

Assignment 2

Color, No Color

Objectives

This assignment emphasizes the act of *seeing*, and is designed to engage students with a very basic problem encountered with color images. Viewers usually recognize the color properties of subject matter in a composition first, and rarely consider the color of the light rendering it. To reveal the fact that light possesses color, we must photograph subject matter that appears to be colorless — finding situations that are just black, white, & gray — thereby reducing pixels to more fundamental data, and then in post-production, learn to color balance images so that the light source is a supportive and intentional part of the whole. **DSLR Camera is required for this assignment.**



Be very, very mindful of designing photographs and constructing images using strong geometric shapes and figure/ground relationship. Consider producing work that moves the viewer in, close-up, and filling the frame edge-to-edge with shapes. In the digital lab, we will step into a process of visually dissecting color photographs into select parts — subject matter and the color of the light rendering it.

Photographing people in places, in proximity to neutral architectural elements, or arranging a still life of neutral, colorless objects, are two potential ways to solve the no-color assignment problem. Ultimately, the reason why we want to photograph this neutral subject matter is so we can learn to see and practice how to determine the “color correctness” of the mid-tones, in post-production.

A very important component to this assignment is the time of day chosen to go photograph, so consider capturing the same scene at different times of day [or evening], because natural light constantly changes. Not a requirement, but the process promises to raise your eyebrows.

Procedures

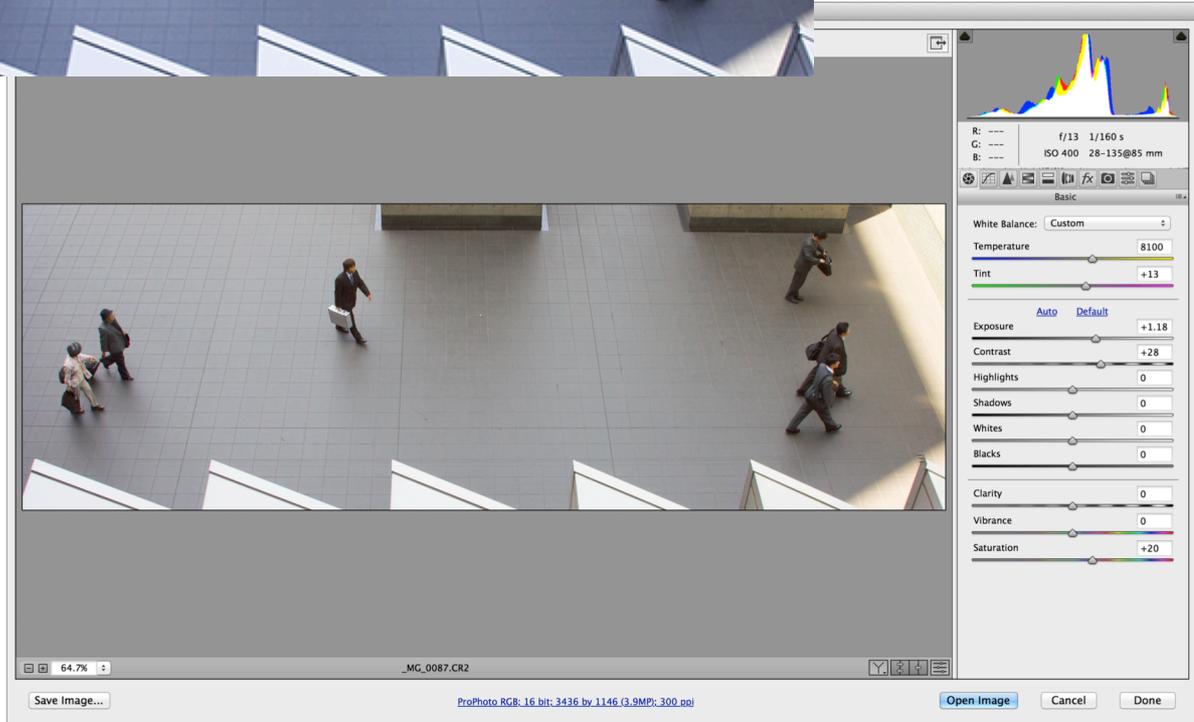
Photograph only under natural light conditions. If you're producing portraiture for this assignment, wardrobe must be black, white, and/or gray. Since the color balance of any image is always determined in the mid-tones, this neutral subject matter provides excellent data to process, and color correct in Adobe Camera Raw.

- If possible, get an **18% gray card** to include in test exposures while shooting. It removes all of the guessing from determining the proper white balance setting in post-production.
- **Capture in the camera's RAW file format is required.** Do not shoot in JPG capture mode. JPG format images receive zero credit in critique or portfolio submission for grading.
- Set the camera **White Balance to 5500 Kelvin** [Sun Icon]. **Turn off Auto-White Balance.** Adjust this manually in the appropriate camera control or menu item. This is a critical control variable of the assignment that must not be overlooked.

PHO105 Assignment 2
Color, No Color — pg. 2 of 2



<< Original capture; camera in daylight [sun] white balance mode, but the light is "shade" which appears too blue.



Adobe Camera Raw

Two unique exposures must represent this assignment in the Final Portfolio for full credit. For critique, edit and process at least one, best composition from lighting situations studied.