

Man Ray, *Mask*

LIGHTING ART
the hard way
...adventures
outside the studio

Home Base



UC Berkeley Art Museum

Best Practices in Art Repro

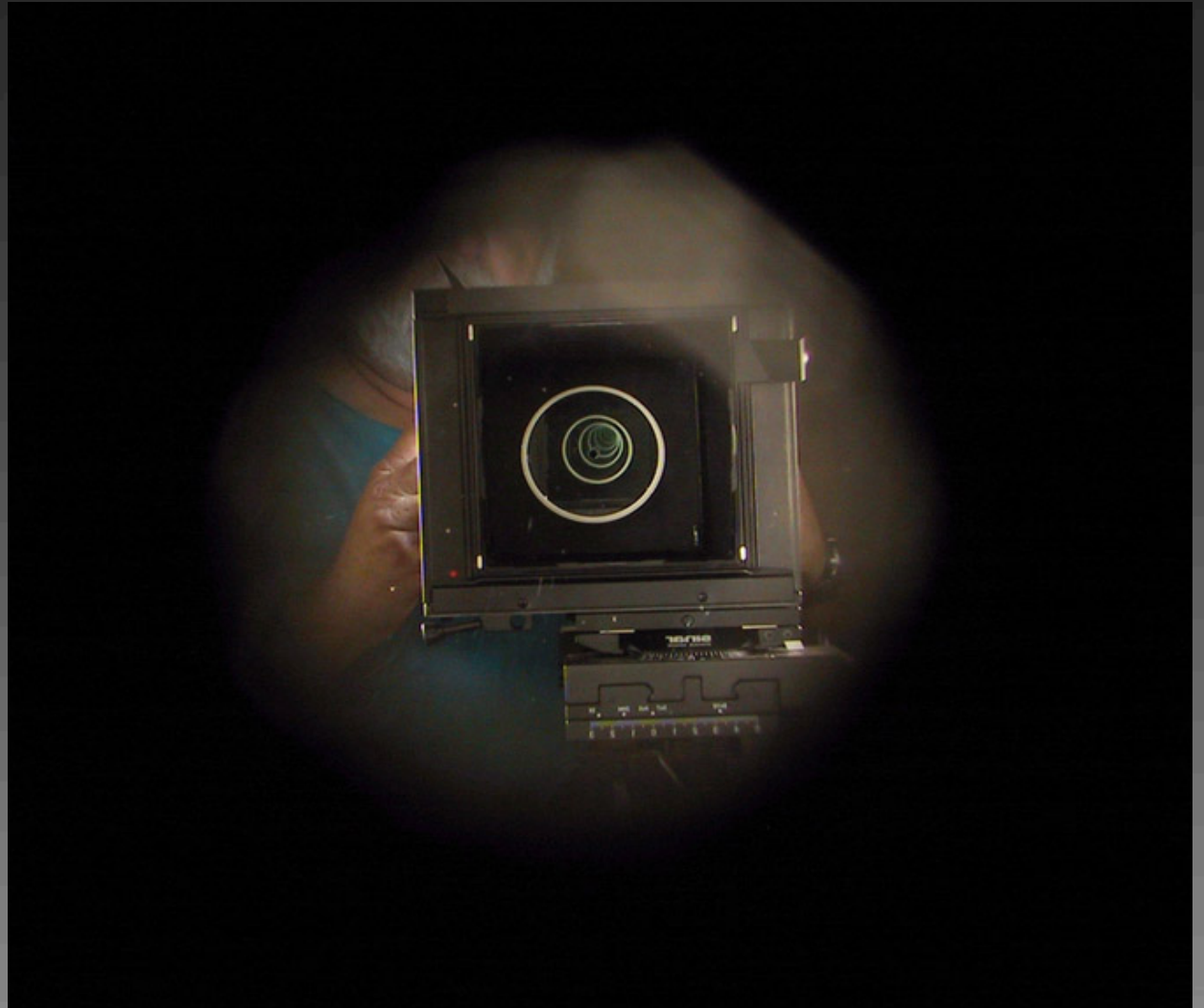


Berkeley Art Museum studio

Best Practices in Art Repro

Essential tools:

Zig-Align™

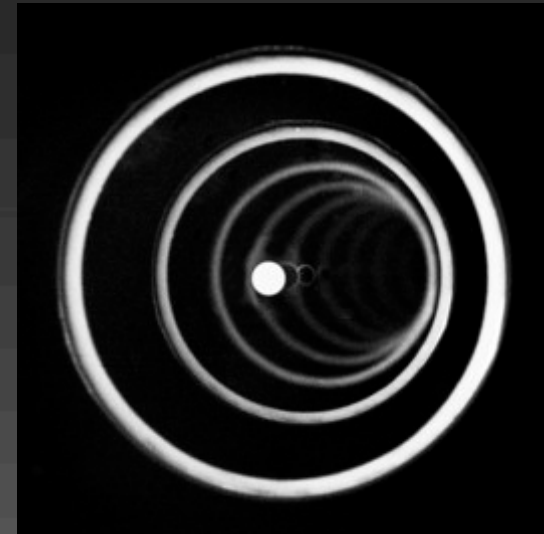


Optimizing Image Sharpness

Zig-Align for Parallelism



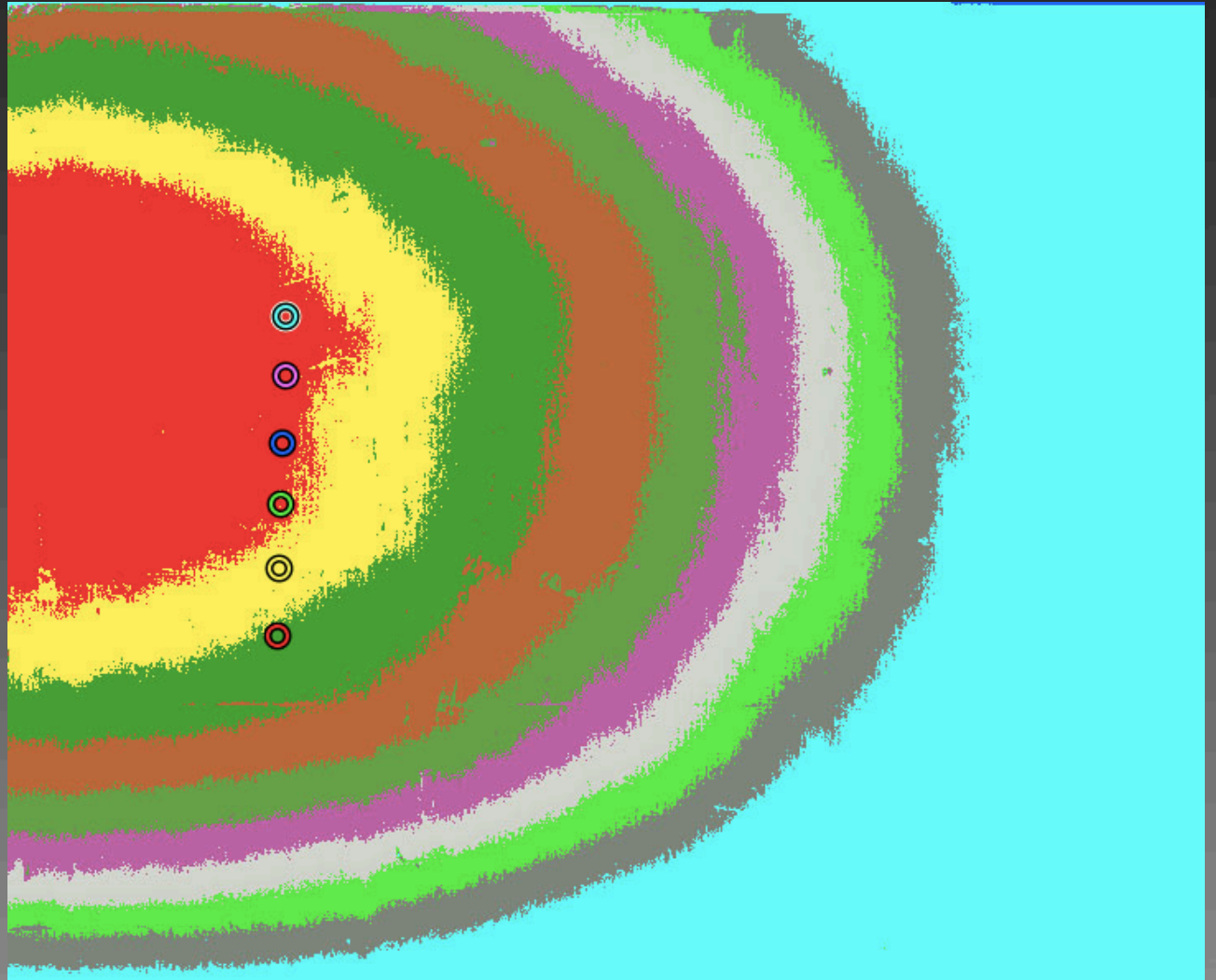
Locate reflection of Ring Module
and adjust for repeating pattern
of concentric circles



Best Practices

Essential tools:

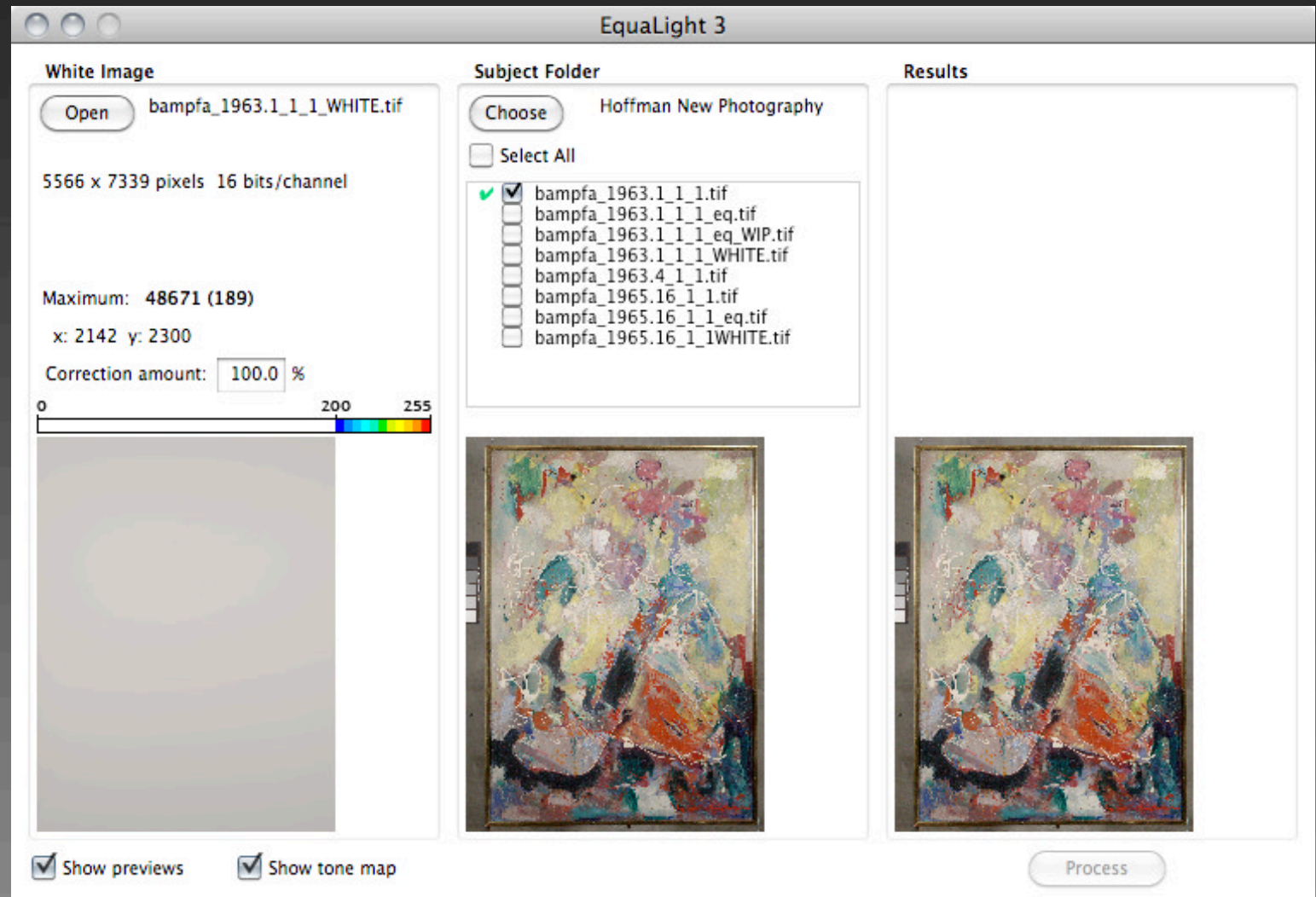
EquaLight™



Best Practices

EquaLight™

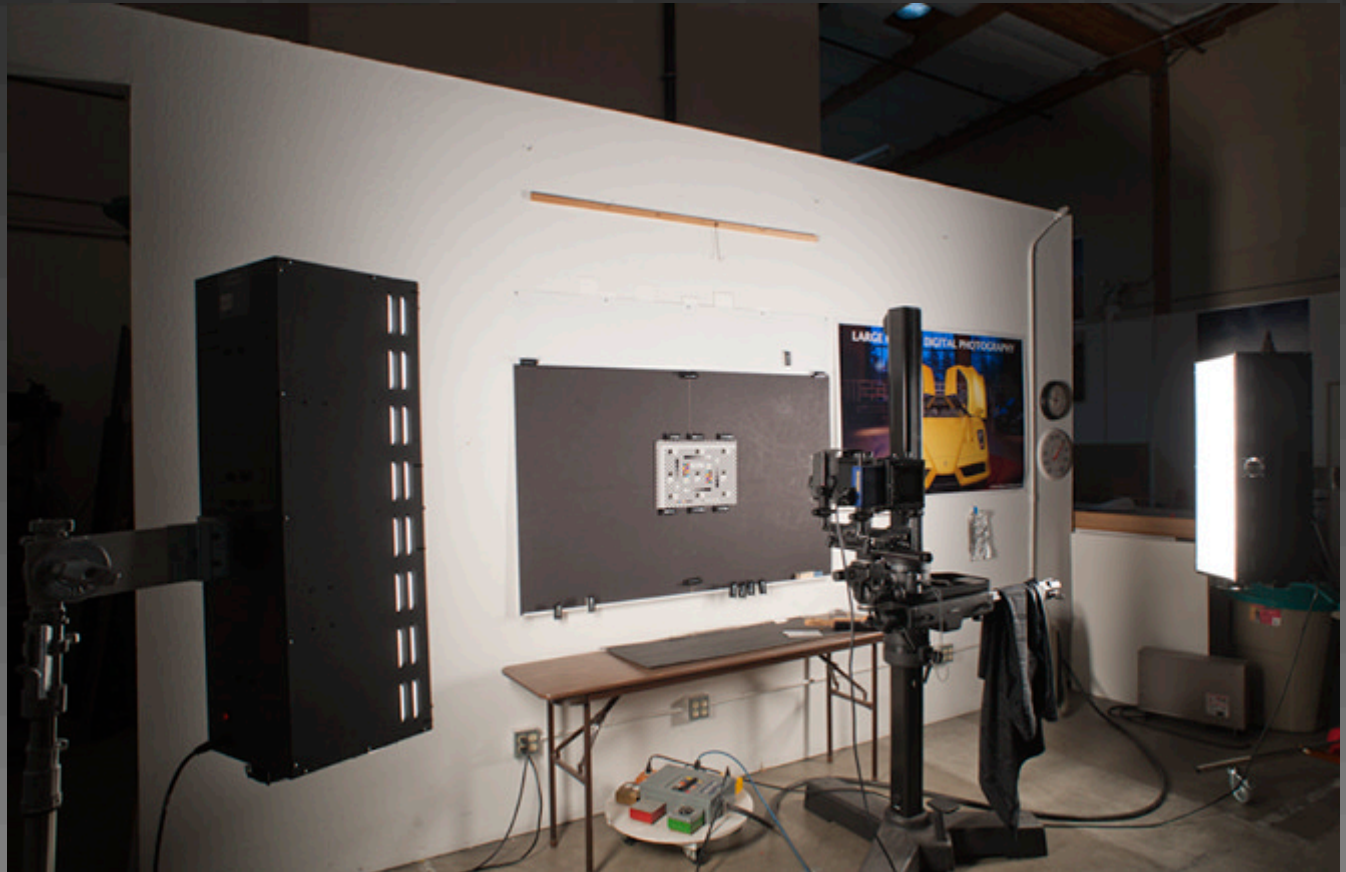
www.rmimaging.com



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



And Better Light



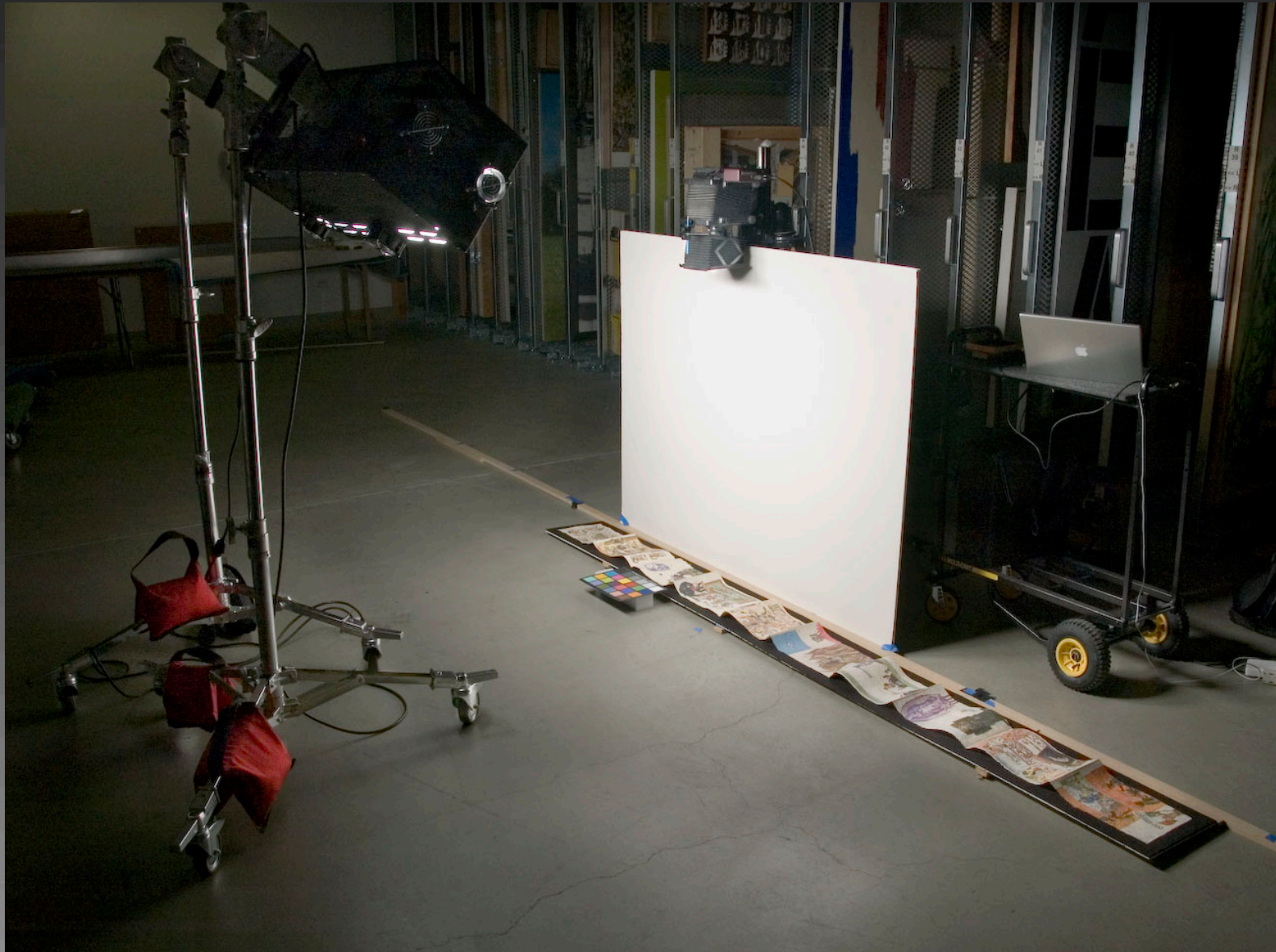
Studio of Jess (Collins), San Francisco

There may be little
or no control over
ambient light



Sculpture by Marta Thoma, lobby of 555 8th Steet, 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



San Francisco Museum of Modern Art

It's often necessary to work in proximity to fragile and expensive objects



San Francisco Museum of Modern Art

Museums are particular 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



Brice Marden painting, private collection, Napa Valley

...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...



Exhibition by Robert Minnuzo, San Francisco

Some useful tools For location work



Tamrac CyberPack 8

Insert and
USB control box
in bag



Bag in front pouch





Multi-Cart





Studio of Hung Liu, Oakland

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



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









Nayland Blake, *Device for the Enhancement of Artifice*, 1989, steel, glass, aluminum, leather, plastic, rubber, and cleavers.

Other Light modifiers









Other gear: tripods



Shooting an Ellsworth Kelly sculpture from ten feet up

Other gear: tripods

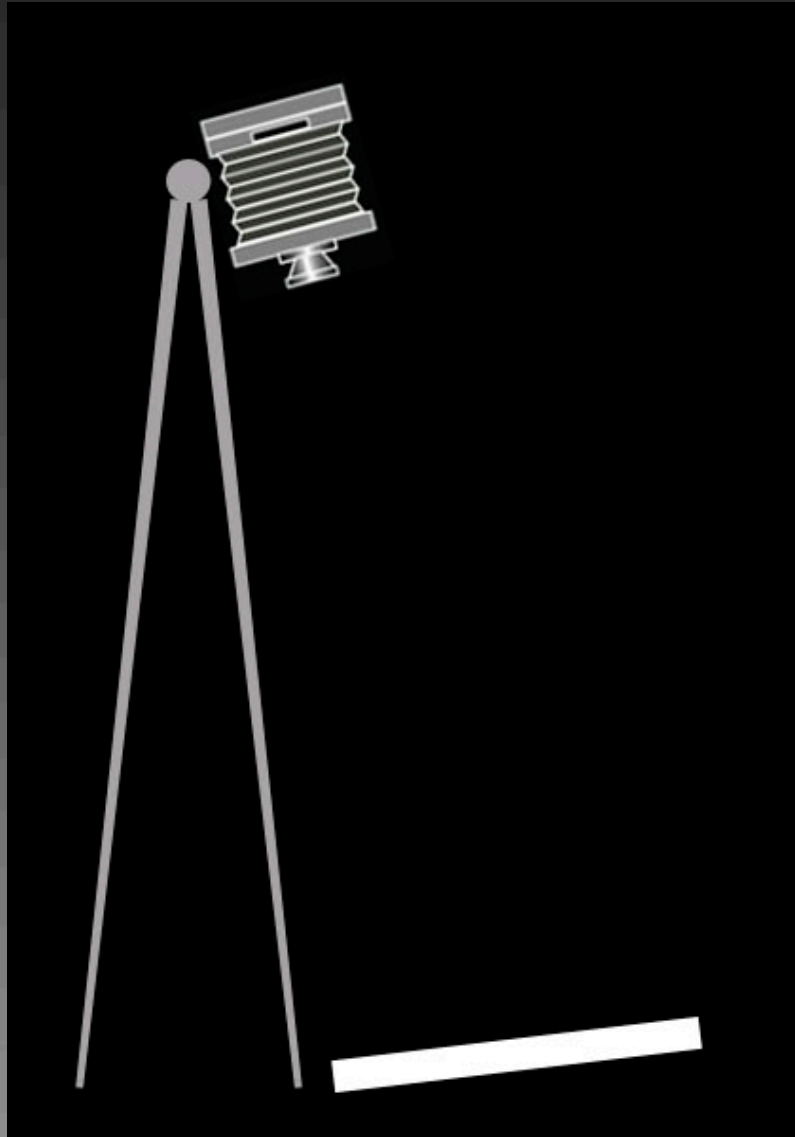


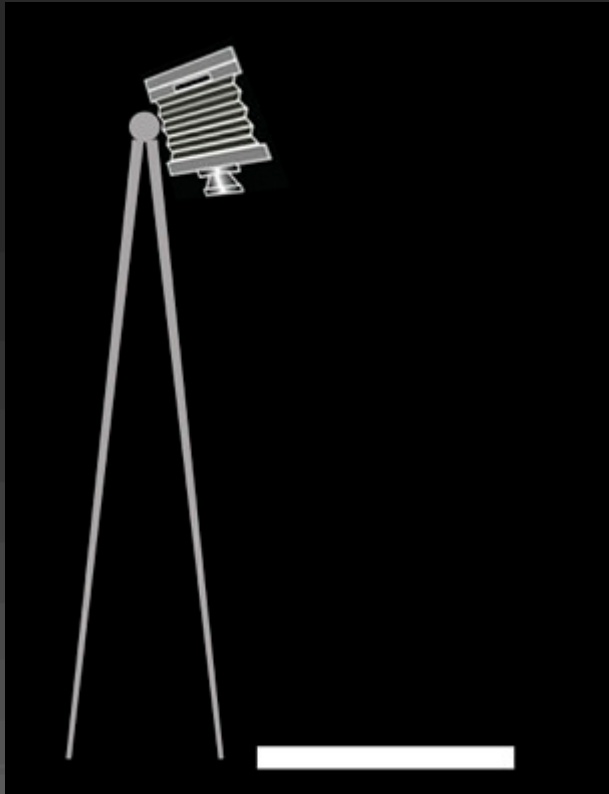
Other gear: tripods



Shooting Buckminster Fuller drawings, Stanford Library Conservation Lab

Shooting from on high

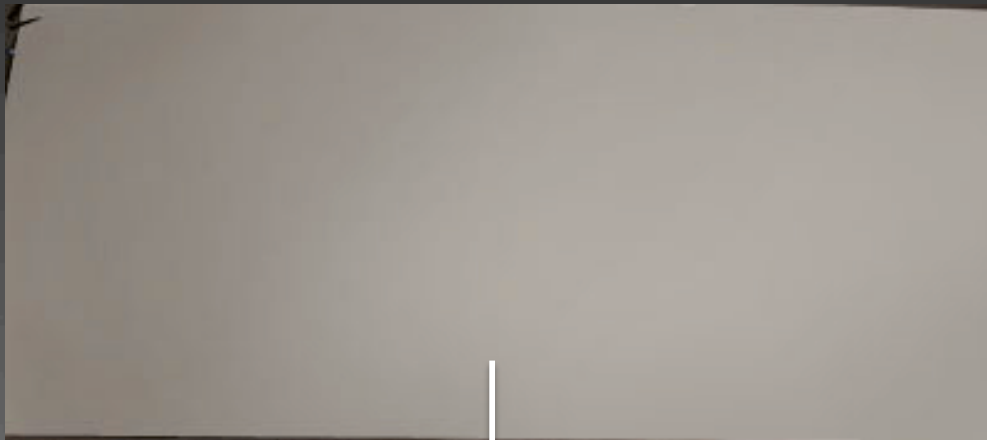




Oakland Museum of California



+

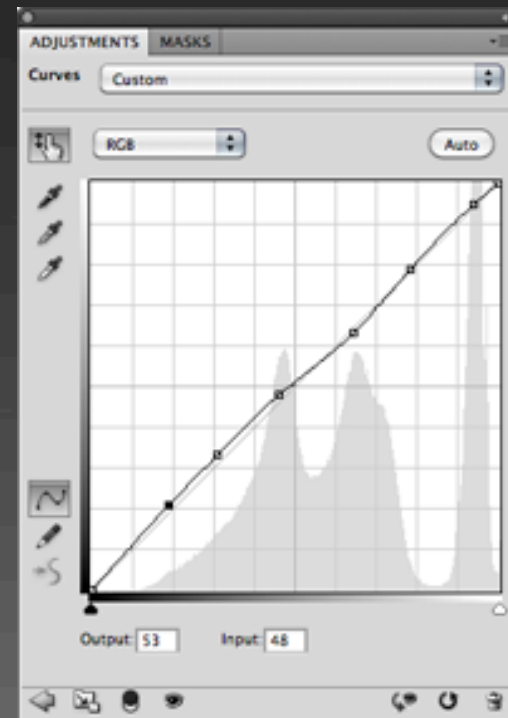


EquaLight™

www.rmimaging.com



Image
rotated



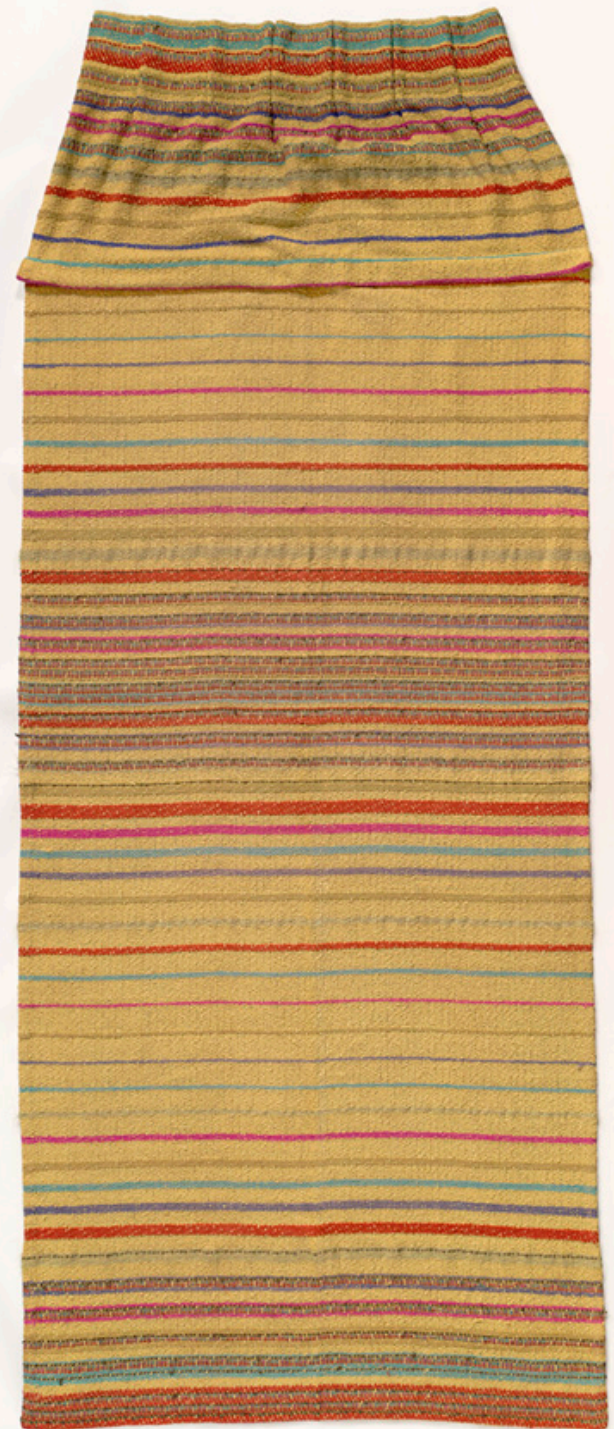
Final curve
adjustment
in
PhotoShop



Perspective adjustment
in PhotoShop

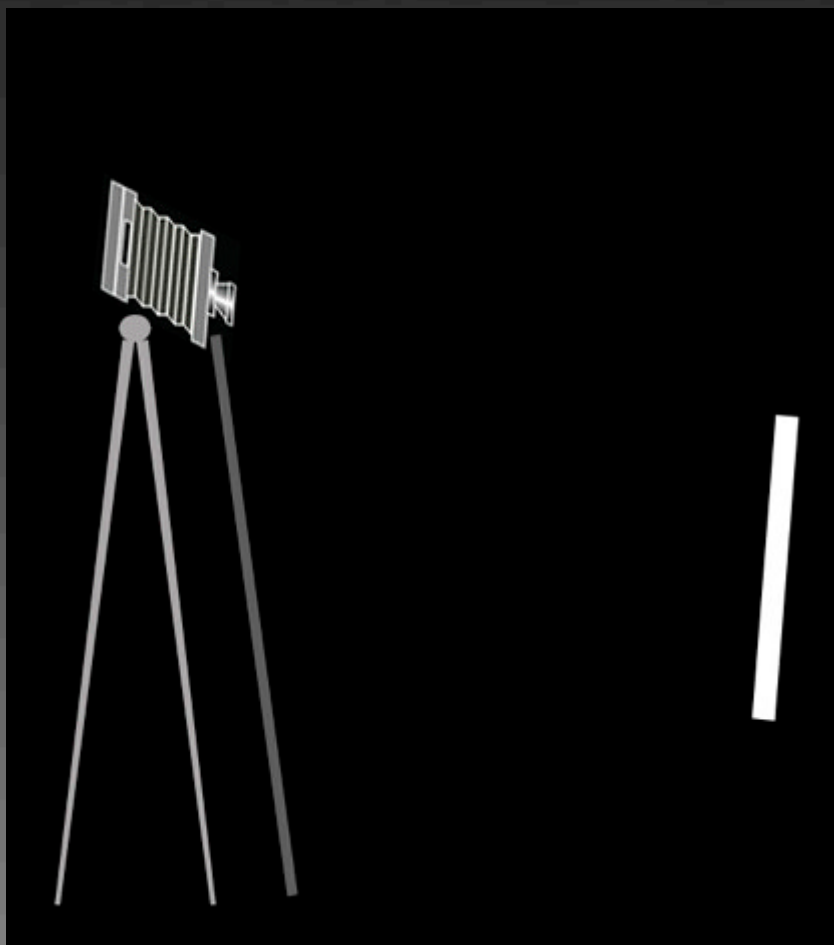


Perfect
ColorChecker™



Art Support











← 20 feet →



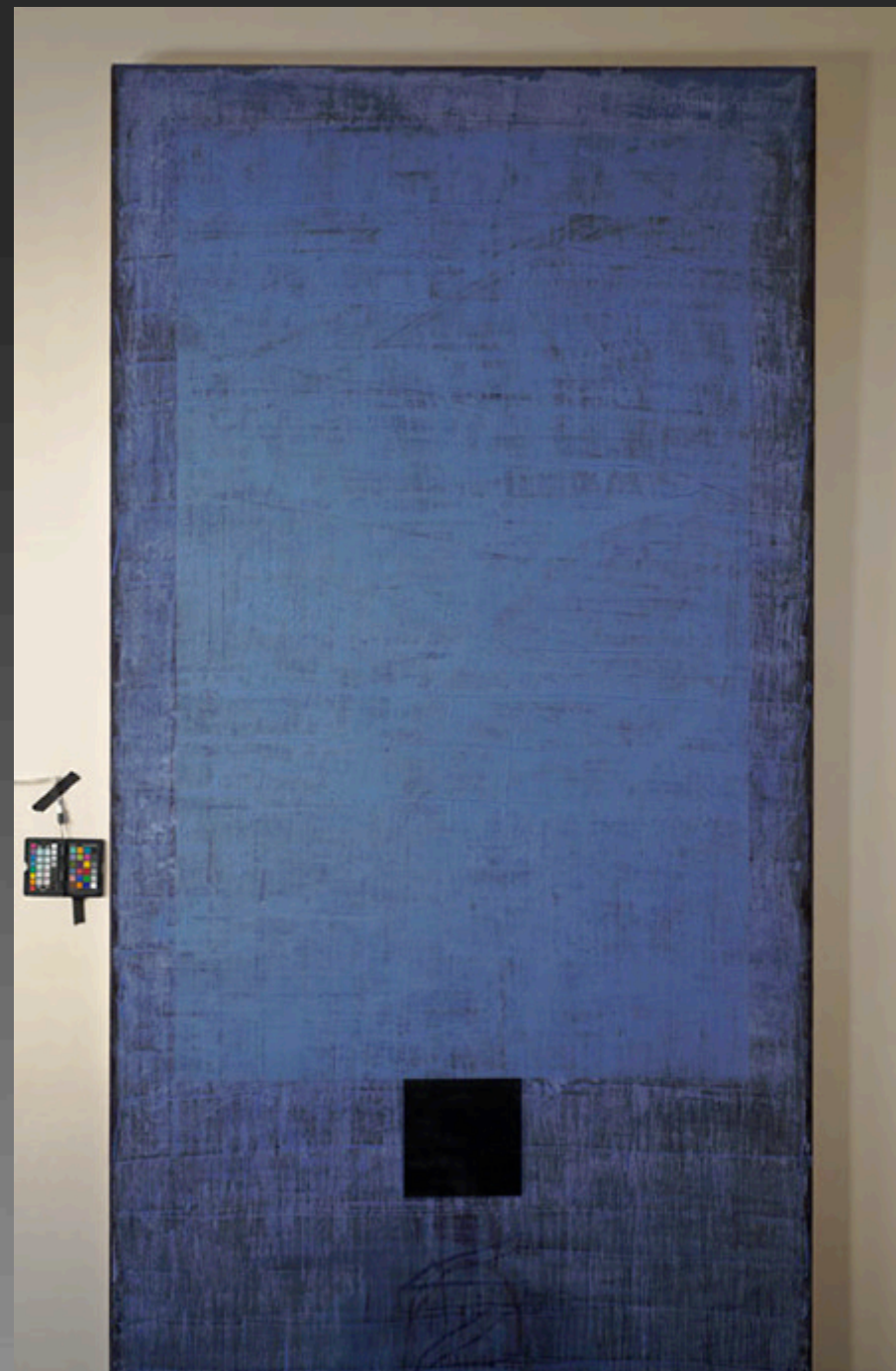
Motherwell, SFMOMA

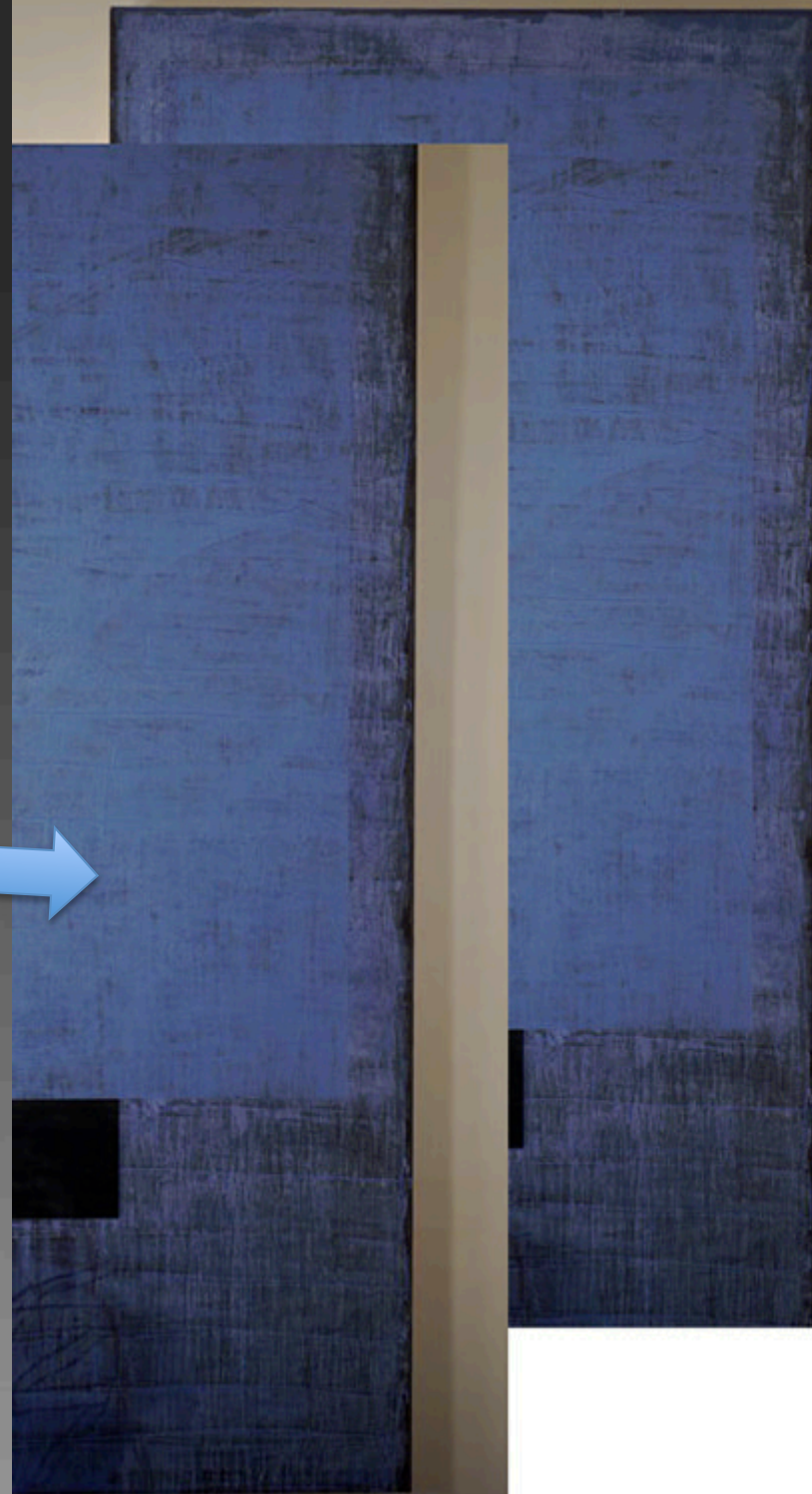


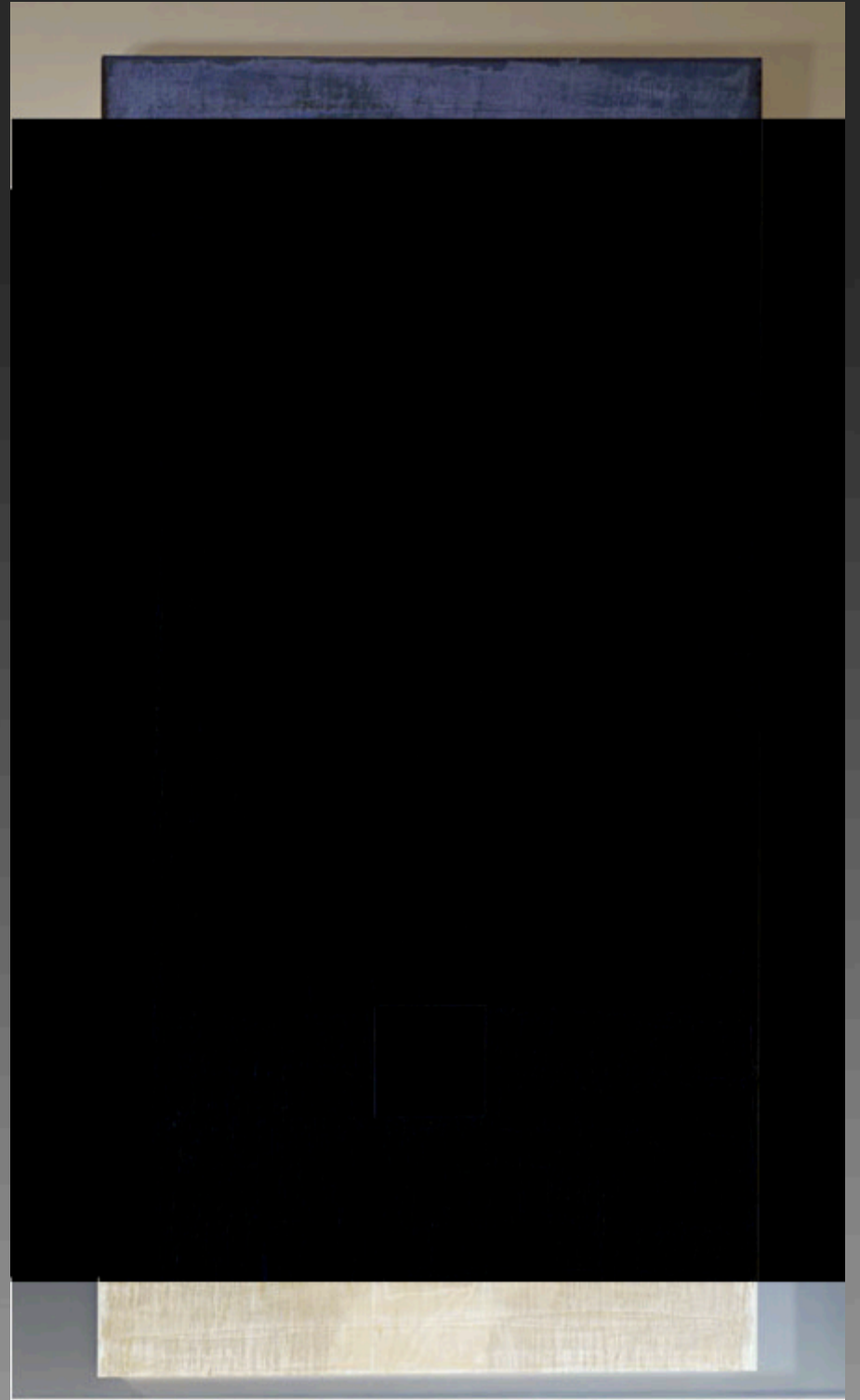
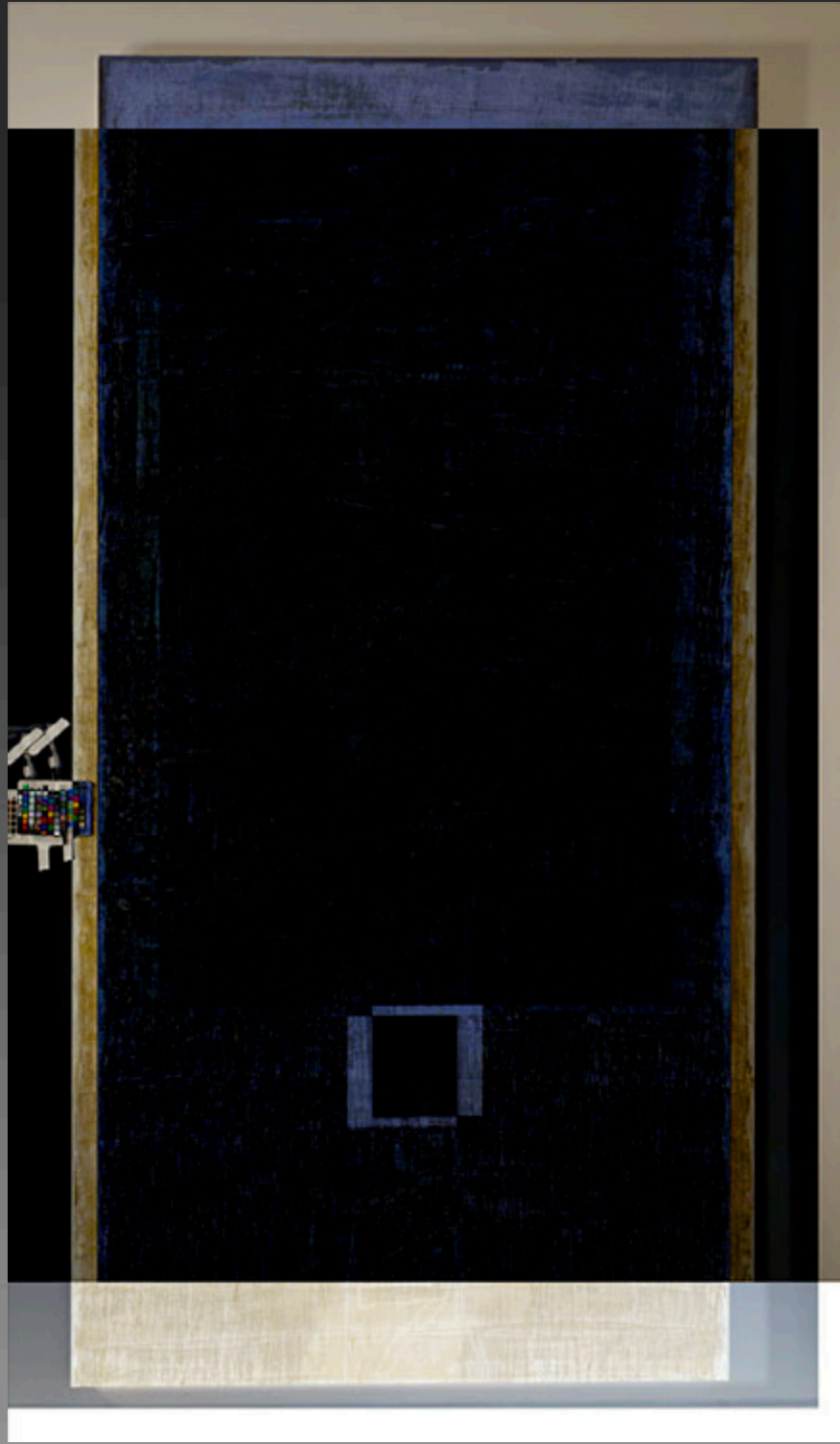
Jackson Pollock, BAM

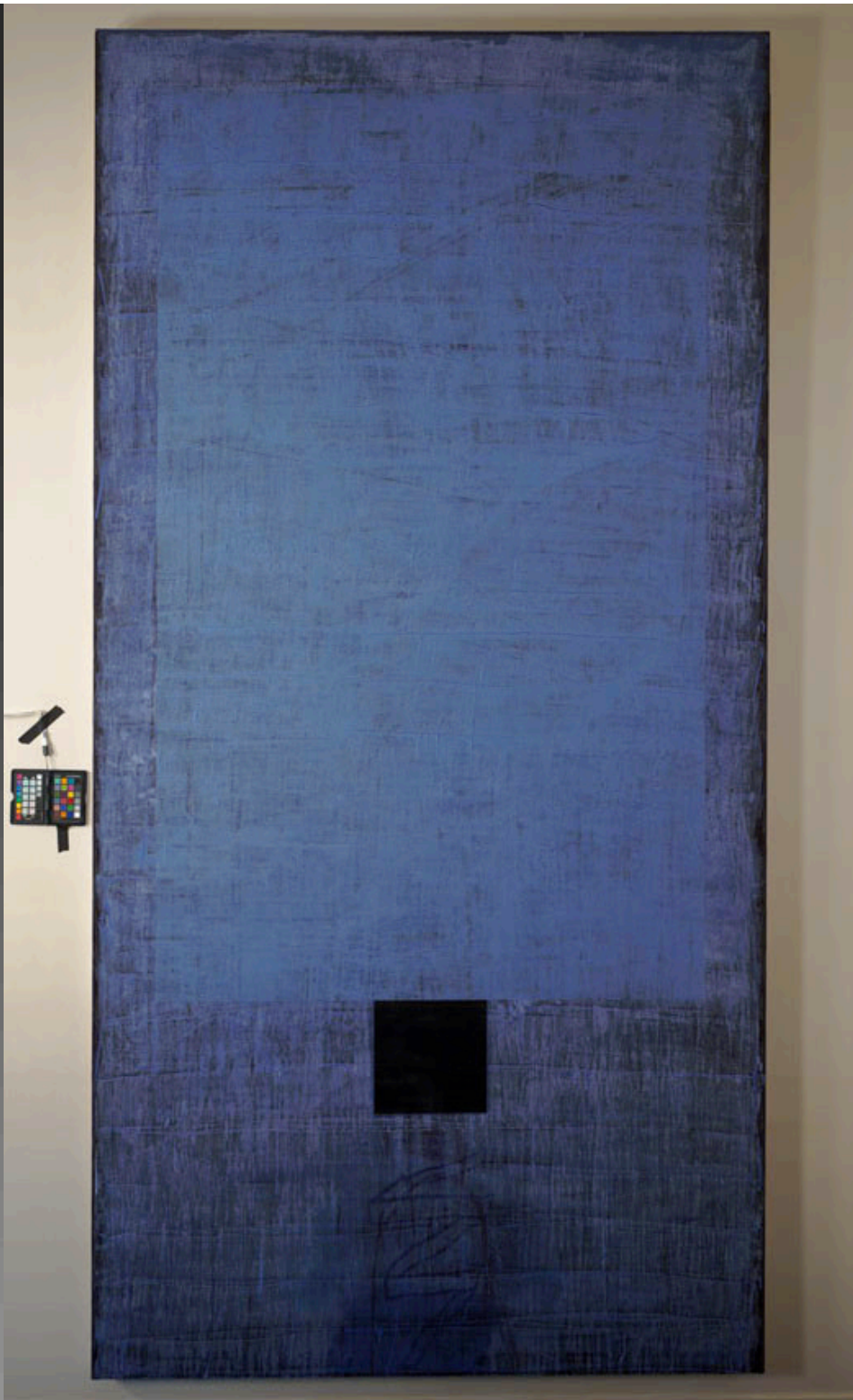
A tight spot



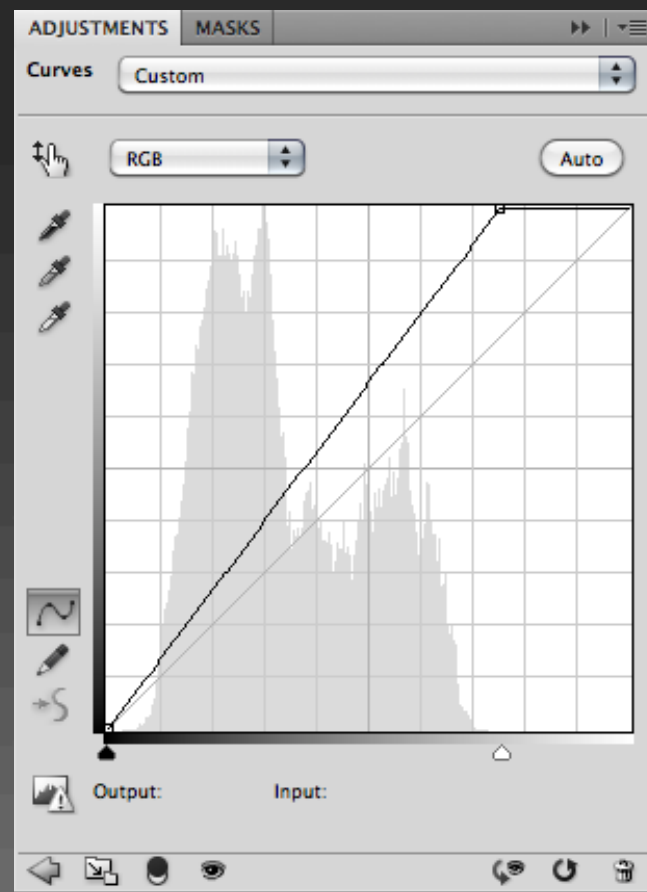
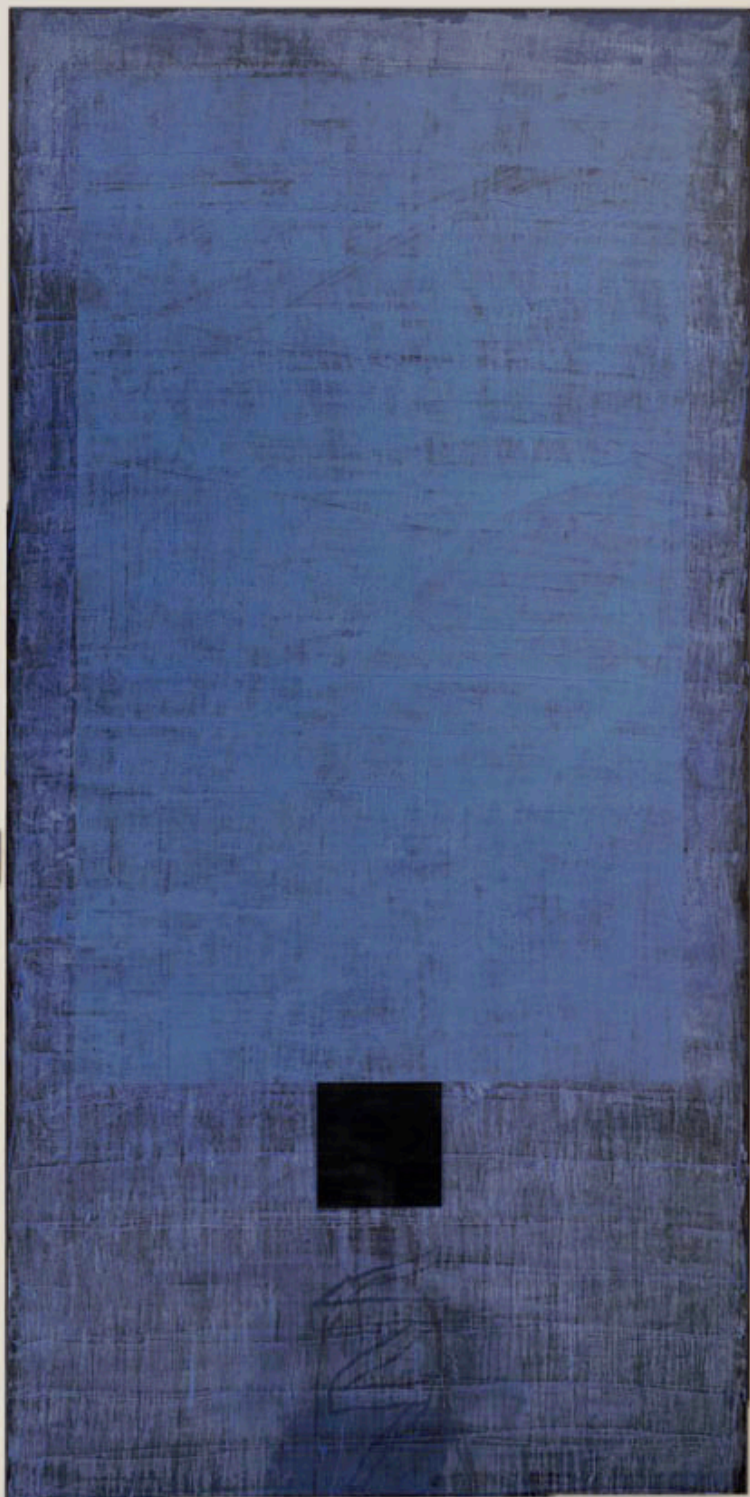


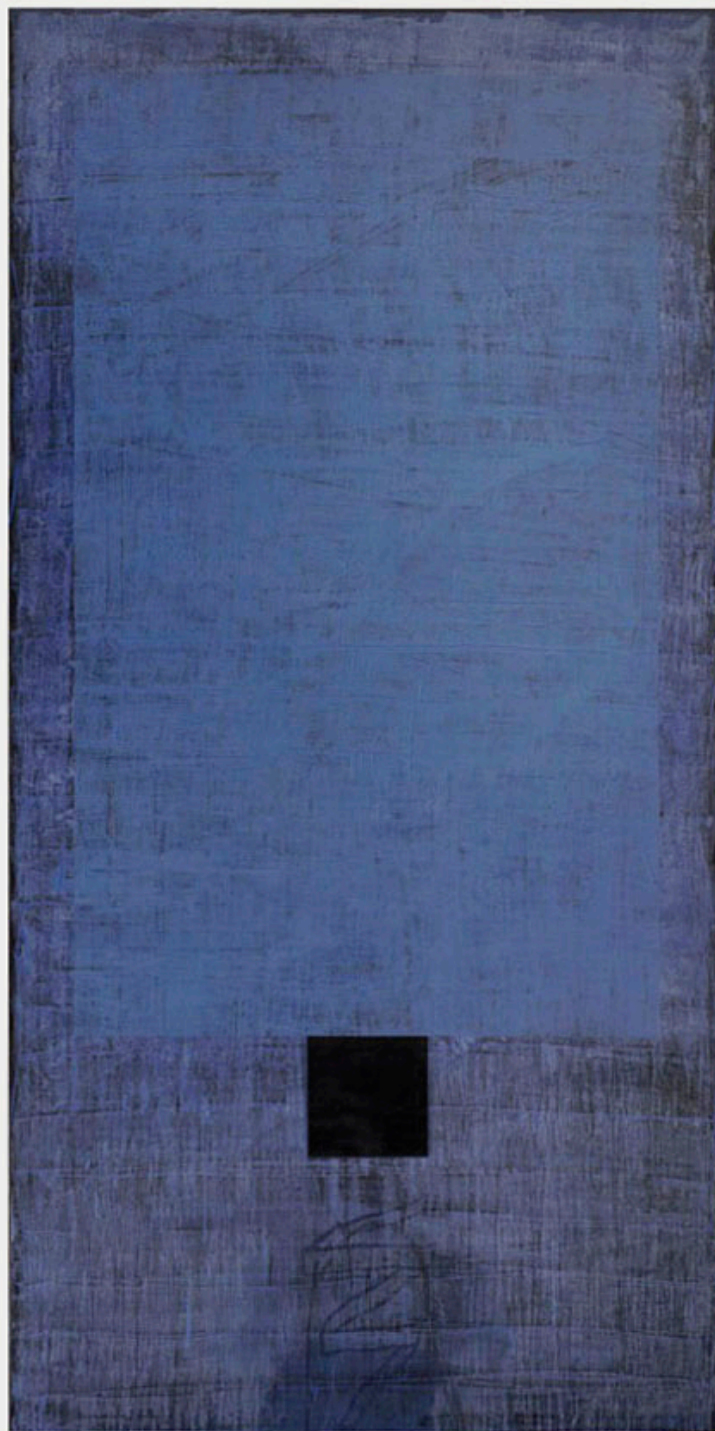












Really Big Art



Millard Sheets Mural, San Jose Airport



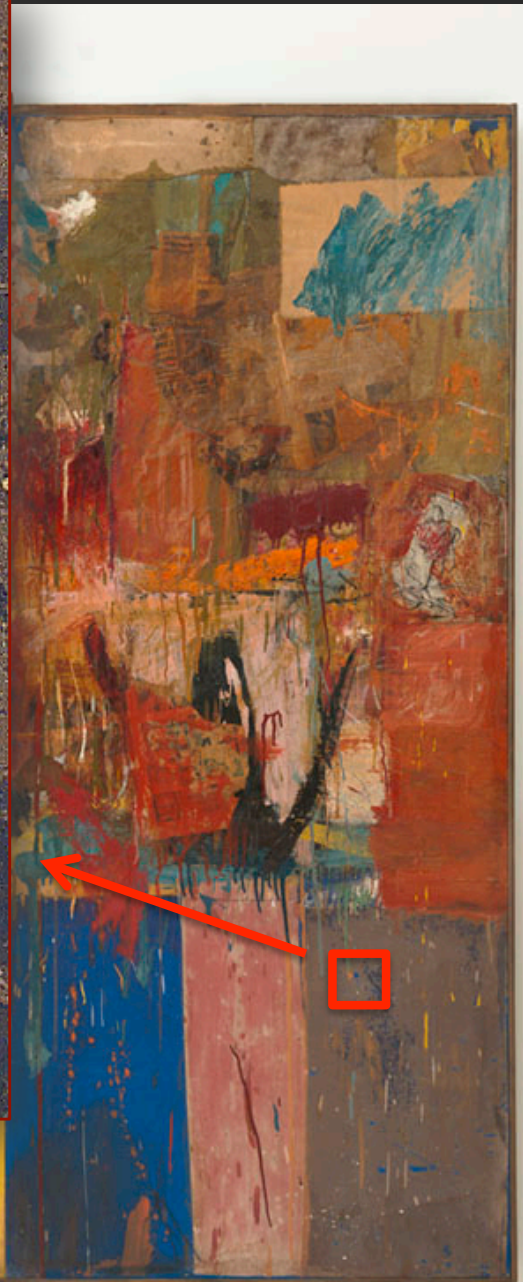
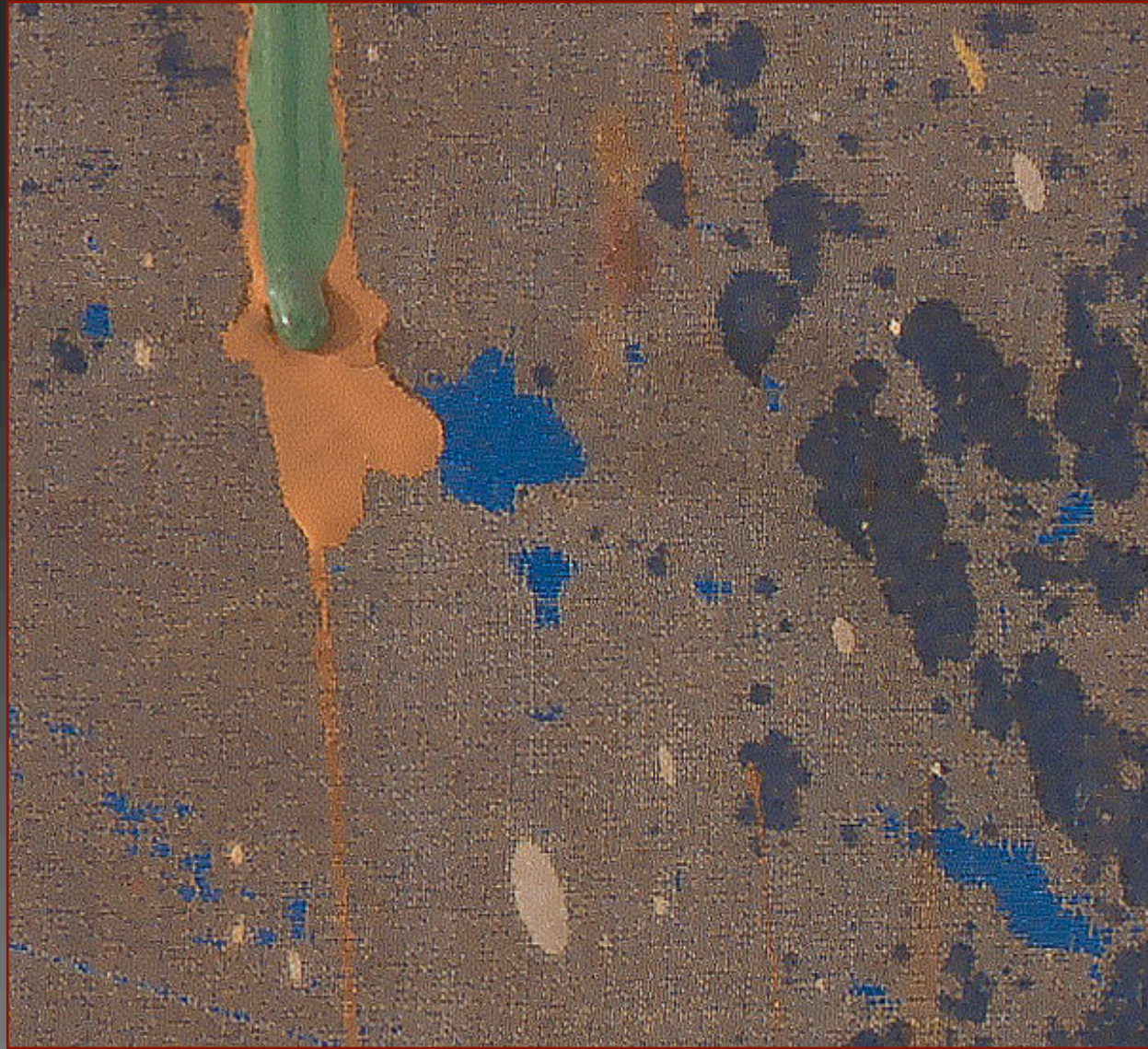
Really Big Files



Robert Rauschenberg, *Collection*, 1954

2.5 GB 16 bit TIFF

Really Big Files



Robert Rauschenberg, *Collection*, 1954

2.5 GB 16 bit TIFF





Dian-Align

Non-contact Alternative for Parallelism



The Importance of Color Management

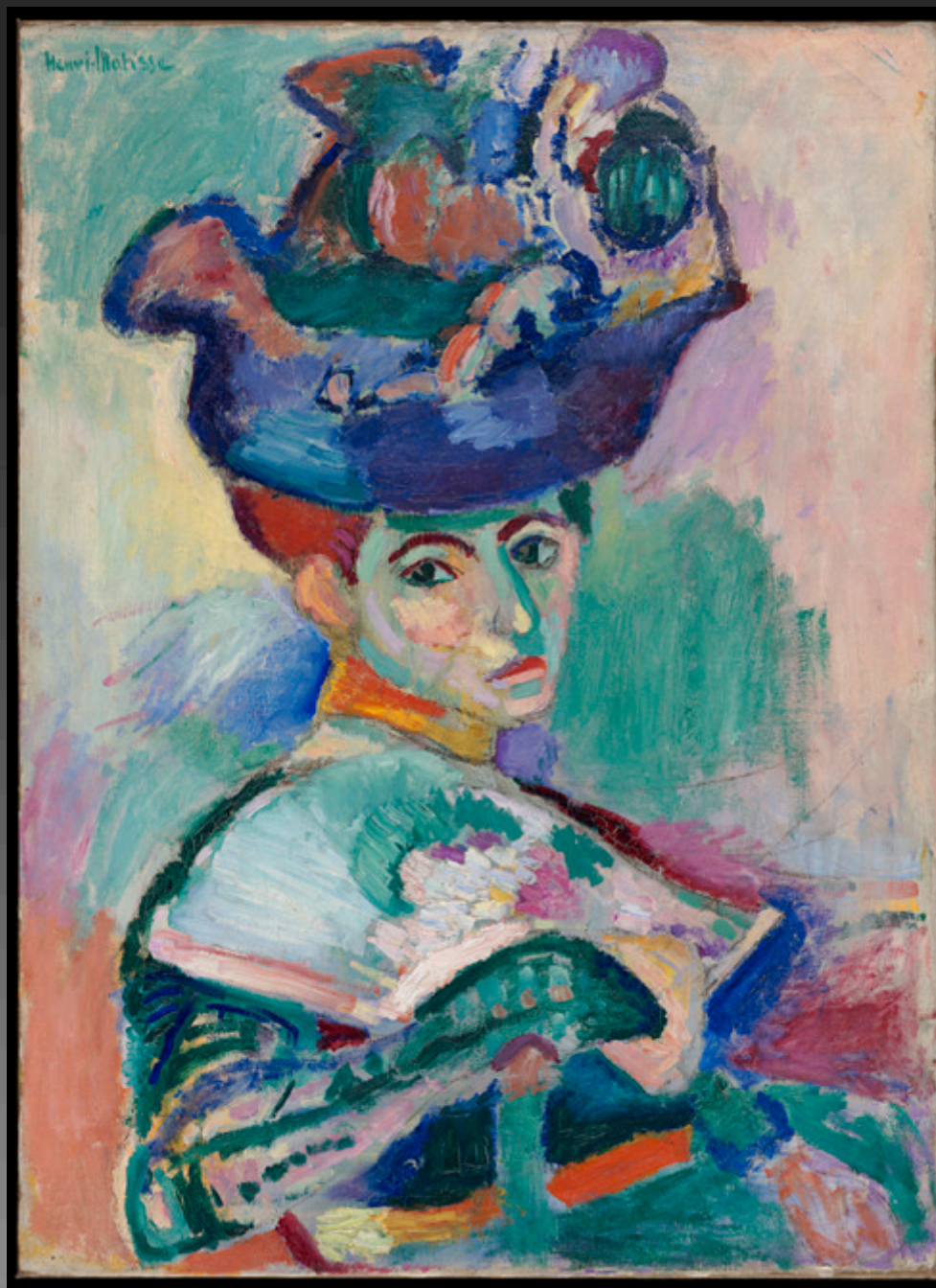


Luc Tuymans





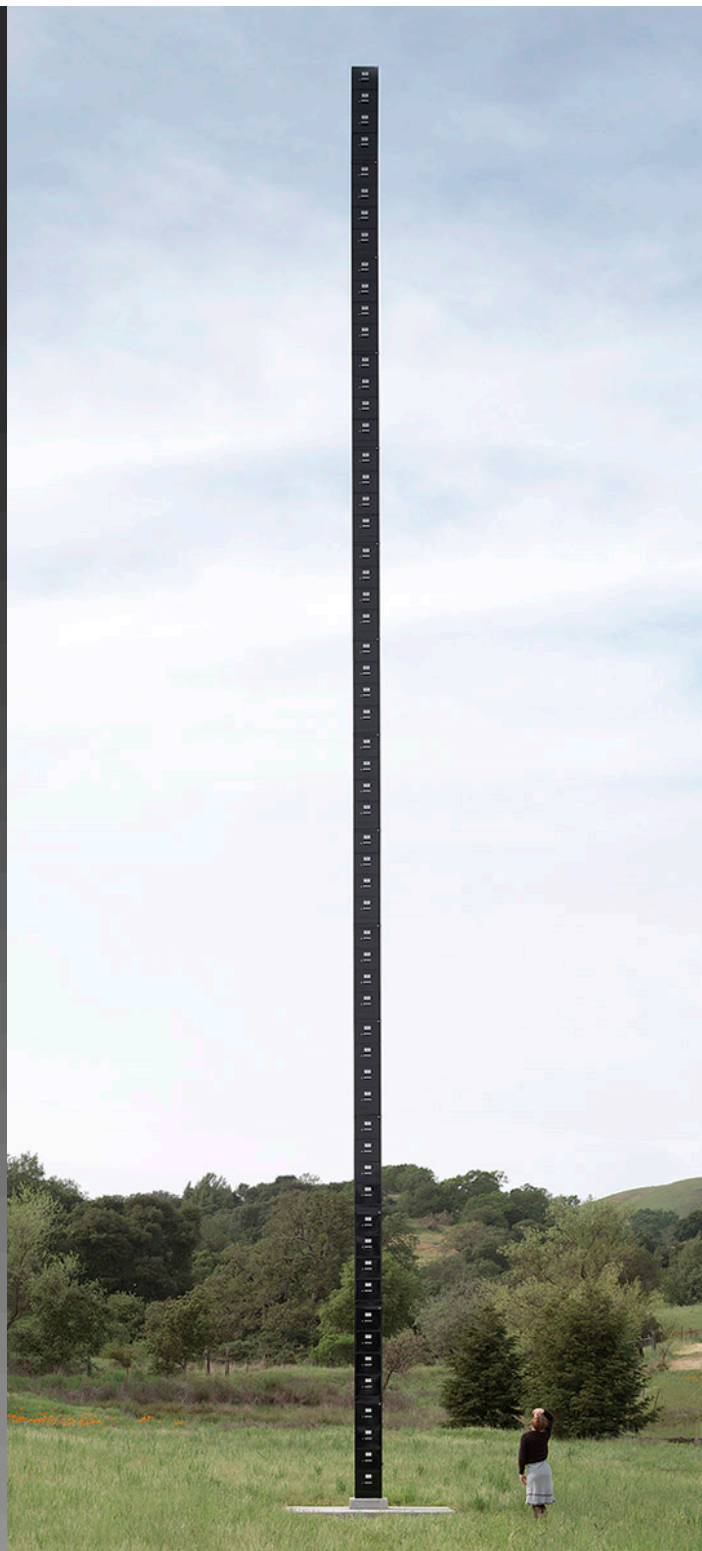




Matisse, Femme au Chapeau



H. C. Westermann





Oldenburg, *Flying Peel*



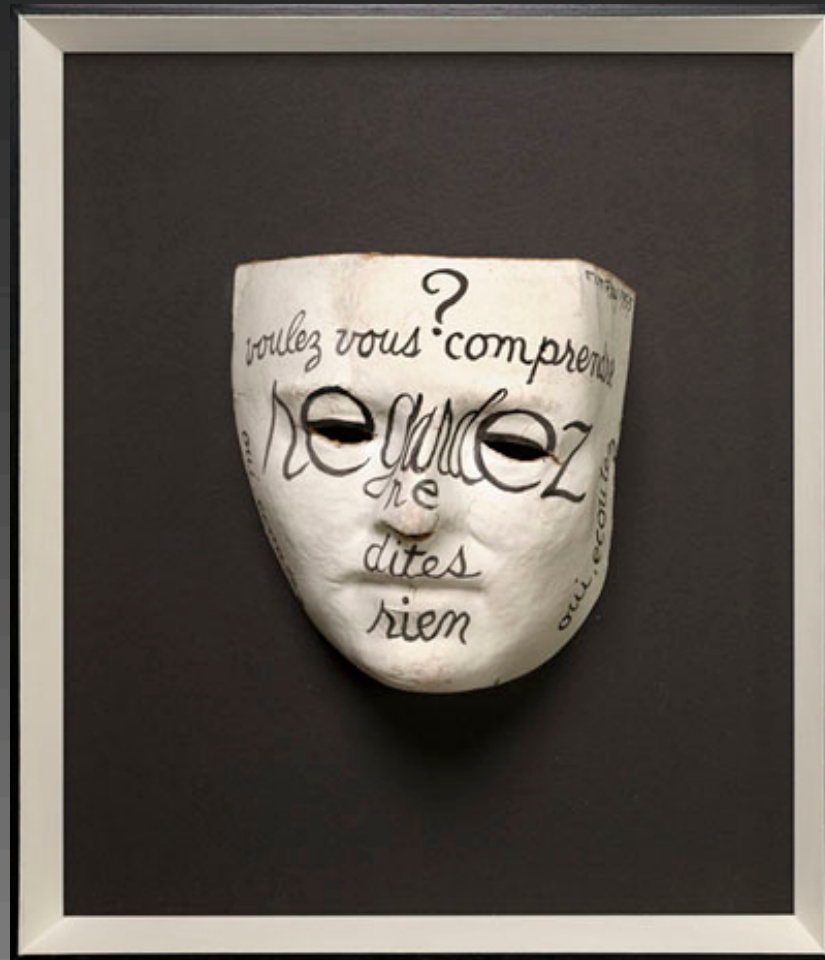
Alan Rath







Christo, Wrapped Roses



Man Ray, *Mask*