

Studio Lighting with Paul Shiakallis

**WORKSHOP
NOTES**

There is no right or wrong way to lighting. Set your own rules.

- Its about mood, atmosphere and subject matter.
- Always check that your highlights and shadow areas hold detail.
- Exposure is just as important as lighting and subject matter is key.
- When shooting on-camera flash: The distance of the flash to the lens will dictate how far the shadow will fall from your subject (if your subject is standing flat against a wall). Photographers typical of this technique are: Terry Richardson, Jurgen Teller and Frederike Helwig. Jurgen Teller uses the Contax G2 for example.
- You can tell where the light is based according to the position of the shadow, or by looking in the models eyes.
- Quality of light = How hard or soft your light is
- Soft light can be used to fill in shadows
- Soft light = low contrast ratio
- You can diffuse the light from a soft box further by placing a scrim (or any diffused material like a shower curtain) in front of it
- Clip light can be used to highlight the side of a subject, it clips an edge and creates a hard highlight. It is usually placed behind the subject at about 45 degrees.

Aperture controls the exposure of an image as well as the depth-of-field. Aperture is measured in F stops, the higher the F number the smaller the aperture and the less light that passes through the lens, the more depth of field.

A light inside a softbox that shines directly through a single silk has a harder and more directional quality of light than a light bouncing off of a white translucent umbrella. A light shooting through a white translucent umbrella also has a harder quality of light.

ISO and aperture are the 2 main controls for shooting with studio light. A light meter is useful when you are using more than 2 lights. It reads the exposure of the light in terms of aperture. If using more than one light it will give you an indication of how bright the lights are in comparison to each other.

400ISO is a good starting point for shooting with lights in studio. It has minimal noise/grain and gives you enough leeway in case you need to open or stop down your aperture.

- When setting up lights make use of the modelling lamp (continuous light) but remember that the modelling lamp and the flash are different, the flash will show up differently on camera than the light from the modelling lamp. The modelling lamp output is much weaker than the flash. If you choose to shoot under the modelling lamp, expect high ISO and wide apertures.

- The numbers displayed on studio lights is the incremental power of the flash unit and not F-stops. Some lights increase exposure in 1/10th stop increments while others increase in 1/3rd stop increments. So a full stop is either 10 clicks or 3 clicks of the exposure knob.

- Test shots will tell you how to set the f-stop if you don't have a light meter. If we change the ISO we change the sensitivity if we up the ISO we make the image brighter. A change from 400 to 800 ISO will change the light a full F-stop.

- The closer the light is to a subject the brighter the image. For every metre closer to the subject its one F-stop brighter, one metre back is one F-stop darker. Do not exceed the sync speed of your camera, if you do, a dark black line will appear in your image. For example some Nikon cameras fastest sync speed is 1/250th and some Canon's are 1/160th of a second.

- Shutter speed controls continuous light (sunlight, window light, house lights, modelling lamp)

If you are shooting with flash in studio at 400ISO f11 1/200th sec and you want to introduce natural window light as a clip light, and the natural light is reading 400ISO f2.8 at 1/8th sec in a way that you can still shoot a crisp image handheld, you ideally need to shoot at 1/60th sec, In order to achieve this: Increase your ISO by 3 stops from 400ISO to 3200ISO; decrease the power of your flash by 3 stops; then decrease exposure of your shutter speed by 3 stops to get from 1/8th sec to 1/60th sec; your correct exposure will then be 3200ISO f11 at 1/60th sec

When shooting in studio with continuous light: The faster the shutter speed the darker the exposure

Ideally you don't want to play with shutter speed in studio but rather use aperture and ISO to control the light

Quality of light = Soft or Hard light

The closer the subject is to the wall the tighter the shadow will be to the body and the darker the shadow,

How to achieve hard or soft light depends on the accessories used and the position of the light

ACCESSORIES

Honeycombs constrict the light and soften the edges, it feathers out the light, the closer the honeycomb light is the more restricted it gets, we use the honey comb to create shadows and get a moody effect, what the honey comb does is it makes the light bright in the centre and darker around the edges, it creates a vignette

We can use a diffused sheet over a honeycomb to minimise any dappled light created by the honeycomb

When you put an accessory in front of the the light it will get darker

To achieve Hard Light: Use a standard reflector or a silver umbrella

To achieve Medium Hard or Medium Soft light: Shoot through a white umbrella bounce; or use a soft-box with only one silk

To achieve Soft Light: Use a softbox (ideally with 2 silks); or you can bounce a light using a white translucent umbrella; or you can bounce a light into the roof or a wall.

The silver bounce is harsher than the the white bounce, it can create more shadows and won't have as much of a vignette, in our case it was darker, it can also be a bit patchy

The closeness of the umbrella from the light restricts the light to one area, if its further away the light has more spread

When bouncing a light into a ceiling, the closer it is to the ceiling the harder the shadows; the further away from the ceiling, the softer the shadows will be.

Practicing how to analyse an image in terms of lighting is an important exercise to do in order to get familiar with how the different types of lighting and how they are positioned create different effects.

We learned how to analyse lighting by looking at images and drawing diagrams of how we think the lights are set up.

It is helpful to draw a diagram of how you want the lights set up so when you go to shoot you know exactly how to set it up and if you go to hire equipment you know what to get.

Once you are familiar with drawing these diagrams and analysing light the best thing to do is to practice.

HARD LIGHT EXAMPLES





PRACTICAL



1.One Light_Standard Reflector_Honeycomb_Tracing Paper



2.One Light_Standard Reflector_Honeycomb



3.One Light_Standard Reflector



4.One light_Octabox_double diffuser



5.One light_Silver bounce umbrella



6.One light_Low light height ceiling_bouncet



7.One light_High light height_ceiling bounce

**PRACTICAL
LIGHT
SETUPS**

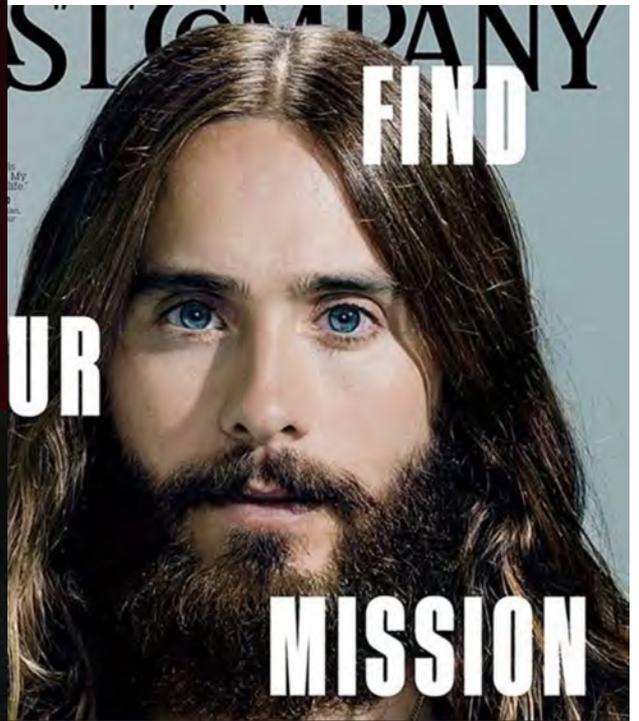


**DOCTOR
ATOMIC**

*The godfather of funk -
a musical force for more than
five decades - comes clean*

**By Mark Binelli
Photograph by
Pari Dukovic**

Rolling Stone Magazine



**SOFT LIGHT
EXAMPLES**





