

Creative Challenge Series

“CREATIVE PEOPLE ARE CURIOUS, FLEXIBLE, PERSISTENT, AND INDEPENDENT,
WITH A TREMENDOUS SPIRIT OF ADVENTURE AND A LOVE OF PLAY.”

HENRI MATISSE

Why we take photographs

Document – record details & memories

Competition – to be compared & ranked against expected standards

Artistic – personal expression & interpretation

Fun – to share, compare & experiment

CC 2023-24 Series

23-Oct-23	CC-01	Not everything has to be Sharp: Introduction to ICM
08-Jan-24	CC-01a	ICM: Show and Tell with Q&A session
12-Feb-24	CC-02	Blown Highlights can be Cool... or embracing the colour White
08-Apr-24	CC-02a	Collage: Show and Tell with Q&A session
03-Jun-24	CC-03	Get off your Disc!

Introduction: Definition

Blinking highlights

- is the method the camera uses to convey that specific areas in your image are overexposed.

Overexposure:

- a condition where specific areas of an image are flooded with an excessive amount of light, causing them to lose essential detail, turning into bright, featureless expanses.

Or areas of **Pure White**

Introduction: Definition

White

- is defined as the **lightest colour** and is achromatic, meaning that it has no hue.
- it is the opposite of the colour black.
- it has a variety of associations, including coldness, sterility, simplicity and innocence.

Pure White web colour

- Hex triplet #FFFFFF
- sRGB (r, g, b) (255, 255, 255)
- HSV (h, s, v) (0, 0%, 100%)

For more information on Shades of white: https://en.wikipedia.org/wiki/Shades_of_white

Introduction

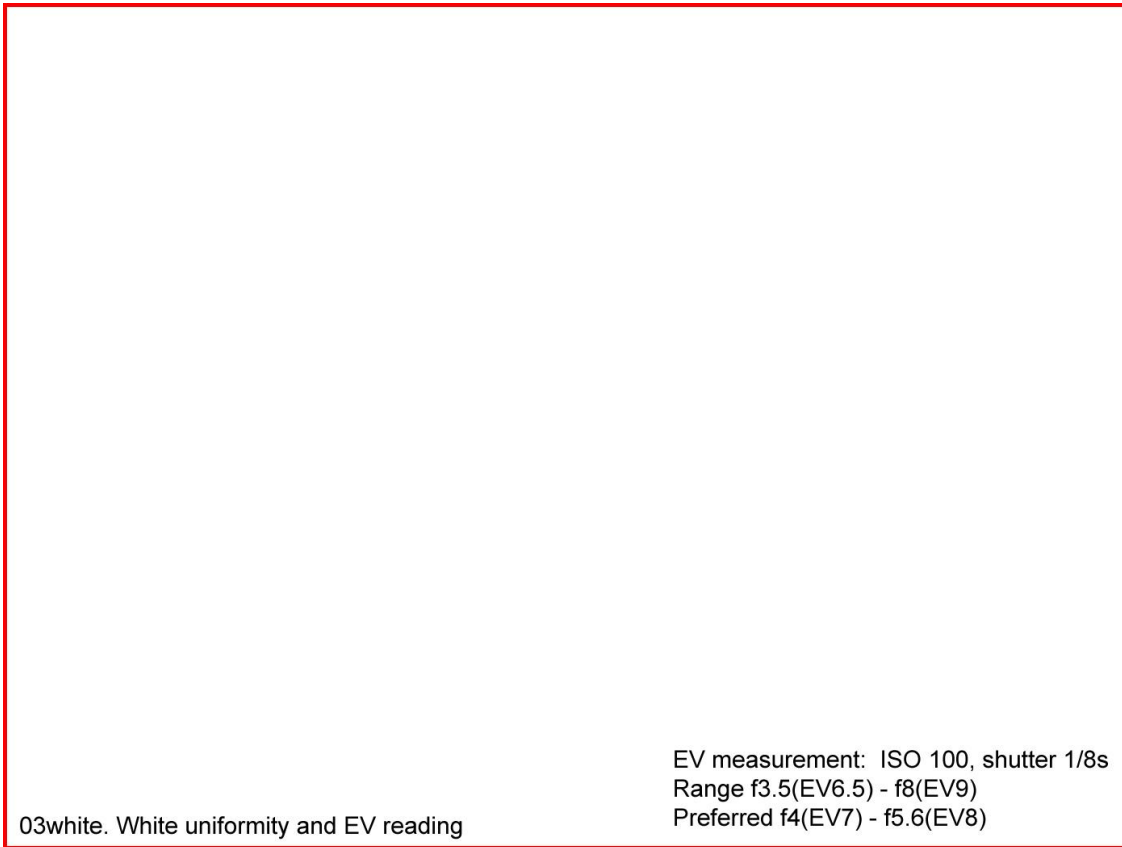
What does it mean if you have areas of pure white on your image

- Projecting the image
- Printing the image



- and how to use white creatively ?

Projection: Blinking Highlights (or Pure White)



White Brightness

White brightness is measured by how bright a projector projects a pure white or blank image.

WPS Club projector spec:

- Brightness: max 6,200 Lumen
- Resolution: 1920x1200, 16:10 ratio
- Colour Mode: sRGB

Projection: Blinking Highlights (or Pure White)

Above: Original colour image Below: Pure grayscale version

composite mono test image © A P Riley 2007. A jpeg file and conditions of use can be downloaded from www.imageplace.co.uk/testfiles

composite colour test image © A P Riley 2007. A jpeg file and conditions of use can be downloaded from www.imageplace.co.uk/testfiles

imageplace SPA SURREY PHOTOGRAPHIC ASSOCIATION

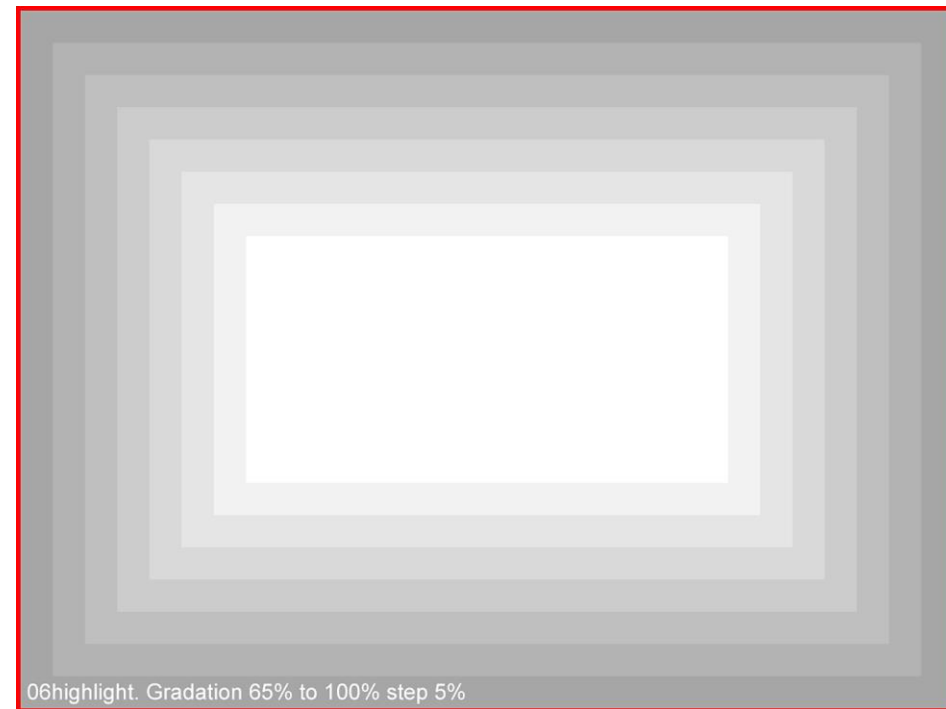
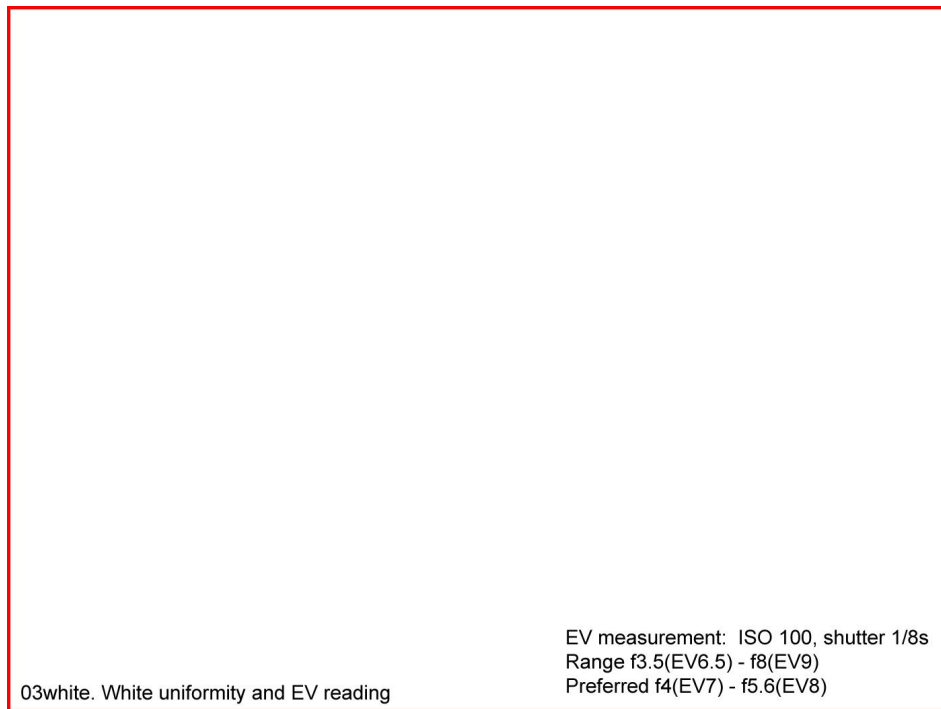
This test image should be projected using the same software that is being used to display the images. All parties - competing clubs and judge(s) - should agree that projected image quality is satisfactory before commencing the competition

imageplace

White Brightness

Most images will be composed of both dark areas where no light is present and colour areas where the brightness isn't as high as white brightness.

Projection: Blinking Highlights (or Pure White)



Projection: Blinking Highlights (or Pure White)





Printing: Blinking Highlights (or Pure White)

Pure White

You will not get anything on the paper with a basic CMYK inkjet or laser printer.

White is represented as:

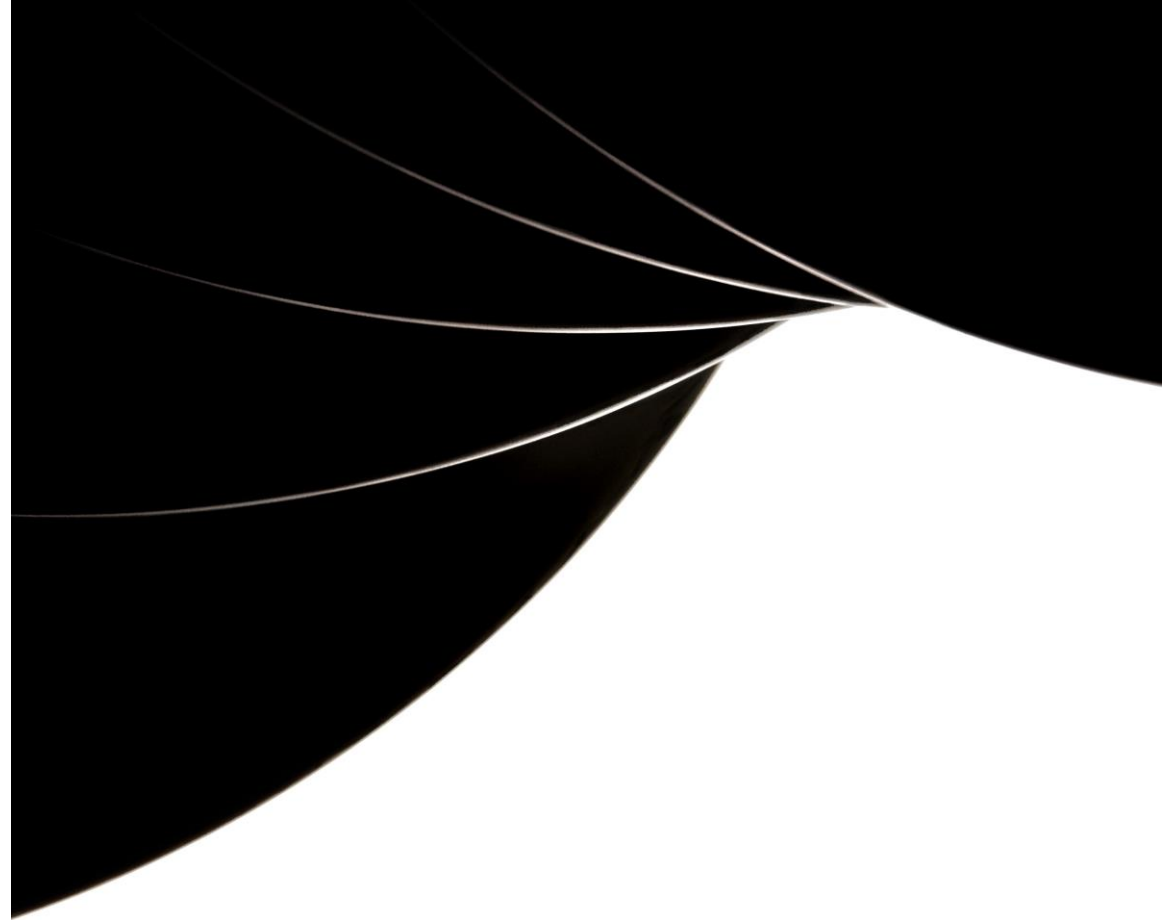
- 0 cyan,
- 0 yellow,
- 0 magenta,
- 0 black

Effectively, 0 ink for a printer that does not have a white ink cartridge.



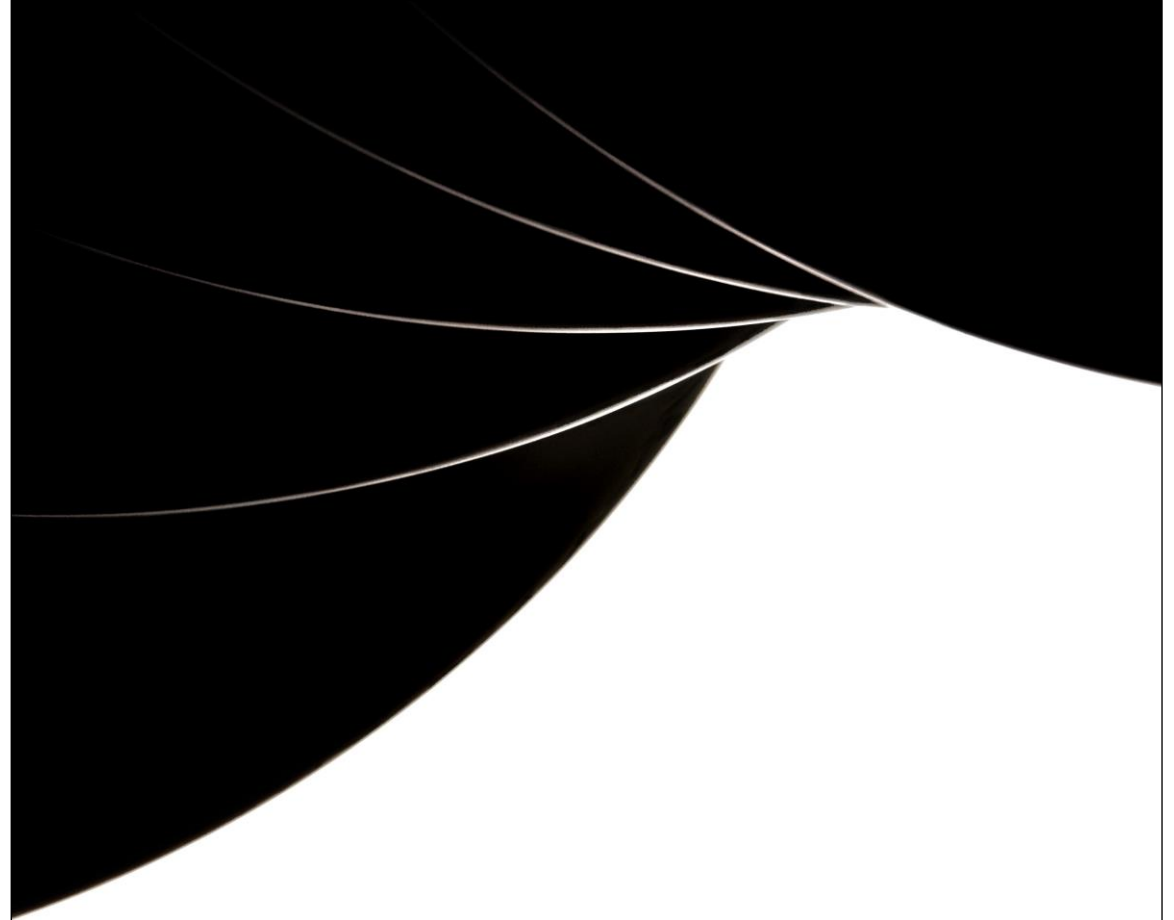
Print Example 1

China Plates on Light Pad



Print Example 1

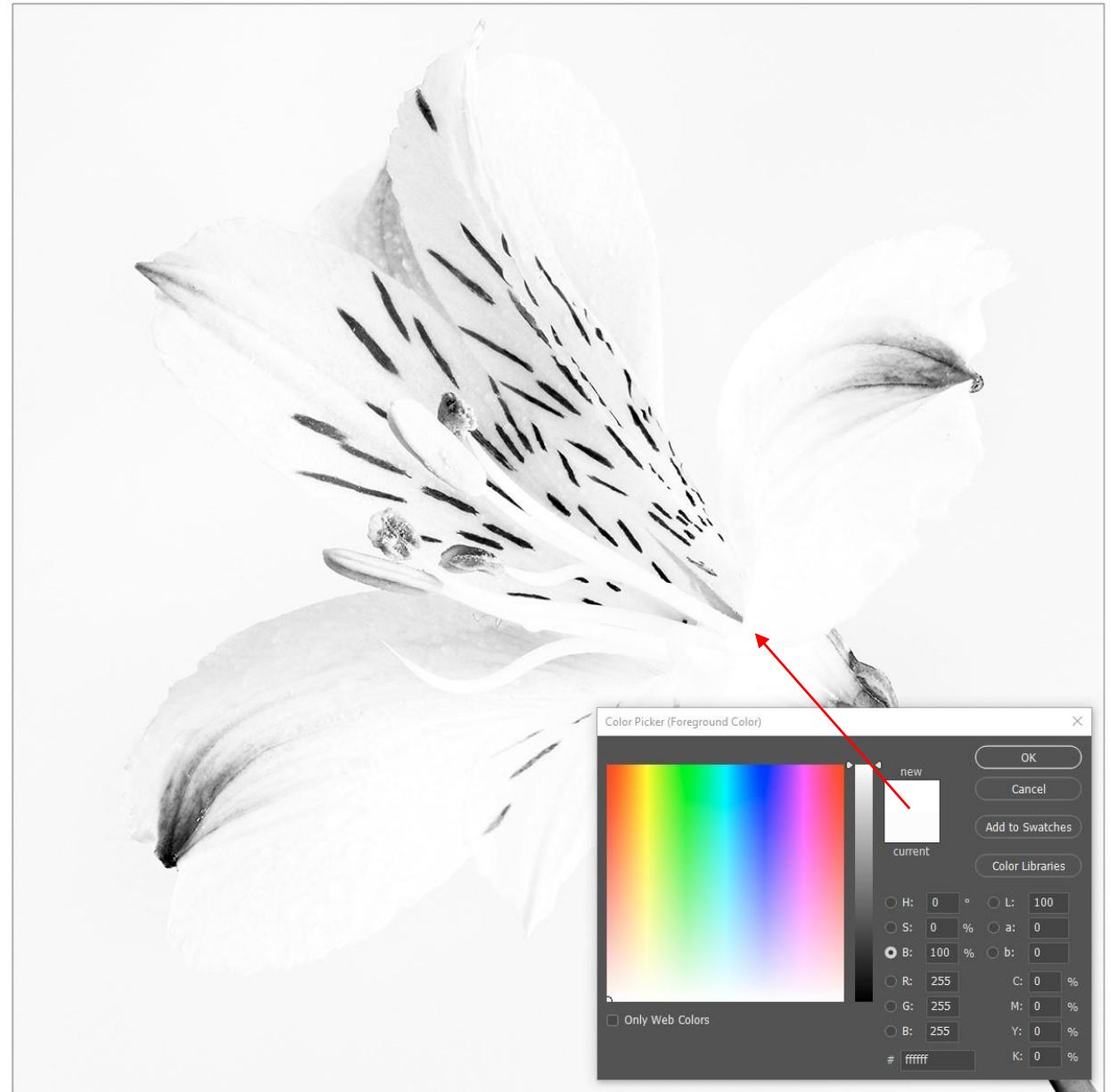
China Plates on Light Pad



Print Example 2

Astromelia

Using the colour picker in Photoshop (or white balance colour picker in Lightroom) you can see where an area of a print will be left bare



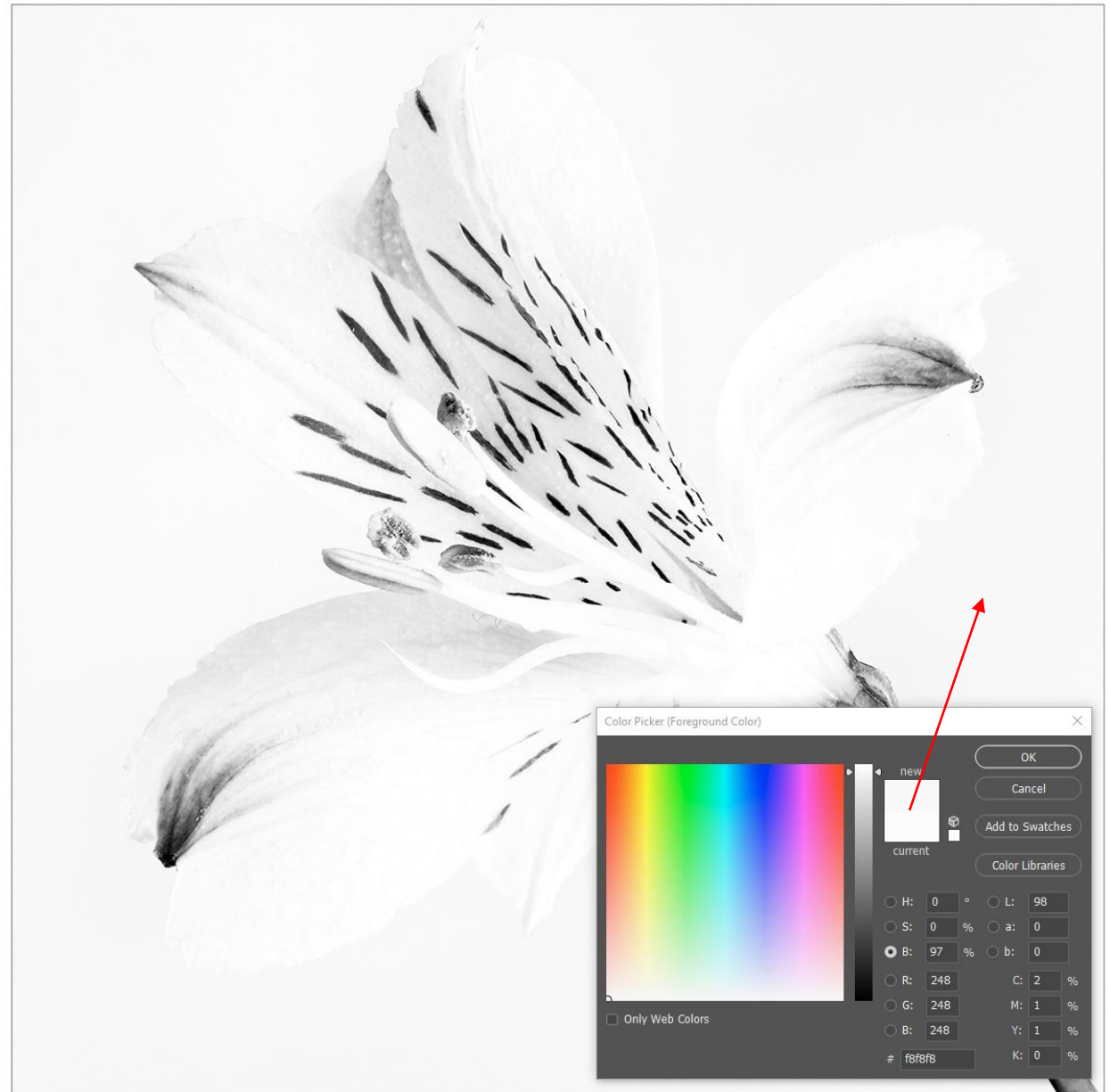
Print Example 2

Astromelia

Using the colour picker in Photoshop (or white balance colour picker in Lightroom) you can see where an area of a print will be left bare

Or

Be printed as an “off white”



Inspiration

Hiroshi Sugimoto: Theaters



My internal question-and-answer session leading up to this vision went something like this: "*Suppose you shoot a whole movie in a single frame?* " The answer: "*You get a shining screen.* " Immediately I began experimenting in order to realize this vision.

One afternoon I walked into a cheap cinema in the East Village with a large-format camera. As soon as the movie started, I fixed the shutter at a wide-open aperture. When the movie finished two hours later, I clicked the shutter closed. That evening I developed the film, and my vision exploded behind my eyes.

- Hiroshi Sugimoto



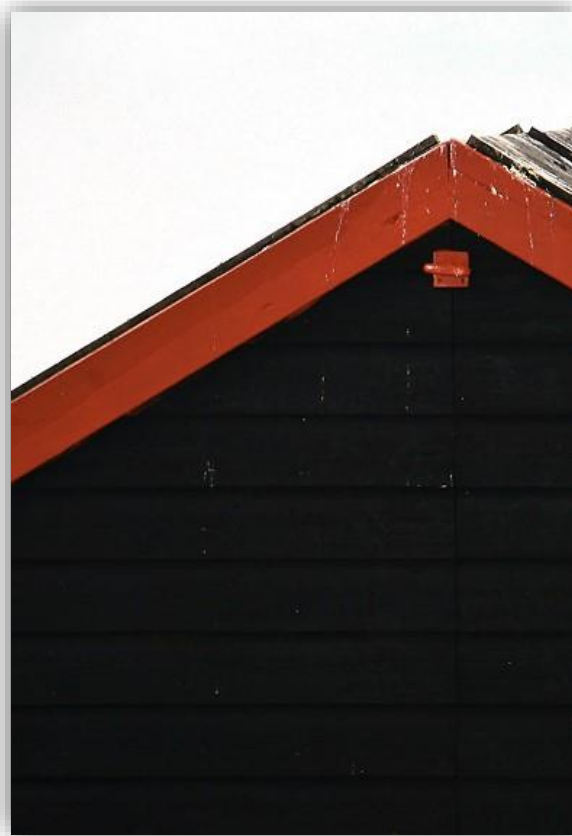
Minimalist: Simplification

“WHITE THE MOST POWERFUL NON-COLOR; IT'S CLEAN,
OPTIMISTIC, POWERFUL.”

- *JASON WU*

Minimalist: Simplification

Minimalist art is where the work is set out to expose the essence, essentials or identity of a subject through eliminating all non-essential forms, features or concepts.



Minimalist photography is a type of image-making that relies on simplistic compositions, heavy use of empty space, and elimination of clutter.

Kazimir Malevich

New realism, an objectless depiction of reality free from all constraints. Above all else, colour and shape.



Supremus 56, 1915



Tony Bramley, 2015

Minimalist Photography

Key Features

Negative space.

Minimalist photos tend to feature lots of empty, or *negative*, space. Negative space is composed of expanses of pure colour or texture, such as a broad stretch of ocean or a grassy lawn, snowy landscapes.

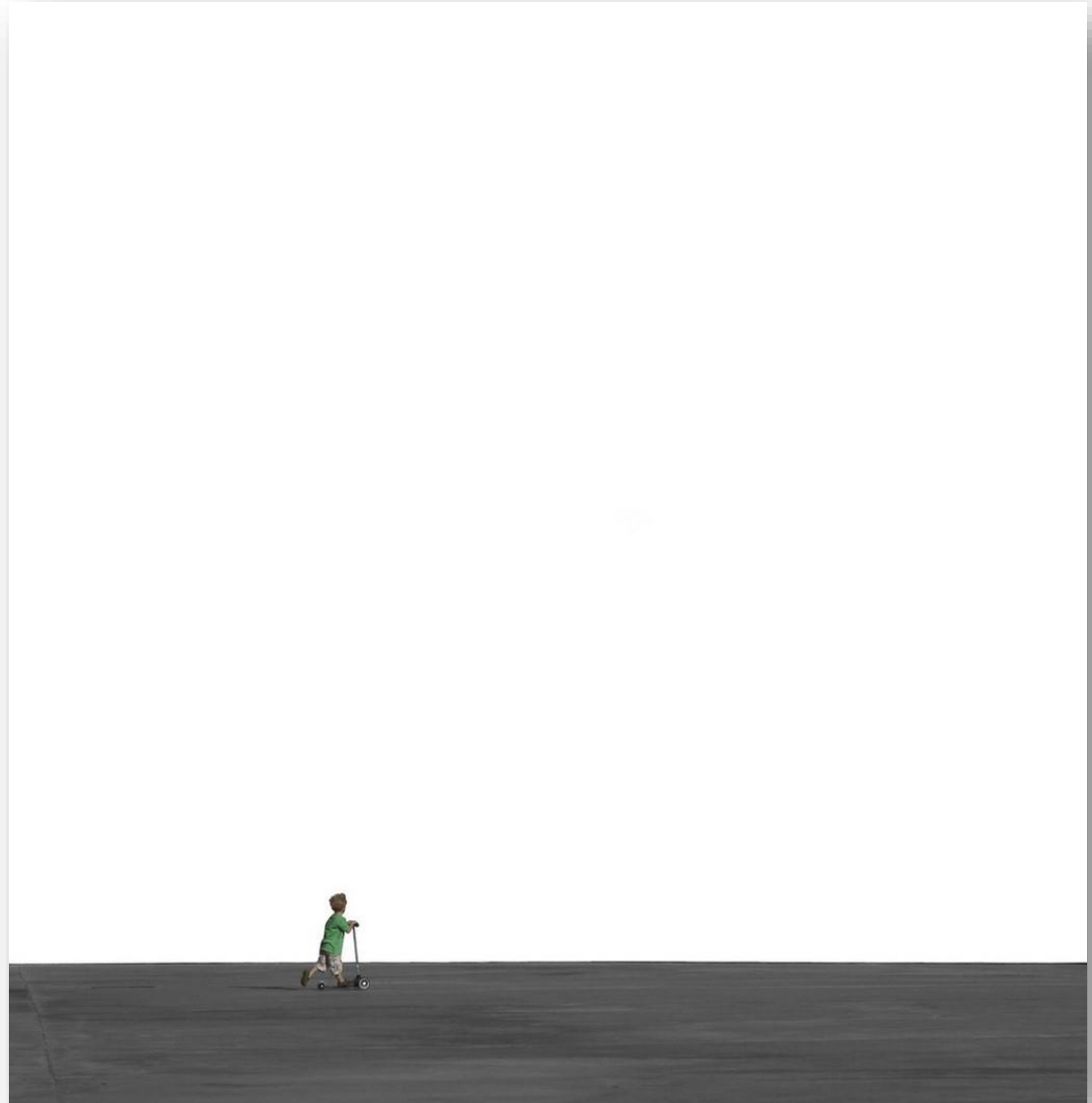


Minimalist Photography

Key Features

A small main subject.

Minimalist compositions keep the subject small in the frame so that they're dwarfed by negative space. This can be done with a wide-angle lens *or* by shooting from a distance. In cases where the main subject isn't small in the frame, it should be exceptionally simple (e.g., a few streaks of paint on a wall).



Minimalist Photography

Key Features

Limited clutter.

Minimalism emphasizes simplicity. Minimalist photographers carefully refine their compositions until no extra elements exist, such as poles or telephone lines in the background.

The more clutter you can eliminate from your shots, the more minimalist they'll be.



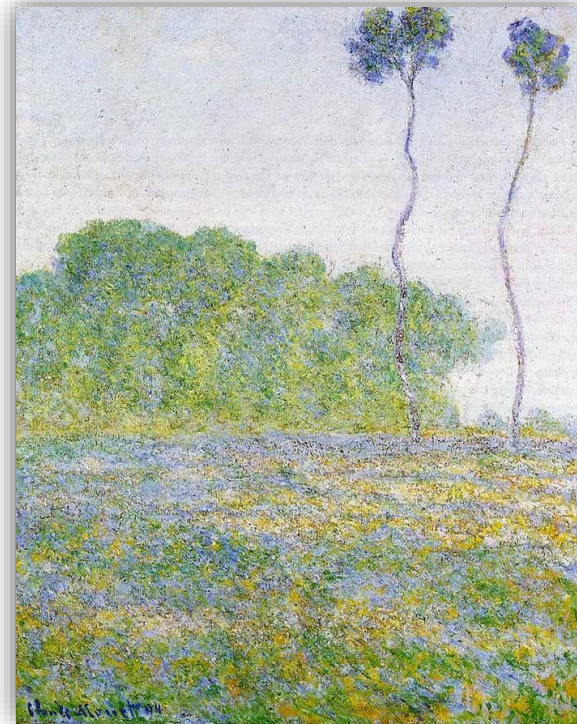
High Key

"SUCH A MAGNIFICENT SKY, AND IT'S NOTHING BUT WHITE PAPER!"

- *PIERRE-AUGUSTE*

High Key

High Key paintings consists primarily of light tones, without dark shadows. Pushing all the values in a painting towards the lighter end of the value scale, often resulting in more vibrant colours.

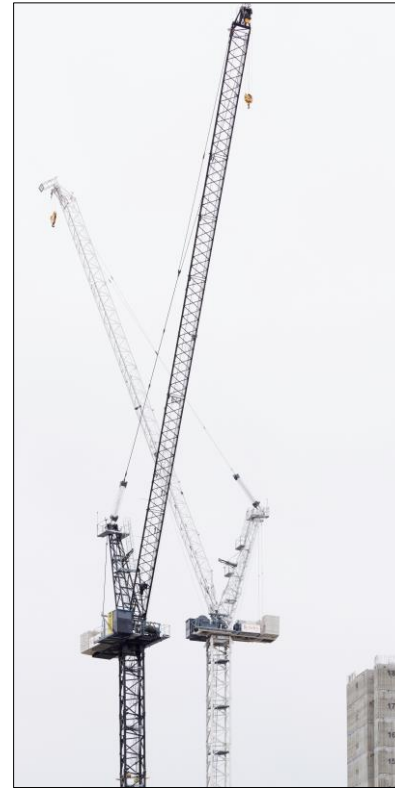
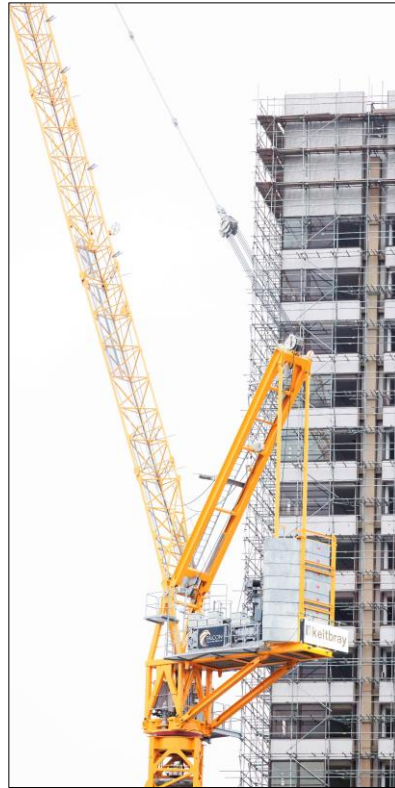


High Key photographs are achieved by exposing to create a bright image, such that some elements of the image may even be pure white. High Key refers to images dominated by white or light tones, with minimal shadows.

Whistler



Whistler, Chelsea Wharf, 1875



Samatha Chippington, London Rejuvenation, 2023

Hashimoto

Art in the Japanese tradition is understood as a creative representation of reality, not an attempt to recreate the world on paper.



Gaho Hashimoto, Moonlit Landscape, 1889



Philippe Bogli, High Key Bise, 2018

High Key Photography Key Features

Lighting: choose or create a situation where the subject is darker than the background.

Lighting on the subject should be from the front to visually flatten the subject. Reducing harsh shadows.



High Key Photography Key Features

Exposure: Proper exposure is critical in high-key photography. To create the signature bright and airy look, it is necessary to expose for the subject and allow the background to be over exposed.



High Key Photography Key Features

Background: Choosing the right background and props can significantly enhance the high-key effect. Opt for light-colored or white backgrounds to seamlessly transition between the subject and the surroundings. This will help amplify the overall brightness.



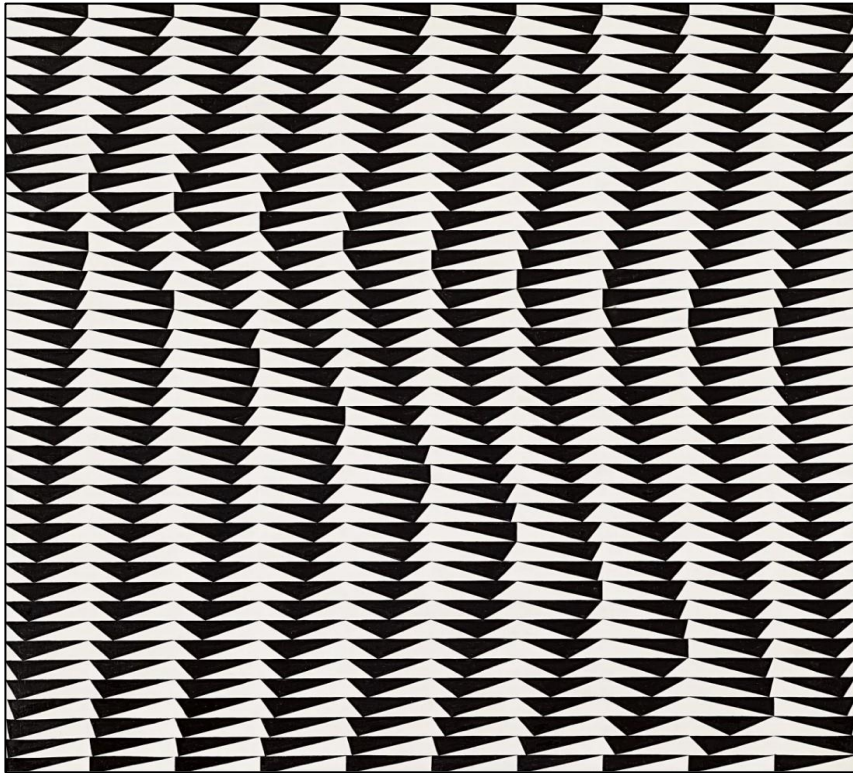
Graphic Patterns

"WHITE IS PURE AND SIMPLE AND MATCHES WITH EVERYTHING."

- *CHRISTIAN DIOR*

Bridget Riley

In general, my paintings are multifocal. You can't call it unfocused space, but not being fixed to a single focus is very much of our time.

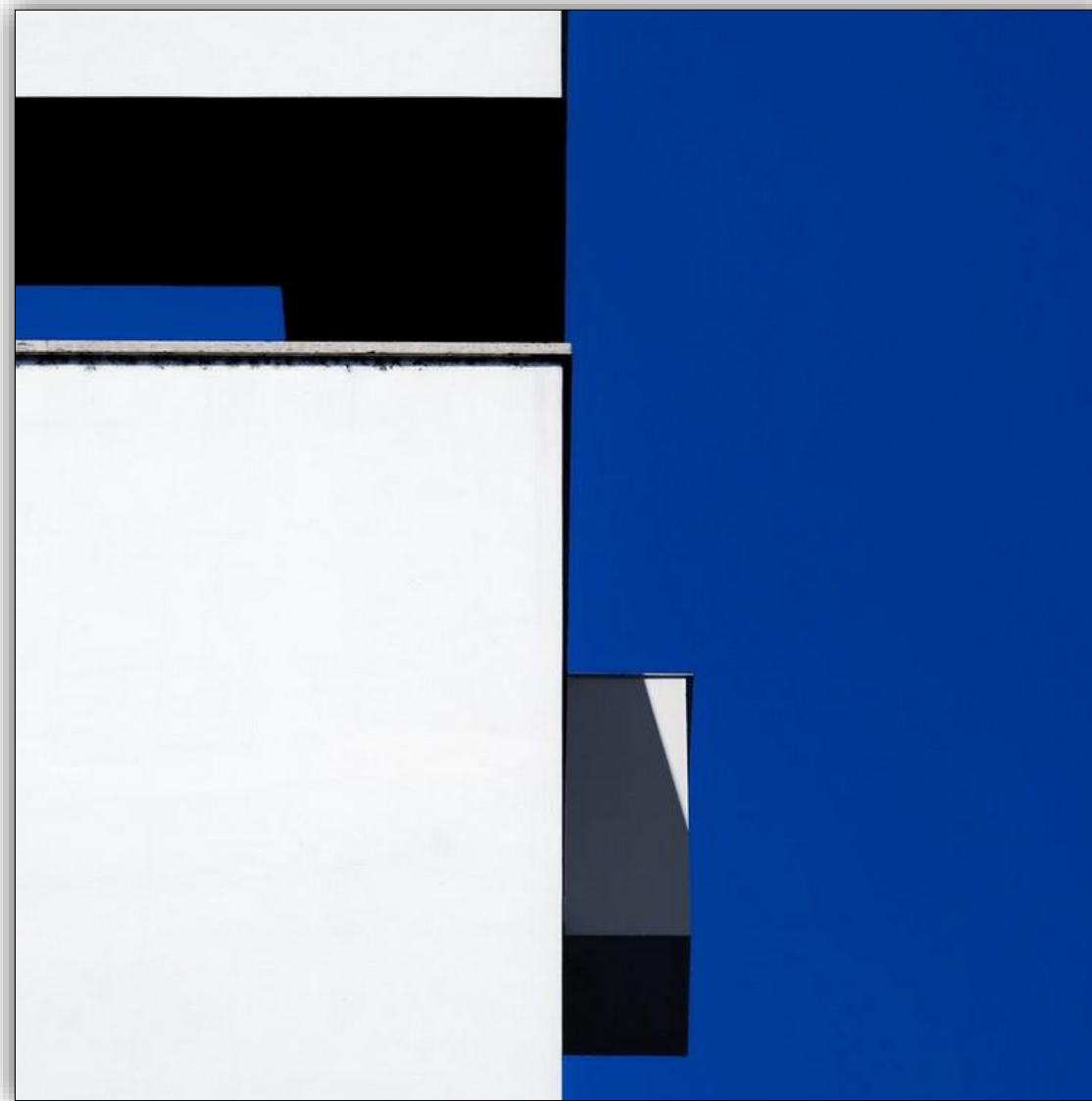


Composition with Shift, 1964

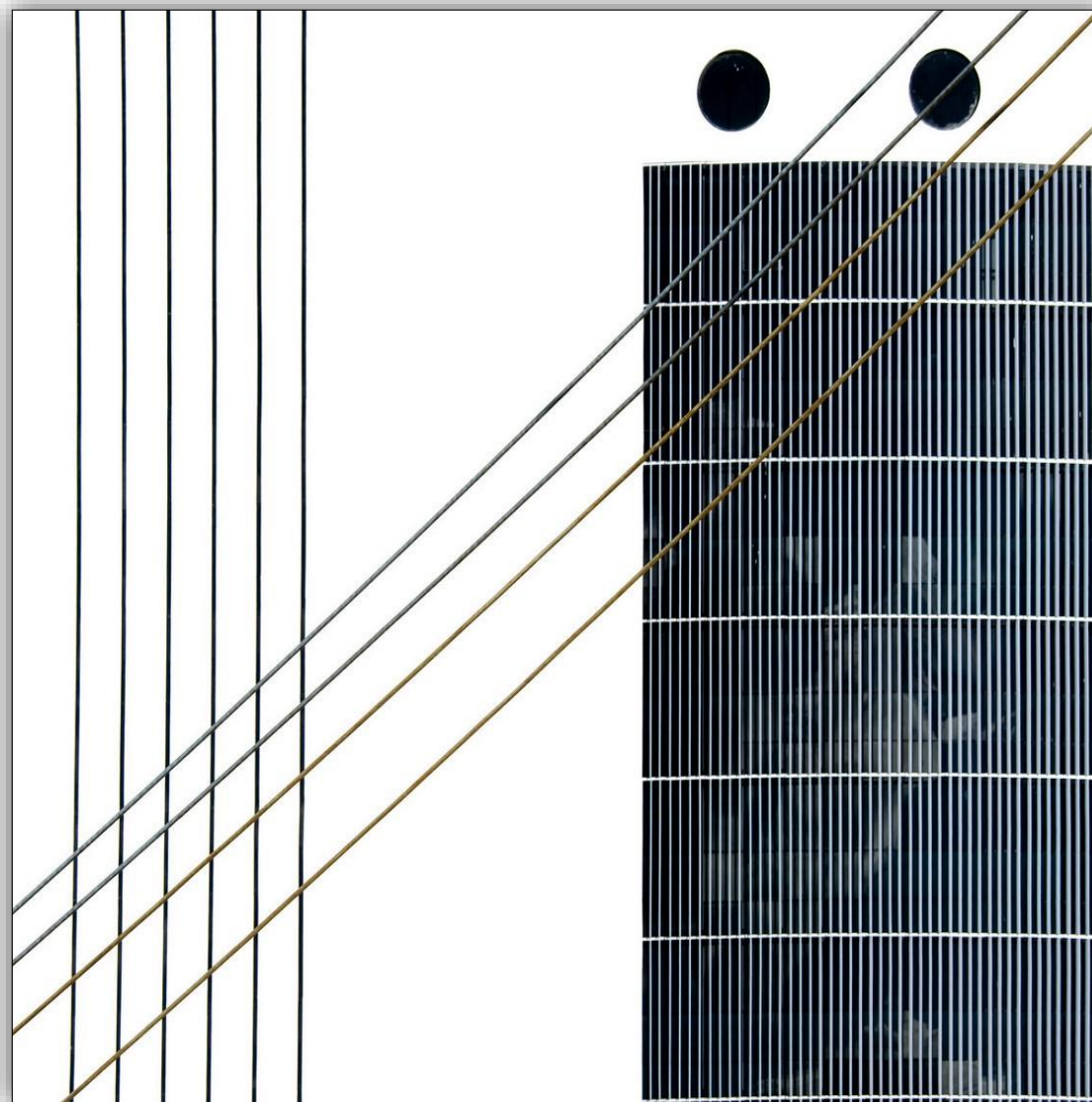


Petronas Towers, 2016

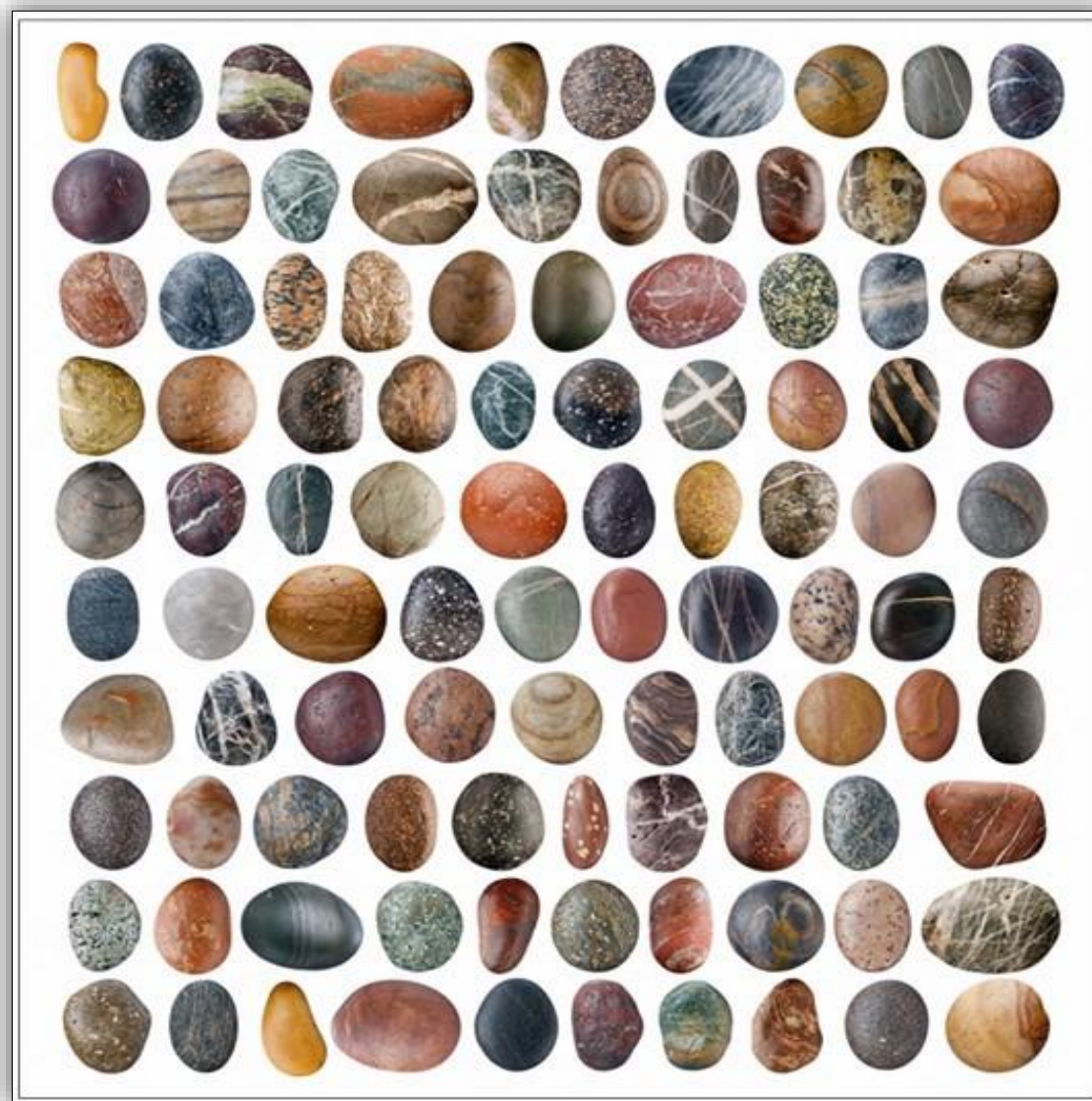
Gianni Galassi



Zel Nuns



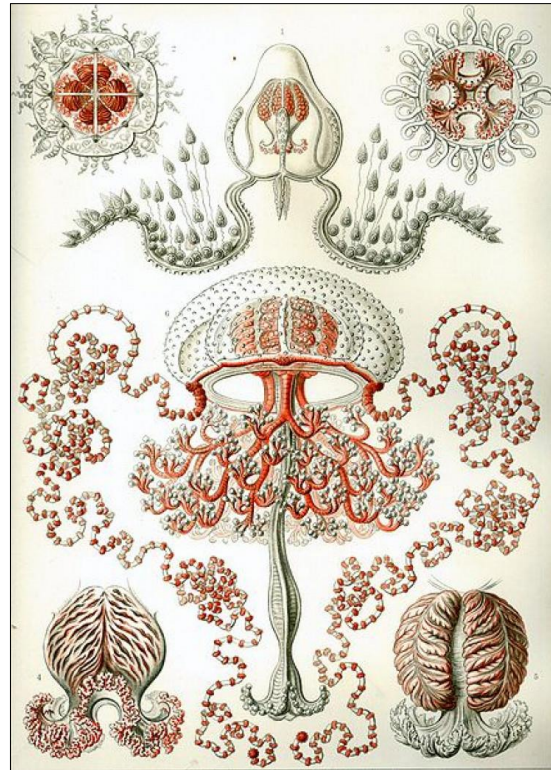
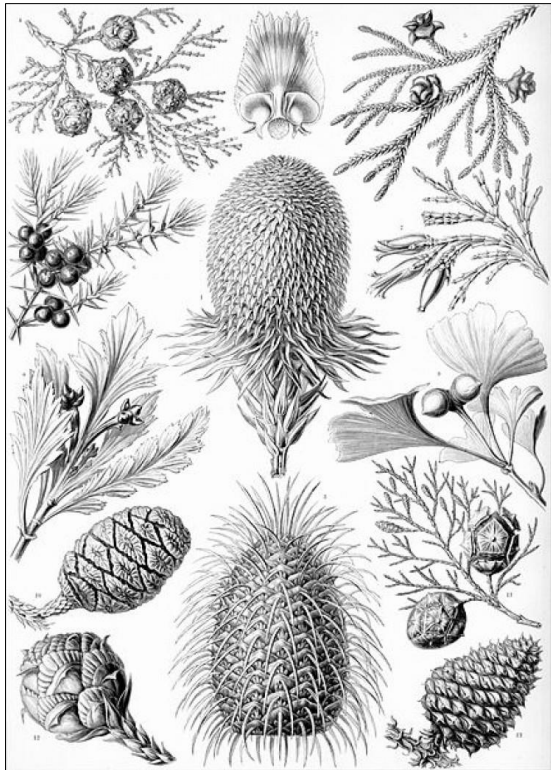
Niall Benvie



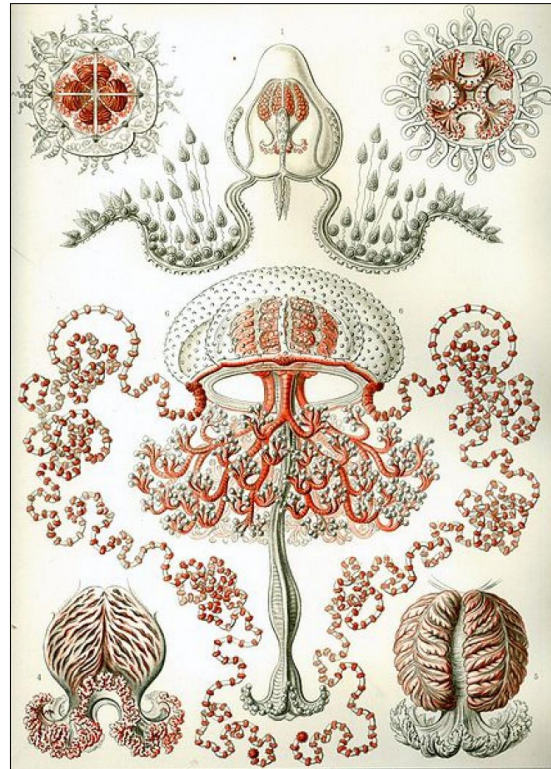
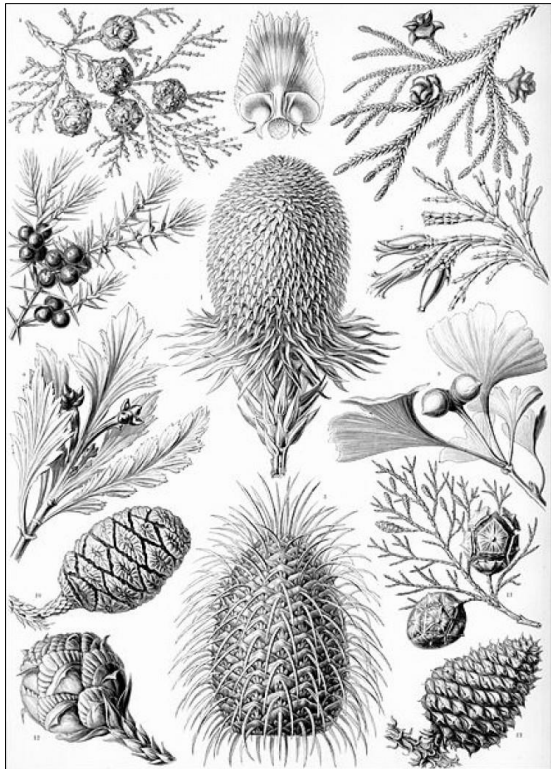
Niall Benvie



Ernst Haeckel: Art Forms in Nature



Ernst Haeckel



Technique

I DON'T THINK THERE IS ANYTHING WRONG WITH WHITE SPACE. I DON'T THINK IT'S A PROBLEM TO HAVE A BLANK WALL.

- ANNIE LEIBOVITZ

Capture White Photography Backgrounds



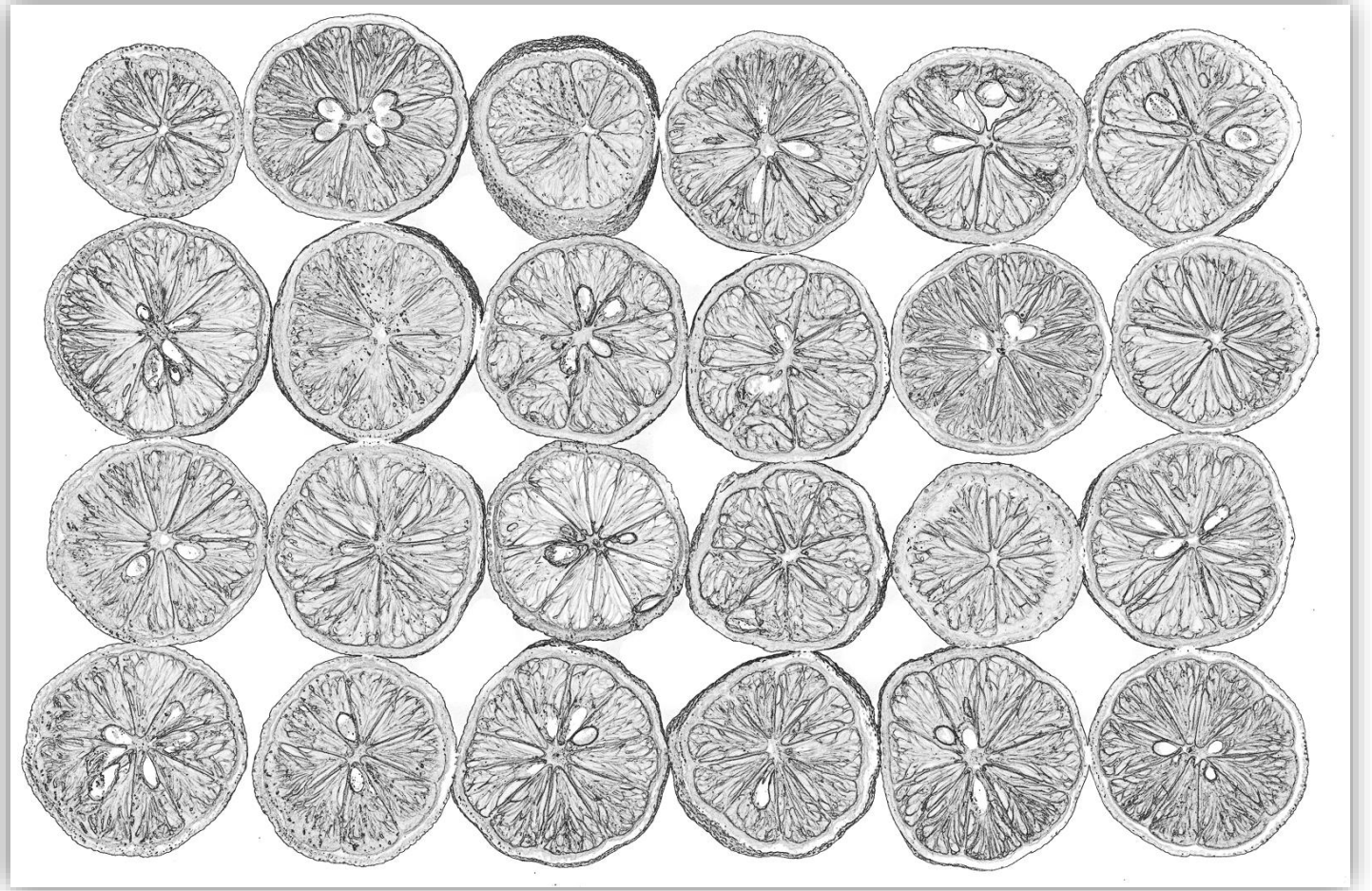
Having more light on a white background than on your subject is the key to creating a pure white background.

Objects on White Background

Expose for your subject.

Light from Front & Back, avoid
creating shadows

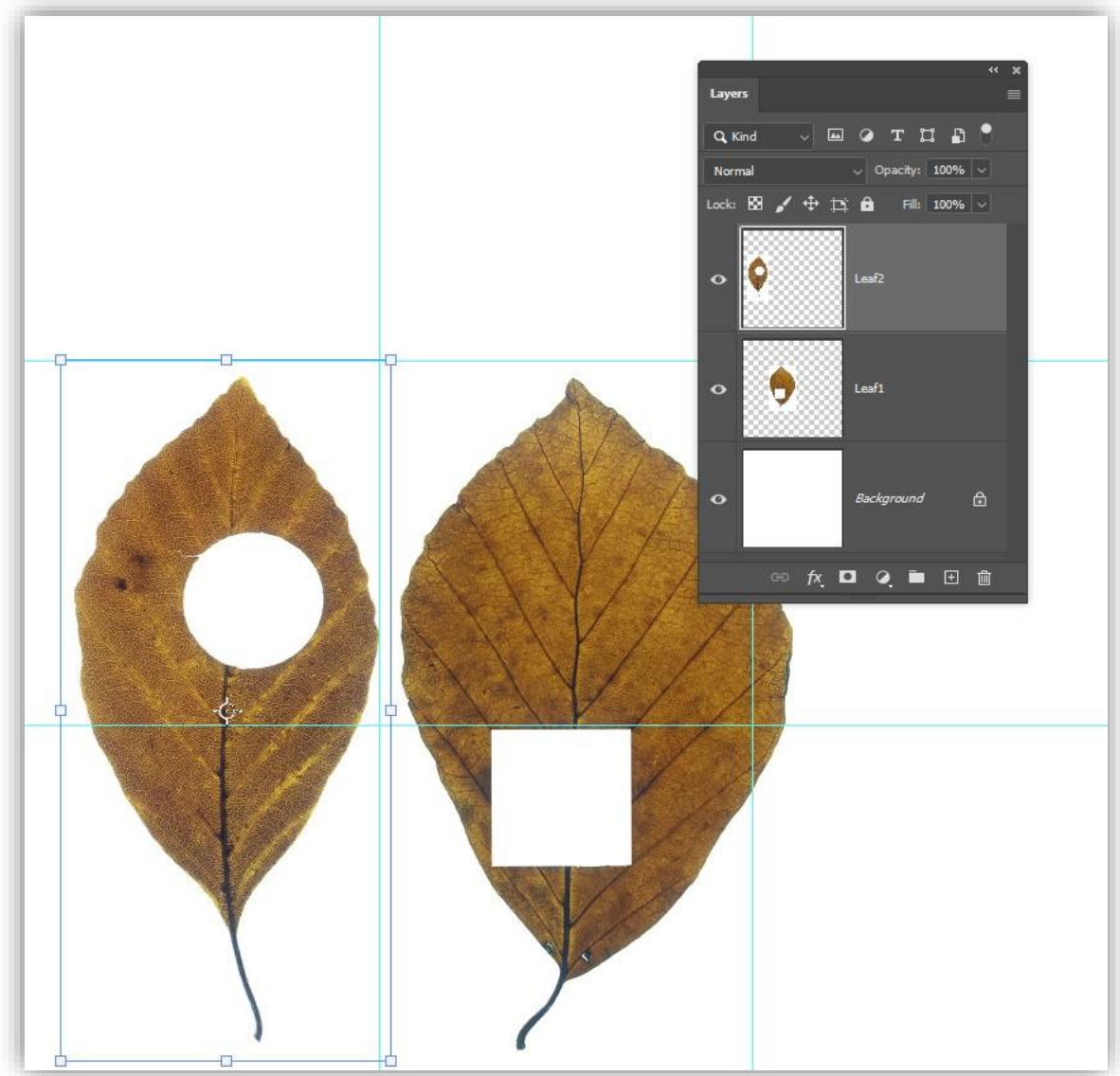
Have distance between subject and
bright background to avoid light
bleed



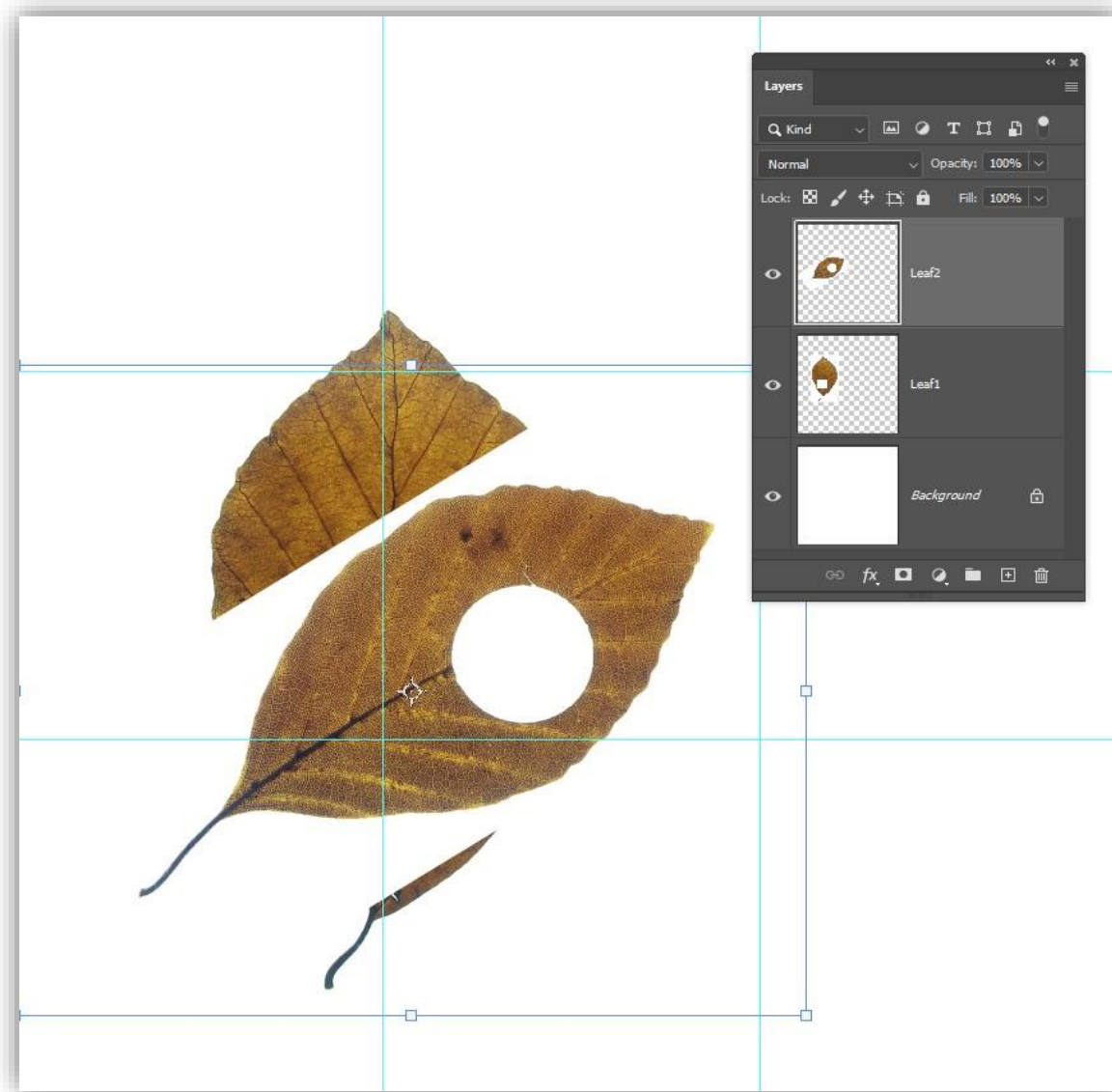
Autumn Leaves



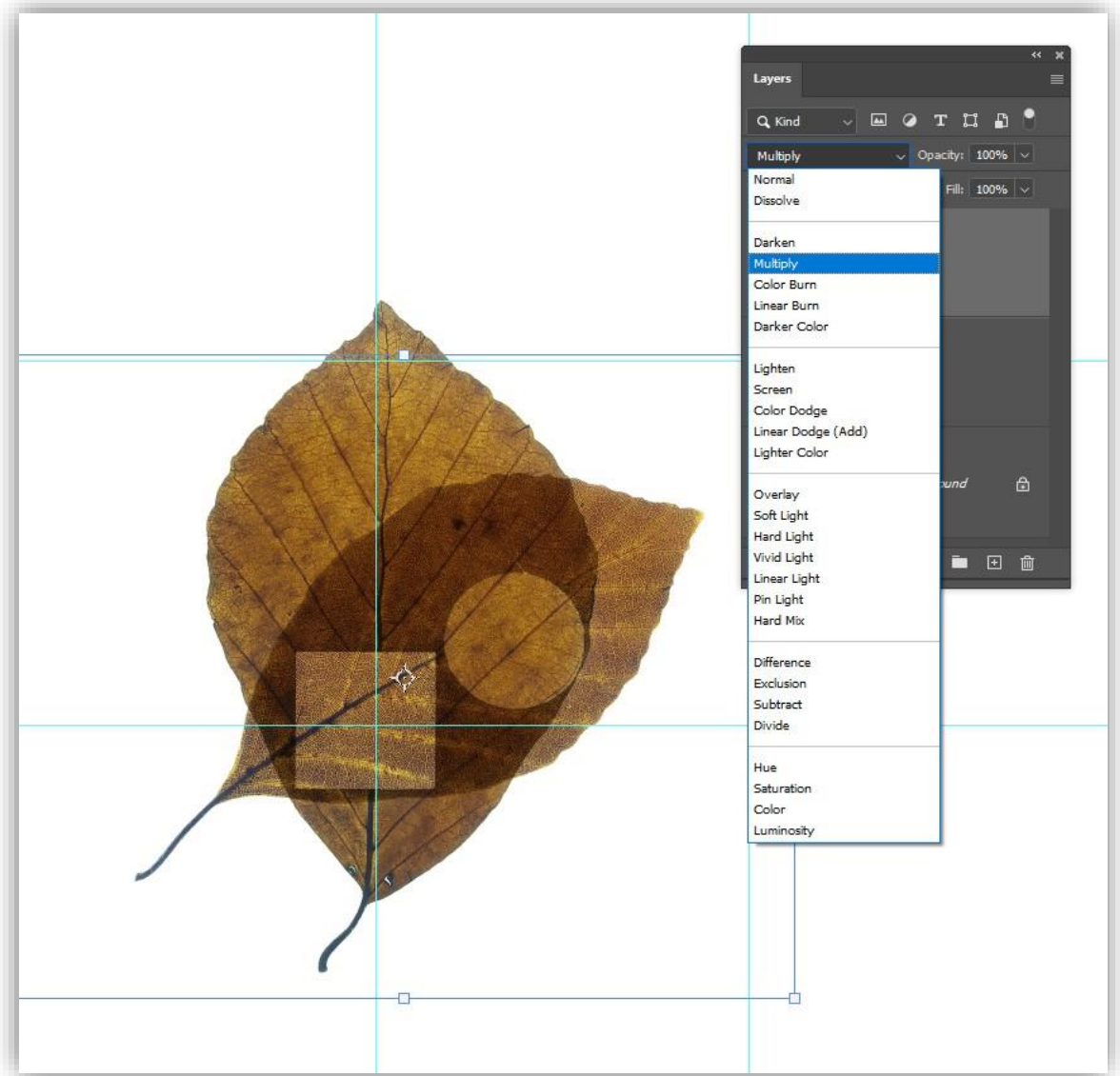
Autumn Leaves



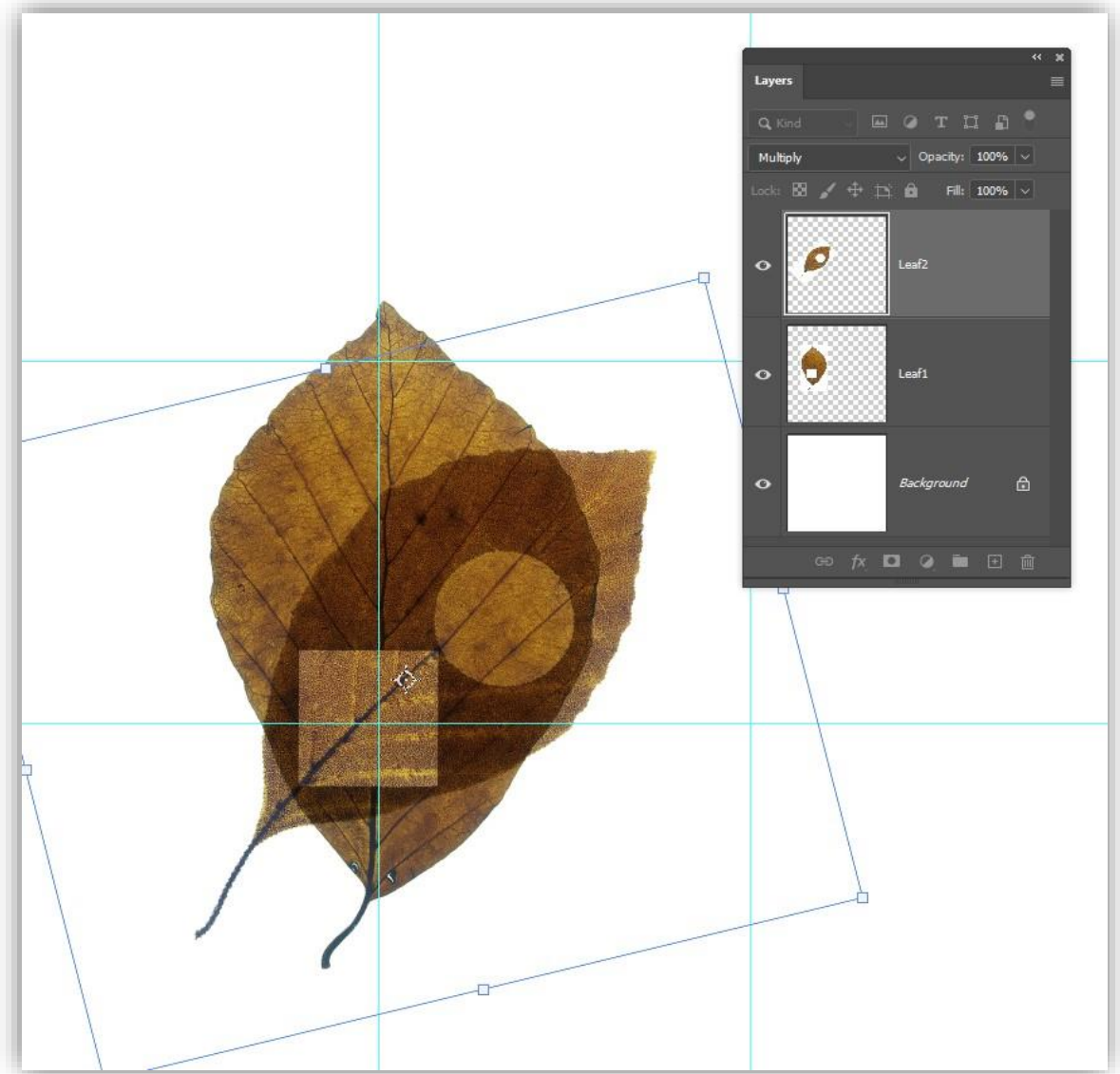
Autumn Leaves



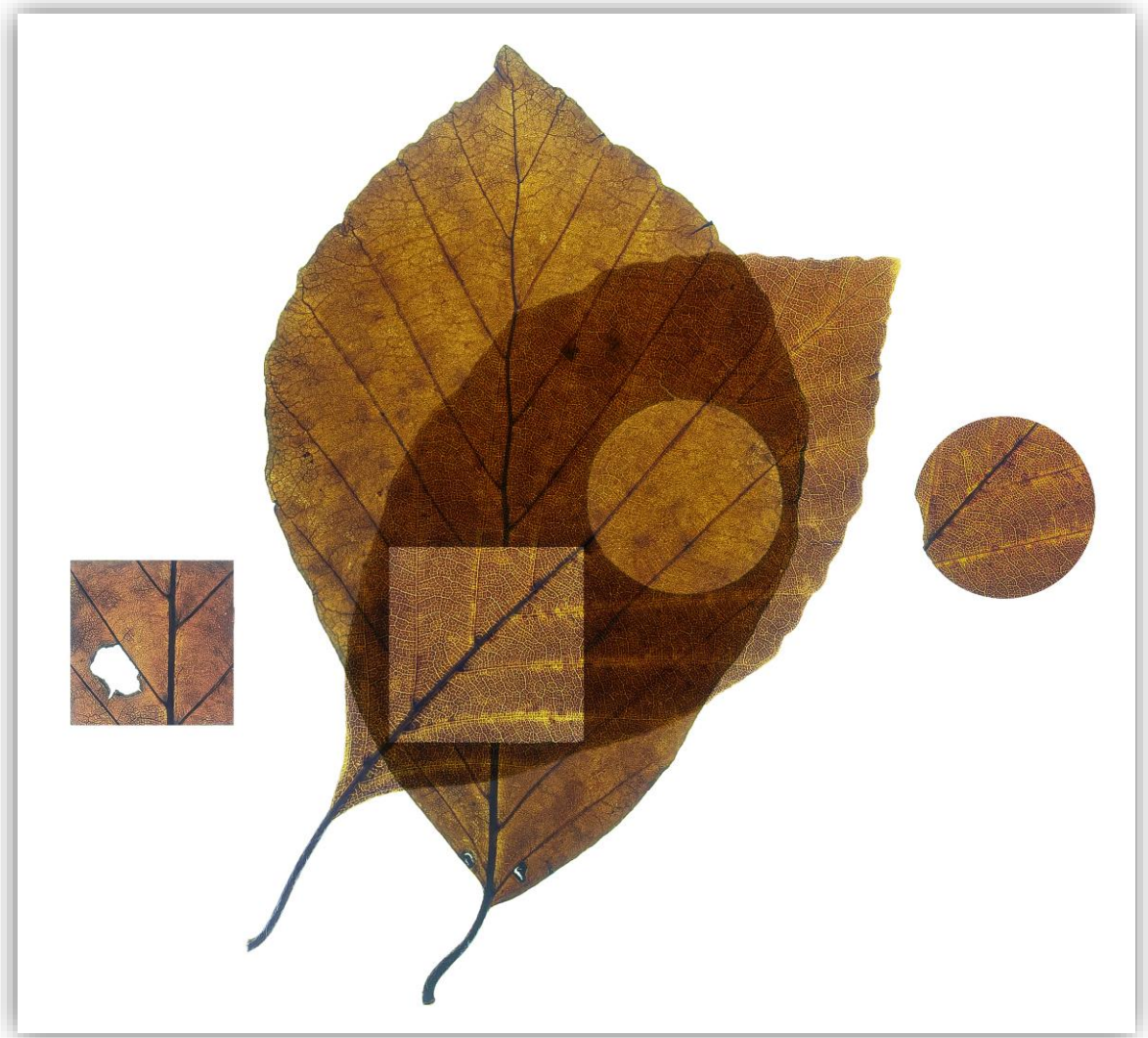
Autumn Leaves



Autumn Leaves



Autumn Leaves



Autumn Leaves



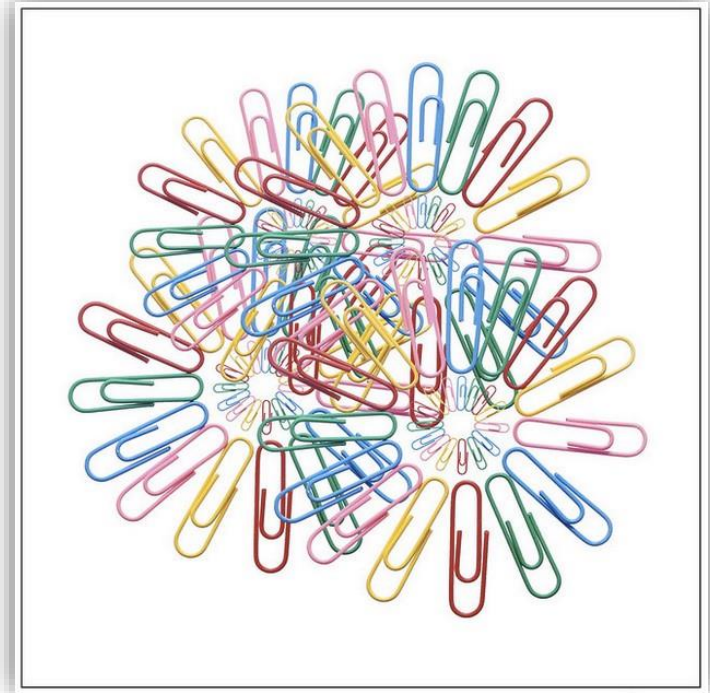
Practical

Settings: Don't give the camera control!

- Manual mode – Not Auto
- Select your ISO setting
- Use Spot metering
- Turn on Blinking Highlights



Back Light



White on White

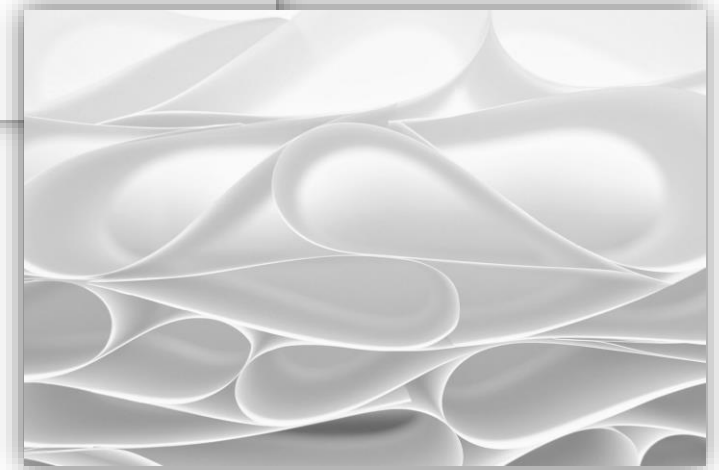
Try different white objects

- White Feathers
- Curled Paper
- White Shells

Try different lighting angles

Try moving away or closer to background

On a reflective/matt surface



High Key Portrait

Take it away Denis...



Lets have fun...