

INTERMEDIATE PHOTOGRAPHY

PHOTO 175

ASSIGNMENT: LOW KEY

INSTRUCTOR: MR. HOWELL

OBJECTIVES

1. USING STROBE LIGHTS, THE OBJECT OF THIS ASSIGNMENT IS TO PRODUCE A PORTRAIT WHICH CONSISTS PRIMARILY OF A SUBJECT WEARING DARK CLOTHING ON A DARK BACKGROUND.
2. THERE SHOULD BE A SEPARATION BETWEEN THE SUBJECT IN THE FOREGROUND AND THE DARK BACKGROUND AS WELL AS GOOD DETAIL IN THE DARK AREAS OF THE SUBJECT.

SPECIFICATIONS:

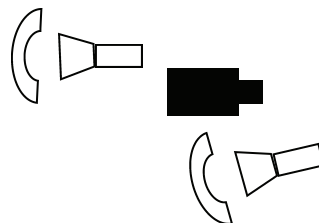
1. B & W 120 FILM BRACKETING ONE NORMAL, ONE 1 STOP OVER, AND 1 STOP UNDER.
2. PROCESS USING D:76 1:1 SOLUTION.
3. OVERPROCESS 10%.
4. TURN IN A 8 X 10 MOUNTED PRINT ON AN 11 X 14 PEBBLE MOUNTBOARD WITH A BLACK AND SILVER SUBMOUNT.
5. MUST BE SPOT TONED BEFORE IT IS SUBMITTED FOR GRADING. THE MOUNTBOARD MUST BE SPOTLESSLY CLEAN AND UN DAMAGED FOR PRESENTATION PURPOSES.
6. THE STUDENT MUST KEEP A DETAILED RECORD OF THEIR SHOTS. THIS MUST BE TAPED ON THE REAR OF THE PRINT WITH YOUR PROOF SHEET ALSO TAPED TO THE BACK. YOUR NAME MUST BE ON THE BACK OF THE BOARD AT THE TIME IT IS TURNED IN OR IT WILL NOT BE ACCEPTED FOR GRADING.

LIGHT SETTINGS ARE DEPENDENT ON WHAT LIGHTING RATIO YOU WANT TO USE.

BUTTERFLY LIGHTING

KEY LIGHT IS DIRECTLY IN FRONT OF THE SUBJECT AND HIGH IN ORDER TO CREATE A SHADOW OF THE NOSE THE FALLS HALFWAY BETWEEN THE NOSE AND THE UPPER LIP ON THE "ANGEL'S TOUCH".

FILL LIGHT DIRECTLY BESIDE TO THE REAR OF THE CAMERA POSITION.



HAIR LIGHT DIRECTLY OPPOSITE THE KEY LIGHT.



6-8 FT.

BACKGROUND LIGHT DIRECTLY BEHIND THE SUBJECT.

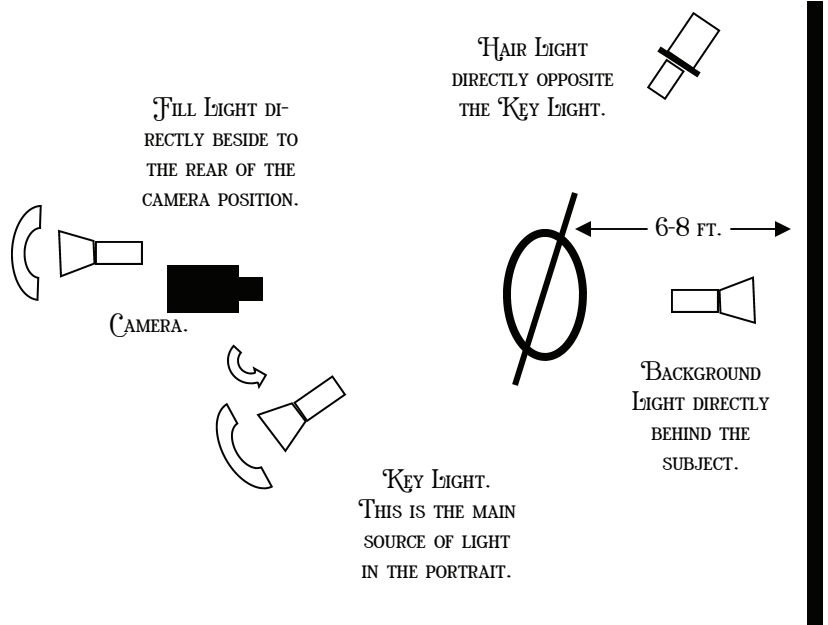
KEY LIGHT. THIS IS THE MAIN SOURCE OF LIGHT IN THE PORTRAIT.

REMEMBER EVERYONE'S NOSE HAS A CURVE TO THE RIGHT OR TO THE LEFT. THEY ALSO HAVE ONE EYE SLIGHTLY LARGER THAN THE OTHER. GENERALLY THE LARGE EYE IS ON THE OPPOSITE SIDE OF THE NOSE CURVE. POSE THE SUBJECT SO THAT THE CURVE OF THE NOSE IS GOING TOWARDS THE CAMERA LENS THEREBY LEAVING THE LARGER EYE FURTHER AWAY FROM THE CAMERA MAKING IT

LIGHT SETTINGS ARE DEPENDENT ON WHAT LIGHTING RATIO YOU WANT TO USE.

SHORT LOOP LIGHTING

KEY LIGHT IS MOVED IN AN ARC TO CREATE A SHADOW OF THE NOSE ON THE SIDE OF THE FACE BESIDE THE NOSE AND THE SHADOW SIDE OF THE FACE. THE NOSE SHADOW FALLS ON THE SHADOW SIDE OF THE FACE JUST PAST THE NOSE.

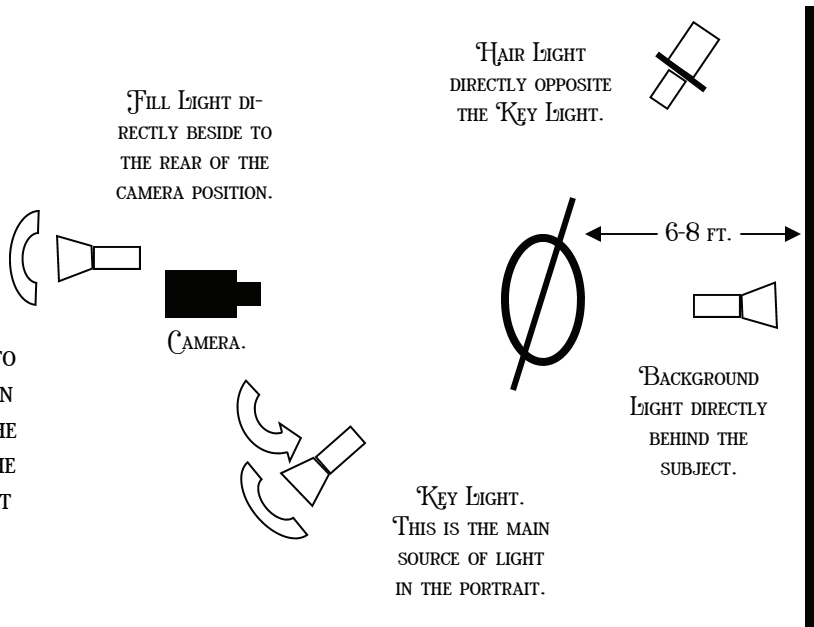


APPEAR THAT BOTH EYES ARE IN PROPORTION TO EACH OTHER. ALSO, THE PART OF THE HAIR SHOULD NOT BE GOING DIRECTLY INTO THE CAMERA LENS. IT SHOULD BE AT AN ANGLE AWAY FROM THE CAMERA LENS. GLASSES SHOULD BE REMOVED OR THE ARMS OF THE GLASSES SHOULD TILT SLIGHTLY UPWARD TO TAKE THE GLARE OFF THE GLASS.

LIGHT SETTINGS ARE DEPENDENT ON WHAT LIGHTING RATIO YOU WANT TO USE.

LONG LOOP LIGHTING

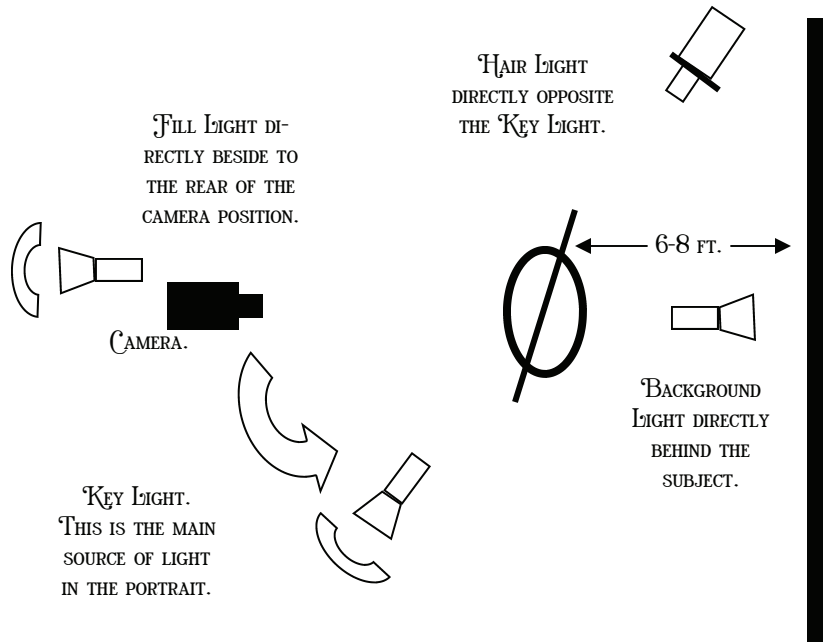
KEY LIGHT IS MOVED IN AN ARC TO CREATE A SHADOW OF THE NOSE ON THE SIDE OF THE FACE BETWEEN THE NOSE AND THE SHADOW SIDE OF THE FACE. THE NOSE SHADOW ALMOST MEETS THE SHADOW SIDE OF THE FACE BUT NOT QUITE.



LIGHT SETTINGS ARE DEPENDENT ON WHAT LIGHTING RATIO YOU WANT TO USE.

REMBRANDT, 45 DEGREE, OR PARAMOUNT LIGHTING

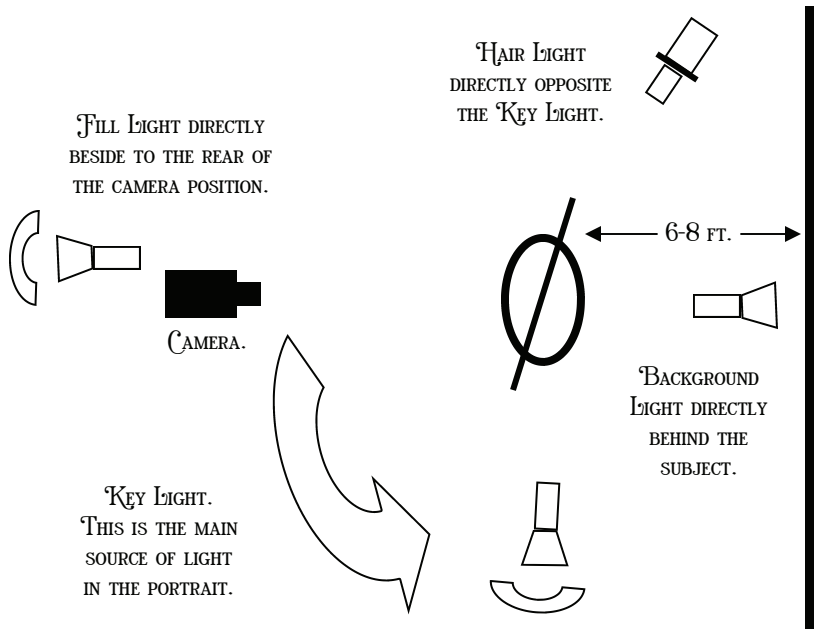
KEY LIGHT IS MOVED IN AN ARC TO CREATE A SHADOW OF THE NOSE ON THE SIDE OF THE FACE THAT MEETS THE SHADOW SIDE OF THE FACE CREATING A TRIANGLE OF LIGHT JUST BELOW THE EYE



LIGHT SETTINGS ARE DEPENDENT ON WHAT LIGHTING RATIO YOU WANT TO USE.

SPLIT LIGHTING

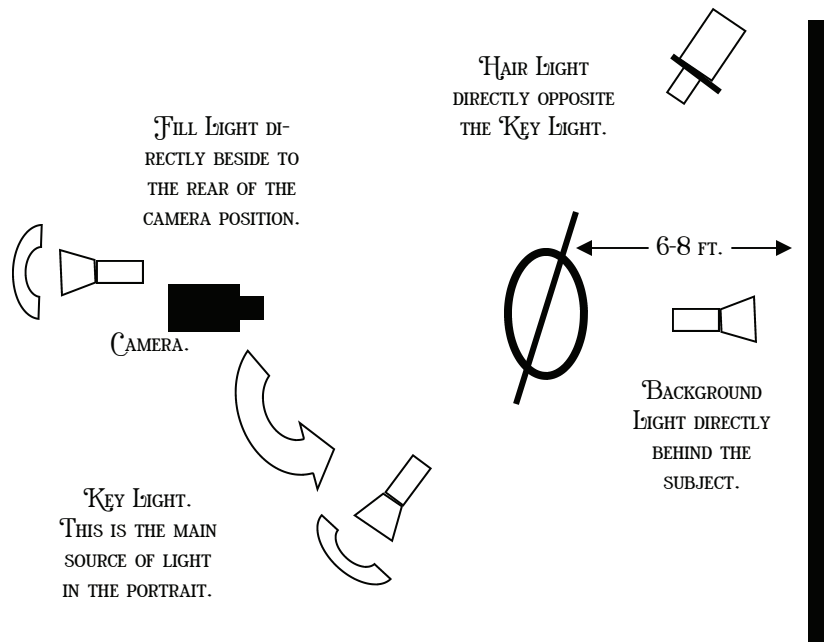
KEY LIGHT IS MOVED IN AN ARC TO THE SIDE OF THE FACE SO THAT THERE IS A SHADOW ON ONE HALF THE FACE AND THE OTHER HALF IS HIGHLIGHTED.



LIGHT SETTINGS ARE DEPENDENT ON WHAT LIGHTING RATIO YOU WANT TO USE.

REMBRANDT, 45 DEGREE, OR PARAMOUNT LIGHTING

KEY LIGHT IS MOVED IN AN ARC TO CREATE A SHADOW OF THE NOSE ON THE SIDE OF THE FACE THAT MEETS THE SHADOW SIDE OF THE FACE CREATING A TRIANGLE OF LIGHT JUST BELOW THE EYE



SUMMARY

1. THE FIVE (5) BASIC TYPES OF LIGHTING ARE:
 - A. BUTTERFLY
 - B. SHORT LOOP
 - C. LONG LOOP
 - D. REMBRANDT, 45 DEGREE, OR PARAMOUNT
 - E. SPLIT

HELPFUL HINTS

1. IF YOU HAVE SOMEONE WITH A LARGE HAIRDO (WOMAN), YOU CAN TURN THE BACKGROUND LIGHT AROUND POINTING UP TOWARDS THE HAIR AND YOU WILL CREATE A HALO EFFECT ON THE HAIR COMMONLY CALLED RIM LIGHTING.
2. MAKE SURE ALL THE CLOTHING IS AS WRINKLE FREE AS POSSIBLE. PULL THE CLOTHING DOWN AND CREATE PLEASING FOLDS THAT WILL PRESS AS FLAT AS POSSIBLE SO THEY WON'T CREATE UGLY SHADOWS IN THE FINAL PHOTOGRAPH.
3. HAVE A NEW HAIRBRUSH HANDY IN CASE YOU NEED TO STRAIGHTEN OUT THE HAIR. HEALTH REGULATIONS DO NOT PERMIT YOU TO HAVE EVEN A NEW BRUSH UNLESS IT IS WRAPPED IN CELLOPHANE. WHEN YOU START TO USE IT, THEN YOU CAN BREAK IT OUT OF THE WRAPPING.
4. MAKE SURE THE HANDS ARE PLACED IN A PLEASING MANNER. ON WOMEN, MAKE SURE THAT THE MIDDLE FINGER AND THE RING FINGER ARE PLACED VERY CLOSE TO EACH OTHER TO CREATE A FEMININE APPEARANCE. ON MEN, THOSE TWO FINGERS CAN BE SLIGHTLY FURTHER APART WHICH GIVES A MORE MASCULINE APPEARANCE.
5. WHEN POSING THE SUBJECT, TILT THE HEAD SLIGHTLY TOWARDS THE WORKING SIDE (SIDE FARTHER AWAY FROM THE CAMERA) TO CREATE A "C" CURVE APPEARANCE. THIS IS EFFECTIVE IN MEN AND WOMEN TO MAKE THE FINAL PHOTOGRAPH HAVE AN AESTHETICALLY PLEASING LOOK. WITH WOMEN, YOU CAN TILT THE HEAD SLIGHTLY THE OPPOSITE WAY TO CREATE AN "S" CURVE. THIS IS FEMININE ONLY. DO NOT POSE MEN THIS WAY!