



ASSIGNMENT FOURTEEN THE POUR SHOT

You can use beer, or wine, or lemonade, or root beer, or ginger ale... Whatever you want to pour.

The brief:

A close up of a pour shot... it can be from oblique to the camera to straight over top. It must show an interesting 'splash' or something interesting in the glass as it is pouring in.

Props include a bottle to pour from, or a can, or a container, and a glass/goblet/container to be poured into.

We must see the color of the liquid being poured.

We must see the pour into the container.

The background must remain uncluttered.

The masthead of the magazine must be easily seen.

Lighting Cues:

Often to light something pouring, we need some backlight. Liquid rarely looks good when it is front lit. We lose the liquidity of it, as well as the inherent color – or at least the perceived color of it – with

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front light.

Whether window or strobe, make sure the light is coming through the liquid.

Shooting Cues:

One way to get a perfect pour is to mount a bottle with no bottom on it. Take a wine bottle and cut off the bottom of it with a glass cutter. Be very careful to do this without having a sharp edge that can cut your hands. Put some masking or gaffers tape along the sharp edge if you have no way to dull it.

Mount the bottle with the spout coming into the frame at the exact point you want it to be, and pour the liquid in from the backside of the open bottle. You can use Gaffers tape to mount the bottle to a stand or boom if you wish... be creative.

If mounting a bottle or can is not going to work, then you must have something to cue you for the pour to make sure the can or bottle is not too close to the glass or out of the frame. I do want to see the vessel pouring as well as what it is being poured into.

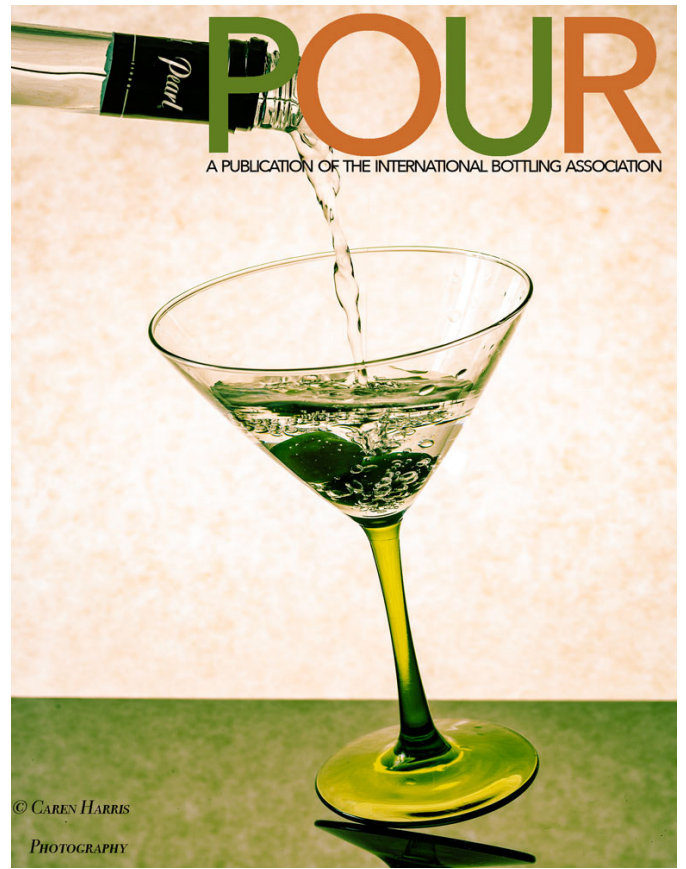
Here is a whole page of beer shots for you to examine. Notice the lighting.

Here is a page of wine pouring shots as well.

And for the non-alcoholic approach, here is soda being poured as well.



Daniel Fen-



Caren Harris

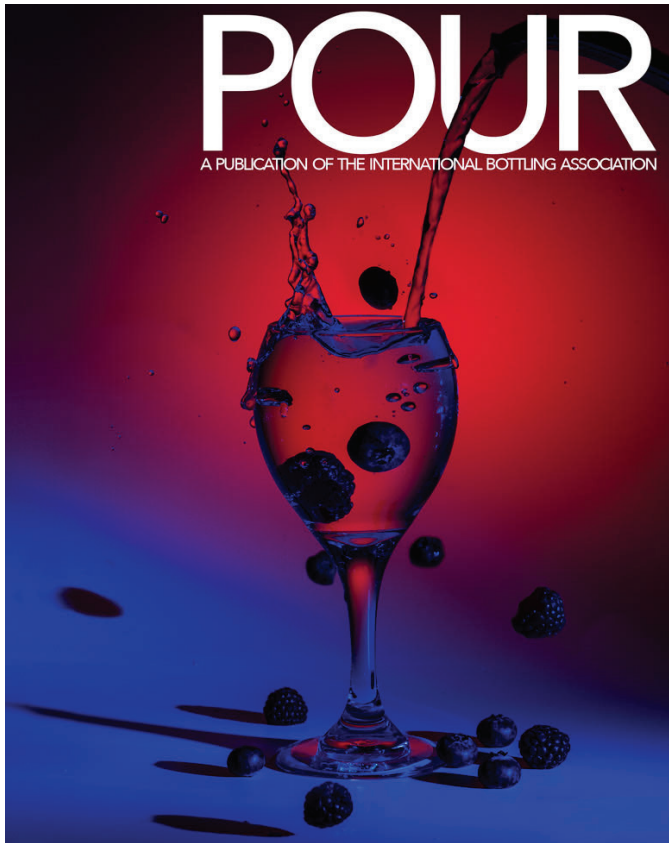
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PHOTOGRAPHY



Carol Lisco-



Carmen



James Kern

POUR SHOTS BASICS:

You must control the pour. Many photographers cut off the bottom of the bottle, make sure it is not sharp, and then clamp the bottle into position so that it never moves. Then you can control the pour through the back of the bottle.

Splashes are good if they are what you want, however rarely do they show on the surface, so it is pour, clean, wipe, reset... and pour again. Not having to deal with getting the bottle in position again is a great time saver. As well - you will never pour from the same spot - ever. Commercial photography is about being absolutely precise.

You must not shoot against something dark unless you are familiar with how to light that liquid up. White cards behind the liquid can make it sparkle, but if the liquid is clear or transparent, and you do not have something behind the glass on a dark background, it will allow the darkness to penetrate and that is not a good look.

SHOOTING NOTES:

CAMERA

LENS

ISO

EXPOSURE

LIGHTING

MODIFIER

SHOOT NOTES

CRITIQUE NOTES:

WHAT WAS LEARNED FROM OTHERS: