

# JOHN PAUL CAPONIGRO

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## CREATIVITY



1. A neutral image

## EXPANDING THE DEFINITION OF BLACK AND WHITE

The division between color and black and white in photography has been over emphasized based on the limitations of 20th century processes. Twenty-first century processes are significantly different and beg a reconsideration of this division. Today, when we make black and white images we typically capture, process, and print with color.

When people use the term black and white they generally mean neutral (without saturation or bias towards one or more hues). Typically the use of the phrase “black and white” also encompasses warm and cold toned monochromatic images, cross-toned duochromatic images, and in some cases subtly tinted polychromatic images. The guiding principle behind these related but varied palettes is an emphasis on luminosity values, along with a restrained use of hue and very low levels of saturation.

There are many exceptions to these rules. Some heavily toned “black and white” images contain rich colors, sepia and cyanotype, for instance. Some images captured and reproduced in full color use hue and saturation in a more restrained way than other images typically described as black and white.

There are many blacks and whites. It’s not that black and white aren’t colors; it’s that they’re very specific colors. If you can see it, it’s color; color is a physical phenomenon, a biologic reaction, and a psychological response. So how much or how little of the rainbow would you like to use? Your choices create your personal palette, an essential aspect of any visual artist’s signature style. Endless possibilities await you.



2. A full color image of a neutral subject



3. A warm toned image



4. A very light image



6. A cool toned image



5. A very dark image