Man Ray, *Mask*
LIGHTING ART the hard way

...adventures outside the studio
Home Base

UC Berkeley Art Museum
Best Practices in Art Repro

Berkeley Art Museum studio
Best Practices in Art Repro

Essential tools:

Zig-Align™
Optimizing Image Sharpness

Zig-Align for Parallelism

Locate reflection of Ring Module and adjust for repeating pattern of concentric circles
Best Practices

Essential tools:

EquaLight™
Best Practices

EqualLight™
www.rmimaging.com
Best Practices

Essential tools:

Adequate space, ample light, control over ambient light, and a good collection of light modifiers (diffusion, reflectors, flags, etc)
When photographing art in museums, galleries, collector’s homes and artist’s studios, these ideal conditions and techniques and are sometimes unavailable.
But we usually still have the advantage of good profiling
There may be little or no control over ambient light

Sculpture by Marta Thoma, lobby of 555 8th Street, Oakland
Even in museums, many objects have to be photographed under less than ideal studio conditions.

Shooting Codex by Enrique Chagoya, SFMOMA painting storage vault
A surprising number of museums don’t have studios, or have studios that are too small to shoot many of the larger pieces in their collections.

Photography Studio, Oakland Museum of California
requiring that many works be photographed in the galleries
It’s often necessary to work in proximity to fragile and expensive objects
Museums are particular about who is allowed to handle artwork and this staff isn’t always available.
Museums are restrictive about who is allowed to handle artwork and this staff isn't always available.
...or it may be too difficult or expensive to move the art, so many things have to be shot where they stand
In private collector’s homes, art may be inconveniently placed and often can’t be moved.
...even if the art can be moved there may be very little room to work....
The corporate world can be just as constrained....

Richard Wright wall drawing in the board room of Charles Schwab, San Francisco
Shooting a De Kooning in the office of the CEO, The Gap, San Francisco
Not all the settings are glamorous...
Some useful tools
For location work

Tamrac CyberPack 8
Insert and USB control box in bag

Bag in front pouch
Lights for location

Dot Line or Alzo 450W HID
Sculpture by Manuel Neri, SFMOMA basement storage, War Memorial Building
Lit with two Dot Line 450W HIDs
Buhl and DeSisti
HID
North Light Copy Lights
North Light Copy Lights

- 2 North Light 600W
- Dian-Align (standing by)
- Two North Light 900W
- Foam core
North Light Copy Lights

Shooting a Phillip Guston, SFMOMA
Shooting Edward Hopper paintings in a private home, Los Angeles
Lesher Center for the Arts, Walnut Creek, California
Mike Collette lighting the ceiling at the Museum of Modern Art, New York
Contemporary Jewish Museum, San Francisco
Other Light modifiers
Other Light modifiers
Other gear: tripods

Shooting an Ellsworth Kelly sculpture from ten feet up
Other gear: tripods
Other gear: tripods

Shooting Buckminster Fuller drawings, Stanford Library Conservation Lab
Shooting from on high
Image rotated

Final curve adjustment in PhotoShop
Perspective adjustment in PhotoShop

Perfect ColorChecker™
Art Support
A tight spot
Really Big Art

Millard Sheets Mural, San Jose Airport
Really Big Files


2.5 GB 16 bit TIFF
Really Big Files


2.5 GB 16 bit TIFF
Dian-Align

Non-contact Alternative for Parallelism
The Importance of Color Management

Luc Tuymans
This little box is a labor of love.
& is dedicated to about anything that is not shoddy nowadays & that isn't much!
Brother, the heyday of the slobs!
Made of American walnut & finished with Minwax paste wax.
Buff with felt & to all the people who really care.
About the same in 1970.

H. C. Westermann
Oldenburg, *Flying Peel*
Christo, Wrapped Roses
Man Ray, Mask