

ART 321 _ PHOTOGRAPHY II (Hybrid)

Week five activities:

<https://www.pixelz.com/blog/3-lighting-setups-for-apparel-will-make-photos-shine/>

use this video for garment

A. Expanding Lighting options: UNDERSTANDING “LIGHTING METERS”

For studio lighting the meter is an invaluable tool and an integral part of imaging regimens for many studio photographers. To employ light meters effectively you need to understand their various mechanical dimensions and how these apply to their use in studio. Let's begin by reviewing some of the basic material regarding light meters that we covered in the first semester of photography:

FIVE DIMENSIONS OF LIGHT METERS

There are five distinguishing characteristics/properties for light meters. These characteristics help determine what specific light meter employed

A. Based on the **MANNER** by which they read light
Incident (reads light falling on the subject) vs. Reflective (reads light reflecting off the subject)

B. Based on the **WAY** the meter is held/supported
Built-in (internal meter component) vs. Hand-held meter component

C. Based on the **NATURE** of the light source
Flash lighting source vs. Continuous light source

D. Based on the **MATERIAL** by which they read light
Photoconductive or Cds (uses a battery) vs. Photovoltaic or selenium cell (has no battery /selenium produces electrical charge for this meter)

E. Based on the **WEIGHTING** of the meter. Some examples:

Center weighted
Spot meter
Bottom weighted
Landscape weighted

For more information on meters consider perusing this text tutorial:

<https://photography.tutsplus.com/tutorials/the-complete-handheld-lightmeter-guide--photo-4460>

<http://crawfordphotoschool.com/shooting-techniques/metering-intro.php>

Please also recall that meters are all balanced for 18% Grey. Like any measuring device they require that the operator of the meter makes effective judgements based upon the information they receive from the meter.

Strategies for metering

1. OVERALL READING - This metering technique relies on the assumption (and we all know how helpful assumptions can be) that all the values in your subject basically balance out to a medium kind of grey. Your meter balances out all the light intensities of your subject and gives you an exposure which should work well for all of them.

2. AVERAGED READING - Meter the darkest area of your subject in which you wish to have clear detail and the lightest area in which you wish to have detail. If for instance the darkest were to meter f/4 and the lightest f/8 then your averaged reading would be easy to figure. The averaged reading is the one which lies 1/2 way between your dark and light subject. In this case the average setting would be f/5.6 which is 1/2 way between the readings given.

3. EXPOSING FOR SPECIFIC TONES - An explanation of this technique is described in Chapter 4 of your text.

4. ZONE SYSTEM - This method of exposure determination is discussed in the expanded text by London, Stone & Upton.

5. SUBSTITUTION READING - When it isn't possible to meter a specific subject properly, it may be necessary to meter something in the same lighting situation and with similar qualities as a substitute (i.e. a hand can substitute for skin tone, imitation leopard fur may be a substitute for the real thing, etc.)

6. GREY CARD READING - Gray cards are manufactured to simulate the grey level which light meters are balanced for (18% reflectance). Like a substitution reading they provide an accurate alternative for selecting a proper exposure setting.

B. Expanding Lighting options: Flash meters

In order to employ strobe flash sources you will need to employ a flash meter. These light meters are unique in that they read very brief bursts of light. In the past flash meters were generally unique devices but today many light meters can read both flash and continuous sources. Therefore, they are called combo meters.

The following video expands on the concept of the **FLASH METER**. There are a vast number of tutorials available covering this very important photographic subject. Please

note that some of the scripts for these videos are weak but the technical information is well presented:

<https://www.youtube.com/watch?v=zQsRF48k3qk>

C. **LIGHTING TERMS: Week Five**

Sync, Synchronization

Slave Unit (Electronic Flash)

Radio Remote

Middle Gray

Incident Light Meter (ILM)

Guide Number (Flash)

D. Assignment Imaging sessions:

Continue and conclude imaging work on Part F. and Part G. of Assignment 3. Begin exploring garment choice for Part H and considering unique lighting sources for Part I.

During class meeting sessions I may devote some time to discussing a limited number of software options for completing your assignments. Along with Photoshop you may want to begin using (if you are not already) Adobe's **Lightroom** software for post (after exposure) work. This software is also excellent for cataloging your work. As with many of the other subjects in photography there are a myriad of excellent tutorials on Lightroom available that you may want to consult.

E. Non-imaging assignment elements

Complete **Lighting Tutorial 2** in Lighting Journal

Please see the instructions that accompany your Lighting Journal for completing this portion of your course work.