

Photo Arts 2 Winter Quarter 2010.2

Instructor: Joe Ziolkowski “ Joe Z. “ 20101130

Assignment #3: “Flash That!”

READ ALL BELOW INFORMATION CAREFULLY BEFORE DOING ASSIGNMENT!

Every picture has a story.

Due: 4 Final images. Thursday, December 16, 2010, Crit #3.
At least two contact sheets, 20 images per sheet.

READ: Photography, The Essential Way by London, Stone, Upton. PP 188--211

Objective:

This assignment is to improve your skills using various electronic flash techniques. Also to use a combination of making interesting images that can work with a small caption, essay or story. With each image you are to have a caption, essay or story that is no more than a 200 word essay to accompany the image during critique.

Procedure and Requirements:

Be creative with your use of camera techniques and composition. Feel free to work with people, architecture, staged or set up, any subject you might like to try to meet the requirements of this assignment. It is better to find larger subjects and or objects that will benefit from flash illumination in any of the following techniques. Something bigger than at least one foot square.

Shoot a minimum of 100 images for each category. This number is merely a guide, you should use as many images as needed to insure effective results.

BRACKET YOUR EXPOSURES and keep track of what you did. Once again, for this assignment, you will have to hand in the exposures that you used for the final 4 images you select. Write down any exposure information that you can and hand it in. (It can also be found in your meta data.) For the 4 handed in images, diagram the lighting setting from a “Bird’s Eye View” with distances, setting and hand held exposure readings. So keep good records.

You are required to submit at least 4 images for this assignment. You must produce at least one image illustrating the 4 techniques listed below. The prints are to be printed on ink jet paper of your choice, on at least 8.5 x 11 inch paper 300 ppi resolution. Use any Lightroom or Photoshop skills and techniques that we have discussed. They are to be handed in a proper study portfolio with you name on it.

TECHNIQUES:

1. Direct Flash as ONLY Light: The flash source pointed directly at the subject. There is no other light source detected in the image. You can set the image up and have minimum light for focusing purpose, but not to have any extraneous light in the photograph. On-camera in the hot shoe or flash bracket or off-camera will be fine. Direct or Diffused. (Do comparisons; one shot with direct flash and one shot with diffused material over the flash. Try a variety of flash positions and direct angles.) The flash is pointed directly at the subject and is not bounced off any surfaces.

2. Bounce Flash: The flash does not point directly at subject, but is bounced off another white subject to diffuse and broaden the light over the subject. You can set the image up and have minimum light for focusing purpose, but do not have any extraneous light in the photograph. For this example, do not have any other light source in the photograph. Works best in interior location - bounce the flash off a wall or ceiling.

3. Fill Flash in Daylight or in Strong Available Light Setting: I am requiring this example to be shot outside between 11:00am - 3:00pm. (Experiment with differing amounts of flash, 1 stop less flash exposure than the ambient exposure is considered normal "fill", try balancing the flash and the daylight for the same F/stop, or adjust the exposure so the flash "overpowers" the daylight).

4. Drag Shutter Flash or "dragging the shutter" technique. You can try this in either daylight or under artificial lighting (a variety of interesting effects can result). Try with moving subjects or moving camera. A slower shutter speed for the camera will allow more ambient light to build exposure. Working under a low light level, such as around 1/2 hour after sunset, with a shutter speed of less than 1/15" works best. Also photographing under ambient interior or exterior light where you would normally shoot with a tripod. You need to have a second light source present, a slower shutter speed and movement to create the shutter drag.

Note: If you are unable to attempt any of these techniques due to limitations of your equipment, please check out a flash unit from the RIT Third Floor Cage or borrow someone else's.

Submit:

- In your small portfolio envelope, with your name and section clearly on the outside, include the following:
- An assessment for the project on your original stationary that has all your contact information.
- 4 ink jet prints on 8.5 x 11 inch paper, or larger, 300ppi resolution. Photograph for the following 4 categories.
 1. Direct Flash as ONLY Light.
 2. Bounce Flash as ONLY Light Source.
 3. Fill Flash. (Note how much fill was used, 1 stop less, the same or 1 stop more.)
 4. Drag Shutter Flash.
- Your First and Last Name and Year clearly printed on the back of your prints.
- Make sure you identify the prints as to what category you are illustrating.
- Your caption/ essay can be printed on a separate sheet of paper to accompany the photograph.
- At least 2, 20 images per page ink jet printed on high resolution contact sheets.
- On your original stationary that has all your contact information, detail any lighting diagrams from a birds eye view.
- Technical information, exposures, camera equipment, lighting equipment, filter, etc.
- **On your original stationary that has all your contact information, Model releases as needed.**
- Make sure your name is readable and on everything.
- Make sure you save your final digital files that must be included on your Assignment #10 DVD-R. LastName.First.PA2.5or6.3a.tif, LastName.First.PA2.5or6.3b.tif, LastName.First.PA2.5or6.3c.tif, etc.

Electronic Flash Examples:



1. Direct Flash

Will Styer © 2008



2. Bounce Flash

Bryan Edwards © 2008



3. Fill Flash

Christianna Piwinski © 2008



4. Shutter Drag Flash

Will Styer © 2008

Journalism websites provided by Loret Steinberg" <lgfp@rit.edu> 2008

<http://digitaljournalist.org/> an online magazine for photojournalists/editors/documentary photographers

Two photo agencies (VII is often considered "the new Magnum")

<http://www.viipphoto.com/> (several of these photographers, including James Nachtwey, started out at newspapers early in their careers)

<http://www.magnumphotos.com/c/htm/TreePf.aspx?E=29YL53ZOSA1I&Det=T>

Former students of mine now working as staff photographers at papers or as freelance photographers:

<http://www.chriscappy.com/>

<http://www.leilanavidi.com/>

<http://www.shannontaggart.com/>

<http://www.bengarvin.com/>

<http://jillghardy.com/>

<http://www.edmundfountain.com/>

<http://www.davidwallace.net/>

Multimedia story-telling (another former student of mine, Seth Gitner is one of the leaders in this and works at the Roanoke Times)

<http://www.roanoke.com/multimedia/wb/xp-index> (there is a link to multimedia in the top horizontal bar if you only get to the splash page)

Have a look at Unlikely Refuge, or The AT: an uncertain path

www.editorialphoto.com/

From "SWITCH" Lecture/Portfolio Review. 20070118-0119

1. Rick Becker-Leckrone www.blendimages.com
2. Celeste Holt-Walker www.celestepix.com
3. Tricia Scott-Schler www.mlreps.com
4. Derek Snape www.snape.net
5. Derek Scott
6. Stacey Vogwell www.rockitny.com

www.mccannworldgroup.com

www.picturenetcorp.com

www.albertwatson.net

www.walteriooss.com

www.thespopt.com

www.folionet.com

<http://www.hansgissing.com/>

<http://www.craigcutler.com/>

<http://www.i2ipphoto.com/> (Lisa Charles Watson was the one she recommended with this site)

<http://www.judycasey.com/>

http://www.productionparadise.com/newyork/html/photo/photo_photographerStills.htm