

Correct Lighting Makes Winning or Losing Picture

By R. ALAN MITCHELL
Staff Photographer

There are many ways that you can use lighting to improve your pictures, not only to give you the usual effects, but also to give strange effects that often times mean the difference between an average picture or one that will win a contest.

Nearly everyone at one time has run into a lighting problem that has been difficult to solve. I will try to give you a few hints that will help you overcome the difficult problems that can so often arise when trying to light various pictures.

I will discuss two basic kinds of lighting systems in this discussion of lighting technique: the flash, and flood lights.

two flash units; and extension cords to connect them to the camera and to each other. It is best to have three flash sources, and also to carry light stands to attach the flash guns to if you plan on doing posed flash work. For candid flash work, all that you need is a single flash gun, and an extension cord so that you can hold the flash gun off the camera.

The equipment that you will need for floodlight work is a little more varied and complicated. You will need a minimum of one fifteen inch bowl reflector and light stand, one twelve inch bowl reflector and light stand, and a spot light. You need a good light meter, a camera with ground glass viewing, a tripod, backdrop of some kind, and a posing bench or table.

THE DIFFERENCE in flash and flood is very apparent. Flash is an instantaneous source of light while flood is a continuous light source. There are both advantages and disadvantages to both of these systems.

The flash is portable, the flood is not. You can see the finished product with a flood light system, but with a flash, you never know what the finished problem will be, unless you will memorize the different effects of the direction of light upon given subjects. For this reason, I believe you will find that flood lights are the best to use when you are shooting a portrait or a still-life study. However, a flash system is better for the candid shots that often turn out to be so rewarding.

YOU WILL need only a few things to obtain good flash pictures. First, a camera that is synchronized for flash; at least

MANY PROBLEMS come up in connection with the use of multiple flash and the proper exposure control. There is no real problem if you will just remember the simple fact that the only thing that needs to be computed is the flash factor for the flash source that is nearest to the subject. The rest will automatically take care of themselves. With this in mind, the only thing that you will need to do is to learn the different types of shadows you will create with different positions of the lights.

THERE IS no problem with finding out the exposure control of flood lights, for you can always take a meter reading and find the correct exposure. There is also very little problem with shadow control, for you can always see exactly what your lights are doing to the subject.

The only thing left is what you must do with the lights to give

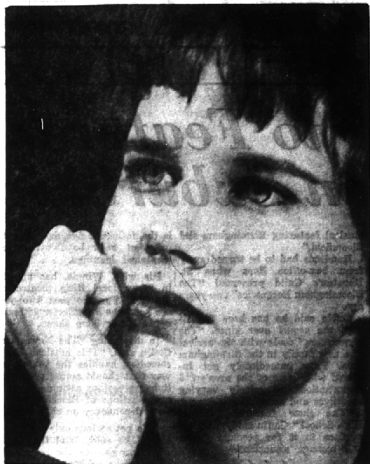


Photo by Al Mitchell

MEDITATION, a study of Connie Lee, taken with a Graphic 4x5 camera stopped to 1/8 at 1.60 of a second. The film used was plus-x film developed in D-76 for 8 minutes. The print was made on Polycontrast G paper.

Potpourri

(Continued from 1-D)

STEINBERG SUGGESTS, in conclusion, that perhaps the only approach one can take to modern art is like that of the children of Israel obeying Moses in gathering manna—"to gather it every day, according to your eating, and not lay it up as insurance or investment for the future, making each day's gathering an act of faith."

The conclusion one draws is that there are not, and never will be, any definite standards by which one can with fairness judge the new work at its inception. If the informed critic cannot, with confidence, immediately dismiss a wire coat hanger as a work of art, then certainly the layman shouldn't.

Some will, of course, but the disconcerting implication to me is that one must wait until a sufficient passage of time.

BUT IF THIS IS true, what then is the role of the critic? It is people who, at some point, determine the greatness of art. At what point can a judgment be fairly made? And what are the standards used at that time?

These are questions still unanswered in my mind. Perhaps they are impossible an answer.

At any rate, it is reassuring to know one's uncertainty in the face of something new, is shared by even the most sensitive; and that this uncertainty is not without reason or dignity.

Two Paintings By Local Man In Paris Show

Two paintings by a Birmingham artist are included in a selected group of works by American business and professional people which begins a tour of Europe later this month.

The local artist is Votold H. Pasternack, secretary-treasurer of the Bronie Champagne & Wine Co., Detroit. Pasternack's entries, both oils, are entitled "Landscape" and "Still Life."

The exhibit opened Wednesday at the Franco-Amerique Committee Building in Paris. It is entitled "The Manpower Exhibit of Executive Art." The 31 artists represented pursue painting as a hobby.

THOUGH the majority of those whose works are included have had paintings accepted in other shows, have won awards and have studied in their spare time, most of them are other than amateurs. The show is sponsored by Manpower, Inc., international temporary help and business service firm headquartered in Milwaukee.

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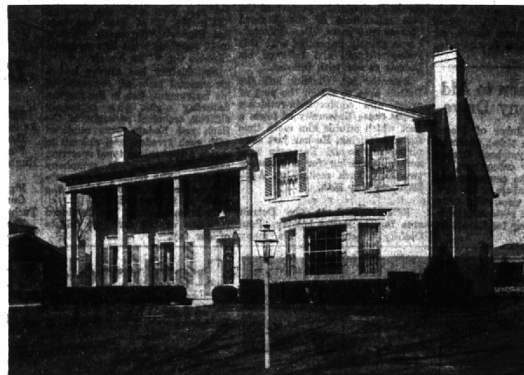
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Slayden Plays 'Auntie Mame'

Paulette Slayden will play the Birmingham Village Players at 9 p.m., May 2, at the Village Playhouse.

your subject the best lighting. Just remember, no matter what you do, the most important thing is to use your own imagination, and you will come up with a good picture nearly every time.

The character "Patrick Dennis" will be portrayed as a boy by Rusty Banes, and as a young man by Dale Willie. "Auntie Mame" will close the 39th season for the Birmingham Village Players.

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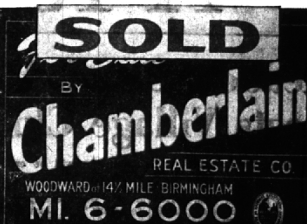


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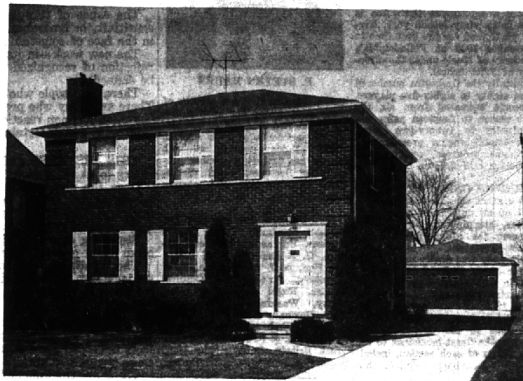
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