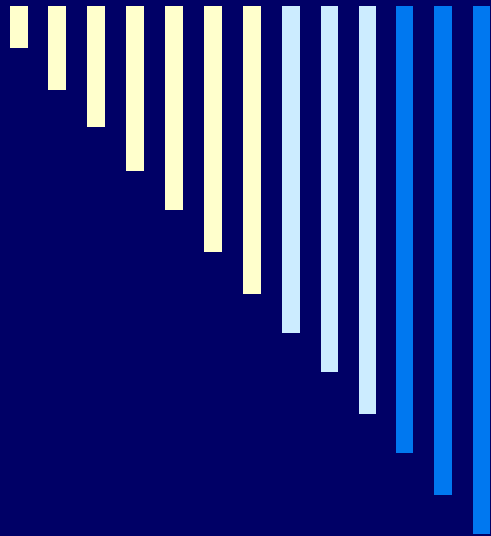
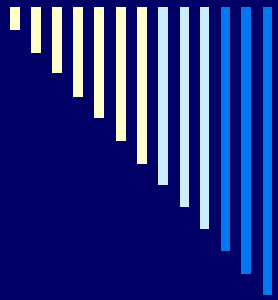


Studio Lighting Made Easy

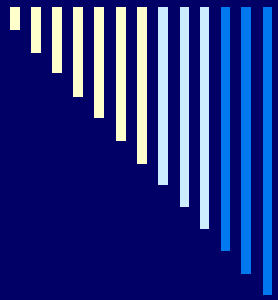


Presented by Paul Smith & Shiv Verma



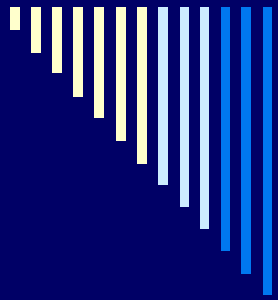
LIGHT

- “Light makes photography. Embrace light. Admire it. Love it. But above all, know light. Know it for all you are worth, and you will know the key to photography.” - George Eastman
- “Light is my paintbrush. It is as vital as the model herself. Profoundly significant, it caresses the essential superlative curves and lines. Light I acknowledge as the energy upon which all life on this planet depends.” – Ruth Bernhard



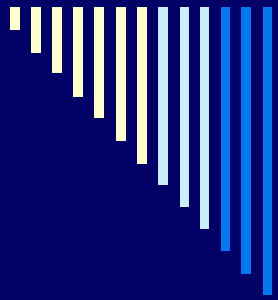
LIGHT

- Quality
- Quantity
- Direction



QUALITY

- Soft Light - The SOFTER the better.
- Size - The LARGER the light source, the SOFTER THE LIGHT.
- Proximity – The CLOSER the light source, the SOFTER THE LIGHT.
- The edge of the light source is softer than the middle (feather).



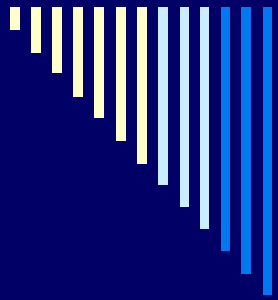
Quantity

- Vary the amount of output from the various lights proportionately to create highlights and shadows which will add dimensionality to the face. (Shadows can be used to hide faults blemishes, acne, scars, etc.).
- Measure with a light meter.

Light Meter/Flash Meter

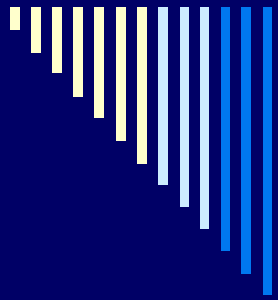
- Multiple measurement modes
 - Ambient Light
 - Corded Flash
 - Non-corded Flash





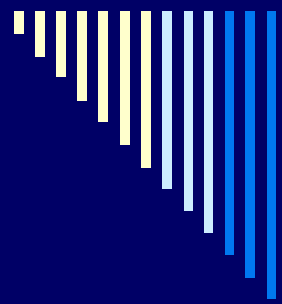
LIGHT DIRECTION

- ❑ Determined by where you place your lights or where you position your subject relative to the light.
- ❑ Always be aware of the direction of light. When photographing anyone wearing white, make sure you cross light them by turning their body away from the main light.



Basics of Flash

- ❑ Flash exposure is independent of shutter speed.
- ❑ Set your camera on Manual Exposure at the maximum sync speed..... (1/60, 1/125, 1/250).
- ❑ Freezes movement/action.



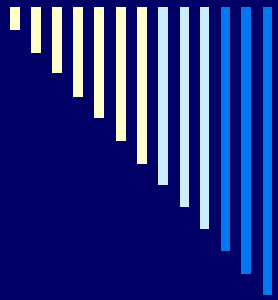
Types of Studio Strobe Light Systems



AC Power Pack with Heads

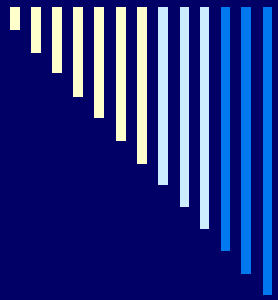


Mono Lights



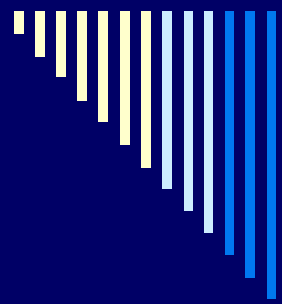
Pro's and Con's

- ❑ Power Pack and Heads are probably a little less expensive and can be used in multiple lighting set-ups.
- ❑ Monolights are easier to set and control the output. You do not have to keep moving them to get the desired exposure. They give you more flexibility.



NAMES OF LIGHTS

- Main Light – Main source of illumination - used to add highlights.
- Fill Light – Flat, even light.
- Background Light – Illuminates the background.
- Hair Light - Used to create separation between the subject and the background.



Why Use Multiple Studio Lights ?

- To produce light that FLATTERS the subject by:
 - Allowing you to create highlights and shadows that add dimensionality to the subject's face by using lighting ratios.
 - Getting your flash off camera.
 - Giving you more control than on-camera flash.
 - Adding depth to a portrait.

How to Trigger Studio Lights

- PC Cord
 - Connects to PC socket on camera body or used with a PC to Hot Shoe Adapter
- Slaves
 - I/R, Radio, and Optical

White Lightning Radio Remotes



Transmitter



Receiver

PC Socket



Nikon AS-15

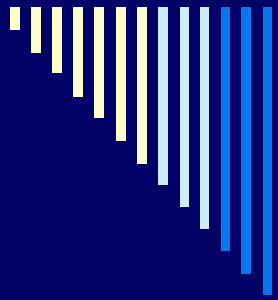


Wein Peanut Slave



Wein I/R Slave



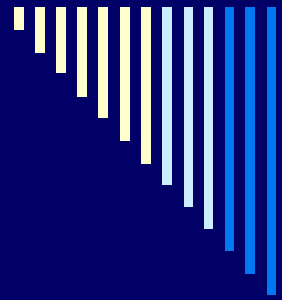


LIGHT MODIFIERS

- Used to CONTROL quality, quantity, shape and direction of light:
 1. Soft Box
 2. Umbrellas (White, Silver, Translucent)
 3. Grids, Snoots, Parabolic
 4. Diffusion Material
 5. Reflectors
 6. Barn Doors
 7. Gobos (can be anything used to block light from hitting your lens)

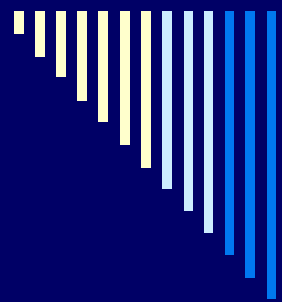
Soft Boxes & Grids





Snoot





Reflectors



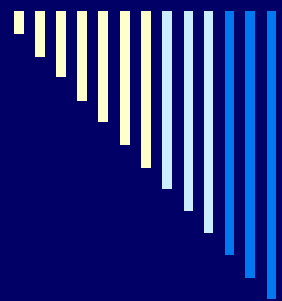
Parabolic or Reflector Bowl



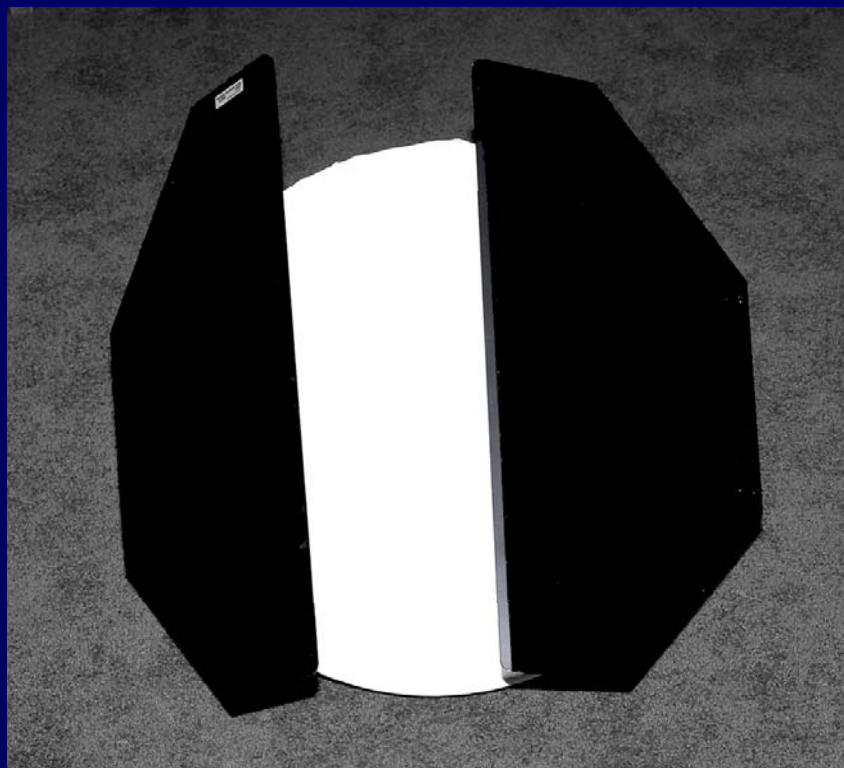
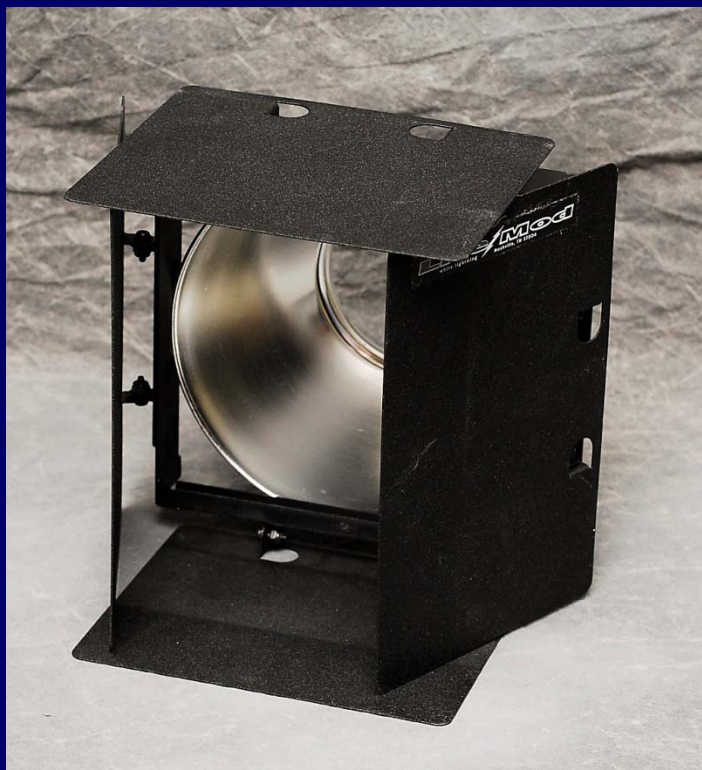
Universal Background Reflector

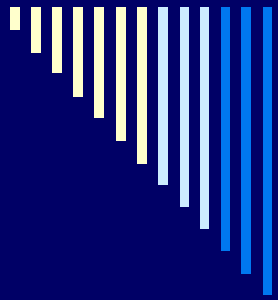
Diffusion Material





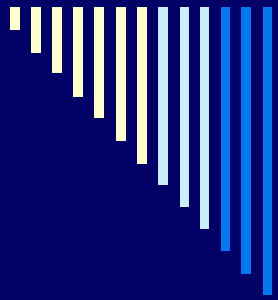
Barn Doors





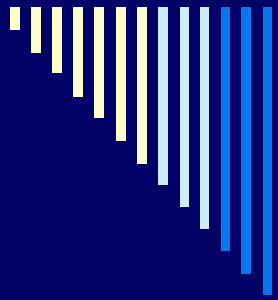
MASK OF THE FACE

- ☐ Forehead
- ☐ Nose
- ☐ Chin
- ☐ Cheeks



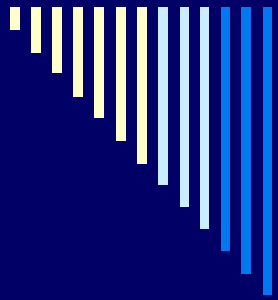
LIGHTING RATIOS

- How do we achieve ratios?
- By varying the amount of light from the different light sources relative to each other.
- Base all of your lights in relation to the Fill Light.
 - Set your Fill Light first and set your other lights accordingly.



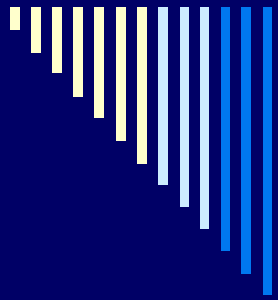
Calculating Lighting Ratio's

- Set Fill Light for f 5.6 (arbitrary)= 1 unit of light....to illuminate entire face.
- Set Main Light to f 8, to light just the mask of the face. The relationship of f 8 to f 5.6 is 2 times more light than f 5.6 (2 units).
- So the mask of the face receives 1 unit plus 2 units for a total of 3. The shadow side receives 1 unit. Ratio is 3 : 1.



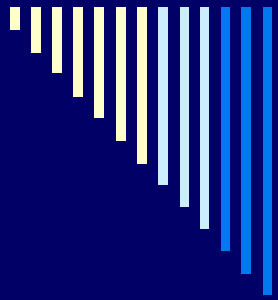
Lighting Ratio's Cont.

- Background Light – set relative to main exposure (fill & main together) and the mood or feel you're trying to create (key).
- Hair Light – set strength of hair light depending on hair color relative to main exposure.



FACIAL ANALYSIS

- Determine the type of face your subject has – and then determine the best possible light to flatter that person.
- Check for blemishes scars, etc. and try to hide them by posing or lighting.



TYPES OF LIGHTING

- We will demonstrate 2 types of lighting:
 - Narrow (Short) Lighting
 - Broad Lighting