

Photo 149 Test Review #2

Bring Scantron # 4521

In addition to the following material, the test will cover information on all handouts, test review #1, and discussions.

Test Date: Thursday, December 4

LIGHTING PRINCIPLES

Inverse Square Law: doubling the distance between the light and the subject results in one quarter of the amount of light striking the subject.

Law of Reflection

The angle of incidence is equal to the angle of reflection

Size, Direction & Distance of Light Source determine image contrast

1. The farther the main light is from the subject the greater the contrast.
2. The closer the main light is to the subject the softer the contrast
3. The larger the main light the softer the contrast.
4. The smaller the main light the harder the contrast.
5. Front lighting reduces contrast
6. Side lighting increases contrast

ADVERTISING FEES

Understanding copyright is essential to understanding commercial pricing. Without specific written indication to the contrary, a commercial photographer is selling the right to use a photograph (licensing or usage), not the photograph itself.

License for use must be conveyed in written form. All use beyond which the assignment was originally undertaken requires additional compensation to /and or permission of the photographer.

Fees are generally based on these criteria:

1. Usage
 - a. The more people that view an image the greater potential revenue.
 - b. Usage is generally limited to a certain time period.
2. Materials / Expenses

May include: digital capture, lab costs, travel, model fees, assistants, props, food stylists, location permits, equipment rental.

EDITORIAL-- An editorial photographer is a visual reporter that produces work for books, magazines or newspapers. He is dissimilar to an advertising photographer in that he generally does intend to sell a product or a service.

EDITORIAL (CONT.)

Photographs used for editorial purposes generally do not require models releases. The First Amendment protects a photographer's right to use a photograph when content & intent is for news or information.

When a commercial photographer accepts an editorial assignment he generally charges a lower rate than those billed to advertising clients.

Pay for editorial work is based on circulation of the publication, location of photographs in the publication and percentage of page a photograph occupies. High circulation publications pay more for the same image than lower circulation publications.

Reasons to accept editorial assignments:

1. Self promotion
2. Future revenue for the images
3. Interest in assignment and creative potential.

STOCK PHOTOGRAPHY. Use of images sold by an agent or the photographer for a specific purpose.

Stock Agencies:

1. Distribute thousands of images a year.
2. Represent many different photographers.
3. Charge approximately 50 % (or more) of sales price for services.
4. Ownership is retained by the photographer.

Magnum: oldest (1947), most respected, agency
Founded by: Robert Capa, Henri Cartier-Bresson, George Rodger and David "Chim" Seymour

Royalty Free Images

1. Clients are able to purchase a license to use the photo, for an unlimited number of purposes. (Don't have to pay royalties to the photographer each time photo is used.)
2. May be purchased on CD's with hundreds of photos or as single images off the web.

Rights-managed Images

1. Images licensed for a defined scope of usage.
2. May be purchased on-line.

Clients use stock because:

1. Can view images before purchasing
2. Lower cost:
no expenses of shoot, non-exclusive use
3. Huge selection
4. Fast access

STOCK (CONT.)

Photographers shoot for stock because:

1. Using images more than once increases revenue.
2. Recoups cost of images where there is no client.
3. Marketing, distribution and billing duties are handled by agents.

ADVERTISING FEES

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License for use must be conveyed in written form. All use beyond which the assignment was originally undertaken requires additional compensation to /and or permission of the photographer.

Fees are often based on these criteria:

1. Usage
 - a. The more people that view an image the greater potential revenue.
 - b. Usage is generally limited to a certain time period.

2. Materials / Expenses

Might include: digital capture, lab costs, travel, model fees, assistants, props, food stylists, equipment rental.

FOOD

Legal requirements vary depending on the use of the food photograph. The criteria for the ingredients of food photographs are much tighter for advertising specific brands than for editorial photography, photographer may be required to sign a form stating only foods made by supplier were used in shoot. Landmark case: '60's Campbell Soup's use of marbles to displace vegetables

ARCHITECTURAL

Most common format: 4x5 view camera

Bag bellows, short focusing rail.

Most common 4x5 lenses: wide angle (90, 75, & 65mm)

Filtration gels for color correction either on the lens or on individual light fixtures

Tilt shift & PC Lenses: -- Lens shifts and tilts for perspective control. For 35mm format (film or digital).

For low Kelvin or low color temperature light sources with existing building lights, interior or exterior:

1. tungsten films 3200° K
2. set digital camera to incident, tungsten or select actual Kelvin temperature

For illumination by electronic flash:

- daylight films 5500 - 6000 °K
set digital camera to flash or auto white balance

PHOTOGRAPHER'S RIGHTS

1. In the US, photographers do not need permission to photograph most buildings, from locations where the public has free access. (Sidewalks, public parks, etc.)
2. Some public areas have prohibitions on the use of tripods; use of this tool separates commercial photographers and film makers from amateurs.
3. A court order is generally required for someone (security guard or other authority) to demand your film or any record of your images (compact flash card, sd card, laptop, etc.)
4. Since 9/11 many Federal buildings can not be photographed, from any position.
5. Anyone can be photographed (w/o consent) except when they have a reasonable expectation of privacy such as: dressing rooms, restrooms and inside their homes.

ADDITIONAL TERMS

BROAD LIGHT

Illuminates the side of the face that is turned towards the camera.

CONTINUOUS LIGHT SOURCE

1. Hot light
A continuous light source, generally tungsten -- with a low color / Kelvin temperature.
2. Day light fluorescent (a high color / Kelvin temp.)

GELS

Transparent material placed in front of existing fixtures, hot lights, strobes or windows.

Used for:

- Color Correction
- Diffusion
- Color Accent
- Neutral Density

cto filter: color temperature orange
Converts daylight to tungsten

ctb filter: color temperature blue
Converts tungsten light to daylight

GOBO

Light-blocking device prevents illumination of a portion of a scene. (Slang for something that goes between your light and subject.)

Can be opaque cardboard (flag)

OR

a pattern (cookie).

HONEYCOMB / GRID / EGG CRATE / WAFFLE
Narrows and diffuses a beam of light.

CONTINUOUS LIGHT SOURCE

1. Hot light

A continuous light source, generally tungsten -- has a low color / Kelvin temperature.

2. Day light fluorescent

A bank of fluorescent lights with a high color / Kelvin temperature.

SHORT LIGHT

Illuminates the side of the face that is turned away from the camera.

SUBTRACTIVE LIGHTING

Taking light off of a subject, (generally by bouncing off another surface) rather than lighting it directly
Often used for: glass, round or shiny objects.

TILT SHIFT & PC LENSES: -- Lens shifts and tilts for perspective control. For 35mm format (film or digital).

WATT SECONDS (WS)

Measure of electrical energy used in large flash systems (as compared to speedlights which use guide number) to indicate the amount of energy in the flash capacitors.

Common strobe systems have 1000 watt seconds:
2000 watt-second units (more powerful) and
400 watt-second units (less powerful)