

# PHOTOLESSONS

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## Daylight, Moonlight, Artificial light...

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Look for a building corner that has light falling on one side during the morning and the other during the evening. Preferably, a corner of a building that has sunlight hitting it evenly at noon.

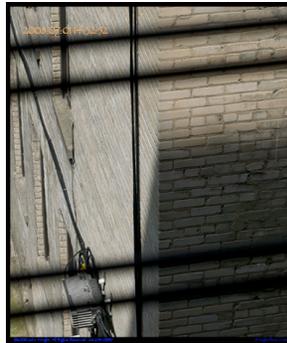
Over the course of the day, take pictures showing both sides, placing the middle corner at the center of the camera. You may need a tripod for this example.



This first example at 05:42AM shows the blue morning sky, reflecting the new day of light across the bricks. Being that the light is indirect and seems to flood the area, it is considered *ambient*. The visible contrast is from one side of the building having more space in the courtyard for light to gather than the darker side, which has a building closer to it.

The second example is of the same building at 02:32 PM with the sunlight directly overhead. It also shows the shadow cast of the building adjacent to it, which is

closer than the brighter side. This lighting is called *specular*, which is



determined by the *penumbra*.

In the third example, you can see by the time stamp that there were scattered clouds in the area, which caused a *diffused* lighting condition. The time stamp shows that



it was actually taken seconds before the second example.

In the fourth example, you can clearly see that the sun is setting and *artificial* lighting has now lighted the naturally darker side



of the building. As well, with the setting of the sun, the sky has again taken over priority on the naturally lighter side, giving off the reflectance of its blue *ambient* glow, much like the first casts of daylight in the first example.

In our final example, you can see that upon closer inspection, the adjacent building with more space in the courtyard than the stage-right side, is actually more *reflective* than the building that is closer to the stage-right, making it also useful in allowing a greater *exposure* of light to be reflected on the courtyard side. This difference in exposure from dark to



light is called *latitude*. Each digital camera has a different *response latitude*

than any other, just as different types of film will also respond. This response latitude is measured in *F-stops*, calculated with a *light meter*. That information is fed into the camera to obtain a *proper exposure*. You may also choose to *under-expose* or *over-expose* the camera settings. Feel free to be creative.