

AIMS:

It's hoped that the workshop this evening will give members the following:

1. Some experience in studio lighting set-up.
2. Experience in directing a model.
3. The chance to take competition-quality portraits.

Some photographers will find their first experiences in photographing a model under studio lighting conditions can be daunting. That's because they find themselves out of their "comfort-zone". This is not a bad thing! Being out of your comfort-zone will teach you how to approach a new photographic opportunity so please, if you are a little unsure about participating, throw aside your inhibitions and have a go.

STUDIO LIGHTING:

One big benefit of studio lighting is that it can be easily arranged to prevent "red-eye" in portraiture. This is because the lighting can be moved away from the camera such that reflections from the eyes of the model are not directed straight back at the Camera as is the case with inbuilt or camera-mounted flash units.

Another benefit is the ability to move the studio lights closer or further from the subject to give better lighting control. This is something that can't be done with an on-camera or built-in flash. Studio flash units usually have a switch allowing the strength of the flash output to be adjusted. Most studio flash units also allow the mounting of fittings such as umbrellas ("brollies"), light boxes, barn-doors, snoots, honeycombs etc., all of which change the style of lighting emanating from the flash unit. In addition to flash-head fittings, studio lights can also be directed to reflect off a surface such as Styrofoam or a projector screen, to "soften" the intensity of the flash lighting.

Many studio flash heads, like those belonging to the club, also have "modelling" lights, which can be used to pre-gauge the effect of the lighting set-up on the model. Thus the flash heads can be set up before the image is exposed.

DIRECTING THE MODEL:

Don't rely on the model knowing what you want. The model may be inexperienced but even professional models are "directed" by the photographer. Let the model know what you want to achieve in the photo. The model is essentially an actor you are directing. It's also allowable for the model to want you to photograph her/him in a specific pose. In this case, accommodate the model and use your photographic skills to get the image the model wants you to take.

Without using too much time, direct the model to the pose you want, check your lighting using modelling lights, adjust if required, then ensure the model is still posed and take the shot.

Encourage your model. Interaction between photographer and model will make for a more pleasant shoot and less likelihood of embarrassing pauses where the model is unsure of what pose to assume and the photographer not being sure of what the next image is to achieve. If such a situation occurs, allow the next photographer to take your place.

Be confident!