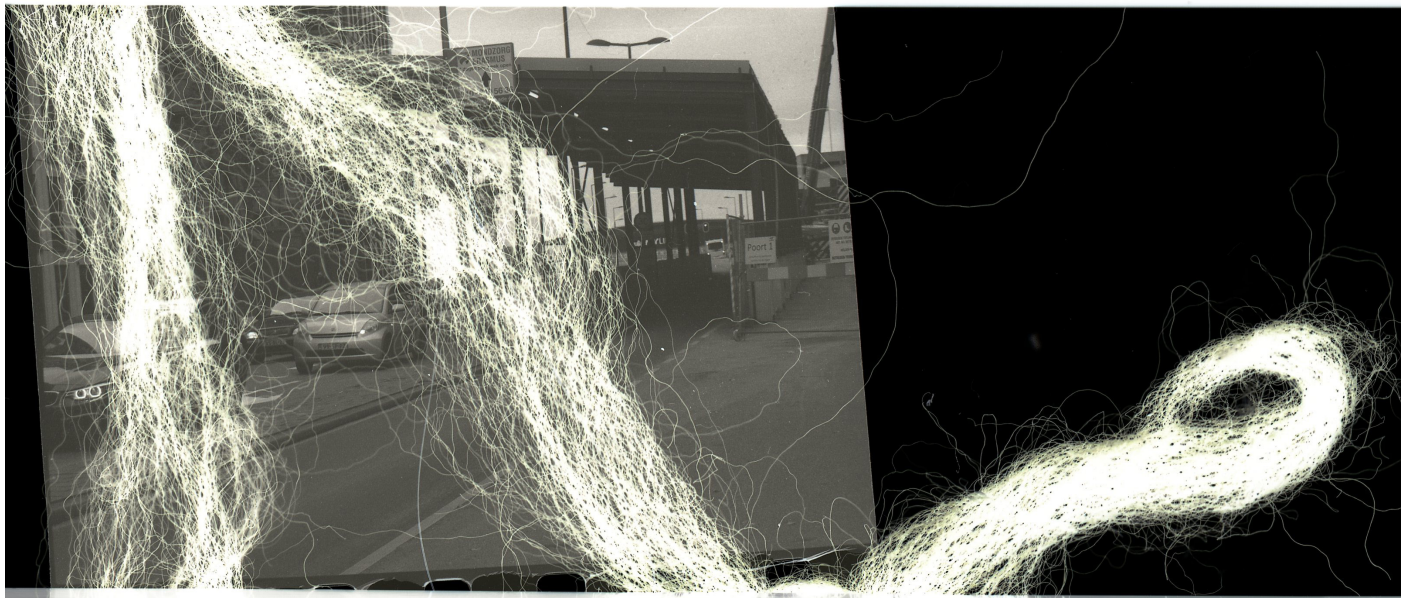
EMBROIDERY ON NEGATIVE. THE SPACE INBETWEEN THE HOLES HAS TO BE QUITE BIG, OTHERWISE IT CUTS OUT THE SHAPE INSTEAD OF THE EMBROIDERY.



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INTERVENTION
LOOSE
NEGATIVE

WOOL

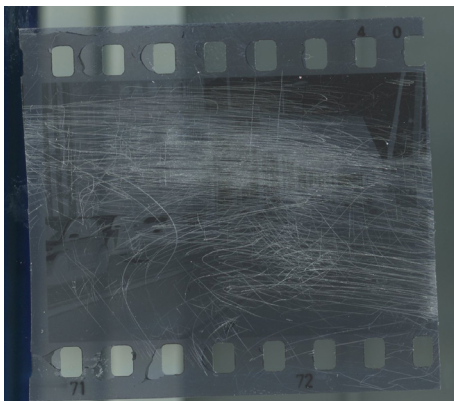


WOOL ON TOP OF THE NEGATIVE ATTACHED THROUGH THE HOLES OF THE NEGATIVE.



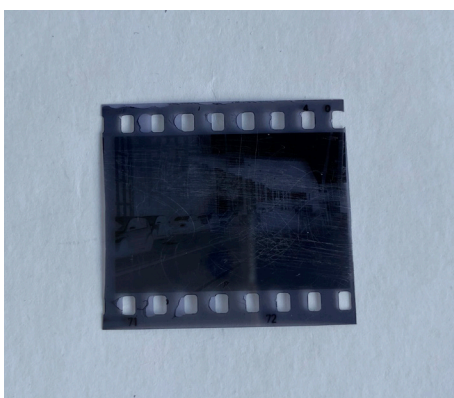
SANDED

INTERVENTION
LOOSE
NEGATIVE



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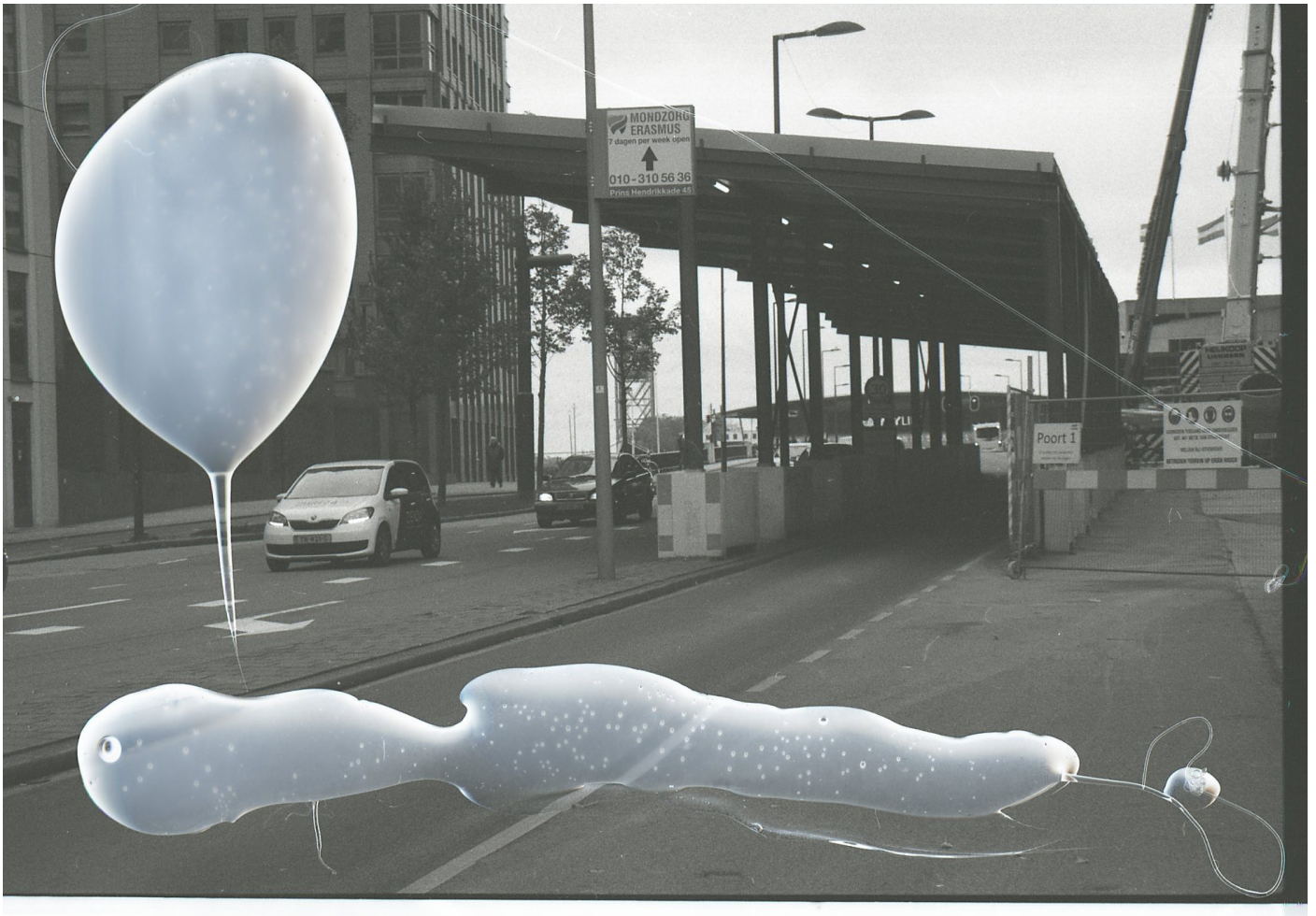
SANDED THE NEGATIVE TO CREATE
THIS WHIRLSTORM EFFECT.



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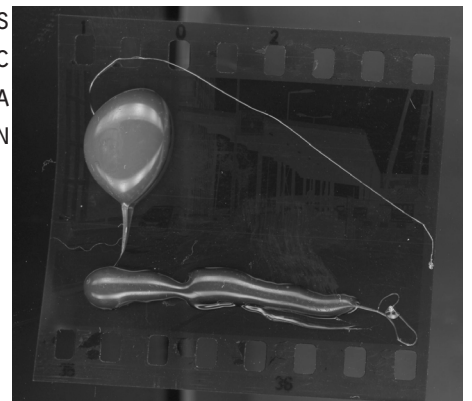
INTERVENTION
LOOSE
NEGATIVE

HOT GLUE



A DROP AND A LINE MADE USING A HOTGLUE GUN. IT CREATES 3D LOOKING GRAPHICS. THE MIDDLE IS ALMOST NON-TRANSPARENT AND THERE ARE AIR BUBBLES IN IT.

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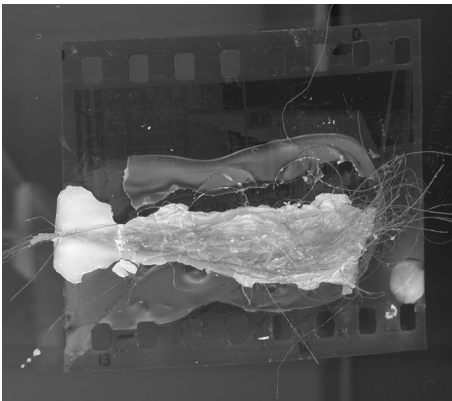
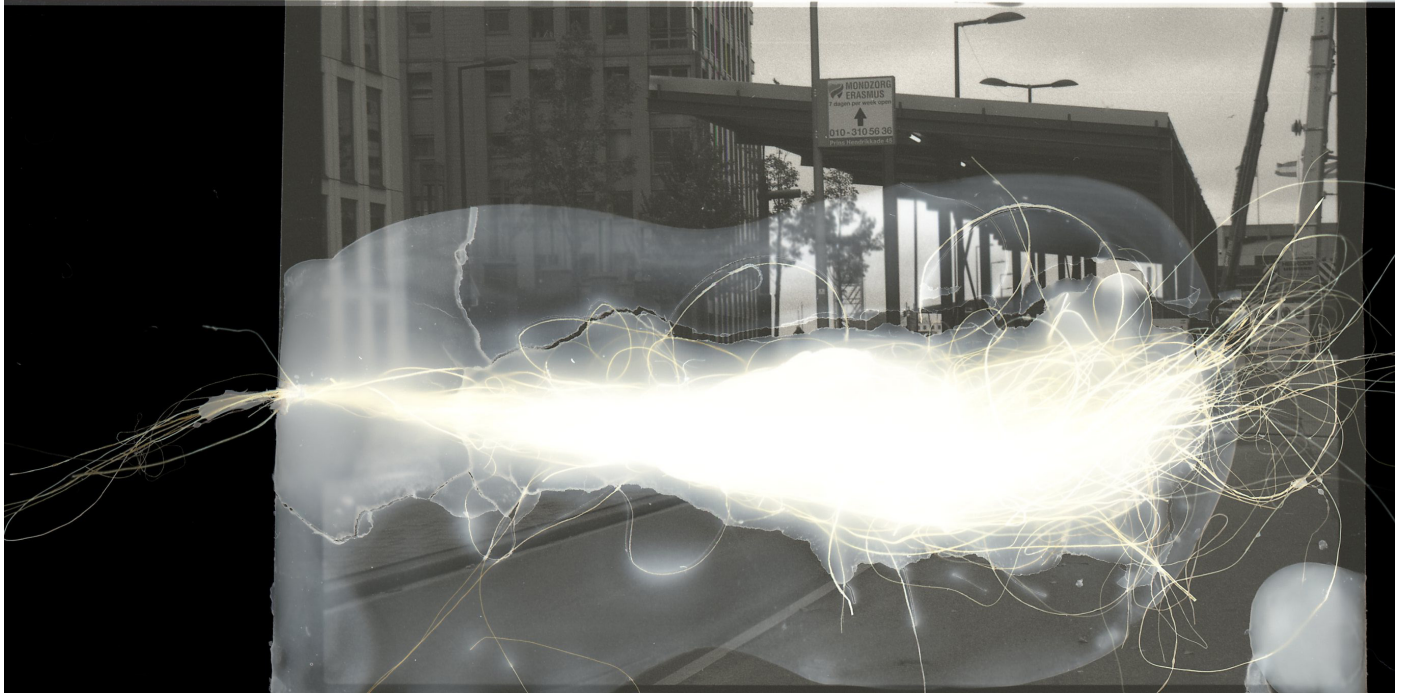


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WOOL (ATTATCHED WITH WAX)

INTERVENTION
LOOSE
NEGATIVE



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ATTACHED WOOL USING WAX.



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INTERVENTION
LOOSE
NEGATIVE

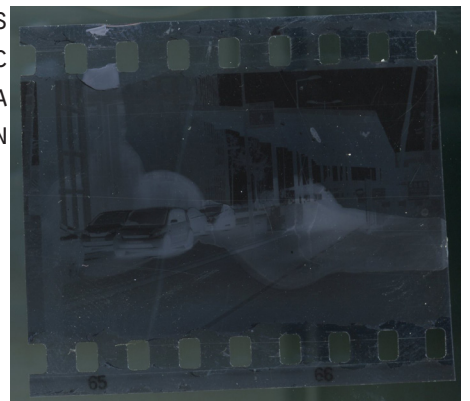
WAX



DRIPPED WAX ON THE NEGATIVE TO
CREATE THIS PARANORMAL LOOKING
STRUCTURE.

THE WAX HAS A SIMILAR LOOK AS
THE HOTGLUE, BUT MORE NATURAL
AND MYSTICAL.

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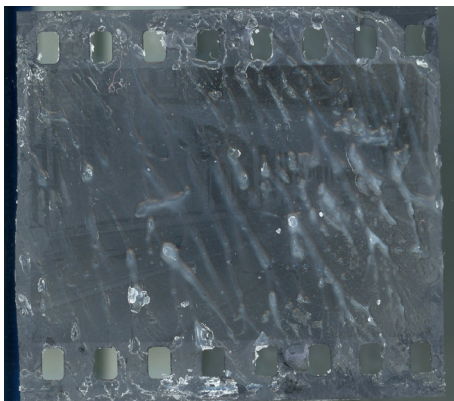


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WAX, SPREAD WITH AN IRON

INTERVENTION
LOOSE
NEGATIVE



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DROPPED WAX ON THE NEGATIVE AND
USED AN IRON AND BAKING PAPER TO
SPREAD IT.



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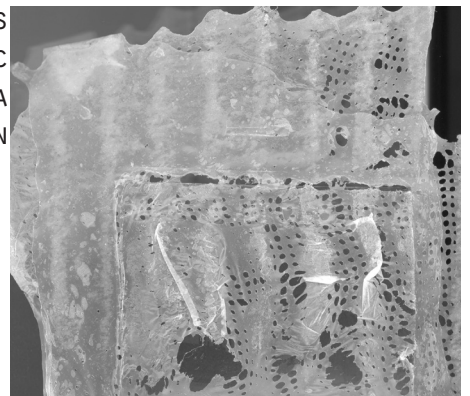
INTERVENTION
LOOSE
NEGATIVE

TRANSPARENT MELTED PLASTIC BAG

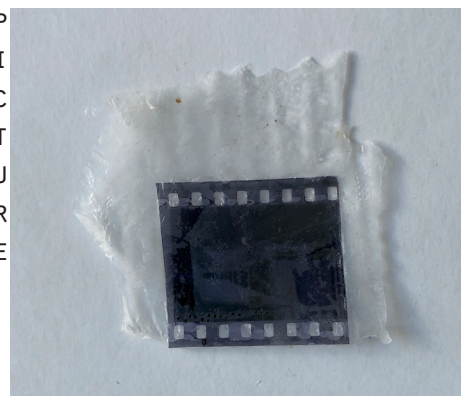


USED AN IRON AND BAKING PAPER TO
MELT A THIN TRANSPARENT PLASTIC
BAG ON THE NEGATIVE,

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ADJUSTMENTS TO

The image features a dark, textured background that resembles a close-up of a film strip or a rough, dark surface. A horizontal band of lighter, textured material, possibly a different type of film or a lighter section of the same material, runs across the upper portion of the image. The text "AN ENTIRE ROLL" is printed in white, uppercase letters on this lighter band.

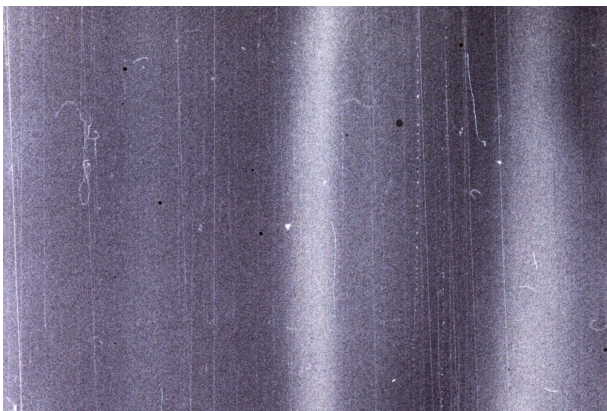
AN ENTIRE ROLL

INTERVENTION
LOOSE
NEGATIVE

LIGHT LEAK



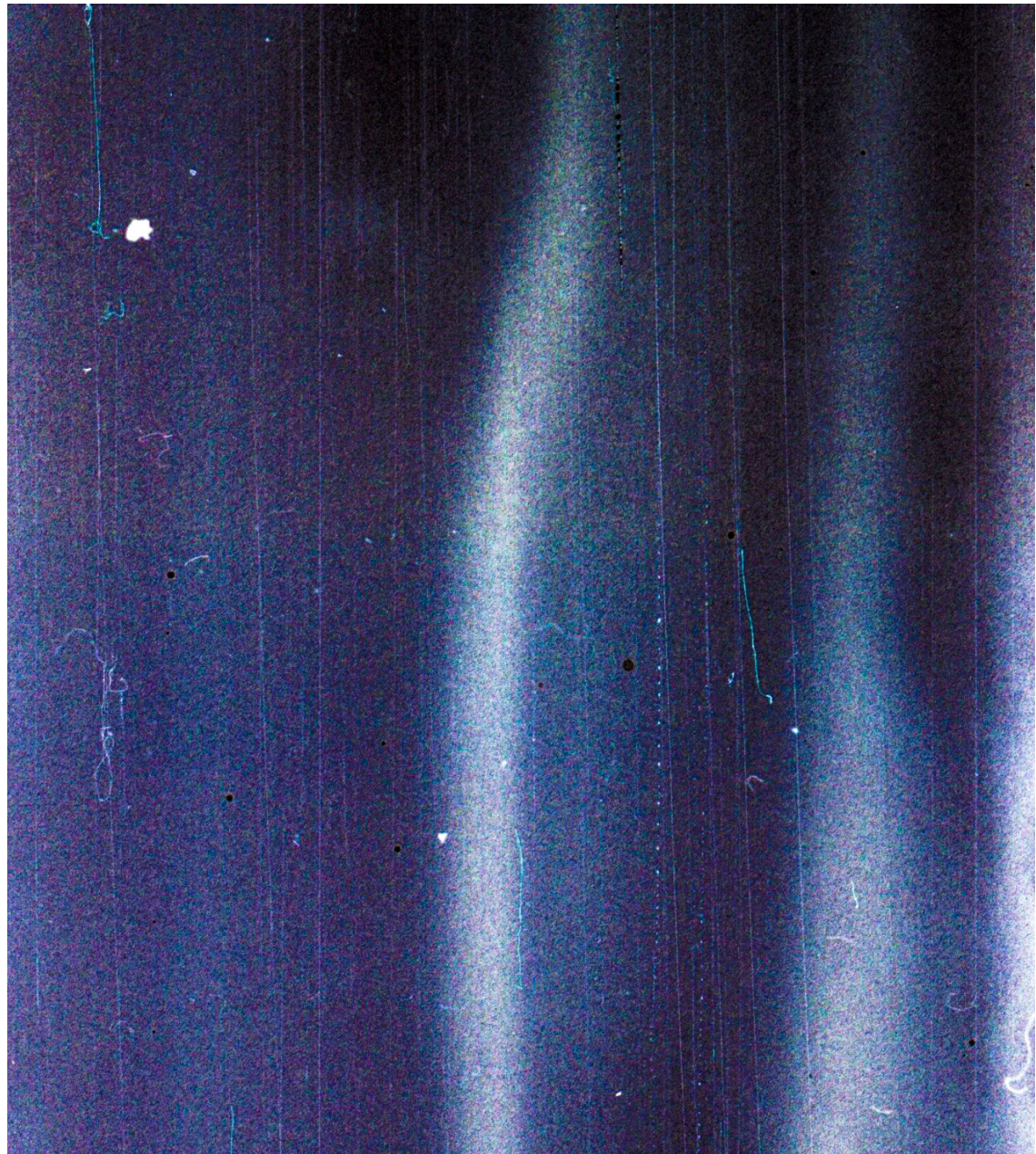
LET A SMALL AMOUNT OF LIGHT LEAK IN
THE DARK SPACE WHILE TRANSFERING IT
FROM THE ROLL TO THE REEL/DARK
CONTAINER.
THE EFFECT IS VERY UNPREDICTABLE.
SOME PICTURES ARE UNTOUCHED, SOME
HAVE A INTERESTING EFFECT WHICH
INTERACTS WITH THE PICTURE AND SOME-
TIMES THE PICTURE IS UNRECOGNISABLE.





(LEFT)
PHOTO WITH A LIGHT
LEAK WHERE THE
PICTURE IS STILL
CLEARLY VISABLE

(RIGHT)
PHOTO WHERE
CONTENT OF
PICTURE IS NOT
VISABLE ANYMORE
AND THERE IS
ONLY A PATTERN
CREATED BY THE
LIGHT LEAK.





INTERVENTION
LOOSE
NEGATIVE

EXTRA DUST ON FILM



THE EFFECT OF DUST ON FILM
ALWAYS HAS BEEN INTERESTING. TO AM-
PLIFY THIS SIMPLY DROP THE FILM ON
FLOOR AND RUB IT AROUND A LITTLE BIT.
THESE PICTURES ARE MADE USING A
BRIGHT LIGHT AND A DARK BACK GROUND
TO CREATE A HIGH CONTRAST.
IN THE LIGHT AREA'S THE DUST IS LESS
VISABLE WHEREAS IN THE DARK AREA'S
THEY POP OUT MORE.
THEY CREATE A GREAT GALAXY EFFECT.





(UP) ON THIS PICTURE THE IMAGE IS LESS VISABLE SO THE FOCUS MOVES TO THE DUST.



(LEFT)
HERE YOU SEE AN
OVER EXPOSED
PICTURE AND YOU
CAN STILL SEE DUST
ON THE PHOTO, BUT
NOTICEABLY LESS
THEN ON DARK
PHOTOGRAPHS



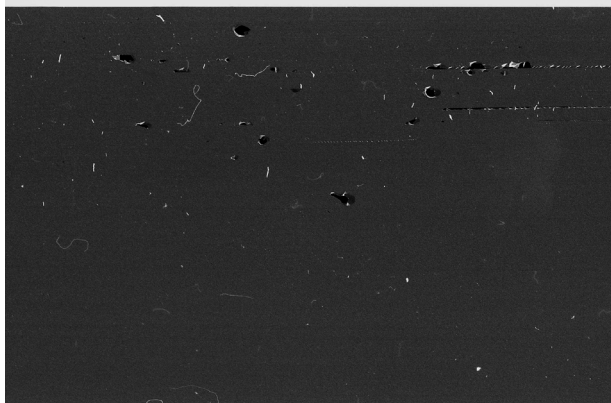




(UP) THEY CREATE A GREAT SPACE EFFECT,

INTERVENTION
LOOSE
NEGATIVE

GLASS IN CONTAINER



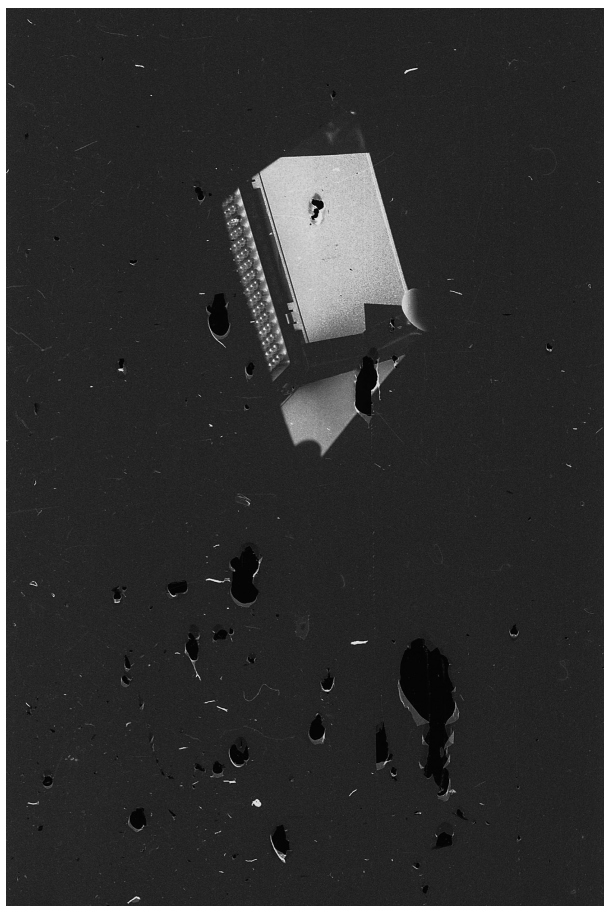
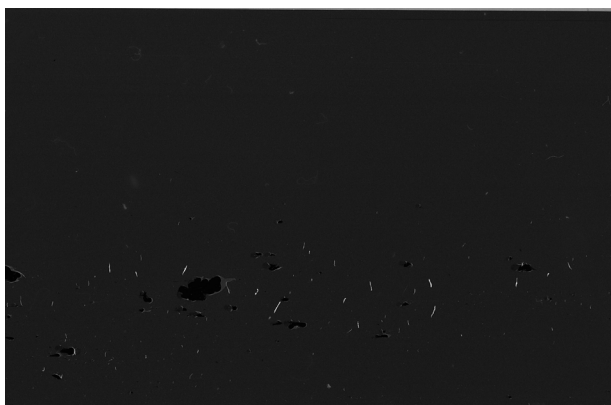
THE CONTAINER FILLED WITH GLASS SHARDS, TO TEST OTHER WAYS OF CREATING A DUST LIKE EFFECT ON THE FILM.

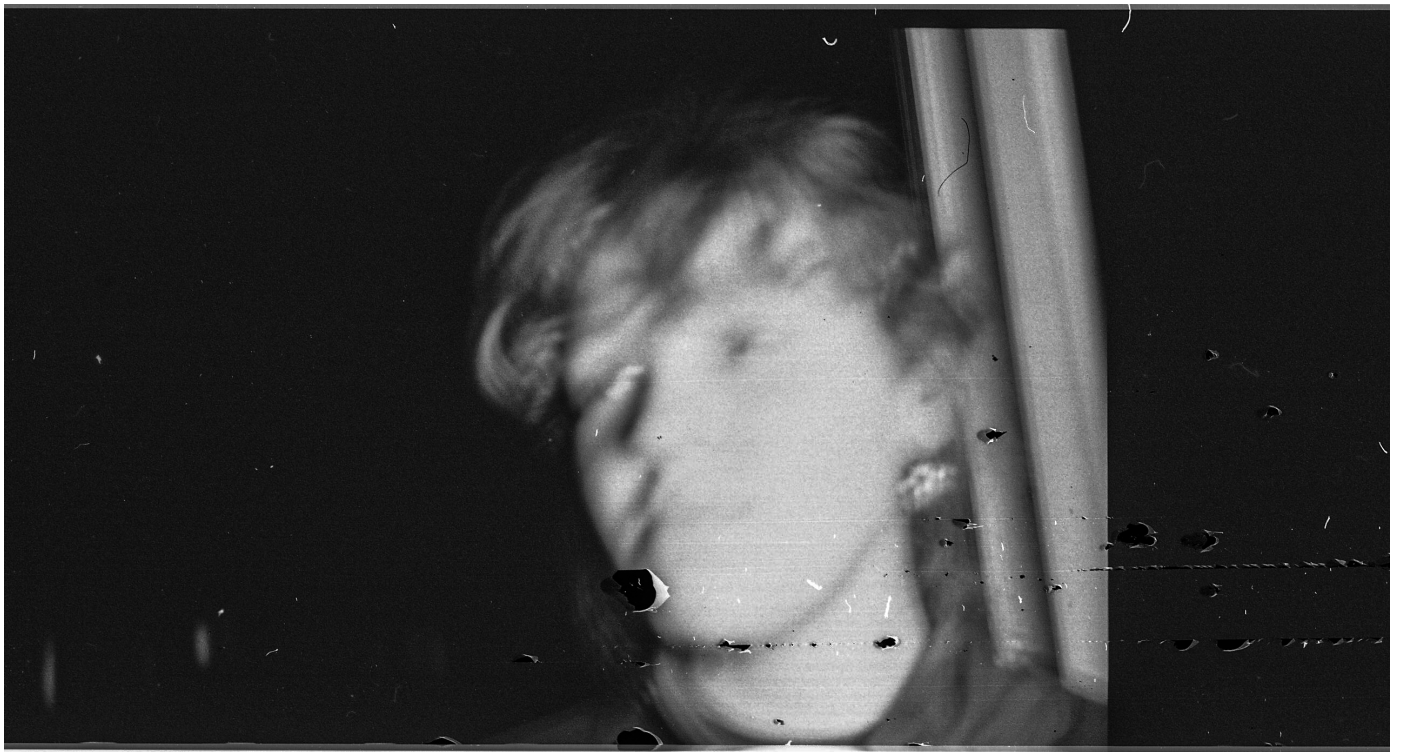
BROKE A SMALL GLASS BOTTLE TO SMALLER PIECES AND PUT THIS IN THE CONTAINER. A SMALL AMOUNT BEFORE THE REEL AND THE REST OF THE GLASS SHARDS ON TOP OF THE REEL.



WHILE DEVELOPING THE FILM YOU HAVE TO CONSTANTLY SHAKE THE CONTAINER TO MAKE SURE THE LIQUIDS REACH ALL PARTS OF THE ROLL,

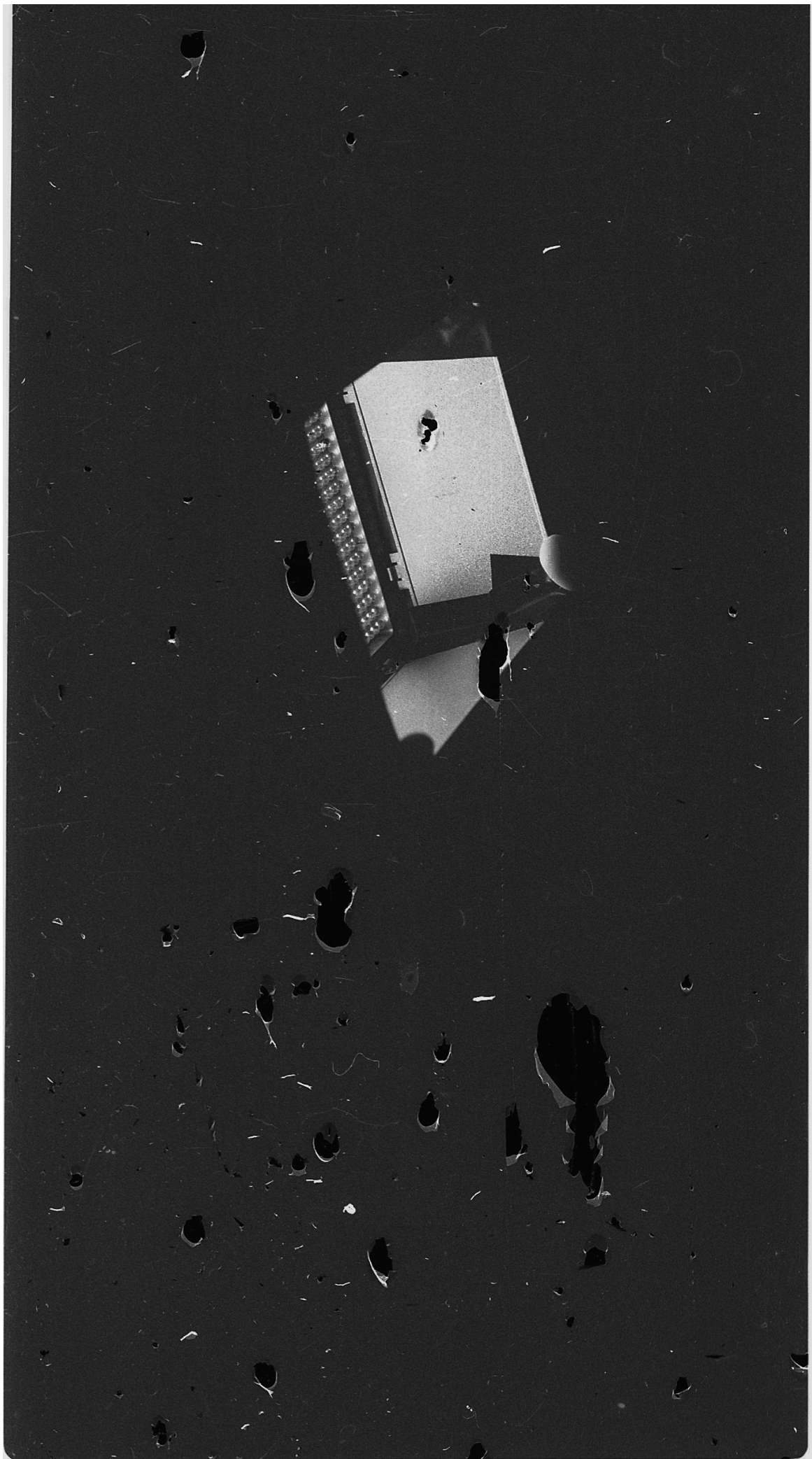
THIS PART OF DEVELOPING ALSO MAKES SURE THE GLASS SCRATCHES AS MUCH PARTS OF THE FILM AS POSSIBLE SOME GLASS SHARDS ARE TOO BIG, SO THE FILM IN THE CENTER OF THE REEL IS LESS EFFECTED BY THE GLASS.





(UP) A BLURRY PICTURE WITH BIG CUTS
(DOWN) A PICTURE WITH A CUT IN THE MIDDLE

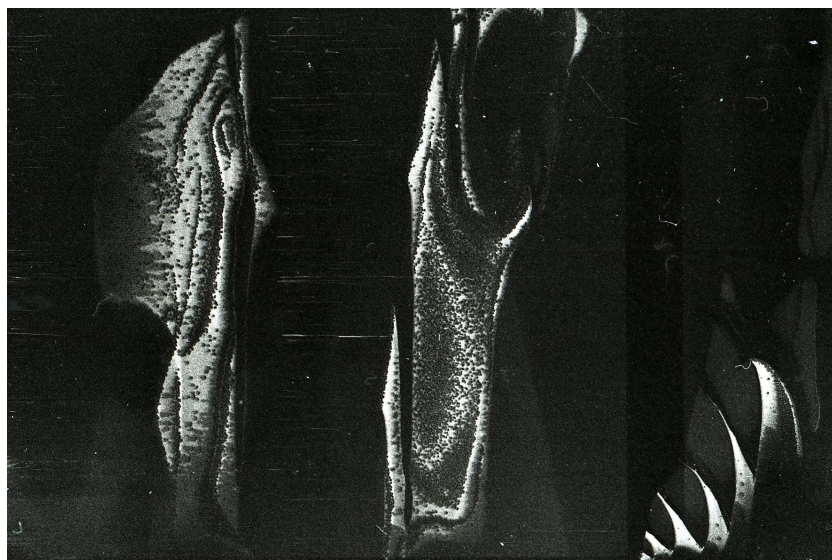
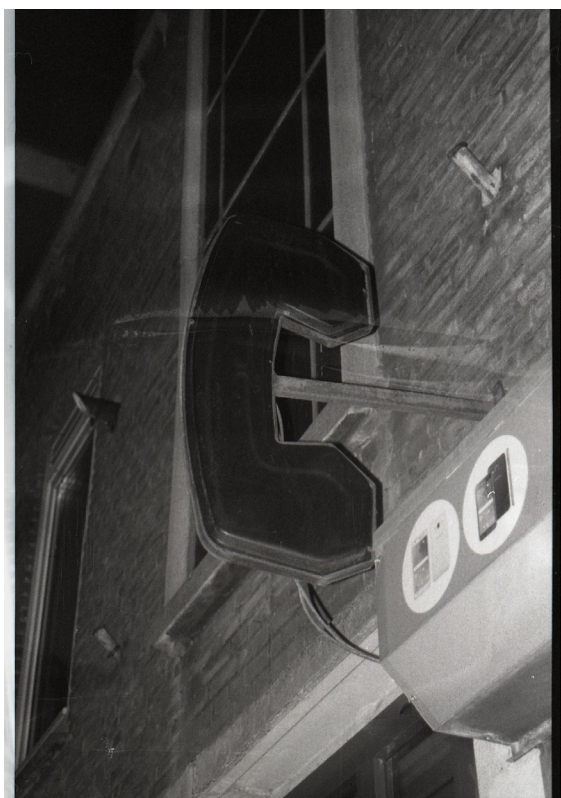
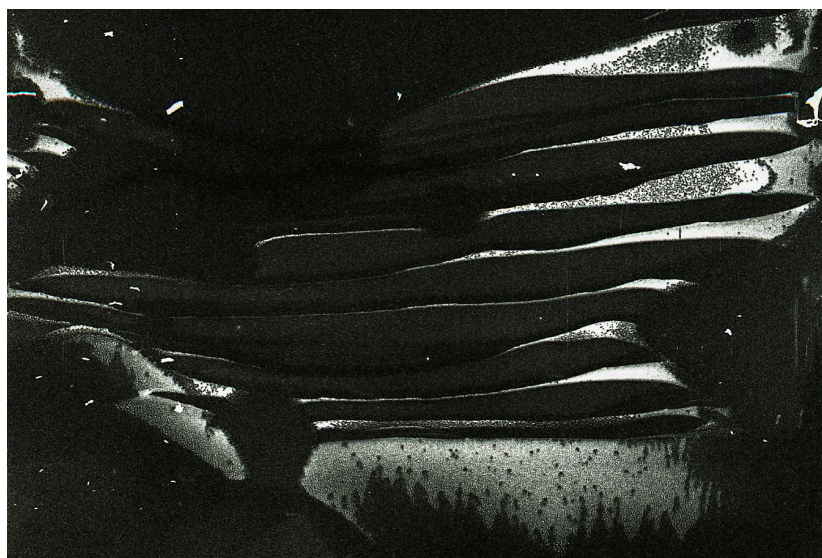




INTERVENTION
LOOSE
NEGATIVE

BOILING BEFORE SHOOTING

BOILED THE ROLL OF FILM BEFORE SHOOTING WITH IT.
KEEP THE FILM IN BOILING WATER FOR 1 MINUTE THEN PUT THE FILM IN A GLASS UNDER COLD RUNNING WATER FOR 1 MINUTE.
REPEAT THIS PROCES A FEW TIMES (THESE PICTURE BEEN IN BOILING WATER 3 TIMES).





(UP) PHOTO WHERE THE BOILING
EFFECT INTERACTS WITH THE PIC-
TURE

(RIGHT)VAGUE PICTURE WITH A
VAGE BOILING EFFECT

