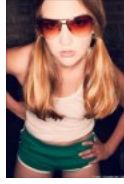


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MM#

[Forums](#) > [Photography Talk](#) > **Lighting Setup Tutorials: basic to advanced**[first](#) [3](#) [4](#) [5](#) [6](#) [7](#) [8](#) [9](#) [10](#) [last](#)

PHOTOGRAPHER

**LITHIUM PICNIC**  
**studio**

Male

Location: Texas

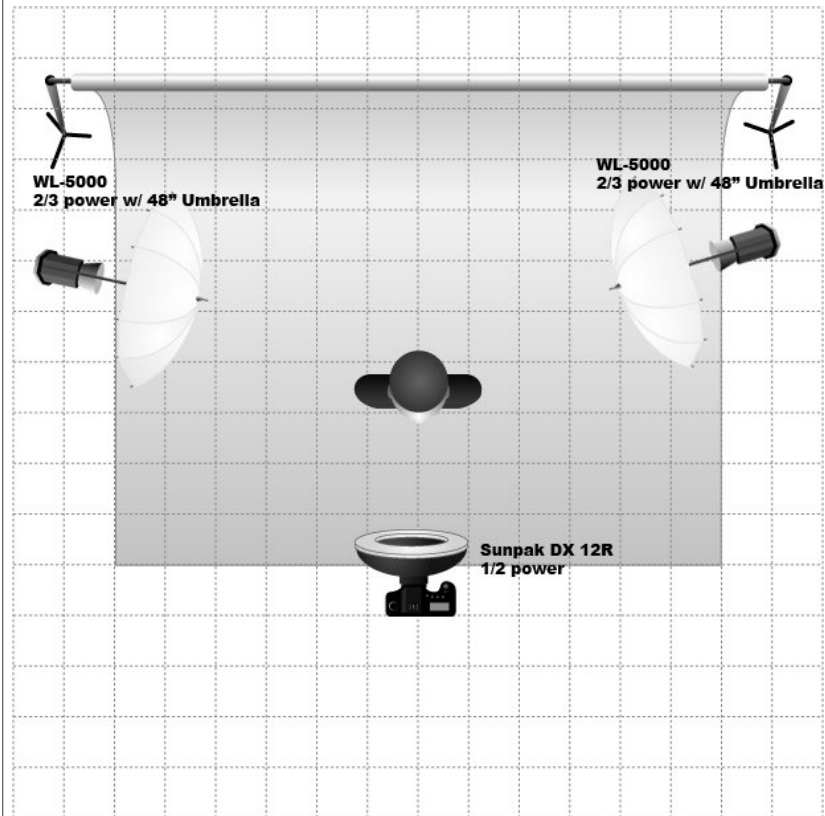
Posts: 97

cool! nice to see someone else using that same ringflash as fill - i've had one for a couple of years... it shows how y for more than the standard RF look... nice work man.

p

**Ransom J wrote:**

hmmm ok I'll play.



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Dec 28 06



PHOTOGRAPHER

**Brandon Ching**

Male

Location: Hawaii

Posts: 1,098

Update:

Complete pages 1-5 of this thread in PDF format. 😊

[http://www.brandonching.com/pdf/lightin ... \\_pp1-5.zip](http://www.brandonching.com/pdf/lightin..._pp1-5.zip) (8.64MB)

After this, I guess I can release each page as they are completed.. or I can wait a few pages and archive them together. Or is that waiting too long?

Dec 28 06 09:32



PHOTOGRAPHER

**Dee**

Female

Location: Ohio

Posts: 2,377

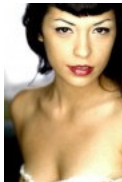
**Steven Eldridge wrote:**

Really? Too much power? Are you using any modifiers? I shoot with mine indoors in just about every shoot. I either have a glamour dish or softbox over it but I've never had any issues with too much power.

I use it with two 800's and a 400.

Yeah always use softboxes or umbrellas Gels snoots..LOL I have an all white studio and a LOT of bounce.... 😊 I only use them at most, half power...in my studio..I have yet to take them outside!!

Dec 28 06



PHOTOGRAPHER

**M435TRO**

Male

Location: California

Posts: 42

Gotta bump this thread! 😊

Dec 29 06



PHOTOGRAPHER

**NicS**

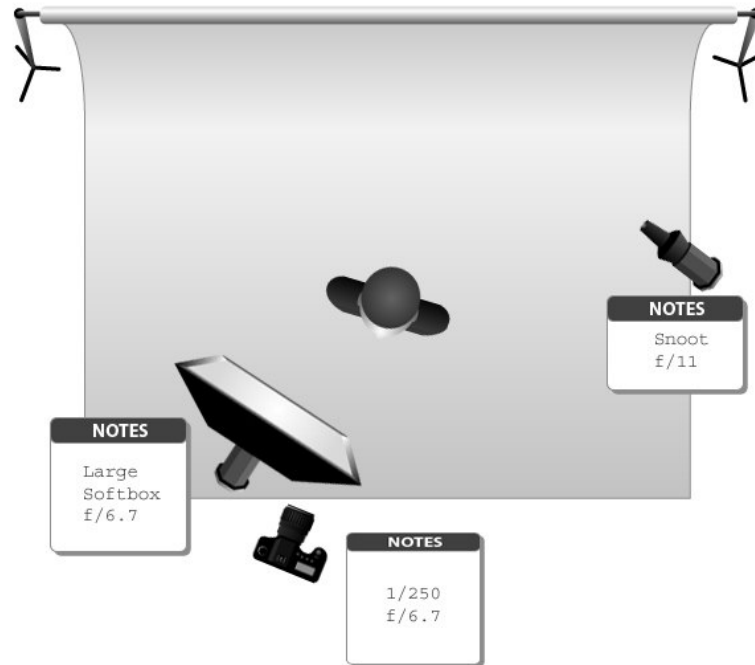
Female

Location: Quebec

Posts: 35

**JM Dean wrote:**

Had to give this little drawing dohicky a try...



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Okay.....I am new to this and I am a little confused. Your light with snoot has a setting of f/11 and softbox at f/6.7 exactly does one figure the approximate setting with lights that are marked for settings that start off at 1/8th to full calculation?

Dec 30 06



PHOTOGRAPHER

[Brandon Ching](#)

Male

Location: Hawaii

Posts: 1,098

**NicS wrote:**

Okay.....I am new to this and I am a little confused. Your light with snoot has a setting of f/11 and softbox at f/6.7. Now how exactly does one figure the approximate setting with lights that are marked for settings that start off at 1/8th to further a calculation?

Use a light meter, fire the strobe, check the reading... voila!

Dec 30 06 02:23



PHOTOGRAPHER

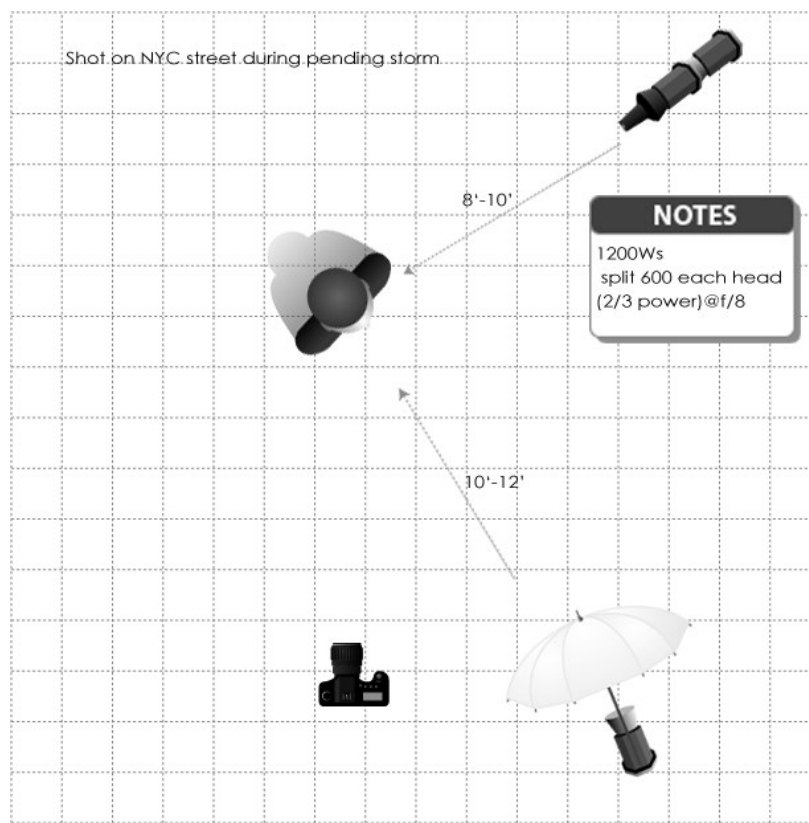
[Fat Puppy Studio](#)

Male

Location: New York

Posts: 89

Wow. this is a great post. Not sure if I am contributing (compared to some of the other examples), but wanted to put something a little simple, unorthodox and also on location (streets of NYC). Kind of interesting effect. Not following a Could have been better, could have been worse, but all in all, just having fun experimenting with lighting design. The was way up high, probably 10ft or more, don't remember exactly. Usually you get good natural light to use as fill after. Before then, too much natural light, afterwards its too dark (lose all detail in background). Camera Setting f/8 1/125 ( Anyway just food for thought:



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I desaturated the red a hair in PS because these strobes tend to have a red shift, otherwise what you see is what you still stuck in trying to shoot like I did when shooting chromes. The less PS involved the more time to shoot. :-)

Rgrds,

Alex

Dec 30 06



PHOTOGRAPHER

[LightLab Studios](#)

Male

Location: Montana

Posts: 396

**Brandon Ching wrote:**

Update:

Complete pages 1-5 of this thread in PDF format. 😊

[http://www.brandonching.com/pdf/lightin ... \\_pp1-5.zip](http://www.brandonching.com/pdf/lightin..._pp1-5.zip) (8.64MB)

After this, I guess I can release each page as they are completed.. or I can wait a few pages and archive them together, 5-10? Or is that waiting too long?

Brandon,

Thanks for making this PDF. I will add a link on the OP and update as needed.

Tom

Dec 30 06



PHOTOGRAPHER

[JM Dean](#)

Male

Location: North

Carolina

Posts: 4,328

**Brandon Ching wrote:**

Use a light meter, fire the strobe, check the reading... voila!

We have a winner 😊

I use different brand and power lights so a meter is something I need 😊

Dec 30 06



PHOTOGRAPHER

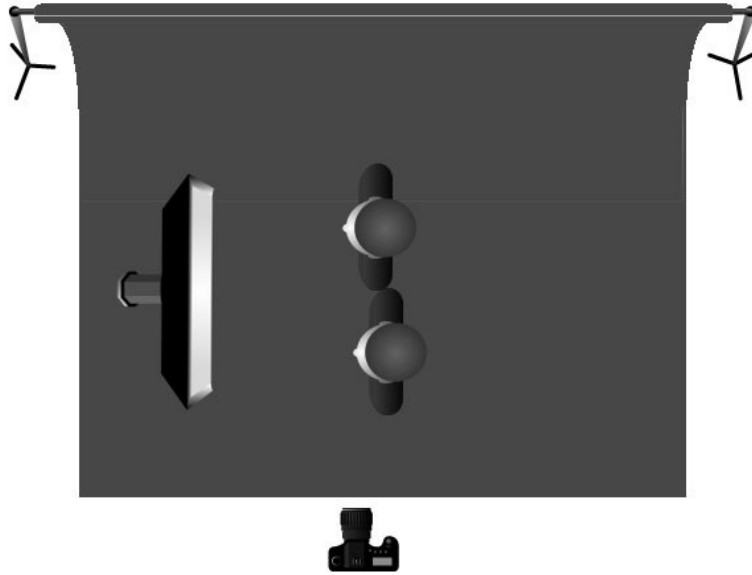
[JM Dean](#)

Male

Location: North  
Carolina

Posts: 4,328

Bout as simple as it gets



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Tv(Shutter Speed)  
1/60Sec.  
Av(Aperture Value)  
F11  
Lens  
EF70-200mm f/4L USM  
Focal Length  
109.0 mm

Dec 30 06



PHOTOGRAPHER

[NicS](#)

Female

Location: Quebec

Posts: 35

**Brandon Ching wrote:**

Use a light meter, fire the strobe, check the reading... voila!

Thank you brandon!

Dec 30 06

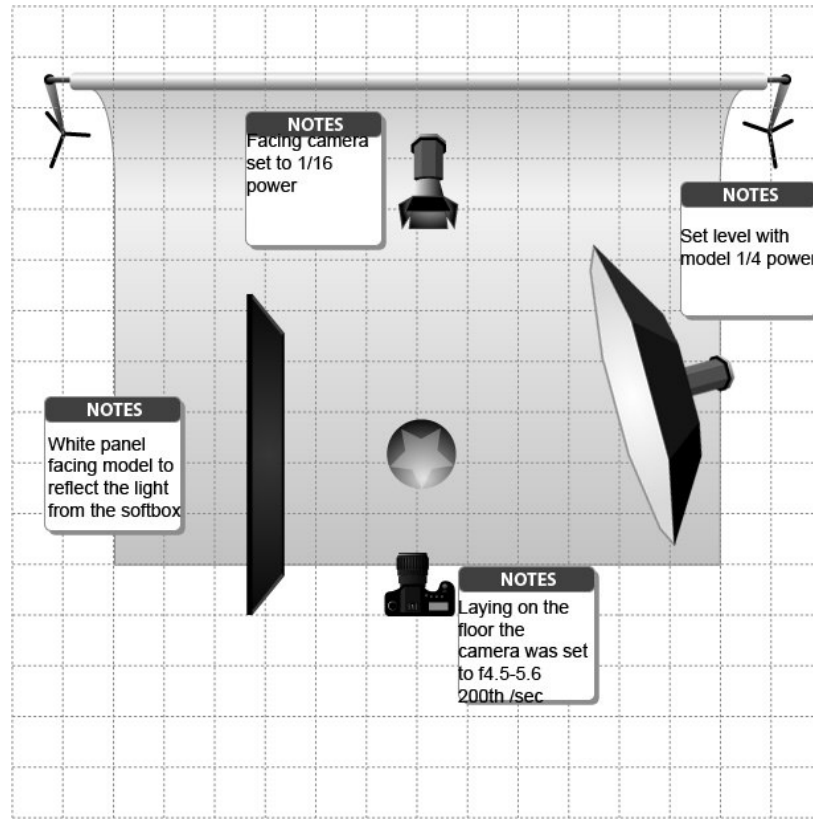


PHOTOGRAPHER

[Dee](#)

One more

Female  
Location: Ohio  
Posts: 2,377



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result



Dec 31 06



PHOTOGRAPHER

[Brandon Ching](#)

Male

Location: Hawaii

Posts: 1,098

**LightLab Studios wrote:**

Brandon,  
Thanks for making this PDF. I will add a link on the OP and update as needed.  
Tom

I moused over the link in the OP to my PDF and the URL is incomplete..

Dec 31 06 05:34



PHOTOGRAPHER

[Dee](#)

Female

Location: Ohio

Posts: 2,377

bump



Jan 01 07



PHOTOGRAPHER

[abSolute KeLviN](#)

Male

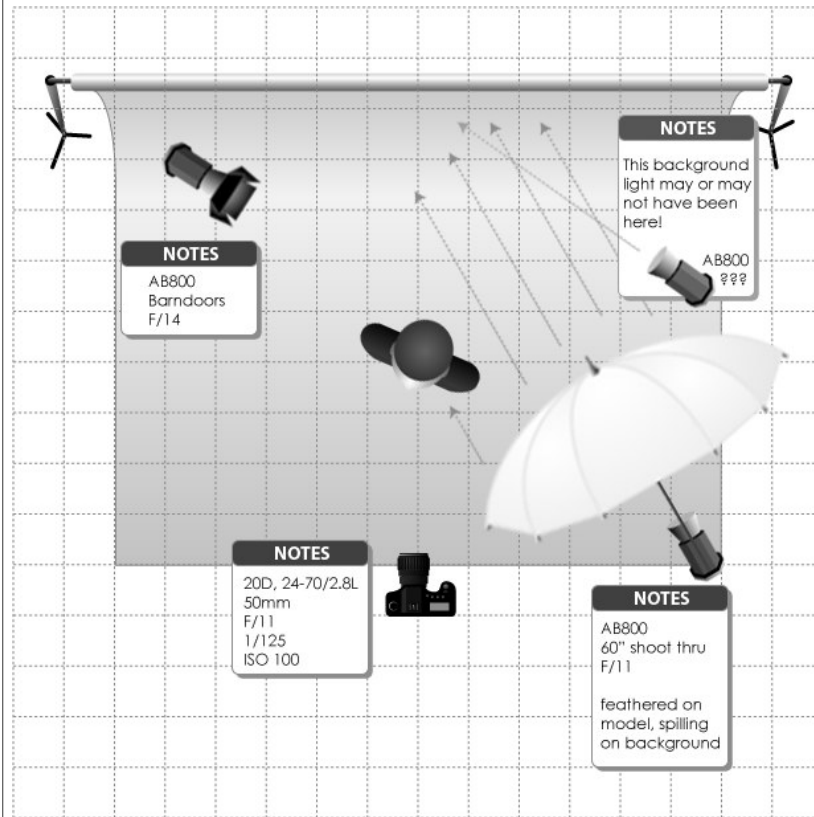
Location: Montana

Posts: 2,166

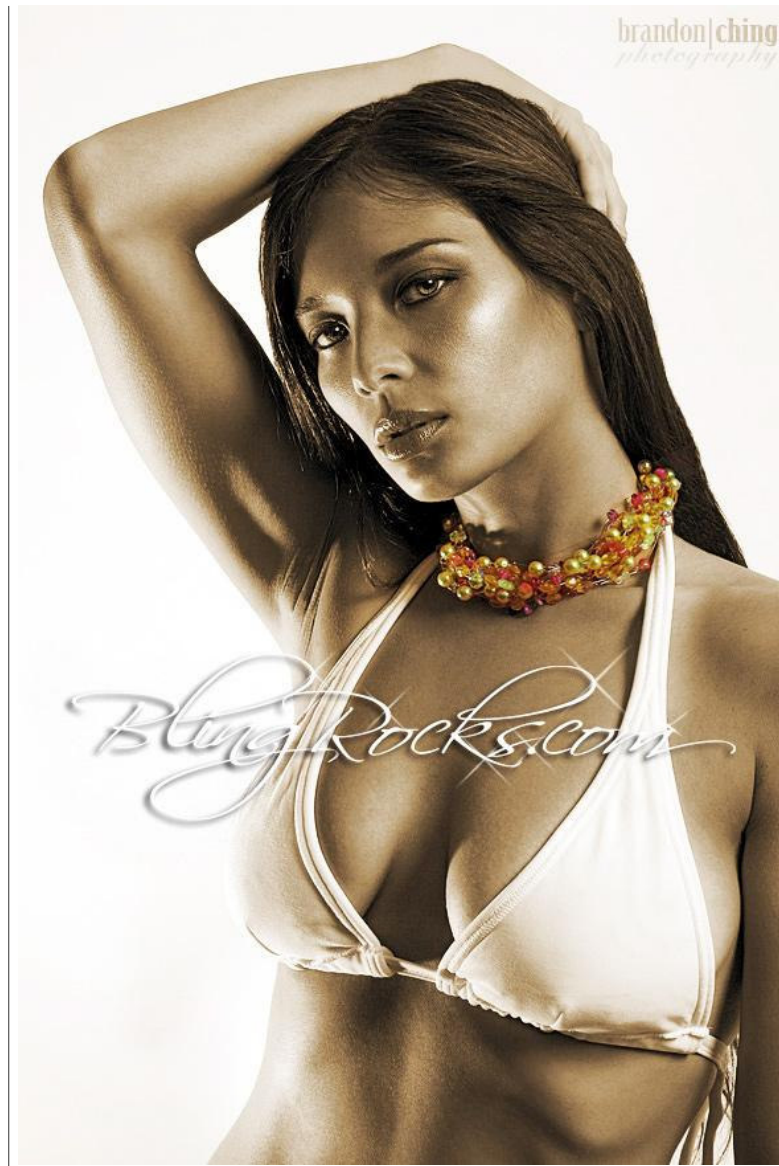
Not so fast...

**Brandon Ching wrote:**

Alright, I'll bite since I provided the link to the lighting setup psd...



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Am I the only one noticing quite a large reflection in the lower part of the iris? Real reflection or PS? Nothing in the d accounts for such a large area of highlight unless it's the white seamless floor extending in front of her, but even the

And not to be picky, but the light on the background falls from left to right, indicating that the light in the back is wh illuminating the background instead of the umbrella as the diagram implies, which means it's angle is different then : door closest to the background is swung wide. At best, the umbrella only provides fill back there based on the way li (regardless of distance), unless the shading in the three corners is PS burn? I only bring this up because there's no umbrella can light her white top and the background equally, and still provide that much fill on the shadow side of th

Are you shooting in a 4 ft hallway with a white wall behind you? 😊

Fess up Mr Ching... (paces back and forth, whacking ruler on desktop)

Jan 01 07



MAKEUP ARTIST

[G\\_Makeup](#)

Female

Location: New York

Posts: 138

don't mean to be a spoil sport at all but isn't it a violation of copyright and also problematic with model release term: whole thread? while the thread is or may be argued it is educational once it is placed somewhere else it is now trans the originally intended format and the links to the images used therein are no longer the domain of the originator bu of a PDF?

Just trying to be cautious here. It is a great thread I have emailed stephen eastwood about a few more shots he's d should chime in again 😊

G

Jan 01 07



PHOTOGRAPHER

[abSolute KelvIn](#)

Male

Location: Montana

Posts: 2,166

**G\_Makeup wrote:**

don't mean to be a spoil sport at all but isn't it a violation of copyright and also problematic with model release terms to this whole thread? while the thread is or may be argued it is educational once it is placed somewhere else it is now transformed from the originally intended format and the links to the images used therein are no longer the domain of the originator but rather part of a PDF?

Just trying to be cautious here. It is a great thread I have emailed stephen eastwood about a few more shots he's done he should chime in again 😊

G

I think you could PDF it for private use for yourself, but to re-distribute it or attempt to sell it would be a major no-no

Jan 01 07



PHOTOGRAPHER

[Brandon Ching](#)

Male

Location: Hawaii

Posts: 1,098

**kelvin pinney wrote:**

Not so fast...

Am I the only one noticing quite a large reflection in the lower part of the iris? Real reflection or PS? Nothing in the diagram accounts for such a large area of highlight unless it's the white seamless floor extending in front of her, but even then...

The extra "reflection" you are referring to is the natural occurring anomaly when light enters the eye and is reflected creating a crescent shaped highlight in the iris opposite to the catchlight. Because it didn't happen in this case, they embellished in PS to add more pop to the eyes.

**kelvin pinney wrote:**

And not to be picky, but the light on the background falls from left to right, indicating that the light in the back is what is mostly illuminating the background instead of the umbrella as the diagram implies, which means it's angle is different than shown, or the door closest to the background is swung wide. At best, the umbrella only provides fill back there based on way light falls off (regardless of distance), unless the shading in the three corners is PS burn? I only bring this up because there's no way a single umbrella can light her white top and the background equally, and still provide that much fill on the shadow side of the forehead.

Are you shooting in a 4 ft hallway with a white wall behind you? 😊

Fess up Mr Ching... (paces back and forth, whacking ruler on desktop)

Now that I think about it, I *maaaay* have had an additional background light camera right since the umbrella wasn't coverage on the background or casting a shadow. If I did, I apologize. I never meant to mislead. As I previously stated was almost a year ago and I don't normally use a bg light so I assumed one wasn't used here. There was a window (checking the EXIF data, this was shot at 8:11pm so there would've been no way for outside light to affect the scene was pretty dark outside.

This image was actually shot in the client's living room (not a hallway 😊), 4 feet away from a white wall as you have

Here is the unedited image, perhaps it is easier to dissect my lighting based on this picture instead? It's really not the key light, a kicker, and possibly a background light for Mr. Pinney!



Once again, I've updated the diagram to include the speculated background light! Refresh your browser's cache.

Jan 01 07 07:11



PHOTOGRAPHER

[abSolute KeLviN](#)

Male

Location: Montana

Posts: 2,166

**Brandon Ching wrote:**

The extra "reflection" you are referring to is the natural occurring anomaly when light enters the eye and is reflected in the corner creating a crescent shaped highlight in the iris opposite to the catchlight. Because it didn't happen in this case, they were embellished in PS to add more pop to the eyes.

Now that I think about it, I *maaaay* have had an additional background light camera right since the umbrella wasn't giving even coverage on the background or casting a shadow. If I did, I apologize. I never meant to mislead. As I previously stated this setup was almost a year ago and I don't normally use a background light so I assumed one wasn't used here. There was a window camera left but checking the EXIF data, this was shot at 8:11pm so there would've been no way for outside light to affect the scene at F/11. It was pretty dark outside.

This image was actually shot in the client's living room (not a hallway 😊), 4 feet away from a white wall as you have pointed out.

Here is the unedited image, perhaps it is easier to dissect my lighting based on this picture instead? It's really not that difficult: a key light, a kicker, and possibly a background light for Mr. Pinney!



Once again, I've updated the diagram to include the speculated background light! Refresh your browser's cache.

LOL! Thanks man. I appreciate your clarification for the benefit of the guys who were trying to figure out what you did in the thread. It truly is a great shot, and I'm sure that everyone can learn even more by comparing the original. Thanks!

Oh, it just occurred to me that you could have duct-taped some white cardboard to her back to get that background effect. Muhahahaha! I wouldn't rule that out either.

In truth I'm guessing there was no BG light. I'm betting that the kicker was slightly more forward (and angled just behind her) than the diagram shows (based on the angle of her arm and the light still striking the innermost part of her neck and some of the kicker spilled onto the background causing a slightly hotter spot just left of center. It doesn't seem to have enough definition for me to think it was a separate light. Even kickers have some amount of "wrap", especially when behind doors. That's why they invented grid-spots. Also, for the guys looking at this earlier wondering about "falloff", no difference in value of the whites in the swimsuit top compared to the highest values in the background wall. There is no stop difference in this original shot between the two values, and in his post PS work, he decided that a cleaner white would make this image pop more, and (bowing to his majesty) he was right on!

Jan 02 07



PHOTOGRAPHER

**Bob Hubbard**

Male

Location: New York

Posts: 296

Nothing as wonderful as so many others here.

Setup

<http://www.bobhubbardphotography.com/temp/LightingSetup.jpg>

This one in my port here (18+)

<http://modelmayhem.com/pic.php?pid=1555773>

Jan 02 07



PHOTOGRAPHER

**PixelFisher**

Male

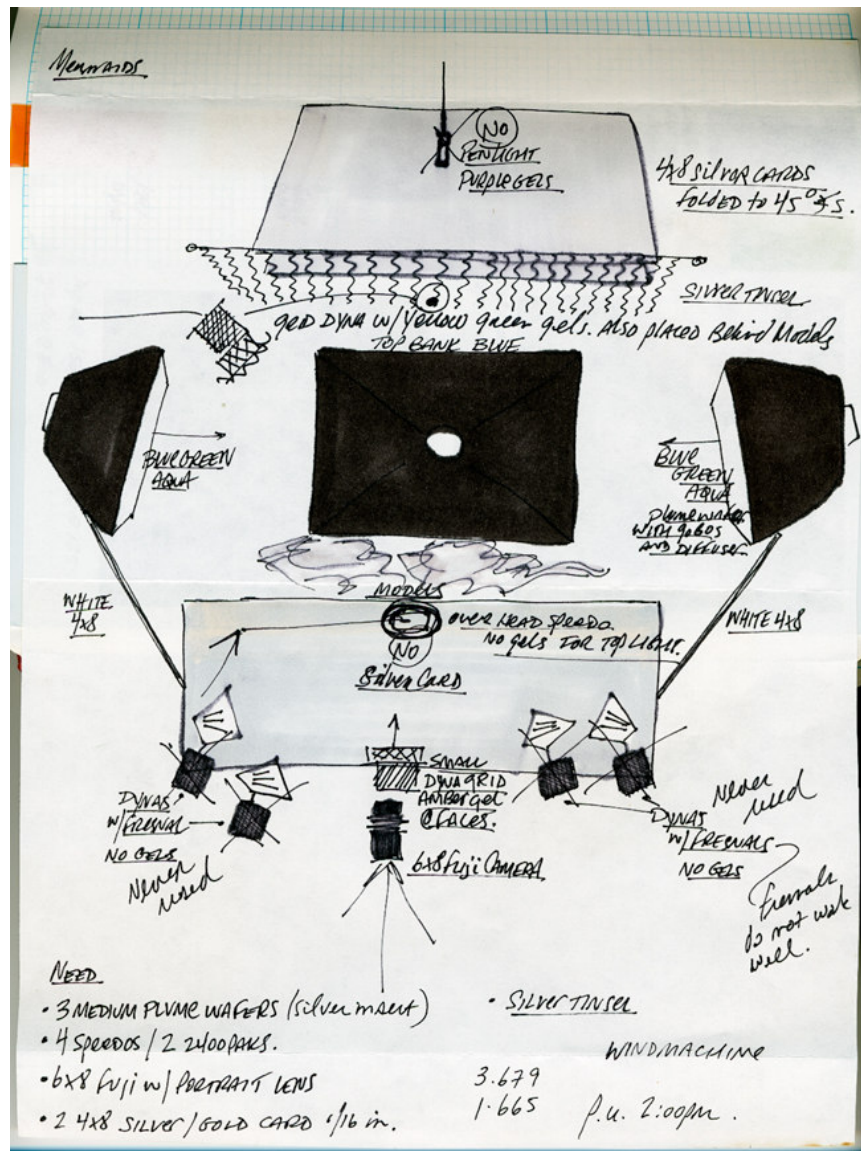
I couldn't resist this thread. I have been keeping record for 20 years now...here's one I created back in 2000 when I was in a company named 2wist Photo LLC. My digital artist and partner in the company is a member of MM... GlitterGuru.



Location: California  
Posts: 601







# Mermaids

Kristal Davidson - Charlie  
Megan White - Brunette

Just Photo 2000  
9.1.00



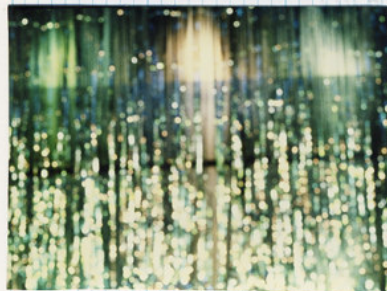
Fuji 6x8 III RDP III  
F11 @ 1/250 sec.

Camera aimed from  
Below models waist level  
Bellows focus adjusted  
So rocks + faces are only  
in focus.



→ Fan in front.  
→ Fan in back.

Never used shells.  
to Hoaky?





I no longer keep record this way and have been screen capturing my PhotoShop work...one day it will be a book.

PixelFisher.

Jan 02 07



PHOTOGRAPHER

**Brandon Ching**

Male

Location: Hawaii

Posts: 1,098

You are right, the kicker may have been positioned a little more forward but I've redrawn that damned diagram 4 times and don't want to do it again! 😊

Use my diagram as a starting point, then move the light and watch the highlights and shadow placement and adjust. This is an art, not a science. Even I don't pay attention to where my lights are. I just place them where I think they should be. I arbitrarily dial them to whatever power I feel is "enough" after metering for my main. In my diagrams, the lighting is general vicinity. I should start taking wider shots so I have a more accurate recollection of where everything was placed.

Sometimes it works, sometimes it doesn't. When it doesn't, I adjust accordingly.

Jan 03 07 07:44



**Pixel Fisher wrote:**

I couldn't resist this thread. I have been keeping record for 20 years now...here's one I created back in 2000 when I had a company named 2wist Photo LLC. My digital artist and partner in the company is a member of MM... GlitterGuru.

I no longer keep record this way and have been screen capturing my PhotoShop work...one day it will be a book.



## PHOTOGRAPHER

[Sean Armenta](#)

Male

Location: California

Posts: 842

PixelFisher.

good god, ken -- talk about METICULOUS! that's awesome 😊 i've just started videotaping my shoots since i don't have the patience to write it all out LOL

Jan 03 07



## PHOTOGRAPHER

[Mary E Wano](#)[Designs](#)

Female

Location: Missouri

Posts: 1,431

I love you all. I can't WAIT to put some of these into practice. As someone else said previously, when I see light set only envision a model light, main light, and MAYBE a kicker. God, I have SO much to learn.

Fantastic thread, people. As if your work wasn't inspiring enough, the lighting is doubly so!

Jan 04 07



## PHOTOGRAPHER

[Carl J Speed II](#)

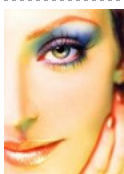
Male

Location: Texas

Posts: 754

This thread is so damn good, it needs a stickie.  
But in absence of a sticky, how about a well deserved bump?

Jan 05 07



## PHOTOGRAPHER

[PixelFisher](#)

Male

Location: California

Posts: 601

When I teach I first have others go to museums and study the art of the masters...Rembrandt, Monet, Picasso etc. to learn the meaning of art and light.  
Watch others in your daily life and how light plays upon what you see. Study the everyday things in life...learn to find works. Then when creating an image in your head...see the lighting you want.  
Experience will give you the know-how of your tools and how your lighting accessories work. It's a practice but one as creative as in your imagination.

Jan 05 07



## PHOTOGRAPHER

[TomLaPointe](#)

Male

Location: Florida - Go

Tampa Bay

Buccaneers!

Posts: 1,326

One of the best threads EVER. Thanks to all. With many years of military experience using only camera with mounted the occasional bounce), creative lighting shooting models is something I have had to study extensively.

The downside...I'm RUINED watching tv and movies now because I pay more attention to the lighting than the show

Jan 05 07



PHOTOGRAPHER

**K. Adam Stockstill**

Male

Location: Texas

Posts: 132

Where do I get the drawing template?  
Kevinkertz.com is not working.  
Thanks

Jan 09 07



PHOTOGRAPHER

**Jairo Cruz**

Male

Location:

Massachusetts

Posts: 205

**K. Adam Stockstill wrote:**

Where do I get the drawing template?  
Kevinkertz.com is not working.  
Thanks

Damn it, we broke it. So who is gonna fix it?

Jan 09 07



PHOTOGRAPHER

**LightLab Studios**

Male

Location: Montana

Posts: 396

I've updated the broken links on the OP.

You can now download the lighting diagram file and the pdf of this thread both provided by Brandon Ching who dese thanks!!!

I'm in Texas at the moment and had a great location shoot today with one light. I should go to bed but maybe I'll up describe the very simple setup (one umbrella).

Jan 09 07



PHOTOGRAPHER

**LightLab Studios**

Male

Location: Montana

Posts: 396

This is from my Asheville, NC shoot on Jan 4. This is the original capture. No post work has been done (that's for late when I get back to Montana).

I'm also not providing a diagram, but it's a simple setup. There is a 5-foot Profoto Silver Umbrella Reflector placed di left of the model (perpendicular to the model). It's just out of the camera frame. It's also aimed slightly up so less liq ground (you can see the falloff on the model's legs).

This was shot in the afternoon about 4pm on an overcast day with a fast shutter speed and full power on the lights to ambient light. You can see the sky in the background through the trees.

Lighting: AcuteB 600R pack with 5-foot Umbrella Reflector  
Camera: Mamiya RZ67 with Aptus 65s digital back on a tripod  
Exposure: 1/250 at f11 at ISO 50  
Ambient Light: approximately f2.8



Jan 09 07



PHOTOGRAPHER

[LightLab Studios](#)

Male

Location: Montana

Posts: 396

This is today's shoot in Austin, Texas. Shot in the afternoon around 4pm. This is the original capture - no retouching

One 44in white umbrella placed above and to camera left of the model.

Lighting: AcuteB 600R battery pack with white umbrella

Camera: Mamiya RZ67 with Aptus 65s digital back

Exposure: 1/250 at f11.5 at ISO 50

Ambient: approximately f4.5





Jan 09 07



PHOTOGRAPHER

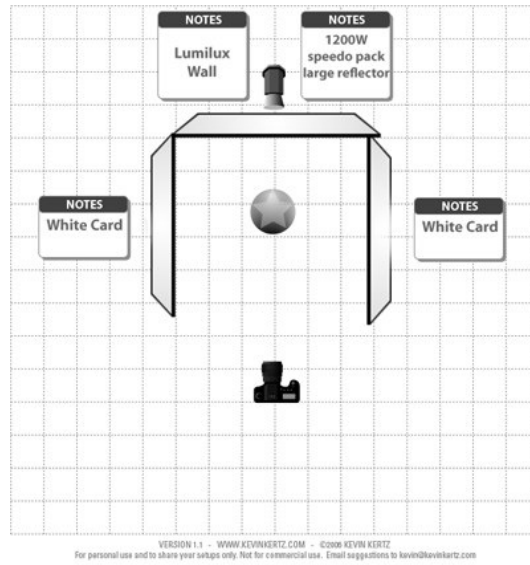
[studio kqm inc](#)

Male

Location: Arkansas

Posts: 202





Jan 10 07



bump

PHOTOGRAPHER

[robert christopher](#)

Male

Location: Washington

Posts: 869

Jan 13 07



OK OK... from a shoot the other night.

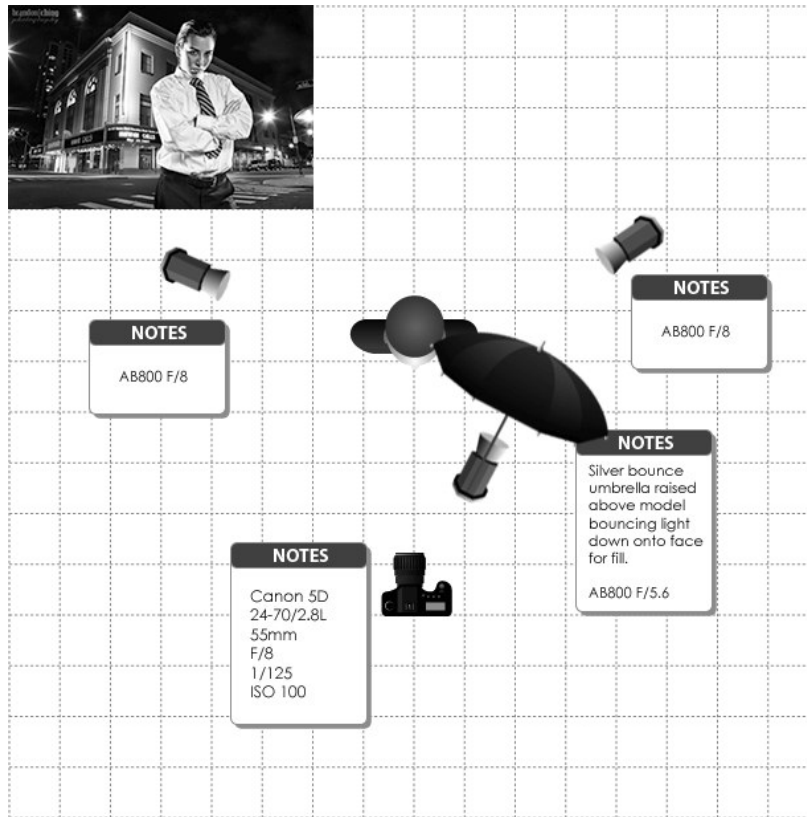
PHOTOGRAPHER

[Brandon Ching](#)

Male

Location: Hawaii

Posts: 1,098



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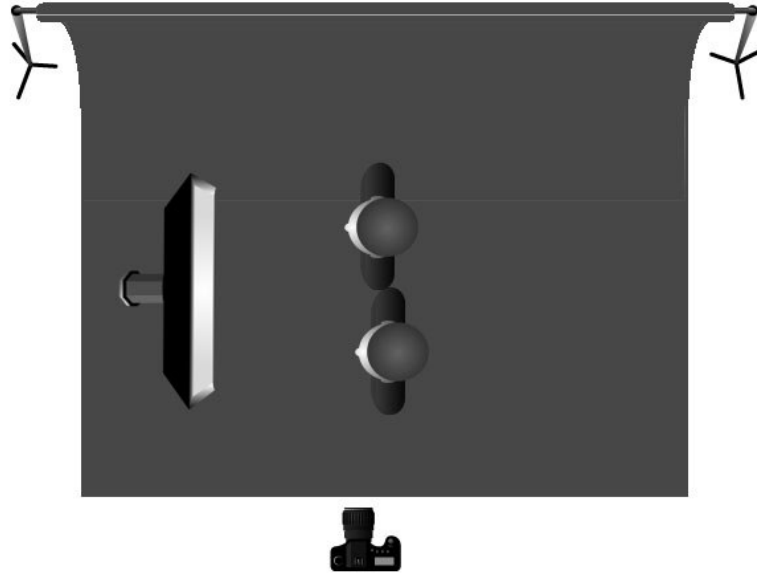
Jan 13 07 05:35



**JM Dean wrote:**  
Bout as simple as it gets

PHOTOGRAPHER  
[JAY carreon](#)

Male  
Location: California  
Posts: 2,442



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Tv(Shutter Speed)  
1/60Sec.  
Av(Aperture Value)  
F11  
Lens  
EF70-200mm f/4L USM  
Focal Length  
109.0 mm

This shot is perfect! The lighting, the alignment of the elements - perfect!

JAY carreon  
PHOTOGRAPHER

Jan 13 07



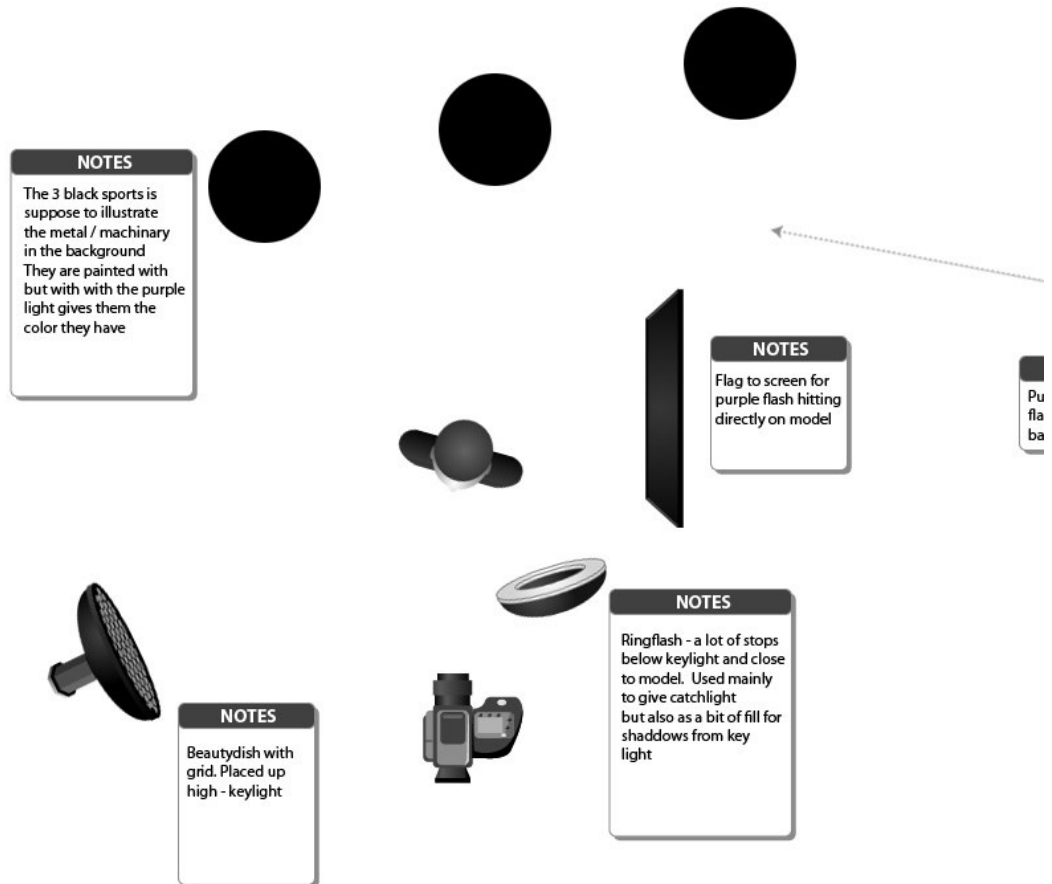
PHOTOGRAPHER

[JonasJ](#)

Male  
Location:  
London  
Posts: 143

Thank you for sharing guys.. here are one of mine. Pretty simple.

This setup:



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Gives you:





Hope it's usefull for anyone.. take care

Jan 13 07



PHOTOGRAPHER

[Captured Moments Studio](#)

Male

Location: Washington

Posts: 5

bump

Jan 14 07



PHOTOGRAPHER

[Rob Gillespie](#)

Male

Location: London

Posts: 275

Gotta keep this one alive.  
Bump.

Jan 14 07



PHOTOGRAPHER

As an aspiring photographer myself, I want to cordially extend my grandest gratitude for the sirs and ma'ams for the to offer us novices insights into your lighting workflows.

Okay! All that above should be simple read as a {bump!} 😊

--Ron



**Ronald Tan**

Male

Location: California

Posts: 100

Jan 14 07

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[first](#) [3](#) [4](#) [5](#) **[6](#)** [7](#) [8](#) [9](#) [10](#) [last](#)

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