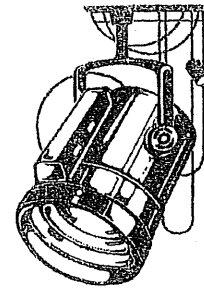


LIGHTING



grain - visible clumps of silver crystals in the negative. Looks like dots or sand in photograph. Grain becomes more noticeable as film speed increases.

contrast - difference between each gray tone; a tone that would otherwise be a color. You want contrast in your photographs and a large range of tones (values).

highlight - lightest or brightest area

shadow area - darkest area

Two types of light:

NATURAL and

ARTIFICIAL



Light comes from three general directions: front, side and back

soft light - when the light source is frontal or light is deflected and very little shadow is created
A light overcast day is best for photography.

back light - when the light source is behind your subject and facing your camera lens.

sidelight - when your light is coming from one side of the subject - This can cause a dramatic look to your photograph.

silhouette - when your light source is behind your subject and only the black outline of your subject is revealed against the light background

PORTRAITS:

Richard Avedon (1932-2004, American) has transformed fashion photography and portraiture alike, creating an instantly identifiable aesthetic which has influenced countless others. His 'signature' large format studio portraits of politicians, writers and artists render the sitters "symbolic of themselves", as he put it. His use of stark white backgrounds and life-size printing places viewers in a new relationship to the photographic image - a physical and almost confrontational one. His ability to create visual tension and surprise through unexpected contrasts is unparalleled.



Photo Assignment #6



PART ONE: LIGHTING & PORTRAITS

B&W film, 36 exp.

10 frames - soft light - do a series of portraits using soft light with no strong shadows...have your subject use a prop or create a mood, feeling, or expression.

10 frames - sidelight - do a series of portraits in which the subject is strongly lit from one side. You may shoot near a window where the light is shining in a single area or you may set up some lights or use flashlights to create the light. Try photographing from different angles...from the dark side and from the light side. This should create some dramatic effects.

4 frames - silhouette - use some form of back lighting behind your subject but your subject should be black and create a silhouette against the background. Be sure we can tell what your subject is when in silhouette. **This type of shot will confuse your light meter. ** Try taking a meter reading off the lighted area and open your f stop up two stops wider. Try to find subjects with an interesting outside shape like trees, people, machinery, etc.

PART TWO: REFLECTIONS & DISTORTION (12 frames)

Try distorting your subject by photographing reflections or by looking through another object. This way of photographing your subject gives a new look or view.

Things to try:

Reflections in the water -

- clear, calm water capturing exact reflection
- ripples in water to distort reflection

Reflections in the mirror -

- rearview or side mirror of car, multiple mirrors, mirrored sunglasses, mirrors that distort

Glass -

- look through a glass to photograph subject
- look through textured glass and photograph subject
- use glass to reflect image

Reflections on metal -

- car, metal appliances, musical instruments