CAPX Documenting Your Work with Robert Chase Heishman

CONTENTS

Getting to Know the Camera

What is White Balance?

It controls the amount of white that is displayed in your work. This effects the way colors show up .

The type of lighting makes a big different when figuring out white balance

COLOUR TEMPERATURE CHART

1800K
match flame

1800K   10000K

1930K
candle flame

3500K
quartz lights

7500K
sky overcast

2900K
sunrise / sunset

5400K
sun direct at noon

8000K
outdoor shaded areas

3000K
Tungsten lamp 500W - 1KW

6500K
sun through clouds

10000K
partly cloudy sky

Type of Light and White Balance Setting

This chart is a guide for the various kinds of light and depending on their warmth or coolness, what number you can set your white balance to.

Temperature of light is measured by the Kelvin Scale

On digital SLR cameras, they can do this automatically.

May take several test shots to see what white balance setting you feel match your work best.

Best to photograph in RAW files, you'll find out more why later. Can tell your digital camera to do so in the Settings.

Be careful if you use umbrellas or reflecting panels as there could be a chance you over expose your work with too much light
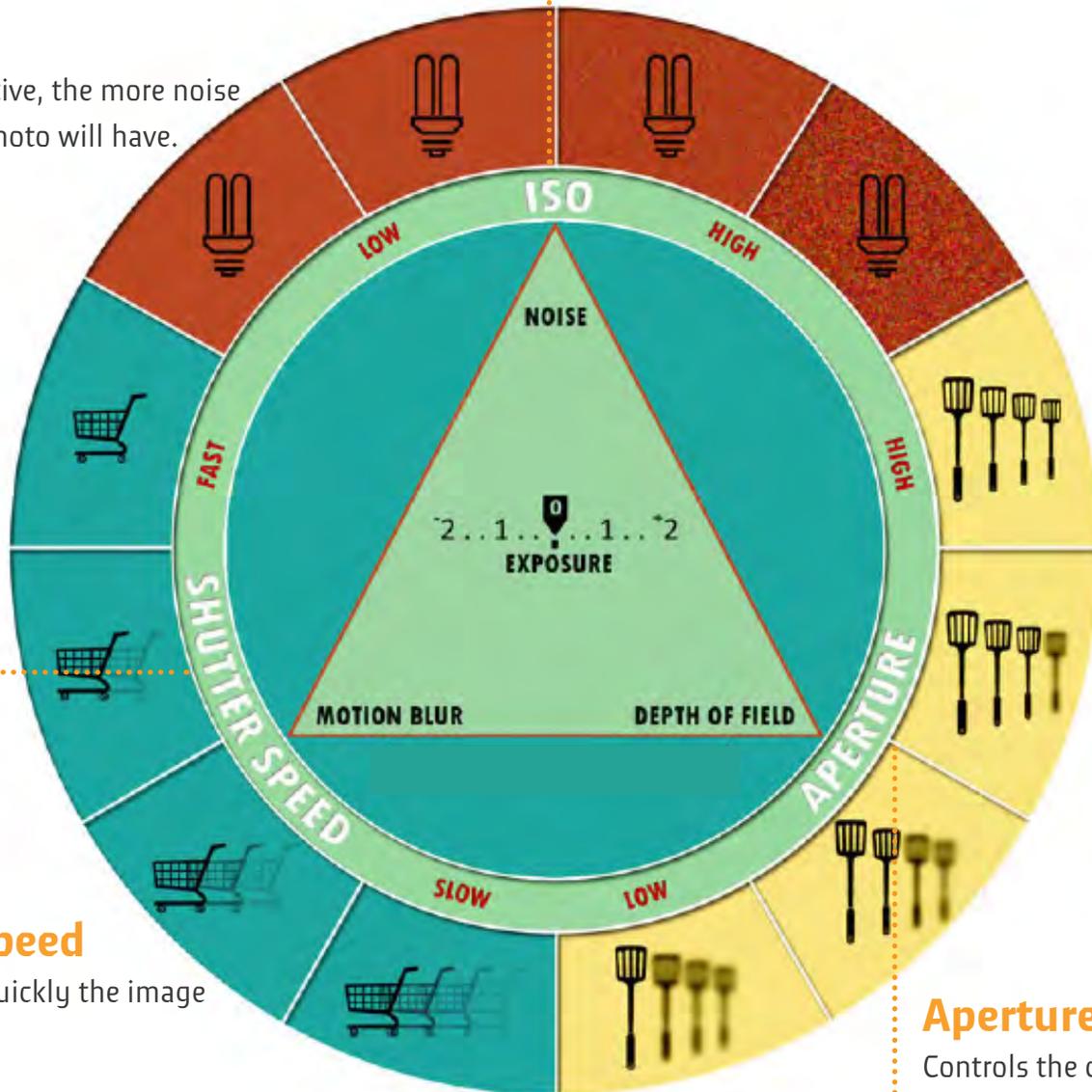
Exposer Triangle

A great graphic to explain the upcoming camera settings we will be going over like ISO, Shutter Speed and Aperture. The outside images correlate with what each type of setting controls.

ISO

Controls the how sensitive to light the camera is.

The more sensitive, the more noise or grain your photo will have.

ISO

LOW   HIGH

NOISE

0
`2..1...1..`2
EXPOSURE

FAST

SHUTTER SPEED

MOTION BLUR

HIGH

APERTURE

SLOW   LOW

DEPTH OF FIELD

Shutter Speed

Controls how quickly the image is captured

Even with very subtle movements, how much detail is retained?

Even your breathing and heartbeat can effect the movement of the camera and quality of image.
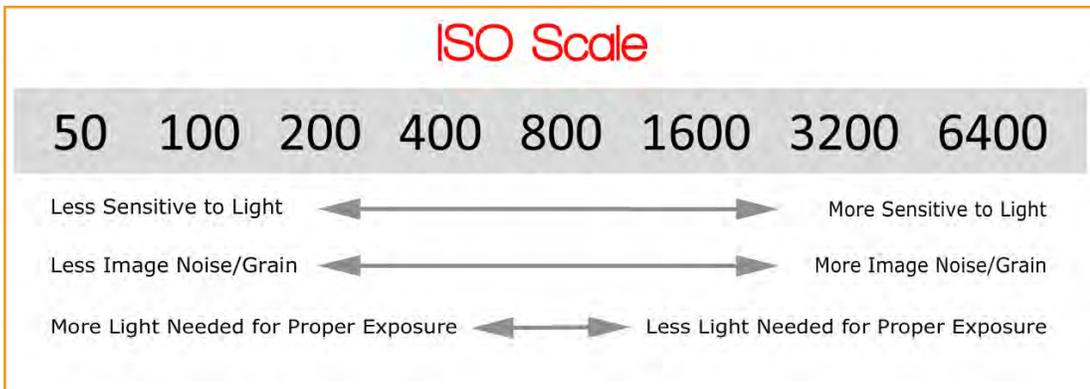
Aperture

Controls the depth of field

How much over distance can your eye can focus on at once?

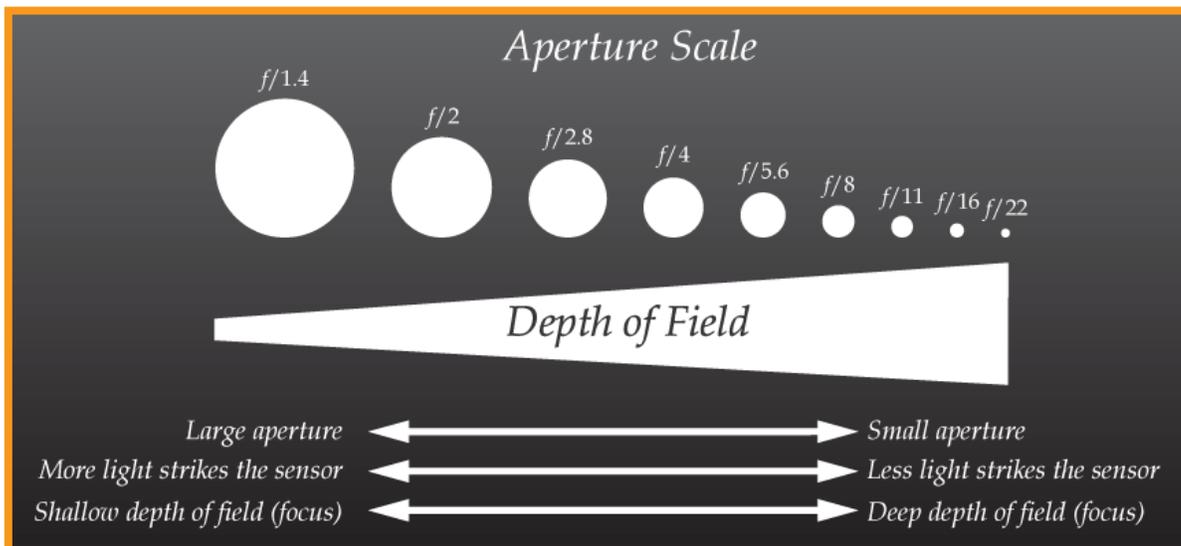See the whole landscape clearly or just what is in the foreground

Step 1. Set your ISO

ISO Scale

50   100   200   400   800   1600   3200   6400

Less Sensitive to Light ⟷ More Sensitive to Light

Less Image Noise/Grain ⟷ More Image Noise/Grain

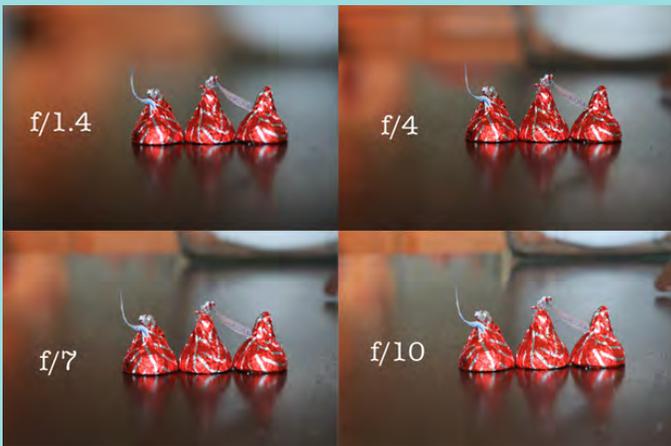More Light Needed for Proper Exposure ⟷ Less Light Needed for Proper Exposure

ISO Tips

- Make sure you set your ISO first
- When documenting work, stick with one ISO setting. This will keep your portfolio consistent.
- Best stick to between 100 - 400 ISO for documenting work

Step 2. Set your Aperture

Aperture Scale

f/1.4   f/2   f/2.8   f/4   f/5.6   f/8   f/11   f/16   f/22

Depth of Field

Large aperture ⟷ Small aperture

More light strikes the sensor ⟷ Less light strikes the sensor

Shallow depth of field (focus) ⟷ Deep depth of field (focus)
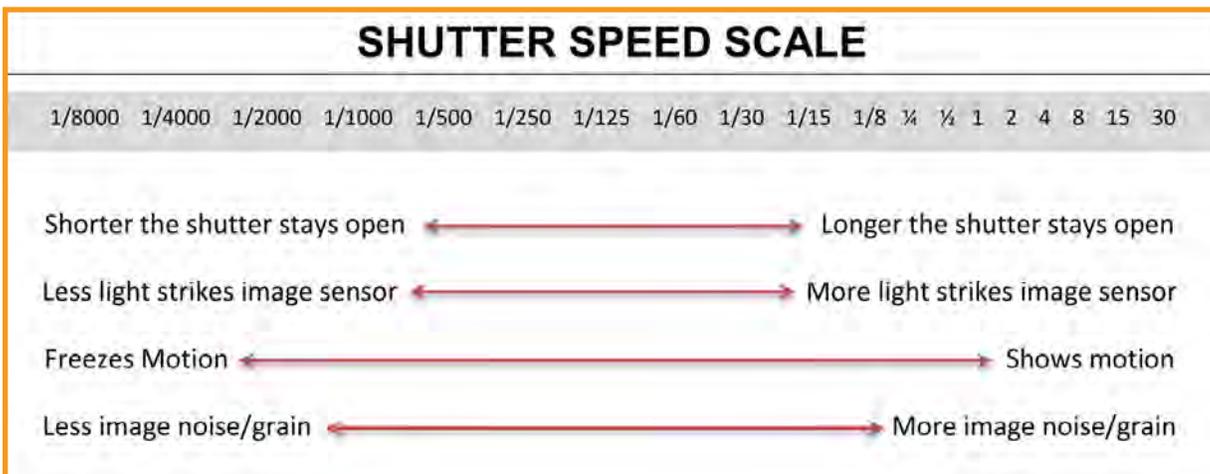
Aperture Tips

- Set this second. Sometimes referred to as "f-stop"
- When documenting work, stick with one aperture setting
- Best to stay between f/8 - f/16 and no more than 10ft away from the subject.
- Since this is based on depth of field, make sure you keep your distance from work consistent. Changing your distance from work will change the depth of field too.

Step 3. Set your Shutter Speed

SHUTTER SPEED SCALE

| 1/8000 | 1/4000 | 1/2000 | 1/1000 | 1/500 | 1/250 | 1/125 | 1/60 | 1/30 | 1/15 | 1/8 | ¼ | ½ | 1 | 2 | 4 | 8 | 15 | 30 |

Shorter the shutter stays open ← → Longer the shutter stays open

Less light strikes image sensor ← → More light strikes image sensor

Freezes Motion ← → Shows motion

Less image noise/grain ← → More image noise/grain

Shutter Speed Tips

- Your shutter speed should be 1/60 or higher, especially when your camera is hand held because it compensates for your movement with heartbeat and breathing.
- While ISO and Aperture should generally stay fixed, shutter speed can change depending on your lighting situation

     Using flash lights - 1/125 up to 1/250

   Using constant lights - 1 to 1/50
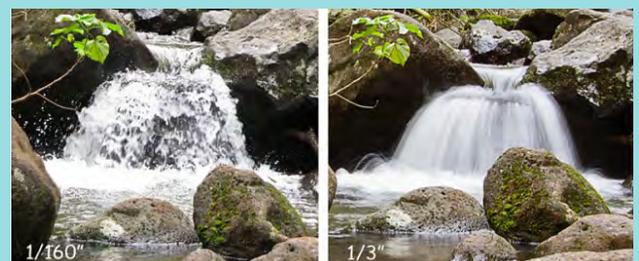
Make Sure to Remember!

Your file format should be set to RAW. This is the most pure and flexible image before compression. In this format you have more image information to work from when you download it off the camera.

When shooting the photo it is best to set a timer with the lights, so that way the camera does not move when the photo is being taken

Do a "soft click" to auto focus on the subject by pressing down the shutter release button halfway down before clicking down all the way.

Remember to take some test shots to gauge more specific settings for your type of work and aesthetic you are trying to achieve.

Setting the Stage
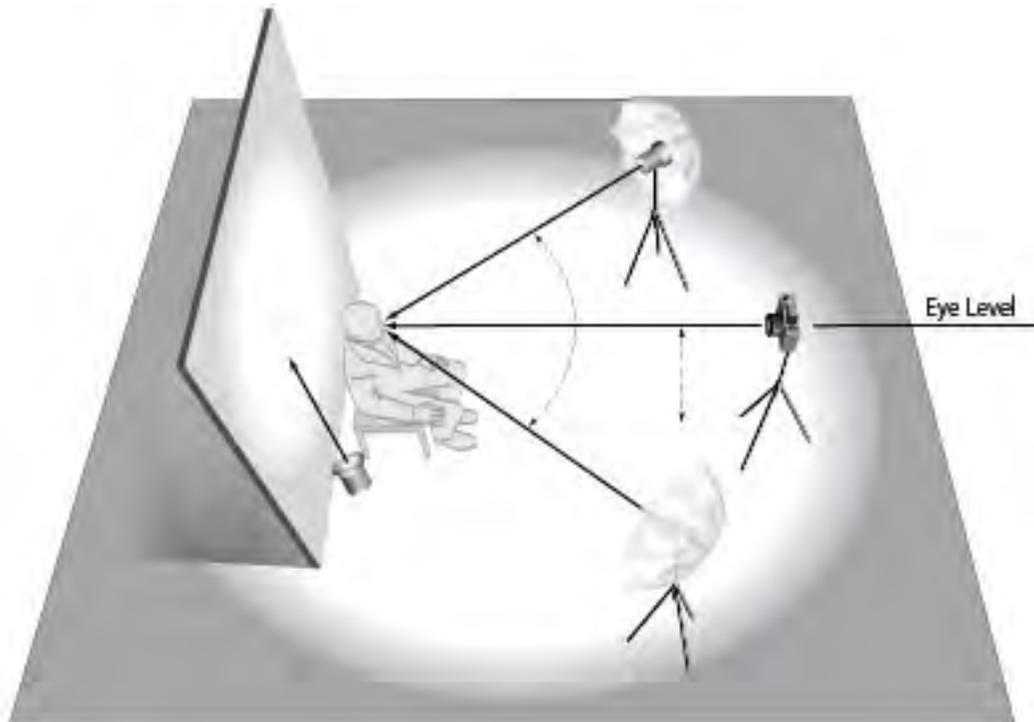
You have many options when it comes to lighting. This is an example of one setup you could use to photograph 2D artwork using umbrellas.

Using Strobe Lights

Could follow same set up without soft boxes or umbrellas, just point the lights away from work for ambient light

Camera Flash

Stay away from this. In test shots, make sure lighting illuminates your work without glare or light spot.

Work Under Glass

Could follow same set up however to avoid your reflection, cover yourself in a heavy black fabric. Same with anything else reflecting in the image.

3D Work

Could follow same set up and make sure to include the same colored base for work to sit on as wall. May need to make a display box.

Shadow Underneath Work

Could follow same set up and hold a white board at base of work to softly reflect light there to remove the shadow.

Supplies Check List

Some of the things you will need are a camera, lighting to shine on either side of work, white board or reflector, perhaps a tripod, perhaps umbrellas or soft boxes, timer to cue flash with camera, and extension cords.

Post Production Process
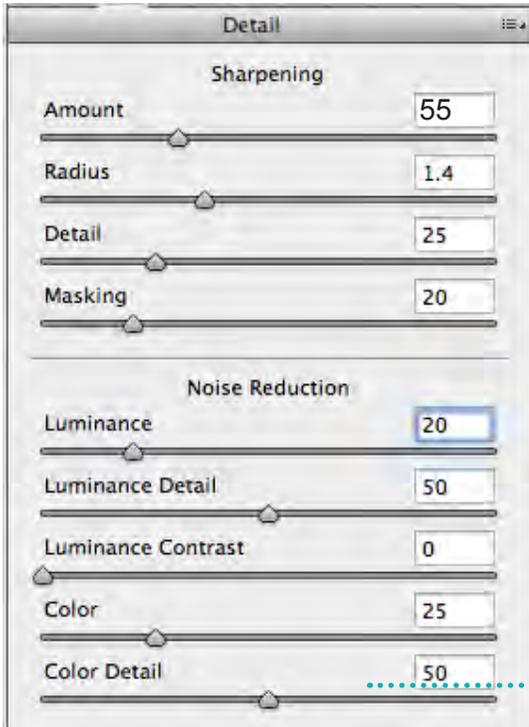
Step 1. Open Photos

Open your RAW photo files with your SD card reader. You will be prompted first to identify your photo settings. (See image to left) Then open files in Adobe Photoshop.

Step 2. Image Boarder Consideration

Will you crop image to boarders of the work? Will you keep the image as is? Or will you need to create a crisp white "false" wall for your image to be outlined by?
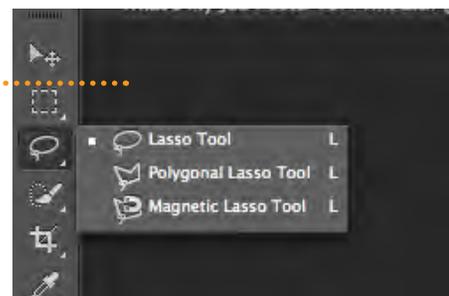
Robert's Cheat Sheet
This is assuming you kept the camera's ISO between 100 - 400, aperture between f5.6 -f11,and shutter speed between 1/125 - 1/250
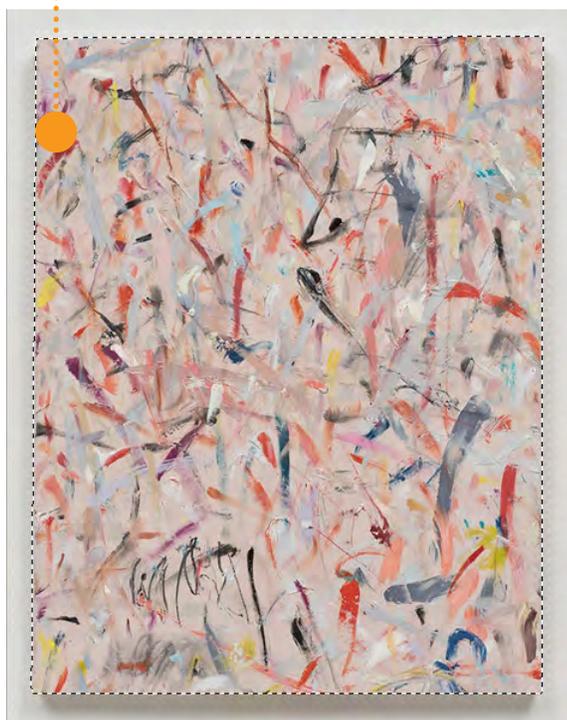
Creating A Wall

Create your own wall when you're unable to find a clean white wall to document your work on or next to.

Using Adobe Photoshop

Begin by selecting the Polygonal Lasso Tool

Then carefully select your object around the perimeter. After object is selected, hit command + C then command + V to create new layer with object only.
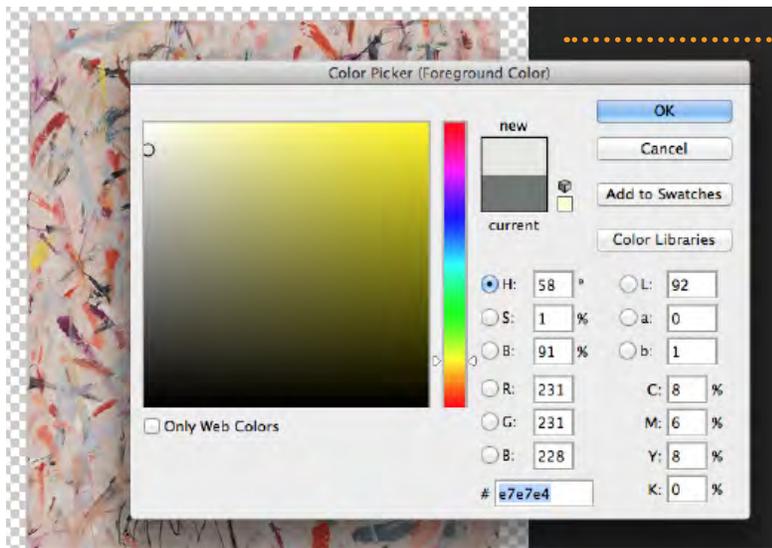
Delete background layer with the old wall. (This is the original image you started with) Then create a new layer to make the background by choosing the icon the arrow is pointing to. Make sure this layer is underneath your first layer, this will insure everything you do happens behind your object.
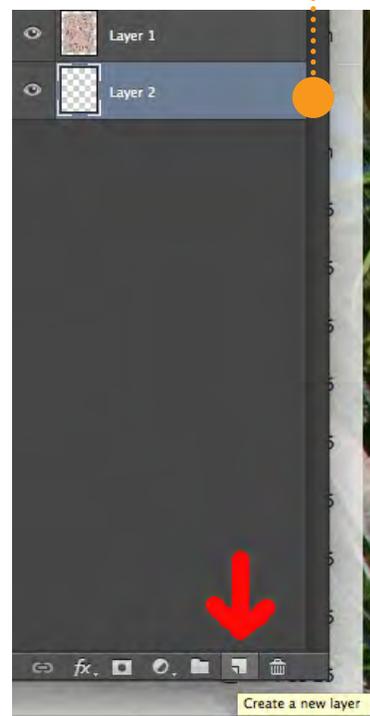
Then select the Paint Bucket Tool on the left hand tool bar.
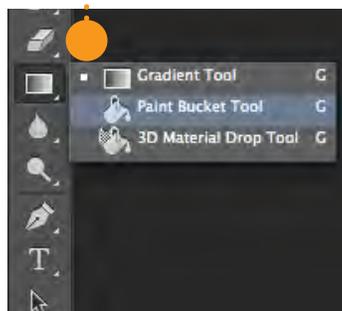
Select an off-white color for your wall, preferably in the yellow color range.

The base color may change based on which one would look best with your work. Whether you choose the yellow color range or something different, it should be the same for all of your photos.

Select Layer > Layer style > Pattern Overlay to add texture to your wall.
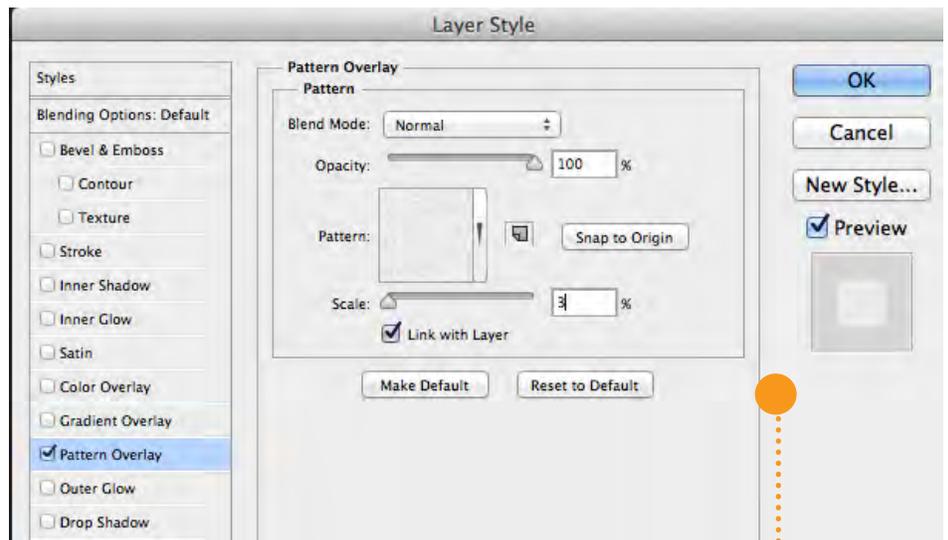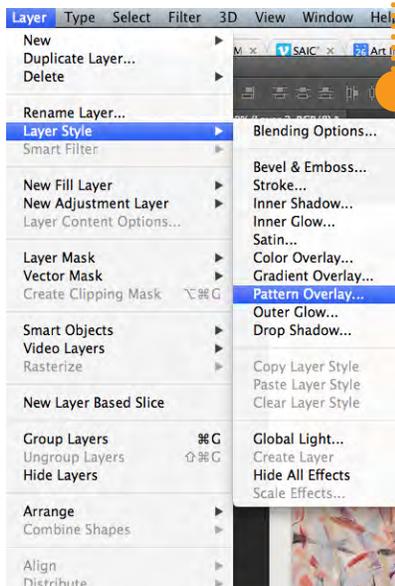

Your pattern overlay should mimic these specifications for a natural looking texture.
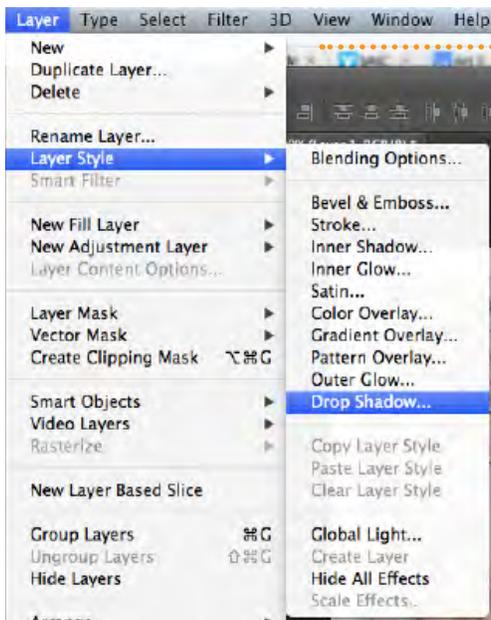
Next, select your top layer (subject / object being documented). Then select **Layer > Layer Style > Drop Shadow** from the drop down menu.

See below for general distance of white space around your work. Keep it around or below 10"

Also, best to angle your shadow towards the bottom of the painting for the most believable appearance.
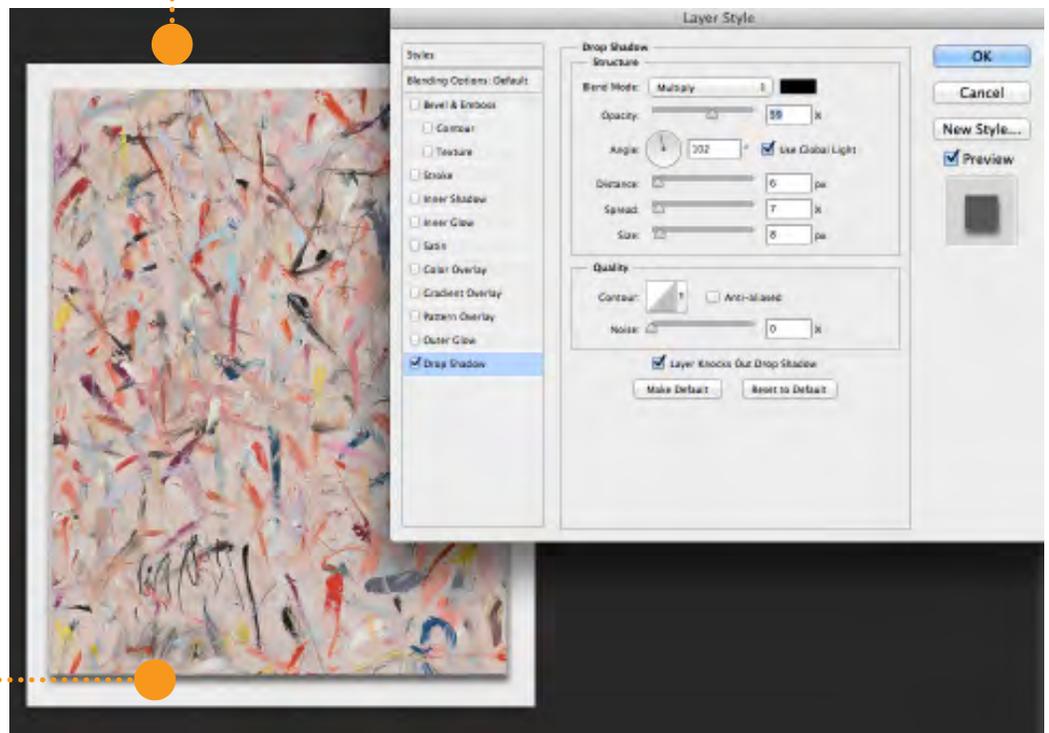
Include shadow to make your work like it is hanging on a wall. May not want to include this based on your ultimate goal for these images.

Additional
Information

1) The School of the Art Institute of Chicago Media Center

Here you will soon find instructional videos on how to use light kits and digital cameras. Also available through this link is the workshop and authorization schedule, including further documenting your work workshops and authorization on more powerful lights to photograph work.
https://saic.instructure.com/courses/1530147

2) Adorama

Camera store to buy new and used equipment. Also covers photography / film tutorials and offers printing services.
http://www.adorama.com/

3) B&H

This is an electronics store that covers everything from computers, cameras, audio, mobile devices, etc.
http://www.bhphotovideo.com/

4) The Luminous Landscape

An on-line magazine that includes artists, articles, videos, rants from film/video professionals, and workshops
http://luminous-landscape.com/

5) Midwest Photo Exchange Light Kit Suggestion

A film / video store with a highlighted recommendation for you, if you decide to purchase your own light kit and equipment to document work
http://mpex.com/strobist-starving-2-light-kit.html

Robert Chase Heishman

Robert Chase Heishman is an artist living and working in Chicago, Illinois. He completed his BFA from the Kansas City Art Institute in 2008 and his MFA from Northwestern University in 2012. He has collaborated with the Merce Cunningham Dance Company as a Décor artist on the work, Split-Sides, provided artwork for Icelandic band Sigur Rós' album BA BA TI KI DI DO, and exhibits both nationally and internationally. His work is held in the collections of the Nelson-Atkins Museum of Art and the Walker Art Center. Together with Emily Kay Henson, he owns and operates the art documentation company RCH | EKH Documentation.

www.rchekh.com