

The Black & White Portrait Triptych

PA2 - Szucs

Objectives: You will photograph another PA2 student who you have not photographed before to create a Black & White Portrait Triptych. You have the option of working with someone in a different class and I highly recommend this approach if you are able to manage your time. Using your DSLR camera and a lens of your choice design a lighting and backdrop scheme for a black and white studio portrait. Your final output will be a triptych printed via the ESP wide format printers.

Size: minimum 13" x 19" maximum 20" x 24"

The 3 images may be organized in any way on the paper with the consideration of how they work with each other to form a whole. You may want to sketch out your visual ideas before you get started in the studio. Each image should work on it's own, as well as in its grouping.

Consider aesthetic elements in portraiture such as expression, composition and body positioning in relation to the frame and the studio space. Of course, how your images are edited into a single triptych is also of primary importance, as well as your creative use of light.

Goals:

- ✓ Become more comfortable in using continuous source lighting and associated equipment in the studio.
- ✓ Develop an understanding of compositional grouping
- ✓ Develop visualization of how compositions are contained by the frame as well as how they may work across the frame
- ✓ Explore design skills and styling of a shoot
- ✓ Push the boundaries of what is considered a "studio portrait"

For this assignment you will need:

- **Your DSLR camera**
- **Handheld light meter with incident mode selected**
- **Shutter release cable** (if available; allows you to work with your subject directly)
- **Masking tape**
- **Backdrop/ Styling** (cloth backdrops at the cage, Seamless you buy, or something else – any materials that you use to create a backdrop that supports your subject/concept)

Some Portrait Photographers you may want to consider for composition and style: **Irving Penn, Richard Avedon, Edward Steichen, Robert Mapplethorpe, Rineke Dijkstra, Arnold Newman, Lorna Simpson, Andre Serrano, Mary Ellen Mark, Yousef Karsh, David Hockney, Dawoud Bey, Henrik Kersten, John Coplans...**

Suggestions:

You will need to pair up for this assignment. Use your time wisely. It may be more efficient to schedule a second studio time (out of class) so each of you have ample time to finish your shoot. You may have your subject come in to class time studio time – if you cannot get someone during that time, you will need to schedule studio time outside of the lab.

The goal of this portrait triptych should be related to the subject as a person and the body. The expression should define the person in the way you see them or want them to be seen. You do not necessarily have to be faithful to your partner's true personality.

Create and style a visual environment for your viewer that will support the concept you are trying to express. This may vary from a literal environment to an abstract one. Consider also how your lighting is going to work across your three images – how will that help to create your visual design.

As this will be a black and white portrait, you will need to consider how this will translate to black and white tones. Consider your choices of clothing, backdrop, props...

The Triptych format encourages experiments in expression, framing, body posture, etc. So consider several compositions, experiment.

Finally there should be some idea or visual approach or play that ties your triptych together. Remember the general rules with diptychs or triptychs is that each photo should be strong enough to stand on its own AND that the images together complement one another. That is, they don't duplicate each other, rather together they create a more thoughtful or in-depth statement.

- To create your final triptych, create an appropriately sized (see above) canvas @ 300 ppi in photoshop. Place each of your images as smart objects so that you can manipulate the size in relation to each other and work non-destructively. Although a rectangle is your default, you may experiment with various sizes and how the images are connected to one another. Generally it is a good idea to leave some space between each image, as your viewer's eye will make the visual connections and that allows for each section to have integrity. Consider how they work together on the page – consider the space around the images.

Finishing your print:

Your image must be laid out on a minimum 13" x 19" maximum 20" x 24" canvas and you must print to one of the wide format printers in the ESP lab on the 3rd floor. The cost is \$6-13 but plan on making more than one so you can fine tune your print. You may want to use the desktop printers first to get a "rough" idea of the image quality, but remember different printer/papers will give different results!

You must flatten your image and save it as a TIF to print in ESP, title it with your name and put the file on the transfer drive then let the ESP lab worker know you have submitted a file to print. You'll pay with your print account.

Put your name on the back of your print in pencil!!

**** Turn in to the drop box a properly named folder with the following:

- ✓ Your print file (flattened, TIF)
- ✓ Your unflattened work file (TIF or PSD) in a folder with the 3 original DNGs
- ✓ Your self evaluation

Your Final Image will be due during Tuesday, January 26th Week 7. At which point we will have an open house where all PA2 students will get to see your work!

The best images will be chosen by faculty for display in the showcases!