

Photo Talk

A newsletter of photographic trends
and the world through these eyes.

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Welcome to another in an occasional series of newsletters from Dwight Cendrowski.

This is my 22nd year in the photo biz, shooting for a wide variety of corporate and editorial clients in the Detroit area and around the region.

NEW! The recent addition of a Mac G4 computer to my electronic darkroom will allow me to streamline the movement of images digitally, from film to scanner to camera ready CD ROM to your hands. So have it your way! Transparencies or digital file. On time. On budget.

Lighting for effect outdoors



It may look odd to see someone photographing outdoors with a whole lot of lighting equipment, but there's a method in that madness. Even though there's light outdoors, it's often very poor light; sharp directional sun or murky, cloudy light. The simplest way to improve an outdoor shot is with fill-in light from your on-camera flash, either to fill in on a sunny day, or brighten up a flat scene.

A step up is to use a more powerful studio flash. I use a Hensel Porty portable system with rechargeable batteries, so I have all the power I need without being tied to an electrical outlet. Take the photo of the new web company President at left. Strong sunlight was slanting in from the left. By using an umbrella from the right, I was able to softly light him and give the photo a snappy, slightly surreal look.

The beauty of this method is the ability to get outdoor mood shots you'd never get otherwise. By underexposing the background up to two full stops while properly exposing the person in the foreground you direct the viewer's attention where you want it, making the subject pop off the page.

The reserve airplane mechanic



is an example of this technique.

I photographed the veteran in the cemetery with supplemental light also. His face would otherwise have been in shadow, and the overall scene would have lacked contrast.

This technique is more often used in editorial illustration, when you can control the situation and place your subject just where you want her.

From the seaside to the middle of a cornfield, portable studio lighting lets you bring the light you need with you and make striking, potent images to better illustrate a magazine story or highlight a

company President for the annual report. Just remember a sandbag or a hefty photo assistant when that wind is blowing.



Which would you pick?

A photographer's job is to make as many striking images as possible in a given time period. And when he does his job, he inevitably makes it at once easier and more difficult for a picture editor to do his. That editor wants and needs a choice; different expressions, perspective, angle, mood. The editor may not know if he'll need a

vertical or horizontal, whether the story's tone is serious or not, or if a candid image or portrait will work better.

In this assignment for Pohly and Partners, I photographed a Vietnam veteran for a special veterans magazine edition of a DaimlerChrysler publication. I tried various views and situations, hoping to give the picture editor as much choice as possible. When she reports it was tough to choose, I've done my job well. Here are just two of the final shots. Which would you choose?



