



## Content page

1st week Choosing a topic, examples of my previous works, possible outcomes, photographers, coming up with idea.	20:01 – 27:02
2nd week Research: photographers, photo shooting with professional camera, long exposure, shooting in the metro, audio recording, filming, trying to find the right track.	27:01 – 03:02
3rd week Producing pinhole cameras, first shots, first pictures in the metro stations, pinhole references.	03:02 – 10:02
4th - 6th weeks. Trying different types of light sensitive paper, making a plan, choosing metro stations, photo shooting.	10:02 – 02:03
7th - 8th weeks Creating plan for shooting in metro stations, photo shooting, making a first collection, creating prototypes (adding audio recordings, texts, conversations), showing progress, choosing paper for a photo book.	02:03 – 16:03
9th - 11th weeks Idea finalising, making dummies of photo book, index, choosing book format, working with typography and layout.	16:03 – 06:04*
12th - th weeks Finalising the photo book and layout digitally, creating variants for cover.	06:04 – 01:06**

\*on-line tutorials starts

\*\*really tricky situation with the timing and executing

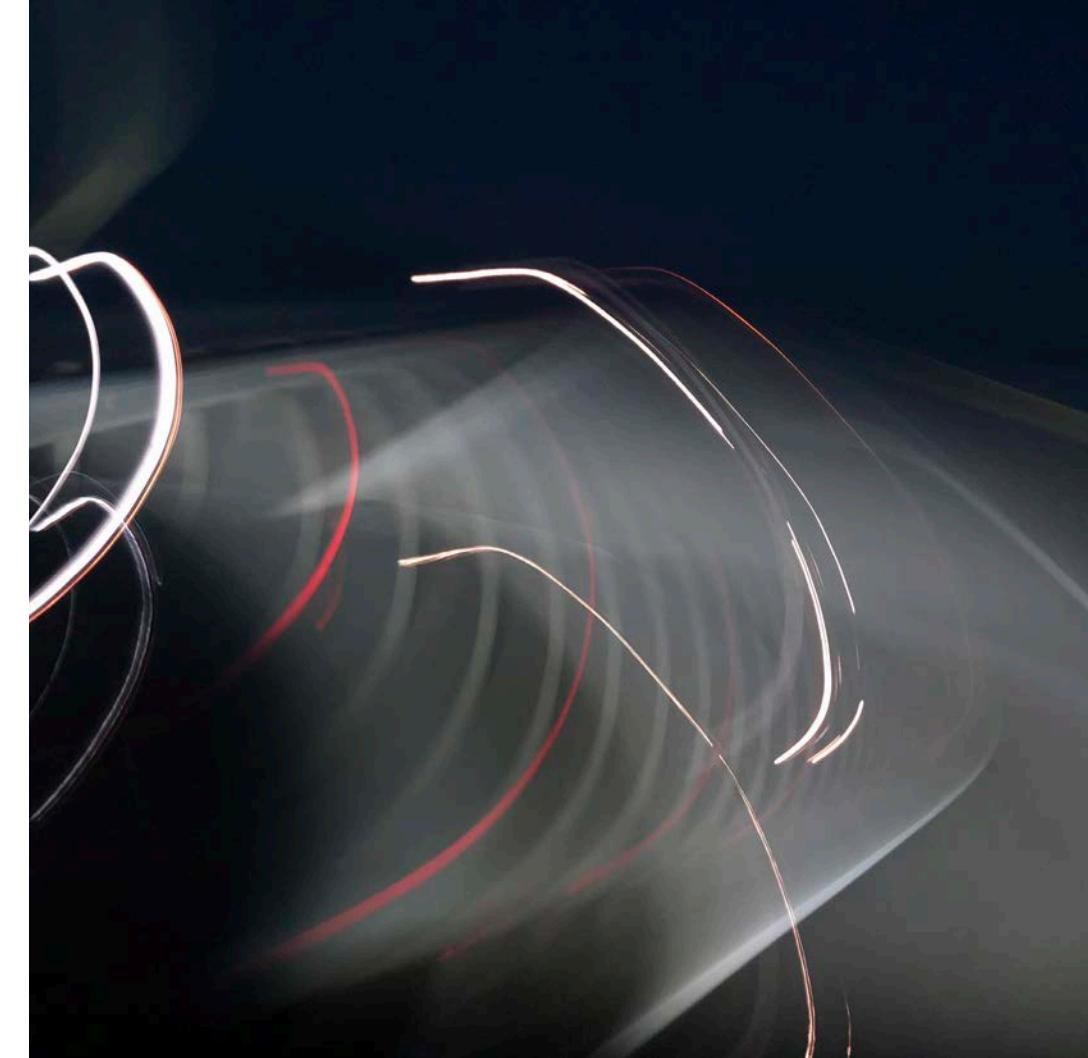
one of my photos where  
I was trying to find  
something geometric and  
unusual in everyday things



work with shadow and search for new visuals which  
shadows create, combining with different objects



photography can show  
things from a new  
perspective which  
human eye can not see



one of the photographs from the previous project  
where I researched motion and light



I studied human movements  
using photography and long  
exposure



geometry on the walls creates a pattern



some experiments with a film camera. For me these photos seem very vibrant and natural, pipes here also create a specific geometric shapes



I also worked with a pinhole, as another method to show everyday things from a new perspective



## Daido Moriyama

Essay by Matthias Harder

His photographs are characterized by their coarse grain and the sense of a passing glance at the people in the streets of Japan's cities: Daido Moriyama is a master of swiftly capturing everyday situations that occur before his camera, and which through his camera become something special. The photographs he takes of his fellow Japanese

of Shinjuku, appear in Moriyama's work as unifying elements or even as motifs. There are close-ups of fishnet stockings, of slender legs whose wearer we do not know, of anonymous figures, of people caught in motion while passing by on escalators or on



Dmitriy  
Zverev

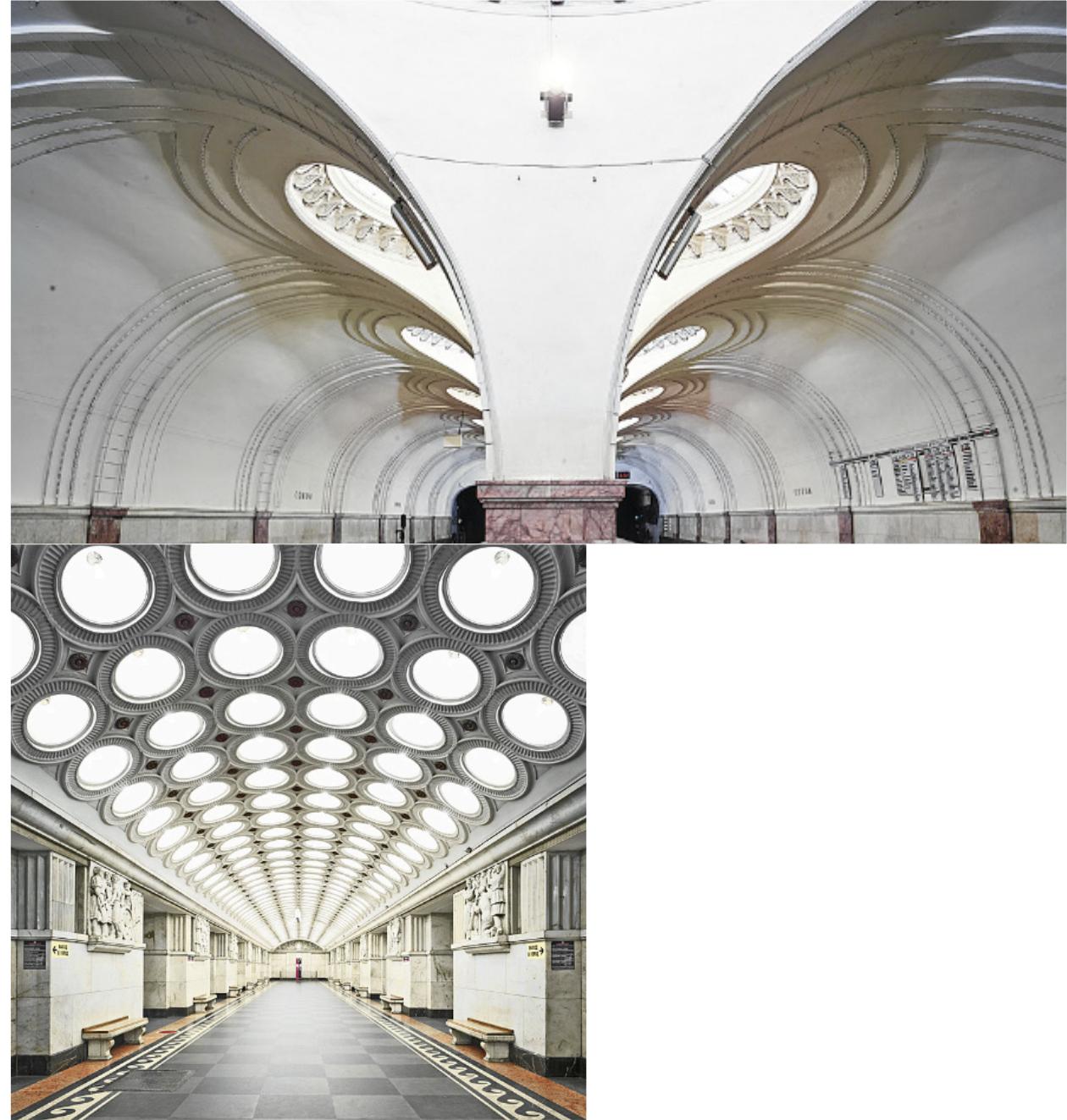
«...метро — очень любопытная социальная среда. Вы видите сотни людей, интересных и индивидуально, и группами, и толпой, которая ведет себя вообще по-своему, перед вами разворачиваются десятки сценок.»

[https://rosphoto.com/portfolio/dmitriy\\_zverev-2232](https://rosphoto.com/portfolio/dmitriy_zverev-2232)



Trying an entire year to get permission photographing the Moscow subway, Burdeny is the only professional photographer in the world who was allowed shooting these locations emptied of passengers. Built in 1935 while Stalin was in power, the lavish train system was designed as a form of communist propaganda. When walking through the system, the history of the city's past eighty years manifests itself right before the eyes. The stations range in design, from palatial baroque marble and granite structures to modern iron and glass, revealing the aesthetics ideals, hopes and failures of communist Russia. Purposefully Juxtaposed next to Russia's finest cultural intuitions, these pictures reveal that these stations were conceived of as more than transitional spaces. Instead, they can be experienced as underground palaces, a deliberate ideological move to glorify the young Soviet country.

David  
Burdeny



Hiroshi  
Sugimoto

©Theaters by Hiroshi Sugimoto, Paramount Theater, New York, 2015

# MUSE

VANGUARD OF PHOTOGRAPHY

Is there anyway to confirm reality? Hiroshi Sugimoto has grappled with this question all his life and for forty years he's attempted to answer it. He finds his answer through photography stating, "I saw the world as an illusory subject. It was only when the world was captured in a photograph that it acquired reality". In 1976 Hiroshi Sugimoto decided he would begin photographing movie theaters and has not stopped since. Using a large format film camera he opens his aperture at the beginning of a movie and does not close it until the movie ends. What happens once the film is developed is sheer unexpected brilliance. In his most recent publication, *Theaters*, Sugimoto exhibits 130 of his photographs, spanning over the past four decades, displaying a vast array of movie theaters in all their luminance. In Sugimoto's photographs a blaring white screen illuminates dark and empty theaters, or as he phrases it, "the excess of light illuminating the darkness of ignorance".



«...Чаще всего, конечно, люди едут с каменными лицами, уткнувшись в телефоны. Кстати, за пять лет, что я снимаю, ситуация сильно изменилась. Раньше пассажиры чаще читали или думали о чем-то, а сейчас едут все в телефонах, безэмоциональные. Поэтому когда видишь в метро какую-то интересную историю и получается сделать хороший кадр, это заряд на весь день.»

'Momento metro' project

Alexey  
Domrachev



after some research, I started collecting own photographs from different metro stations, dividing them into categories



a man is sleeping



a woman is sleeping

people are sleeping



a man is reading



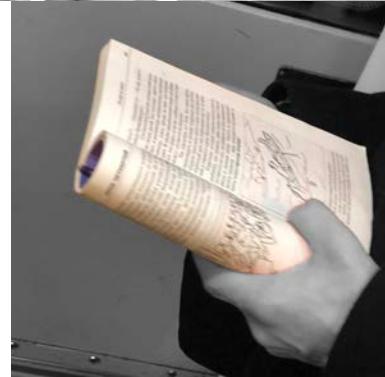
a man is reading



people are reading

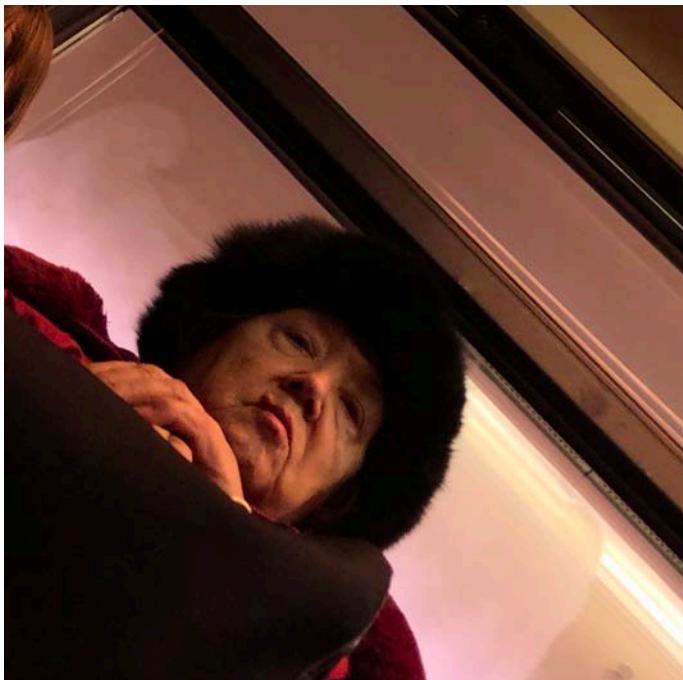


people are reading



a woman is thinking

a woman is thinking



people are thinking



a man is thinking

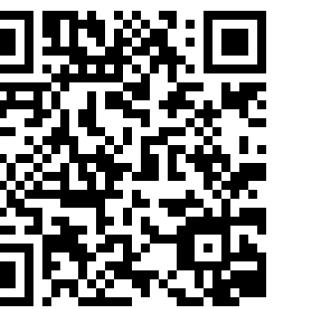


collection of pictures with the position of the feet while people are staying or seating

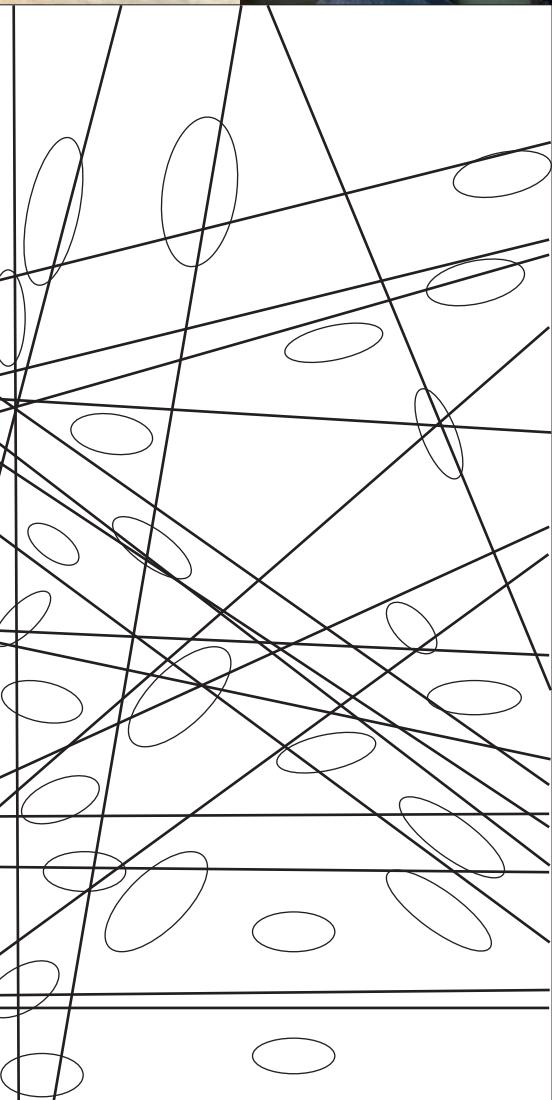


creation a pattern from the position  
of feet and their direction

this audio recording  
demonstrates a variety  
of sounds and talks

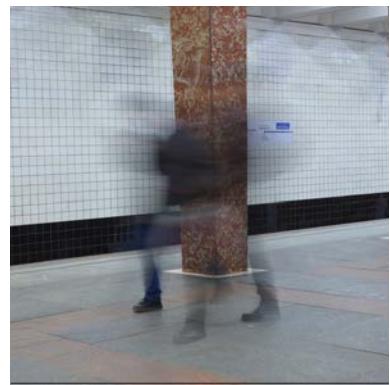


filming helped me to  
gather many interesting  
things about people



experiments with long exposure and motion

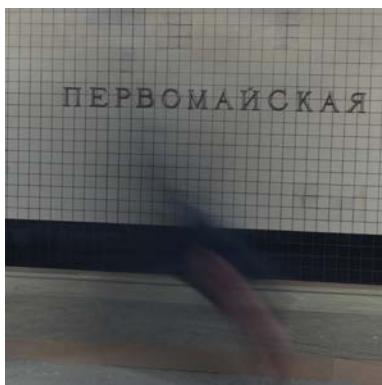
I gathered a collection of photos with a combination of long exposure and lack of light



more experiments with  
long exposure and motion



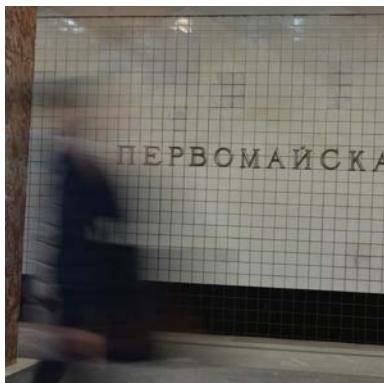
example of a photo with  
a combination of long  
exposure and lack of light

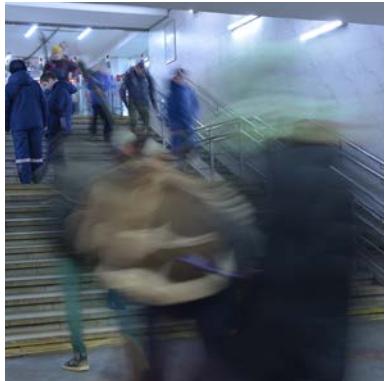


much more experiments with  
long exposure and motion



one more example of  
a combination of long  
exposure and lack of light





another example of a  
combination of long  
exposure and lack of light

much much more  
experiments with long  
exposure and motion

while people are moving  
they create a certain pattern

I could capture some  
interesting visual stories,  
created by a combination  
of people and objects



a collection of variable typographical decisions was one of a starting point for the project



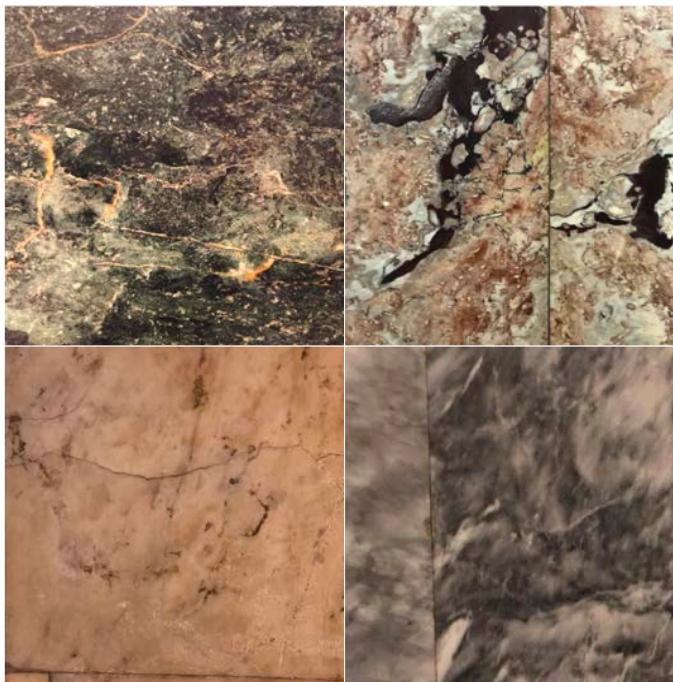
here you can watch the video from the metro.  
The combination of motion and a count down creates a feeling of time

they seem to be in love)





each station has its own pattern, which is created by natural stones



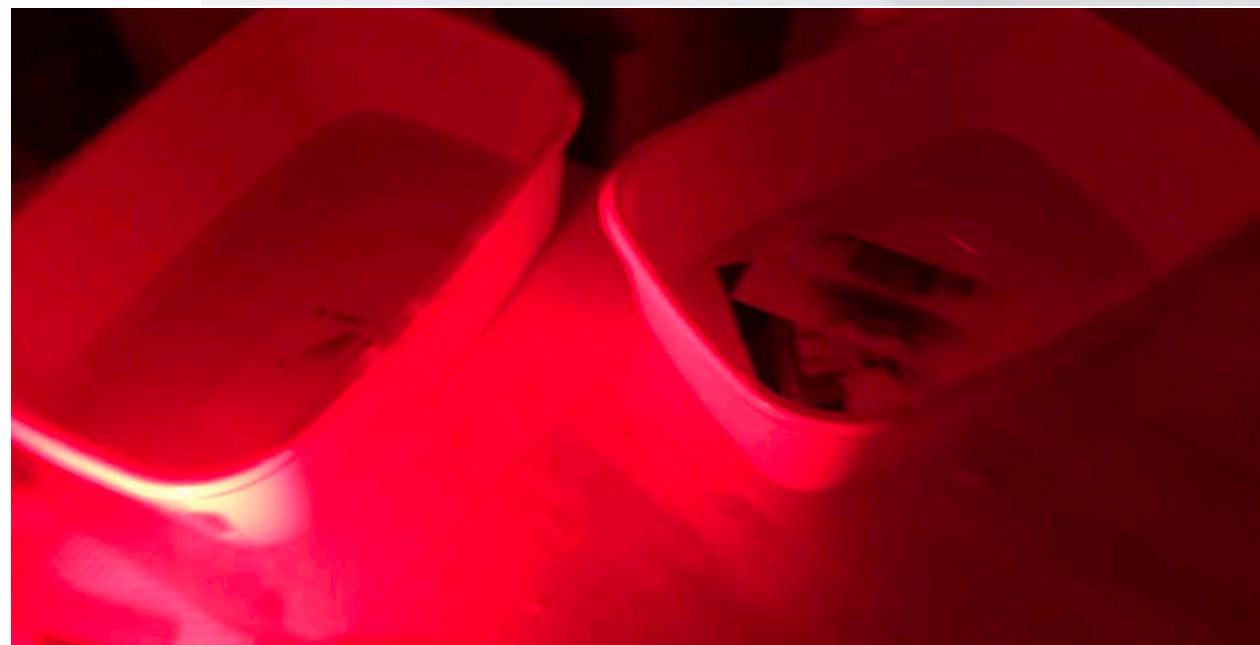
this is a process of making handmade pinhole cameras.  
I chose the most appropriate boxes, thick and compact.  
I produced as many as possible cameras, because I  
could take only one photo with one camera



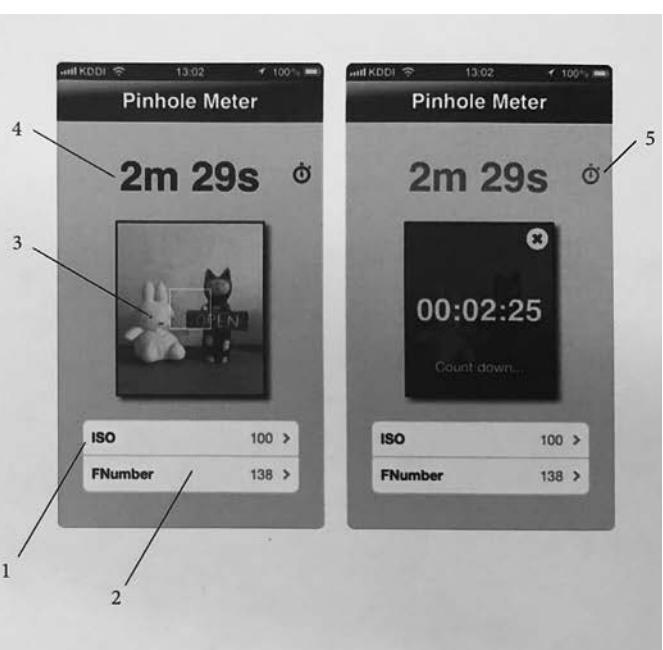
this is the first photo, which I made with a pinhole camera. There is an entrance to Kurskaya station



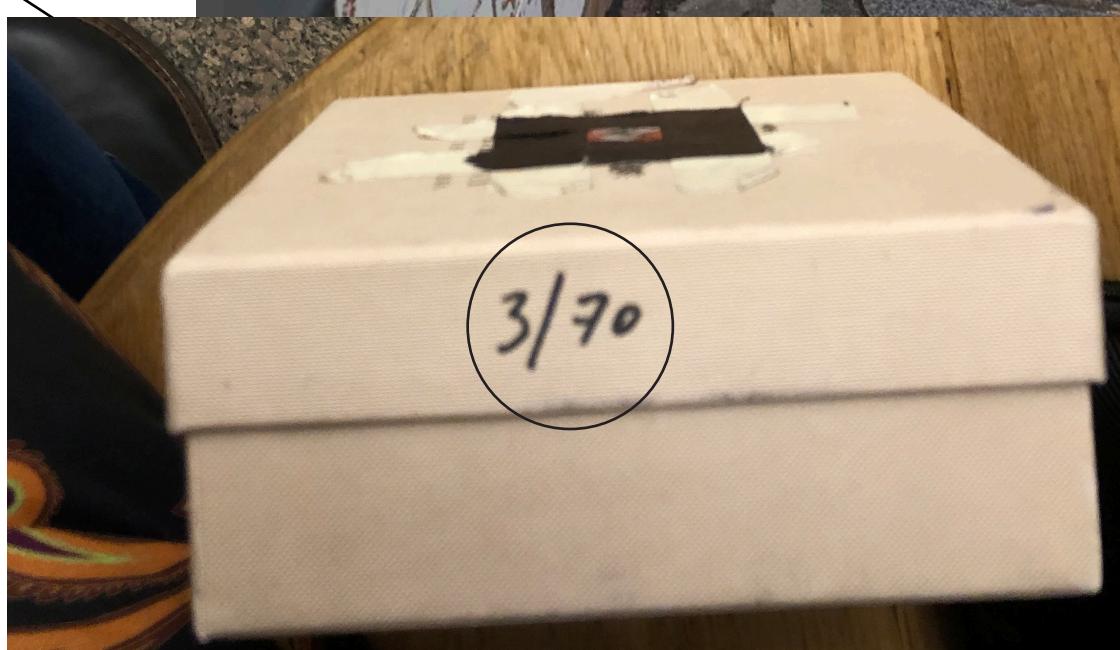
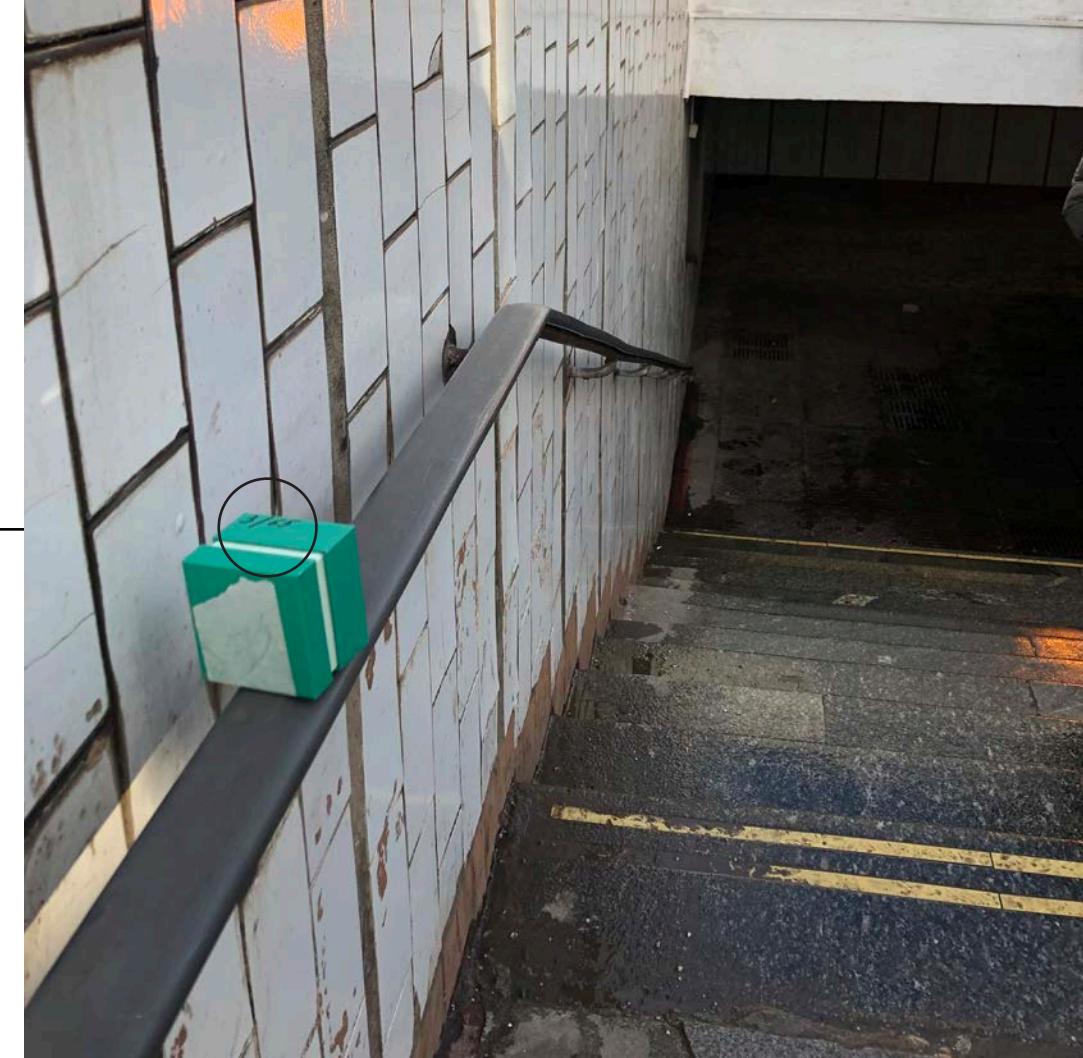
so, I decided to create a darkroom at home. It was more comfortable for me to develop at home rather than at school



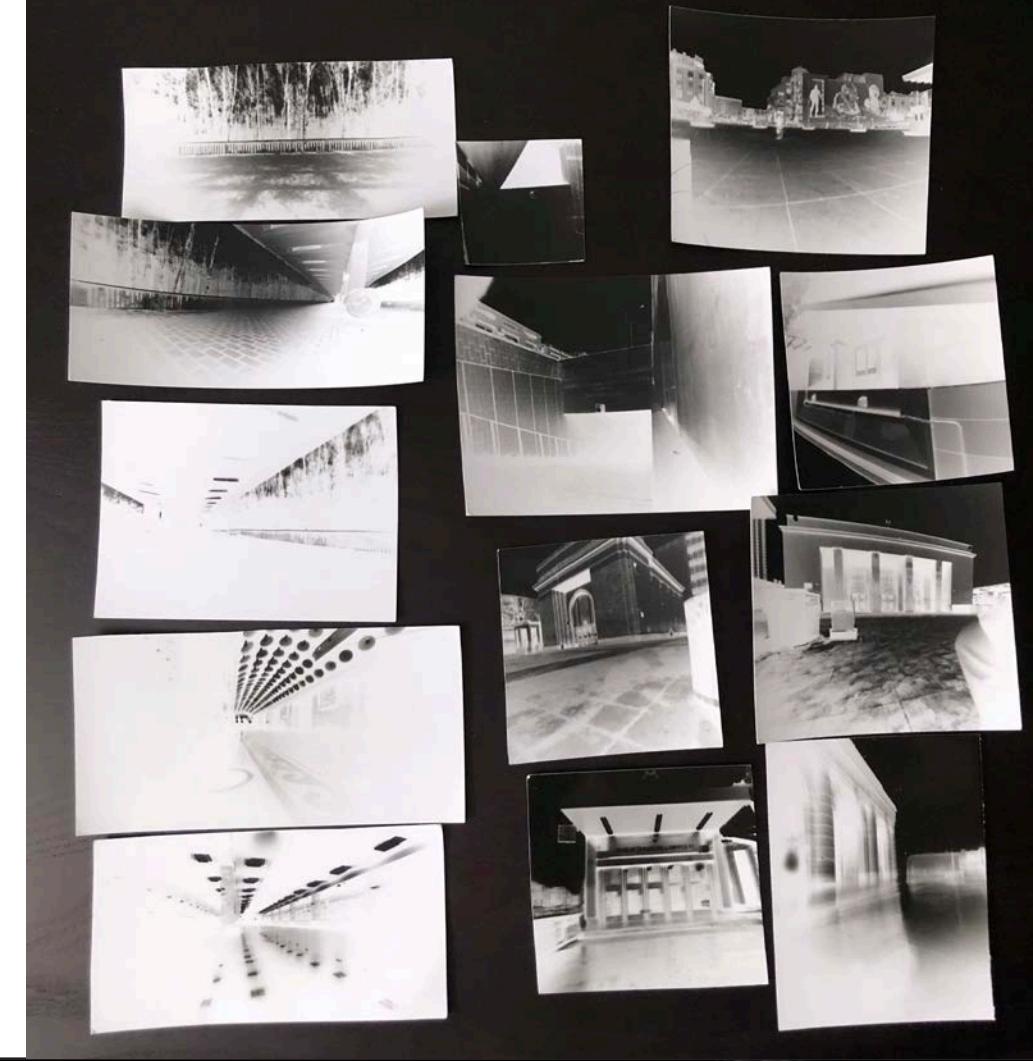
ISO/Fnumber



iPhone Pinhole Meter



the collection of the very first experimental photographs, where I tried to find the right point of photo shooting



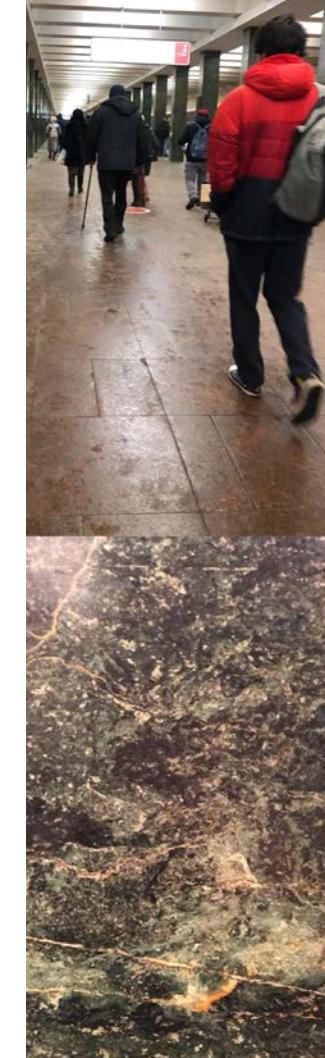
the initial pictures were taken directly on a light-sensitive paper. And they are inverted. So, I tried to invert them back for getting the real perception of the environment



the light-sensitive paper may have different sensitivity. According to this I could experiment with the contrast. The biggest problem of low sensitive paper is that duration with the open shot is very long, especially in dark places. It could take around 1 hour



each metro station has its portrait, which is created by different elements, such as color, name, typography, signs, people, etc.



the pinhole view on entrance of the Shelkovskaya station

@markuskaesler

@le6edev\_

@lars\_bjorkeson\_photo

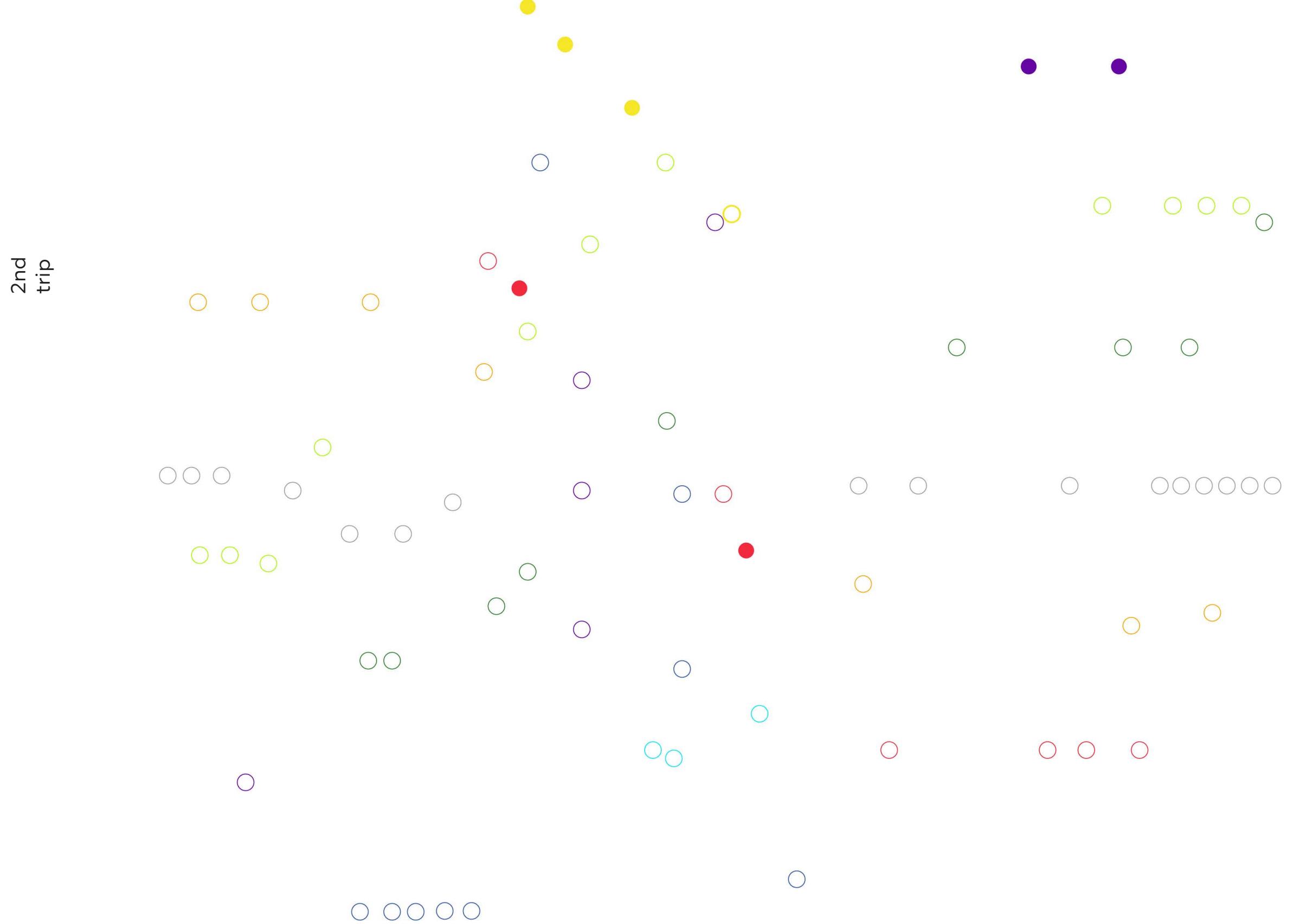
@peregrimau

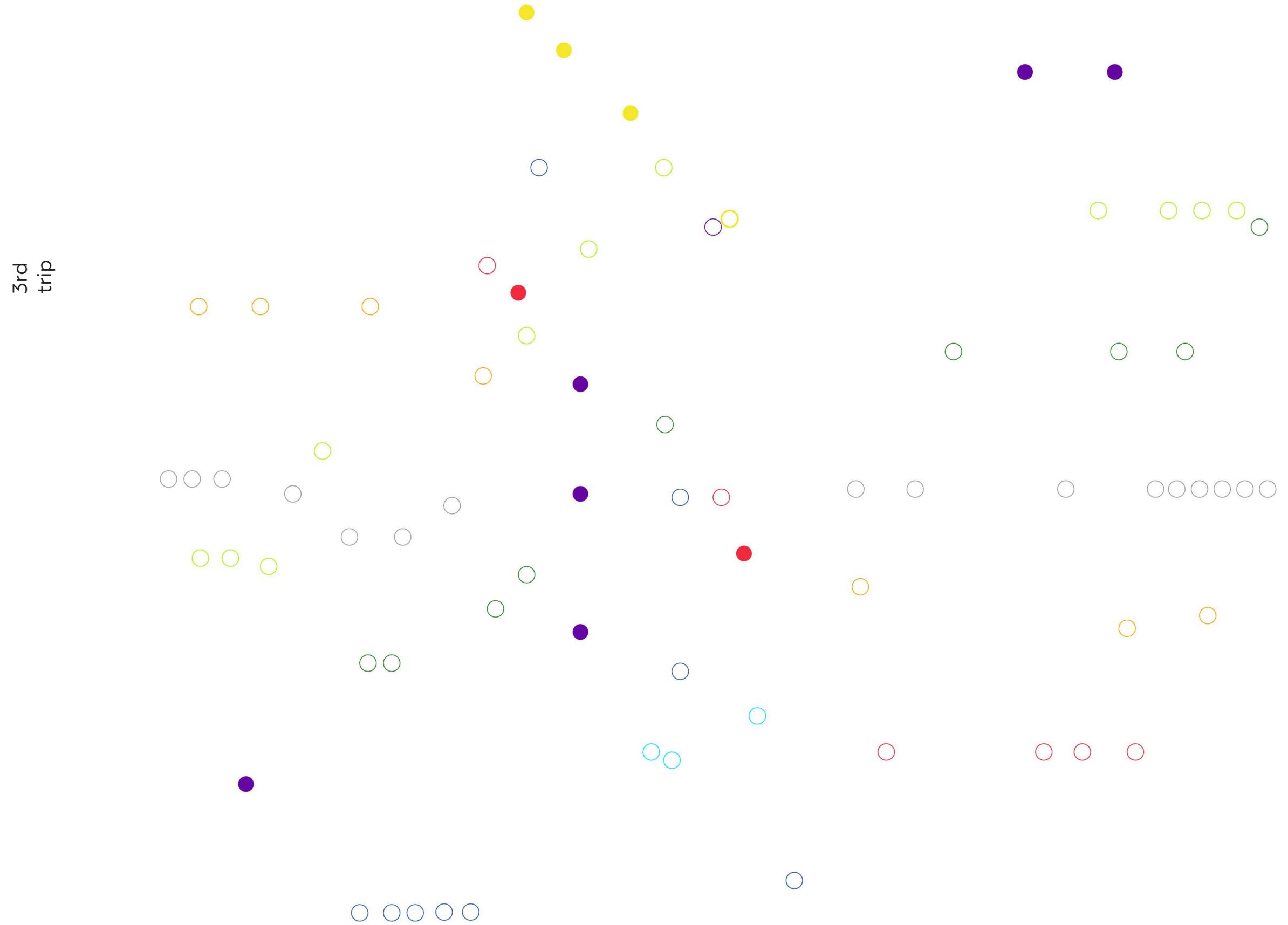


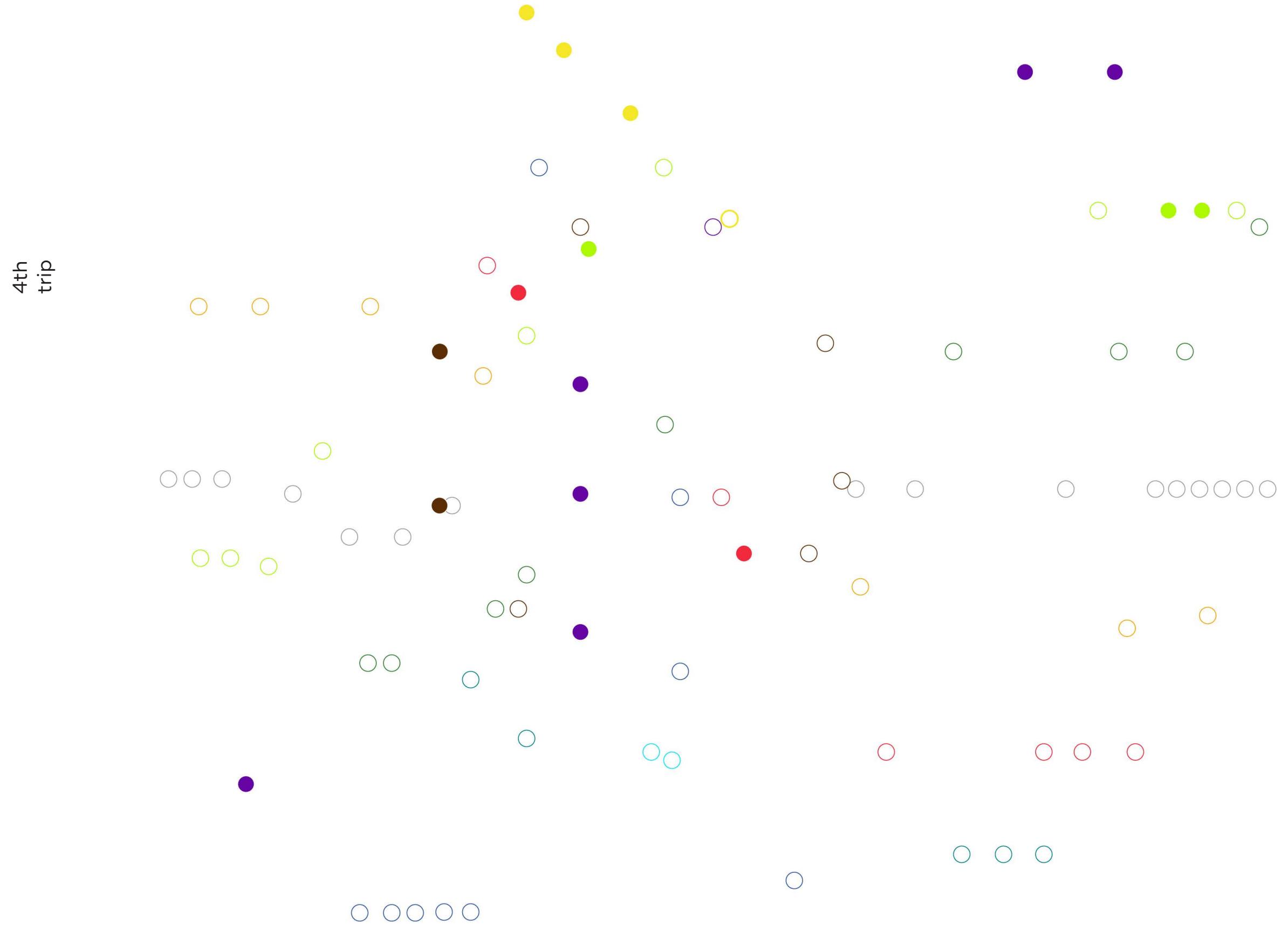
a plan for the future trip for taking photos  
I mentioned on the map with the circles

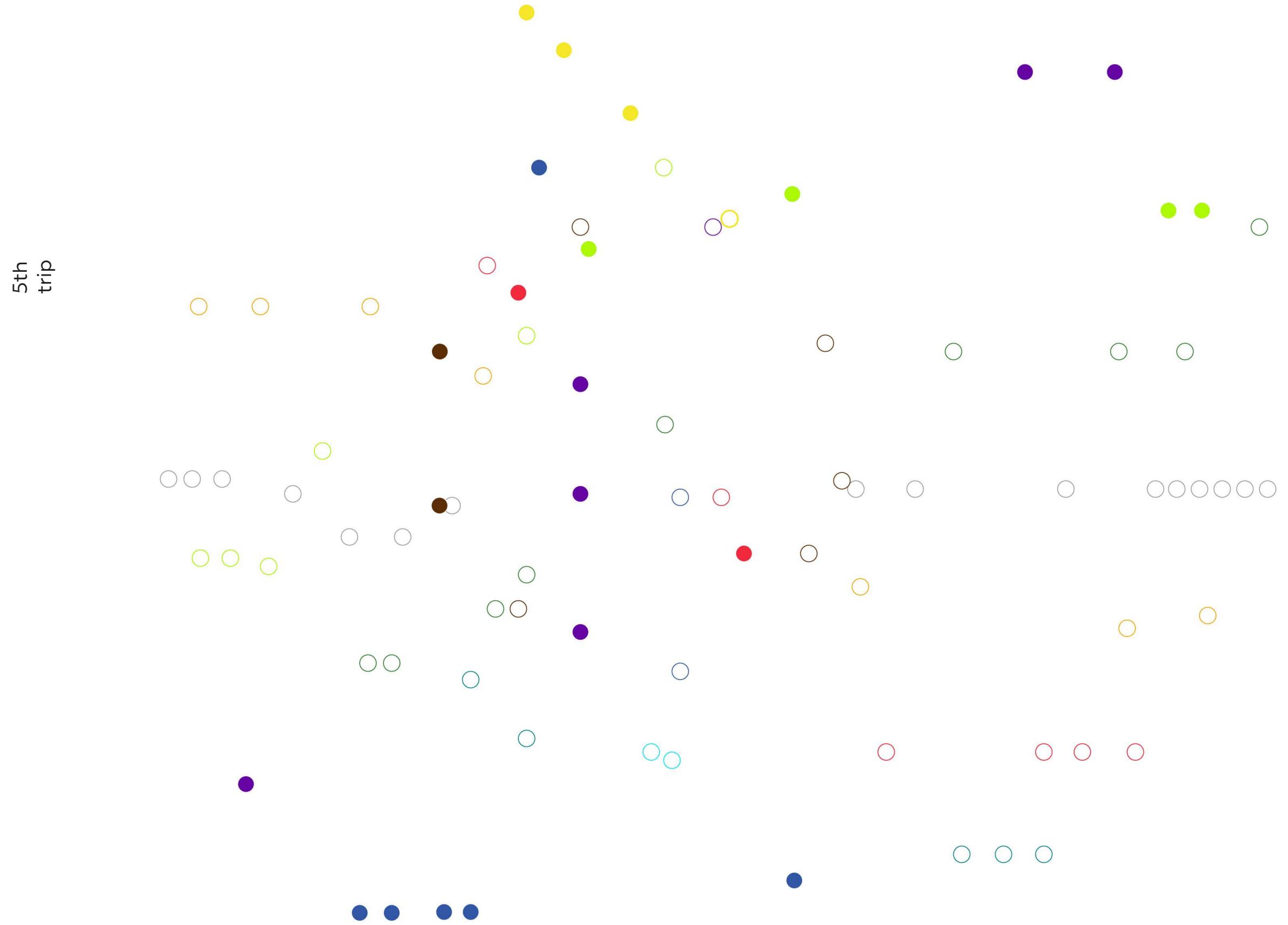




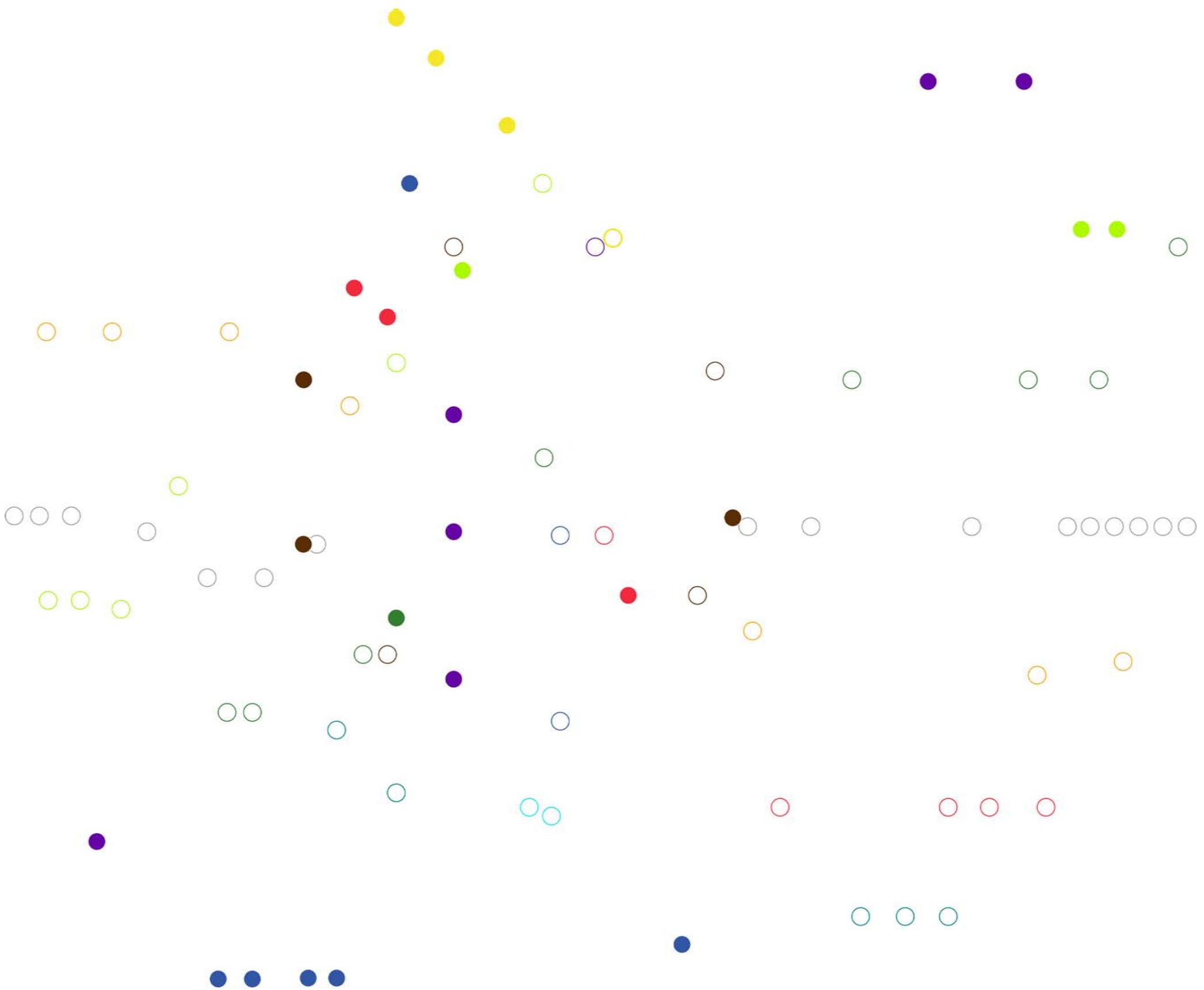








6th  
trip



От 10.02.2020

№ 2908

Начальнику Московского метрополитена  
В.Н. Козловскому

after all negotiations and rewritings  
the official letters from Britanka, I  
finally had got permission for the  
one day and the several stations  
only. Moreover, it was too late, and I  
continued to shoot incognito

Уважаемый Виктор Николаевич,

Просим разрешить нашей студентке Британской высшей Школы дизайна программы BA (Hons) Graphic Design and Illustration / Графический дизайн и иллюстрация 3-го года обучения Величко Евгению Вадимовне проведение видеосъемки в рамках выполнения своего дипломного проекта на территории всех станций Московского метрополитена (внутренние интерьеры станций, платформы и переходы). Подготовка дипломного проекта основана на исследовании метро с точки зрения многообразия световых решений и архитектурных элементов. Съемка необходима в период с 15 февраля 2020 года по 20 апреля 2020 года, в утренние и дневные часы, с 11:00 до 16:00. Также просим дать разрешение на пронос оборудования, список которого прилагается ниже.

Необходимая для проноса на территорию Московского метрополитена аппаратура:

- Профессиональная камера Nikon D800;
- Пинхольная камера;
- Штатив

При необходимости получения дополнительной информации с учебным отделом Школы можно связаться по телефону 8 (495) 640 30 15, доб. 346.

Связаться с Евгенией можно по почте evgeniia.v@mail.ru или по телефону +79851530788.

Заранее благодарим за содействие.

Руководитель учебного отдела

Е. А. Васькова

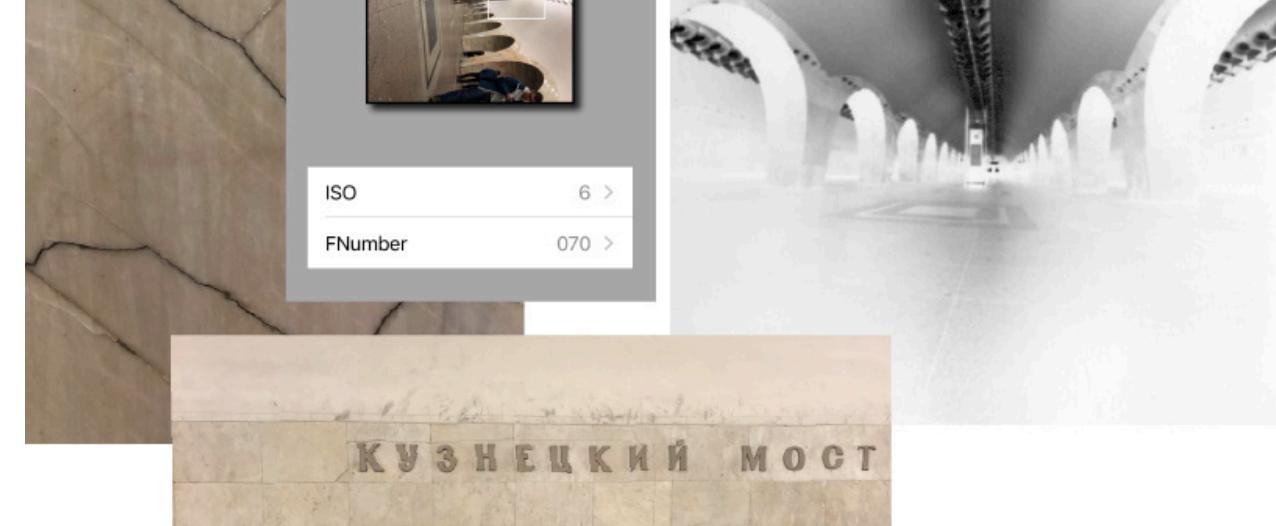
10 февраля 2020 г.



UNIVERSAL  
UNIVERSITY

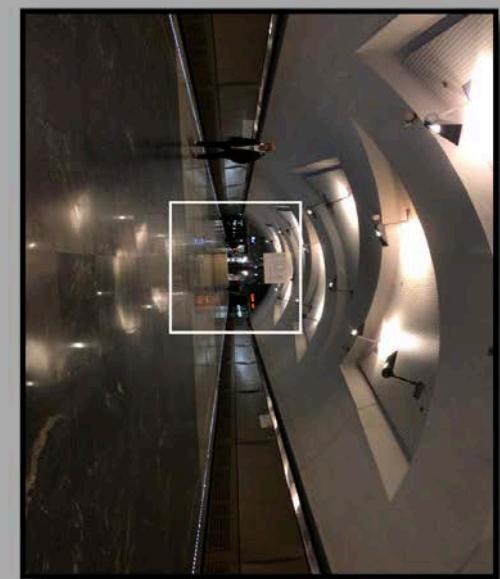
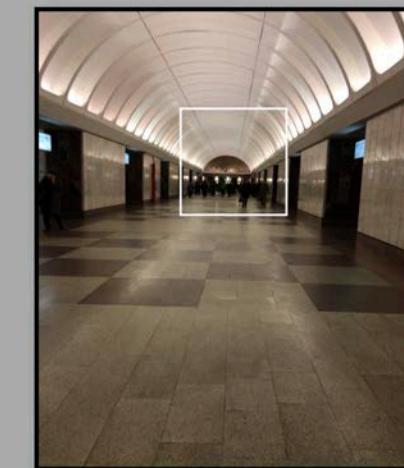
info@u.university  
www.u.university

the photo reflects the general impression from the metro station Kuznetskiy Most during the photo shooting. Here I show the way how it was. I also wanted to compare the real and the pinhole view of the station. I always used pinholemetr. It helps me to set up the needed time for the open shutter. Each station has its light intensity and the time was different ranging from 3 minutes to 25 minutes



6m 44s ⏱ 24m 44s

sufficient time is  
24 min 44 sec



14m 3s ⏱

sufficient time is  
04 min 03 sec



ISO 6  
FNumber 062

term. prospekt 10:36



pushkinskaya  
09:36

pushkinskaya  
09:36



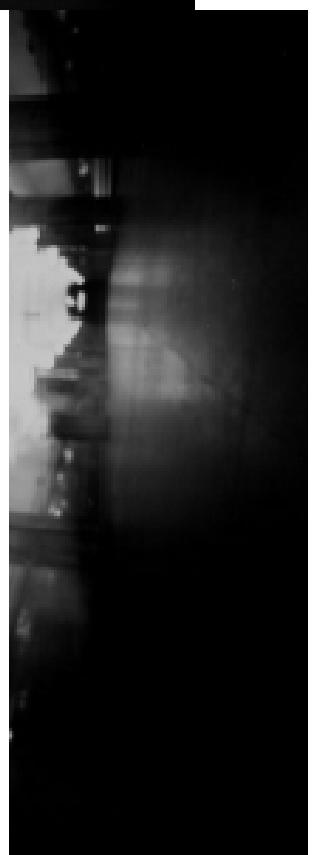
7th - 8th weeks

02:03 - 16:03

the initial idea for the photobook was to show the time with the numbers, but it was too direct for a reader. The time had to be just felt when the page is turning



13  
31



05  
03



00  
23

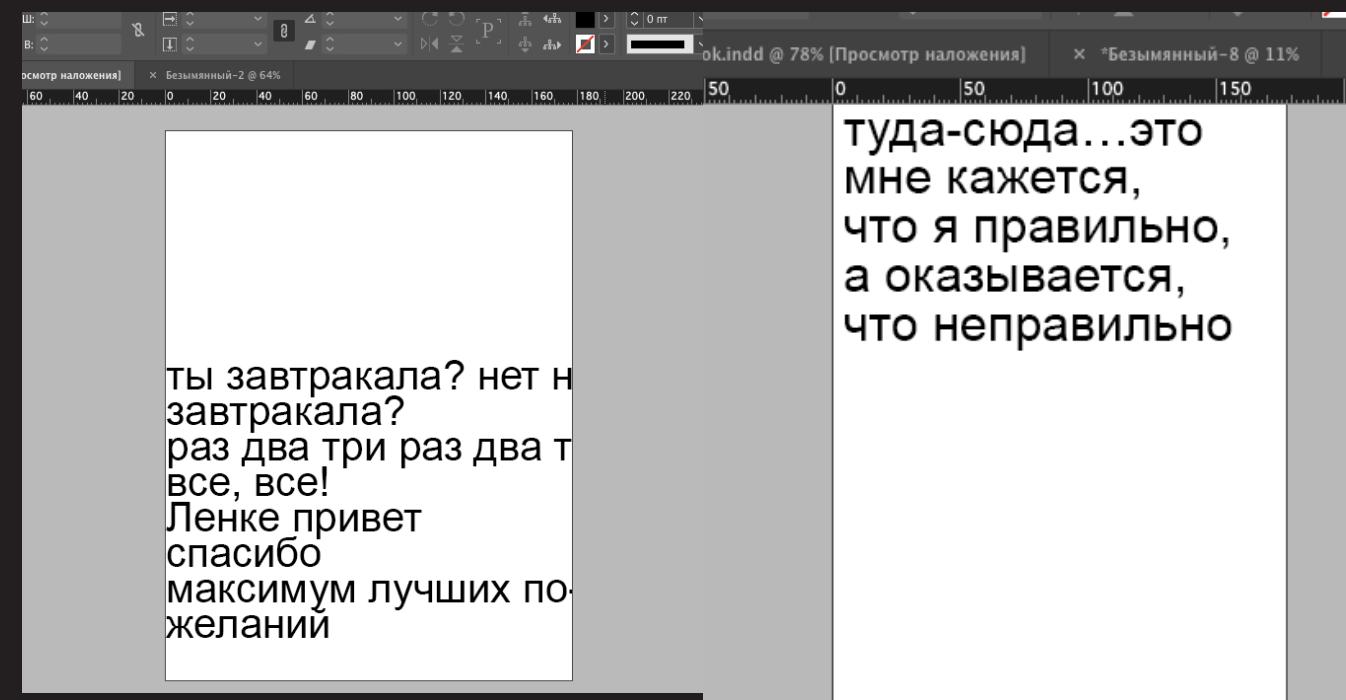
this picture was made on high sensitive paper. There are more grey shades and it needs less time for exposition.



a photosensitive paper which I used during all projects. This paper gives many grey shades

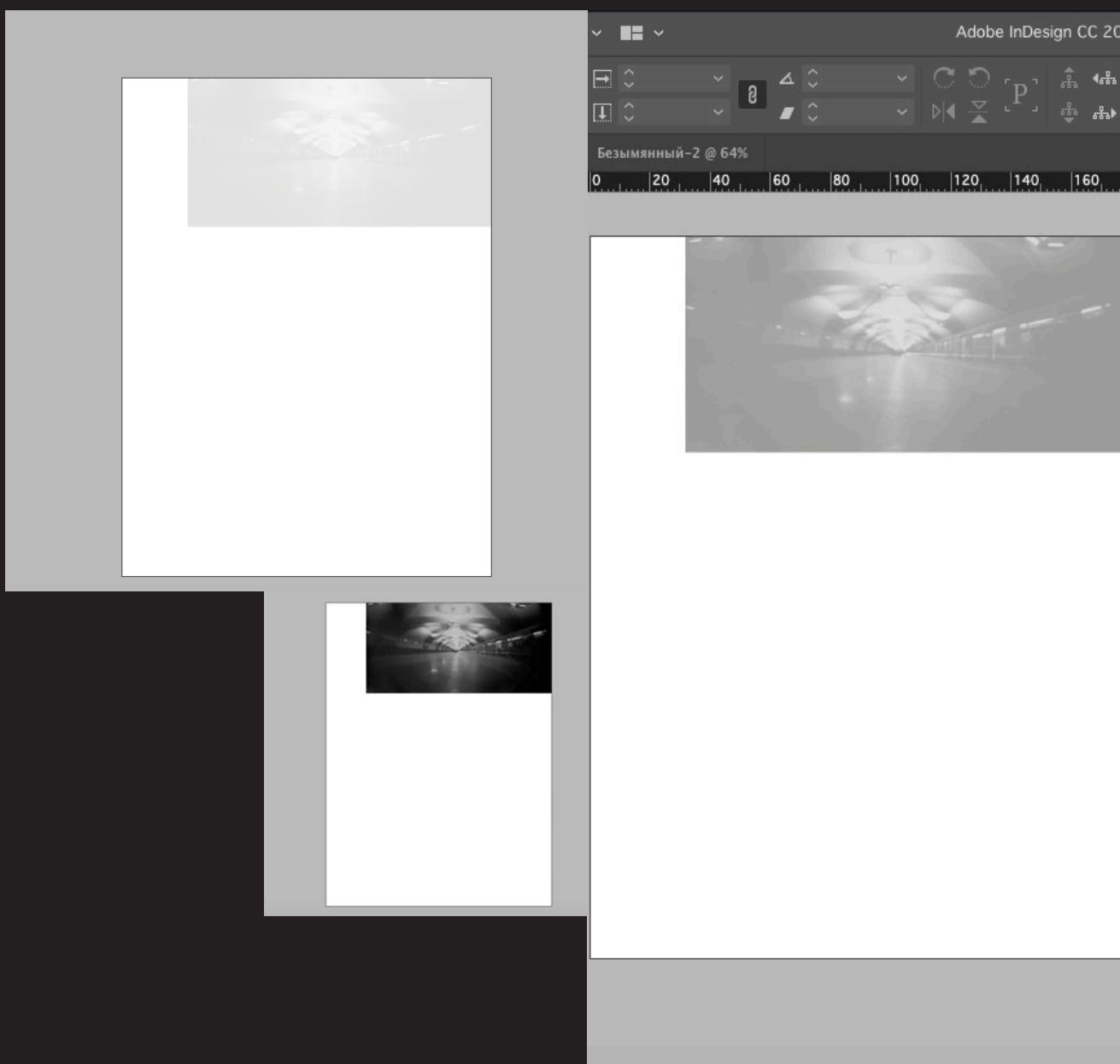


the second idea was to combine the people's talks and the images. I found quite interesting to include some stories, conversations, dialogs, but it felt like another project

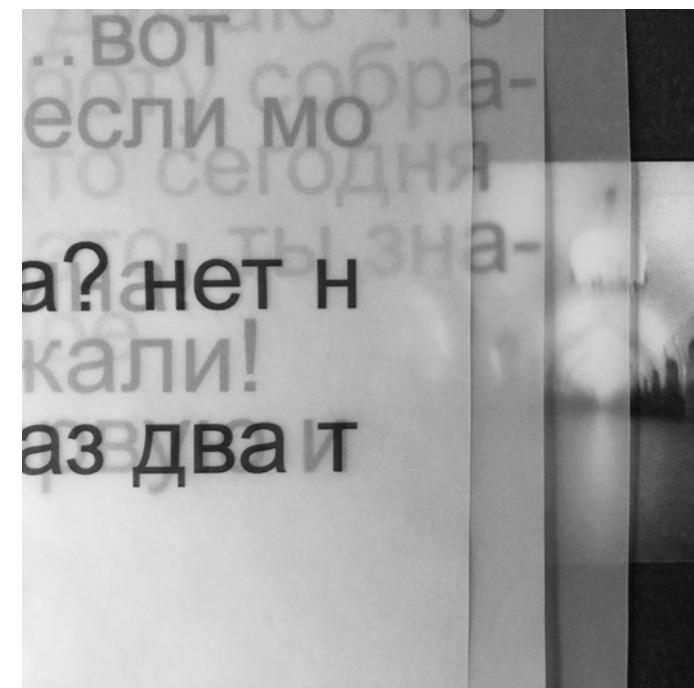


ВОТ  
сколько? 450 если  
можно без сдачи  
добрая женщина!  
ну что! побежали!  
включаем первую  
и пошли, да?

I also wanted to emphasise the consistent sequence of the intensity of black colour in the book. It correlates to the paper development. Here I represent the variant of the layout with the different saturation of the picture, beginning from light grey to black



this is one of the solutions  
to how I can work with  
transparency, overlaying  
image, and typography. It  
could be also a good idea  
for the demonstrating  
principle of development  
of the photo in the book



I also wanted to emphasise the consistent sequence of the intensity of black colour in the book. It correlates to the paper development. Here I represent the variant of the layout with the different saturation of the picture, beginning from light grey to black

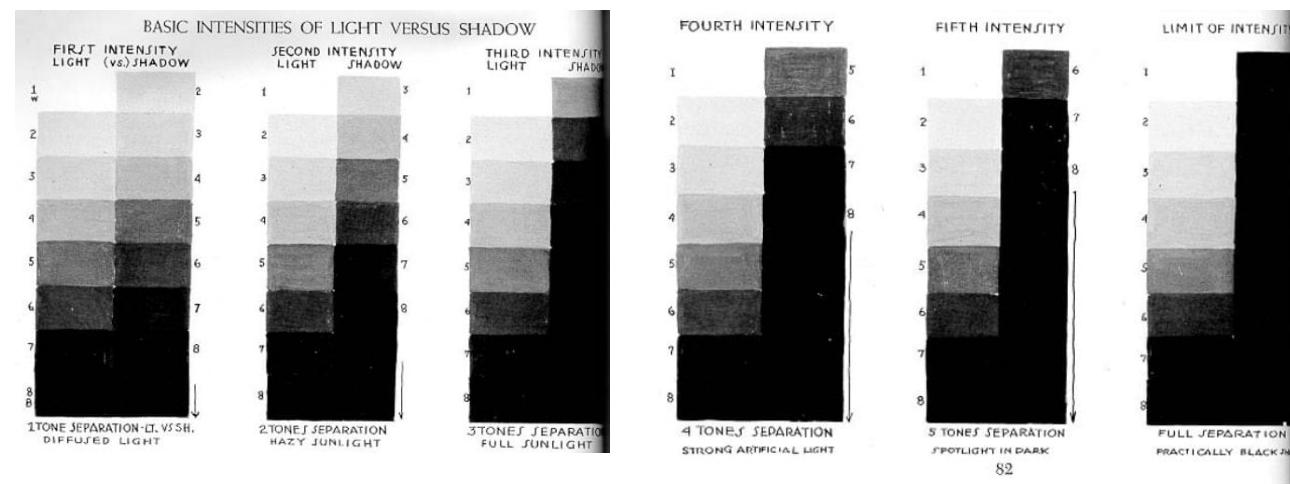
one more idea for the project execution was to work with songs, which I heard in the metro. I could make small books, according to the format of the pictures and on each page write the text of the song. But this idea also felt like another topic



Я буду долго гнать велосипед,  
В глухих лугах его остановлю  
Нарву цветови подарю букет  
Той девушке, которую люблю.  
Нарву цветов и подарю букет  
Той девушке, которую люблю.



In this chart there are six paint swatches showing the different intensities of light and the corresponding shadow in that particular lighting condition. In swatch number two Loomis presents a hazy sunlight condition suggesting that the light and shadow values are not that far apart. If you look at the fourth intensity swatch, or the one in the bottom left-hand corner, called strong artificial light, you will see even stronger contrasts in the shadow and light.



some interesting facts about the correlation between light and shadow and their intensity. The more intensive the light, the lighter the shadow

## ВИДЫ ЧЁРНОГО ЦВЕТА В ПЕЧАТИ

DMTRVK

### — 100% чёрный

Чистый черный, или 100% чёрный—только чёрная краска без примесей. Как мы уже выяснили, у нее может быть недостаточно плотности, в зависимости от того, где вы ее используете.

### — Супер-чёрный

Смешивая три краски—50% циана, 50% мадженты и 50% жёлтого со 100% чёрного можно добиться на печати наиболее глубокого, наиболее приятного чёрного цвета. Супер-чёрный стоит использовать только тогда, когда все края печатаемого объекта окружены другими цветами, или когда они выходят за границы страницы, под обрез.

### — Холодный чёрный

Холодный чёрный—это смесь, состоящая из всех триадных цветов: 70% циана, 35% мадженты, 40% жёлтого и 100% чёрного—на выходе она даёт чёрный с холодным оттенком.

### — Тёплый чёрный

Тёплый чёрный цвет получается смешиванием всех цветов триадной палитры: 35% циана, 60% мадженты, 60% жёлтого и 100% чёрного—такой чёрный цвет поглощает больше света и имеет тёплый оттенок.



## ВИДЫ НАСЫЩЕННОГО ЧЁРНОГО

### — Rich Black / насыщенный чёрный

Формируется из чёрного с добавлением одной триадной краски—традиционно 100% чёрного и 60% циана—и чёрный становится «чёрнее», потому что вторая краска увеличивает его плотность. \*На самом деле, это далеко не единственный возможный вариант.\* Rich black стоит использовать, когда края чёрного объекта четко видны, или когда чёрный объект накладывается на какое-то изображение. Но, поскольку он предполагает использование нескольких печатных форм, он подходит для печати объектов толщиной не менее 5 мм. (То есть именно текст и всякая мелочь мы печатаем обычным чёрным. Например, на лазерном принтере, или струйном—та же история, в принципе. Это зависит от массы факторов помимо размера: от типа бумаги, краски и проч.)

### — Registration Black / цвет меток приводки

Чёрный цвет меток приводки (registration black) составляется из 100% всех триадных цветов: cyan, magenta, yellow, and black (CMYK).

Rich Black
C - 60%
M - 0%
Y - 0%
K - 100%

Cool Black
C - 70%
M - 35%
Y - 40%
K - 100%

100% Black
C - 0%
M - 0%
Y - 0%
K - 100%

Registration Black
C - 100%
M - 100%
Y - 100%
K - 100%

Super Black
C - 50%
M - 50%
Y - 50%
K - 100%

Warm Black
C - 35%
M - 60%
Y - 60%
K - 100%

then I was searching for some information concerning black intensity in the printout.  
I was wondered that there are several ways of making black with the SMYK

the backside of each page with the words depicts the consistent changes in grey shades of the photo



this is the crucial index table for all the projects.

I tried to reflect each detail concerning metro and pinhole characteristics. Then I compared them and figured out the main features, which I can work with. These are time, year of the opening station, size of the box, name of the station

	duration min/sec	blank pages	%	ISO/ Fnumber	depth of box/ diameter of hole	
Novokosino	06:11	371	5	25%	6/060	48/0.8
Volokolamskaya	09:16	556	7	37,4%	6/060	48/0.8
Krasnie vorota	18:23	1103	14	74,3%	6/060	48/0.8
Kres. zastava	06:44	404	5	27,2%	6/060	48/0.8
Prosp mira	05:16	316	4	21,2%	6/060	48/0.8
Borisovo	14:03	843	11	56,8%	6/062	49/0.8
Shipilovskaya	24:44	1484	19	100%	6/062	49/0.8
Mitino	05:37	337	4	22,7%	6/062	49/0.8
Perovo	04:29	269	3	18,1%	6/062	49/0.8
Mayakovskaya	24:44	1484	19	100%	6/062	49/0.8
Shodnenskaya	03:35	215	3	14,5%	6/062	49/0.8
Slavyanskii bulvar	24:44	1484	19	100%	6/062	49/0.8
Lermontovskiy pr	10:36	636	8	42,8%	6/062	49/0.8
Krilatskoe	11:28	688	9	46,3%	6/070	56/0.8
Electrozavodzkaya	07:10	430	5	28,9%	6/070	56/0.8
Komsomolskaya	09:10	550	9	37%	6/070	56/0.8
Kuzn most	09:10	550	9	37%	6/070	56/0.8
Sretenskii bulvar	08:27	507	6	34,1%	6/076	60/0.8
Barrikadnaya	05:24	324	4	21,8%	6/076	60/0.8
Aviamorotnaya	02:38	158	2	10,6%	6/076	60/0.8
Novoslobodskaya	08:59	539	7	36,3%	6/076	60/0.8
Kropotkinskaya	05:37	337	4	22,7%	6/076	60/0.8
Chkalovskaya	04:48	288	4	19,4%	6/081	65/0.8
Strogino	07:40	460	6	30,1%	6/081	65/0.8
Pushkinskaya	09:36	576	7	38,8%	6/081	65/0.8

Fnumber=Thickness of box/diameter of hole



online tutorials



16:03 – 06:04

9th – 11th weeks

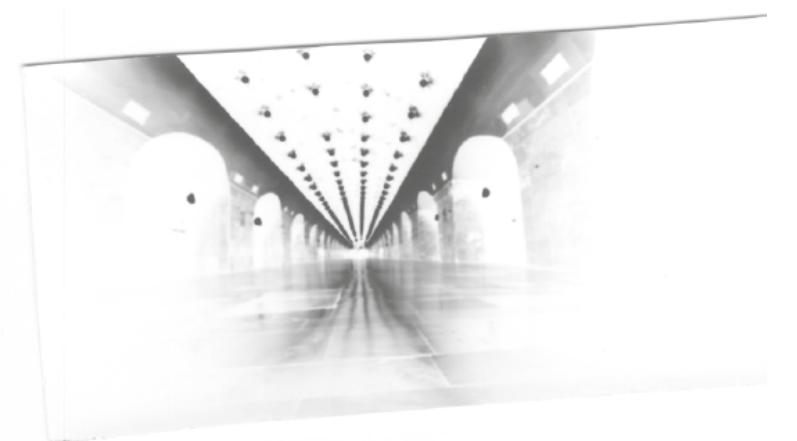
these are the very first layouts of the final photobook. The idea was to consistently display the intensity of light with the shades of the grey



60



60



60

these are the very first layouts of the final photobook. The idea was to consistently display the intensity of light with the shades of the grey. I decided to represent the pictures in their primary view

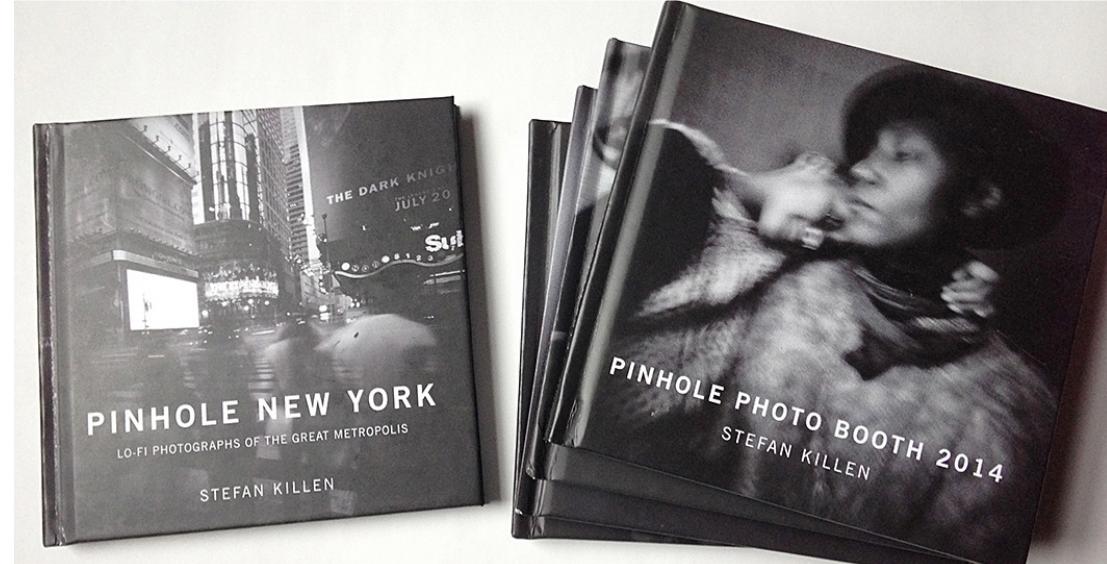
"New York City like you've never seen it."

## Stefan Killen

Pinhole New York is a collection of photographs I've taken over the past thirty years in the New York metropolitan area. All photos were shot with one of several homemade cameras designed to hold 120 mm film — either a small box made by Peter Olpe, a Swiss photographer and educator, or a slightly less sturdy version modeled on it but made from cardboard and wrapped with black plastic and electrical tape.

The nature of pinhole photography, at least with the cameras and process I use, is that getting a good image is very much a crapshoot, a game of chance. With no viewfinder, a narrow focal length that distorts the subject, and long exposures, I have only a limited idea what an image is going to look like. On the basis of composition alone, to say nothing of poor exposures or light leaks, I invariably get a large number of uninteresting images from my shoots. But this element of chance is what I love about pinhole photography; I try to set conditions that will give me what I want in an image, but I can't control the results. In the end each shot offers up surprising textures, lines, gestures, and spaces, all unseen at the moment of exposure but revealed in the crapshoot — and magic — of pinhole photography.

Stefan Killen



some of the indexes I used for the content page and represented as a table. But it still needs detail work, especially with font size and classification

		48 mm	49 mm	56 mm	60 mm	65 mm
1935					Kropotkinskaya	
1935	Krasnie vorota					
1938		Mayakovskaya				
1944			Electrozavodzka			
1952				Novoslobodskaya		
1952			Komsomolskaya			
1958	Prospekt Mira					
1972					Barrikadnaya	
1975		Shodnenskaya				
1975						Pushkinskaya
1975			Kuznetskiy most			
1979					Aviamorotnaya	
1979		Perovo				
1989			Krilatskoe			
1995						Chkalovskaya
1995	Krestyanskaya zastava					
2007		Slavyanskii bulvar				
2009		Mitino				Strogino
2009	Volokolamskaya					
2011		Borisovo				
2011		Shipilovskaya				
2012	Novokosino					
2013		Lermontovskiy prospect				
2015					Kotelники	

48 mm 49 mm 56 mm 60 mm

so, I decided to reduce the number of stations, because they had bad quality. I also live the consequence of the opening year. So the box which has 65mm depth was excluded because it gave a very blurred picture

1935	Krasnie vorota	
1938		Mayakovskaya
1944		Electrozavodzkaya
1952		Komsomolskaya
1958	Prospekt Mira	
1972		Barrikadnaya
1975		Kuznetskiy most
1979		Aviamorotnaya
1989		Krilatskoe
1995	Krestyanskaya zastava	
2007		Slavyanskiy bulvar
2009		Mitino
2011		Borisovo
2012	Novokosino	
2013		Lermontovskiy prospect

there is a principle of the square in the layout. As an example, 4 pages will look like this one with the same elements. They will be transparent. The number of blank pages equals proportionally the time spent in this particular metro station. The format of the book is the same as the format of light-sensitive paper

4 pages

1935

Kropotkinskaya

after all the pages I placed the page with  
the actual image. The more pages you turn,  
the more clear you can see the image

uuu 09



5 min 37 sec

1935

Kropotkinskaya

## OUT OF FOCUS WINS AWARD

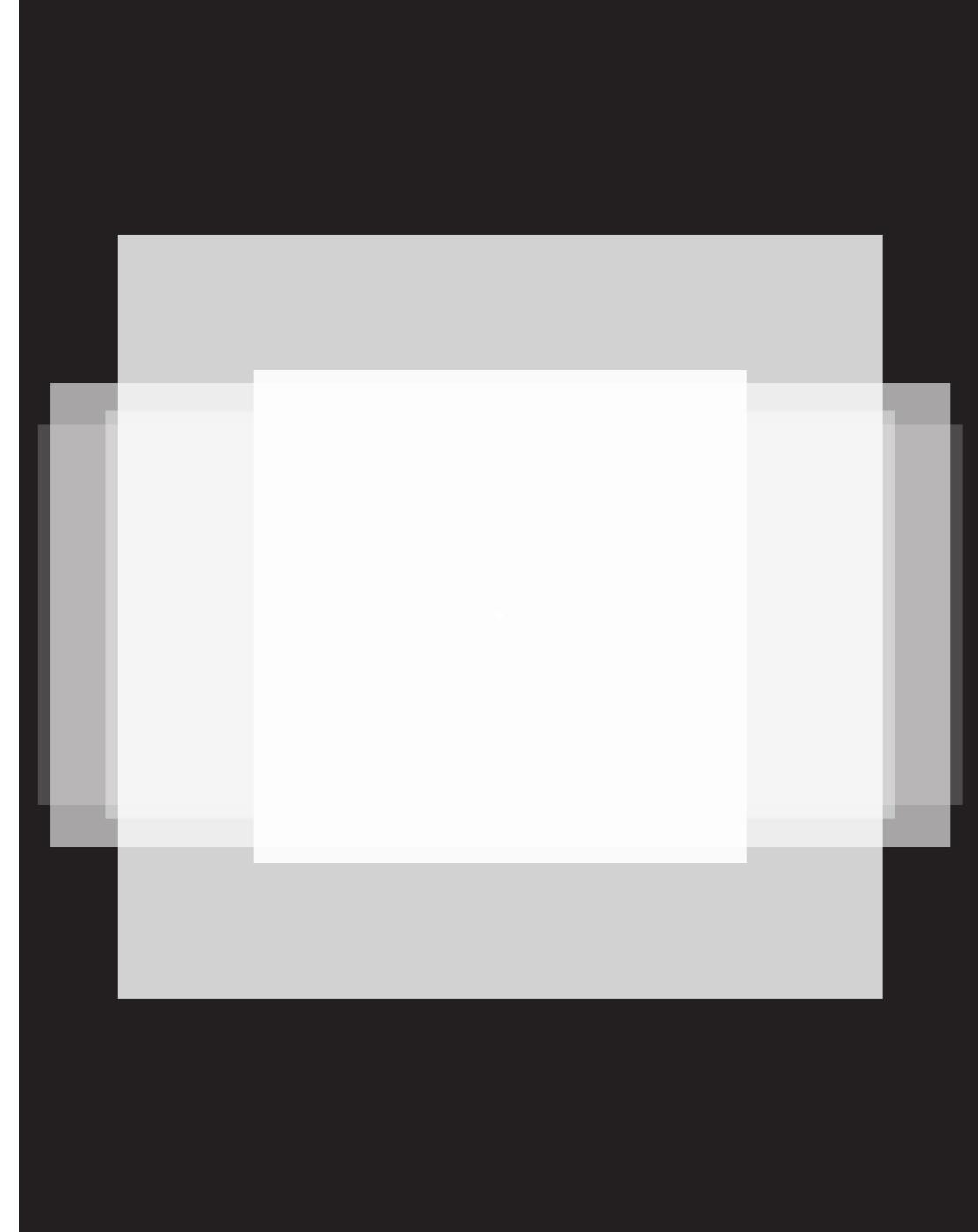
Posted by Stefan on Jan 10, 2013 in Publications

I've held off writing a follow-up post on Peter Olpe's *Out of Focus: Pinhole Cameras and Their Pictures* until my copy of the book arrived from the publisher. This ended up taking three long months, as the first copy either got lost in the mail from Switzerland or was pocketed by a knowing postal worker. But the book finally arrived — just in time for Christmas — and I've been pouring over it ever since. It's terrific!

<https://twitter.com/rockett todd>



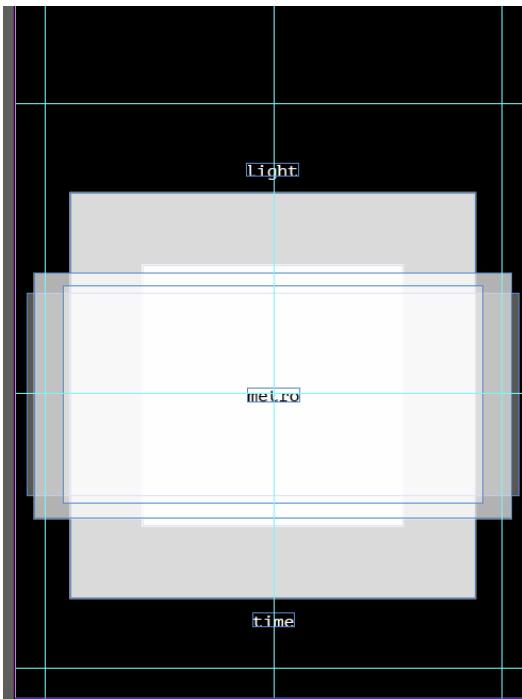
as well as layout I also worked on several covers.  
The first one is to reflect the principle of grey  
shades in the rectangular, symbolising the boxes



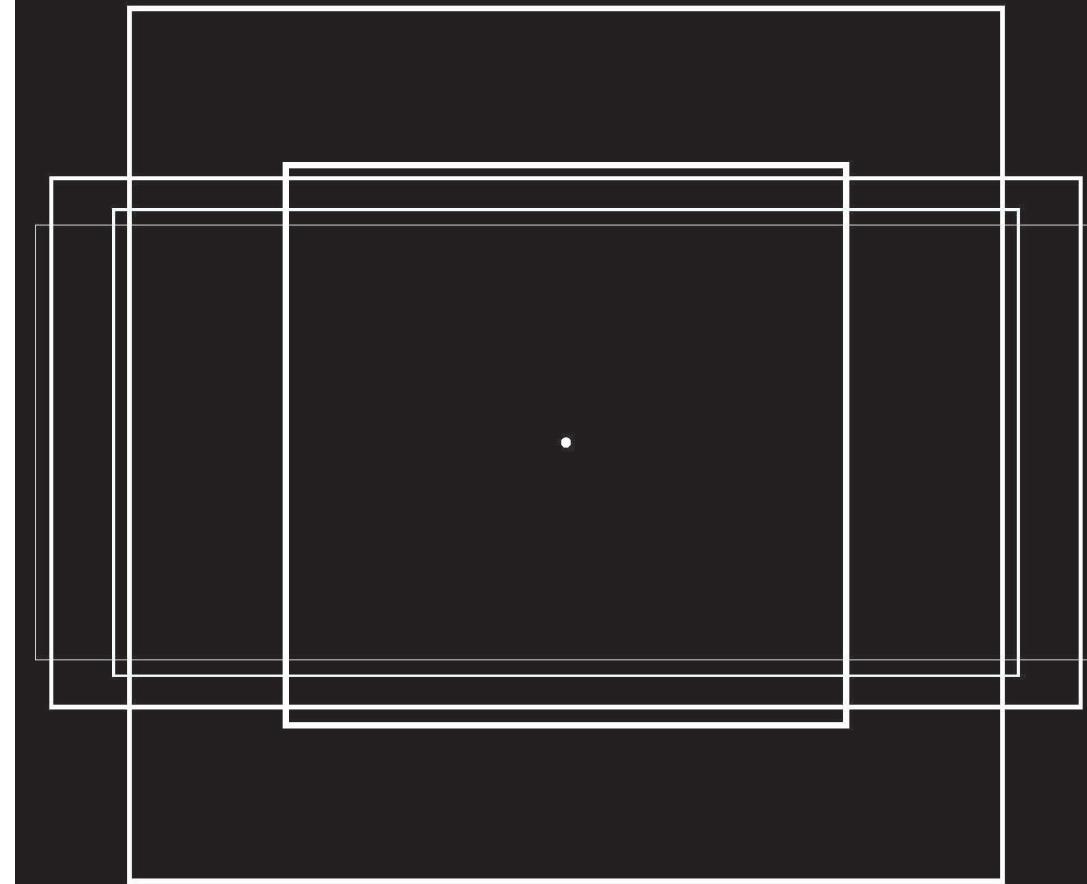
for the photobook, I chose a vertical opening. There are 268 pages + cover. In this case, the most appropriate will be the screw binding because it is good for this number of pages with a different type of paper. It doesn't require folding of pages and stitching as well



so, I left a certain space for this type of binding, and it needed to reconsider the center of the page

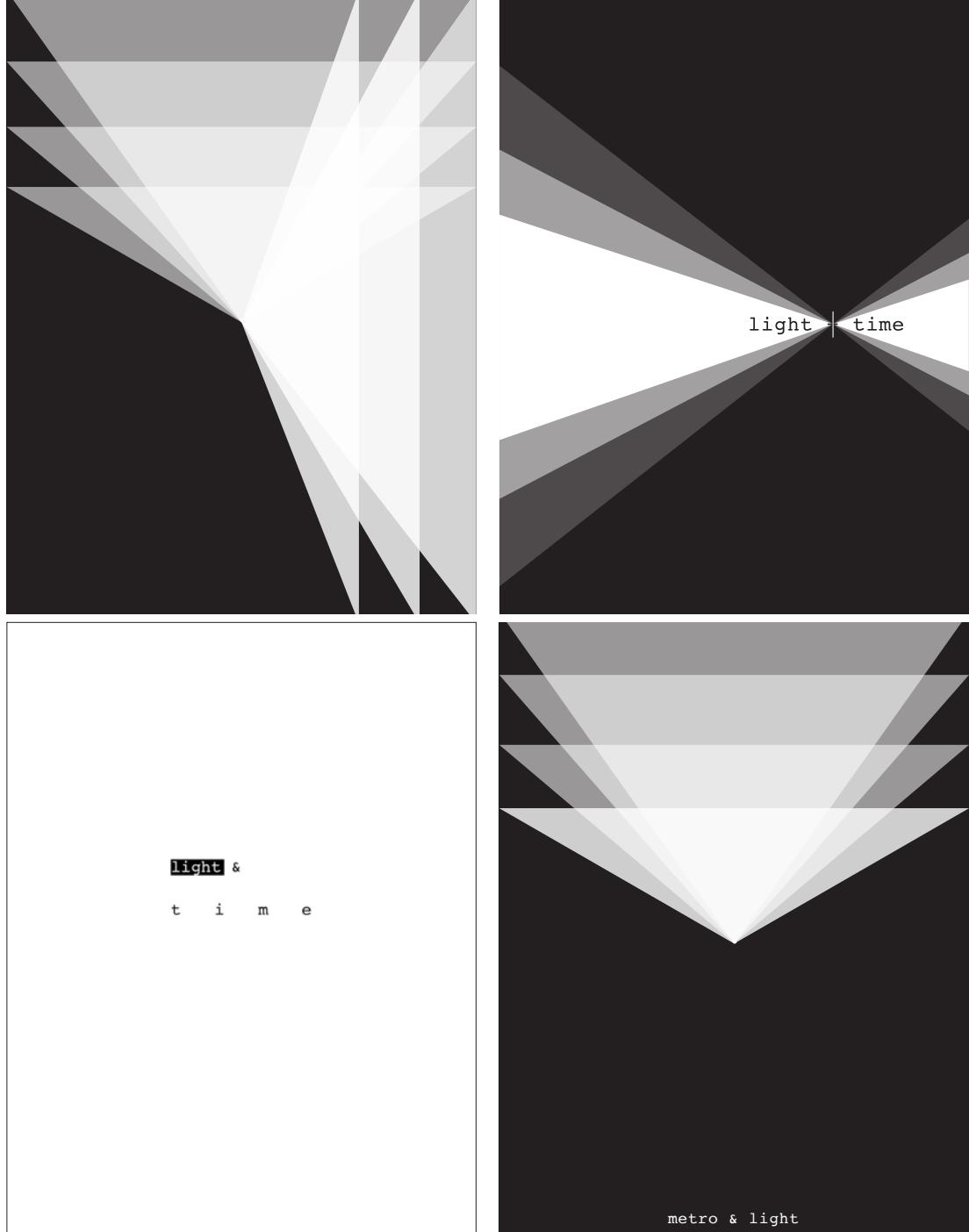


the second one is the simplifying pinhole boxes, with  
have different outlines according to their dimensions



for the cover I came up with several variants, which I was based on perspective lines and a principle of how the light works.

The main ideas for the name:  
time+light  
light&time  
light+metro+time





production

main block: 268 pages + Cover

binding:  
screw post binding.

proposal for the paper:  
cover - Invercote G 300 g/m<sup>2</sup> or plastic cover  
main transparent block - Glama Basic 92 g/m<sup>2</sup>  
pages with photo and others - E-pure Alpine white 150 g/m<sup>2</sup>

font: PT Mono



this book is about Evgeniya's project  
the project is about photobook  
the photobook is about light and metro and time