

Visualization in Photography

Article extracts from rockynook.com

PHOTOGRAPHIC LOOKING AND SEEING

- **Look Deeper** - Analyze everything. Search for those elements that can be put together to form a photograph. Visualization starts with in-depth looking and seeing—not the casual perusal that we all do in our everyday lives. When you look for things to photograph you must look more intensely.
- **Apply Insight** - Insight is the element that separates the great photographers from the ordinary ones. [*what* excites you, *why* it excites you, *how* it excites you] this is when you'll discover new areas to photograph.

COMPOSING AN IMAGE

- **Camera Position** - Choose your camera position and focal length of lens. Is the image strongest where you have the camera? Can you strengthen its visual relationships by moving to the left or right, up or down, forward or backward?
- **Study the Scene** - Decide how well the objects relate to one another compositionally. Evaluate their overall balance, the relationship between positive and negative spaces, and the movement of forms and lines within the composition. In black and white photographs, consider the gray tonalities and their relationships.
- **Analyze the Light**. Is it highlighting exactly the things you want highlighted, and is it doing so in the intensity you would prefer?

ENVISIONING AND THE STRATEGY FOR THE FINAL PRINT

- **Translate the Scene** - The most difficult part of visualization is envisioning the final print you wish to make while looking at the scene. The scene is three-dimensional; your photograph is two-dimensional. The scene has color in it; your photograph may be black and white. The photograph is distinctly different from the scene, and as a result it is foolish to attempt to “capture the scene.” Instead, attempt to *convey the mood* that the scene impressed upon you.
- **Go Beyond the Scene** - Use it as a springboard for your own creative and interpretive goals. Show the viewer the world that is important to you, you can also create whole new worlds. “We photograph something for two reasons: for what it is, and for what *e/*se it is.”

- **Define Your Printing Strategy** - The final step of visualization is planning a strategy for achieving your final print. In essence, that while you're behind the camera - standing there at the scene - you're thinking about how you'll print that photograph in the traditional or digital darkroom.
- **Think Ahead** - If you study the scene for compositional elements while simultaneously projecting forward to the final print, you can avoid the trap of making "record shots," those snapshots that simply tell everyone that you were there. The final print is *your* creation. Do not limit yourself to *capturing* the scene as you see it; start to think in terms of *interpreting* the scene and creating a work of art, a personal statement.

Example 1

Original shot – Expired film, higher grain visible, exposure center weighted with maybe +1 stop?

Do like the mood the mist/fog creates but that was really all I saw lit via the median lighting when I took the shot. The light exposure across the rest of the image I find mildly distracting.



Example 1 Final Image

I don't use very often a digital overlay filter on my film images but this time the outcome – to my own preference/mind - works to hewn in what I was focusing on that night.

The median lighting was what caught my attention and the digital filter in this instance embellishes it.



Example 2

Fomapan 200 taken with a yellow filter (from memory) to try and get some slightly punchier contrast. Still manages to hold some amount of the mid tones.

My vision (and viewed the scene through polarized sunglasses) is even punchier than this.



Example 2 Final Image

Adjustments to Shadow/Midtones/Highlights but it is much more how I envisioned it when I saw it through my sunglasses at the time.

The lack of shadow detail (subjective of course) isn't what I was trying to capture in this image.



Colour Filter Channels

Article extracts from whosaidphotography.com

USING COLOUR FILTERS IN PHOTOGRAPHY FOR BLACK AND WHITE PHOTOS

Colour filters are essential tools for enhancing and manipulating image quality in both digital and film photography.

Understanding the variety of camera colour filters available can significantly affect the photographic outcome.

Visualizing in Black and White - Use the monochrome mode in your camera to check how your scene looks in black and white before taking a photo. This immediate feedback is invaluable for refining contrast settings and composing shots that thrive on tonal variation.

(Helpful for those new to exploring Monochrome photography)

Examples of filter channels in the order of:

- None
- Green
- Yellow
- Orange
- Red
- Magenta
- Blue
- Cyan
- Infrared