



# Lighting for Studio Photography DECODED

Easy-to-follow visual diagrams for basic  
to advanced studio lighting set-up



## About the Cover Barry Southgate

### **Bring Change Somewhere.**

For Barry Southgate, music has been an obvious life course since childhood. His journey, however, has been anything but ordinary.

The South African native moved with his family to New Zealand in his teens, before venturing to Australia with singing and dancing group, Jireh, in 2003. He became widely known as a Top 24 finalist on the second season of Australian Idol, chosen as the only non-Top 12 or wildcard contestant to perform at the show's grand finale at Sydney Opera House. In addition to working on more than a dozen recording projects, he hosted a PR tour for Channel Ten following the show. One of his most notable and memorable experiences was singing for the Pope at World Youth Day, in front of a televised audience of half a billion.

Locally, he has worked with some of Australia's finest, including Guy Sebastian, Stan Walker, Delta Goodrem and Paulini. His songs have been recorded by artists such as Sasha-Lee Davids (winner of South African Idol), German girl-band, Monrose, and Hillsong LIVE. Internationally, he continues to work with singer/songwriter, Darlene Zschech, and multi Grammy award-winner, Israel Houghton. But Southgate is clear that it is time to step into his own and he does so with the release of his first solo project, "Epitome".

The seven-track EP is a fusion of pop and soul music — an eclectic representation of his love of many genres. "You", for example, is an old-school R&B-styled groove inspired by Michael Jackson's "Off The Wall", while "Summer Night" features the hallmarks of great lyricism set to a powerful ballad. The project's first single, "Don't You Think?", is a feel-good pop song that is quickly creating a buzz both locally and abroad. With a little something for everyone, "Epitome" introduces Barry Southgate's solo artistry to the world, positioning him to indeed Bring Change Somewhere ... perhaps everywhere.



## The Photographer

John Fick is a highly sought-after professional photographer and graphic designer based in Sydney. From images of a man on the street to music celebrities and fashion models, John has been commissioned for work here and overseas. With a graphic design and photography career spanning more than 15 years, his photographs combine art and technology with emotion and substance.

But behind his concept-driven designs is a man grounded in relationships - with his canvas, his medium... and 'you'. Not just relying on his talent and technique, John listens to his clients, makes them feel at ease, and translates their ideas and inspirations into powerful and unforgettable images.

John offers more than just a comprehensive service. He seeks to represent an ideal - his client's ideal - with innovation and integrity. He believes there's always room for growth but relishes the idea that on a clean slate lies the potential to create something new.

An artist by nature, his vision is strengthened by his openness to embrace the beauty of diverse cultures and styles. Uniquely creative. Creatively unique.

As a photographer who strives for perfection and dares to be original, John creates images that capture the essence of his art... the art of photography.

## Creating the book

My passion in photography is indubitably the most important blessing that I received from above. It allowed me to reach the apex of fulfillment and has opened many doors of opportunities that transformed my life forever. It also made me discover the role I want to play in the world of art - catching priceless moments in time and giving delight to people. Photography allowed me to go to a deeper level of understanding about life and its beauty derived from the images of individuals, human creations and nature that I caught in the seemingly endless streams of time.

To my family, Mom and Dad, thank you for the unconditional love and care you showered me all these years, I am forever grateful. I consider myself blessed to have you as my parents who molded me with values, undying support, and encouragement that empowered me to be a better person and harnessed my potentials in reaching every dream I have in life. To my siblings Janjan, Paul and Darling, you have been relentless in inspiring me to do the very best, the cheerers that propelled me to innovate myself and become a person that found the Shangri-La of fulfillment and success. I have always been proud of you and forever will be. To my nieces and nephew, Bri, Alexis and Zack, thank you for bringing so much joy and laughter in our lives. I pray that you may grow and seek what your passions in life will be. I love you guys heaps. To Patrick and Josh, thank you for the love and for taking care of my sisters. It is greatly appreciated. Love you all and God bless.

To my friends, fellow photographers, and to all my clients who have showed their confidence in me and my works, thank you so much for your love and support. You inspired me to do my very best in this wonderful field. In gratitude, I would find the ways and means to further strive to go to a higher level of innovation and share it with you.

And to Nica, you brought a ray of new hope into my life, made me believe in myself again and how to love without conditions - as you made my heart learn how to accommodate more space for love. My love goes out to you Bub. Thank you!

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## Let there be LIGHT

The best thing that ever happened to photography is light, one of nature's precious gifts. Imagine a world of darkness, but through light we see God's beautiful creations. Light paints the things we see around us - the colors of the rainbow, the mountains as they change in color tones when the sun rises and as they change again when sun sets. The gradient of light that hits buildings gives highlights and shadows to the structures; we see their depth and texture.

Light dictates our moods and triggers our emotions and allows us to feel and connect to our subjects. Through it we see substance and meaning to our photographs.

The basic source of light is the sun. It generates soft to hard light, warm to cold tones and can vary from day to day. Direct sunlight produces hard light while an overcast sky gives that soft, diffused light effect. Golden hours of the day give that feeling of warmth to your images.

With **studio photography lighting**, you simulate different types of light using artificial lighting provided by flash strobes and light modifiers. These tools will give you the ability to control, with precision, the results you desire. Understanding the use of flash strobes and light modifiers can make your images look desirable and flattering.

It is important that you understand the different types of lighting equipment and light modifiers, its purpose and how it affects your subject. The key is to know how to set up your lighting to bring the best possible results. In this book, visual diagrams are shown on different set-ups and combinations of light modifiers with easy-to-follow instructions.



Warm light



Cold Light

# Basic Studio Lighting Equipment and Light Modifiers

## About My Gear

The primary lighting set-up used in my studio consists of a set of five strobe lights. The way I use this set varies from project to project. I prefer using strobe light units because any accidental breaking of any one of them would not influence the other strobes. Each light can provide a substantial light power output. Depending on the image in mind, each of the light sources can be individually set to specific power levels and can be outfitted with a variety of light modifiers, such as softbox, beauty dish, translucent and silver umbrellas and colored gels. Most strobe lights have a built-in slave so that when one fires, other lights will all fire simultaneously.

Reflectors can also be used to assist in the proper distribution of light in the studio and on the subject to achieve the desired lighting effect. Having modeling lights can help you pre-view the light pattern and pre-focus on the subjects. A traditional light meter can be used to measure the light distribution and exposure value in the set-up, but nowadays, digital cameras provide an easier way to preview the results of the lighting set-up, substantially simplifying the task of achieving your desired lighting.

There are dozens of different brands in the market. Choosing a brand is like choosing an SLR camera system. Wisely invest on a reasonable brand and rest assured you will get your money's worth. It is all about the consistency of light power output, strength, recycle time and consistency of color temperature. Carefully invest on the necessities that will serve your purpose. Don't be distracted by the extra features. In terms of power, it is ideal to start with the 500 watts power output. It will give you the ability to photograph smaller and bigger projects long-term.



## Lighting Equipment & Accessories

### 1. Studio Strobe Light

An equipment or device that produces a flash of light that then illuminates a subject or object. It is connected to a camera that synchronizes with it through a sync cable or wireless radio transmitter.

### 2. Transmitter and Receiver

A transmitter (**2a**) is a device used to trigger a strobe light. The transmitter is attached to the camera's hot-shoe mount while a receiver (**2b**) is attached to the strobe light unit. When the transmitter sends a signal to the receiver, it decodes and triggers the studio strobe at a specified sync speed. The standard sync speed is 125th of a second.

### 3. Light meter

A Light meter is a device that measures the amount of light that gives an exposure value (f-stop) to determine the proper exposure for a photograph.



## Light Modifiers

### 4. Softbox

As its name suggests, a softbox is designed to soften light. It is made to diffuse light from a light source, such as a strobe light, and it eliminates high contrast on highlights and shadows as it throws light on the subject, giving a natural soft light effect. The most common type has two white diffusion fabric materials; one inside the softbox, which directly diffuses the main source of light, and the second one, called the outer diffusion fabric, which eliminates hard light as the strobe flashes. A softbox gives a softer effect to the subject and is great for portraits.

### 5. Beauty Dish

The beauty dish (**5a**) was made for fashion photography in the 1950s. It was intended for beauty shots, such as for cosmetic products, and is placed close to the subject. It gives details to the make-up that wraps around the features of the model. With its round shape, a beauty dish gives a circular catch light on the eyes. It also gives that extra contrast effect that artificially 'hides' skin blemishes or imperfections. A beauty dish can be used with a honeycomb grid (**5b**) for more control and minimize the spill of light.



## 6. Silver Reflective Umbrella

Umbrellas are collapsible and portable. The silver reflective umbrella is an alternative to a softbox, especially on location shoots. It also gives more spark and contrast to the subject compared with a softbox. This umbrella gives a harder contrast that brings more defined shadows to the subject as well as on the details of the subject's clothing material.

## 7. Translucent White Umbrella

A translucent white umbrella is another example of a quick set-up that gives a diffused and soft light source. It is used to shoot through translucent fabric materials and can also be used as a key or fill light source for portraits.

## 8. Spot Light

A directional light that projects straight to your subject. It creates a Hollywood stage style lighting effect and is commonly used in glamour and high-fashion photography.

## 9. Snoot

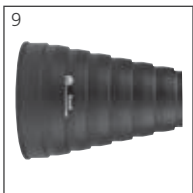
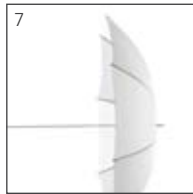
A directional light that is conical tube in shape. It is usually used to light the hair as it beams a circular light patch that gives natural highlights to the subject's hair. To tighten up light thrown by the snoot, simply attach a honeycomb grid. It can also be used to light a background with a circular light patch effect.

## 10. Ring Light

A continuous light that is circular in shape. Shooting through the ring light gives a thin circular shape to the eyes of the subject. It is commonly used for portrait and beauty.

## 11. Reflector

There are a wide variety of reflectors in the market. They come with different colors that then produce different effects to the subject. It is intended to fill or subtract light. The four basic reflectors are silver gray, which reflects a strong contrast fill; gold, which gives a warm light fill to the subject; white, which gives a subtle fill; and black, which subtracts light to define shadows on the subject or object.



# Camera and Strobe Lighting Set-up

Camera menu set-up

Wireless radio transmitter and receiver

Using a light meter

An example on how to sync a camera with  
a strobe light using a four light set-up

## Camera Menu Set-up

### 1. Set the Camera to Manual Mode

Strobe lighting is done in a controlled environment with precision and consistency. Light is controlled directly from the camera which triggers the studio flash synchronously and consistently. Set the camera on manual setting.

### 2. ISO

Film speed is the measure of a photographic film's sensitivity to light.

#### a. ISO 100

Ideal setting for a better skin tone and to avoid noise on the image.

### 3. Aperture (f-stop)

The f-stop determines the depth of field and sharpness of specific areas of the subject or the focused area.

#### a. f-stop 5.6

Ideal setting for individual portraits. It softens or blurs the background and gives that seamless effect to get rid of the creases of the background paper.

**(Special Note:** Subjects must be at least two to three meters away from the background.)

#### b. f-stop 8 to 11

Ideal setting for two or more people. This range allows your subjects to look sharper.

### 4. Shutter Speed

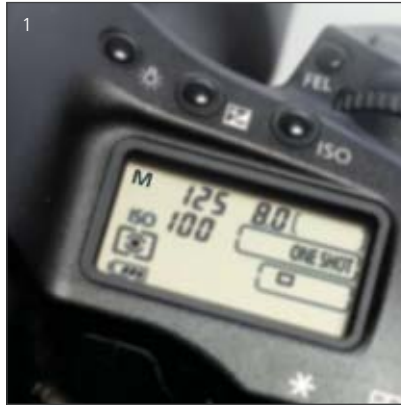
The speed at which the camera's shutter opens and closes as the photograph is taken.

#### a. 1/125 of a second.

Ideal setting for a subject that is still or showing minimal movements.

#### b. 1/200 of a second.

Ideal setting to freeze a subject in minimal motion.



## Wireless Radio Transmitter and Receiver

A wireless radio set-up is composed of two units: the flash transmitter, which is used to emit radio signal to the receiver, and the receiver, which picks up the signal from the transmitter and triggers the strobe power unit to fire a flash. These are commonly used accessories for studio photography lighting. They are controlled directly from the camera and trigger the flash strobe at the right time. The transmitter **(1)** is attached to the camera hot-shoe mount and the receiver **(2)** is attached to the flash strobe unit.

With a wireless radio transmitter and receiver, a photographer can creatively set up the flash unit at any angle and distance without having to worry about sync cords running around the studio. As an option, you can also attach as many receivers as you want depending on how many flash strobe units you wish to have. This set-up gives you flexibility and consistency, without any interference, when you trigger and fire the flash strobe units.

**Special Note:** When using more than one flash strobe unit, a strobe built-in sensor of one can sometimes stop the other strobe units from firing up. To avoid this, make sure a flash of light or line of sight from the light source or key light hits the built-in sensors of all strobe units before you try to trigger the set.

There are many transmitter and receiver products in the market. They vary from brand to brand. The more advanced products can be remotely adjusted without physically and manually touching the strobe unit. There are also flash strobe units in the market that come with their own built-in radio frequency receiver (which means you don't have to buy the receiver separately).



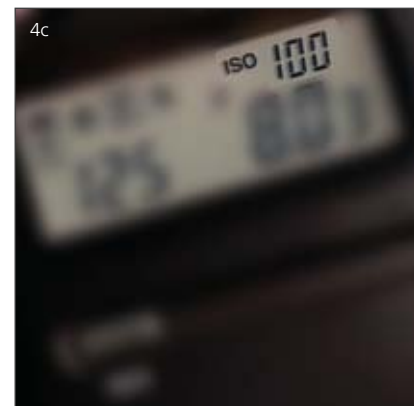
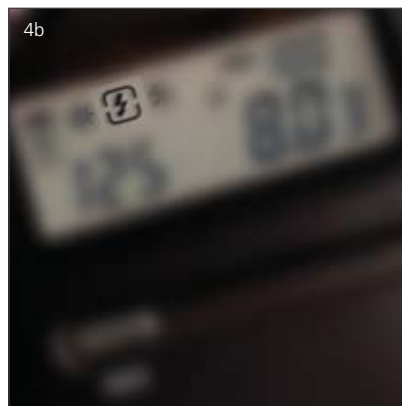
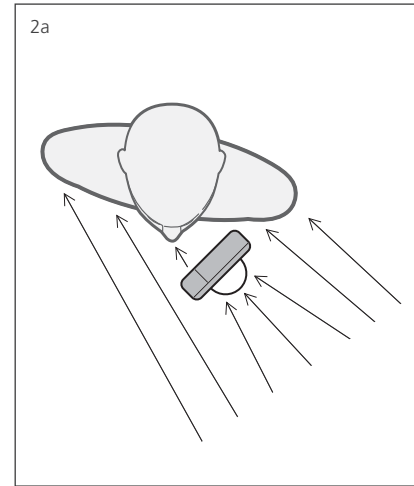
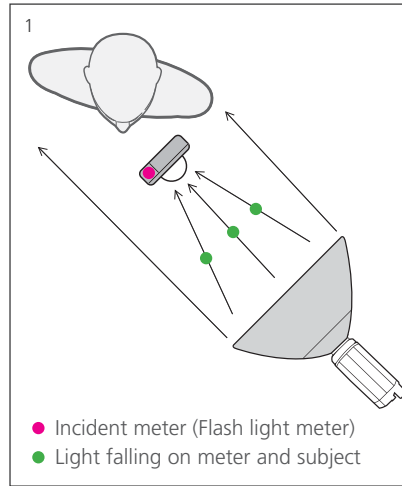
## Using a Light meter

1. Studio photographers who use strobe lights mostly use a handheld flash light meter. Flash light meter is often used as incident mode. An incident light is the amount of light that falls directly on a subject or object.

2. Metering the exposure is best described as how much light is falling on the subject or object **(2a)**. When you hold the light meter in front of the subject as the strobe light fires, the light meter measures the amount of incident light to arrive at an exposure value or an f-stop value **(2b)**.

3. A light meter displays measuring mode icons such as ambient, auto reset cordless flash and cord flash. It also displays the following: the ISO reading, Aperture/EV display (F) and Shutter Priority indicator (T).

4. For basic light meter setting, set the meter's shutter speed priority mode to 1/25s **(4a)**. For wireless transceivers, set the light meter to auto reset cordless flash mode **(4b)**. If using a cord, set meter to cord flash mode. Then set ISO to 100 **(4c)**.





An example on how to sync a camera with a strobe light using a four light set-up.

On the previous page, the Camera Menu has been set to ISO 100, Shutter Speed value at 125s, and Aperture value at f8 (f-stop value). Next step is to synchronize camera settings together with strobe lights. Two receivers are used for this set-up: one attached to the key light and the other attached to the fill light.

The camera transmitter transmits radio signals to the receivers, which are attached to both key light and fill light strobes (5). Most strobes (hair light and background light) have built-in sensors that will fire when hit by a flash of light (5). Position light meter as shown on the diagram to measure exposure value on each light strobe.

1. **Turn on key light only.** Trigger light to measure exposure with a light meter at f8 exposure value.

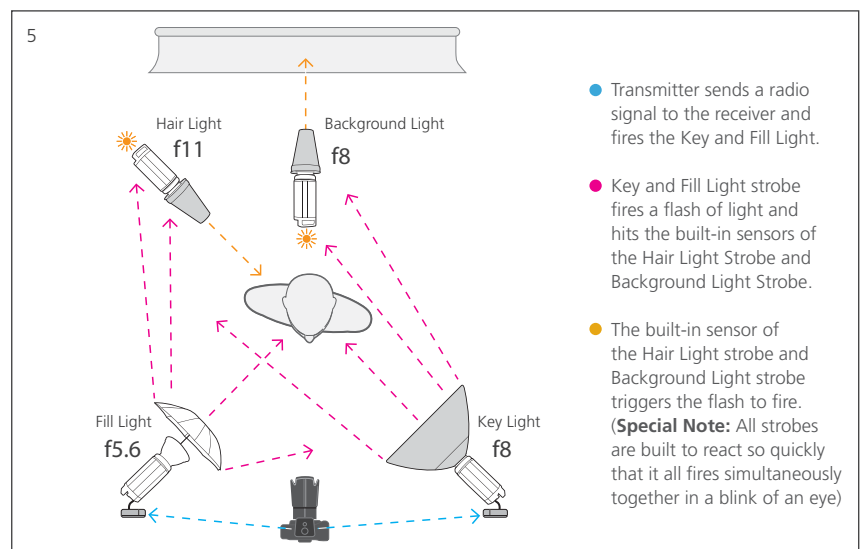
2. **Turn on fill light only.** Trigger light to measure exposure with a light meter at f5.6 exposure value.

3. **Turn on hair light and key light.** Firing the key light strobe will trigger the hair light strobe through its built-in sensor and will fire a flash. Position the meter (as shown on illustration 3) to measure exposure with a light meter at f11 exposure value.

4. **Turn on background light and key light.** Firing the key light strobe will trigger the background light strobe through its built-in sensor and will fire a flash. Position the meter (as shown on illustration 4) to measure exposure with a light meter at f8 exposure value.

(**Special Note:** On every step, adjust the light power up and down and fire the strobe until the light meter reads the desired exposure value.)

5. **To simulate how a four strobe light set-up is synchronized.**



## The Visual Diagram

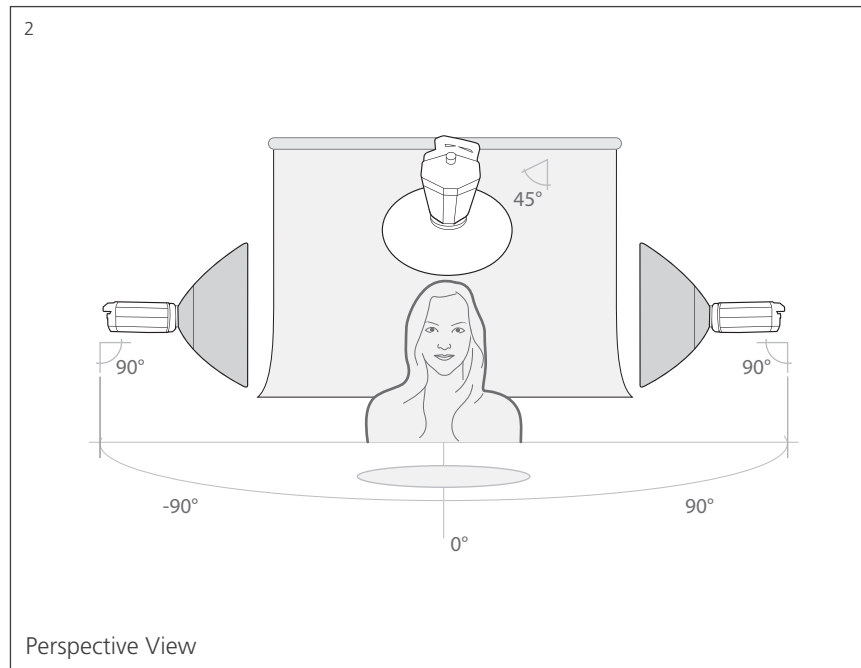
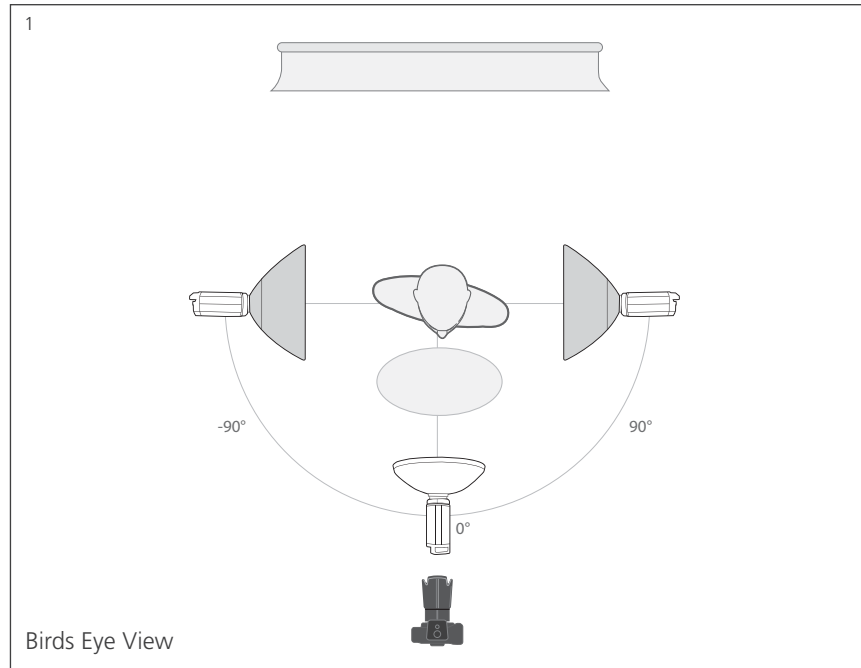
One of the main features of this book is the series of visual diagrams. They will help you grasp and understand how the studio strobe lights are set up.

### 1. Bird's eye view

As the name suggests, this is the view when you are looking from above. The reader can then visualize the placement of the strobe lights.

### 2. Perspective view

Allows the reader to visualize a virtual perspective from a photographer's point of view.

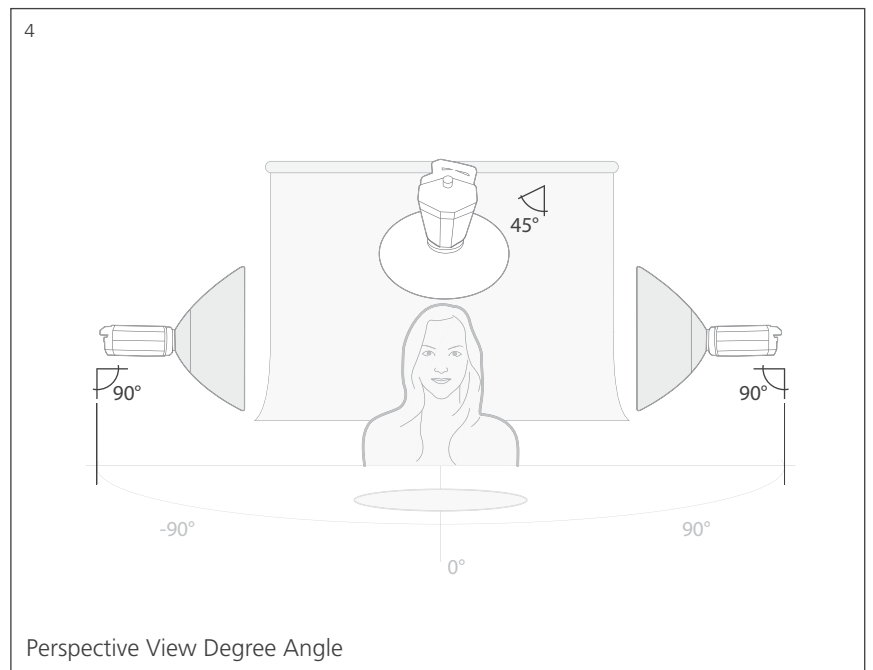
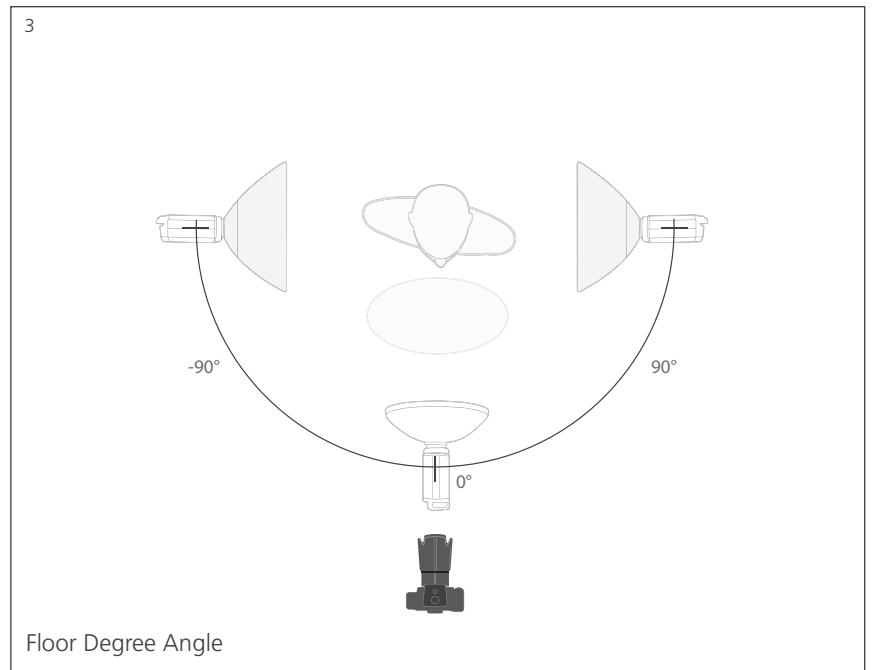


### 3. Floor degree angle

A simple guide for floor placement of strobe light units.

### 4. Perspective view degree angle

An illustration that shows the angles of the strobe units to achieve a desired lighting effect.





# Understanding Basic Lighting

Rembrandt lighting

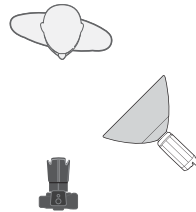
Split lighting

Butterfly lighting

Clamshell lighting

Hair lighting

Rim lighting



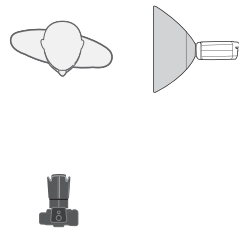
## Understanding Basic Lighting

### 1. Rembrandt Lighting

Rembrandt lighting is the most commonly used lighting technique for portrait photography. It can be achieved using one light. It is popular because it is capable of producing images that appear both natural and compelling with a minimum of equipment. Rembrandt lighting is characterized by an illuminated triangle under the eye of the subject, on the less illuminated side of the face. It is named after the Dutch painter Rembrandt Harmenszoon van Rijn, who often used this type of lighting.

Light is placed high on one side. The key in Rembrandt lighting is creating the triangle or diamond shape of light underneath the eye.

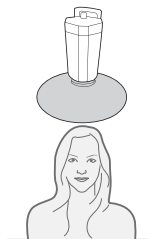
**Special Note:** The triangle should be no longer than the nose and no wider than the eye.



### 2. Split Lighting

Split lighting is a dramatic way to illuminate your subject. This lighting position can be used in portraits for dramatic and dynamic effect. Split lighting is used to highlight one side of the subject while creating interesting shadows on the opposite side. To accomplish a split lighting position, place the camera directly in front of the subject and set up a key light 90 degrees on either side of the subject.

An option of putting a reflector to give a fill light effect and can be positioned on the other side of the face, depending on the final look you wish to achieve. Fill light will help add character to the final photograph.



### 3. Butterfly Lighting

Butterfly lighting is commonly used in fashion photography to exaggerate and contour the subject's face, the bridge of the nose, and the upper cheeks, creating a shadow below the nose which often looks rather like a butterfly. To establish this lighting position, place the light directly in front of the subject high and pointing down. Adjust the height to achieve the desired shadow effect.

This position can create too many shadows. A fill light or a reflector can help soften these shadows.





#### 4. Clamshell Lighting

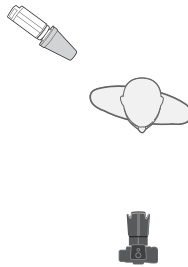
Clamshell lighting is a common lighting approach used for beauty and fashion photography. It is used to illuminate and show the details of a subject's face and make-up. Place lights above the head facing down and below the head, both in angles facing towards the subject.

The key to clamshell portrait lighting is to balance the output of both lights (typically on a 1:1 lighting ratio).

#### 5. Hair Lighting

The purpose of the hair lighting in portrait photography is to help separate the subject from the background and to add a little bit of dimension to the photo. It is commonly used in separating dark hair from a dark background. If the subject is dark and the photographer wishes to keep the background dark, this light will tend to brighten just the hair, but not overly brightening the subject of your portrait.

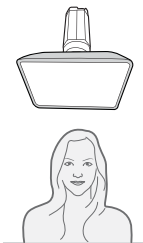
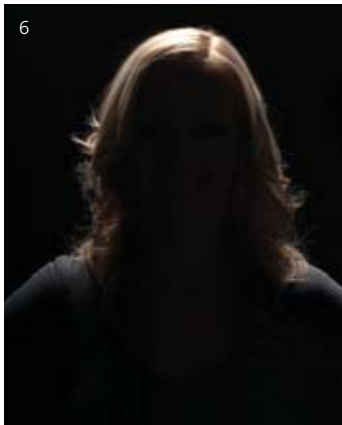
**Special note:** Avoid putting the hair light directly above to prevent light from illuminating the nose of the subject. Usually this is not desirable.



#### 6. Rim Lighting

Compared to the hair lighting, rim lighting gives a wider illumination to the subject and can be used for a full body effect. A back light or rim light is positioned behind the subject to illuminate the edges to give a glowing effect. The point of the rim lighting is to provide separation from the background by highlighting the subject's shoulders and hair. It should be just bright enough to provide separation from the background.

Sometimes the rim light is set just off to the side, either left or right, depending on the photographer's desired results.





# Using Basic Light Modifiers

Translucent umbrella

Silver umbrella

White reflective beauty dish

White reflective beauty dish with honeycomb grid

Softbox (approximately half a meter distance)

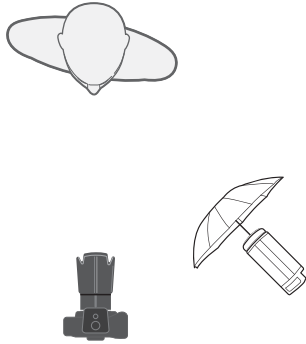
Softbox (approximately a meter distance)

Softbox with a white reflector

Softbox with a black reflector

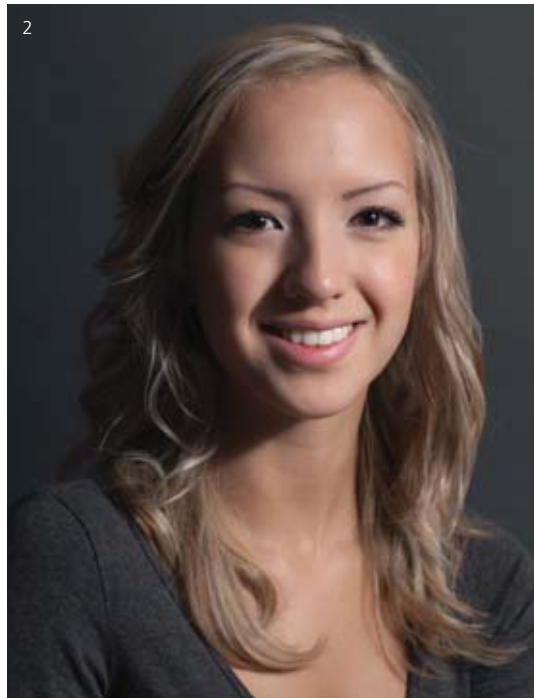
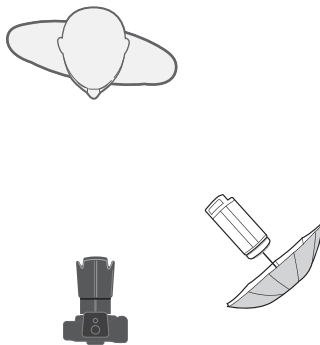
### 1. Translucent Umbrella

A great tool for softening and spreading out the light. Pull the umbrella away from the light and watch the covered area enlarge.



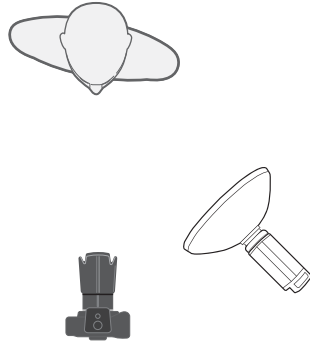
### 2. Silver Umbrella

Gives a higher contrast on the overall look of the image. A great result for high contrast and punchy images.



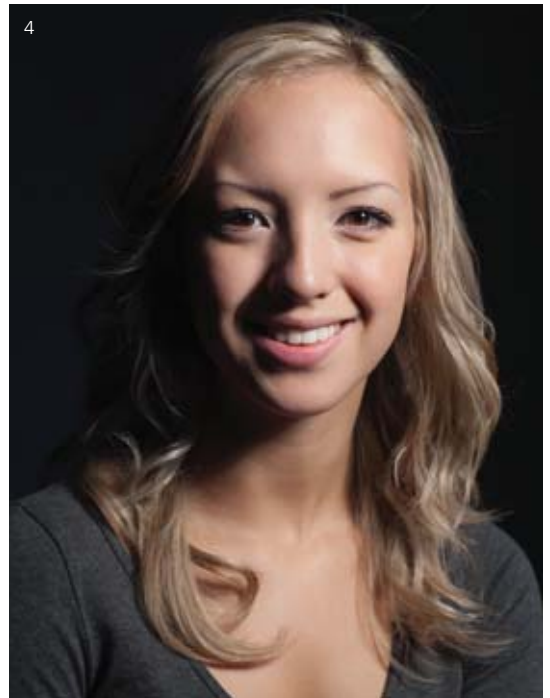
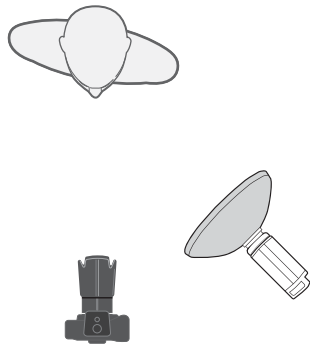
### 3. White Reflective Beauty Dish

Often used for beauty, cosmetic and fashion shoots. The white or silver reflective beauty dish highlights the details of the subject's make-up. Photographing with a beauty dish creates clean, distinguished lines and makes make-up color pop.



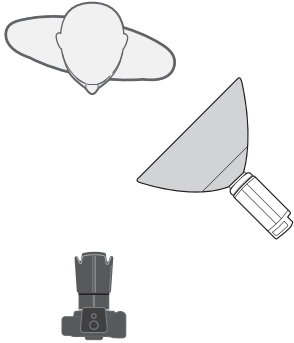
### 4. White Reflective Beauty Dish with Honeycomb Grid

A honeycomb grid allows the light to be directional and can create an image with more contrast and with hard shadows.



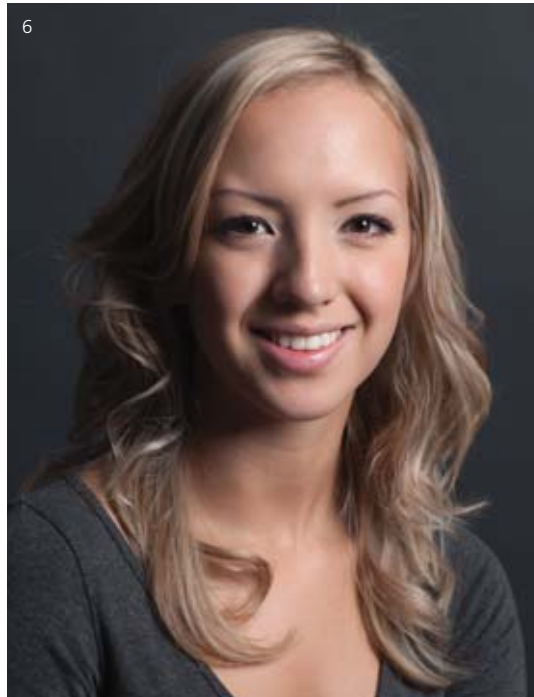
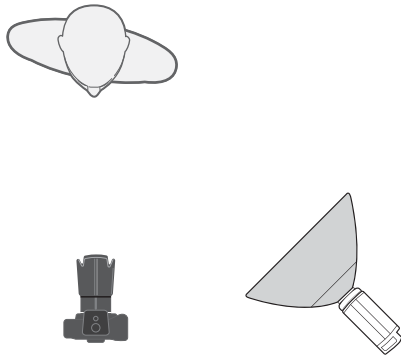
### 5. Softbox (approximately half a meter distance)

A perfect light modifier for portraits. It gives a softer effect on the skin, and it usually comes with two white diffuser cloths, one inside the box that diffuses the direct light, and an external one that diffuses the total output of light. The closer the softbox is to the subject, the softer the results.



### 6. Softbox (approximately meter distance)

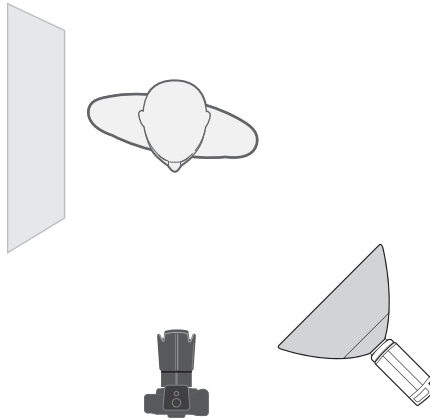
An example of how distance can affect results. The farther the softbox is to the subject, the more contrast it brings to the final image of the subject.





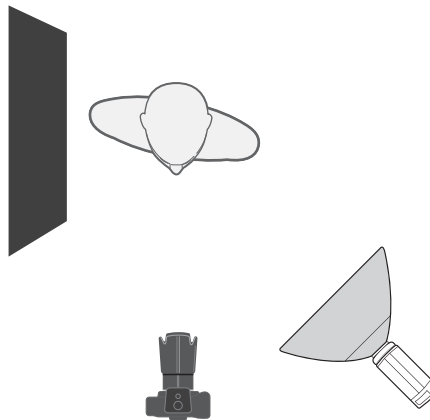
### 7. Softbox with a White Reflector

A white reflector gives a subtle fill light that bounces from the key light. This set-up helps soften the shadows of the subject.



### 8. Softbox with a Black Reflector

A black reflector subtracts light. It gives a deeper shadow that brings contours to the subject. It is commonly used to exaggerate shadows.

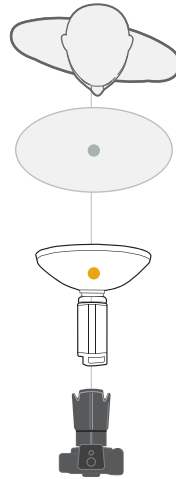
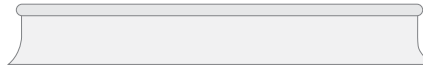




# Basic Portrait Studio Lighting

Visual diagram layout using different light modifiers





## One Light Set-up

### Camera

Canon 5D mark II

### Focal Length

85mm

### ISO

100

### Shutter Speed

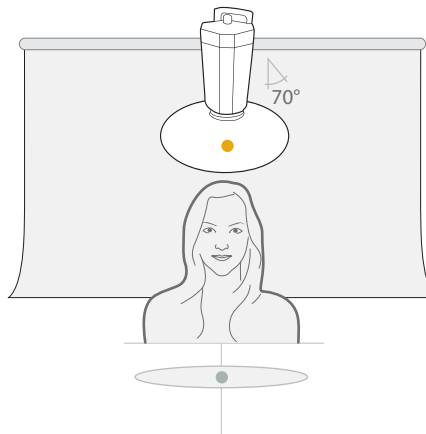
125s

● **Key Light**      **f/stop**  
Beauty Dish      5.6

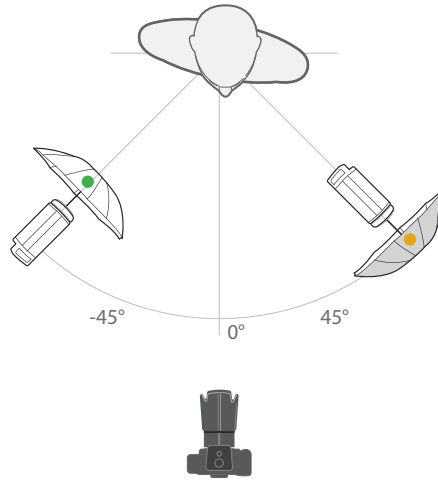
● **Reflector**  
Silver

Bird's Eye View

Perspective View







## Two Light Set-up

### Camera

Canon 5D mark II

### Focal Length

85mm

### ISO

100

### Shutter Speed

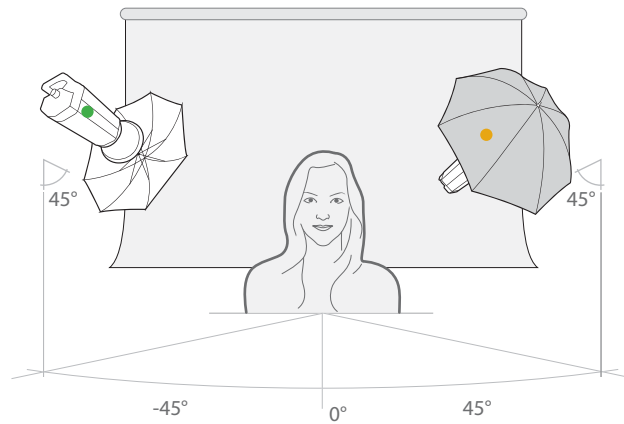
125s

● **Key Light** f/stop  
Umbrella Silver 6.3

● **Fill Light** f/stop  
Umbrella Translucent 5.6

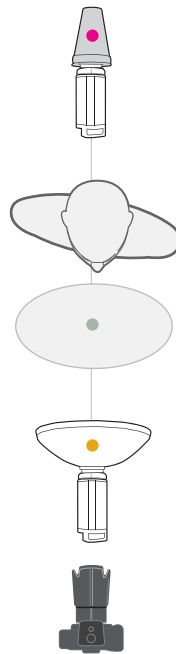
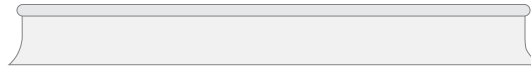
Bird's Eye View

Perspective View









## Two Light Set-up

**Camera**  
Canon 5D mark II

**Focal Length**  
85mm

**ISO**  
100

**Shutter Speed**  
125s

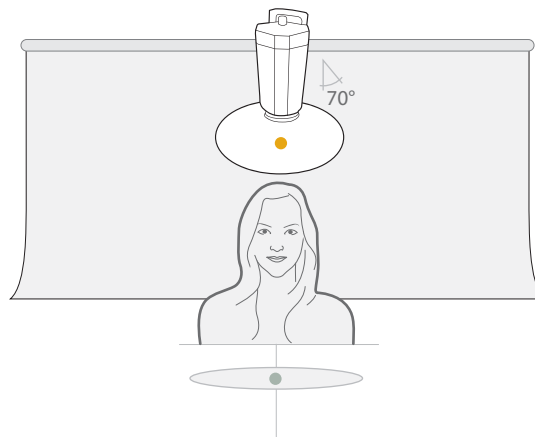
● **Key Light**      **f/stop**  
Beauty Dish      5.6

● **Background Light**      **f/stop**  
Snoot      5.6

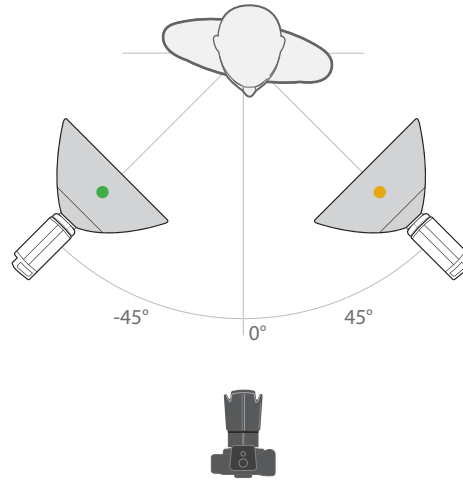
● **Reflector**  
Silver

Bird's Eye View

Perspective View







## Two Light Set-up

### Camera

Canon 5D mark II

### Focal Length

85mm

### ISO

100

### Shutter Speed

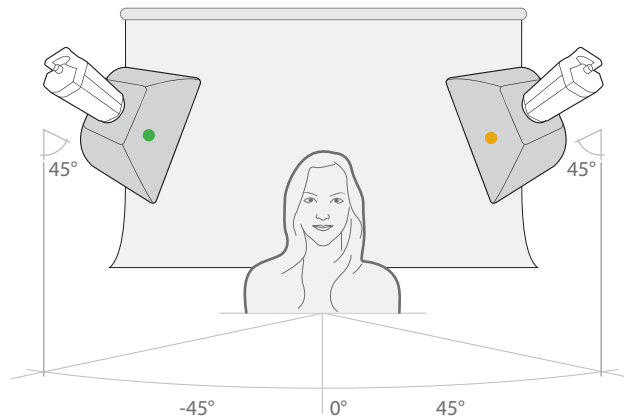
125s

● **Key Light**      **f/stop**  
Softbox              8

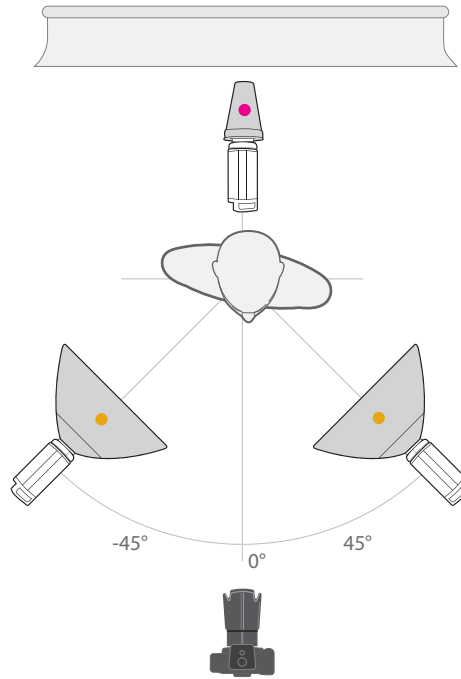
● **Fill Light**      **f/stop**  
Softbox              5.6

Bird's Eye View

Perspective View







## Three Light Set-up

**Camera**  
Canon 5D mark II

**Focal Length**  
85mm

**ISO**  
100

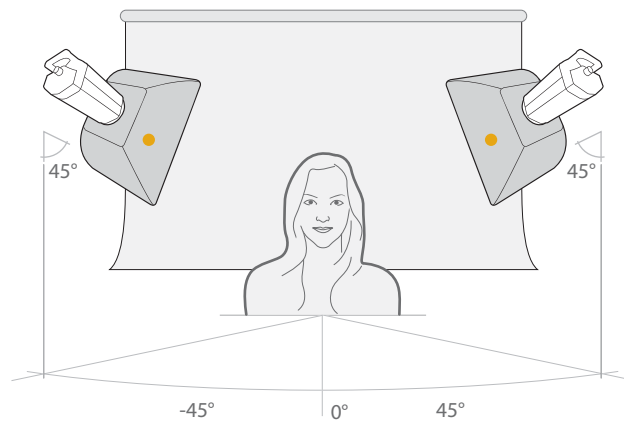
**Shutter Speed**  
125s

● **Key Light**      **f/stop**  
x2 Softbox      5.6

● **Background Light**      **f/stop**  
Snoot      5.6

Bird's Eye View

Perspective View







## Three Light Set-up

### Camera

Canon 5D mark II

### Focal Length

85mm

### ISO

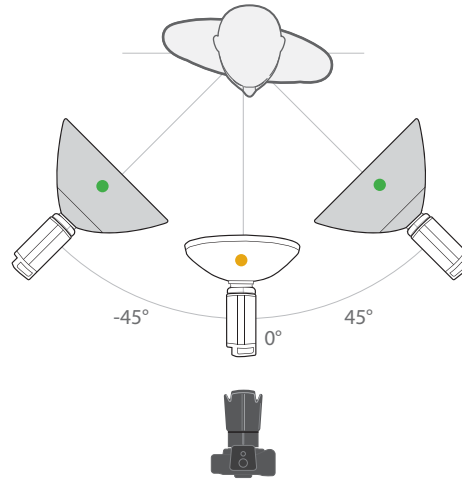
100

### Shutter Speed

125s

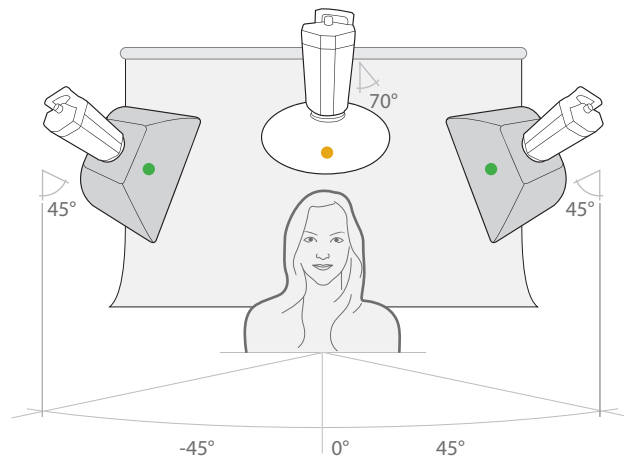
● **Key Light** f/stop 7.1  
Beauty Dish

● **Fill Light** f/stop 4  
x2 Softbox



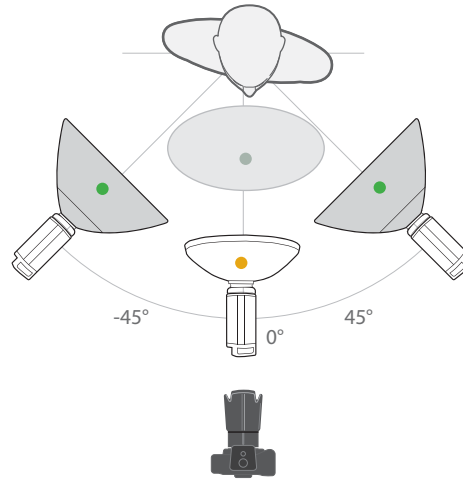
Bird's Eye View

Perspective View



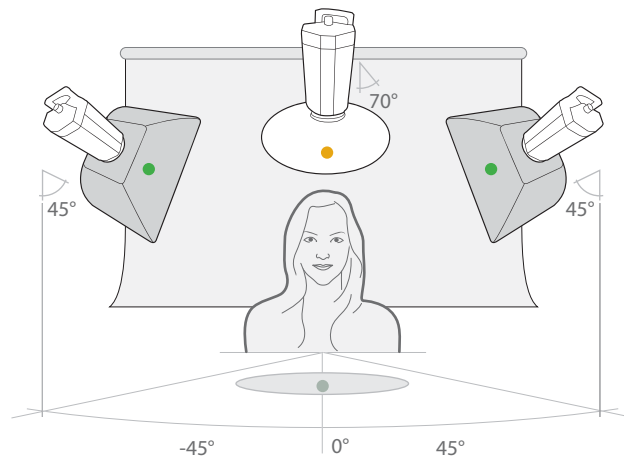






Bird's Eye View

Perspective View



## Three Light Set-up

### Camera

Canon 5D mark II

### Focal Length

85mm

### ISO

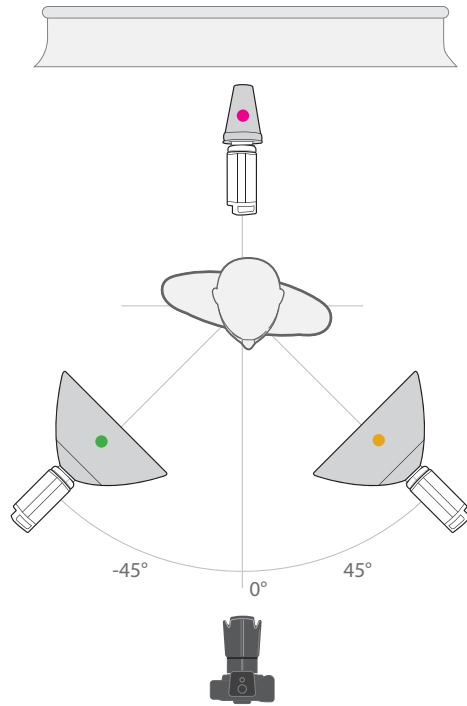
100

### Shutter Speed

125s

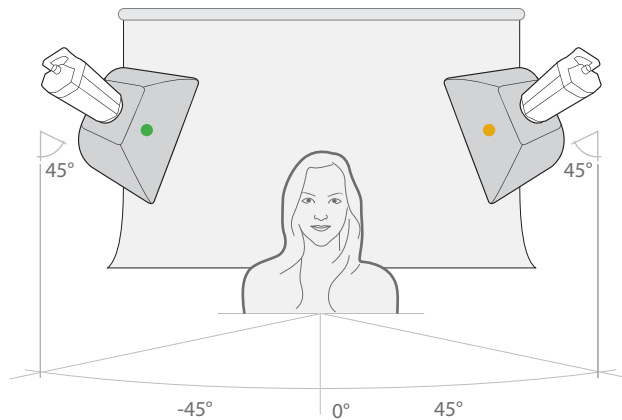
- **Key Light** f/stop 8  
Beauty Dish
- **Fill Light** f/stop 5.6  
x2 Softbox
- **Reflector** Silver





Bird's Eye View

Perspective View



## Three Light Set-up

### Camera

Canon 5D mark II

### Focal Length

85mm

### ISO

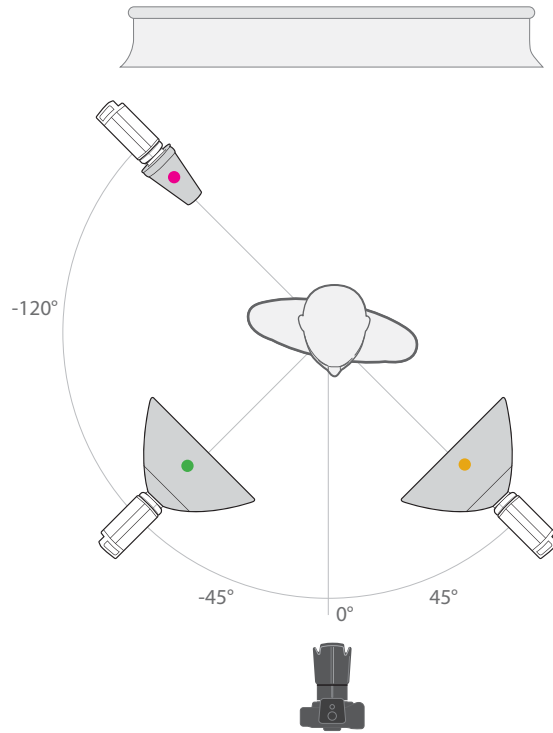
100

### Shutter Speed

125s

- **Key Light**      **f/stop**  
Softbox              8
- **Fill Light**      **f/stop**  
Softbox              4
- **Background Light**      **f/stop**  
Snoot                  5.6





## Three Light Set-up

**Camera**  
Canon 5D mark II

**Focal Length**  
85mm

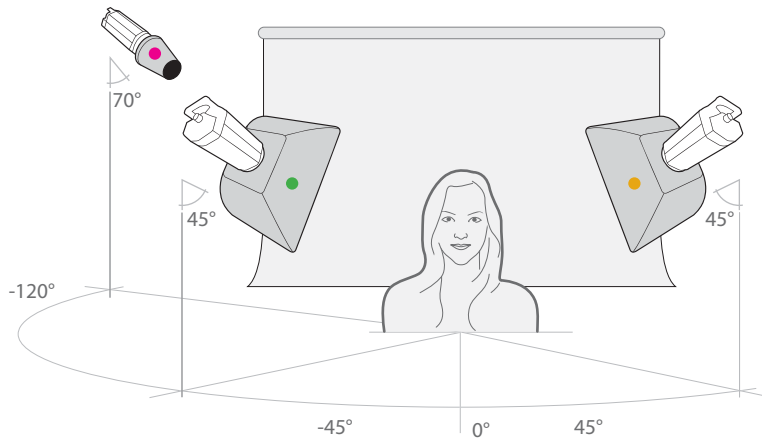
**ISO**  
100

**Shutter Speed**  
125s

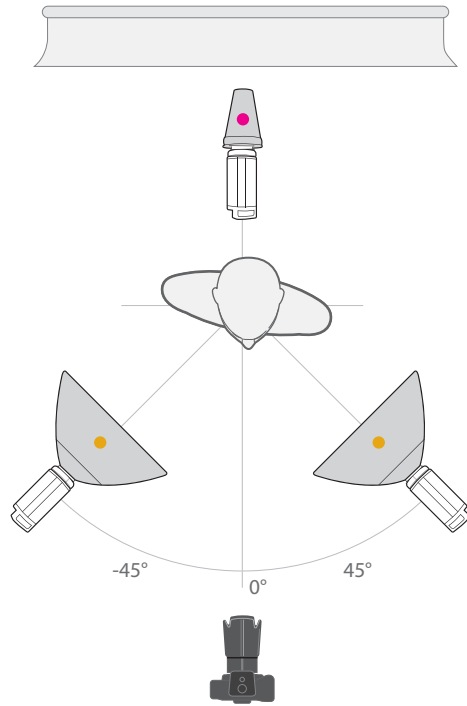
- **Key Light**      **f/stop**  
Softbox              8
- **Fill Light**      **f/stop**  
Softbox              4
- **Hair Light**      **f/stop**  
Snoot                 5.6

Bird's Eye View

Perspective View

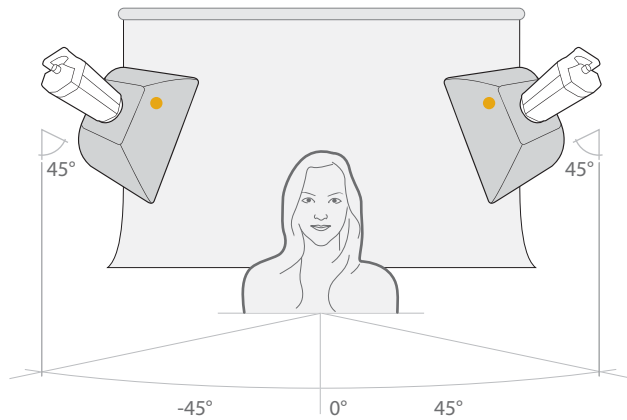






Bird's Eye View

Perspective View



## Three Light Set-up

### Camera

Canon 5D mark II

### Focal Length

85mm

### ISO

100

### Shutter Speed

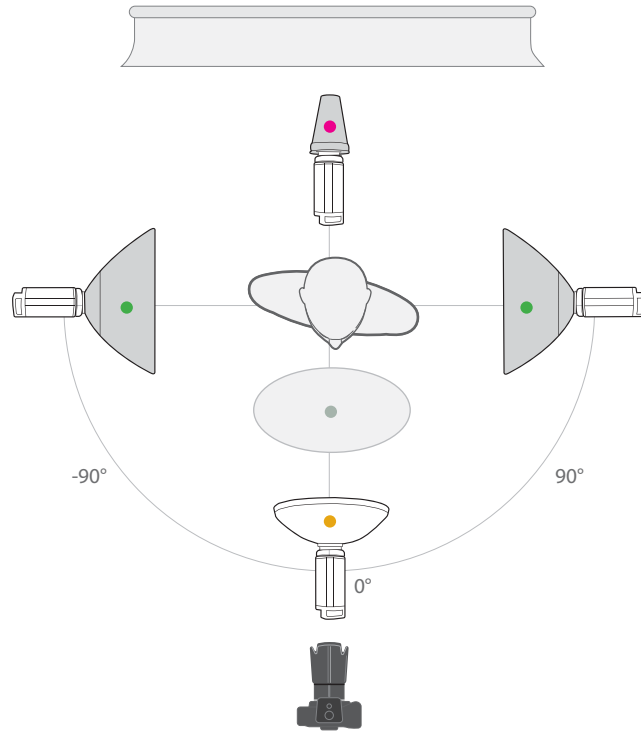
125s

● **Key Light**      **f/stop**  
x2 Softbox      5.6

● **Background Light**      **f/stop**  
Snoot      5.6

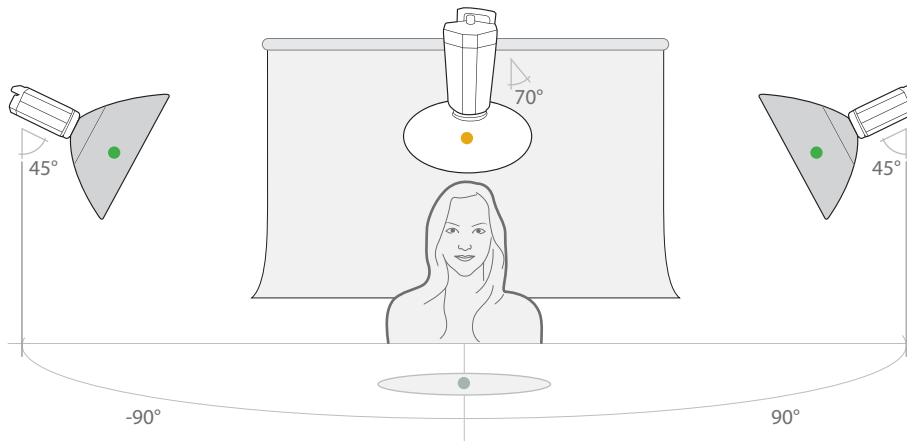






Bird's Eye View

Perspective View



## Four Light Set-up

**Camera**  
Canon 5D mark II

**Focal Length**  
85mm

**ISO**  
100

**Shutter Speed**  
125s

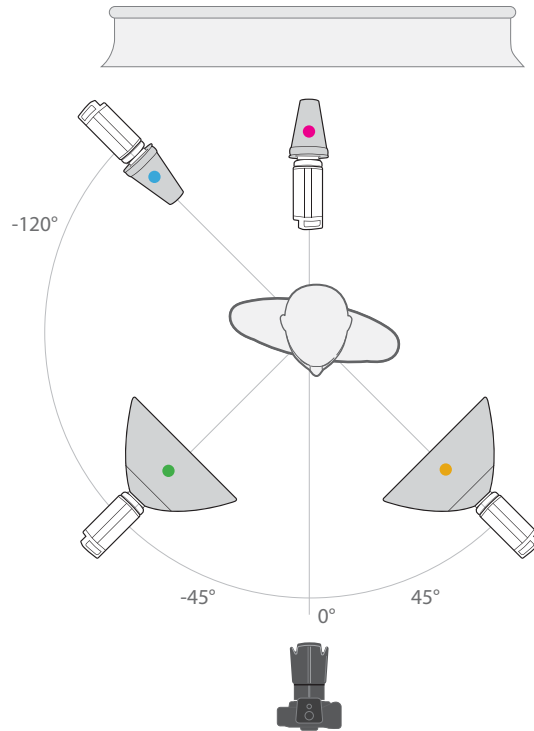
● **Key Light**      **f/stop**  
Beauty Dish      8

● **Rim Light**      **f/stop**  
Softbox      8

● **Background Light**      **f/stop**  
Snoot      5.6

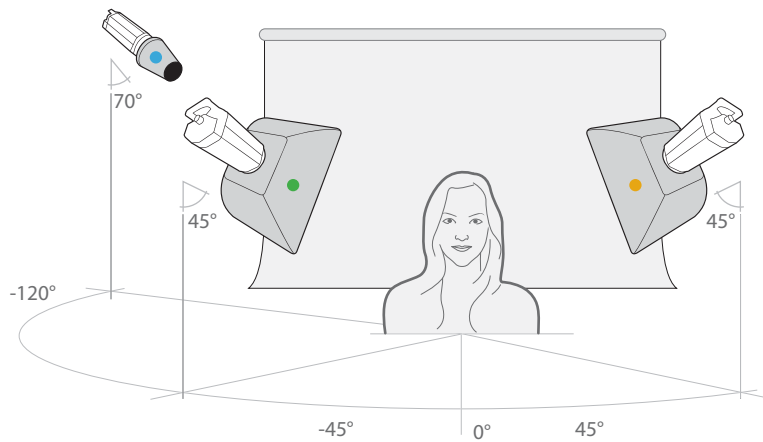
● **Reflector**  
Silver





Bird's Eye View

Perspective View



## Four Light Set-up

**Camera**  
Canon 5D mark II

**Focal Length**  
85mm

**ISO**  
100

**Shutter Speed**  
125s

- **Key Light**      **f/stop**  
Softbox              8
- **Fill Light**      **f/stop**  
Softbox              4
- **Hair Light**      **f/stop**  
Snoot                5.6
- **Background Light**      **f/stop**  
Snoot                5.6



# Advanced Studio Lighting

One light set-up



## One Light Set-up

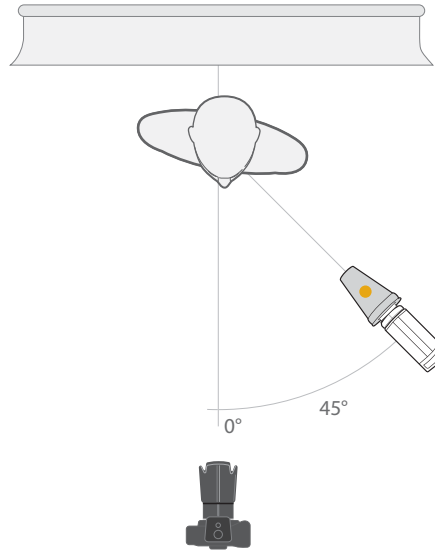
**Camera**  
Canon 5D mark II

**Focal Length**  
140mm

**ISO**  
100

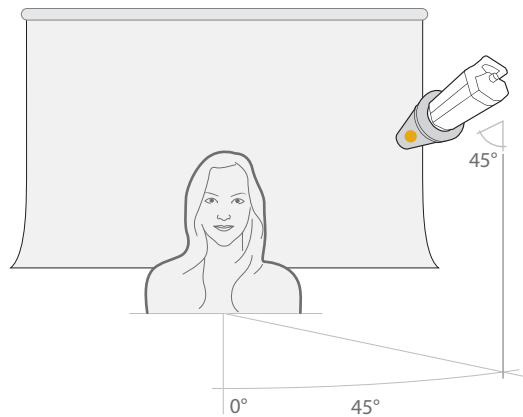
**Shutter Speed**  
125s

● **Key Light**      **f/stop**  
Snoot                  6.3



Bird's Eye View

Perspective View







## One Light Set-up

### Camera

Canon 5D mark II

### Focal Length

85mm

### ISO

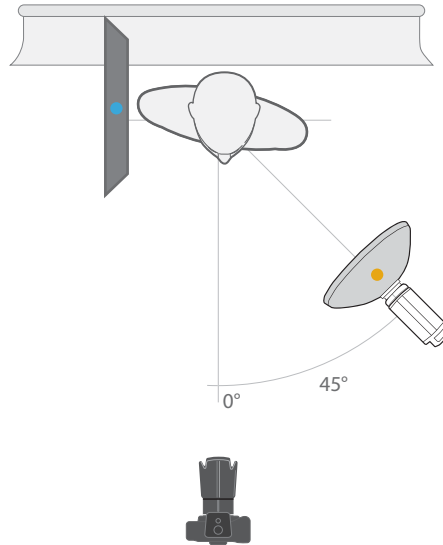
100

### Shutter Speed

125s

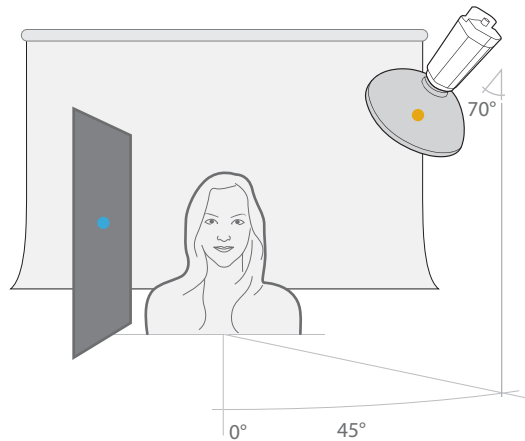
● **Key Light** f/stop  
Beauty dish w/ Grid 5.6

● **Reflector**  
Black



Bird's Eye View

Perspective View





## One Light Set-up

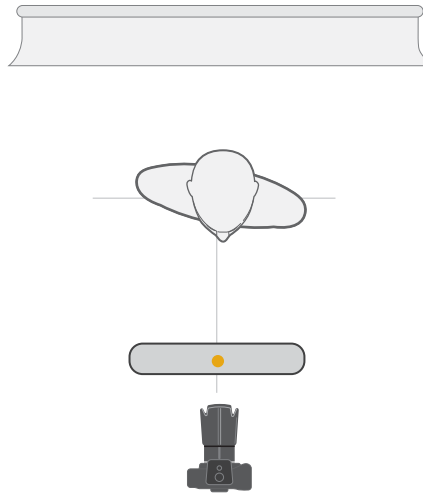
**Camera**  
Canon 5D mark II

**Focal Length**  
70mm

**ISO**  
500

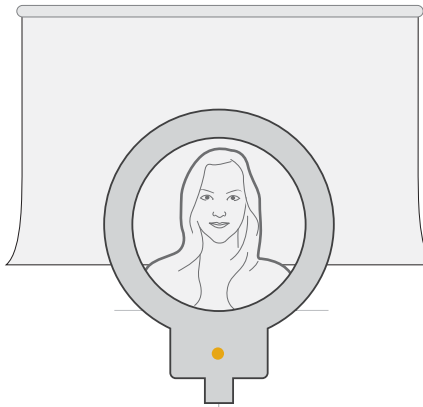
**Shutter Speed**  
125s

● **Key Light**      **f/stop**  
Ring Light      4



Bird's Eye View

Perspective View







## One Light Set-up

### Camera

Hasselblad H1

### Focal Length

80mm

### ISO

100

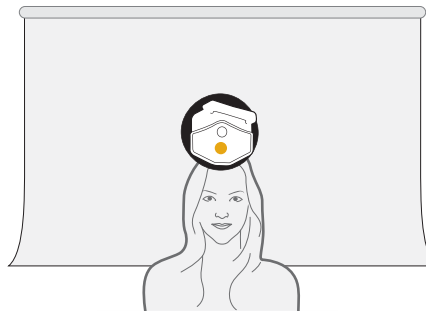
### Shutter Speed

125s

- **Key Light** **f/stop**  
With Spotlight 8  
Head

Bird's Eye View

Perspective View





## One Light Set-up

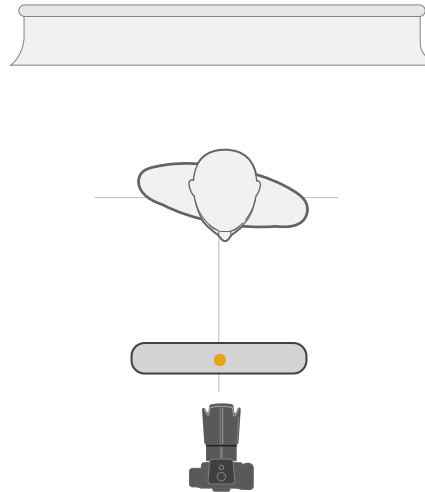
**Camera**  
Canon 5D mark II

**Focal Length**  
85mm

**ISO**  
400

**Shutter Speed**  
640

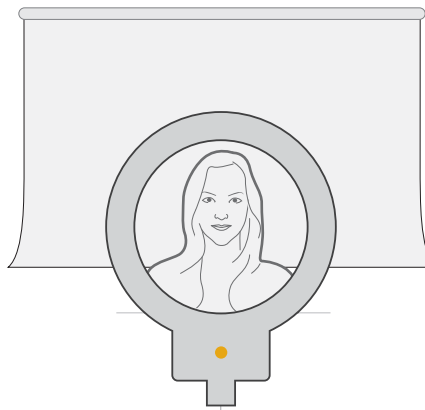
● **Key Light**      **f/stop**  
Ring Light            2



Bird's Eye View

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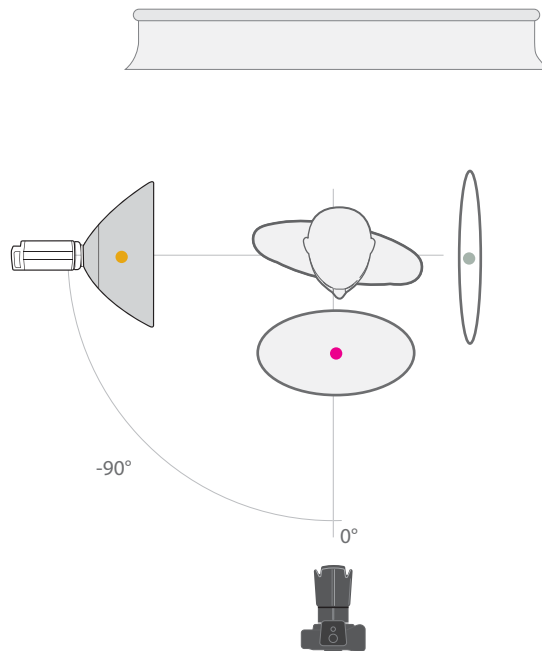
Perspective View





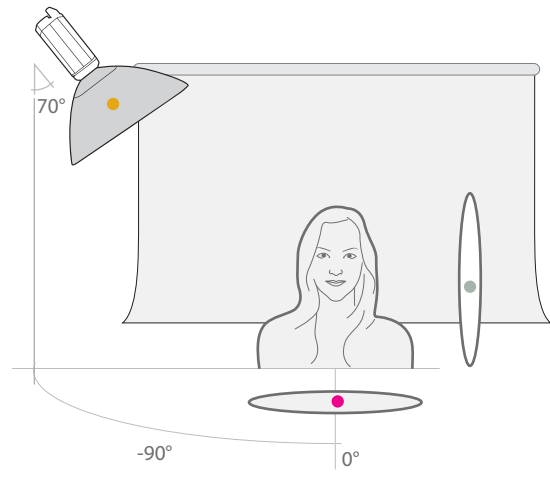






Bird's Eye View

Perspective View



## One Light Set-up

**Camera**  
Canon 5D mark II

**Focal Length**  
80

**ISO**  
100

**Shutter Speed**  
125s

● **Key Light**      **f/stop**  
Softbox              9.5

● **Reflector**  
Silver

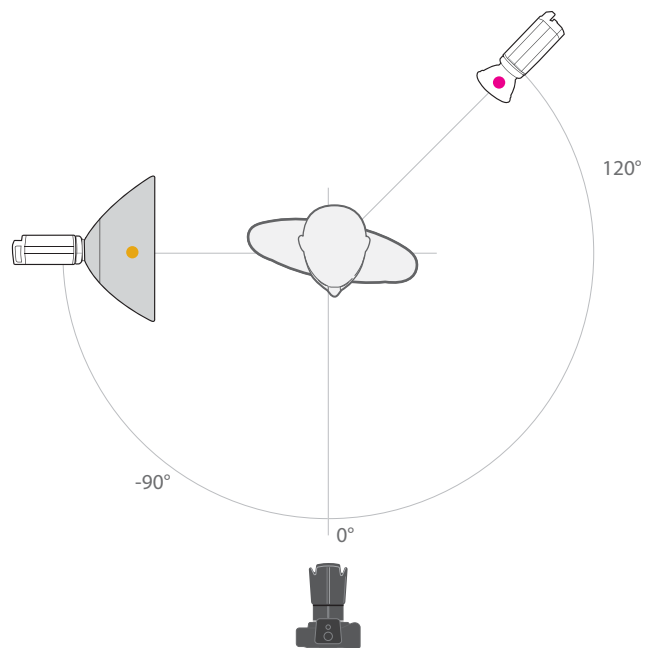
● **Reflector**  
White



# Advanced Studio Lighting

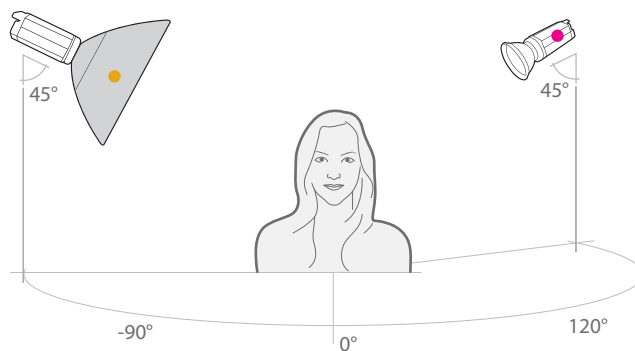
Two light set-up





Bird's Eye View

Perspective View



## Two Light Set-up

**Camera**  
Canon 5D mark I

**Focal Length**  
34

**ISO**  
100

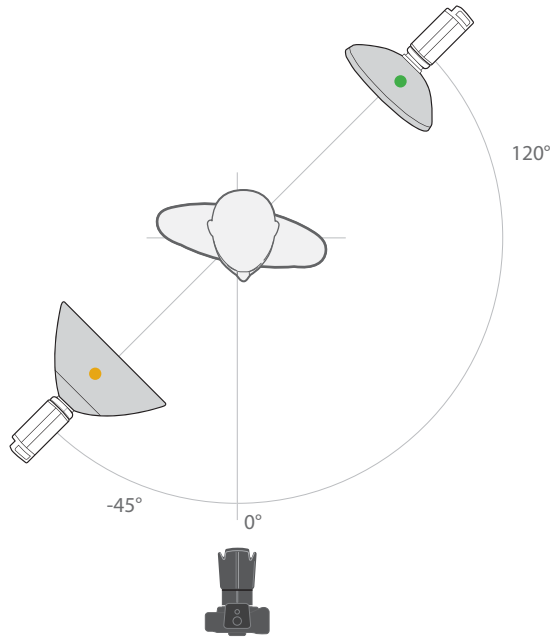
**Shutter Speed**  
125s

● **Key Light**      **f/stop**  
Softbox              7.1

● **Rim Light**      **f/stop**  
Strobe Flash        8

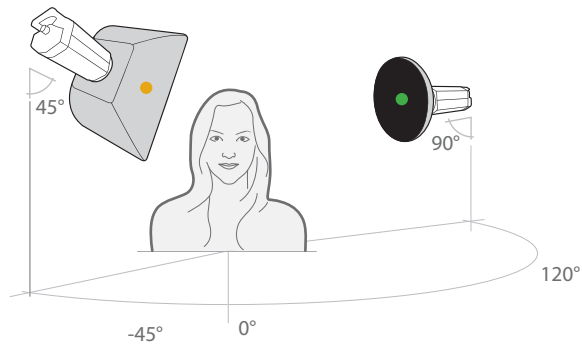






Bird's Eye View

Perspective View



## Two Light Set-up

### Camera

Canon 5D mark II

### Focal Length

24

### ISO

100

### Shutter Speed

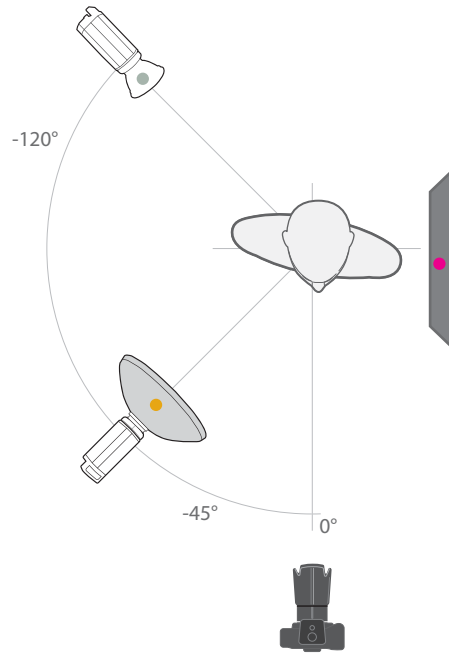
125s

● **Key Light**      **f/stop**  
Softbox              7.1

● **Rim Light**      **f/stop**  
Beauty Dish        8  
w/ Grid

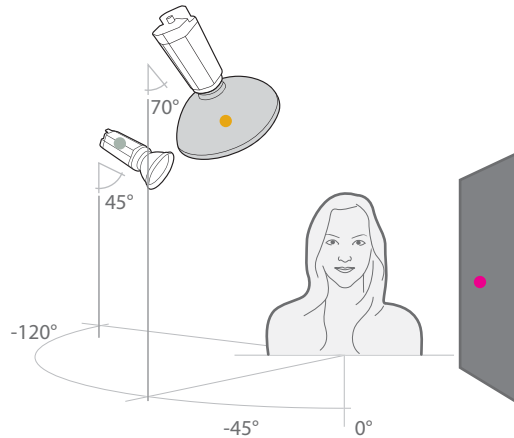






Bird's Eye View

Perspective View



## Two Light Set-up

**Camera**  
Canon 5D mark I

**Focal Length**  
65

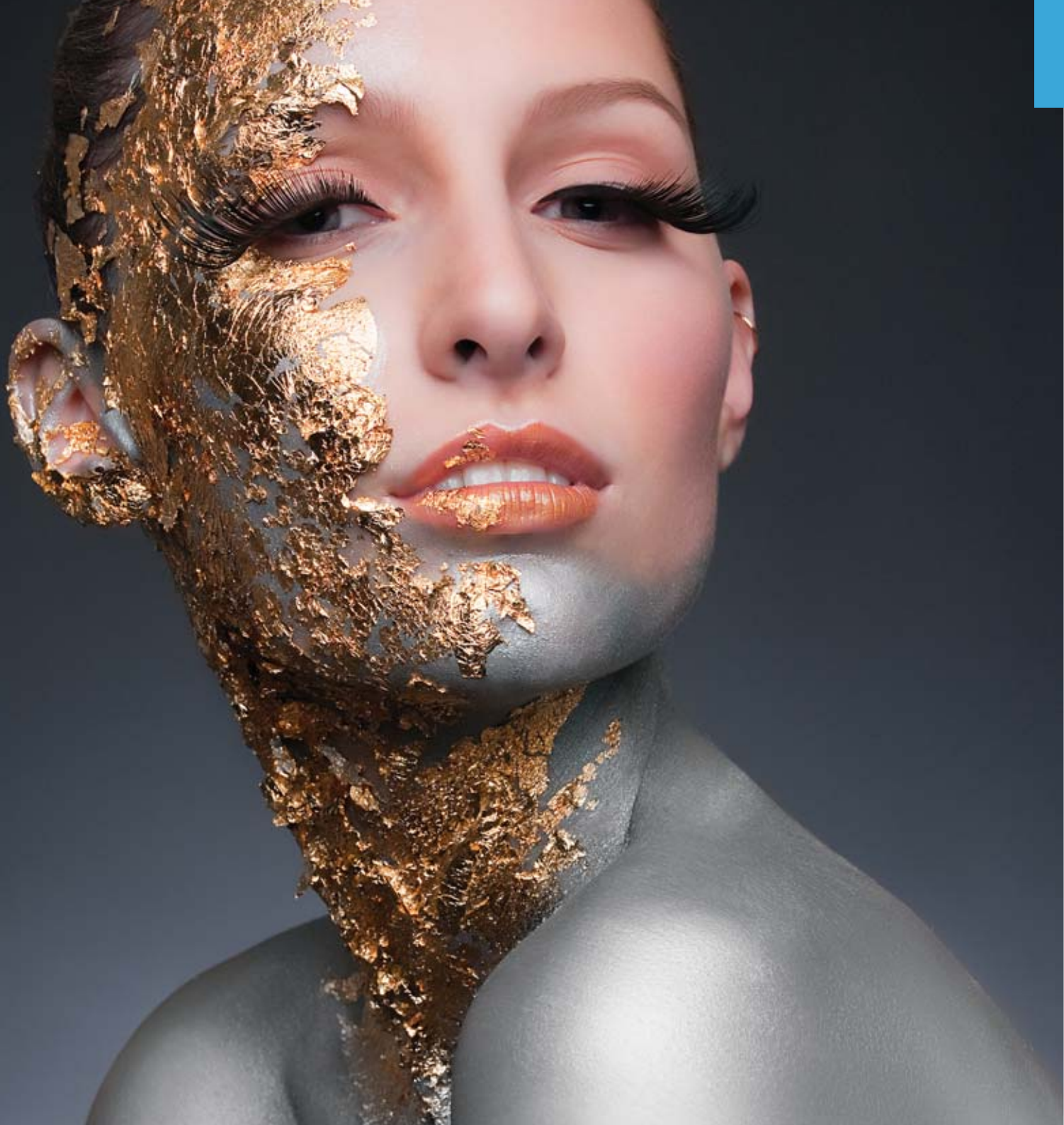
**ISO**  
100

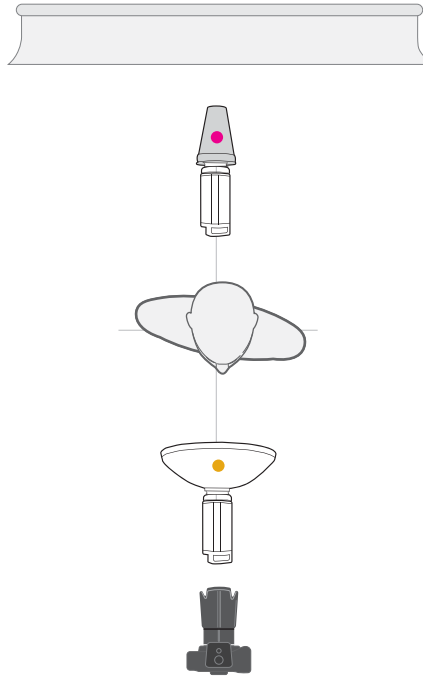
**Shutter Speed**  
125s

● **Key Light**      **f/stop**  
Beauty dish      6.3  
w/ grid

● **Fill Light**      **f/stop**  
Strobes head      6.3

● **Reflector**  
Black





## Two Light Set-up

### Camera

Hasselblad H1

### Focal Length

110

### ISO

200

### Shutter Speed

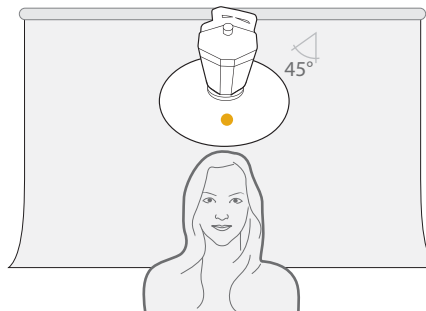
180s

● **Key Light**      **f/stop**  
Beauty Dish      19

● **Background Light**      **f/stop**  
Snoot      16

Bird's Eye View

Perspective View

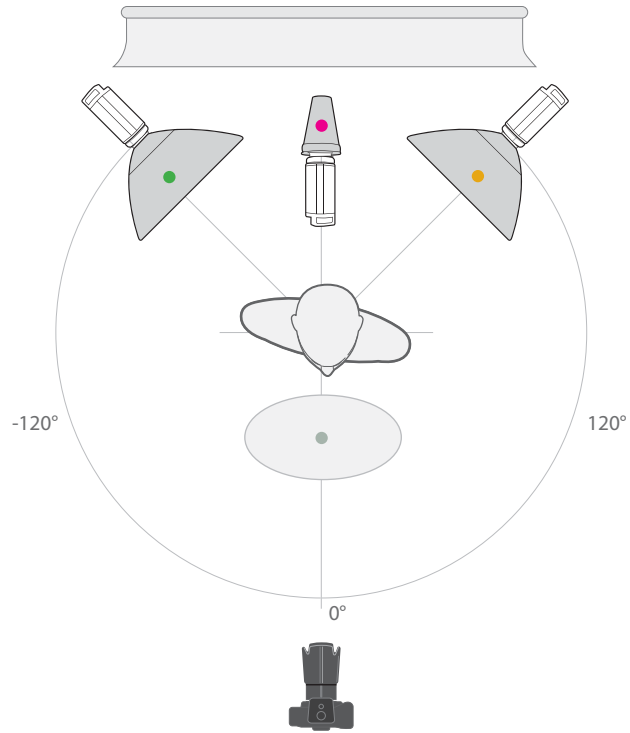




# Advanced Studio Lighting

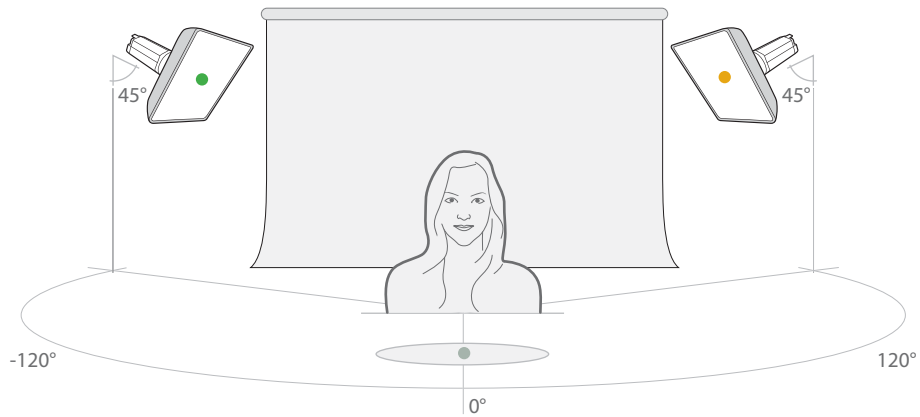
Three light set-up





Bird's Eye View

Perspective View



## Three Light Set-up

### Camera

Canon 5D mark II

### Focal Length

85mm

### ISO

100

### Shutter Speed

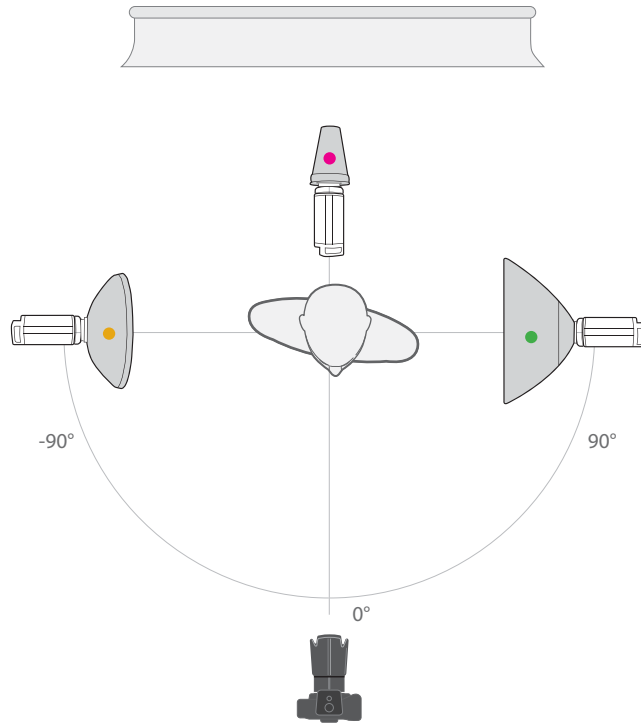
125s

- **Key Light**      **f/stop**  
Softbox              8
- **Hair Light**      **f/stop**  
Softbox              8
- **Background Light**      **f/stop**  
Snoot                  8
- **Reflector**  
White









## Three Light Set-up

### Camera

Hasselblad H1

### Focal Length

80mm

### ISO

100

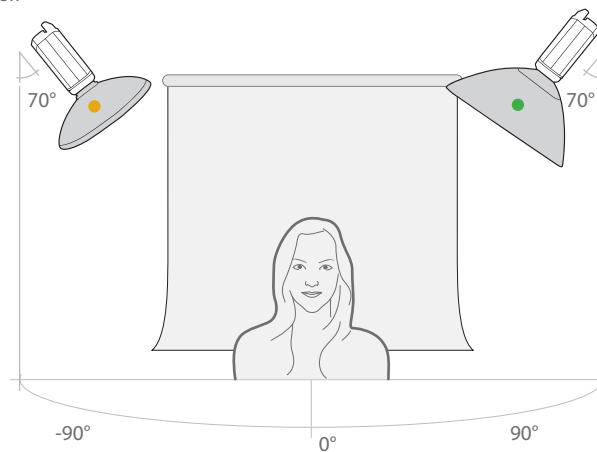
### Shutter Speed

125s

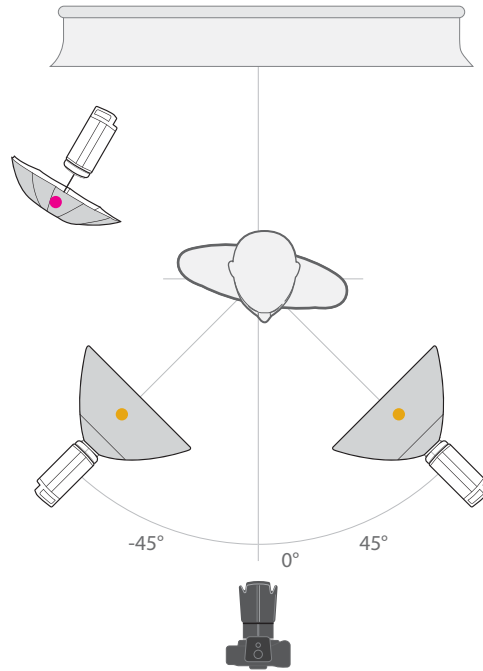
- **Key Light** **f/stop**  
Beauty Dish 5.6  
w/ Grid
- **Hair Light** **f/stop**  
Softbox 5.6
- **Background Light** **f/stop**  
Snoot 8

Bird's Eye View

Perspective View

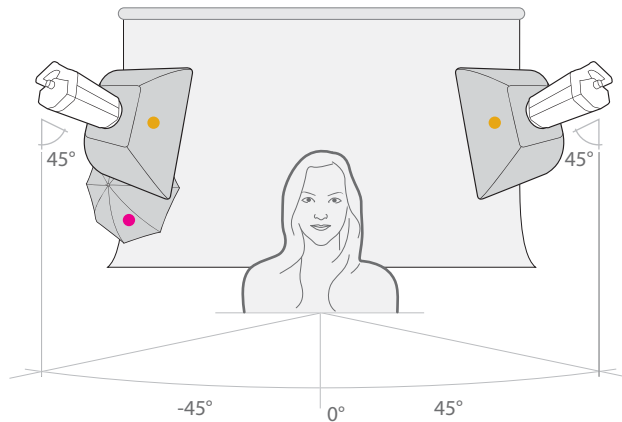






Bird's Eye View

Perspective View



## Three Light Set-up

### Camera

Hasselblad H1

### Focal Length

80mm

### ISO

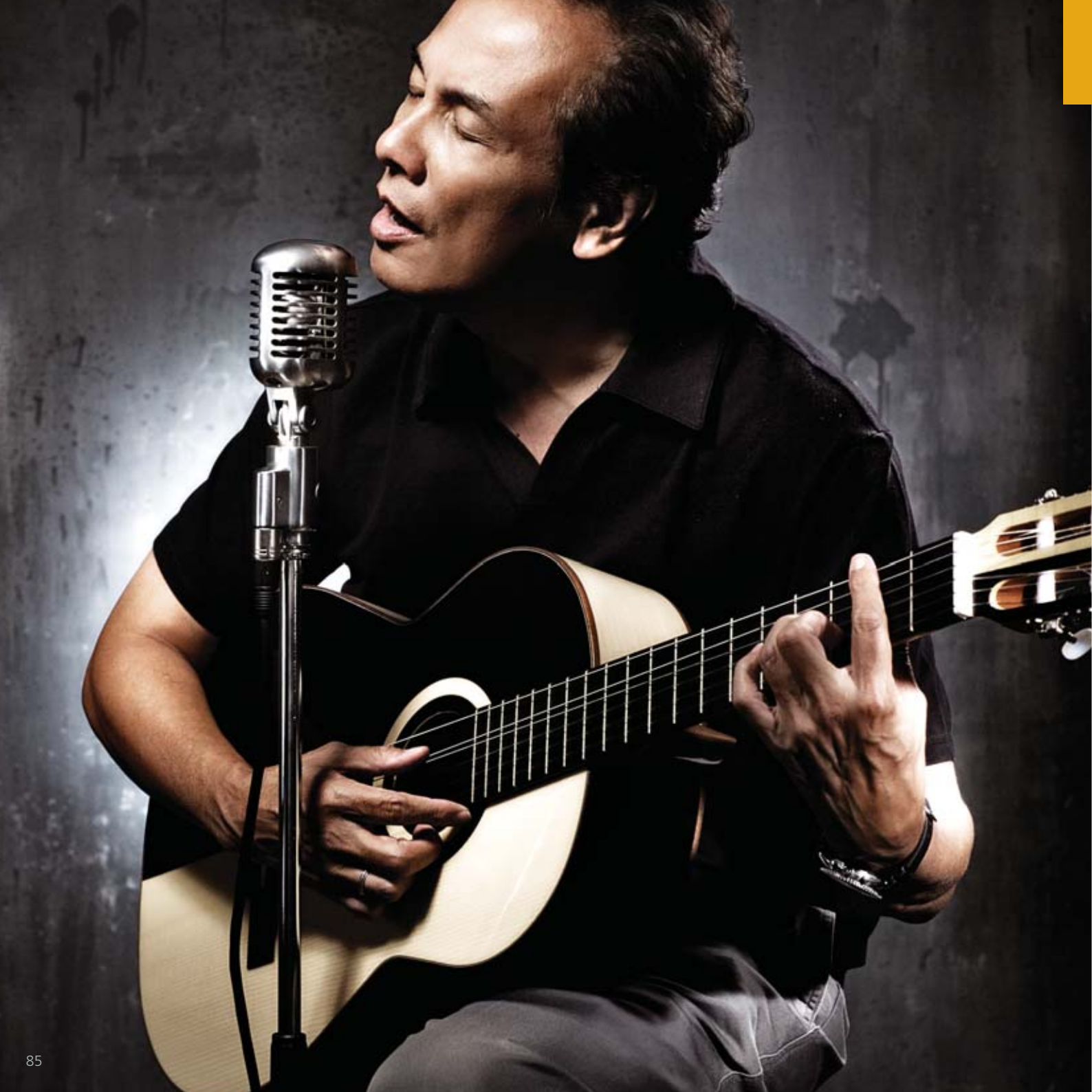
100

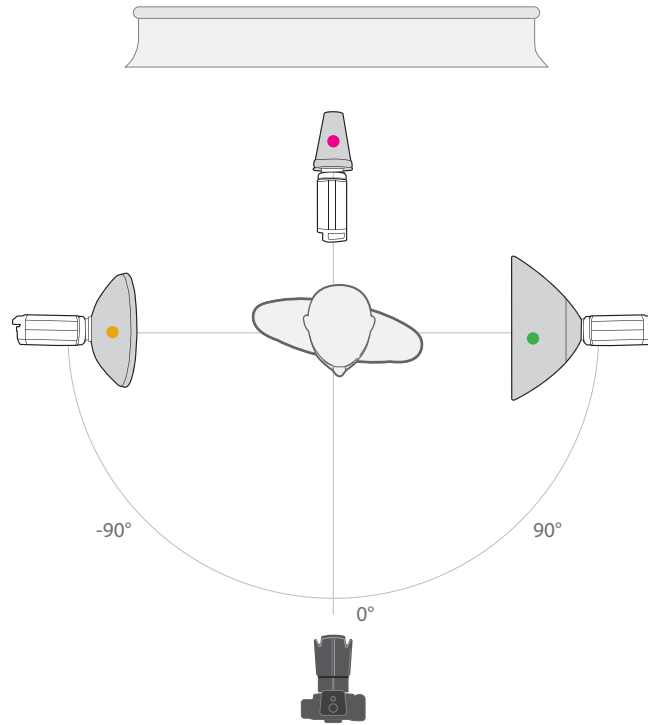
### Shutter Speed

125s

● **Key Light**      **f/stop**  
x2 Softbox      9.5

● **Background Light**      **f/stop**  
Silver Umbrella      14





## Three Light Set-up

**Camera**  
Canon 5D mark I

**Focal Length**  
85mm

**ISO**  
100

**Shutter Speed**  
125s

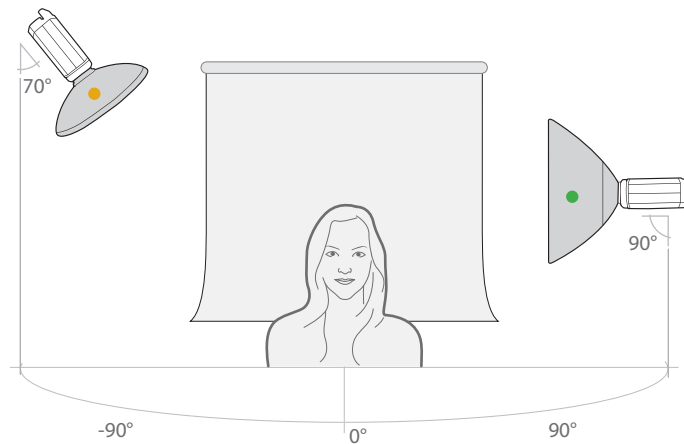
● **Key Light**      **f/stop**  
Beauty Dish      9  
w/ grid

● **Rim Light**      **f/stop**  
Softbox      8

● **Background Light**      **f/stop**  
Snoot      11

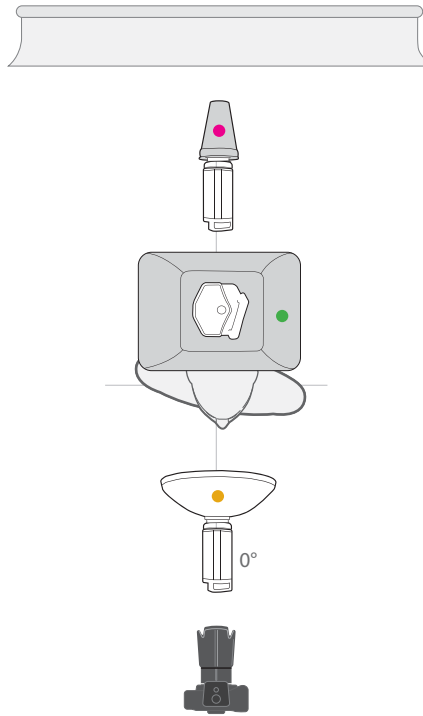
Bird's Eye View

Perspective View









## Three Light Set-up

**Camera**  
Canon 5D mark I

**Focal Length**  
34

**ISO**  
100

**Shutter Speed**  
125s

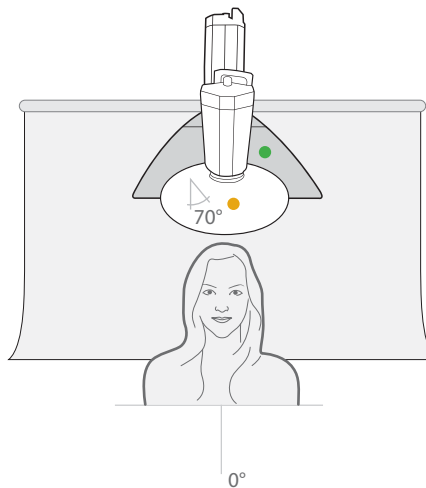
● **Key Light**      **f/stop**  
Beauty Dish      5.6

● **Rim Light**      **f/stop**  
Softbox      8

● **Background Light**      **f/stop**  
Snoot      8

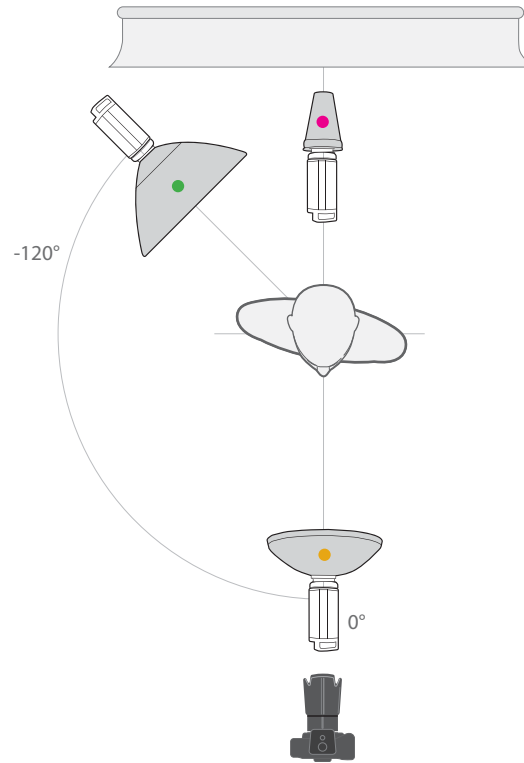
Bird's Eye View

Perspective View



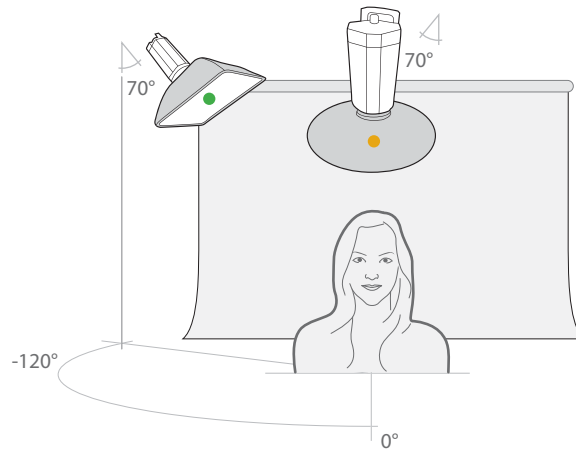






Bird's Eye View

Perspective View



## Three Light Set-up

### Camera

Canon 1D mark II

### Focal Length

70mm

### ISO

100

### Shutter Speed

125s

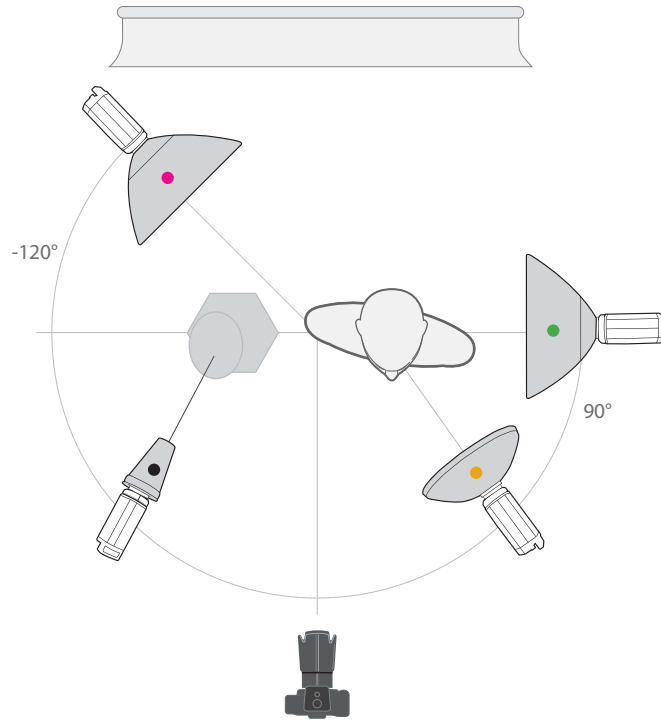
● <b>Key Light</b>	<b>f/stop</b>
Beauty Dish	8
w/ grid	
● <b>Rim Light</b>	<b>f/stop</b>
Softbox	9.5
● <b>Background Light</b>	<b>f/stop</b>
Snoot	10



# Advanced Studio Lighting

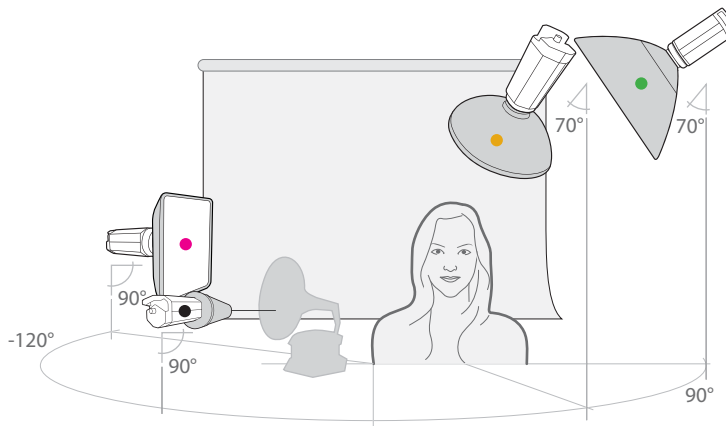
Four light set-up





Bird's Eye View

Perspective View



## Four Light Set-up

### Camera

Hasselblad H1

### Focal Length

80mm

### ISO

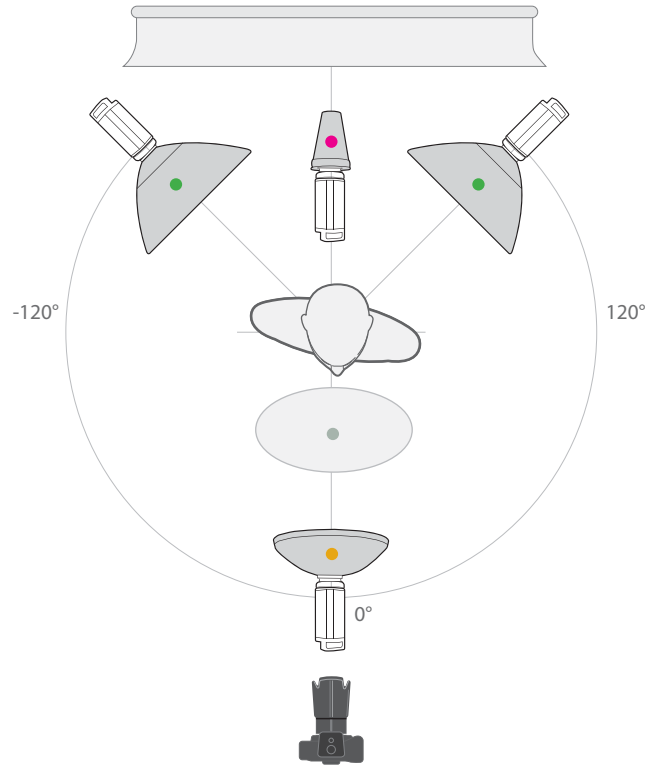
100

### Shutter Speed

125s

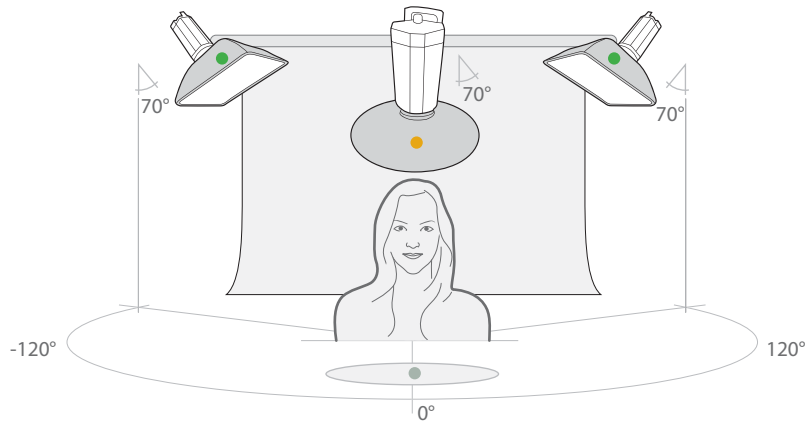
- **Key Light** **f/stop**  
Beauty Dish w/ grid  
8
- **Rim Light** **f/stop**  
Softbox  
11
- **Rim Light** **f/stop**  
Softbox  
11
- **Snoot** **f/stop**  
8





Bird's Eye View

Perspective View



## Four Light Set-up

**Camera**  
Canon 5D mark I

**Focal Length**  
85mm

**ISO**  
100

**Shutter Speed**  
125s

● **Key Light**      **f/stop**  
Beauty Dish      8  
w/ grid

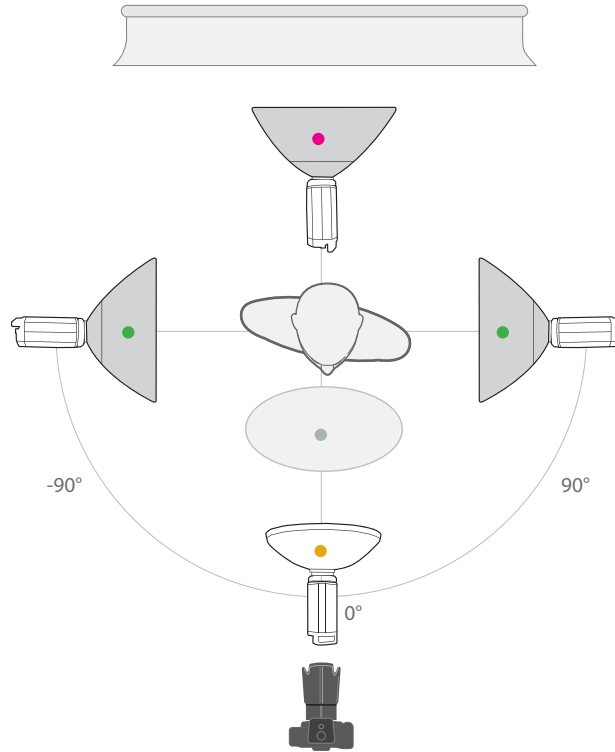
● **Rim Light**      **f/stop**  
x2 Softbox      9

● **Background Light**      **f/stop**  
Snoot      8

● **Reflector**  
Silver

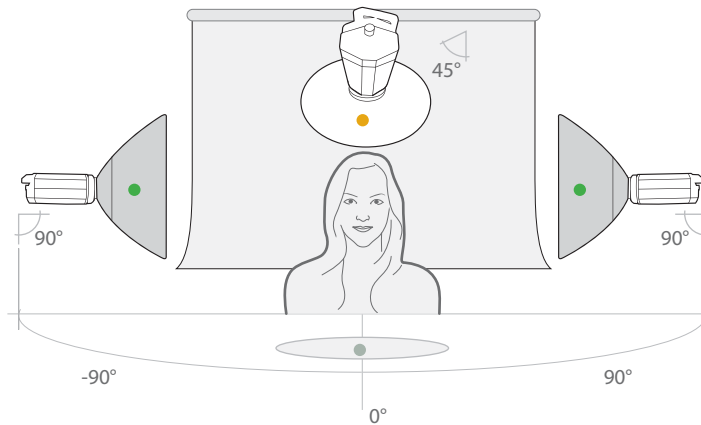






Bird's Eye View

Perspective View



## Four Light Set-up

### Camera

Canon 5D mark I

### Focal Length

200mm

### ISO

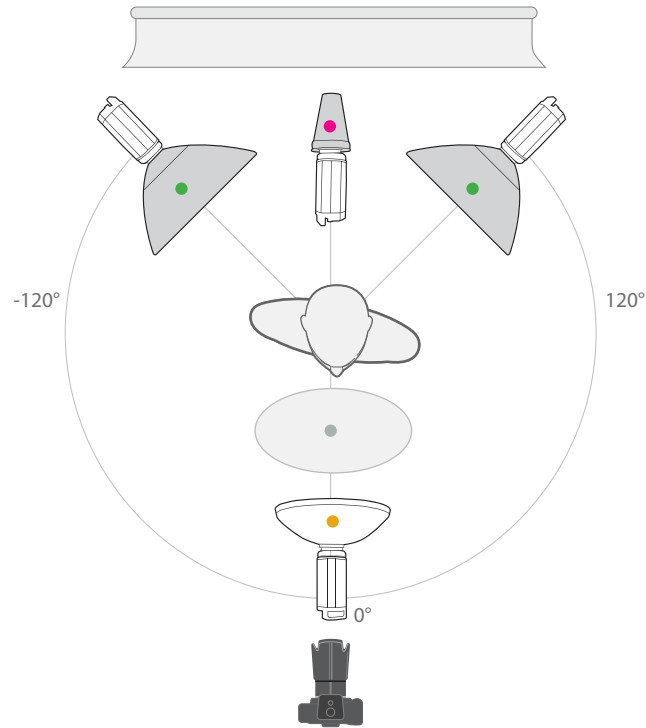
100

### Shutter Speed

125s

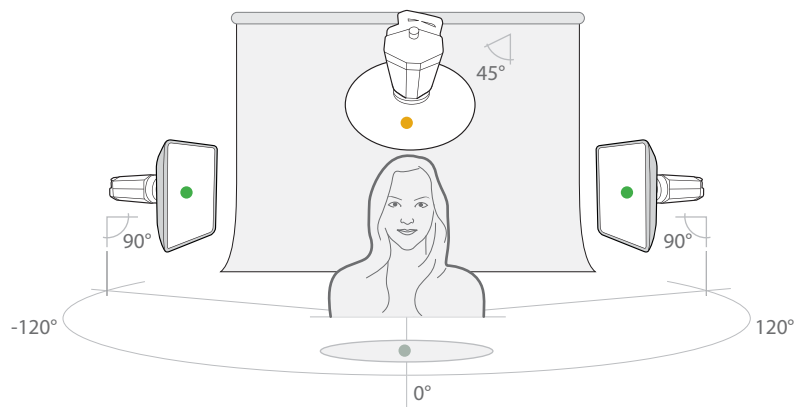
- **Key Light** **f/stop**  
Beauty Dish 6.3
- **Rim Light** **f/stop**  
x2 Softbox 8
- **Background Light** **f/stop**  
Softbox 10
- **Reflector**  
White





Bird's Eye View

Perspective View



## Four Light Set-up

### Camera

Canon 1D mark II

### Focal Length

85mm

### ISO

100

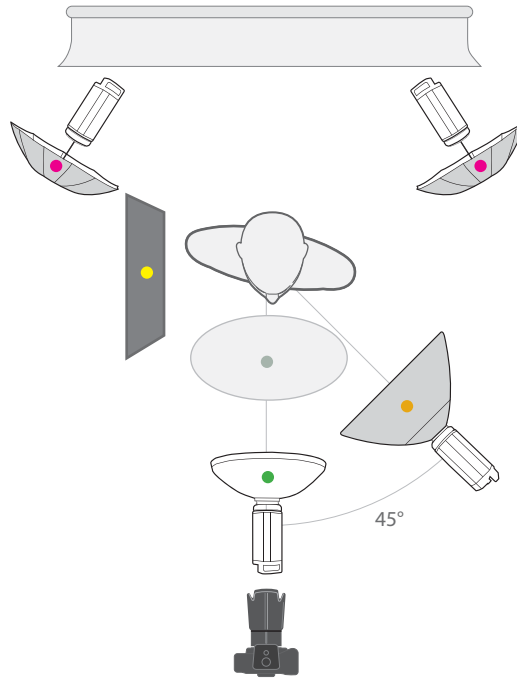
### Shutter Speed

125s

- **Key Light** **f/stop**  
Beauty Dish 8
- **Rim Light** **f/stop**  
Softbox 10
- **Background Light** **f/stop**  
Snoot 10
- **Reflector**  
White

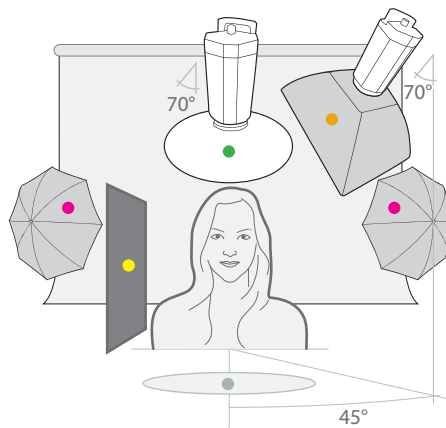






Bird's Eye View

Perspective View



## Four Light Set-up

### Camera

Hasselblad H1

### Focal Length

80mm

### ISO

100

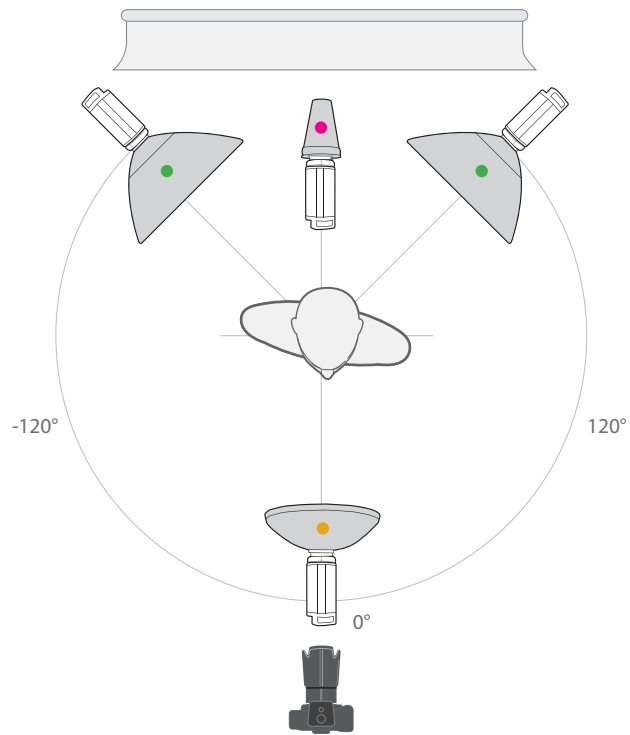
### Shutter Speed

125s

- **Key Light**                    **f/stop**  
Softbox                            9.5
- **Fill Light**                    **f/stop**  
Beauty Dish                    6.3
- **Background Light**           **f/stop**  
Silver Umbrella                13
- **Reflector**  
White
- **Reflector**  
Black







## Four Light Set-up

**Camera**  
Canon 5D mark II

**Focal Length**  
85mm

**ISO**  
100

**Shutter Speed**  
125s

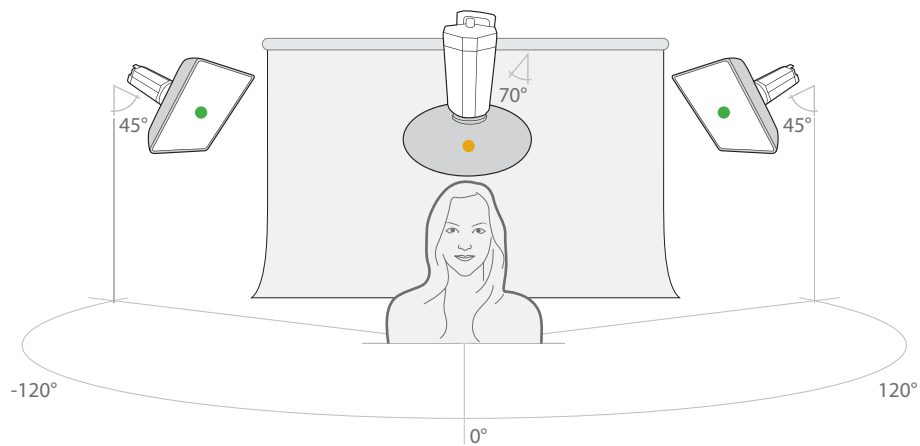
● **Key Light**      **f/stop**  
Beauty Dish      7.1  
w/ Grid

● **Rim Light**      **f/stop**  
x2 Softbox      8

● **Background Light**      **f/stop**  
Snoot      9

Bird's Eye View

Perspective View

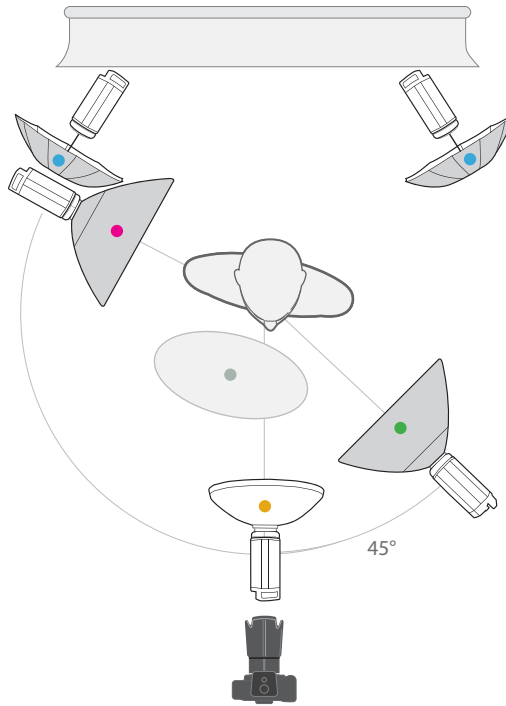




# Advanced Studio Lighting

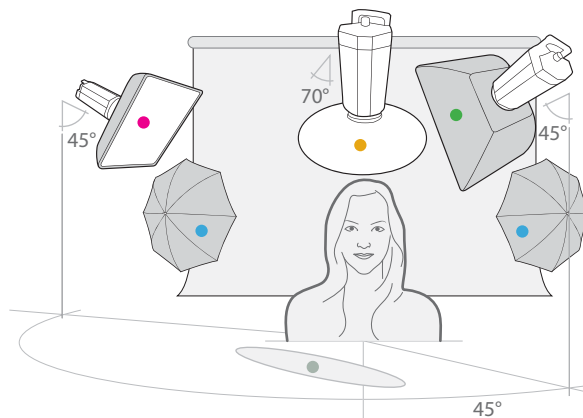
Five light set-up





Bird's Eye View

Perspective View



## Five Light Set-up

### Camera

Hasselblad H1

### Focal Length

80mm

### ISO

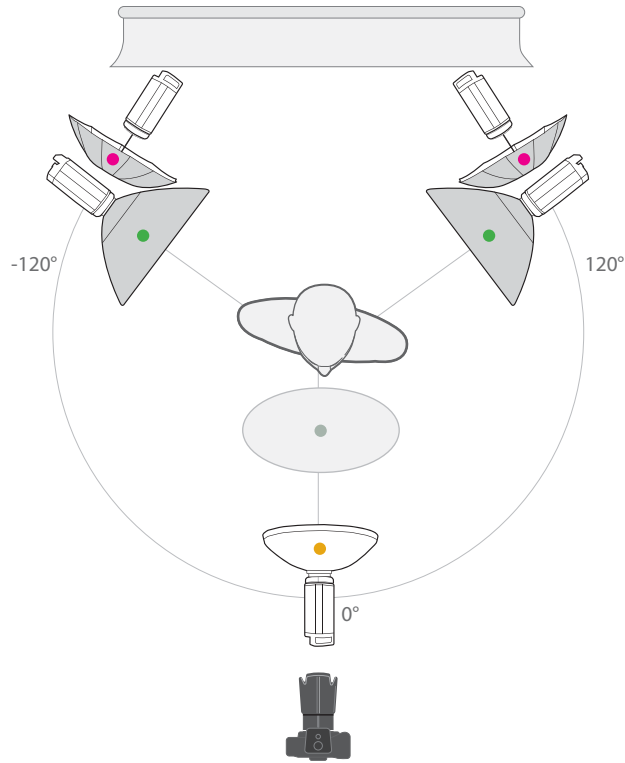
100

### Shutter Speed

125s

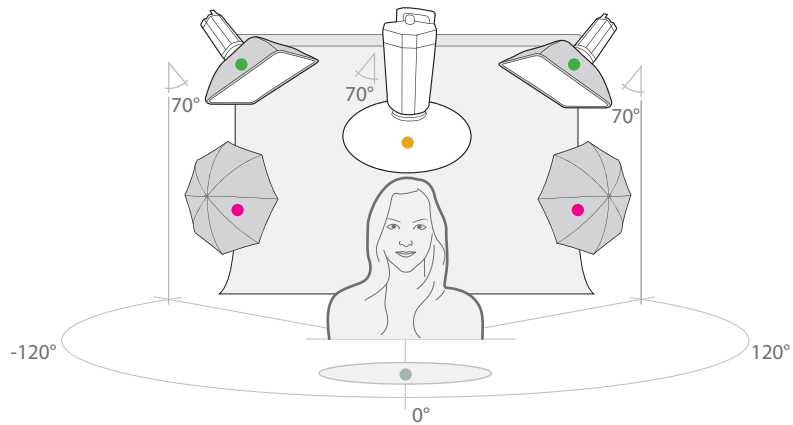
- **Key Light** **f/stop**  
Beauty Dish 8
- **Fill Light** **f/stop**  
Softbox 6.3
- **Rim Light** **f/stop**  
Softbox 8
- **Background Light** **f/stop**  
x2 Silver Umbrella 11
- **Reflector**  
Silver





Bird's Eye View

Perspective View



## Five Light Set-up

### Camera

Canon 5D Mark II

### Focal Length

50mm

### ISO

100

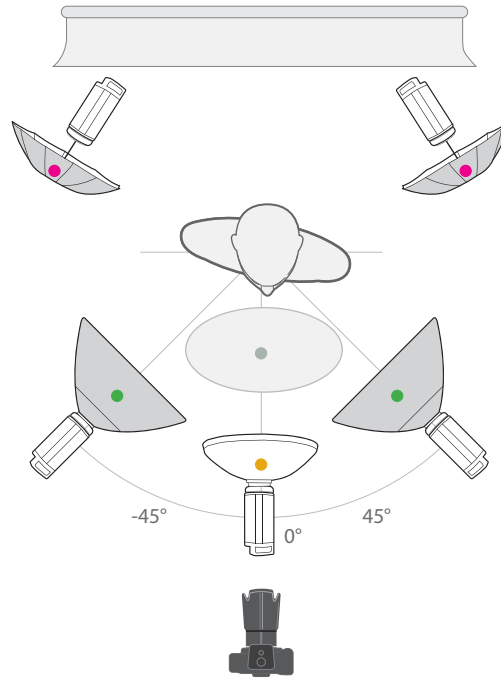
### Shutter Speed

125s

- **Key Light** **f/stop**  
 Beauty Dish 7.1
- **Rim Light** **f/stop**  
 x2 Softbox 9
- **Background Light** **f/stop**  
 x2 Silver Umbrella 11
- **Reflector**  
 Silver

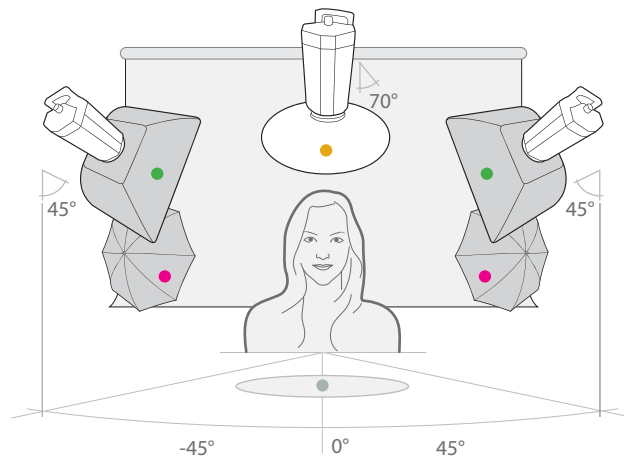






Bird's Eye View

Perspective View



## Five Light Set-up

### Camera

Hasselblad H1

### Focal Length

110mm

### ISO

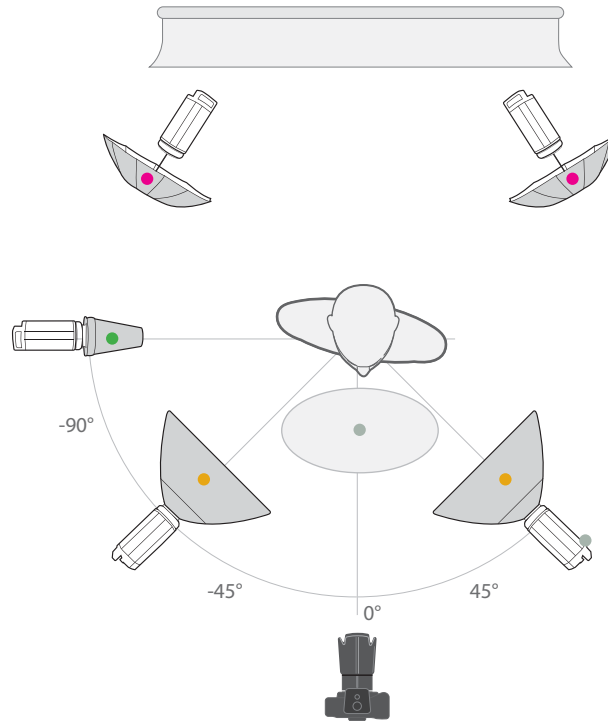
200

### Shutter Speed

170s

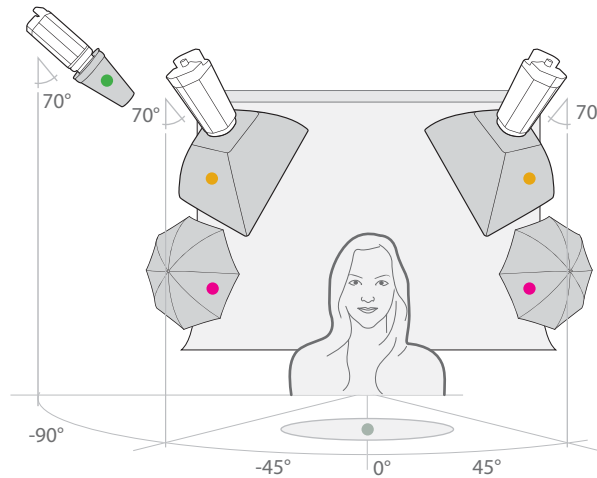
- **Key Light** **f/stop**  
 Beauty Dish 19
- **Fill Light** **f/stop**  
 x2 Softbox 11
- **Background Light** **f/stop**  
 x2 Silver Umbrella 16
- **Reflector**  
 White





Bird's Eye View

Perspective View



## Five Light Set-up

### Camera

Hasselblad H1

### Focal Length

80mm

### ISO

100

### Shutter Speed

125s

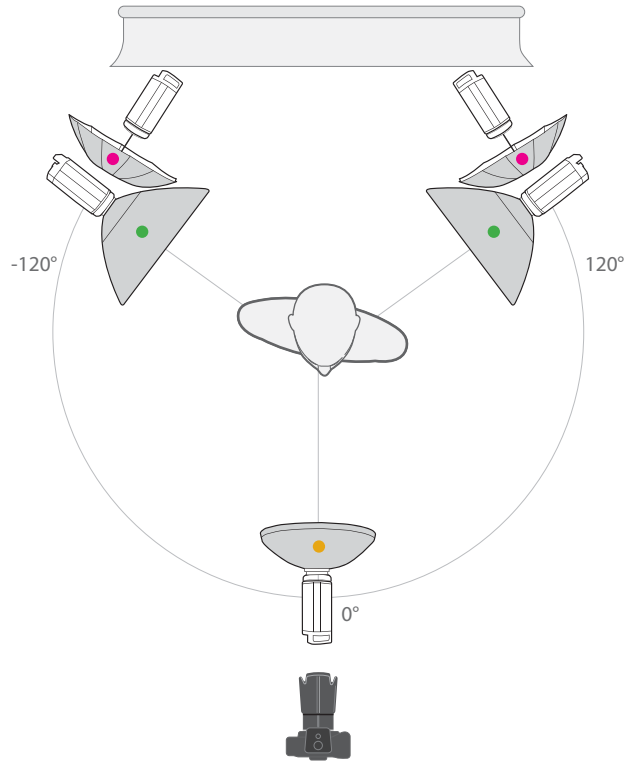
● **Key Light**      **f/stop**  
x2 Softbox      11

● **Hair Light**      **f/stop**  
Snoot      9

● **Background Light**      **f/stop**  
x2 Silver Umbrella 11

● **Reflector**  
Silver





## Five Light Set-up

### Camera

Hasselblad H1

### Focal Length

80mm

### ISO

100

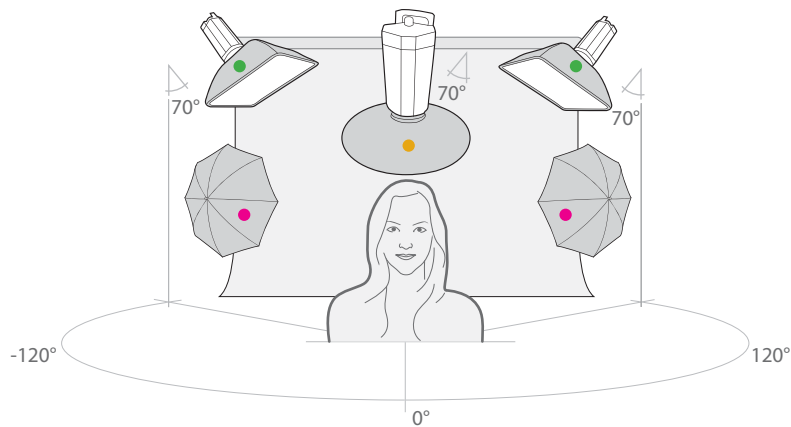
### Shutter Speed

125s

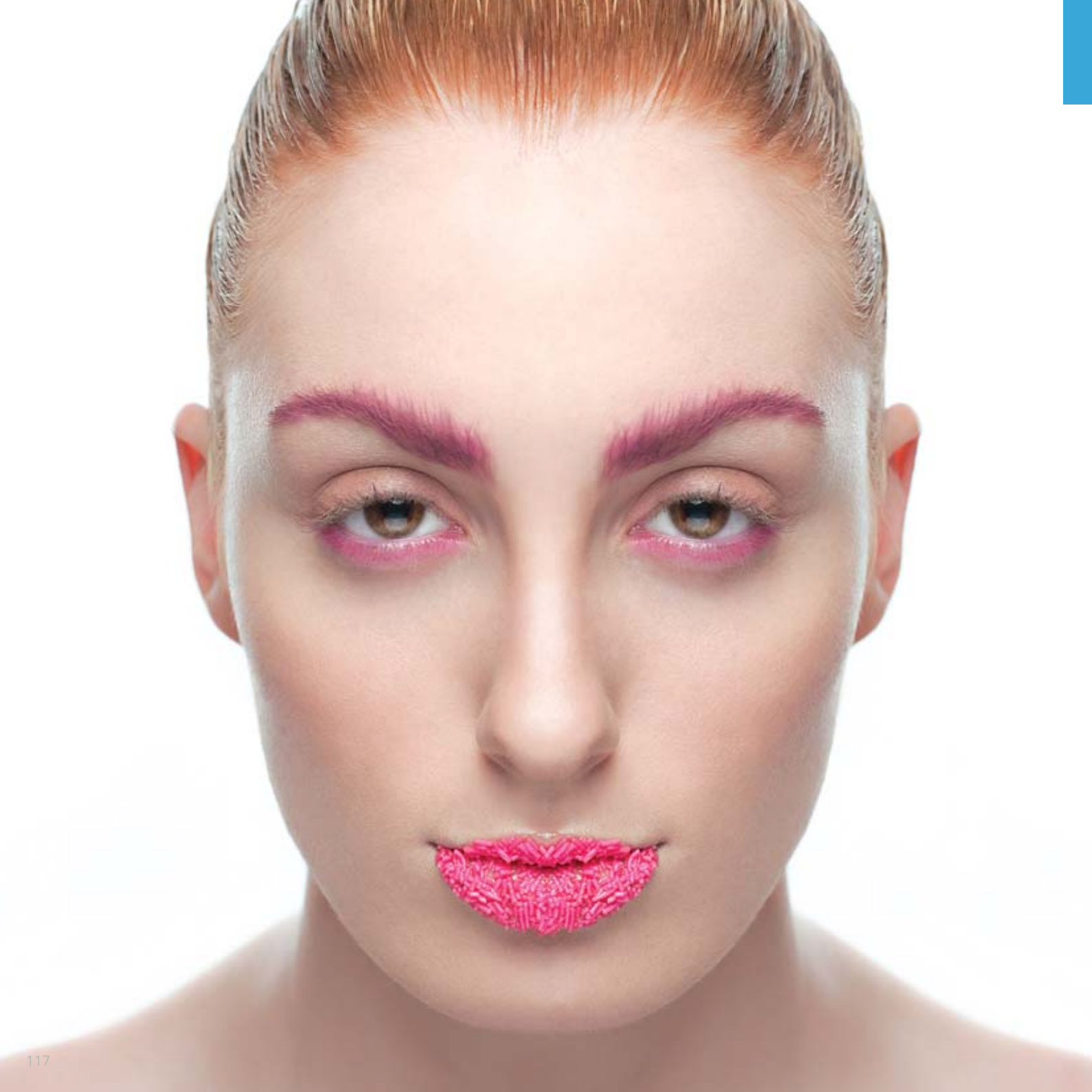
- **Key Light**      **f/stop**  
Beauty Dish      11  
w/ Grid
- **Rim Light**      **f/stop**  
x2 Softbox      15
- **Background Light**      **f/stop**  
x2 Silver Umbrella 15

Bird's Eye View

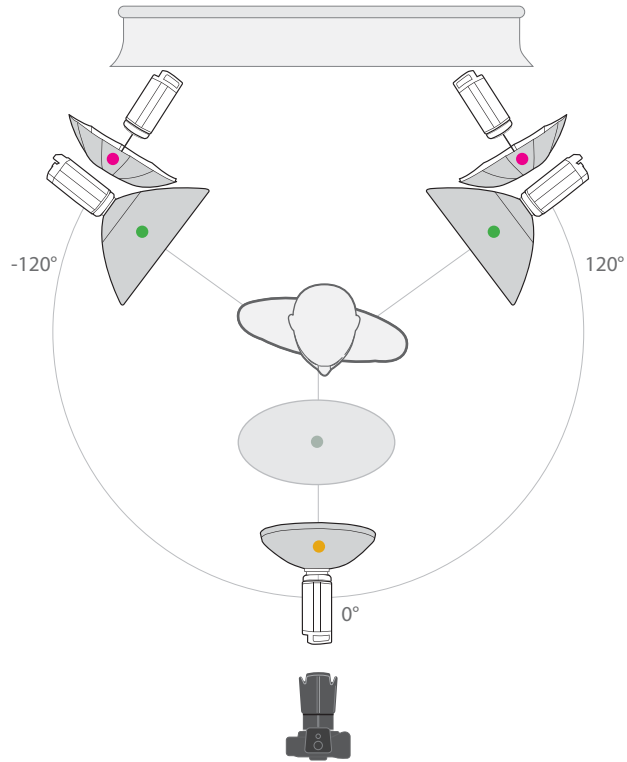
Perspective View





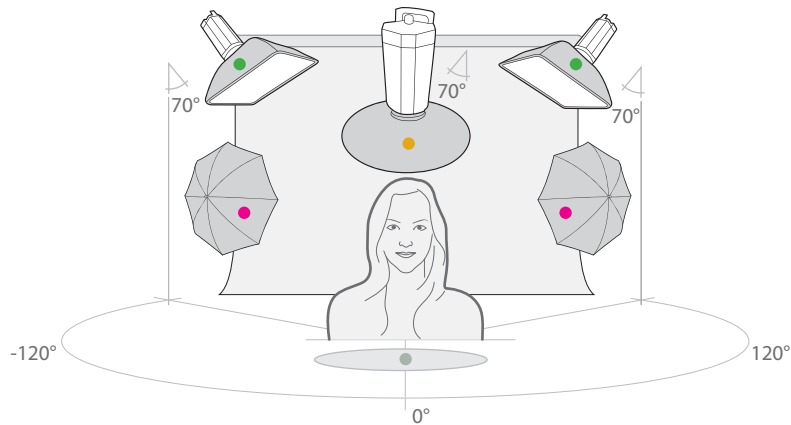






Bird's Eye View

Perspective View



## Five Light Set-up

### Camera

Hasselblad H1

### Focal Length

80mm

### ISO

100

### Shutter Speed

125s

- **Key Light**                    **f/stop**  
Beauty Dish                    9.5  
w/ Grid
  
- **Rim Light**                    **f/stop**  
x2 Softbox                    8
  
- **Background Light**            **f/stop**  
x2 Silver Umbrella    13
  
- **Reflector**  
White



# Creative Thinking Process

Commissioned work can be challenging at times; photographing is one thing and pre-production is another. Pre-production will reflect the total outcome of the project. Insufficient planning can lead to a sub-standard result or failure. It is crucial to properly execute the pre-production stage to get it right from the start.

There are four stages in the pre-production planning; **the project brief**, where the photographer needs to understand the client's vision to be able to visualize and know how to execute the project; **the project research**, which includes the gathering of visual ideas and concepts as well as the scouting of location; **the team preparation**, where the photographer briefs and collaborates with the creative team, the stylist, hair and makeup artist, to share and come up with a common vision and objective; and lastly, **the lighting diagram**, which will serve as a guide to setup the lighting equipment, and prevent from a very costly re-shoot. Finally, after pre-production planning, the entire creative idea is then pitched to the client for sign-off.

On the following pages are some creative process thoughts on how to go about with what transpire with these ideas, from pre-production down to the actual photo shoot.

## Hair Mania Salon

### Project brief

Hair Mania Salon is celebrating its 30th year in the industry and showcasing its work through a campaign and a publication available in Sydney and Singapore. Celebrating with everything big is a must: the brief is to make sure the imagery depicts this theme.

### Creative thinking process

What came to my mind was a whimsical and dreamy concept, a goddess connected to her innermost beauty reinforced by nature and surroundings. The very obvious way to visualize this is to think of a soft and subtle image with a dreamy feel, an image showing the subject being in-touch with her femininity. The big hair needs to be balanced with the dress to create a huge flowing effect. For the finishing in post-production, we added multiple layers to come up with the massive dress. In terms of color treatment, we chose cool tones.

### Lighting set-up

The client gave us four strong concepts to shoot in a day which is too much of a push in terms of achieving each concept to its maximum potential. This is one of four locations required to do the photo shoot so the challenge was even greater. An ideal way to meet this ambitious brief is to use the minimum amount of equipment as possible and at the quickest possible time to set up the strobe lights. With weeks of testing and scouting, a one light set-up for this concept was made possible to finish everything as planned, given only one day to allocate for the photo shoot.



## Danny Golding

### Project brief

Danny Golding was a Top 5 finalist of the Australian TV Show "So You Think You Can Dance". He has worked both in the UK and Australia and decided to take his career to the next level. The project was commissioned for his Cirque Du Soleil folio prepared for auditions to be held in Las Vegas.

### Creative thinking process

Danny's folio was amazing, showing the athleticism that he brings to his dancing. His lines are sharp and the concept we had in mind had endless possibilities. To showcase his skills, I thought of showing multiplicity, which are composites of multiple images on an image superimposed on a separate background. Putting four images of Danny together needed precision, to create a flawless image. Shooting in various angles (from the photographer's point of view) while creating lines and capturing dance movements were also crucial.

The location was shot beforehand as a guide to fit and visualize how the placement of the subject would fall into the background. Numerous studies on his dance pose or movements were taken to create all four images in harmony with the final image and the background.

### Lighting set-up

The lighting set-up was created to bring a dramatic effect, producing deep shadows to exaggerate the muscles and highlights, and to add a 3D feel to the image. Two softbox units were placed really high on both sides behind the subject and a beauty dish 45 degrees on the right side facing the subject.





Margarett de Guzman for Academy of Make-up Sydney

### Project brief

Margarett de Guzman is a Sydney-based make-up artist who is in high demand. After finishing her training at the Academy of Makeup Sydney, the school wanted to showcase its finest graduates and use the materials for school campaigns and advertising.

### Creative thinking process

Aside from the obvious elements of hair and make-up, I thought it would be more intriguing to incorporate special effects and aesthetics to the concept of beauty. So I decided to add the third element; the special effects. It allowed us to go beyond the obvious of beauty make-up. Using a mobile phone, we grabbed some of its electronic parts, and Margarett did what she does best: incorporating beauty and special effects and aesthetics. And to finish the image in photoshop, I created a plastic effect that gave the subject a half-human, half-robot feel.

### Lighting set-up

Lighting was particularly crucial in this case where the creative idea we had in mind was to turn a human image into that of a cyborg (half human, half robot). The set-up needed to deliver a high contrast skin texture, so the light was set up into 5 strobe lights on high-key lighting to come up with a plastic effect to the skin.



## Nextish

### Project brief

A launching material for Nextish Fashion Hub. The way the business described itself: “Nextish brings you style and substance from New York to Sydney and beyond. From the runways to the streets, through the airwaves and in the eats, we aim to find you what’s hot, what’s new, what’s next in fashion, music and lifestyle”.

### Creative thinking process

From the way Nextish described itself, I can see it wanted to convey a sense of cross-culture of fashion, music and lifestyle. That alone helped me visualize the concept. They needed to show a sense of high fashion in an urban environment. Its pretty much about lifestyle, music and fashion. The location depicts a lot of texture and rustic colors.

### Lighting set-up

It was shot during the day and the location is around the historical streets of Sydney, so to make it quick and mobile, we shot everything on a one light set-up: a battery pack kit with a dome softbox.



## Hair Mania Salon

### Project brief

Hair Mania Salon is celebrating its 30th year in the industry and plans to showcase its work through campaigns and a publication available in Sydney and Singapore. Celebrating with everything big is a must: the brief is to make sure the imagery depicts this theme.

### Creative thinking process

This is from the second concept of four. Renaissance aesthetic with mix contrasts, sensual boudoir chic, wild and dynamic. I tried to combine these concepts together and the result is an ethno mixed with girlish glam rock. Using very dramatic lighting tones completed the post-production process.

### Lighting set-up

A simple three light set-up. Blue gels on the left side and red gels on the right side, both positioned behind the subject. The main or key light is a beauty dish with honeycomb grid placed at the front right-hand side of the subject.



## Leo Salinas Couture

### Project brief

A marketing campaign for Wedding&Bride magazine. The whole look depicts an elegance and sophistication, targeting young and sophisticated brides-to-be.

### Creative thinking process

The campaign is on a two-page spread. To maximize the available space, I applied the concept of multiplicity, which I've used in a previous campaign. Showing elegance of the dress on four composite images, I injected a touch of high fashion by using silhouettes and showcasing the lines of the dress. The subject is shot on the actual location.

### Lighting set-up

It was almost sunset when we did the photo shoot. We used a one light set-up to create high contrast, which brings the silhouette and highlights of the dress.







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# Lighting for Studio Photography DECODED

Easy-to-follow visual diagrams for basic to advanced studio lighting set-up

John Fick, a self-taught photographer, produced this book to inspire others who want to follow their dreams and passion in studio photography. Finding the means and resources to get a formal education in photography was one of the challenges he faced when he was growing up. His passion and dedication helped him build his skills the unconventional way, learning through trial and error.

This book is for those who want to learn the basics to advanced levels of lighting for studio photography in a very easy and 'obvious' way. John believes that studio lighting photography doesn't have to be complicated: you just need straight-to-the-point and easy-to-follow sample diagrams to learn various lighting set-ups.

With **Lighting for Studio Photography**, this book will guide you through the basics using simple step-by-step illustrations. Topics include:

- Understanding LIGHT
- Basic studio lighting equipment and light modifiers
- Camera and strobe lighting set-up
- How to use a flash light meter
- Understanding basic portrait lighting
- Effects using different basic light modifiers
- Easy-to-follow visual diagrams for basic to advanced studio lighting

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