

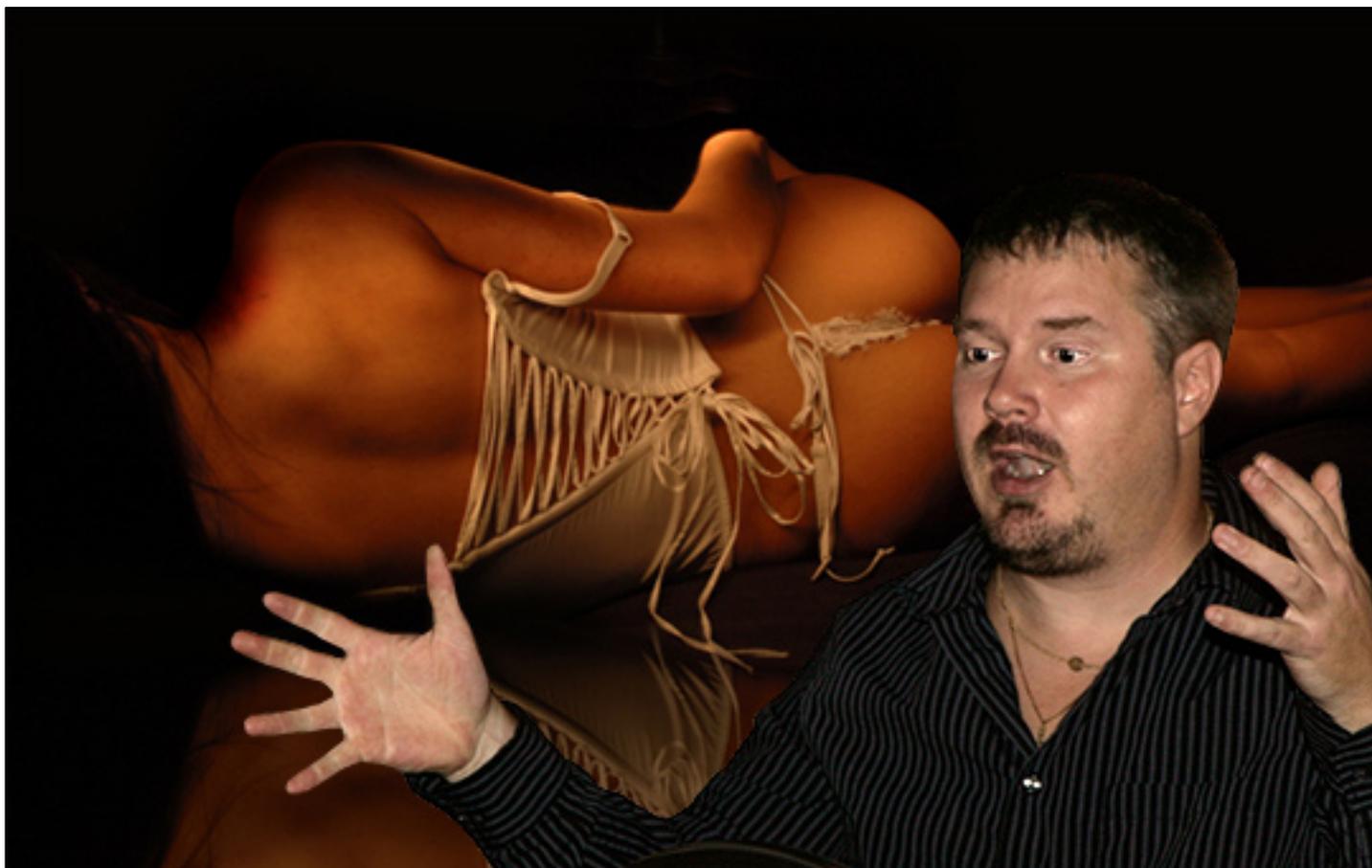


THE

LAST FRAME

September 2008

St. Albert Photo Club's Monthly Newsletter



Photographer Corey Johnson explains how the image behind him was created.

Corey's Painting By Light

Many portrait photographers photograph their clients in a studio setting, utilizing monolights with either softboxes or umbrellas attached to diffuse their light sources.

Digital shooters may opt for continuous light sources, so long as

movement in their subjects is not paramount.

Edmonton-based photographer Corey Johnson expands on this latter technique by literally "painting" his subjects with a continuous light source.

He hoped that by showing what this technique accomplished plus giving a live demonstration of how you "paint with light," we would come away with a new way of looking at portrait photography.

When painting with light, Corey

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OCTOBER
COMPETITION
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NOVEMBER
GUEST SPEAKER
Brian Gavriloff

NOVEMBER
COMPETITION
"Portraits"



stated, you could take something relatively boring and mundane and turn it into a piece of art.

Corey has been around technology his whole life, first influenced by his father who spent a career working with computers.

He followed naturally in his father's footsteps, but then branched from computers into the music recording business where he now owns a recording studio.

Multimedia presentations with Macromedia followed which then led to video and web development.

Working in broadcast as an audio operator and cameraman, he then became interested in still photography around 1999, first with film and now with digital.

He has since turned his photography passion into a business.

Photographically speaking, Corey described himself the world's most unlikely photographer, for he admitted he is colour blind, cannot focus his lens properly, and has no sense of composition!

Even though he has photographed weddings, he

does not consider himself to be a wedding photographer.

Most wedding photographers actually shoot all of their images from about the same height, about 5'8".

Corey suggests to those interested in photographing weddings to try to break from this pattern by getting up high or down low, or possibly shooting through objects in order to make your work unique.

Today Corey shoots exclusively in digital, relying on his Nikon cameras and lenses to capture his images.

The Nikon D70/D80 camera body has one definite advantage over the professional Nikon F5, and the prosumer D200 and D300; the former uses a remote shutter release while the latter bodies use a "real" cable release.

When painting with light, not having a cable release hard-wired to a camera body is a god-send.

Capturing images in both NEF + JPEG lets him change anything he wants in PhotoShop except focus.

ISO, colour temperature,



etc., can all be tweaked in post-processing when shooting in RAW.

When Corey conducts his studio sessions, which last for about 1-hour, he is really looking for about 10 really good images from his \$100 sitting fee.

Many of his past clients have been exotic dancers, massage parlor girls, and models from the Model

Mayhem website, who will often pose for photographers in exchange for prints or portfolio work.

The strongest single influence on Corey's photography is Emil Schildt from Denmark.

Emil was professionally trained as a classical musician and while he was in a music academy, he met an American who had used

<p>St. Albert Photo Club</p> <hr/> <p>Vol:8 Issue:1 PUBLISHED MONTHLY September - June</p>	<p>President</p> <p>Derald Lobay </p>	<p>Treasurer</p> <p>Allen Skoreyko </p>	<p>Web Master</p> <p>Tracey Guzak </p>	<p>Club Contact</p> <p>Doug Poon 973-7035  dougpoon@shaw.ca</p>
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too much of his money so he could not pay for his fare back home.

The American asked Emil if he would buy his old camera while he was completing his studies at the academy.

Photography slowly took over. With his fellow music students as his early models he began doing a lot of portraits but also began photographing nudes.

The actual technique of light painting is pretty straightforward, but it is a technique that requires plenty of practice to master.

Supplies are few. First

of all, one needs a light source.

Where Corey uses a Maglite flashlight with a tungsten bulb, Emil uses a small desk lamp with a 25-watt light bulb and cardboard reflector to wrap around the bulb.

One also needs a sturdy tripod, a camera with a "bulb" or "time" setting, a cable release, and of course, a completely darkened room.

While Emil uses a medium format camera using tungsten colour film or black-and-white film, Corey shoots with a DSLR.

His camera's white bal-

ance is set to "Daylight" and not to "Tungsten; if his colour balance was set for Tungsten, he would then get white light!

The Daylight setting in combination with a tungsten light source gives his subjects that warm, golden-yellow glow.

You cannot white balance LED light. LED light looks very cold in colour and does not translate well to black-and-white either.

By shooting at Auto ISO at f/8, his cameras will often default to ISO 400.

Basically, the idea is that you paint (or light) areas that you want revealed and avoid areas you don't.

Position your subject in front of your camera, focus your lens, and set the aperture.

For those using autofocus lenses, first focus on your subject but then switch to manual focus once focus is achieved.

If you are photographing a live model, tell them to be very still.

Emil suggests having them concentrate on relaxing, as this seems to work better than if they have to concentrate on "not moving".

You then darken the room and "paint."

Your subjects must remain very still and they cannot follow the movement of light source with their eyes.

How do you keep your subject's eyes from moving and following the

light?

Have them close their eyes for about 15 seconds, then have them open their eyes for the shot at which time you start to light (paint) their eyes.

This produces very large and colourful pupils.

Finally, try to maintain the same distance from your subject as you paint them, as well as maintaining the same "speed" at which you paint them.

As you paint around your subject, a lot of nice modeling will appear.

Make sure you don't overpaint/overlight your photograph.

You will just end up with an overexposed and shadowless image.

If you adhere to the above recommendations and your final result has too much/too little light, then change your lens aperture -- nothing else!

Be careful about the angle that you light your model from; if you go too much to the side of the model, the image will register light from your light source resulting in lens flare.

With just a few inexpensive items and perhaps one evening when the mercury dips into the minus double digits, try your hand at light painting, whether it is a still life or a live model.

You may be surprised at your results.

Article-Derald Lobay

THE LAST FRAME

CLUB MEMBERS WINNING MONTHLY PICTURES



PRINTS



1st Place Print - Al Popil



2nd Place Print - Derald Lobay



3rd Place Print - Tim Johnston

DIGITAL



Far left, 1st Place Digital - Al Popil



Above, 2nd Place Digital - Sieg Koslowski



Left, 3rd Place Digital - Al Popil