

## SPLIT FILTRATION

Variable Contrast or Multi-Grade papers have the ability to alter their contrast range. They literally have two layers of emulsion, one sensitive to yellows light and the other sensitive to magenta light. The Contrast Filters are varying blends of yellow and magenta pigment. Handle these filters carefully because fingerprints could ruin the print. Handle them only by the edges, like a CD.

### Expose for the Highlights / Filter for the Shadows

Contrast is defined as the difference between the highlights and shadows in a print. Highlights are controlled by the exposure time while shadow density is controlled by the filter. The lower the filter number, the lower the contrast. Filters #0 through 3 1/3 all have the same density so they can be interchanged without altering the density in the highlights. Only the shadow density will change. Filters 4 through 5 all have the same density but they are 1 stop more dense than the other group, meaning that when you change from one group to the other you will have to open the lens up 1 stop or cut the exposure time in half.

It is possible to make two exposures onto the same sheet of paper, one with a low contrast filter and another with a high contrast filter. This will allow the expansion of the tonal range in a photograph, producing an intriguing effect in the midtones where the same visual information is being rendered in two different tonalities, overlapping! This technique works well with negatives with lots of texture and detail.

### Expose #00 filter for the Highlights / Expose #5 filter for the Shadows

Using the Split Filtration Technique:

make a Test Strip \_\_\_\_\_ with a number #00 filter.  
find the time slice that gives you the best highlights  
ignore the shadows because they will probably be too thin

This is the **Highlight Exposure** time. Write it down.

make \_\_\_\_\_ another Test Strip  
expose the **entire print** first with the #00 Filter  
use the Highlight Exposure time  
then make \_\_\_\_\_ a typical Test Strip with the #5 filter on top of that  
find the time slice that gives you the best shadows

This time is the **Shadow Exposure** time. Write it down.

make the final print \_\_\_\_\_ with 2 exposures  
make one exposure with the #00 filter at the **Highlight Exposure** time  
and another exposure with the #5 filter at the **Shadow Exposure** time

write this information down \_\_\_\_\_ on the back of the contact sheet  
store the contact sheet in your negative box next to the negatives themselves

