#104 PHOTO IMAGING

BLOCK 2 / September 24th - October 17th, 2018

Sandra L. Dyas

PHOTO IMAGING #104

(studio art basics)

Block 2

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Course Objectives/Description:
This is a beginning level art class devoted to exploring, discussing and making art using photography. Technical instruction will focus on the film camera and darkroom techniques including shooting, developing film and printing. We will look at experimental approaches using the Holga film camera to make art. *Process and experimentation will be stressed*. Assignments will focus on creativity and expression of ideas. Formal elements of composition in art will be applied in creating the photographs. Students will be required to research and present one artist's work, understanding the aesthetic approach to subject matter and why artists make art. Students will be challenged to integrate these ideas into their own work. Students will also be required to research historical methods of making photographs as it applies to their chosen artist. *(see artist presentations)*

Course Objectives

- Understand and demonstrate the basic technical concepts of the camera which are covered in our textbook including depth of field, time manipulation of the image, ISO, film exposure. (Knowledge, Communication, Reasoning)
- Solve compositional as well as aesthetic problems when creating a photograph in the camera. (Knowledge, Inquiry, Communication)
- Produce well-crafted, beautiful photographs in the darkroom. (Knowledge, Communication, Reasoning)
- Understand and demonstrate a knowledge of basic 2D composition. (Knowledge, Communication, Reasoning)
- Research and present on a selected artist, including pertinent historical research as well as showing visual connections among the works of all of the artists covered. (Inquiry, Communication, Intercultural Literacy)
- Gain a personal understanding of why artists make work. (Inquiry, Well-Being)
- Evaluate and analyze photographs— Learn to read visual language. (Knowledge, Inquiry, Communication)
- Gain basic historical knowledge of the history of photography. (Inquiry, Knowledge)
- Consider and integrate various cultural and historical ideas into your work. (Intercultural Literacy, Knowledge, Inquiry)
- Create a cohesive body of work. (Vocation, Communication, Knowledge)
- Discuss and evaluate your photographs as well as your classmates' works during class critiques. (Communication, Reasoning)

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LAB FEE is $45. Equipment is rented and included in lab fee. Chemicals and some materials will be provided. If you lose or break equipment, the cost to replace it will be charged to your student bill. Students must buy their own paper and film.

Artist Presentations: Each student will be responsible for presenting one artist within the history of photography/art. Take this assignment very seriously.

Supply List is on Moodle. **Book is required:** *Black & White Photography, A Basic Manual, 3rd Ed. by Henry Horenstein. Using the library is mandatory.*

Requirements:

- **Attendance** and participation in <u>all</u> class discussions, meetings and field trips.
- **Excused Absences Only. <u>Absolutely no phones, texting, etc. while in class.</u>**
- **Be on time.** If you are consistently late-- *it will affect your final grade*.
- **Projects:** Individual projects are not graded with letter grades. If you are concerned with your grade at any time, please talk to me. You will learn by doing. Your work/ideas should improve. I pay close attention to the time you spend shooting and printing your photographs. Creativity and energy should be apparent in your work.
- **BRING YOUR BOOK TO CLASS** - Using pen and paper to make notes is preferable.
- **Keep Your Negs and Contact Sheets in a three-ringed notebook.** Use sheet protectors and negative preservers. Label your negative protectors and contact sheets with your name + project.

GRADING

35% Assignments/Progress
25% Final Project and Professional Presentation of Work
25% Artist Presentation and Analyzing Photographs, possible exam, quizzes, papers
15% Attendance & *Participation* (extremely important!)

A Show personal insight in your projects, extra thought, effort and creativity. Mastering of camera and darkroom techniques. Work is exceptional. 90-100%. **NO** absences.... unless ill and excused.
B Do above average work. Presenting above average prints. 0-2 absences. 80-90%.
C Complete all of the requirements, but not exceed them. Print quality not up-to-par. 0-3 absences. 70-80%.
D Failure to complete requirements. 0-4 absences. 60-70%.
F Failure to complete requirements. 0-5 absences. Below 60%.

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Course Expectations:

1. Learn how to use the Holga Camera
2. Shoot and Develop 120 B/W Film
3. Learn how to make high quality RC prints in darkroom and how to make photograms
4. Experiment with subject matter, lighting, double-exposures, blur and over-lapping in the camera
5. Obtain a basic understanding of using this camera to make art
6. Obtain a basic understanding of what photography is, how it is used in our culture, as well a medium to make art
7. Obtain an understanding of numerous artists in the past and the present using photography to make art
8. Work passionately and obsessively as an artist - Content, Technique, Creativity are all KEY
9. *Research is especially important. Learning how to research artists is a course expectation.*
10. Obtain an understanding of why artists make work. *What is the artist's intention?*

Cornell College expects all members of the Cornell community to act with academic integrity. An important aspect of academic integrity is respecting the work of others. A student is expected to explicitly acknowledge ideas, claims, observations, or data of others, unless generally known. When a piece of work is submitted for credit, a student is asserting that the submission is her or his work unless there is a citation of a specific source. If there is no appropriate acknowledgement of sources, whether intended or not, this may constitute a violation of the College's requirement for honesty in academic work and may be treated as a case of academic dishonesty. The procedures regarding how the College deals with cases of academic dishonesty appear in The Compass, our student handbook, under the heading "Academic Policies – Honesty in Academic Work."

Students who need accommodations for learning disabilities must provide documentation from a professional qualified to diagnose learning disabilities. For more information see cornellcollege.edu/disabilities/documentation/index.shtml

Students requesting services may schedule a meeting with the disabilities services coordinator as early as possible to discuss their needs and develop an individualized accommodation plan. Ideally, this meeting would take place well before the start of classes.

At the beginning of each course, the student must notify the instructor within the first three days of the term of any accommodations needed for the duration of the course.

This course supports the Educational Priorities and Outcomes of Cornell College with emphases on knowledge, communication, and intercultural literacy.

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WEEK ONE: "The artist exists because the world is not perfect. Art would be useless if the world were perfect, as a man wouldn't look for harmony but would simply live in it." *Andrei Tarkovsky 1932-1986*

Mon 1 9-11 Discuss Class: Expectations and Goals.
View **Poetic Harmony** in class (Andrei Tarkovsky 1932 - 1096, Russian filmmaker). Written assignment described below.
1-3 The HOLGA is a medium format camera. Check out cameras.
Read assigned pages + watch videos about the Holga.
*Sign up for Lab Groups.
Before class tomorrow read: pages 6-9 and page 18 on the Holga. Pages 23-31on Film Exposure + p. 35, 38-53, 57-66, 69-73, p. 94-97. Pages 113-121 on lighting. Read additional pages if using flash on your camera. Holga Instruction Manual and User Guide - Freestyle Photographic Supplies.

Ask yourself these questions and answer them:
1) What is ISO and why does it matter why ISO of film you use?
2) What is 120 roll film and why do you use it in the Holga?
3) Explain what "film format" is.
4) Can you, in simple terms, describe how film records an image?
5) What is an aperture and do you have choices of aperture with the Holga?
6) What does aperture control? There are two factors it controls - what are they?
7) What is meant by shutter speed and does the Holga have shutter speed choices?
8) Explain exactly what Depth of Field is. Define it. Understand it.
9) How is Depth of Field affected in your negative? (There are three controls that affect it)
10) What does shutter speed control? There are two factors it controls - what are they?
11) How do you FOCUS the image using the Holga?
12) So now that you have answered the above questions, what is EXPOSURE?

Written Paper Assignment: Rewatch ***Poetic Harmony***, the video about the work of Tarkovsky. Write a three page response to the ideas conveyed in the video. **Andrei Tarkovsky:**https://www.youtube.com/watch?v=ak6rI-j07QU Poetic Harmony (15 min)
What is his methodology for making his films? Why? Can you apply these ideas to your work? You will hand in your paper but we will also discuss your responses in class on Tuesday.

Research Assignment: See "Artist Presentations". Choose an artist *by Friday* and begin your research as soon as you have chosen your artist. Start early! *Paper is due at lab next week*.

"The most beautiful thing we can experience is the mysterious. It is the source of all true art and all science. He to whom this emotion is a stranger, who can no longer pause to wonder and stand rapt in awe, is as good as dead: his eyes are closed." —Albert Einstein

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This week we will view on **FILMS ON DEMAND:** Photography Predecessors: Photograms. Surrealist Photography: Photo —Also: New Vision of Photography - (Kaleidoscope Images is about multiple exposures) Films on Demand are online via our library. *Go to eResources and then select "Films on Demand".*

Tues 1	12-30-3pm	Discuss written responses to Poetic Harmony. **Assignment #1** explained. Exposure, composition and how-to load and unload film. View and discuss **Poetic Harmony** (above) Hand in your response paper. Shoot roll one with a partner and develop it with partner.

Read in book before Wednesday's Class:
How to develop film in syllabus and *book pages 129-159.*
Pushing and Pulling Film pages 153-156. This is somewhat complicated but IF you have film that is over-exposed or under-exposed, you can adjust your developing time in the chemical process and get better results if you understand this concept.

Ask yourself these questions and be able to answer them:
1) What chemicals do you use and in what order do you use them to develop film? Times?
2) Explain what a light tight developing tank is and how it works?
3) Why does temperature matter?
4) Can you adjust the development of your negatives? Why would you do this?
5) What is pulling film and pushing film?
6) Practice putting film on reel before you go into the film-changing room - WHY?

Wed 1	12:30-3	**Developing film DEMO. Intro to Project #2.** *Assignment: Develop Film w/partner outside of class. Film badly exposed or badly developed? Re-shoot & Develop another roll. See pages 158-159 - Troubleshooting. Also see page 70 - Identifying a good negative.*
Thurs 1	12:30-3	**Bring *DEVELOPED FILM* in negative preservers + Printing Paper** *Negs must be exposed and developed properly.* Demo: Mixing Darkroom chemicals & Making Contact Sheets. **Contact sheets from Project #1 are due Friday. You will make them during class. Tack up with your name on them or above them.**

****Read in book before Friday's Class:***
Chapter 10 - making the print + hand-out on printing + hand-out called Darkroom Rules.

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It is important to know the parts of an enlarger, the tools used and the how the chemicals work. Bring your negatives in negative preservers and your photo paper tomorrow.

Fri 1	**10-11:30**	Who is your *Artist for Presentation? Why?* **Project #2 explained. *Begin NOW.*** *Go over chemicals and contacting. Rest of day is for making your contact sheets. They are due by 3pm.* **Bring negatives in preservers and your photo paper to class.** **Darkroom:** Know the tools, enlarger parts and the chemicals. *Be prepared to answer questions about Chap. 10.*
	1-3	Continue Printing— Darkroom Processes. ***Project #2**'s contact sheets are due* at your lab next week. Assignment: *Read Chapter 10 again* and hand-out on Printing

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WEEK TWO: Shoot, Develop, Shoot, make Contacts and PRINT

Follow your inner moonlight; don't hide the madness. — Allen Ginsberg

Mon 2	12:30-3	Lecture and Demo on Making 8x10 Prints Questions about Project 2? **Project #3** Explained

***Your Presentation Artist Research Paper is DUE* at your LABS (tues and wed) (hard copy). Contact sheets from Project #2 are also due at your lab.** *As you make prints, hang up your best work in classroom this week. Be prepared to answer questions covered in text readings.*

Tues 2	10-3	***Lab Group 1***: Bring Negs Projects 1 & 2 + 8x10 Photo Paper.
Wed 2	10-3	***Lab Group 2***: Bring Negs Projects 1 & 2 + Photo Paper.
Thurs 2	**No Class**	Assignment: Read Chapter #11 Hang up prints before 1pm on Friday. Critique begins at 12:30pm. Begin Project #3
Fri 2	**12:30-3**	**Critique Session: Projects #1 and #2**

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WEEK THREE: Making ART using Photography

Mon 3	10-11	Questions about Project #3 / Our Exhibition in Zamora's
	12:30-3	Artist Presentations 6
Tues 3	12:30-3	Artist Presentations (TBA)
Wed 3	10-11	Artist Presentations (TBA)
	12:30-3	Artist Presentations (TBA)
Thurs	9- Noon	Lab Group One **-** Work in darkroom & meet with me
	Noon-3	Lab Group Two **-** Work in darkroom & meet with me
		Matting of selected photos for show (after class)
Friday 3	**No Class**	**Matting of selected photos for show/ Jessica will help**

WEEK FOUR: Final Project & Final Critique

Mon 4	12:30	**Final Critique of Project 3 & Matting Selected Work TBA**
Tues 4	**10 - 3**	**Hang Selected Work at Zamora's** **Clean Darkroom and Area** We may need to hang the work after 3pm (TBA)
Wed 4	**NO CLASS**	

TERMS TO KNOW (get familiar with these words ASAP) :

F/stop	Fixer	
Test Strip	Aperture	photogram
Photomontage	solarization	
Contact Print	Exposure	Vantage Point
Positive Image	Shutter Speed	Frame
Negative	ISO	
Contrast	Film Speed	
Density of a negative	Developer	
Latent Image	Stop Bath	
Silver Halide	Negative and Positive Space	
Film base	Emulsion	
Fast lens	Hypo	
Normal lens	SLR	
Film format	Focal Length of Lens	

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“Photography is about finding out what can happen in the frame. When you put four edges around some facts, you change those facts.” Garry Winogrand

“To me, photography is an art of observation. It's about finding something interesting in an ordinary place... I've found it has little to do with the things you see and everything to do with the way you see them.” Elliot Erwitt

The Holga camera is an all-plastic child's toy camera that creates beautiful, ethereal photographs. Holga picked up a cult following among photographers and photo enthusiasts following its introduction in the 1980's. It's known for its lack of precision, light leaks, happy accidents, and the fact that each Holga is slightly different. The plastic camera allows the photographer to focus on the feeling of the image and the scene in front of them and not rely on the perfection that is so often afforded the photographer. Holga is often known as the Diana camera's little brother--Diana was an all-plastic camera famed in the 1960's for its low-fi, ethereal quality images. Both cameras are celebrated for creating art images with a toy camera.

PROJECT #1: Arthur Tress & Shadow Pictures

Collaborate with a partner in class. Shoot 1 roll each of 400 speed film. Objectives: **Emulate Arthur Tress’s Shadow Pictures**.
Google: Arthur Tress Shadow Photos (view images) and http://www.mocp.org/detail.php?type=related&kv=7793&t=people

Study his shadow photographs and emulate. Pay attention to composition. Use the frame! How does TIME affect how the photograph looks? LIGHT affects the mood and the way the image looks. TIME is what is contained in a tiny fraction of a second — and photographs capture TIME. Work in fairly bright but not too bright sunlight.

Do not over develop film! Check Temperature.
Make 1 very good, well-printed and beautiful print, a square, using 8 x 10 paper.Pay attention to how the whole frame LOOKS. It is easy to notice the subject matter. You as a maker of images, must go beyond only noticing the subject matter.

What does the frame INCLUDE? What does it EXCLUDE? How does the image use the space inside the FRAME? Can you make it more dramatic by changing the angle of view, your vantage point? How can you create movement of the viewer’s eye? **Where you point the camera changes everything**.

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PROJECT #2 : Experimentation with Time: PEOPLE

A} Shoot 2 rolls of 100 speed Delta Ilford Film. *NOTE: The developing time will be different from developing 400 speed film. See the chart!* ***Use the bulb setting or make double exposures w/ N setting.*** *This means you will be experimenting with "time exposures". You can use a tripod if you wish.*

Shoot one roll at a time and develop it to see results. Keep track of what you are doing and what kind of light you are using. Use outdoor **low** light. https://www.lomography.com/magazine/59489-multiple-exposures-for-beginners

Subject matter: *People and Movement. Use people and direct them (not snapshots) or you may use yourself as subject matter.*

Experiment with a tri-pod and "B" bulb to explore how time can effect how an image looks. Use yourself as a "human tri-pod" and use the "B" setting for interesting effects. We have a book entitled Vanishing Presence which is an excellent resource.

Make 2 square prints of the same size using 11x14 paper.

B} Shoot 2 rolls of 100 speed Delta Ilford film. *NOTE: The developing time will be different from developing 400 speed film. See the chart!* The film is to be shot in an over-lapping fashion.

You will expose the film more than once and not advance it normally. Do not cut the roll of film

into individual frames! Store it safely in a sheet protector or a film box so it doesn't get scratched and dirty. We will make contacts by cutting our 11x14 photo paper into strips. This film should be rolled up and stored in your sheet protector rather than the negative preservers because we do not want to cut it into so many strips. *Do NOT cut up the over-lapped film!*

Subject matter: http://www.ellendavis.photography/holga-panoramas/

Make 2 prints of the same size that you will place together—juxtaposing them. Use two 11x14 sheets of paper. *Project #2 requires a total of 4 rolls of ISO 100 film*.

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PROJECT #3 : Final Project: Diptychs

Using the artist you presented on as inspiration for subject matter (or another artist in the list) create a new body of work. Use 100 ISO or 400 ISO film or both. Shoot 4 successful rolls of film. Make contacts and discuss your ideas with me. Choose negatives to print. Use your 8x10 paper. (Show Powerpoint Photo Imaging April 2013.)

A} Try to connect the images in the camera when you are shooting. Combine them vertically or horizontally. **Create 1 successful diptych.**

Pay attention to lines, shapes and space.

B] For part two of your Final Project: Combine two images to create one. These can be from any of your negatives. They can be two-three distinct images placed side by side or they can be two-three images placed together and touching like the image on the left. **Create 2 successful diptychs or triptychs.**

<u>Total of 3 finished pieces for Final Project</u>.

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ARTIST PRESENTATIONS

There is a hand-out on Moodle for this artist presentation. Print it out and staple it to your research paper. Presentation should be 10-15 minutes long and 5 minutes for questions and discussion.

Group A	**Group B**	**Group C**
Man Ray and the Rayograph	Uta Barth	Mike & Doug Starn (The Starn Twins)
Henri Cartier-Bresson	Lee Friedlander	Emmett Gowin
Florence Henri	Barbara Crane	Diane Arbus
Josef Sudek	Richard Misrach	Harry Callahan
Julia Margaret Cameron	Ralph Eugene Meatyard	Imogen Cunningham
Walker Evans	*Christian Schad (Shadograms)	
Eadweard Muybridge	Alexander Rodchenko	Duane Michels
Claude Cahun	Keith Carter	Francesca Woodman
*Alvin Langdon Coburn	Alfred Stieglitz	Garry Winogrand
Berenice Abbott	Andre Kertesz	Graciela Iturbide
Hiroshi Sugimoto	Sally Mann	Dorothea Lange
Eugene Atget	Daido Moriyama	William Henry Fox Talbot
William Christenberry	Daisuke Yokota	Rineke Dijkstra

*no monographs available, but there are collections and articles

Note: Some will only have one monograph in our library - do your best to attain another via interlibrary loan or drive to another library. Use books that contain your artist in a historical collection.

DARKROOM RULES - KEEP IT CLEAN! Clean Up Your Mess!

- Use paper towels to soak up liquids that have spilled. Wash with soap and water the area you have contaminated with chemical spills. Always wash your hands - don't rub your eyes!
- **Thoroughly rinse all processing tanks and utensils, reels, funnels, etc...**
  Put EVERYTHING AWAY - CLEAN - BEFORE YOU LEAVE

- Tongs - **RED for developer, YELLOW for stop bath, BLUE for fix.**
  Keep them out of the other chemicals! Don't use your fingers in place of tongs.

- **Do not carry wet prints around. Use a tray -- always.**
  NOTE! Wear an old apron or shirt to stay clean. Chemicals STAIN.

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MIXING CHEMICALS FOR Working Solutions

***ILFOSOL-3**FILM* DEVELOPER - used only for film. Use only once and throw away. Mix it as you need it. *Time and Temperature are very important!!! This varies with the type of film.* 68 degrees is standard.**

PRINT (paper) DEVELOPER

Read directions on container. Mix print developer 1:9. This means one part developer to 9 parts of water. This is for **PAPER ONLY**. It gets re-used until it is depleted. It turns to a tea color when depleted.

STOP BATH (real stop bath, not water)

Read directions on container to make the working solution. Use only for prints.
It turns purple when depleted.

FIXER/HYPO

Mix it 1:4. This means one part fix to 4 parts water.
We use working solution fixer until it is depleted. *Same chemical for film & paper.*
We use **"hypo check"** to determine if the fix is depleted. Milky means it is depleted. Use one drop.

PERMA WASH/ WASH AID/ HYPO CLEAR

See bottle for direction for mixing up working solution. Mix up a gallon in brown bottle and use for about 10 rolls of film. Keep track on paper.

WETTING AGENT -- OR PHOTO FLO - add a few capfuls to 32 oz. of water in a bowl or large beaker. Swish reels in it for a minute.

FILM PROCESSING MADE EASY: 120 ROLL FILM

Have all your chemicals mixed & ready before beginning this whole developing process.
You need to use a timer in this process. This is for one roll of 120 film. Be sure to understand the difference between WORKING SOLUTION and STOCK.
*****************USE ILFOSOL 3 FILM DEVELOPER ONLY**********************

RINSE FILM (in tank) w/ running water for one minute *before* processing it.

CHECK THE TIME & TEMPERATURE! FOR THE DEVELOPMENT OF YOUR FILM

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1) DEVELOPER: 1:14 is the ratio of water to chemical. Mix 14 OZ. Water with 1 OZ of Film Developer. You have 15 ounces of working solution.

Start TIMER (see chart for TIME) and Pour mixed developer into developing tank.
Agitate for 30 seconds once, then agitate for 5 seconds every 30 seconds until time is up.
Tap tank lightly to get the air bubbles out after each agitation. Throw away after use.

2) STOP BATH: Rinse for 30 SECONDS WITH WATER.

3) FIXER: Fix film for 5 minutes. You need 15 oz. of *working* fixer. Dilution is 1:4 for Fixer. **See below for how to mix.

FIXER IS RE-USED UNTIL DEPLETED.

MAKE SURE TO CHECK IT BEFORE USING & DURING & at the END

Use the Working Solution Fixer in brown bottle marked FIXER. *Check the fixer with Hypo Check/Fix check. Do this before you fix your film and during the fixing time (after a few minutes of time) IF MILKY - Make NEW FIXER and throw away the bad.*

****To Make New Fixer: MIX 1:4 WITH WATER.**
3 OZ. FIXER + 12 OZ. WATER = 15 OZ. OF WORKING SOLUTION FIXER.

AFTER FIXING is completed - RINSE THOROUGHLY WITH RUNNING WATER

4) PERMA WASH - HEICO - HYPO CLEAR
USE 20 OZ. OF *WORKING SOLUTION* *Perma Wash* (brown bottle) IN YOUR TANK and **AGITATE FOR 2 MINUTES.** This is re-used. See bottle for marking and instructions.

5) WASH FILM: TAKE THE REELS OUT OF TANK - 10 MINUTES IN FILM WASHER Do not remove the film from the reels!

6) PUT REELS INTO A BOWL OF WATER WITH A DASH OF PHOTO FLO (or wetting agent). Swish it around for a minute. Remove film from reels. Squeegee with fingers and hang to dry in the cabinet. SHUT cabinet!

PRINTING MADE EASY

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Start with a great negative and make sure it is clean. Use the loupe to scrutinize it. Use an orange static cloth to clean. If it has water spots, rewash in photoflo and hang to dry. *You can use emulsion cleaner IF it is not a water spot*. Use sparingly and carefully w/ Q-tips.

PRINTING TIME is dependent upon the **density of your negative** and **how large your print will be**. How long you expose your paper to light will determine the **PRINT DENSITY**. Print density refers to the overall brightness or darkness of the print. Generally, good print density means you have a range of tones from light to dark in the print. Average exposure time for an 8x10 print from a good negative will be 9 - 17 seconds.

Exposure time (with the enlarger) will adjust your highlights. Filters will adjust your shadows. Low number filters will lessen contrast and high numbers (3 and above) will increase contrast.

Multi-grade Paper means you can use FILTERS to print with. Use a 2 1/2 Filter to begin with. Use a 2 1/2 filter to make CONTACT SHEETS.

Put in your negative and filter - open the enlarger aperture wide and focus your negative onto a blank white paper (like the back of an old print). Use an easel. Do not crop. Get the entire negative on the paper. Use the **GRAIN FOCUSER. FOCUS!**

Close the aperture down 2-4 stops - depending upon negative density. Turn the timer to 3 seconds and to "T" for Timer. The light will be OFF. It is ready to turn on when you press the red button.

Cut a strip of photo paper and lay it emulsion side UP under the important part of your image. Make 5 increments of time on this **TEST STRIP**. 3, 6, 9, 12, 15

DEVELOP IT FOR ONE TO TWO MINUTES. Do not develop for less than one minute. Put it through the chemistry. You can take it out of the fixer in about one minute and rinse it, put it in a TRAY, carry out to the light to VIEW it.

EXAMINE THE HIGHLIGHTS: Is there tone in the highlight area? Is it too muddy and gray? Is it too dark? Too light? If your highlights are too dark, you need LESS exposure time. If highlights are too light, you need MORE exposure time.

EXAMINE THE SHADOWS: You need at least some shadow areas to be a **TRUE BLACK**. If there are only flat, muddy-looking, gray shadows, you need to add a higher filter. IF the shadow areas lack detail and are too black, you need a lower filter. You can gain detail in the shadow areas with a lower filter.