

Sheila Longo

SP. 757 Project Description

9 December 2004

TAKUSAN copy2.jpg "

*The Room*

### **Original Proposal**

I intend to explore the possibilities for surrealism via digital composite images. My photographic focus will be on macro shots of abstracted spaces, people, and objects. If successful, my source photographs will convey a mood of intrigue and slight discomfort. My hope is to put these disparate images together in a way that makes sense compositionally, but gives the viewer pause as he tries to fit what he sees into reality.

### **Sources and Manipulations**

Three of the four source photographs were shot with a Nikon F10 manual SLR camera. The black and white negatives scanned into the computer via a Nikon LS-1000 film and slide scanner. Each photograph was altered in Adobe Photoshop for placement in the final composition. The fourth photograph was taken with a Fuji FinePix F601 digital camera on automatic settings.

ROOM.JPG "

*Background, original*

The original photograph for the background was taken in MIT's Stata Center in the fall of 2004. The dust and scratches were cleaned up with the stamp tool at 75% opacity. The white space was removed from windows with the magic tool at a tolerance of 20. The dark building was removed with careful marquee and lasso tool manipulation.

The lights on the circumference of the round window were removed by copying over each one with a small layer of the neighboring space and blurring the edges.

The room was widened, thereby changing the proportions to a more comfortable setting. Finally, a Gaussian blur was applied, followed by a film grain filter.

hair2 copy2.jpg ``  
*Girl in Round Window, original*

This photograph from the fall of 2004, was shot in low light conditions and then slightly underdeveloped. Changing the levels brought the top left half into range, but the lower half became too dark. The picture was split into two layers, with the lighter half greatly darkened and the lower right half left less so. The transition was smoothed by burning in the lower half to match the darker half.

After placement in the background, this image was horizontally shrunk to fit the space of the round window. The white behind the figure was extended to fit the window by copying layers from the very light section. The image size and resolution were adjusted to match that of the background photograph. A Gaussian blur and a film grain filter were applied.

hand1 copy.jpg ``  
*Reaching Hand, original*

The next photograph was taken in the spring of 2001, from the window of a moving car. The background was removed with the magic tool and the lasso tool. This image was also divided into dark and light halves, with adjusted levels and contrast. The transition was burned in.

The image was then rotated for placement in the background photograph. Size and resolution were adjusted to match. The edges were blurred to reduce the noticeable discrepancy between the two source photographs. Given the angle of light from the round window, appropriate shadows were slightly emphasized with the burn tool. A blur filter was applied, followed by a filter of soft grain. As a final touch, a small film grain filter was added.

W0000001.jpg ``  
*Shinjuku, Japan*

Taken with a point and shoot digital camera in summer 2004, this image required far less manipulation. It was converted to black and white and placed in the upper left window space of the background. The brightness was decreased to a value of -85. The resolution was adjusted match that of the background photograph. A Gaussian blur and a small film grain filter were applied to the image.

The final composition reflects the intentions of the original proposal. Attention to detail and smooth transitions have resulted in a strange and slightly surreal image.