

MONOCHROME PHOTOGRAPHY

SEEING IN BLACK AND WHITE

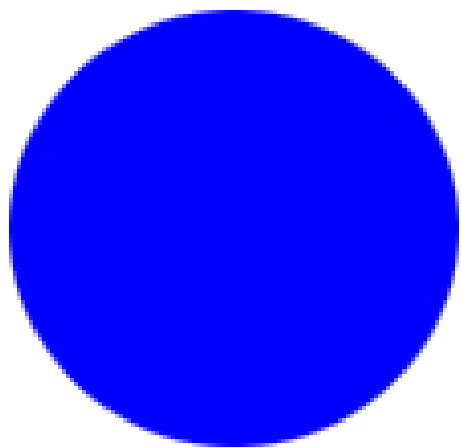
MONOCHROME PHOTOGRAPHY

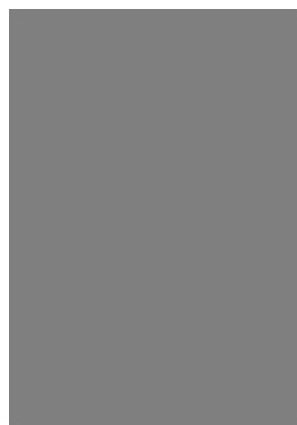
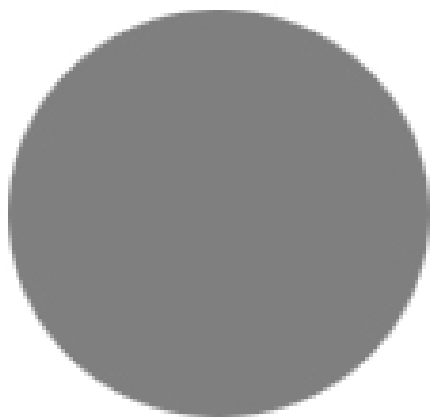
- WHY SHOOT IN BLACK AND WHITE (OR CONVERT TO)
- HOW TO SEE IN BLACK AND WHITE
- GOOD SUBJECTS FOR BLACK AND WHITE IMAGES
- CONVERTING TO MONO
- SPLIT TONING

WHY SHOOT IN BLACK AND WHITE

Or convert to Black and White

HOW TO SEE IN BLACK AND WHITE



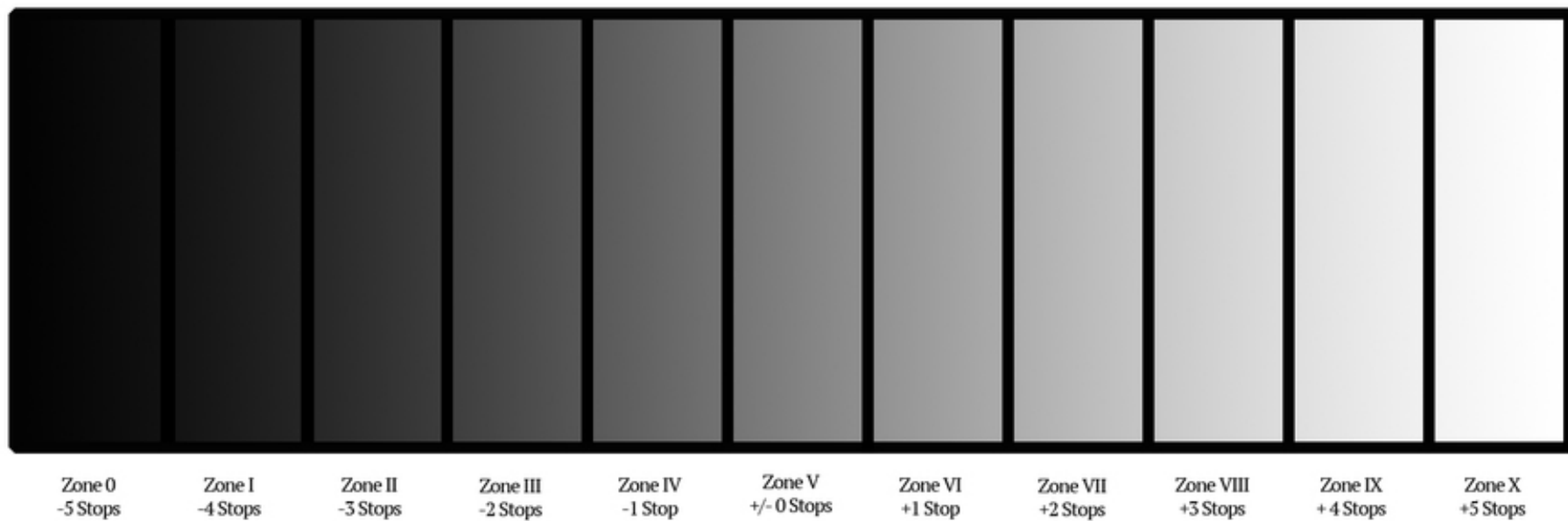






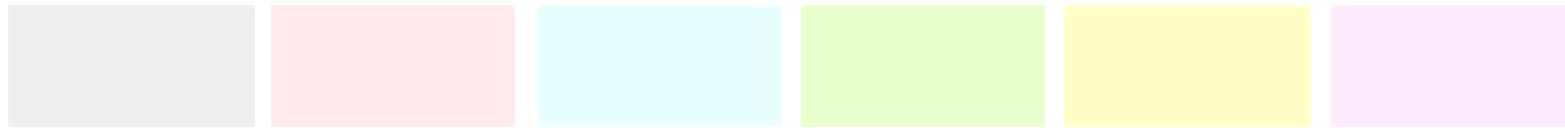
Zone	Description
0	Pure black
I	Near black, with slight tonality but no texture
II	Textured black; the darkest part of the image in which slight detail is recorded
III	Average dark materials and low values showing adequate texture
IV	Average dark foliage, dark stone, or landscape shadows
V	Middle gray: clear north sky; dark skin, average weathered wood
VI	Average Caucasian skin; light stone; shadows on snow in sunlit landscapes
VII	Very light skin; shadows in snow with acute side lighting
VIII	Lightest tone with texture: textured snow
IX	Slight tone without texture; glaring snow
X	Pure white: light sources and specular reflections

The Zone System



Zone VIII - PURE WHITE (Over-Exposed)

Zone VII



Zone VI



Zone V



Zone IV



Zone III



Zone II - PURE BLACK (Under-Exposed)

SUBJECTS FOR BLACK AND WHITE PHOTOGRAPHY

ELEMENTS OF A PHOTOGRAPH

Photograph



Form

Visible aspects

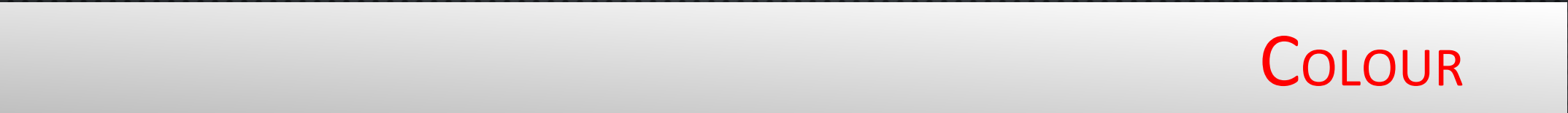


Content

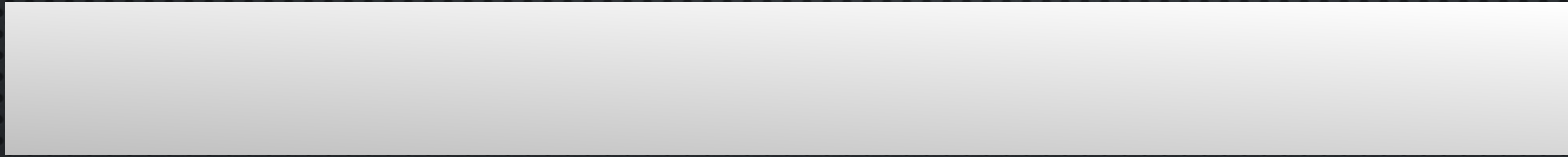
meaning

CONTENT

- SUBJECT
- EMOTION
- MESSAGE



COLOUR



ARCHITECTURE











LANDSCAPE

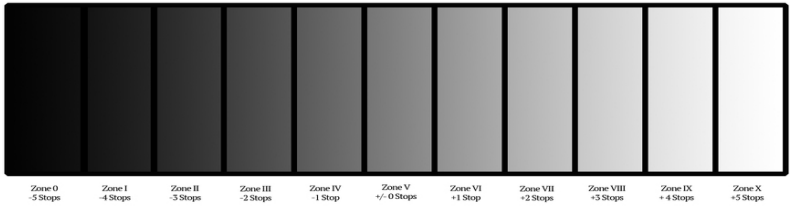








The Zone System









PORTRAITURE











