Foundations for Art and Design Through Photography

Part II

light

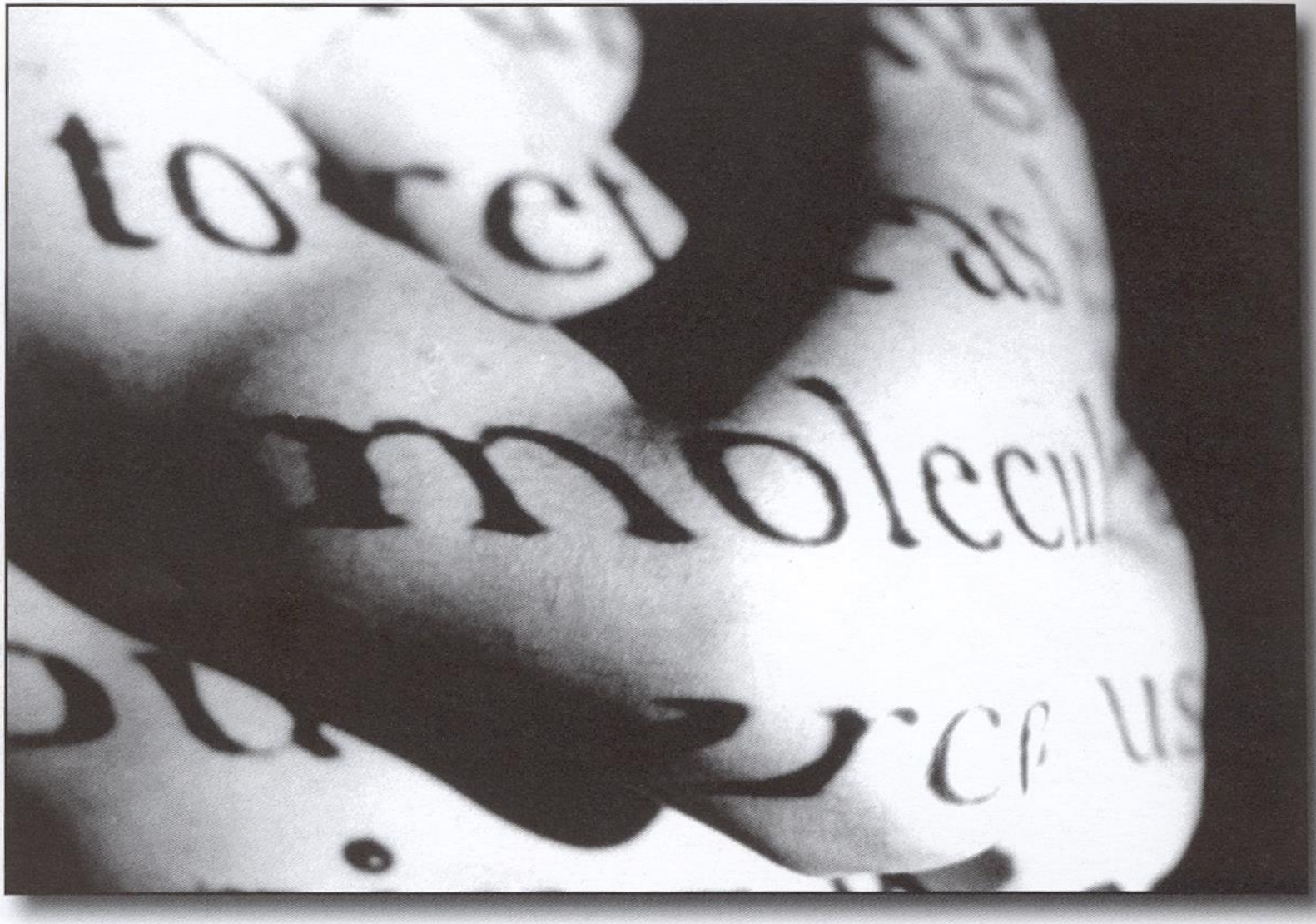
Charles Harbutt (1960)

light

Hands - Ashley Dagg-Heston

aims

- To develop knowledge and understanding of how the quality and direction of light can change character and mood.
- To develop an awareness to the limitations of the film and image sensors in recording subject contrast.



Projection - Student photograph

Where is the light coming from?

What type or quality of light is being used?

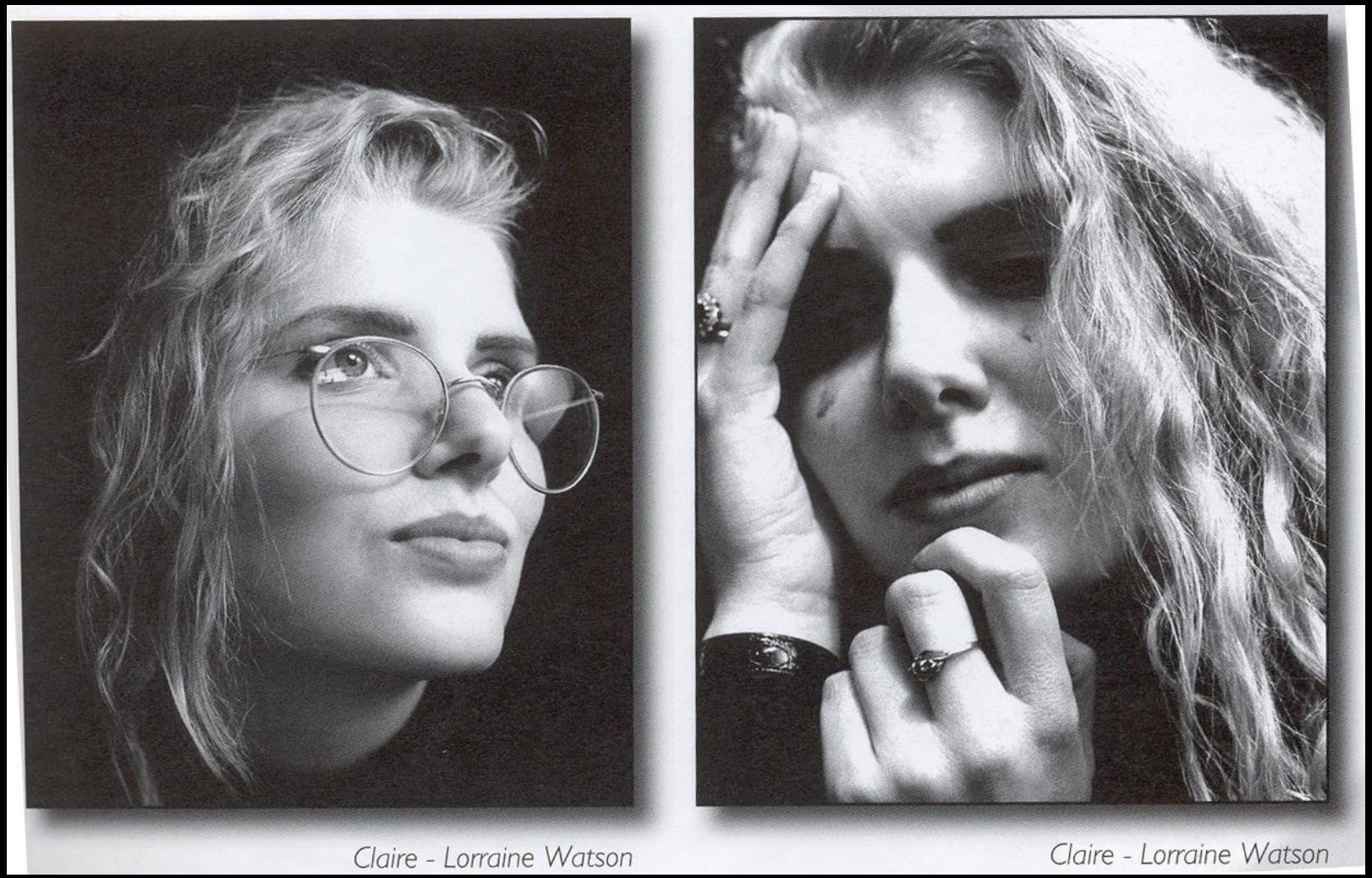
What effect does this light have on the subject and the background?

Quality of Light

The smaller the light source, the harder the light appears.

The larger the light source, the softer the light appears.

Activity one



Limitations of the capture medium

The human eye can register detail in a wide range of tones simultaneously. Film and digital image sensors (as of yet) are not able to do this.

Increasing exposure will reveal more detail in the shadows and dark tones.

Decreasing exposure will reveal more detail in the highlights and bright tones.

If a subject is hit by harsh directional light increase the exposure by one stop.

Exposure Compensation

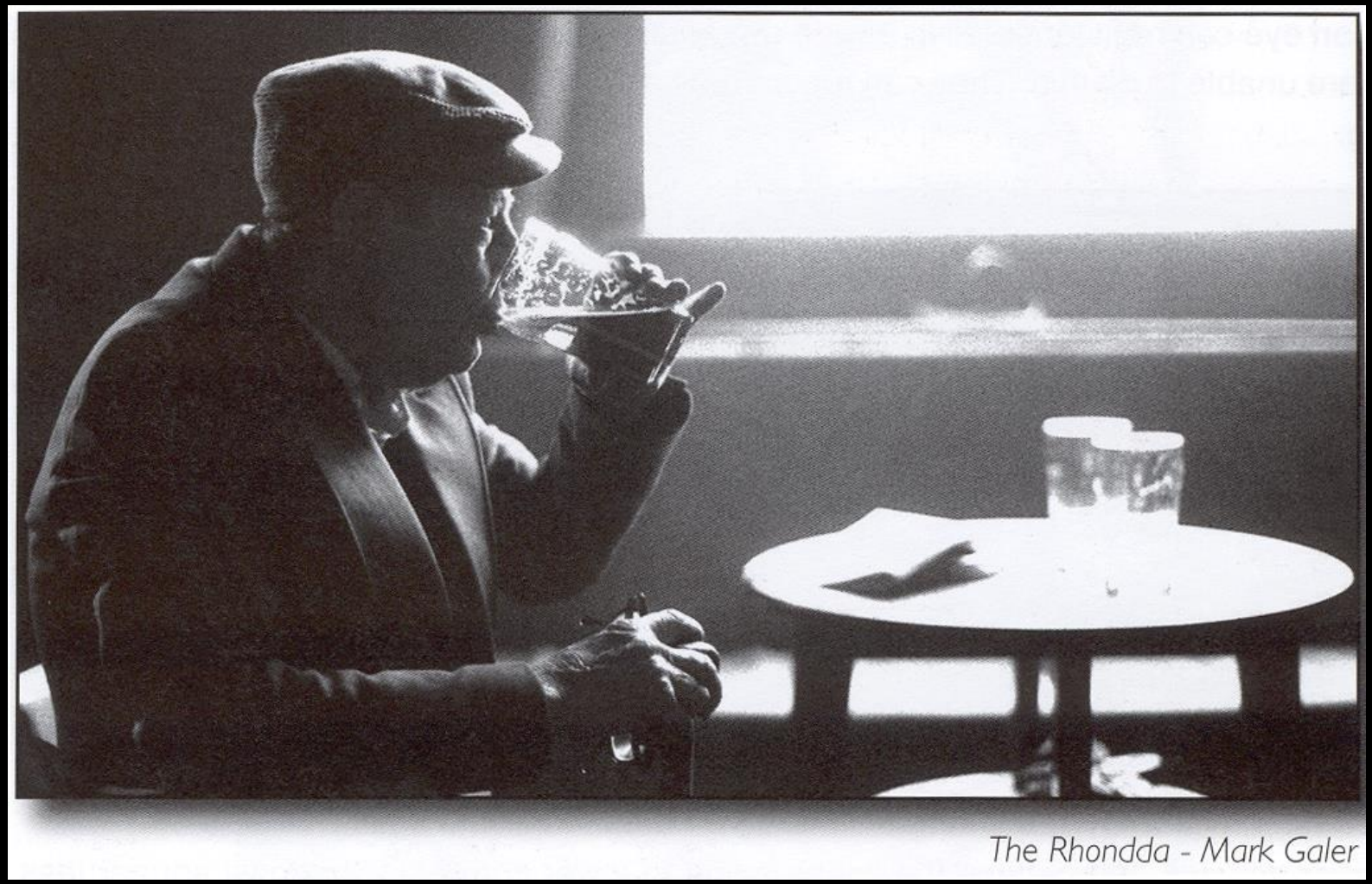
When you take a light meter reading, you are taking a reading of the average between the light and dark tones you have framed. It is only accurate when there is an even distribution of tones, when the dominant tone is neither dark nor light. It is very important that you compensate or adjust the exposure when the framed area is influenced by a dark or light or very bright tone. If your subject is in front of a very bright light – you can either get a silhouette or a subject that is revealed. In these situations you have to override the meter and increase the exposure to avoid underexposing your subject.

Most cameras mostly take light meter information from the center of the viewfinder. Here are some things to do to compensate for your readings:

Move in close so that your chosen subject fills the frame and set the exposure. Move back to your chosen camera position and take the shot at the same setting.

Point the center of your viewfinder away from the bright light, set the exposure and reposition the camera.

Activity three

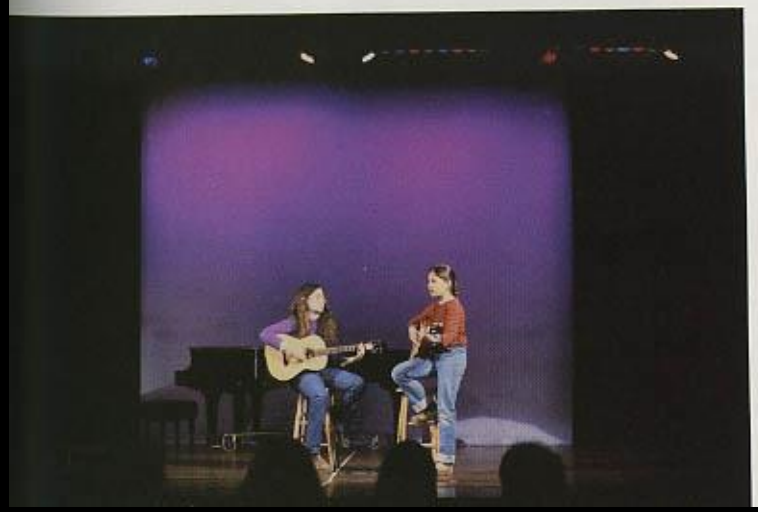


The Rhondda - Mark Galer

2.8 at 1/250

e problem here is the opposite of that caused by the sky left. The dark background so dominates the frame that the eter measurement overexposes the figure (above, left). A ose-up reading of the man's face gave correct exposure.

f/8 at 1/250



11 at 1/250

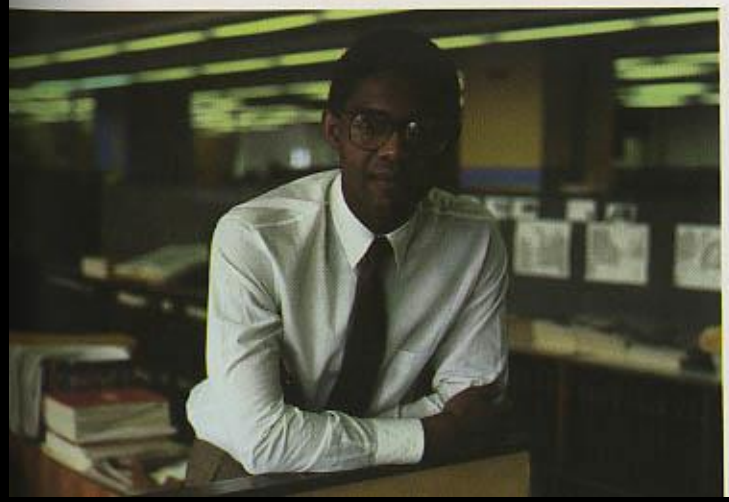
f/8 at 1/250

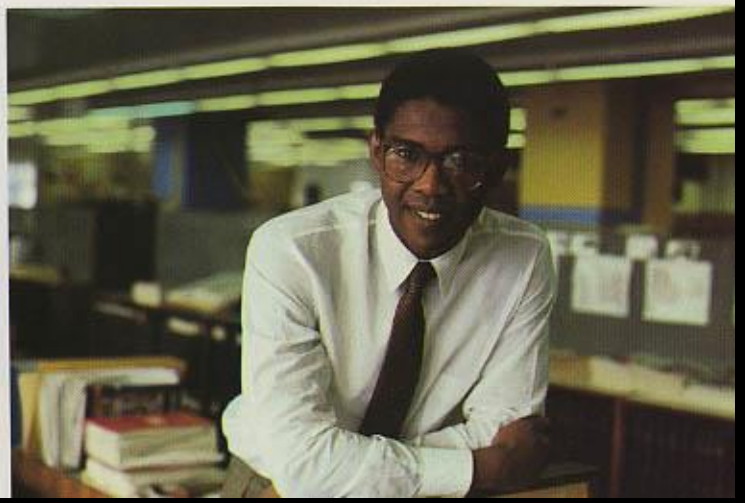
he bright sky occupying half the picture produced an itial reading that underexposed the sheep and the farm above, left). Aiming the camera lower to exclude the sky ave a correct exposure for the main subjects (right).

at 1/30 second

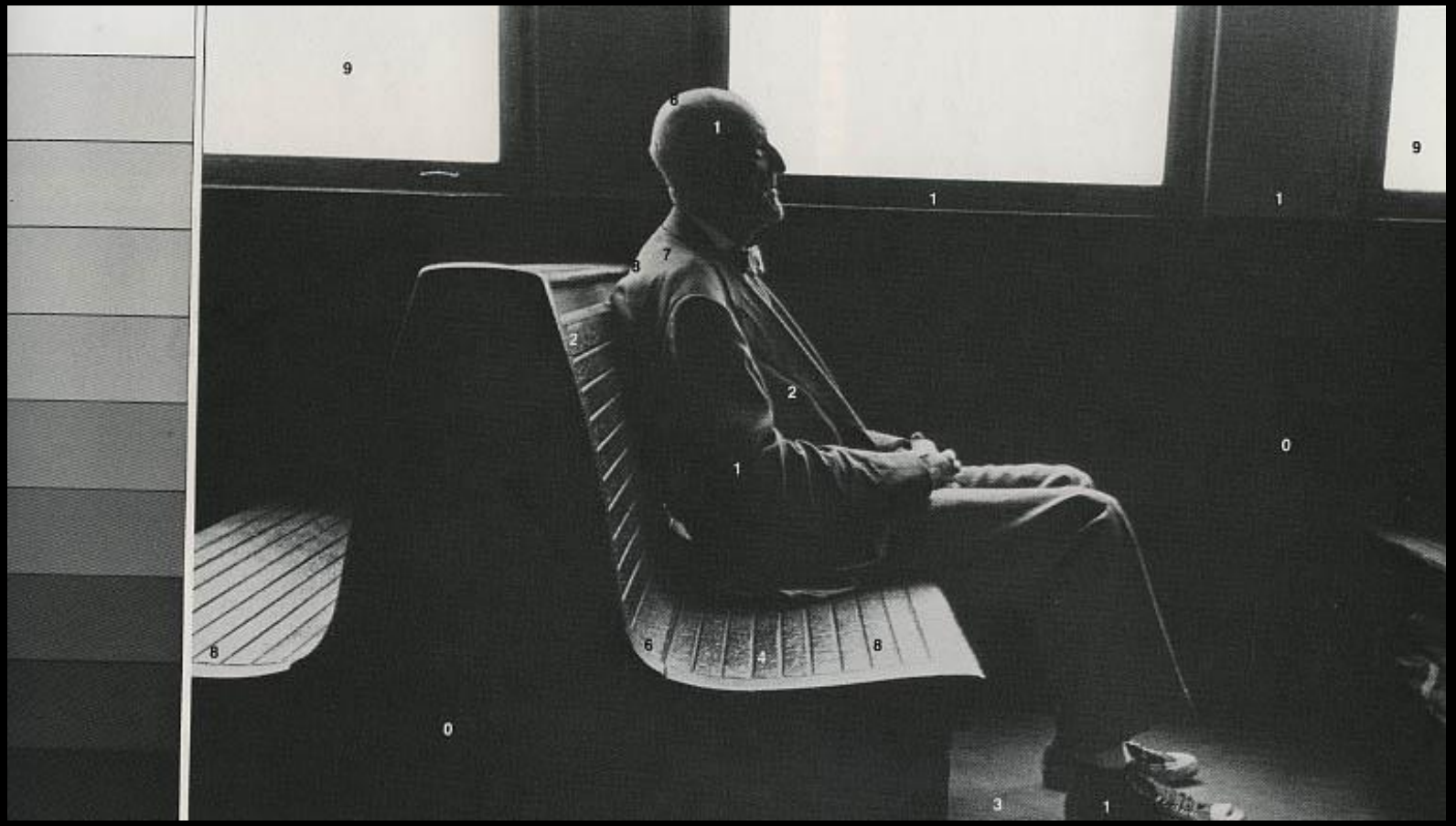
f/4 at 1/30 second

white subject reflected so much light that the meter ly recommended an underexposure that dulled it to (above, left). A reading from an 18 per cent gray card an exposure that revealed true whites (right).





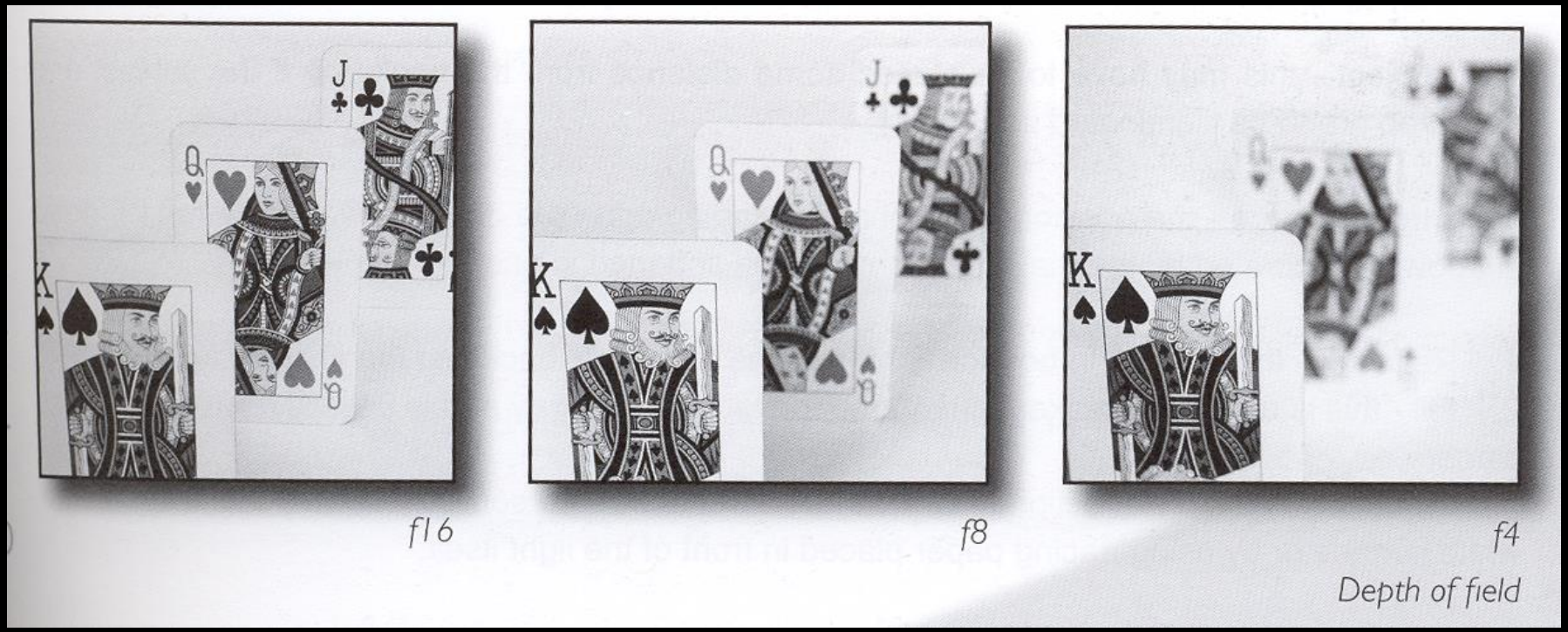
Contrast



Depth of Field

- The widest apertures (f2, f4) give the least depth of field.
- The smallest apertures (f11, f16) give the most depth of field.

Activity 4



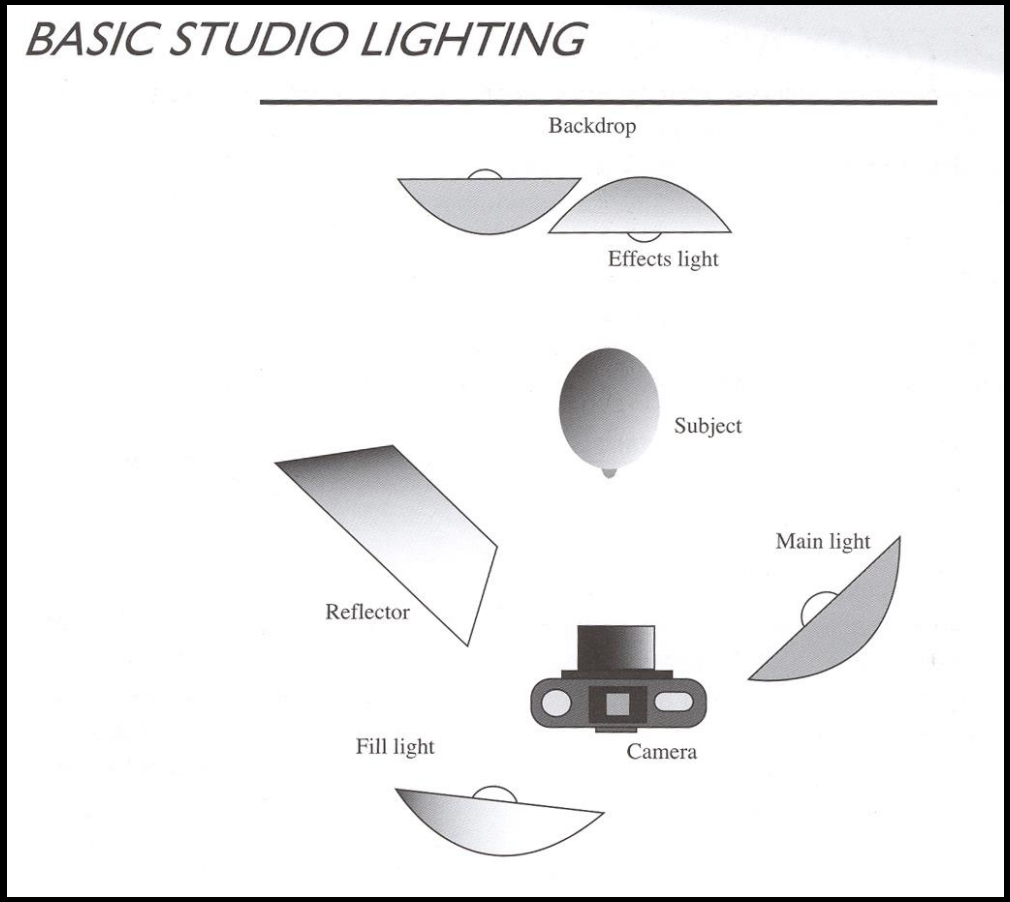
Basic Studio Lighting

- Main light source – the position is optional depending on the desired effect. If deep shadows are created by the main light they can be softened in one of these ways :

reflector –used to bounce light from the main light into the shadow areas.

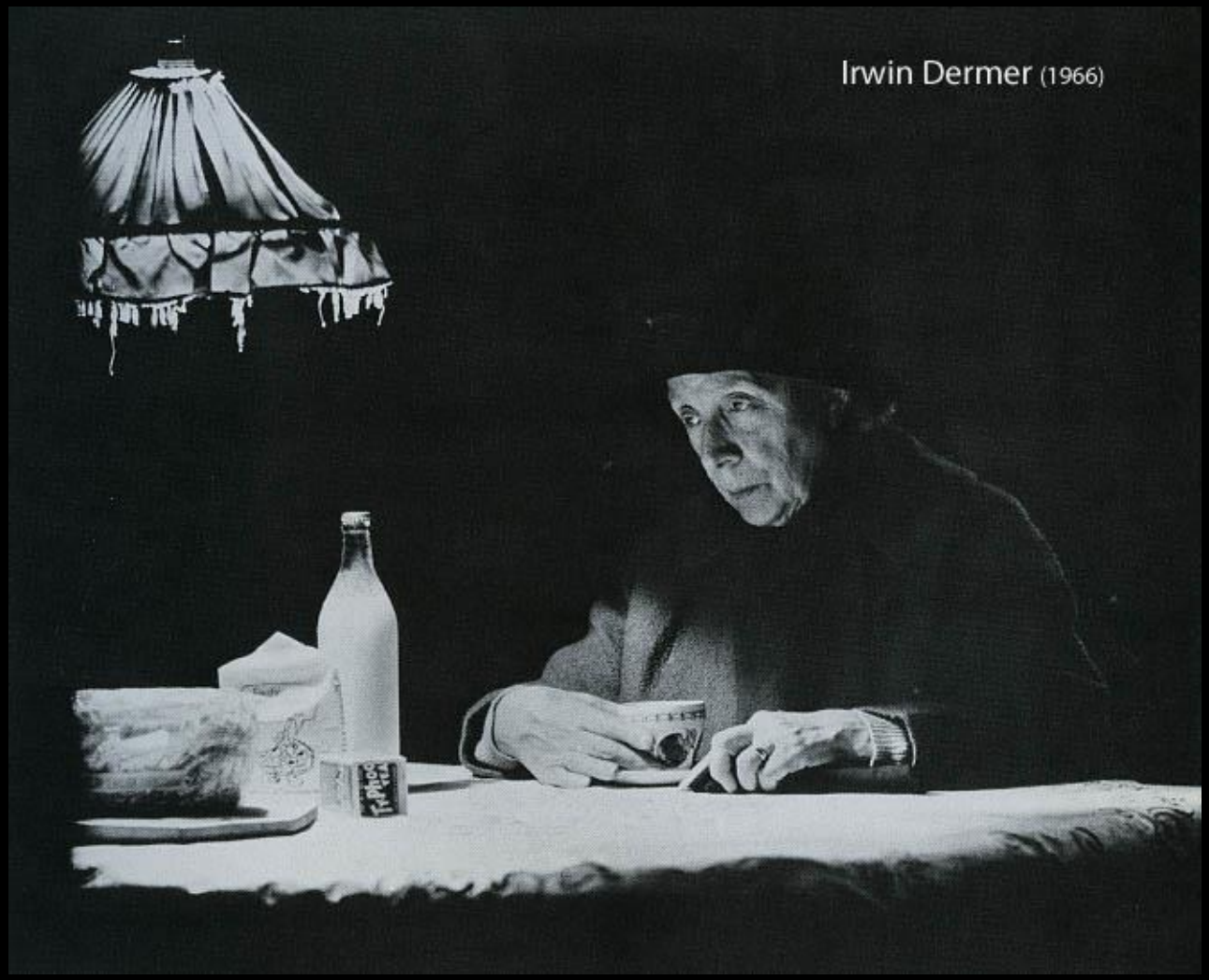
fill – a weaker light or one moved further away to appear weaker, usually positioned by the camera.

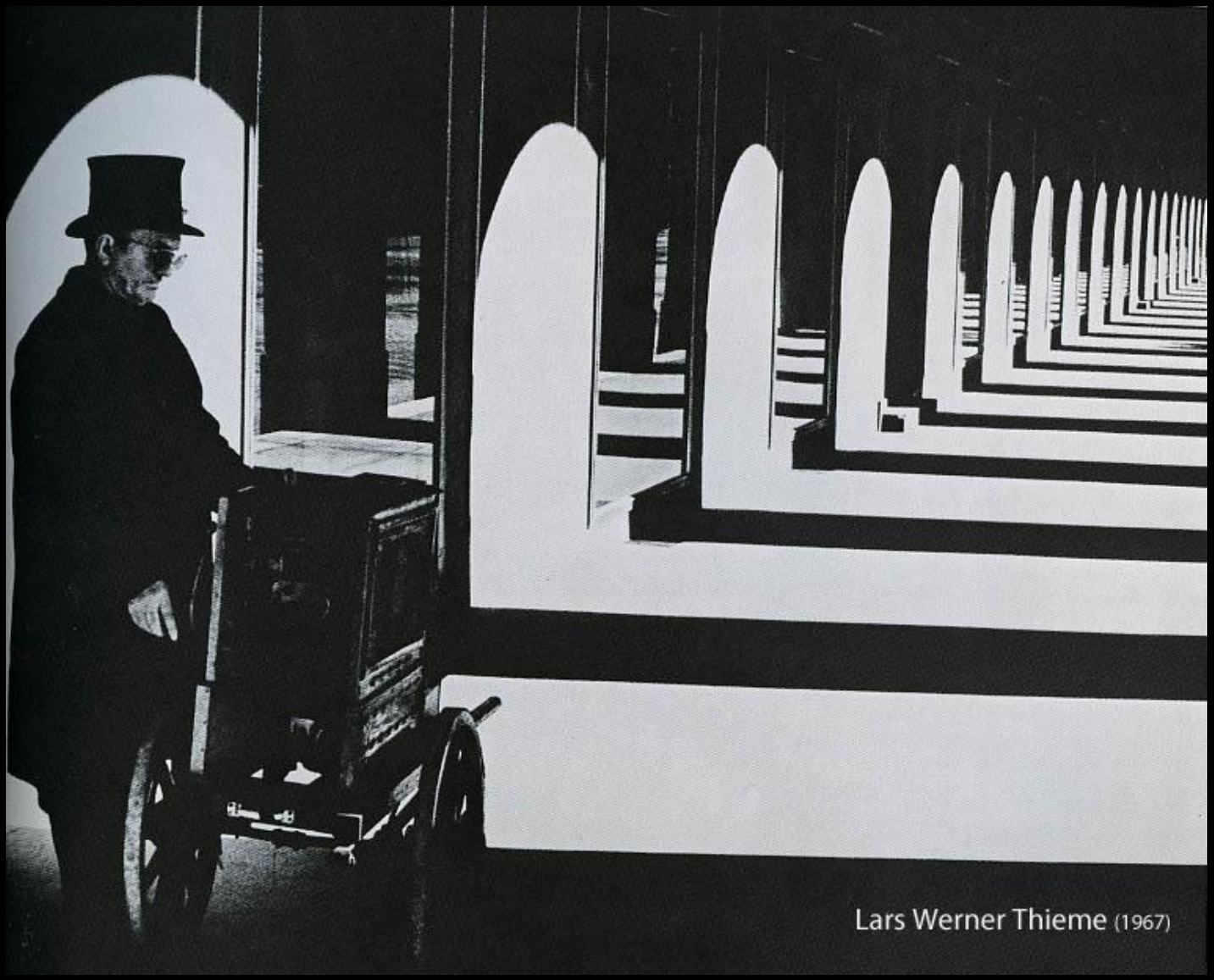
diffusion – hard source light can be softened at the source by bouncing it off a white surface or by placing tracing paper in front of the light itself.



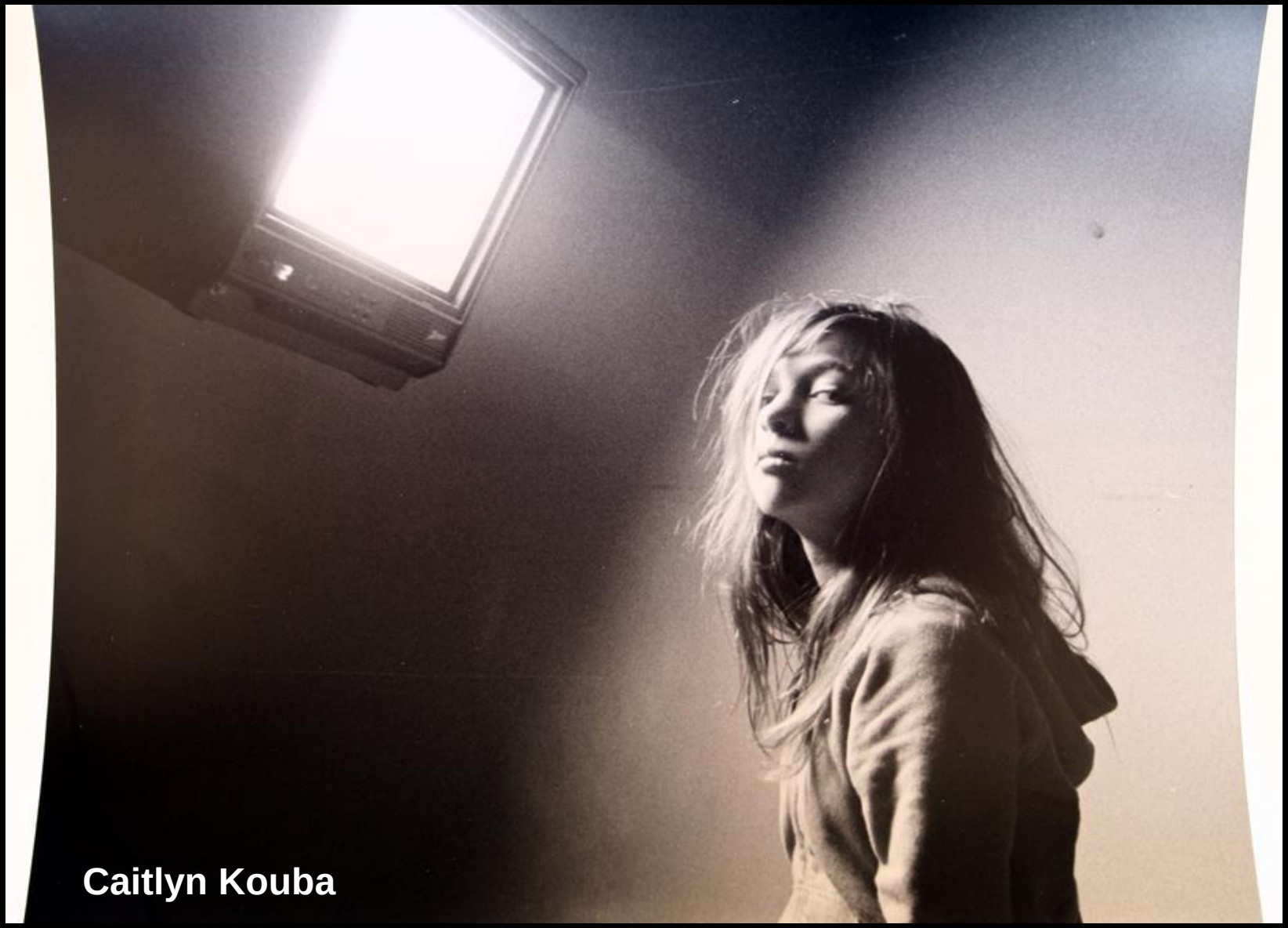
Examples

George Krause (1963)


Irwin Dermer (1966)


Lars Werner Thieme (1967)

Shelyce Seymour


Caitlyn Kouba

Caitlyn Kouba

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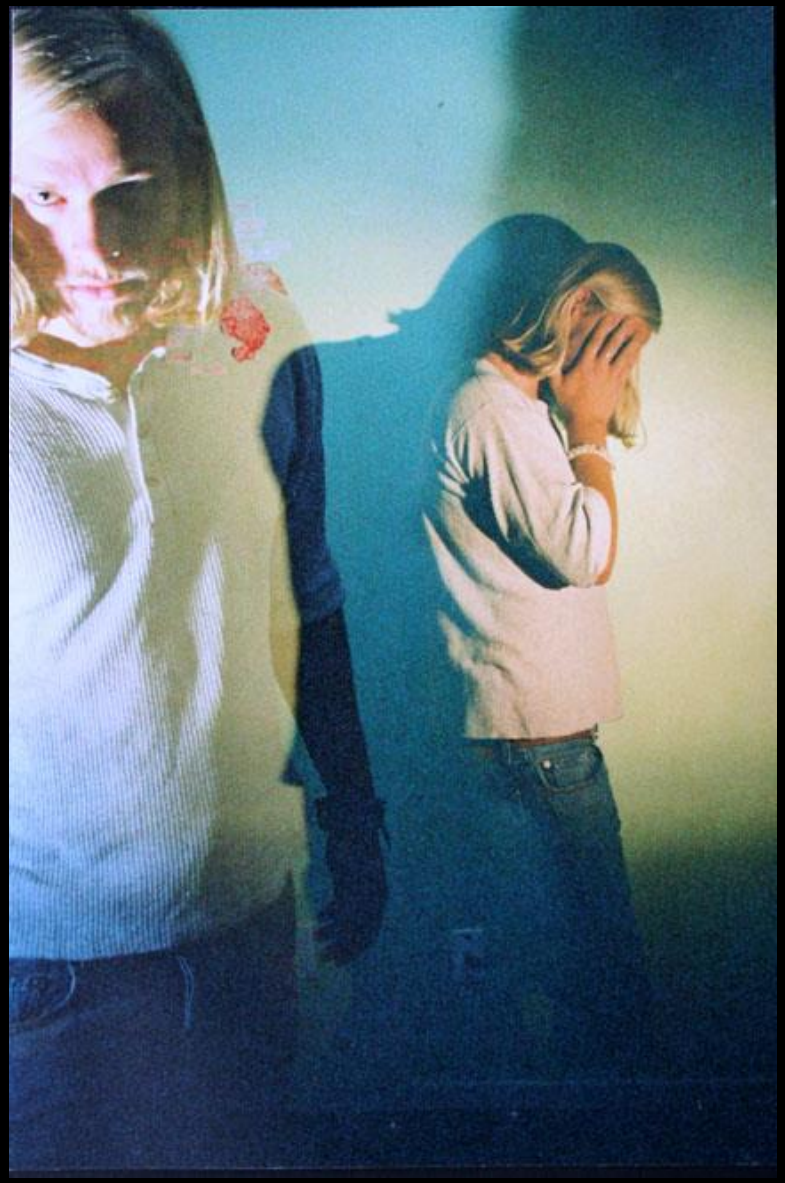
Caitlyn Kouba

Caitlyn Kouba

Christy
Stanton



Janelle Delia

Janelle Delia

Chris Barthe

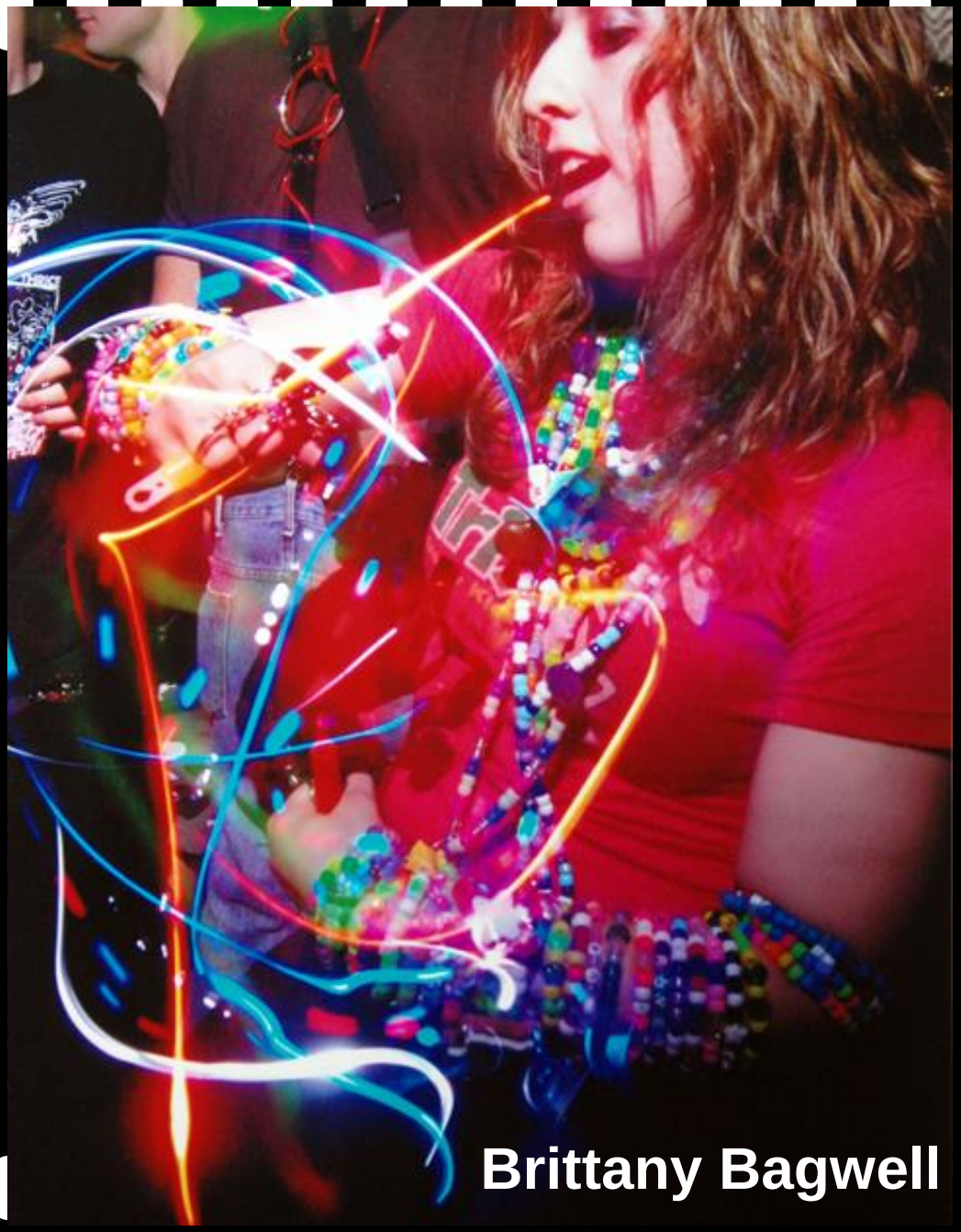
Chris Barthe

Chris Barthe

Ari Friedman

Ari Friedman

Kyle Bradshaw


Brittany Bagwell

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Jessica Page

Kayla Alvarez

Johnny Agulia

Katelyn Everett

Katelyn Everett

Katelyn Everett

Derek Wicks

Brett Fick

Raquel Arreola

Caitlin Kouba

EXIT
Doug Herrera

Doug Herrera

Casey Mundo

Casey Mundo

Casey Mundo

Photo by
Janaye Culton

Danica Ito

John Longyear

Danya
Migdali

Danya
Migdali

Danya Migdali

Justy
Bublitz

KK Curran

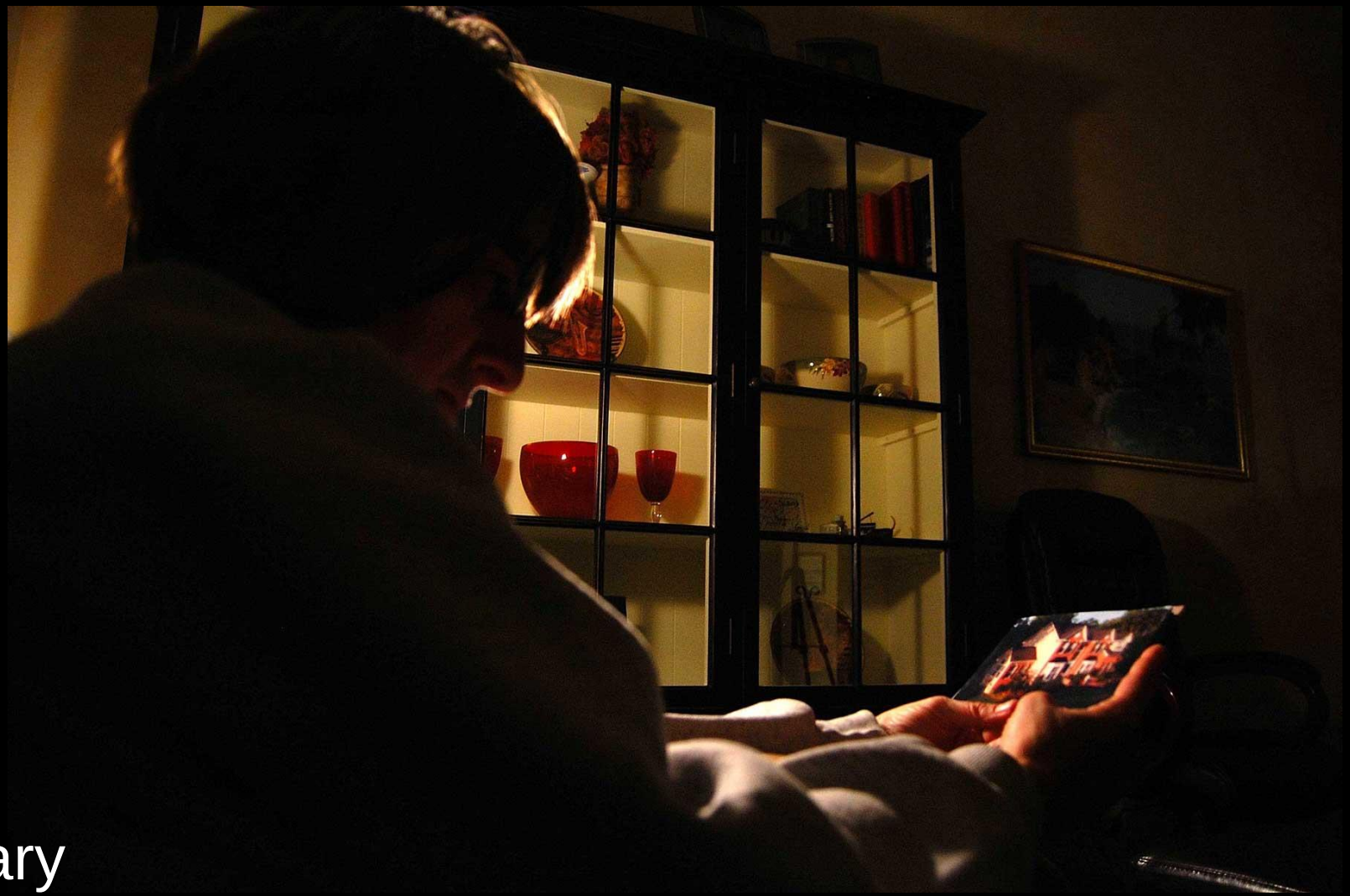
Lucy
Qi

Jim Ketaily

Hannah
Newmark

Hannah
Newmark

Lexi Mesko



Hilary
Morefield

Hilary
Morefield

Andrew Seligman

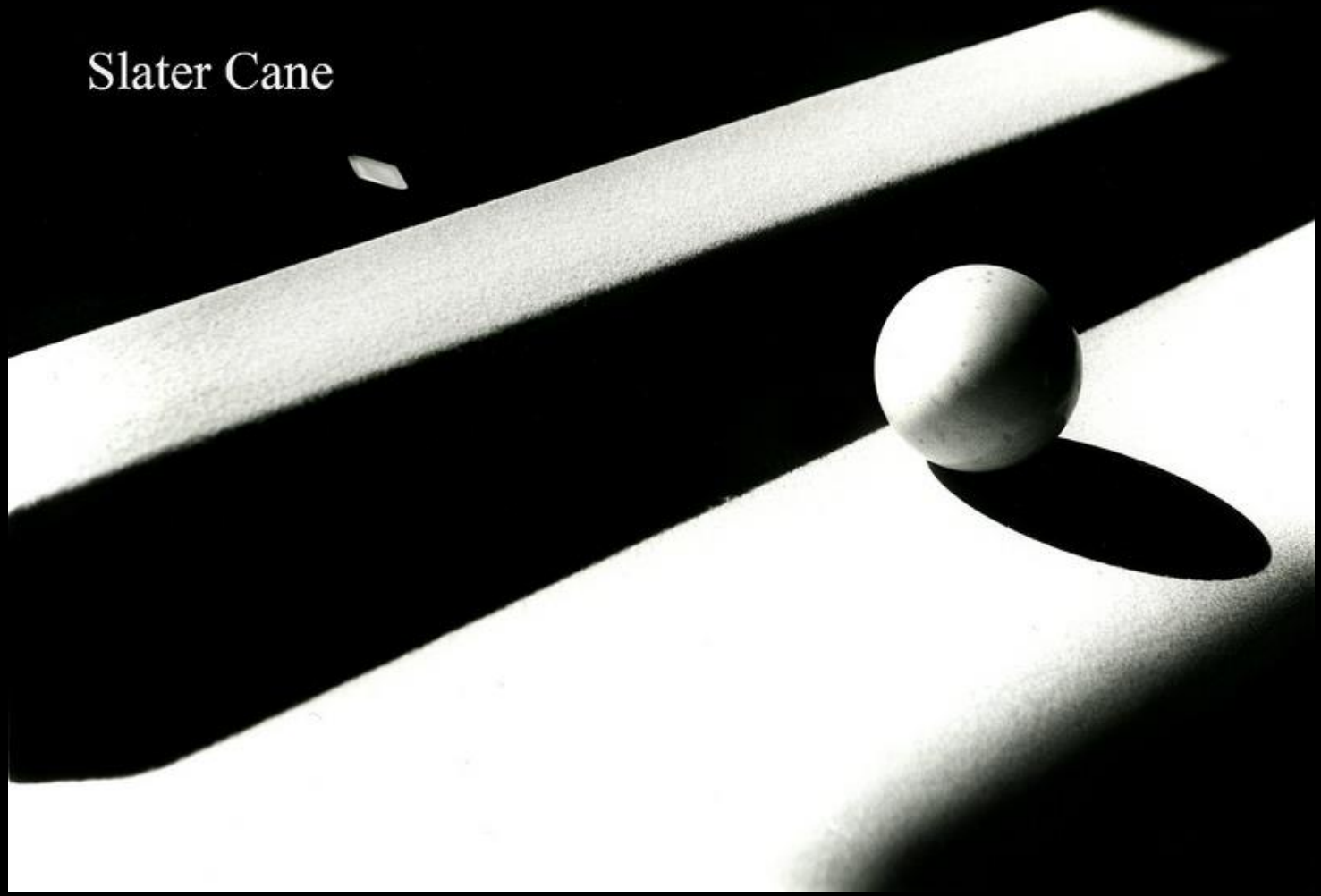
Diana Bronakowska

AP Photo 2010

Stacey Wayne

Kelly
MacDowell

Tyler Chandler


Slater Cane

George Graziano

Nick Ponticelli

Johnny Agulia

Jamie Baker

Kierra Landon

KEVIN DAVILA

Daniel Lacey

Stacey Wayne