
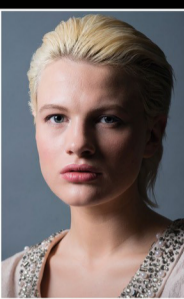


LIGHTING GUIDE



MASTER PRO PORTRAIT LIGHTING WITH THESE 24 ESSENTIAL STUDIO SET-UPS

REMBRANDT WITH A SOFTBOX

KIT: One strobe, one lightstand, one 20-inch softbox
Position the light high and to the side to create a triangle on the model's cheek. The shadow of the nose should point towards the edge of the lips. The softbox creates a soft directional effect.

REMBRANDT THROUGH A BROLLY

KIT: One strobe, one lightstand, one white shoot-through brolly
Position the light high and to the side to create a triangle on the model's cheek. The shadow of the nose should point towards the edge of the lips. Shooting through a brolly creates a similar effect to a softbox.

REMBRANDT WITH A HONEYCOMB




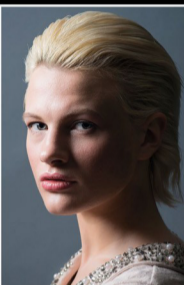

KIT: One strobe, one lightstand, one honeycomb grid attachment
Position the light high and to the side to create a triangle on the model's cheek. The shadow of the nose should point towards the edge of the lips. The strong directional light is a great way to create drama.

REMBRANDT WITH A SILVER BROLLY






KIT: One strobe, one lightstand, one silver brolly used as a reflector
Position the light high and to the side to create a triangle on the model's cheek. The shadow of the nose should point towards the edge of the lips. The reflector causes the light to spread a little further.

REMBRANDT SHORT


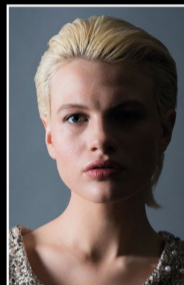
KIT: One strobe, one lightstand, one 20-inch softbox
Use the principles of Rembrandt lighting to create the triangle of light on the face. Position the model's head at an angle and light it from the opposite side, so the side of the face closer to the camera falls into shadow.

REMBRANDT BROAD


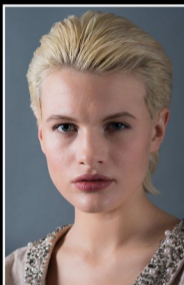
KIT: One strobe, one lightstand, one 20-inch softbox
Use the principles of Rembrandt lighting to create the triangle of light on the face. Position the model's head at an angle and light it from the opposite side, so the side of the face closer to the camera is lit.

SPLIT


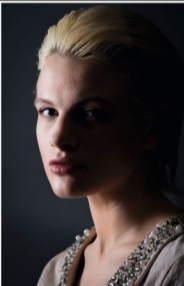
KIT: One strobe, one lightstand, one 20-inch softbox
Position a light to one side of the model in such a way that no light spills onto the other side of the face, with a shadow line running down the centre. We've used a softbox here, but any of the modifiers will work.

SPLIT WITH FILL



KIT: One strobe, one lightstand, one 20-inch softbox
Position a light to one side of the model in such a way that no light spills onto the other side of the face, with a shadow line running down the centre. Position a reflector on the opposite side to fill in the shadows.

SPLIT/SHORT

KIT: One strobe, one lightstand, one 20-inch softbox
Use the split technique with no light spilling onto one side of the face, and pose the model so that her head is at an angle. Position the light so the far (short) side is lit and the rest of the face is in shadow.

SPLIT/BROAD


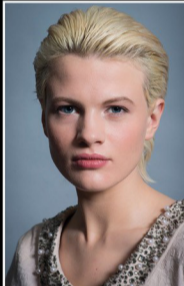
KIT: One strobe, one lightstand, one 20-inch softbox
Use the split technique with no light spilling onto one side of the face, and pose the model so that her head is at an angle. Position the light so the near (broad) side is lit and the rest of the face is in shadow.

KEY WITH A CLOSE SOFTBOX




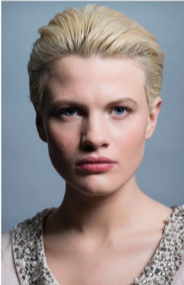

KIT: One strobe, one lightstand, one 20-inch softbox
Position the softbox above and to one side of the model for a classic Loop or Rembrandt effect. Place the softbox just a couple of feet away. This will create softer shadows. Look at the soft shadow from the nose.

KEY WITH A FAR AWAY SOFTBOX


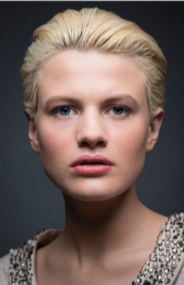
KIT: one strobe, one lightstand, one 20-inch softbox
Position the softbox above and to one side of the model for a classic Loop or Rembrandt effect. Place the softbox six feet or more away. This will create harder shadows. Look at the shadow of the nose.

LOOP


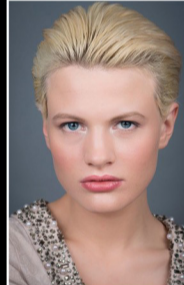
KIT: One strobe, one lightstand, one 20-inch softbox
This set-up is similar to Rembrandt, but rather than creating a closed triangle of light on the unit cheek, the shadow from the nose should create a loop pointing towards the corner of the mouth.

BUTTERFLY


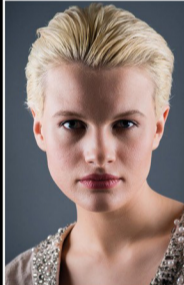
KIT: One strobe, one lightstand, one 20-inch softbox
Position one light above and directly in line with the centre of the subject's face. Notice how there's an even shadow under the nose. It's best if this shadow doesn't reach all the way down to the upper lip.

FLAT LIGHT


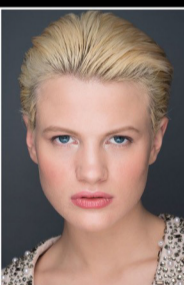
KIT: Two strobes, two lightstands, two 20-inch softboxes
Use a second light and softbox for this set-up, and position both lights set at the same power each side of the subject at the same distance and angle, and at head height. Notice the lack of shadows.

BADGER



KIT: Two strobes, two lightstands, two 20-inch softboxes
This is very similar to the Flat Light set-up. To create the striking shadow, simply move the evenly positioned lights slightly behind the subject. This can give quite a masculine look, and works well with male subjects.

CLAMSHELL

KIT: Two strobes, two lightstands, two 20-inch softboxes
This is a great beauty set-up. Position one softbox above the model in the centre, and one below, also in the centre. A boom arm to support the above light directly above the model is useful, but it isn't vital.

LOOP WITH A BACKGROUND LIGHT

KIT: Two strobes, two lightstands, one 20-inch softbox
Use a simple Loop or Rembrandt set-up. Position a second light behind the model, pointing at the background. Adjust the strength and angle to vary the intensity and gradient.

LOOP WITH A RIM LIGHT




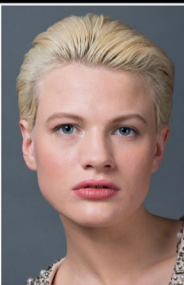

KIT: Two strobes, two lightstands, one 20-inch softbox, one honeycomb grid attachment
Use a simple Loop or Rembrandt set-up. Position a second light with a honeycomb grid or snoot attached, high behind the subject. Angle it so that it catches the edge of the hair.

HIGH KEY



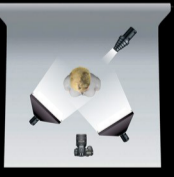


KIT: Two strobes, two lightstands, one 20-inch softbox, one reflector
Use one softbox as a key light and a large silver reflector close to the subject to fill in the shadows. To make the background completely white, point a strobe towards the background and set it to full power.

KEY AND FILL



KIT: Two strobes, two lightstands, two 20-inch softboxes
Set a key light above the subject at a 45-degree angle to create a basic Loop set-up. Position a second light in a lower position to the other side of the model; reduce its power to roughly half that of the key light.

KEY, FILL AND HAIR LIGHT


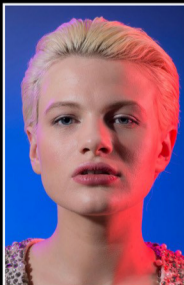
KIT: Three strobes, three lightstands, two 20-inch softboxes, one honeycomb grid attachment
Start with a Key and Fill set-up. Add a third hair light above and behind the subject. Attach a honeycomb grid to narrow the light beam.

HARD KEY WITH KICKERS

KIT: Three strobes, three lightstands, two 20-inch softboxes, one strobe with reflector
Position two softboxes slightly behind the subject. Place a hard light using a reflector or snoot in front of, above and at an angle to the subject.

COLOURED GELS

KIT: Four strobes, four lightstands, one 20-inch softbox, three strobes with reflectors, three sheets of gel, one silver reflector
A softbox with a red gel creates a glow from the right. A strobe with a blue gel lights the background. A strobe with a purple gel adds an accent.

