

Student Name: Kai Bradfield

Student Number: 2116420

Programme Of Study: Photography in The Arts

Module Title: Learning in The Digital Era

Module Code: ADAA4000

Light Work

Studio Light



This is my attempt at a variety of lighting techniques. Using the studio and various lighting set-ups I attempted to recreate Rembrandt, Split and Flat lighting.

To create the Split lighting, I set my model at the centre of the studio and placed a standing light to the left of said model. I then set a strobe light at the same angle to flash when the photo was taken to enhance the shadows on the right side of my model. I used simple white light as I wanted to increase the highlight on the models face whilst also remaining neutral with colour to create a more dramatic atmosphere. I also used the plain white backdrop to reflect light, in an attempt to draw focus to the shadows on the model.

To create the Flat lighting, I set two light stands with two strobes, set to the same power, on each side of the subject, angled from the front. This was done to reduce shadows as much as possible on the models face. The reducing of shadows allows the entire face to be highlighted, drawing attention to the features of the subject themselves. This lighting technique allows for a neutral view of the model, so they can be viewed without alteration.

To create the Rembrandt Lighting, I set a light stand with a reflective brolly, to the right of the subject and high to allow the shadows to cast down. This was done to create a triangle of light on the models cheek that is shrouded in shadow. This lighting technique is used to highlight the cheekbones of the model and draw attention to specific features of the model. I believe my attempt was not as successful due to the positioning of the models face as it is not direct to the camera.

Artificial Light



This is my attempt at two different lighting techniques in combination with and cancelling out ambient light. The techniques I attempted are Loop and Butterfly lighting.

To create the Butterfly lighting, I set a continuous light above and directly in line with the centre of the subject's face, which caused a shadow to form just under the models nose. The continuous light was set to high power to cancel out the ambient light surrounding the subject by overpowering it and casting a darker shadow. I did this in an attempt to make the image more dramatic and, with the highlights from the lighting angle, focus more light onto the subjects eyes.

To create the Loop Lighting, I set a continuous light at an angel, similar to the Rembrandt technique, towards the subject's face but at a position that created a small loop shadow just under the nose. I did this technique in conjunction with the ambient lighting to create lighter shadows that allow more neutral highlighting of the subject's face. The ambient light allowed the face to be more evenly lit and give a natural appearance while the lighting position created more definition in the subject's features.

Available Light



This is my attempt to create a portrait with just the available light. The photo was taken with the model in front of a plain white wall with a window to the left of them. This was set-up in a corridor with white walls either side, which allowed the light from the window behind them to bounce, creating the Loop lighting technique on the subject. This image was created with no lighting equipment, just natural, neutral light from a window. I did this in an attempt to bring a mysterious atmosphere to the image.

Artist Research

The photographer I researched and used as influence from this project is Yousaf Karsh. Karsh is well known in the photography industry for his brilliantly dramatic and personality capturing photos. Typically, in black and white, the lighting techniques Karsh used were very predominant and important to the images he created as it was the main and most efficient technique to express his subject.