

LESSON 4: BEYOND THE BASICS

GLAMOUR LIGHT

Fashion photography is one of the hottest photo markets out there for photographers and they all gamble their reputation on their own unique quality lighting style. Here we are going to cover a couple techniques and you can experiment to define your own style.

Since women are the primary subject of beauty lighting, the techniques always show the skin tones as flawless. This is done with fairly flat lighting and makeup. Some photographers use contrasty light while others choose softer techniques. You can still use traditional lighting patterns, but will need to keep your lighting ratio at 2:1 or less like 1.5:1.



There are many approaches to lighting modifiers such as a soft white 22" (or other sizes) reflector right above camera (left) as key and another modifier light reflector right under the camera as fill.



The image on the right was done using two small light boxes, one above the camera and one below. The bottom light box was -1/2 stop lower in power than the box above the camera and this provides a soft light quality with faint shadows.

You can do this approach with umbrellas as well and the 'shoot through' type works best. Shoot through is where the black backing on the umbrellas, if there is one, is taken off and you shine the light through the umbrella at your subject.

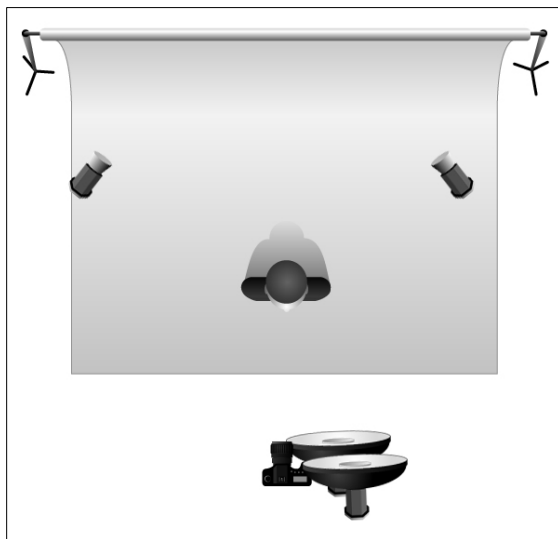




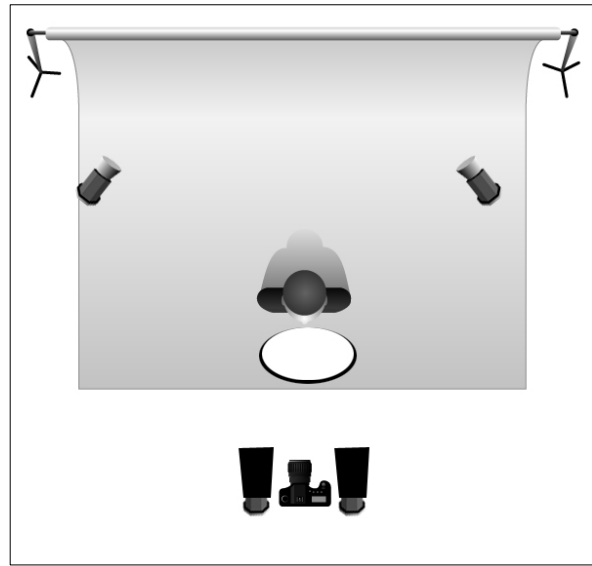
Some will use this soft light over the camera and use a silver reflector right below the camera to bounce the key light into the underside of the shadows created by the key light. You can see the silver reflector at the bottom of this picture on the left.

Another popular approach is to use a silver or silver/white umbrella right above camera and the shiny silver board as a bounce fill-card right under her face and out of camera view.

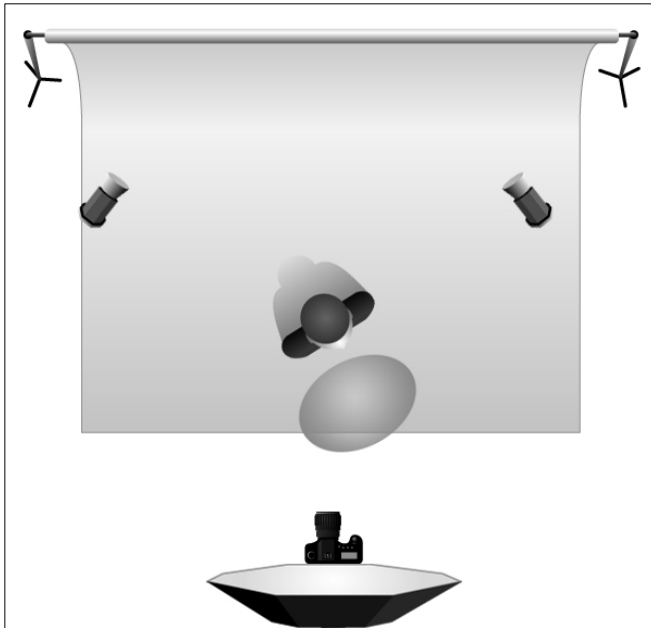
The image right shows this technique in action with umbrella above and reflector below and the processed in a high key manor.



This diagrams illustrates the over/under lighting approach. You can have two light boxes, one lightbox and reflector, a beauty dish (22") and reflector or umbrellas.



Here is another approach to glamour lighting and it uses two small strip lights, one on each side of the camera. You can see this in the two catch lights in her eyes. A reflector was used below here as well.



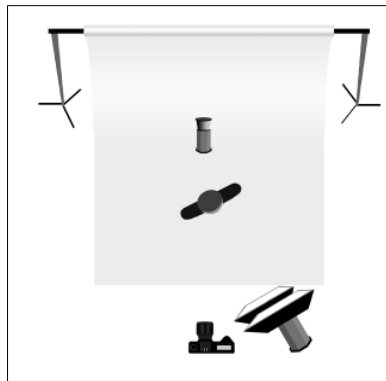
This might be my favorite approach. Here there is a huge 7' Photoflex Octa Dome right above the camera and the silver reflector under the camera. As you can see it creates a soft light quality.



Here is the Octa Dome.



On the right is another excellent example of Glamour Lighting. A former student of mine, LeeAnne Martin, used two eclipse umbrellas on camera right, one below and the other above the subject and set at a power setting to achieve $f/8.5$ and render a combined $F11$ reading (@ 125^{th}). She then placed a rectangular reflector under the model in front of the camera and a bit above the height of her waist. She then also gelled the background light blue onto a medium grey muslin backdrop. She also had the model move a bit forward to capture the highlights in her eyes. And one last point, LeeAnne used a professional makeup artist and that makes a big difference. (Photo is Copyright LeeAnne Martin) What is really nice about this image by LeeAnne is that the light is off to the side rather than frontal and flatter. The cheek has a nice soft subtle shadows side to it.



Finally, this portrait of Czech super model Lenka, shot in Dubai, uses two small light boxes, one above and one below the camera, but here they are off to the side about 5:00 rather than above the camera and that creates the soft shadow on her right cheek.

As a photographer, you will photograph many subjects for the joy of doing photography. If you are a nature photographer, you wander in search of the perfect picture. As a portrait photographer you may also wander in search of the perfect portrait, but in a different way. If you are like me, you constantly observe, look at other photographs, and watch TV, all in an effort to find stimulation for ideas that would make great photographs. I have seen photographs that motivated me 20 years ago and they still are in my photo memory bank.



I remembered a photo taken by one of my fellow classmates while I was in photography school of this cute 15 year old teenage girl in Santa Barbara. The cute teenager later became known as super model Kathy Ireland. I have always remembered the photo and just recently decided to do my own version, similar in subject, different in technique. I chose to use my favorite model, my wife. I laid out white seamless on the floor and

had her lay on her back. I spread her hair out and swirled it around, then cut flowers and laid them in the hair.

This image represents the setup. Her head would be right in the center of the picture with her feet under the ladder. I used a light with 10 degree grid and it is the light you see on the left. Above the grid is an extra large light box. This acts like a fill and it is set at -1/2 from the grid. The idea is that the grid lights her face in the center and that the light would graduate down her cheeks with the light centered in her eyes, nose, and mouth area. The light box also acts like a fill light and comes from the same direction as the grid.



As you look at both pictures, you will see a piece of foam core clamped to the bottom of the ladder. There was also one on the other side while she laid there. Both of these were black on the inside and the idea is called 'negative fill'. The opposite of bouncing light in with white, rather it sucks light away. This helps keep the light graduating from the center of the face to the cheeks and increases that ratio. Also notice that inside the ladder is a shiny poster

board clamped and this acted like a shiny board that is used under the models chin for glamour techniques.



I then climbed the ladder so I could be centered over her face and this is the photo straight out of the camera.

I took the image into PS and began cleaning of the face and wrinkles, added eye shadow and cheek color, brightened the lips, colored the eyes. I also used curves to whiten the paper underneath and that helped remove the paper wrinkles.



And last, I used a Diffusion Glow to increase contrast and creating the glowing feel. The fun part about shooting this type of image is that I am not done. I can take the original file and go back into PS and try a completely different technique, and I plan to do just that.

HIGH KEY

The term High Key addresses the technique of creating photographs that are all light in tone or in other words, a very short tonal range. Key is the term describing tonal value. Low key is darker in tone. High Key is often very flat in lighting to avoid shadows, which are dark and thus lower in key. To achieve a high key look you need to consider the tones of your subject and your background. A portrait of a woman wearing white against a white background and soft lighting would make a nice high key portrait.



This portrait of a ballet dancer is an excellent example of high key and motion. I used a white seamless background and she wore a very light toned outfit. I used two large soft umbrellas, one above the other, on camera right about, 4:00 o'clock and another large

umbrella above camera for fill. The fill was set at -1/2 below the key light. I then accentuated the effect in Photoshop by making the background pure white.

LOW KEY

Low key is just the opposite of high key; the tones are all darker, made up of medium to dark grey values and some black. This light can be higher in contrast or also low in contrast using darker tones. Here is an example of a low key portrait that I shot for a non-profit book project on notable women in the Pacific NW which included writers, politicians, artists, dancers, etc.

The first step was to create the background and I began by painting the wall medium grey. Next, I used a sponge and dabbed it in white paint and "splotted" it all over the wall followed by doing the same thing with black paint. When out of focus this creates a pretty cool texture. I then threw a canvas on the floor to cover it.



For lighting I used an extra large light box on camera right and a grid was hitting her face. The idea was that the grid is the key light and the lightbox is also a key light but weaker so it acts like a key light that is filling in. The technique is to get a bright face and have the light gradate down her body and get weaker as it goes.

I also used a cutter card. A cutter card is a black piece of foam core (or something else) that is either huge or small. The purpose of a cutter card is to block light that is hitting the subject from hitting the background. So you place the cutter card between the key light and background and slide it in and out until you have the light blocked satisfactorily. If you look at the darker right side and shadow on the floor that is from using a cutter card. The last light was a grid on the wall. I then completed my technique in the darkroom with adding some diffusion.

This portrait is an example of a low key full length portrait using a large light source where I placed an extra large light box to camera right. It was on a heavy duty stand and about 18" off the floor and vertical. I rotated it back and forth (towards the background and then away) until I had the desired effect on the background which is the dark corner



and edge on the right. Remember that a box can control light throw better than an umbrella. I also placed a 4x8' foamcore panel on camera left, just out of view, for fill. The focus effect came from using a Canon tilt shift lens.

ON ASSIGNMENT FOR CELLULAR ONE

These images were a series of ads taken where the primary interest was people dressed weird with distorted. When I was given my assignment and began preparation for the shoot, I made a checklist of the things to do.

First consideration was the model. The client actually called upon a friend to pose and worked out a fee directly with her. This fee included having the model obtain the gown, hairnet, pearl necklace and lipstick. They discussed between themselves the look and styling of the photo. By the time they reached my studio for the shoot, the model had painted her nails and had the appropriate props for this exaggerated look.



My concern was how to get the really distorted head with the gear I had. At the time, I was shooting Nikon and my widest lens was a 20mm. It was my favorite lens, but I shot a couple test snapshots of my wife and decided that it was not wide angle enough to get the distortion the client expected. I contacted the client and received permission to rent a Nikon 15mm. The client then went into Photoshop and tweak the distortion a little more to suit the layout.

This lighting setup for this shot began with two umbrellas, one on each side of the model and pointed at the background for the knockout effect. The key light was a large light box at about 40 degrees on camera right. The idea was to have the key light gradually gradate the cheeks of the face and be low in contrast. I also placed another small box on camera left and pointed back at the model to create a soft edge/hair type light. This series of ads ran regionally for a couple months



JAIL

This assignment was for a magazine and the woman was a prison councilor. The magazine asked that she be photographed in front of jail bars and much to my surprise (having never been to jail) was that very few jails have bars anymore. After a little searching we found the location. I chose to photograph her between two cells and my key light was one large umbrella on camera left, positioned to put a nice lighting pattern on her. The white wall acted like a fill card. I next placed two lights, one in each cell with just a raw reflector and set at low power to just put some detail inside the cells. This was because I do not like things to go black if they don't need to.



THE CHEF

This was a magazine assignment on local restaurants and the idea was to take a portrait of the chef/owner. Since the restaurant was open during the shoot, an extravagant setup was not going to work, mostly for the owner who wanted no one bothered. I chose to photograph her close to the front windows where lots of light came in. I used only one light with an umbrella on camera left to create a nice light pattern. The other reason that I chose this location is because all the day light that came through the window. Further back in the restaurant, the lights were all tungsten ceiling lamps and they create an amber color shift. In the case of this image, the color was normal near the front and shifted amber in the rear, which looks great in the photo. The subject always must have accurate color balance on them and often you can let the remainder of the scene color shift for an effect. This is also a very good example of using a combination of strobe and ambient light.



THE STORE OWNERS

This portrait was a couple who own a western store and it was to be used in a bank advertisement. What was a big relief for me was that it was shot in black and white so I did not have to be concerned about the color shift that would occur with the indoor lights on color film. I used the store's ambient light to basically light the



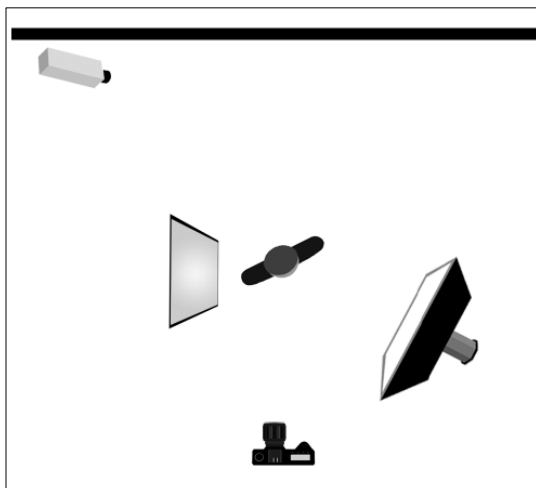
interior for me. I placed a large umbrella on camera right for key light and another over camera for fill. The ambient exposure was f/11 @ 1/2 second. When you shoot this type of environmental portrait, you want the subjects to stand out from the scene and you do that with lighting. To do that I adjusted the power on my lights to output f/11.5 and the shutter is 1/2 second. Think about this for a second: changing the f/stop to f/11.5 now underexposes the ambient AND strobes by 1/2 stop since the test exposure indicated that f//1 was correct. But by adjusting the power on my strobes to f/11.5, the subjects will again be properly exposed and the ambient will remain -1/2. This is a perfect balance for making the subject stand out a little more than the store interior.

SET THE MOOD WITH LIGHTING

This next photo, also taken on assignment, was for an Orthopedic Clinic and the concept was arthritis in the hands. The client brought in a chair and this model. I hung my grey painted canvas background behind. I placed a large light box on camera right at about 4:00 o'clock and created a Rembrandt light pattern.



I used a large white foam core reflector on camera left and just out of frame so it would be close and bounce lots of light into her shadow side. For the background I wanted a pseudo Venetian blind highlight effect. I own a Norman Tri Light, which is a focusing spot light. It has built into it a flash tube and modeling light and a focusing lens from a slide projector. Whatever you place in the slot of the light you can project on the wall or background. If you want a picture of mountains on the wall, you put a slide of mountains into the light, focus it, and when you fire the flash it will place that picture on the wall. I used a pattern of slits in black cardboard to create this pattern. There are several companies that make focusing spot strobes.



Here is the lighting setup.

Here is another portrait taken for a book and where I was given latitude to experiment. I hung a canvas to the background and wanted a theater look to it, so it was hung roughly. I also wanted a stage lighting look, so I started with a key light with a raw reflector and a grid. See the spotlight on the floor? Right behind the grid light, I placed a large white umbrella. The idea was the same as the woman above in the Low Key demo. I want light bright on the face and graduate down to softer tones. I also used a cutter card on left to block some of the umbrella light and maintain that stage lighting look. The next light was another grid on camera left and aimed at the background to create more spotlight looking light.



This photography was a very simple light setup. As you progress in your portrait photography, you will occasionally find that less is more. Lighting can be very effective when simply executed. Here I have a large light box on camera right and white foam core on camera left. The key light is spilling onto the background on purpose as I knew I was going to be doing dodging and burning in the final image. I then blue toned it in PS.

This was another assignment for a Native American organization in the Pacific Northwest. I wanted to do a traditional portrait in the spirit of one of my hero's of historic photography, Edward Curtis. I hung my favorite muslin background up and then used a large lightbox at 3:00 o'clock on camera right. That is it, one light! I feathered it towards the background so I would have some detail and then completed some burning and dodging in PS along with a Photo Filter Adjustment Layer using the sepia tone at 100%.



WET AND WILD

I was asked to photograph this extreme adventure filmmaker for a magazine. Since he specializes in extreme skiing, I was asked to photograph him at the local ski area. The problem was it is May and winter has passed. So we plan to meet at the mountain and catch the afternoon sun for some nice portraits. This guy is leaving town to go on tour showing his films so there was urgency to getting the shot done. Unfortunately when I got to the ski area it was raining. I had no choice but to set up something and this is where years of experience helped me pull it off. I decided to use his van as the backdrop and leave as little sky in the photo as possible. I have a small Honda generator that is perfect for locations where there is no power. I set up two lights, one on him and another on the van. The light hitting him had a 30 degree grid on it with a Rosco 3401 Full CTO gel for its amber characteristics. The second light had a red gel and was pointed at the logo on the van. I also underexposed the ambient light -1 so the sky would go dark and the light would emphasize him.



SHOOTING FOR LAYOUT

Shooting for layout is something that on occasion needs to be carefully thought through. We will discuss this more in a later lesson, but in the case of this ad, it was really quite simple. We shot the guy in the studio and then went to one of his job sites to shoot the construction shot. But what is important is the approach to pull this off. The concept here is that he is at the jobsite being photographed and the lighting needs to reflect this. We could have done it at the jobsite, but in the NW, it can rain at any time year round. The season the client chose to do this ad was rainy season, so we chose to shoot in the studio. This meant that I would need to light him as if he was in the sunlight.

I chose to use a 20" reflector for a harder light than an umbrella or box, but softer than a 7" reflector. The light I placed on camera right, up high to create a compromise between a Rembrandt pattern and midday sun. This means the light was higher

An advertisement for AGC (Associated General Contractors of America). The top part shows a construction worker on a high-rise building. The bottom part shows a man in a blue shirt and red tie talking on a mobile phone. The text includes: "We don't just build bridges and high-rises. We build the future." and "The role of today's construction industry is changing. We go far beyond simply building highways and high-rises. We're building a future for Washington that includes efficient transportation systems, quality education, great career opportunities and a healthy environment - the basis for a sound economy and vibrant communities." The AGC logo is at the bottom right.

We don't just build bridges and high-rises.
We build the future.

"The role of today's construction industry is changing. We go far beyond simply building highways and high-rises. We're building a future for Washington that includes efficient transportation systems, quality education, great career opportunities and a healthy environment - the basis for a sound economy and vibrant communities."

From Boardman to Zillah, from airports to zoos, construction projects that build 45,000 new jobs make our communities safer and create thousands of family wage jobs throughout the state.

That's why AGC is dedicated to pursuing sound economic development strategies that encourage public or infrastructure investment and private development. At AGC, we are committed to building a strong future for Washington.

AGC
Associated General Contractors of America
www.agcwa.org

AGC: Providing the tools to build a strong future.

than a normal Rembrandt pattern. For fill I used a soft white umbrella next to the camera. I also placed a silver/white umbrella at about 10:00 o'clock on camera left to put that back/edge light on him.

The next step was to go to the job site, a freeway overpass that his company was building. Fortunately when we arrived the rain had stopped, but it was overcast, which turned out was good. There also happen to be a worker grinding on a high lift and this created the perfect composition. The reason that the overcast day was good was the lower scene contrast. I could use a 1/2 second exposure to make the grinding sparks show up and not blow out the overpass on the left. The art director then went in and added contrast to the overpass on the left to make it look like sun was hitting it and also added the blue sky. This is how advertising photography works!



This assignment was fun and challenging. Here I decided to graduate the background light from the same direction as the key light. The subject is 15' in front of the background and this allows the background to get even more blurry, something that I think adds tremendously to a photo. I used a large light box on the background and on camera left and I feathered until I liked the gradation from left to right. I then placed a large light box at 9:00 o'clock camera left and hitting him straight on.

Now here is the tricky part! Look at the hammer. Notice how bright the head of the hammer is? Now look at the shadow side of his face. Two very different brightness levels! How do you light a hammer so brightly and not have that light affect the shadow side of his face? Here is the trick: the hammer is shiny and

reflective and we cover more of this in our upcoming product sessions. You light metal with reflections! What that means is what you show the metal, it 'sees' in the form of a reflection. Just like a mirror. So you are not really lighting the hammer, rather reflecting light into it.

So I placed an extra large light box on camera right and in this case, NOT next to the camera in a traditional fill light position. I set the level of the flash and tested until I like how it filled the shadows side of his face. I then had him ever

so slightly; rotate the hammer until it began to have a full reflection on it from the fill box. I also raised and lowered the fill box to complete the even reflection across the hammer head. So the hammer is not lit to per se, rather have light reflecting into it.

FRIENDS

Friends make great photo subjects as they often allow you to experiment and provide plenty of time to do so. Although this portrait is old at this point, it is one of my favorites and uses a technique you may want to try. My friend came to the studio to do some personal portraits of her and her baby. This was a very informal session and allowed me the opportunity to experiment with a few different lighting techniques. I used my good old standby, grey muslin canvas and I hung it from the pole in a curtain style with lots of big wrinkles.



What I wanted to try was using a shower curtain and my light diffuser, so I purchased a shower curtain that had a sheer outside to it. This is not as thick as light box material, but acts like a diffuser. I hung the sheer between two light stands and then used my 22" reflector on the light. This light was back far enough to cover the entire sheer for a large diffused light source. A second light was placed on camera left at the background and designed to just add little details to the curtain background so it would not go black. Last, I placed a large white Light Form panel on camera left to bounce some light into the shadow side of the subject.

This second image from the same session had her sitting on the floor and I used the same shower curtain light setup, but with no background light and no fill reflector. I wanted some increase contrast to the light which created a different mood. I completed the image in PS by burning the borders and adding a sepia tone.



LIGHTING FOR EFFECT

There are several ways to approach Lighting for Effect and in the case of this image, it was about drama. This woman is the manager of an outdoor amphitheater where summer concerts are routinely held. I was asked by a magazine to photograph her and we chose the stage as the setting. I immediately knew I wanted to light her in with a stage lighting look as if she was on stage. I started with a grid sport on camera right and a 1/2 CTO warming gel on it. I then had two other lights with raw heads, one with a blue gel and the other red, placed camera left and pointed towards her. These light were placed far enough apart to light the stage floor for a color effect.



MAKING THE ORDINARY EXTRAORDINARY

I had an assignment from a magazine to photograph this CEO of a web based company. When I arrived at the location where their offices were, I found they had just moved into the space and it was one big empty room with desks spaced out. My immediate reaction is to freak out and wonder "what in the world am I gonna do?" My assistant and I wandered around until I eventually came to this spot. He is standing at the opening of the hallway and to the right is the opening to the kitchen while the left goes to the room where the copy machine is.



I decided to have him stand in the doorway and to make the image dramatic, we decided to use color gels. Each of the green walls has one light back inside there with a green gel and pointed at the wall to gradate the light out and evenly. For the blue wall edges, I placed two umbrellas with blue gels on camera left and at a position that blue light would not spill into the green area. Once all the lights were even, I placed a full CTO warming gel on a head with a grid and shined it at the subjects face. I did not want the grid to spill on the wall edges or anywhere but on the subject. He had blue

light spilling all over him, but the grid on his face is 1 stop brighter than the colored lights and the full CTO counters the blue and made a fairly neutral skin tone.

RING LIGHTS

Ring lights, aka ring flash, have been popular and in style for years. They offer a nice soft quality of light and when your subject is against the background you get a shadow around your subject. These were originally designed for macro and medical photography, but these days are used in fashion photography as well as general people and portrait situations. I like the ring light look but also feel it is trendy and will fall in and out of style. Both Canon and Nikon make ring lights as



well as some third party manufacturers. These small units have very small guide numbers and are not very powerful making them good for fairly close-up subjects. Several major lighting manufacturers make ring lights, such as Calumet, that have substantially more power. The prices are around \$2700 and I don't feel I would get the use from one at that price.

Instead I set out to simulate the ring flash look with my monolights. The reason you get the shadows completely around the subject is because you are in a

way cross lighting in a circle. The ring flash is your key, and fill light and each side of the ring creates its own shadow.



What I did for this image on the left was place a WL with 7" reflector right below the lens. This was the key light and it sent the shadow up and around on each side of Santa. It did that because it is so close to the lens that it is on the same axis. I next placed another head with a 22" soft reflector right above the camera, set at -1, and it acted as fill. The shadowing I got from this setup was not as perfect as a ring light, but was close enough.



This image was taken for my portfolio and was a combination of lighting and Photoshop techniques. I started with two extra large lightboxes, one on each side of the camera, and pointed at the model.

The background is a grey canvas and it is hung in the usual manner. Behind the model is a light on a floor stand with a 30 degree grid and is pointed at the background to create a glow around her. This is the actual digital capture.

I opened the image file in PS and selected her with the Extract tool. Separated from the background, I proceeded to retouch the face, brushing out the

skin and blouse wrinkles. For the background I converted it to blue and the used several passes of Gaussian blur to get it just right. Back to her; I used the Color Replace tool to make the hat the same color as the basket and also Saturated the colors some. Next, I duplicated the layer and added a layer mask followed by a diffusion glow. With the brush tool I gradually painted the face back in to the sharper layer underneath and blended the two layers together.



SUMMARY

We have covered in this course the fundamentals of lighting for a wide range of subjects. You can have a great photo idea, a great composition, a great concept, but for the photo to succeed you have to have great lighting. No matter how long you are a photographer, you will never know everything about lighting. It evolves and changes. No sunrise is ever the same! For you to succeed in photography you have to master lighting and you do this by experimenting and continually looking around at how others use light.

After 30 years of doing photography, I still spend a lot of time looking through magazines and books to understand how others see lighting. It is a constantly evolving process and as you learn lighting you will be able to start visualizing how you want the lighting in your photo to look.

One of the keys for being successful in Portrait photography is to continue to explore, invent, and create new ideas. This goes for anything in photography. So experiment and challenge yourself! If Charlie said "put the light here", try that and then move it elsewhere. Create your own look and style and this will lead to greater success in portrait photography.

Assignment: Since lighting can be complex setups that are time consuming, you may not have time to do all the suggested ideas. Depending on your schedule, you may photograph any or all of the following suggestions.

Please upload no more than three images from any of the following:

- Anything you want! Consider this assignment a portrait that will go into your portfolio. Experiment!

Have fun!