Assignment 1

MARCH 2022

The Complete Guide To Product Photography

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Backgrounds

Gradients

Textures

Reflection

Refraction

Backgrounds | **Gradients**

01 Linear gradient created with a strip box placed horizontally slightly away from the white wall. Single source of light.

02 Radial gradient created with a honeycomb grid box placed slightly away from the white wall. Single source of light. (Reflection on bottle is from windows nearby)

In the studio, when using strobes for photography, the background can be modified by the position of the light in relation to the wall/background, the type of light modifier (soft box, honeycomb grids, etc) and the intensity of the light source.

Here some examples of use of light modifiers to create different backgrounds and textures.

Backgrounds | **Gradients**

03 Linear gradient created with a strip box placed vertically slightly close but not touching the white wall. Single source of light.

04 Radial gradient created with a honeycomb grid box placed very close to the white wall. Single source of light. (Relection on bottle is from windows nearby)

Learning 1 - all light counts, I noticed the reflections on the bottles coming from the windows in my house. So will need to ensure that I account for this next time.

Learning 2 - Also need to be mindful that the closer the light is to the background (wall) the more visible imperfections will be, in this case the honeycomb grid becomes apparent.

Backgrounds | **Gradients**

05 Background created with fairy lights hung out of focus behind subject.

Backgrounds can also be created by other sources of light or reflections on objects that are out of focus. In this case I used fairy lights hung in the background. For that to work I had to increase my aperture, which meant more atmospheric light would be present in the image.

Learning 3 - use black cardboard to protect the subject from environmental light.

Textures

01 Earrings photographed in low light (indirect lighting via soft box) over a white knitted fabric. Back lit and front lit from farther away to light up the pearls.

02 One light, perpendicular to the subject and lens highlights the texture created by shadows and the knit pattern.

The direction and intensity of a light source can also affect the perception of textures in photography, by emphasizing the shadows created by patterns, folds and even the structure of the fabric being used.

Textures

03 Two lights 45 degree angles from the subject. Higher intensity than in previous shots. Detail on fabric is less visible and ring shows some minor blown out areas.

Reflection

01 Glossy object - bottle reflecting light from two soft boxes- non diffused light

02 Glossy object - perfume reflecting light from two soft boxes- non diffused light

Reflections are more evident in glossy objects than they are on matte objects. For Glossy objects it is better to use diffused light to create more pleasing reflections.

Reflection

03 One non diffused light from the left. Hard edges more visible in glossy areas of the cap of the bottle.

04 Completely matte subject lit with the same two light set up as the glossy objects.

Non glossy objects benefit from non diffused light to create the light shapes that intensify the perception of depth and shape.

Objects that are both glossy and matte will require a trial and error of lighting intensity, light placing and diffusers.

Reflection

05 Mixed object lit by the background light and large reflection from the wall.

Learning 4 - every surface can be a reflective surface, this is evident both in the light reflected from the white background wall and the surface of the table photographed.

Reflection / Refraction

01 Empty glass - non diffused light from two sources- reflections

Refractions occur when shooting through transparent / translucent objects. Hard, diffused light creates more visible refractions than diffused soft light.

02 Glass half full - non difussed light from one source - hard edges and reflection/refraction

An example is visible in the bottle of perfume on the previous page, where the line of the table is distorted by refraction.

Reflection / Refraction

03 Diffused light on the left by placing a diffuser in front of the strip box wihtout touching it - no hard edge

By placing a diffuser between the light source and the subject the effect of the refraction is minimised (although still present)

04 Diffused light on the left by placing a diffuser in front of the strip box wihtout touching it greater distance between the light source and the object.- no hard edge

If the light source is diffused and farther away the effect on refraction is greatly minimised, but it is also harder to get a sharp edge on the subject that becomes pleasing.

Reflection / Refraction

05 Diffused light on the left with harder edge by placing the diffuser in front of the strip box and touching it on one side.

Finally the effect of diffused light that still has a “hard” edge.

Learning 5
- Observe more carefully the location of the light to achieve optimum edges and lighting results.

Set up:

Canon EOS 5D MK III
100mm 1:2.8 L Macro lens
Yongnuo YN560-TX manual flash controller
Yongnuo YN560 IV speedlite x3
Bowens Standard Reflector Honeycomb Grid 30-60º
Neewer S-type braket x3
LuxLight Umbrella Softbox (20x90cm) x2

Me