

## **Exposure Control & Exposure Compensation + -**

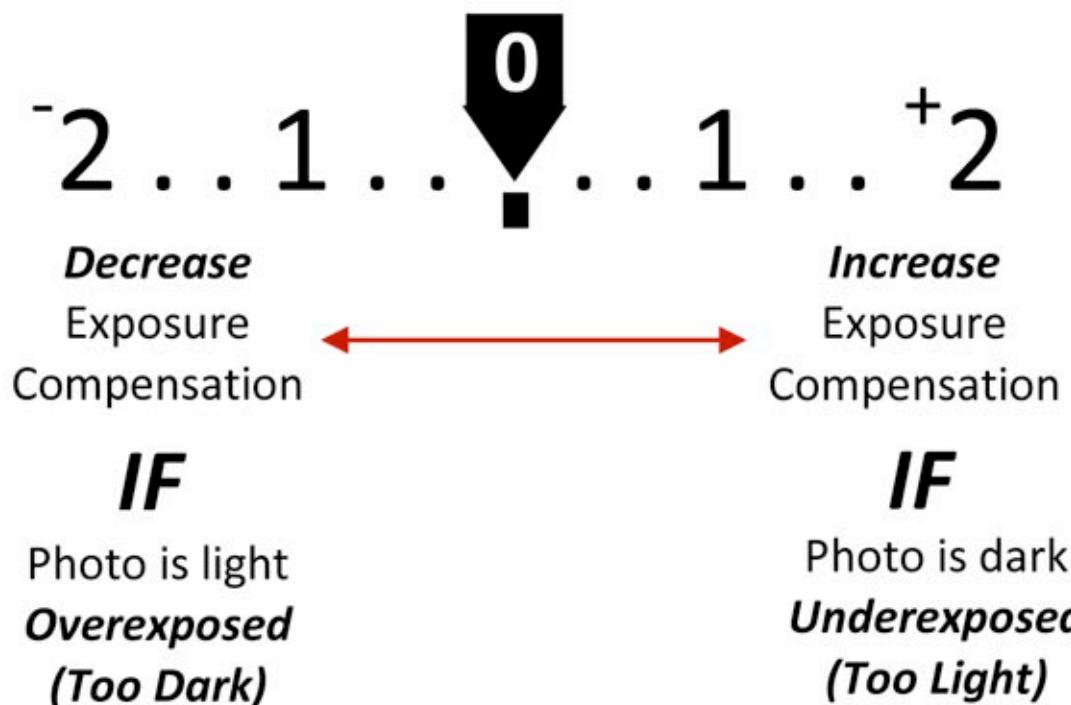
The most common form of manual override for creative control is called exposure compensation, or “EV.” This control allows you to select settings such as +1, +2, -1, and -2 to increase or decrease the exposure. Changing this setting is essential in settings where automatic exposure gets confused, for example, backlit scenes and scenes on bright sand or snow.

As good as auto exposure systems are, they tend to make light scenes too dark and dark scenes too light. With exposure compensation, you can lighten or darken the image to better portray the photograph to the way you want it.



Exposure compensation on still cameras

# EXPOSURE COMPENSATION





In photography, some cameras include exposure compensation as a feature to allow the user to adjust the automatically calculated exposure. Compensation can be either positive (additional exposure) or negative (reduced exposure), and is commonly available in third- or half-step [1] increments, usually up to two or three steps in either direction; some digital cameras allow a greater range.

Camera exposure compensation is commonly stated in terms of exposure value (EV); 1 EV is equal to one exposure step.

Exposure can be adjusted by changing either the lens f-stop number or the exposure time; which one is changed usually depends on the camera's exposure mode.

If the mode is aperture priority, exposure compensation changes the exposure time; if the mode is shutter priority, the f-stop number is changed. If a flash is being used, some cameras will adjust it as well.

## **Portrait Photography:**

A portrait is defined as a likeness of a person. A photographic portrait not only captures a person's physical likeness, **but also something of the person's character.**

### **What is a Portrait?**

A good portrait will contain at least one element that reveals the subject's *personality, attitude, unique mannerisms* or any of the other features or traits that form the individual nature of the person.

Tell us something about the person being photographed.

The image is not only a true physical likeness, but also reveals a significant, identifiable part of the subject's character.

Yousuf Karsh

Known for:

Portraiture of famous people from 1940s to 1990s, including heads of state, movie stars, scientists, and artists.

Most Popular Images:

Archetypal portraits of Winston Churchill, Georgia O'Keeffe, Ernest Hemingway, Albert Einstein, Pablo Picasso, Pablo Casals, Joan Miro, and many others.

Quote:

On photographing his famous subjects, Karsh writes: "The endless fascination of these people for me lies in what I call their inward power. It is part of the elusive secret that hides in everyone, and it has been my life's work to try to capture it on film. The mask we present to others and, too often, to ourselves may lift for only a second – to reveal that power in an unconscious gesture, a raised brow, a surprised response, a moment of repose. This is the moment to record."

Images: An overview of Yousuf Karsh

Yousuf Karsh

<http://www.karsh.org/>

[http://www.westongallery.com/artists/y\\_karsh/yousuf\\_karsh.html](http://www.westongallery.com/artists/y_karsh/yousuf_karsh.html)

<http://121clicks.com/inspirations/the-greatest-portraits-ever-taken-by-yousuf-karsh>

## On Capturing Winston Churchill

<http://iconicphotos.wordpress.com/2009/07/31/winston-churchill-by-yousef-karsh/>

### **Arnold Newman**

Known for:

"Environmental portraits", capturing the subject in a setting reflective of his or her vocation and personal creativity.

Quote:

"We don't take photographs with our cameras, we take them with our hearts and our minds. They are a reflection of ourselves, what we are, and what we think."

"A preoccupation with abstraction, combined with an interest in the documentation of people in their natural surroundings, was the basis upon which I built my approach to portraiture. The portrait of a personality must be as complete as we can make it. The physical image of the subject and the personality traits that image reflects are the most important aspects, but alone they are not enough...We must also show the subject's relationship to his world either by fact or by graphic symbolism. The photographer's visual approach must weld these ideas into an organic whole, and the photographic image produced must create an atmosphere which reflects our impressions of the whole."

Arnold Neuman

<http://www.pdnonline.com/pdn/gallery/index.jsp>

B \_Flat Note

Igor Stravinski for Harpars Bazaar-composer, conductor, 1946

VISIT THIS LINK and view the videos.

<http://pdngallery.com/legends/newman/>

### Contextual Photography

Capture the essence of your subject.

Drawing a subject out by having them talk while you are taking pictures will often result in interesting and revealing expressions.

### Assignment I Extraordinary Portraiture – Directed Portrait

Photograph a portrait that best exemplifies the character of the personality of the subject you are photographing. Opposite: Smile for the birdie....

## Night Photography:

With many night photography subjects, total darkness at night isn't necessarily the best time to actually do 'night shots'. Late dusk is usually an excellent time to take night shots. This is when there is just a bit of light left in the sky after sunset or before sunrise for the early rising photographer.

The advantage of shooting at this time is that there is less large areas of black in the image, this cuts down on excessive contrast and adds more color to the image. The residual daylight that is left will also 'fill in' the large shaded areas that are not lit by artificial lighting.

This does not mean that all night shots should be taken at dusk. There are certain subjects and night photography techniques that are more successful with the total darkness of night.

## Equipment

There are two essential pieces of equipment for night photography: The **camera** of course and some form of support such as a sturdy **tripod**.

Photography at night can be used to create amazing pictures. For this kind of photography a tripod is almost a must. If you want to get a clear exposure with a great depth-of-field, then you will need a tripod.

But something that you should think about doing is adding some foreground item to frame and then shooting which will create a greater depth to the picture, and most of the time make the results look even more brilliant. This picture above was framed with two overhanging trees and a railing. The aperture was very narrow (high f/stop), and the shutter speed was about 10 seconds. Even though a tripod was used, the self-timer was used also, to eliminate any shake.

When photographing sunsets you should not only include foreground items but use the rule of thirds, specifically the horizontal section of thirds so you get a good perspective on the scene. The sunset picture right here was split up into about 2/3's foreground and 1/3 horizon, but this same picture would probably still look good with 1/3 foreground and 2/3's horizon. Also, when you take the light reading with your camera make sure you don't point it directly at the sun, if you do your picture will be underexposed. Take the light reading from the coloring around the sun so you get an exposure that is ideal to accent all the colors.

**The Tripod** – It is vital to keep the camera steady as you will be using very slow shutter speeds and will not be able to hand hold the camera steady. The result would be camera shake, which appears as blur in the final image. However the tripod is the sturdiest and most versatile form of support.

Though some compact digital cameras have restrictions regarding the capabilities of shooting at night, there is one major asset that all digital cameras have; the LCD monitor. Once the photo is taken it can be reviewed in the monitor. If it doesn't look right the image can be taken again.

If you do not own a cable release, an alternative is to use the self-timer for tripping the shutter (fig n-6). This only works however for shutter speeds that can be selected on the camera, so you are limited to the longest shutter time set by the manufacturer.

So, put the camera on a tripod, compose the shot, adjust your aperture and select your shutter speed. When you are ready, set the camera timer, then trip the timer and stand back while the camera takes the shot for you. Remember to wait until the shutter closes before approaching or touching the camera.

Night-time photography can produce some of the most dramatic images that you can create, and it can also be one of the more difficult types of photography to learn and master.

Most photographers (even the professionals) have a stack of poor quality night photographs hidden away. They may be out of focus, the exposure is incorrect, or the wrong part of the photo is highlighted. But the results of the occasional evening of photography make learning how to do it correctly worthwhile.

This article will give you some tips on taking great photographs at night (tips based largely on our personal experiences with taking bad night-time photographs). Even if you aren't seriously into photography, these tips can help ensure that you're ready to grab that once in a lifetime photographic opportunity when you happen upon it.

### **Tips for great night time photography:**

1. Know in advance where you plan on doing your night-time photography session. Spend a little time planning your parking, driving routes, etc in advance. And remember, you'll be going in at least one direction in the dark.
2. Be aware of when and where the sun will be setting or the moon will be rising if you want to include them in your photographs. Some of the best photography makes use of these two heavenly bodies.
3. Check the weather forecast for the area where you'll be doing your night-time photography. Then you'll know how to dress appropriately as well as how much cloud cover to expect. It's very easy to get cold when you're just standing around waiting for the right photographic opportunity after dark.
4. Use bug spray during the warmer months. If you're going to be anywhere near the woods or water, apply it liberally. You'll most likely to be sitting or standing in the same place for an extended period so there's no point in making yourself an attractive meal for the local bugs. Photography should be enjoyable. Fighting off insects makes it less so.
5. Always bring and use a tripod. It's quite common to have exposures of an entire second or more during night-time photography. With exposures longer than 1/30 of a second, a tripod is essential in order to ensure that camera shake doesn't affect the quality of your photographs.
6. Bring and use a bubble level. A level lets you make sure your

- camera is level so you can prevent the annoying problem of images running down hill in your pictures.
7. Since you'll be using a tripod, also use a cable release for your camera. If your camera is equipped to use a cable release for remote operation of the shutter button, be sure to use it. On lengthy exposures, the camera shake caused by depressing the shutter button on your camera will often be seen in your pictures. If your camera isn't equipped for use with a cable release, a self-timer is a good alternative.
  8. Have your cell phone with you. You're going to be out in the dark after all, and things happen. A cell phone will come in handy if there is an emergency. If you're going to team up with another photographer, both of you should take along your phones. That way, if you get separated it's much easier to find one another in the dark.
  9. This one is a no-brainer: Bring along a flashlight. A pocket flashlight is essential when you're doing photography at night. Not only can it light up your camera dials so you can adjust your camera settings, but it can also help you find your way back to your car at the end of your photography session.
  10. Preset your camera settings. The more control you exercise over the camera settings, the greater your chances of taking some great night-time photographs. If your camera has automatic settings only, you may face some real challenges in your attempts at photography in the dark. Whether photography is a hobby or just a casual interest, you'll be well-served if you invest in a quality camera that allows for adjusting the basic settings.
  11. Don't use the flash. Most on-camera flashes aren't effective past five or six feet in front of the camera. So at night, it may overexpose anything that happens to be in the foreground while underexposing the primary subject of the picture.
  12. Use a higher speed film or adjust the ISO setting higher on your digital camera to allow the use of a faster shutter speed. The higher the ISO/ASA, the shorter the exposures you can use (very important for good night-time photography). For example, if you plan to use an exposure of ISO 100 for 2 seconds at F8.0, you can alternatively use ISO 400 for a 1/2 second exposure at the same F8.0. Some digital cameras show higher than usual noise levels for long exposures. See if your digital camera features long exposure noise reduction.
  13. Understand your camera's light metering system, or meter separately while using manual settings on your camera. Most modern consumer-class cameras, especially the higher level ones, tend to have very sophisticated metering systems. But night-time photography involves some pretty tricky lighting situations. There

will be very bright and very dark areas in the same photograph. If you understand what your light meter is making its readings from as well as the type of exposure you are likely to get, you will end up with properly exposed photos. If automatic metering doesn't produce the quality of photos that you want, take control by using manual camera settings or using exposure compensation. If your digital camera has a histogram function, use it to help determine how well your metering is working.

14. Always bracket your photos. If your camera can bracket shots automatically, be sure to use this feature any time you do night-time photography. I usually shoot the exposure I've set, then bracket the shot with a  $\frac{1}{2}$  shutter speed step-up followed by a  $\frac{1}{2}$  shutter speed step-down.
15. You may be able to save time by using manual focus. Most likely, you're going to shoot multiple exposures of the same shot (a fundamental principle of photography), so set the first shot using auto-focus, then without changing the focus, switch to manual focus. That way, if your camera has difficulty focusing in the dark, it won't repeatedly search for a focus lock. The nice thing about photography involving monuments and buildings is they don't move. Once the lens is focused, you don't have to refocus with every shot. But you should still check every now and then, just to make sure that you haven't bumped the lens and altered the focus.
16. Use the "mirror lockup" function. If your camera allows you to lock the mirror in place, do so. On some long exposures, the internal workings of the camera can actually cause enough vibration to make camera shake visible in the photo! Mirror locking reduces the chances of this source of camera shake.
17. Take a lot of pictures, especially when you're doing night-time photography. And try using different exposures. If you take lots of photos, your chances of ending up with a few gems are pretty high. Always remember that film is cheap (and digital cameras have a "trash can").
18. Try taking some pictures before it gets completely dark. Sometimes having a little color left in the sky can add an extra dimension to the photo. Some of the best photography takes place just after twilight.
19. Review your shots. If you're using a digital camera, you should take advantage of the instant feedback available to you to see if you're getting the results that you want. And if your camera features a histogram function, be sure to check it often to make sure you aren't underexposing or overexposing parts of your images.
20. Have fun! **Photography** is a wonderful hobby as well as an

exciting way to make a living!

## Flash Settings for Night Photography

- 1) **Night Scene Mode** correctly exposes the foreground subject without underexposing the background.
- 2) **Slow Sync Mode** fires a short burst of flash in the middle of a longer exposure to freeze objects while still allowing them to blur. This setting also lets you leave the shutter open long enough to lighten the background. The shutter speed determines the exposure of the background while the flash determines the exposure of the foreground subject.



*Night Scene Mode or Slow Sync Mode: The shutter stays open long enough to expose the background details as well as capturing the people in the foreground. Without slow sync, the background could go completely dark.*

Many film and digital compact cameras have a "Night Scene Mode" (fig n-7). This allows the user to take photos at night outdoors. The way most of these work is to set the camera to the mode and simply take the picture. In most cases the flash fires automatically to light a subject in the foreground and a prolonged shutter speed will record any ambient light in the background.

The results can vary with these cameras depending on the situation and how well the particular camera can cope with the situation. Remember though that a tripod is still necessary for these cameras and using the *Self Timer* would also be helpful for preventing camera shake.

<http://www.schoolofphotography.com/night/night2.html#en>

## Motion Effects

- \* Motion can add excitement.
- \* Controlling your blurs.
- \* Motion can be an asset rather than a detriment.

Assignment: Zoom on a stationary subject or pan a moving subject.