

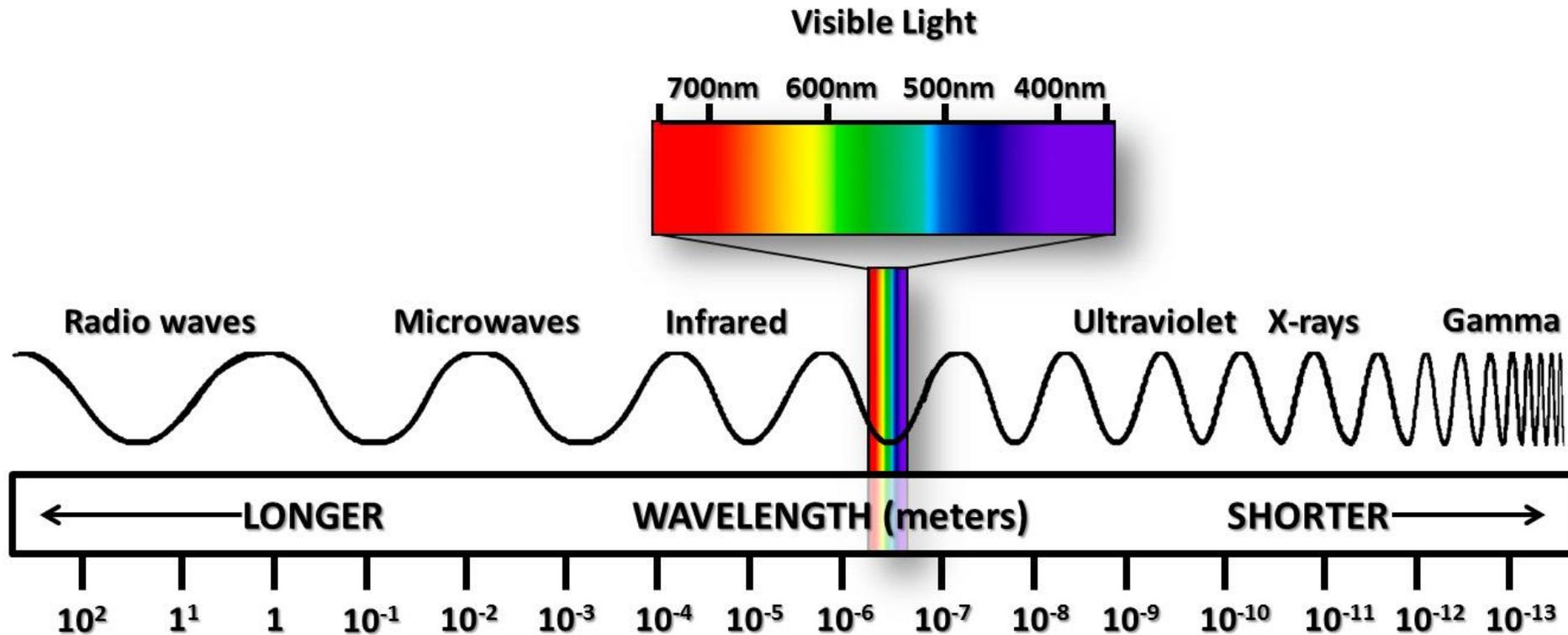
VISUAL DESIGN BASICS

LIGHT

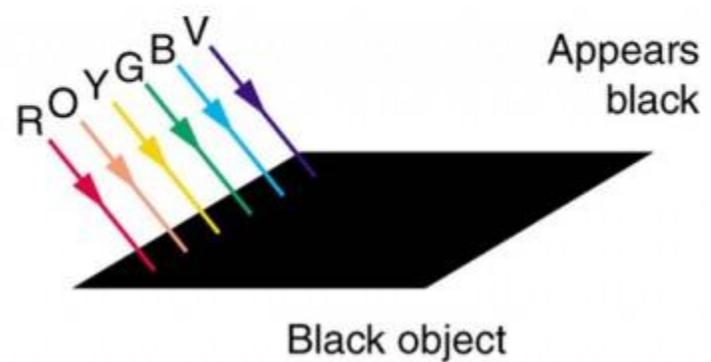
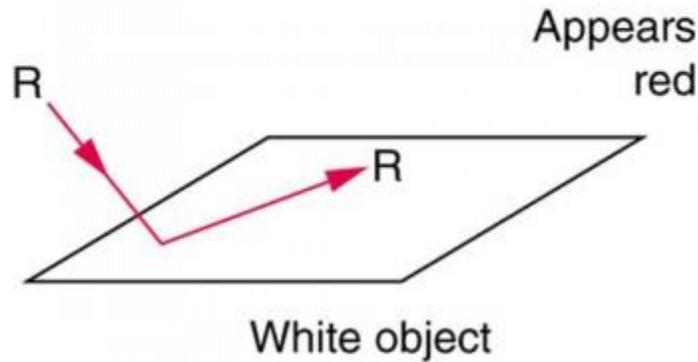
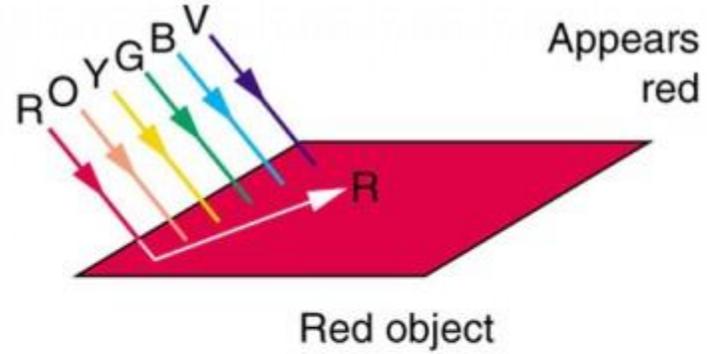
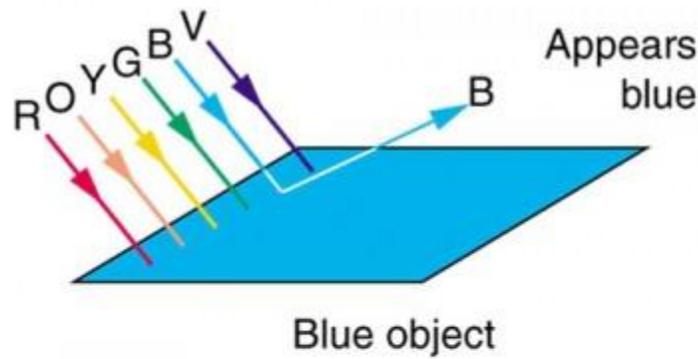
WHAT IS PHOTOGRAPHY?

WRITING WITH LIGHT

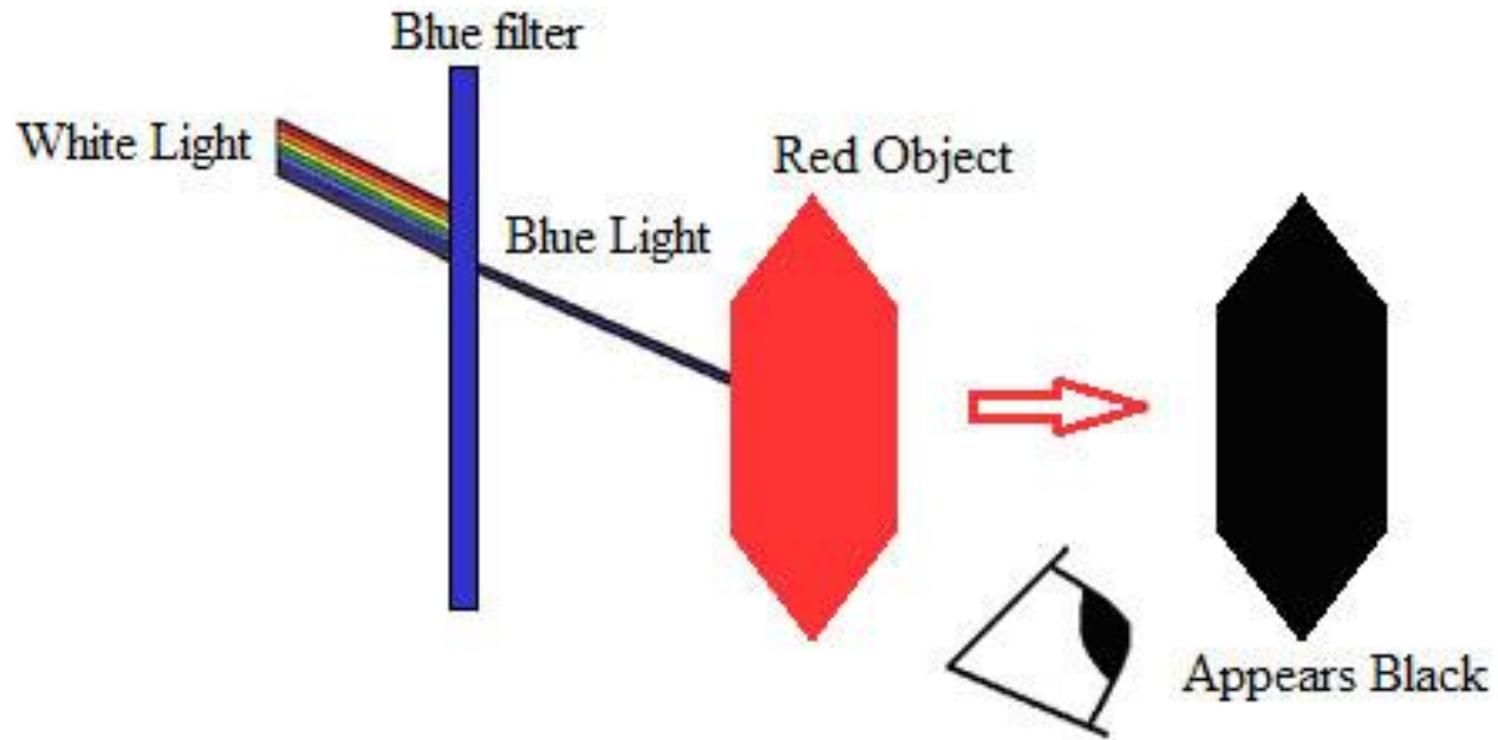
THE ELECTROMAGNETIC SPECTRUM



REFLECTED LIGHT



FILTERED LIGHT



PALE
BLUE
DOT

PROPERTIES OF LIGHT

QUALITY (INTENSITY)

DIRECTION

QUALITY

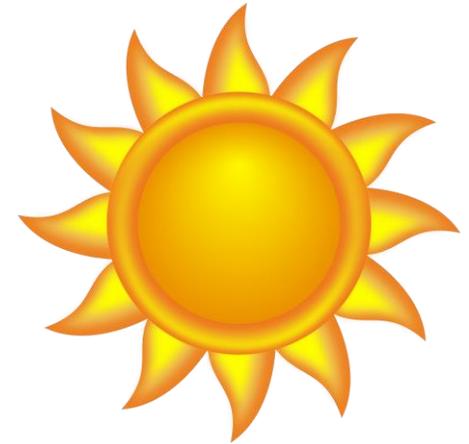
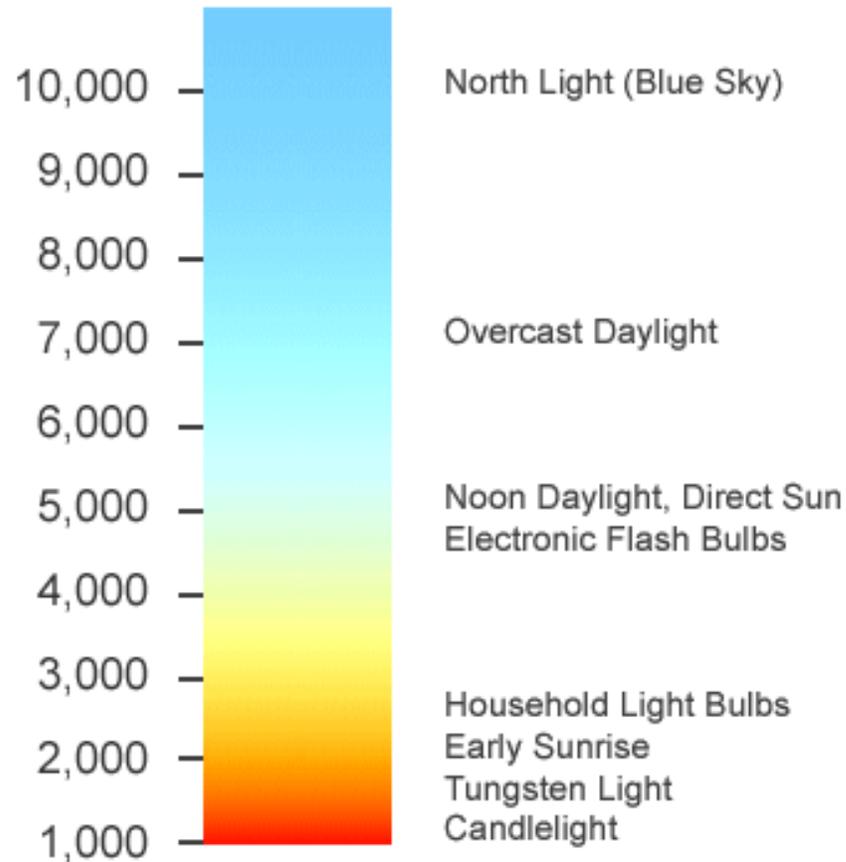
- COLOR TEMPERATURE

- WHITE BALANCE

- DIRECT (harsh)

- DIFFUSED (soft)

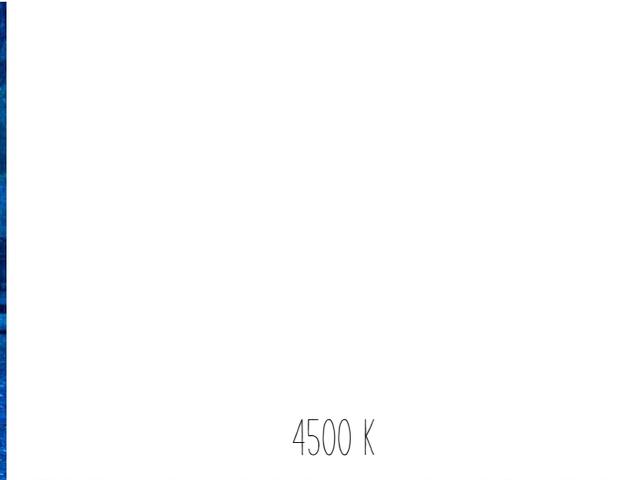
Colour Temperatures in the Kelvin Scale



WHITE BALANCE (A BUILT IN FILTER)



2500 K



4500 K



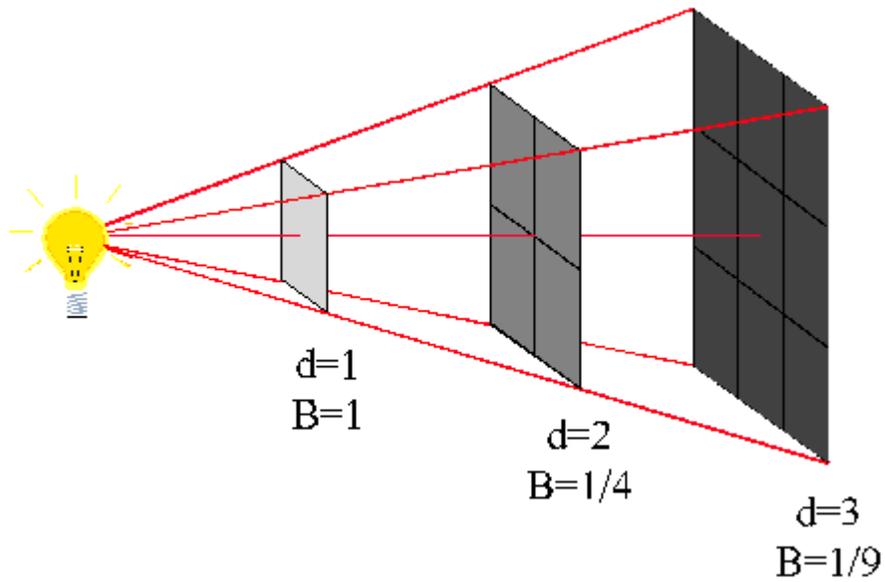
6500 K



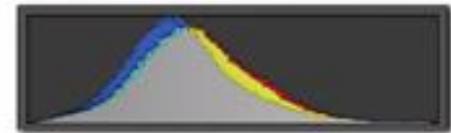


WHITE BALANCE 7500 K

INTENISITY



Correct Exposure



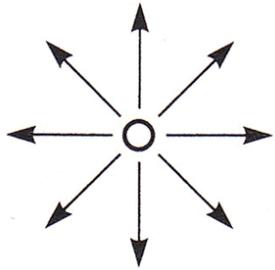
Over Exposure



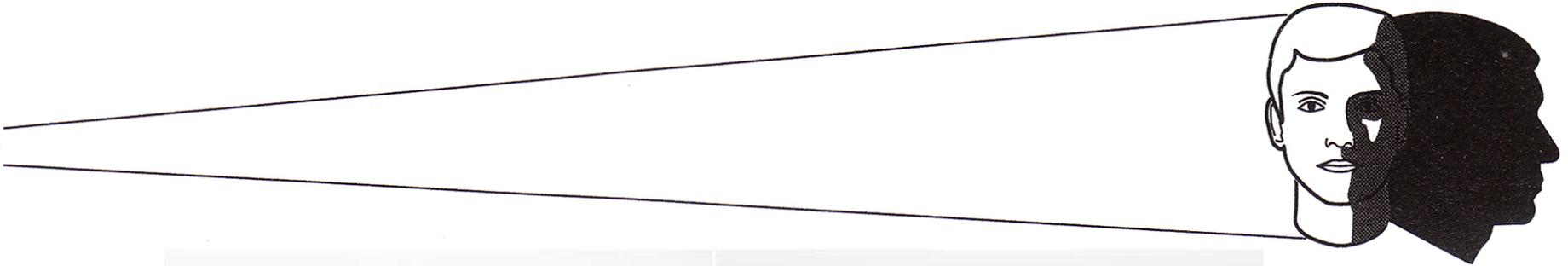
Under Exposure



INTENISITY



Michael Langford

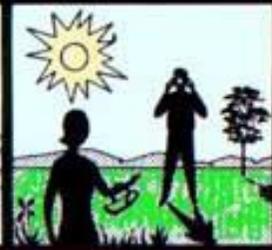
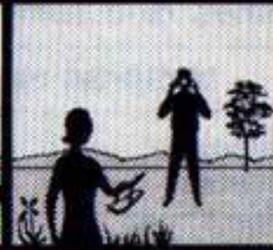


HARD LIGHT



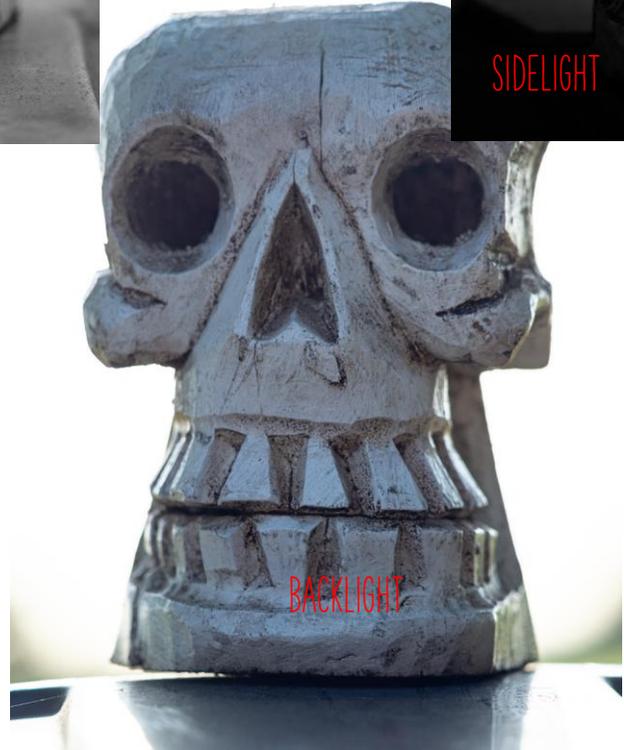
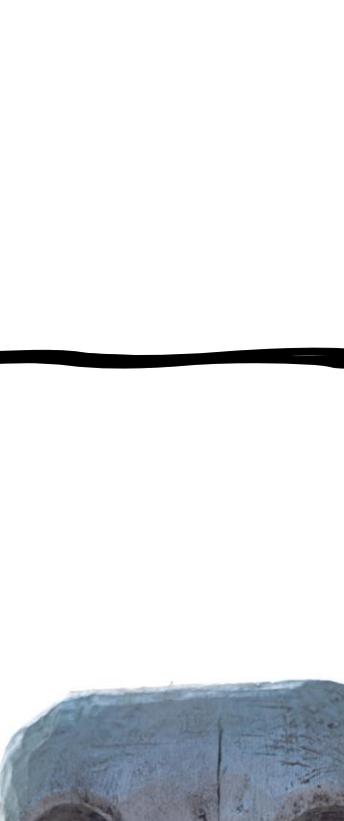
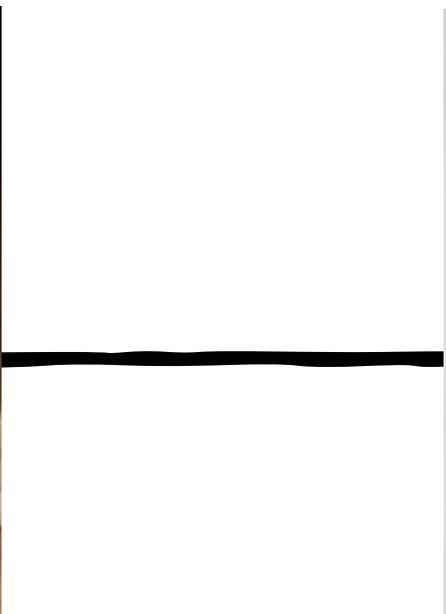
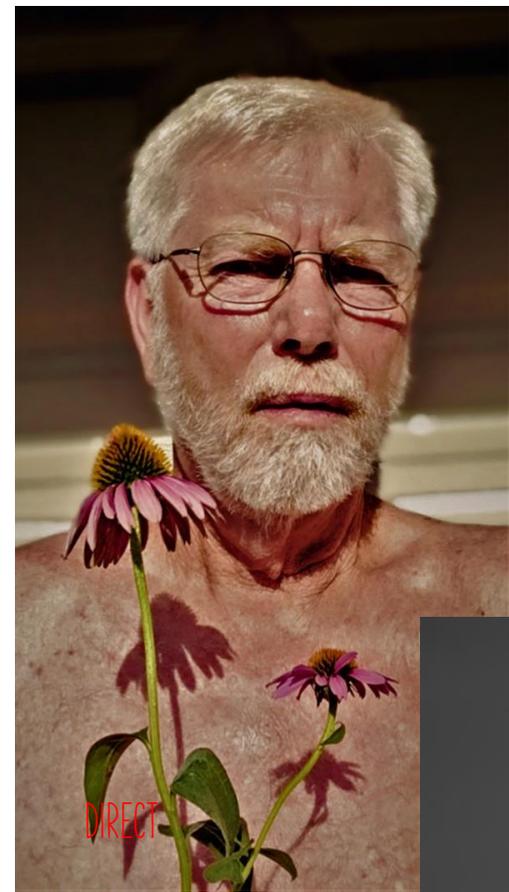
SOFT LIGHT

DIRECTION

DAYLIGHT EXPOSURE TABLE FOR ISO 200 PRINT FILM				
For average subjects, use <i>f</i> -number below appropriate lighting condition.				
Shutter Speed 1/250 Second			Shutter Speed 1/250 Second	
Bright or Hazy Sun on Light Sand or Snow	Bright or Hazy Sun (Distinct Shadows)	Cloudy Bright (No Shadows)	Heavy Overcast	Open Shade†
				
<i>f</i>/16	<i>f</i>/11*	<i>f</i>/5.6	<i>f</i>/4	<i>f</i>/4
<p>* <i>f</i>/5.6 at 1/250 sec. for backlit close-up subjects.</p> <p>† Subject shaded from the sun but lighted by a large area of sky.</p>				

DIRECTION



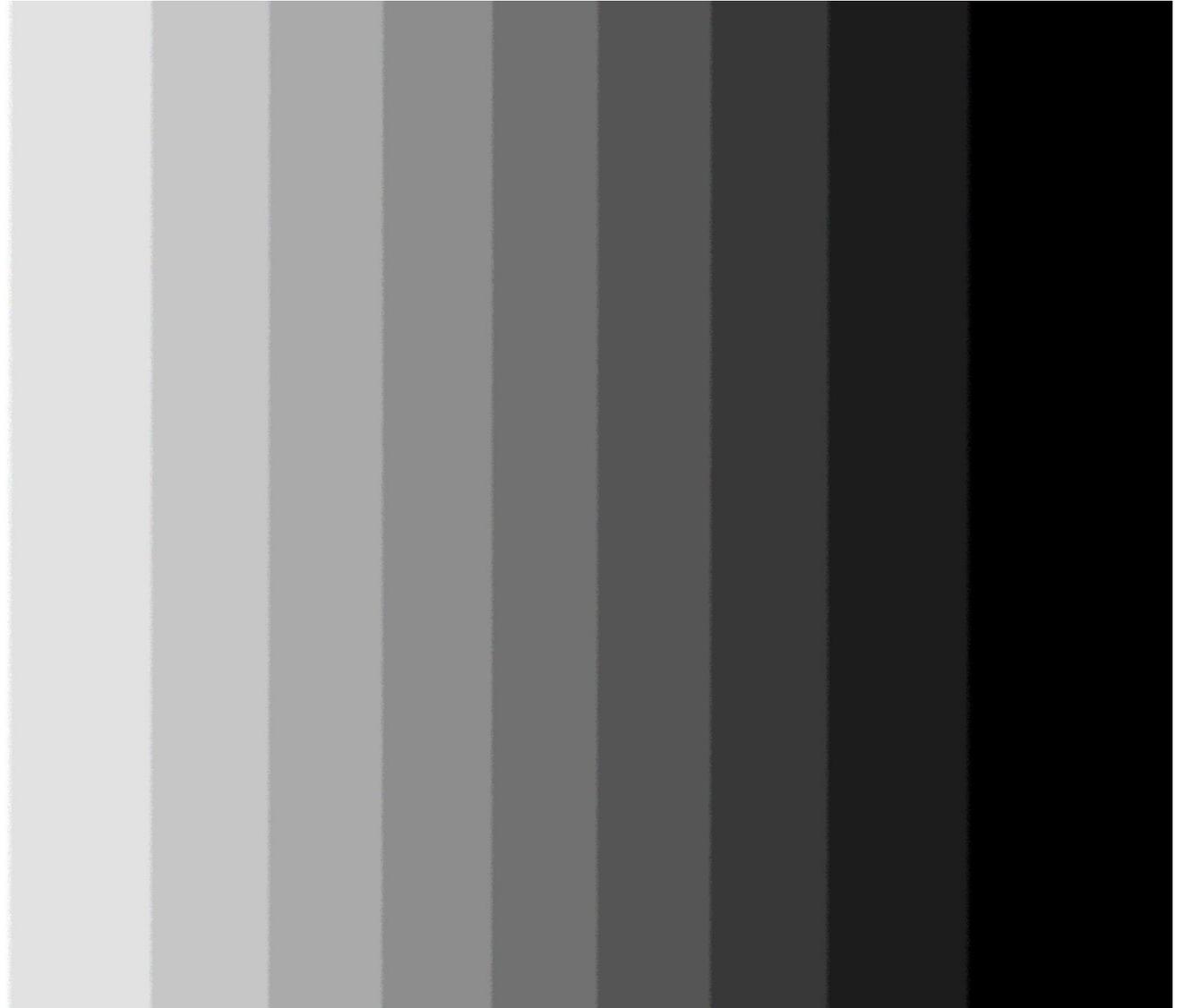


LIGHT AND VISUAL DESIGN

"THE BUILDING BLOCKS THAT YOU USE AS A PHOTOGRAPHER, WHETHER THEY ARE PRESENT IN YOUR SUBJECT MATTER OR CREATED IN YOUR CAMERA BY THE WAY YOU ARRANGE THAT SUBJECT MATTER, ARE MADE VISIBLE BY LIGHT, SPECIFICALLY TWO KINDS OF CONTRAST THAT LIGHT PRODUCES: CONTRAST OF BRIGHTNESS (ALSO CALLED TONES OR LIGHT VALUES) AND CONTRASTS OF COLOUR (HUES)."

Freeman Patterson

TONES ARE DEGREES OF BRIGHTNESS IN A SCENE



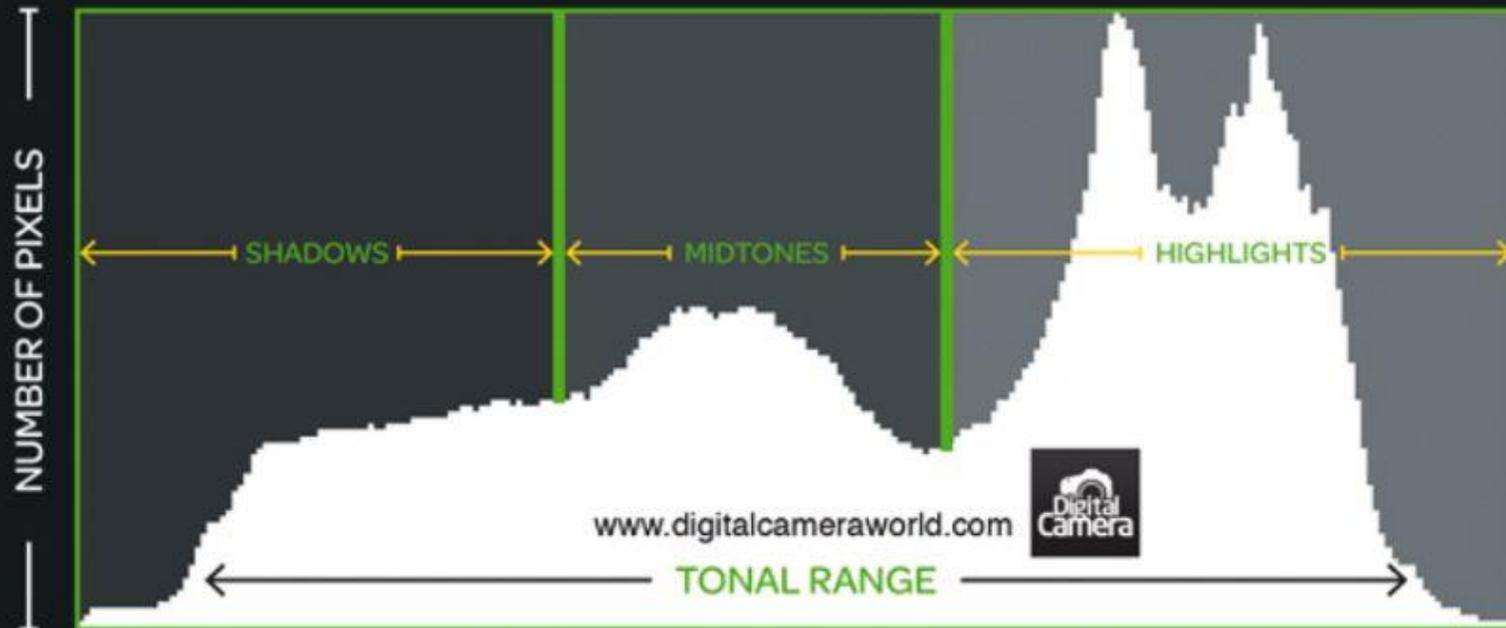
THE REALM OF RODS, THE "WHERE SYSTEM" IS RESPONSIBLE FOR MOTION, SPACE, POSITION, DEPTH, AND THE OVERALL ORGANIZATION OF THE VISUAL SCENE. (Margaret Livingstone)

HISTOGRAM

EXPLAINED HOW TO READ A HISTOGRAM

A camera's histogram is an accurate guide to exposure, as it illustrates the range of tones, or brightness levels, present in an image. You

should review the histogram each time you take a picture, so that you can assess if you need to make any exposure adjustments.



COLOR OR HUE

"IN PHOTOGRAPHIC LANGUAGE THE TERM "TONE" NEVER APPLIES TO COLOUR OR HUE. THERE IS NO SUCH THING, FOR INSTANCE, AS A GREEN TONE OR A YELLOW TONE (THAT IS, A GREEN OR YELLOW DEGREE OF BRIGHTNESS), ONLY LIGHT, MIDDLE, AND DARK TONES. TO SAY THAT AN OBJECT IS LIGHT GREEN MEANS IT IS LIGHT IN TONE AND GREEN IN HUE."

FREEMAN PATTERSON

COLOR OR HUE

THE "WHAT" SYSTEM "IS WELL DEVELOPED ONLY IN PRIMATES AND IS RESPONSIBLE FOR OUR ABILITY TO RECOGNIZE OBJECTS, INCLUDING FACES, IN COLOR AND IN COMPLEX DETAIL."

MARGARET LLIVINGSTONE

"WE TEND TO IDENTIFY PHYSICAL OBJECTS BY THEIR FORM, AND TO LIKE THEM OR DISLIKE THEM FOR THEIR COLOR."

FREEMAN PATTERSON

USE DIFFERENCES IN TONE AND COLOR

"...DIFFERENCES OF TONE AND DIFFERENCES IN COLOUR ARE THE RAW MATERIALS FROM WHICH THE VISUAL BUILDING BLOCKS OF YOUR CHOSEN SUBJECT MATTER ARE FORMED: THUS YOU WILL FIND IT EASIER TO DETERMINE WAYS OF ALTERING THESE CONTRASTS—BY CHANGING CAMERA POSITION OR WAITING FOR A CHANGE OF LIGHTING, FOR INSTANCE— IN ORDER TO CHANGE SHAPES, LINES, TEXTURES, AND PERSPECTIVE FOR A VARIETY OF EXPRESSIVE COMPOSITIONS."

FREEMAN PATTERSON









HOMEWORK

1. PRACTICE AWARENESS OF THE QUALITY AND DIRESTION OF LIGHT
2. MAKE A SERIES OF IMAGES OF THE SAME SUBJECT IN
 - A. DIRECT LIGHT
 - B. BACK LIGHT
 - C. SIDE LIGHT
 - D. SOFT LIGHT
3. SEND ME FOUR (4) EXAMPLES (LPETTERBORG@GMAIL.COM)

QUESTIONS?