



ing reflections in the glass, and use those to hide the mess in the other room. This time I chose an exposure closer to what my meter is telling me to do as seen in image-22. I dialed it up less than one stop more exposure. This image is definitely moodier but still bright and full of midrange detail your perception of contrast might have changed a bit because all the colors are more saturated at this exposure value and I am not compressing any of the mid tones closer to the highlights. This happens with film it also happens by the time you see any results in digital. It's what every single RAW processor does to one degree or another as you go up the tone curve. If it didn't your images would look like absolute alien things that you would not like. It's not important to discuss why but it's fact. Push the tone values higher they will get closer together. That's why this image looks a lot different with the same contrast ratios between highlight and shadow. They are still pretty close and in the ballpark of what people do in studios as a baseline in terms of lighting ratios. Having that contrast ratio about here is very also very flexible but you do have to pay a bit more attention to what is light and what is dark. It's not going to make bad images if you don't but by doing that you can make exactly what you want. If you haven't tried much of this consider paying attention to precise placement an exercise for round 2 or 3 as soon as you are comfortable with the broad controls that I am focusing on.

Image-23 I do all the wardrobe unless I am working with a stylist. It actually makes a difference. Color choices by RWB...