



ASSIGNMENT OVERVIEW

Now that you have played with a single light coming from a single direction, it's time to figure out how to fill in those shadows that are completely void of detail. In this assignment we'll learn how to leverage fill light to bring your photographs to the next level.

WHAT YOU WILL MASTER

Using fill light to fill in the shadows

ASSIGNMENT CHECKLIST

We are going to do a slight repeat of the last assignment, except for instead of photographing your subject with front light you are going to use front light to fill the shadows.

Photograph the following:

- Caver: Side lit with fill light fired simultaneously, so that the fill light is just as bright as the side light.
- Caver: Side lit with fill light fired simultaneously, so that the fill light is 1 stop darker than the side light.
- Caver: Side lit with fill light fired simultaneously, so that the fill light is 2 stop darker than the side light.
- Caver: Side lit with fill light fired simultaneously, so that the fill light is 3 stop darker than the side light.
- Caver: Back lit with fill light fired simultaneously, so that the fill light is just as bright as the side light.
- Caver: Back lit with fill light fired simultaneously, so that the fill light is 1 stop darker than the side light.
- Caver: Back lit with fill light fired simultaneously, so that the fill light is 2 stop darker than the side light.
- Caver: Back lit with fill light fired simultaneously, so that the fill light is 3 stop darker than the side light.
- Formation: Side lit with fill light fired simultaneously, so that the fill light is just as bright as the side light.
- Formation: Side lit with fill light fired simultaneously, so that the fill light is 1 stop darker than the side light.
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- Formation: Back lit with fill light fired simultaneously, so that the fill light is 1 stop darker than the side light.
- Formation: Back lit with fill light fired simultaneously, so that the fill light is 2 stop darker than the side light.
- Formation: Back lit with fill light fired simultaneously, so that the fill light is 3 stop darker than the side light.
- Passage: Side lit with fill light fired simultaneously, so that the fill light is just as bright as the side light.
- Passage: Side lit with fill light fired simultaneously, so that the fill light is 1 stop darker than the side light.



MINIMALIST CAVE PHOTOGRAPHER

- Passage: Side lit with fill light fired simultaneously, so that the fill light is 2 stop darker than the side light.
- Passage: Side lit with fill light fired simultaneously, so that the fill light is 3 stop darker than the side light.
- Passage: Back lit with fill light fired simultaneously, so that the fill light is just as bright as the side light.
- Passage: Back lit with fill light fired simultaneously, so that the fill light is 1 stop darker than the side light.
- Passage: Back lit with fill light fired simultaneously, so that the fill light is 2 stop darker than the side light.
- Passage: Back lit with fill light fired simultaneously, so that the fill light is 3 stop darker than the side light.

REFLECTION

1. As you varied the brightness of your fill light, did you find that there was a setting that worked better than others? Why was that?
2. Did you feel like there was a sweet spot where if you kept the fill light within that range you walked away with a much nicer shot? What will you do to remember that next time you are shooting underground?

