



LIGHT WORK

Serena Killen - 2222097
Learning in the Digital Era

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Light Portrait - studio lighting (Image 1)

Light portrait one using the studio.

For this exercise we worked as a group of three this consisted of Christena Castro, Harvey Childs and myself, first of all had a discussion between us about how we would like to construct the area, where we thought the lighting should be, we also discussed if we should use coloured gels, if we want soft or harsh lighting to create our desired effect and if it should be a seated or standing portrait. As a group we also considered using props to create our portrait image. After our discussion our group decided to set up the studio by using a white background with two white palustrine boards, flash lighting and added soft boxes to both front lights, we then had a conversation about having continuous light in the background this would ensure the image wouldn't look flat. When we had decided upon this we then talked about the use of a tripod for the image this would ensure each images were taken at the same possession resulting in similar pictures but experimenting with different lighting. Following a series of lighting workshops, we had attended we decided to try different variations of lighting and possessions to create our portraits. We each took it in turns to do photos using each other as models for our portraits we tried various settings and set up but felt the images where a little mundane. After a brief discussion as a group, we decided that it would be an innovative idea to try standing instead of sitting on a stool as it could be an effective way to be a bit more creative with our portraits but also, we considered the possibility of using props. After looking round the room we notice there was a manikin at the back of the room with the head already detached so I asked Christena if she could hold out the manikins' head to recreate Shakespeare famous quote to be or not to be that is the question (Bonnet, 2010). After she had agreed we set about creating the scene using the lighting and the prop, firstly we moved the modelling lights on the rails closer to where Christena would be standing, pulling both of the two front modelling lights

down carefully we then removed the barn door reflector from both of the lights using the special heat resistant gloves as demonstrated in the workshops we then proceeded to fit them both with two soft boxes this would help give my picture a soft feeling. Once this had been done, we discussed between us where we each thought the light should be positioned. Moving on to the background, we all agreed when we began that we were all happy to use the white backdrop in all our individual portrait pictures. back light this was fitted with standard reflector as this would control and direct the light better but by using a back light this also helps give the portrait a three-dimensional look ensuring Christena is separated from the background. After doing this we placed two poly-boards either side helping the light reflect onto where Christena would be standing this gave me a base to work from. After being happy with the possession of everything then moved on to the light settings ensuring both front lights were fitted with a flash receiver and where both turned on and set each light to 4.6 stops fitted my camera with the flash trigger this would mean when I take a photo it would trigger a flash of light to the two positioned soft box lights. Then set my canon EOS 2000D camera to ISO 100, f/5.6 at 1/80sec using an 18-55mm lens the results can be seen in image 1. Although happy with the image there is still a lot to learn but feel confident enough that with each time in the studio I'm gaining more confident in my practises looking at the image I think it may have needed a little harsher lighting to give it a more dramatic.

Studio Equipment.

Following the workshops in the studio with Paul Duerinck he talked us through all of the equipment and explained what each piece was and what its used for but also gave us tutorials of how to use them correctly and safely. The studio has wide range of equipment that can be used when you want to take photographs below is a list and explanation of the equipment.

- **Pantograph ceiling rail system with modelling lights** – this is a box shape metal frame system that has four flash lighting attached at each of the corners that you can arrange to create the desired effect by using a hook pole you can carefully pull each corner closer or away from a subject but also allowing you to position the lights higher or lower as they are fitted to a spring pully that holds the lights in position.
- **Backdrops** – in the studio there three different kinds of backgrounds these consisting of white, black and grey.
- **Computer** - this computer is industry level with all the software you need (like flexi colour and light room and capture one software) this will help you see your images instantly as you take them so you can make adjustments to lighting or if anything needs to be changed on the camera settings.
- **Light triggers and receivers** – light triggers are connected to the camera and receivers are connected to the modelling lights this then means when you take a picture from your camera the lights will flash the same time you click the button.
- **Light meters** – this helps give you a light meter of how much light is hitting your chosen object.
- **Lighting controls** – there is a wide range of equipment that you can use to help you get the effect you want foe example one we used one of the Godox LED Video Light this is continuous light that has different settings allowing you to dim or brighten the lighting and can be used if many different ways.
- **Soft Boxes** - large and small these are fitted onto the lights helping you create a softer lighting effect these can be used for many types of photography.

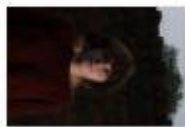
- **Snoots** – this is fitted to the lighting helping you create a hard lighting mostly used for makeup or detailed images.
- **Standard Reflectors Diffuser** – this consist of a silver cone that you attach to the lights but you can connect different grids too them restricting the output lighting. The studio has three different types one look like straight lines when you put them directly onto the background for example, so it gives a look like blinds. The studio also has a large and small honeycomb discs all these are also known as cookies.
- **Beauty Dishes** – these come in silver or white interior and can be used like a soft box
- **Barn Door** – this is attached to the front of the lighting cone it has four flaps on each side barn doors lets you direct and control the lighting.
- **Gels** – these can be fitted t the barn doors they come in a range of colours for example red, green, blue, orange and yellow. You can get other colours these would help you set a tone to your photographs.
- **Umbrellas** – there are different types of umbrellas but the standard are translucent (white) acting as a diffuser allowing the light travel through it and the other is black but has a silver inside this acts as a reflector as it allows the light to bounce off the inside of the umbrella these both attach to the front of the lighting.
- **Reflectors** – the reflectors can be hand held or attached to a reflector arm and stand. Reflectors are used to help reflect the lighting with either flash or continues light they come in a range of colours these are: Black this absorbs the light, Gold creating warm lighting, Silver helps highlight an object, White helps soften or diffused light and you can also have Translucent this helps bounce the light back on to the object.
- **Heat Resistant Gloves** – used when removing the cones or barn doors soft boxes from the lights this is because the lighting gets very hot and as most of the attachments are made of metal they can become hot very quickly and can result in you burning your hands.

Location Image with Artificial Lighting.

The approach to the location image has been challenging and due to the weather not being suitable because of the rain as needed better conditions to enable the use of a lighting kit without damaging it. So after rethinking decided it would probably be best to try some images in the garden this way would be making sure all equipment was safe if the conditions had been better then a differently location would have been better thought out. After finding some inspiration from Nadav Kander's (Anon.,) portraiture work and also Paul Reas documentary work (Paul, 2016), set about trying to create my own image the plan was to use the garden wall as my backdrop with the sky in the background although it was a fairly bright wanted the picture to look a little darker so to do this I changed the iso to 100 changed the shutter speed to 1/80sec and f/8 and on the canon 2000D camera with a fixed 50mm lens, also continuous lighting was set to 84% after looking at the photo briefly thought it may look plain so repositioned myself to get the tree in the background a bit more making the picture less plain. Here is a contact sheet of the images.



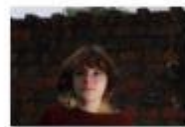
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IMG_9015



IMG_9016



IMG_9016



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Contact Sheet (1)



Location image lit with artificial light (image 2)

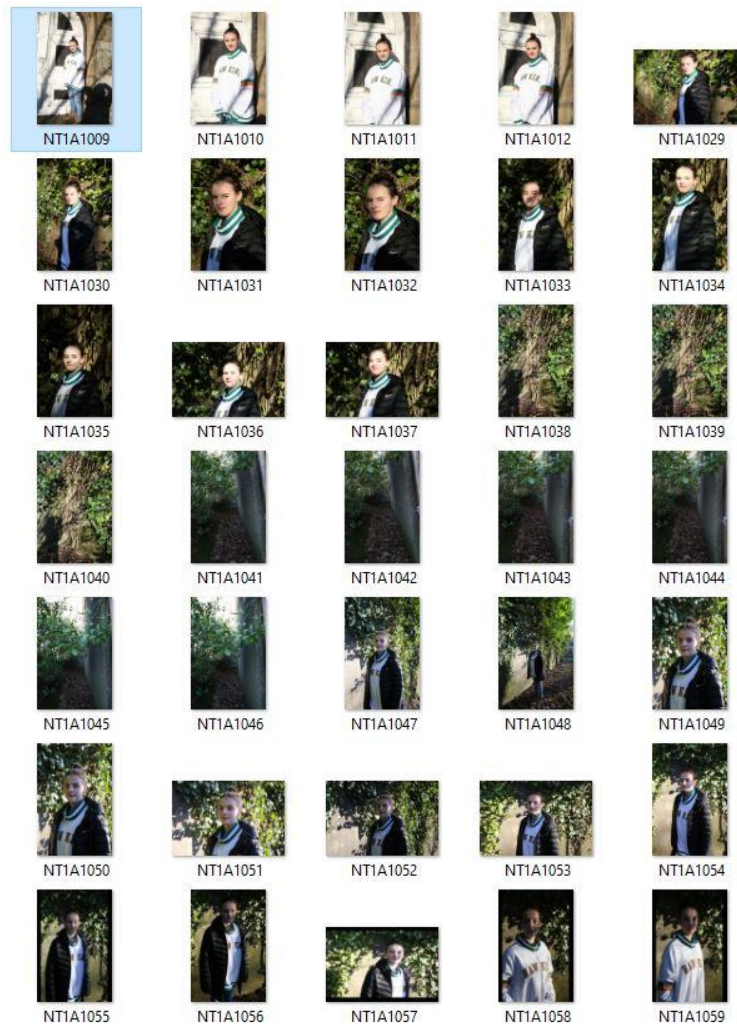
This is the chosen picture out the set I liked this image as the lighting tones to the face can be seen with little shadow from the glasses. Looking back now should have probably chosen a better angle with the lighting but happy with the way the ambient light is cancelled out.

Location portrait using available light only.

Thought processes for this image were as follows.

- 🚦 Use the church grounds as there is a lot of character.
- 🚦 Round the side of the church there is some ivy
- 🚦 possibly use the front of the church doors as these are boarded up.
- 🚦 Need a clear day or better still when its sunny
- 🚦 For the image try to pick a background that doesn't blend in with the models clothing like last time.
- 🚦 Try to use the light in a creative way.

After learning in the workshops about the different ways that light can change an image, really didn't want this image to look flat like the last image (image 2) using continuous lighting.



Contact sheet (2)

So, heading out while the sun was out decided to head to the church where the pictures would be taken after a little time the sun became brighter this enabled to create the image. For the location portrait image the canon 5D mark iii camera was set to f/11 shutter speed was 1/250sec and the iso was set at 1000 taken with a 28-105mm lens set at 82mm at the time of the image. Thinking about this now these setting where probably not the correct setting taking this in consideration next time it might be best looking into not just people that do photography but the settings, they use on the camera to create an image. The reason for choosing image 3 was because the models face is lit up by the sun but also the background has different tones and shades making the image looking less flat compared to image 2



Location portrait using available light only (image 3)

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