

color.

I used studio lighting equipment for indoor spaces, flashlights bounced from the white ceiling and/or walls, so as to not have deep and distinct shadows. For lighting indoors spaces, the best way was the camera shutter open on its B setting (e.g. 30sec.) and firing the flash a number of times (maximum 8 times). Of course the light of flash creates blue bias considering using tungsten film, but the intensity of the Luster light compensates it. In some photos, just the soft box diffuser illuminated the subject and flash applied only for too dark spaces. In some point of my frame for example carpets, it was needed to fire the flash directly on it. The placement of the furniture was not as I wanted, so I chose a point for taking photo so as to not reveal distinctive shadows. There was some times a mirror in the room and I had to set my camera, so that its reflection had not taken in the picture, while I wanted to use its light intensifier specification as well. For decreasing intensity of Luster lights, I turned them off for a few seconds during long exposure. I need helping hand for operating that. In Melat Palace, I had to use extra lamps for its large spaces, and bouncing light from the ceiling was impossible for the high ceiling.

I used normal film ASA 100 for low contrast in indoors spaces. At first I applied day light slide, but because of existence of the mirrors and sever light of Luster, which was the main lighting source and over than flashlight, I change it to tungsten slide. That's why some of the photos have the blue bias, near to windows that daylight coming through it. There was no solution for that problem unless taking photo in the nighttime. It was impossible for museum limitation, too. However, I tried to reject the direct daylight coming through the windows. Sometimes, I used several reflectors for flattening lights. For night photography (after working hours) I needed to obtain authority from the Security Unit, so I preferred to take photos in fall and winter seasons, when the daytime was shorter and before closing time, light had gone enough. Lighting at night illuminated the building and palaces. Those lighting gave yellow colored to the constructions. Say there is a secret in the middle of the night. The palace gleams like a piece of gold, and conceal the secret of the night.

Finally, I have to add that the architectural photography is so hard, and although there were so many obstacles in this way, I did it fondly and hope to continue this kind of photography.



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