

# litebook

April-June 2012

the creative lighting magazine

## Studioxil

The Russians  
are coming

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## Limelite

Bowens video &  
broadcast division

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## Rebecca Litchfield

Shoots on the  
streets of Shoreditch

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## Adam Goodwin

Becoming a perfectionist

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**Christian Hough** - walks us through  
some quick & effective lighting set-ups



# C O N T E N T S



**A**h, the calm after the (very successful) Focus storm. But that calm won't be lasting long. We've got another 'superheavy' platform for 'all things Bowens' coming up post-Olympics: photokina, Cologne, the world's leading imaging fair.

We'll have plenty to talk about in Germany too – including, of course, this year's launch of Limelite, our new commercial subdivision created specifically to service the growing videography and broadcast market. Our first product launch under the Limelite banner is the 'must have' M7 7" HD Field Monitor (more details inside Litebook).

As our business development manager Tim Haskell says: 'Every Limelite product will underpin the Bowens mission to provide customers with high-spec, innovative, robust and competitively priced professional equipment.'

But we haven't stopped there. We have also recently launched a breathtaking new softbox range, Lumiair. Our Bowens boffins have taken their time while developing this groundbreaking, nine unit-strong range, but we hope you'll agree it's been worth the wait. Lumiair is all about precision engineering at a highly competitive price.

Also inside this edition read our exclusive interview with a highly successful Russian photo-studio run by thirty one year old Moscow-based microstock photographer Alexey Ivanov and his wife and business partner Julia. They have built a thriving business that enables them to shoot whatever they like, as opposed to what someone tells them to shoot. Read about how they work with a key stock library which they describe as: "the perfect vehicle for us to make friends all over the world."

And we're also talking to Essex-based freelance assistant Adam Goodwin – a total perfectionist who knows only too well that whatever he does it just won't be good enough for him. It may well measure up to a client's expectation – but sadly it can't ever match up to his own! Enjoy this issue with our compliments.

David Hollingsworth, Editor.

## 03. NEWS

Bowens raises the bar with a new range of softboxes plus you can join the Bowens party and keep up-to-date with all the latest news on Facebook and Twitter.

## 04. LIMELITE

A new sub-division of Bowens created to service the video & broadcast market.

## 06. ADAM GOODWIN

One Essex-based photographer believes anything less than perfect is simply not good enough.

## 24. REBECCA LITCHFIELD

Portable kit is a must when taking to the streets of London for a challenging last-minute fashion shoot.

## 32. STUDIOXIL

Alexy Ivanov and wife Julia are microstock photographers living the utopian dream of working independantly, travelling the world and taking photographs they want to.

## 24. LITEBITES

Litebook guru Christian Hough guides us through a series of demos from Focus-On-Imaging.

# Lumiair

sets a new lighting benchmark

**W**e've just launched Lumiair, our nine model-strong, groundbreaking range of softboxes – with prices starting at just £150 (including VAT).

The new, easily portable range targets users across all photo-disciplines and has been created to deliver the highest quality and most efficient light possible at a highly competitive price.

Announcing the new range, Bowens marketing director Robert Cook said: "Lumiair is a byword for absolute

precision engineering. It marks the culmination of years of softbox design and development and sets new benchmarks in our industry."

He added: "Up to now many photographers have been forced to accept a trade-off situation between cost and quality. The marketplace is flooded with 'cheap, easy to assemble' softbox products that comprise nothing more than fragile reflective material wrapped loosely around the holding rods – and the resultant light is, more often than not, substandard. Our approach with Lumiair has been to carefully control the colour temperature of the reflected light

and ensure that the material we use in our diffusers does not fluoresce under UV light. And importantly, it is the integral tension in Lumiair rods that creates the straightest edges possible for absolute control over light direction and shadow cut-off."

Bowens has teamed with Lighttools, the Canada-based manufacturer of the original, Soft Egg Crate (interlocking cloth strips) light control system, to offer a bespoke range of fabric egg crates for the new Bowens softboxes.

[www.bowens.co.uk](http://www.bowens.co.uk)

## Catch all the latest news on facebook and twitter

**F**or all the latest news and product reviews, Bowens enthusiasts can now keep up-to-date via our online social media sites.

In order to keep our customers constantly updated and in touch with what's happening within the world of Bowens and Litebook, we've just given

our social networking websites a bit of an overhaul.

Current customers and those just wishing to stay in the know will be able to find out about the latest Bowens news, product offerings, trade events, seminars and anything and everything else that happens in the world wide Bowens community.

To keep in the here and now simply visit our facebook page or sign up to and follow us on twitter at the following address:

[www.facebook.com/bowensflash](http://www.facebook.com/bowensflash)  
[www.twitter.com/litebookmag](http://www.twitter.com/litebookmag)

# STEPPING INTO THE LIMELITE

**W**e've just launched Limelite - a new commercial subdivision created to service the ever growing videography and broadcast market.

And our new brand has announced its first product - the Limelite M7 7" HD Field Monitor.

Tim Haskell, the division's business development manager and videography/broadcast specialist, is heading the day-to-day operations of the new sub brand.

He tells Litebook: "Limelite has been formed to deal exclusively with the burgeoning videography

and broadcast marketplace. This launch enables the company to diversify its product range whilst continuing to develop new and innovative lighting solutions for its traditional photographic market under the Bowers brand."

He added: "Every new Limelite product - and we have a number in the pipeline to follow the M7 Field Monitor launch - will underpin the Bowers mission to provide customers with high-spec, innovative, robust and competitively priced professional equipment."

The Limelite M7 Field Monitor is a compact, battery and mains-powered monitor built for use with HD-DSLR and video cameras. The unit can handle signals from a wide range of camera sources and

does not require HDMI splitters to relay the signal to an additional monitor or external device. It has a price tag of £275 (ex VAT).

Added Haskell: "We see this monitor as a 'must-have' for every videographer. Users accustomed to hand-holding DSLR cameras for stills capture are now having to adapt for videography - and it's difficult to effectively shoot video with a camera at eye level. Our solution is the M7 which allows both the camera user and, if necessary, their clients, to easily view what the camera sees, whether the M7 is mounted on the camera or onto a support rig. Its specification includes a hotshoe swivel mount and the widest viewing angle in its class (150 degrees)."



# limelite®

video and broadcast solutions



**Multiple**

Battery Options



**700:1**

High Contrast

**HD  
ready  
1080p**

High Resolution



**HDMI  
AV  
YPbPr  
Multiple**

Input Signals



**AC/DC**

Power Source



**16:9**

Widescreen

## features and benefits include...

- Compact and lightweight
- 16:9 and 4:3 screen ratios
- Super-high 1024x600 native resolution - up to 1920x1280
- 25% more pixels than comparable models
- Extra-wide 150° viewing angle
- Ultra-bright 700:1 contrast ratio
- Wide range of user-adjustable menu settings
- Programmable function buttons for personalised control
- HDMI, component, composite and video inputs
- HDMI output (loop through) - no need for HDMI splitters
- Includes Canon LP-E6, Sony NP-F and V-mount battery adaptors plus AC mains adaptor
- Optional Panasonic DU-21, Sony NP-QM and Anton Bauer battery adaptors available
- 6-24V DC input (XLR4 input provided) - accepts power from battery belts, broadcast cameras etc
- Mounts to any 1/4" support devices - hotshoe swivel mount and desktop mounts supplied
- Detachable sunshade and HDMI-Mini HDMI cable included.

**limelite.uk.com**

by **BOWENS**

I am a perfectionist. So I am resigned to never being completely happy. Perfectionism is a belief that a state of completeness and flawlessness can and should be attained. But in its pathological form it is also a belief that work that is anything less than perfect is simply unacceptable.





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(Bowens)  
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every  
eventuality.

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And this definition duality gives Essex-based freelance photographer Adam Goodwin a bit of a problem.

Received wisdom suggests that 'normal perfectionists' can derive a very real sense of pleasure from their labours but 'neurotic perfectionists' are unable to feel satisfaction because in their own eyes they never seem to do things well enough to warrant feeling satisfied.

Adam (32) believes he and his demons inhabit the world of the latter definition.

But it doesn't mean he needs restraining in a straitjacket or to be frog-marched by men in white coats to a small cell with padded walls. He has found a way to deal with his mischievous psychological sprites and uses this default commercial

mindset to his advantage.

Adam tells Litebook: "Although I am never happy with what I have achieved in a shoot, it is the sum of these experiences that drives me on to do better next time out. I can look back on a session weeks or months later and I see mistakes – and I always will. But I am comforted by the knowledge that I am not the only photographer challenged by these mental demons."

For Adam control is a key driver.

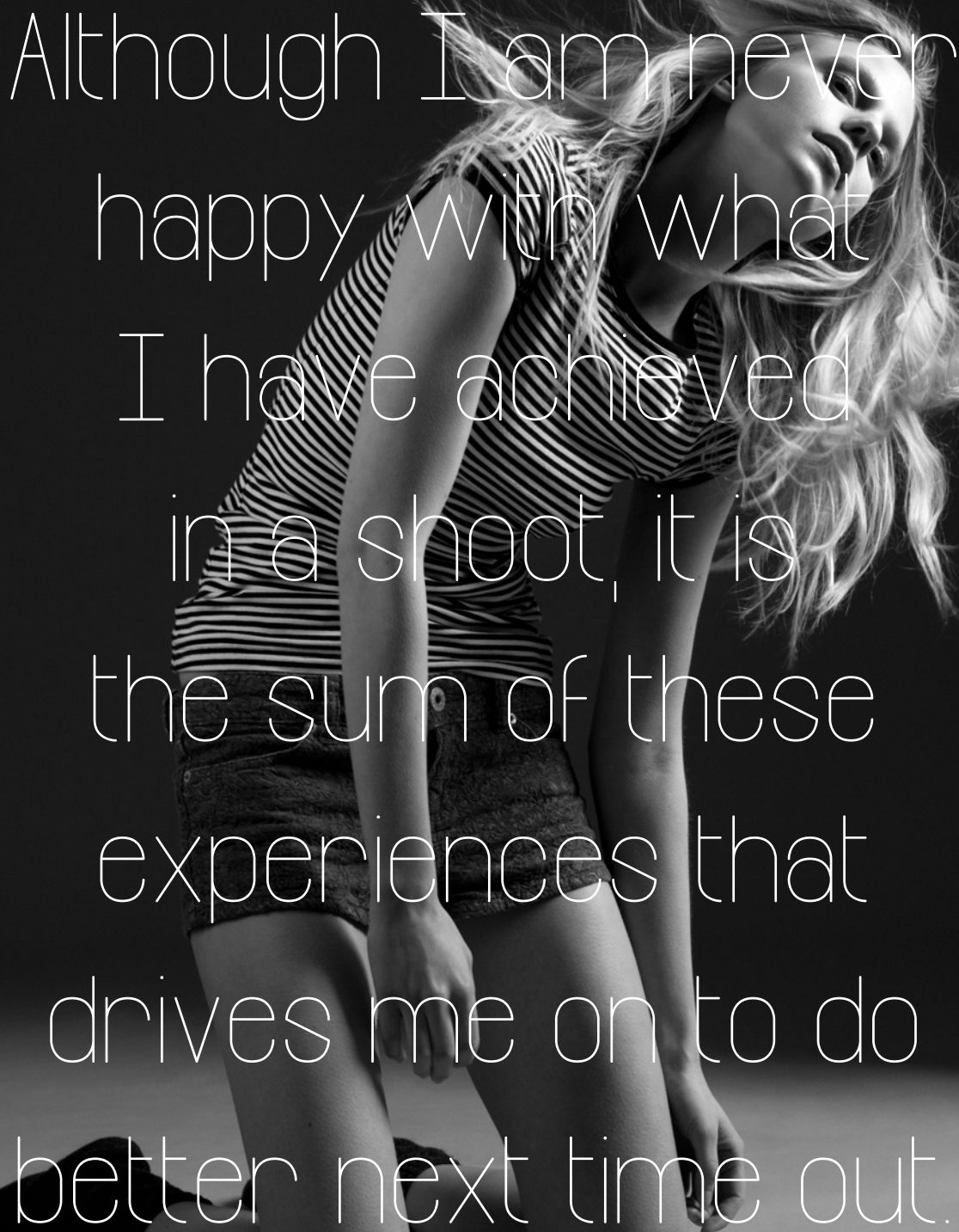
'If you don't take control of your own shoot then it becomes someone else's. The hardest part is trying to get everyone on the shoot on the same wavelength. I have my own way of working and people who work with me acknowledge it. Over the past few years I have developed a 'muse-style' rapport with Victoria Basford, one of my retinue of models.

She thinks nothing of travelling for half a day to come and work with me. She is always very professional; always in high spirits and knows almost instinctively how to work with my perfectionist photographic obsessions."

Adam's desire to create the best images possible at every shoot stems from a problem with dyslexia; "With my photography I don't need to worry about word construction on paper. All I have to do is capture that single moment in front of me'. And also from an overriding disbelief in his youth that; 'nobody was surely ever going to pay me to do something that I really enjoyed doing so much?'

He was intrigued with traditional photography methods – not just the 'pure magic' of watching prints developing in his amateur





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photographer father's darkroom, but the exciting, omnipresent and completely compelling whiff of darkroom chemicals.

"I learnt it all from the ground up" he recalls "My dad bought me a Kodak camera when I was fourteen and I just went out and shot everything I could. I always enjoyed the intoxicating thrill of capturing the moment; the colours, the composition and the bringing together of all the different elements of the photographic discipline."

I went to college to study graphic design – because I had been told (wrongly) it would be easier to get a job in design than in photography. It was there I discovered digital photography as part of the course, and I finished with the highest grades possible. I was offered a place at the Royal College of Art but I turned the opportunity down – one of my

biggest regrets now – because at age 26 I needed to get out and start earning some money."

Instead Adam joined the photo-staff at the Colchester branch of Venture – the national portraiture chain – but stayed for just three months. "I couldn't work within that regime" he admits. "It was all about hard selling and I thought it would suppress my own creativity."

So he left. "I had saved up for my first set of Bowens lights" he remembers. "I bought a brace of 500 watt Esprits. I used my dad's barn for test shots. And I started hiring venues and models to help me build a portfolio of work."

Then top commercial photographer Chris Reeve offered him part-time assisting work at his Coggeshall, Essex studio – and two years later

Adam is still there.

"I am a freelance assistant" he notes, "I will always be grateful to Chris for giving me this opportunity. It is quite tough not knowing just how often you will work each month but it has kept me going - and everything I have earned has been reinvested in equipment. As all assistants in my position know only too well, it's all about trying to both learn from a master but also about simultaneously developing your own individual shooting style. But ominously in the background there is also the constant day to day challenge of living; buying food, paying the rent, running a car, having a domestic life etc."

He adds: "Chris has never held me back and he knows that at some point I must move on and forge my own career. I know I need a base, or perhaps a studio share in London. That will be my next move."



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**Gemini 500R**

Very consistent light output and solidity built. I really trust these lights, especially the precision adjustments that allow me to fine tune my lighting. [bowens.co.uk](http://bowens.co.uk)

**92cm Silver/White Umbrella**

Simple yet effective. I just love being able to shoot against the silver or removing it to shoot through the white diffusion layer. [bowens.co.uk](http://bowens.co.uk)

**Reflector Kit**

One of the first bits of kit I bought. Very handy to shape light. The 60° Reflector is brilliant; I use the Barn-Doors and Snoot all the time. [bowens.co.uk](http://bowens.co.uk)

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## Bowens kit is a very high priority for me

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Chris Reeve and his partner Clare Banks (Reevebanks Photography) are also Bowens lighting equipment enthusiasts. "Although Chris is a commercial photographer and I am more focused on fashion and portraiture, we both understand about light and how to use it across the commercial/social divide" says Adam.

"If you photograph fashion you clearly must approach the task of presenting the shoot clothes in the right way because the client's ultimate ambition is to sell stock. And so you must pay attention to the fabrics – I wouldn't light a silk shirt in the same way as a piece of denim, for example. But for me a big element of all that is still 'people' photography."

"If I can get the mood right everything will follow. Pre-shoot I will carefully select a background music playlist for the model in the studio – if she likes the vibe she will feel more relaxed and I will get better images. It's about the ambience. If you're shooting beauty you don't need dance music pumping out but if it's about fashion and models jumping around, then you need something more upbeat to listen to." Adam's mentors include Richard Avedon and Albert Watson – "They promoted old school emotion and excellence in lighting."

"I love their work and although I never copy it, I do study how they used to shoot. Additionally I have been saving tear sheets from fashion magazines for years. I can look at any one now and tell you exactly how the shoot was lit."

The Goodwin lighting inventory is completely 'Bowens'.

He confesses: "I have used other equipment on a few occasions in third party studios over the years but Bowens kit is a very high priority for me. I must have used every lighting modifier in the range. What first drew me in was their outstanding range. They just have a tool for every eventuality.

Alongside my trusty camera (a Canon 5DMKII) I own a Bowens Octo150; an array of umbrellas; snoots, grids; Maxilite reflectors; barn doors, softboxes and an all-important beauty dish. I have used scrims and a lot of old school techniques – which makes things a lot more personalised. It means I am not just shooting with a big bright light.

For example I used an Octo150 which partly lights the background and partly lights the model. Then I have a beauty dish on a boom mainly lighting her face – which balances out the Octobox effect. I also used a low power third light which focuses on the model's feet. My brief to Victoria that day was just to keep it all natural.

I didn't want the shot over posed."

Adam is now regularly seeing his work published in magazines but admits he hasn't done much 'drum-banging' of his own to date. "I have not indulged in the social media game yet. I know I have to but it seems to me that a number of photographers seem to spend an awful lot of time just talking about themselves rather than getting on with the photography. I need to tread that centre ground."

He says: "I dream about producing work I am really happy with and which will comfortably reside on pages of magazines that I respect. I will keep on pushing myself – and my models and stylists, in my all-out mission to strive for perfection."

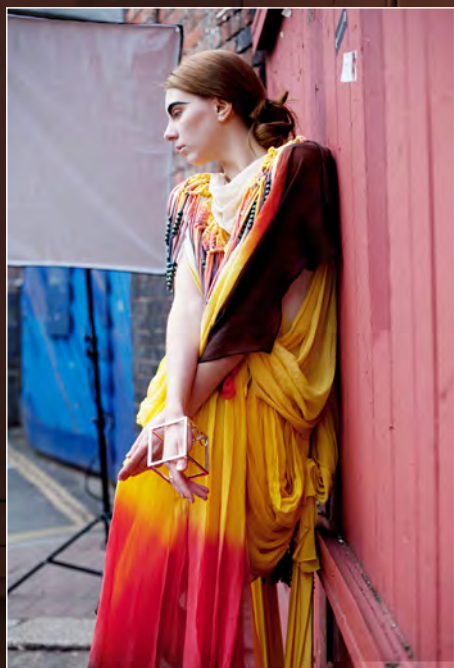
"It is very easy to get caught up in other people's aspirations but I believe you need to learn as much as you can; make lots of mistakes; learn from them and then create your own clear vision and direction of where you want to go in the industry. It takes years. I see everything I have done so far as baby steps. There is no easy way to perfection. And I know I will never get there – but I want to at least enjoy the journey."

[www.adamgoodwin.co.uk](http://www.adamgoodwin.co.uk)

Interview by Trevor Lansdown



DRESS: CHI CHI LUO  
JEWELLERY: SAMMI JO COXON



HER FACE AT  
FIRST JUST  
GHOSTLY,  
TURNED  
A WHITER  
SHADE OF  
PALE.

THE LITCHFIELD LOOK...

**P**rocul Harum's iconic, haunting and wistfully nostalgic record released in 1967 still hits the mark today. It hasn't aged. It has withstood that vital test of time. It hasn't gone out of fashion.



PHOTOGRAPHS: REBECCA LITCHFIELD  
MODEL: VALERIYA P. AT LENIS  
ASSISTANT: TIGZ RICE  
MAKE UP AND HAIR: SOPHIE BEE  
STYLIST: NINA SOBERS  
ART DIRECTOR: SARAH ABD EL RAZZAK  
RETOUCHING: CATHERINE DAY

THE LITCHFIELD LOOK

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THE GREAT THING ABOUT THIS BOWENS KIT IS ITS COMPLETE PORTABILITY. AND IT NEEDED TO BE FOR THIS SHOOT AS I WAS USING PUBLIC TRANSPORT TO GET THERE AND BACK.

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And award-winning fashion photographer Rebecca Litchfield (She won a Professional Photographer of the Year award in 2009 and was a runner up last year in the coveted Hasselblad Masters Awards programme) is doing everything she can to make sure her work still resonates in forty years' time too.

On a teeth-chatteringly cold day in December Rebecca and team made their way to London's Shoreditch to create a series of editorial images for Front Row Monthly – the online fashion art and music magazine.

Rebecca, who holds an MA Fashion Photography Distinction from The London College of Fashion, picks up the story: "The magazine had pulled one of their fashion pieces at the last minute and asked if I could help out with a fashion editorial shoot. I am lucky to know and work with some very talented people and so I called in stunning model Valeriya (Lenis Model Agency), hair and make-up supremo Sophie Bee; assistant Tigz Rice and the outstanding stylist Nina Sobers. Together we sat down and conceptualised a 'futuristic' shoot session at

Shoreditch Boxpark, East London – the world's first 'pop-up' mall.

It's a great place for a shoot like this because the set-up is just so radical. The mall comprises stripped down and refitted shipping containers that can be turned into unique low-cost 'box-shops'. There are no High Street retailers here, just selected brands trading by invitation only.

For the shoot I used a Bowens Travelpak; Gemini Pro500 Head, Softbox 60-80 and a Pulsar radio transceiver.





DRESS: CHI CHI LUO

## Rebecca's Key Equipment

**Travelpak**

Very consistent light output and solidly built. I really trust these lights, especially the precision adjustments that allow me to fine tune my lighting. [bowens.co.uk](http://bowens.co.uk)

**Gemini 500Pro**

Simple yet effective. I just love being able to shoot against the silver or removing it to shoot through the white diffusion layer. [bowens.co.uk](http://bowens.co.uk)

**Universal Traveller Case**

One of the first bits of kit I bought. Very handy to shape light. The 60° Reflector is brilliant; I use the Barn-Doors and Snoot all the time. [bowens.co.uk](http://bowens.co.uk)

THE LIGHT FROM THE GEMINI 500PRO HEAD, WITH ITS SUBSTANTIAL POWER AND FASTER FLASH DURATIONS, GAVE ME EXACTLY WHAT I NEEDED FOR THE SHOT.

The great thing about this Bowens' kit is its complete portability. And it needed to be for this shoot as I was using public transport to get there and back.

The battery pack was compact and even divided into two for ease of transportation. I managed to get everything I needed into the traveller studio case – with room for an extra light if necessary.

We got straight to work and Sophie's magic alchemy transformed Valeriya into a futuristic chick with bold eyebrows and a wonderful, pale and ghostly skin.

Then we headed off to our first location – an array of corrugate

metal chairs which were part of the Boxpark inventory. Erecting the kit was easy and completed in no time. I lit the metal behind the model to create shine – and the extra light from the Gemini 500Pro helped to illuminate the image. The light from the Gemini 500Pro head, with its substantial power and faster flash durations, gave me exactly what I needed for the shot.

Later on I used the 500 to create some dramatic backlight and sidelight images in locations around Shoreditch and Brick Lane. The overcast conditions of the day meant that natural light was not an option.

I must confess that I normally prefer natural light to artificial sources in outside locations but without this versatile Bowens equipment I would not have achieved the results I was seeking. When nature isn't helping you need a lighting kit that will enable you to create the required drama.

*Rebecca's clients include Charbon London, Safehouse, Weleda, Wella Trend Vision and Beefeater 24 Gin. Her work appears in numerous publications including: Scene, Chaos, Faceon, Turning Pro, Irish Times and The Sunday Time Culture magazine.*

[www.rebeccalitchfield.com](http://www.rebeccalitchfield.com)



DRESS: LIZ BLACK  
JEWELLERY: SAMMI JO COXON

БАСК  
ИИ THE  
FORMER  
USSR





**9** remember that famous Beatles lyric? And all those pejorative old jokes about Russia back in the day?

*What do you find on the last six pages of the Lada users manual?  
Answer: the bus and train timetables.*

*Overheard in a Russian department store: Customer: 'Don't you have any shoes here?'*

*Salesman: "No this floor is where we don't have any furniture. The floor where we don't have any shoes is two storeys down!"*



**“THE  
QUALITY FROM  
THE BOWENS  
LIGHTS  
IS JUST  
SUPREME”**



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Today those gags are as outdated as the Cold War itself. Now Roman Abramovich and his billionaire peers are the true masters of the universe. They own half of London and zigzag the world in yachts the size of small countries.

There's no doubt about it - the Russians are making their mark like never before.

And thirty one year old Moscow-based microstock photographer Alexey Ivanov and his wife and business partner Julia, are riding the crest and enjoying the ride. Litebook caught up with Alexey in Russia last month and we fired a few questions at him.

**Litebook:** Your [studioxil.com](http://studioxil.com) business is thriving. Give us some

details about your background?

**Alexey Ivanov:** As a child I lived in France. My parents worked at the embassy of the Russian federation in Strasbourg. I was educated at both a French college and a Russian school. I enrolled at The Moscow Aviation Institute. I got my degree and became an electronics engineer - but even then I knew I wanted to travel in a different direction professionally. In 2007 I read a fascinating article about microstock photography and the ways different artists were working in this nascent industry. Who wouldn't be interested in the chance to work independently, travel the world, take photographs and make money from them?

I discussed this with Julia and we decided to work exclusively with iStockphoto. We thought this option was the closest we could get to the

utopian dream we had for ourselves.

**LB:** So how did the business evolve?

**AI:** We had a difficult first year. I had never even used a pro camera before - and for the first few months I was unaware that it was equipped with an exposure meter! But once I had discovered it and learnt how to use it my images were suddenly transformed.

Yes there was a big learning curve but iStock can really help when your images are uploaded.

**LB:** How did you get your act together with studio space and equipment?

**AI:** At first we had very cheap studio lights deployed in a room in our Moscow flat. It was far from ideal. The room was very narrow with a very low ceiling - we just had no space. At first we just shot





“I LOVE TO APPRECIATE LIGHT IN ALL ITS GUISES. THE MAIN THING FOR ME IS TO EXPERIMENT”



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objects on a white background. And we invited our friends over so we could photograph them too.

We just persevered and after a while we had made enough money to be able to rent a studio. We went out and bought two sets of Bowens Gemini 500s and a Canon 5DMKII.

This fulfilled our vision of having four light sources and a professional, versatile camera. And the quality from the Bowens lights is just supreme. It was at this point that we also started working with a really talented photographer, Eugeny Kuklev - and by then Julia had also completed a series of courses on make-up. Her vital input also enhanced the overall look of our work.

**LB:** How did the iStock link develop?

**AI:** Our relationship with iStock grew rapidly to the point where the

company invited me to become a member of its team as an inspector – a momentous time for us. We added fresh work to our portfolio and started working with another photographer friend, Anna Bryukhanova. Then we were able to rent larger, more suitable premises with a high ceiling in an old commercial plant. It's a very creative place for all of us.

**LB:** Tell us about your shooting style.

**AI:** We've never concentrated on commercial photography. We shoot what we like and not what someone might tell us to shoot. I studied studio lighting techniques for a long time and that's really why we are heavily focused on studio portraiture. We love working with iStock because it's not just a platform to sell images – it's a strong and united community and it has been the perfect vehicle for us to

make friends all over the world.

**LB:** Talk to us about light.

**AI:** I love to appreciate light in all its guises; for example, contrast or fill-in lighting. The main thing for me is to experiment with it. When people come for photo-sessions I never know in advance exactly what we are going to shoot. We just start to position our lights and see which set-up will work best. Some sessions will run on for six or seven hours.

We rely a lot on our Bowens beauty dish. I love the results it provides. On one shoot recently we found we needed to diffuse the light slightly, Julia found some tissue and constructed a contraption like a shower cap. We used this improvisation to obtain even softer light (I think it's possible to shower with it too!)



**"WE RELY A LOT ON OUR  
BOWENS BEAUTY DISH.  
I LOVE THE RESULTS IT  
PROVIDES."**



## Studioxil's Key Equipment



### Octo150

I can't imagine a better Octobox; the unique round front diffuser is just awesome! I use it all the time; it's the best softbox I've used. [bowens.co.uk](http://bowens.co.uk)



### 75° Softlite Reflector

The first reflector I bought. I just love the unique light output that it provides. I'd honestly say that this reflector is definite 'must have'. [bowens.co.uk](http://bowens.co.uk)



### Maxilite & Barn-Door/Gel holder

Very useful to limit light on specific parts of your image with the addition of a gel. It's an explosive mix. You'll be amazed how creative you can get. [bowens.co.uk](http://bowens.co.uk)

**LB:** Any big challenges with these experiments?

**AI:** Yes. You have to be very careful when experimenting. One time I urgently needed a diffuser for a reflector. While a model was getting ready I removed the front section from Anna's softbox, folded it three times and bound it to the reflector with Scotch tape. I was looking to create a very soft light. Fifteen minutes later the stylist came to me and asked me why the whole place had started to reek of fried mushrooms. I started looking all over the studio and then realised the reflector was burning the diffusing tissue from the softbox - layer by layer. I had forgotten to switch off the modelling light. When I

removed the tissue from the reflector I saw I had burned eight holes in it. Anna wasn't too delighted about that.

**LB:** Do you ever emulate shooting styles from other photographers?

**AI:** No, I have never copied anyone else's style. I deliberately steered myself away from looking too much at other photographers' work because I know how it can influence individual development. I don't want to be like others. I just want to be myself. I have employed different techniques of course. For example, long exposures, where two types of light, constant and strobe, are mixed up.

**LB:** Is a visit to the UK on the cards?

**AI:** Well for us the UK is an incredible place. We already have a number of very good friends there including Ellie and Simon Moran (photography director at iStock). We were there last spring during a WPO (World Photography Organisation) festival. iStock partnered with the WPO for workshops and photo-sessions. We led workshops on studio shooting - and we wandered around the city photographing with models and photographers in groups of about twenty people. London is unique - I know it sounds odd but I have never before seen such beautifully built house walls! Yes, we do intend to return as soon as possible.

[www.studioxil.com](http://www.studioxil.com)

Interview by Trevor Lansdown

# THIS IS HOW WE DID IT

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**I**t was rewarding to see so many interested and keen photographers on the Bowens stand at Focus on Imaging 2012 and was great to be able to talk and assist many people, whether it was about general photographic techniques or specific lighting accessories to achieve different effects. There was a lot of positive feedback from the demonstrations, especially seeing how quickly different lighting set-ups and effects can be achieved, helping cement many of the techniques already covered in Litebook. As many discovered, whilst the theory behind lighting and photography is very important, the practical skills developed through using the equipment and practicing are invaluable.

*You only get out, what you put in.*

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So what were the demos about?

The ultimate aim was to demonstrate how intuitive lighting really is. There is so much talk on photographic forums with respect to techniques and metering, that a number of developing photographers begin to focus more on the academia of photography as opposed to the practical application. To this end the

demos were specifically designed help demystify lighting and metering and use them to form a part of your workflow and judging by the feedback, they did just that.

If you made it to Focus and watched the demos, here are a few tips as a refresher.

- Metering is important, but don't let it get in the way of creativity;

- Use the modelling light on your heads and view the subject from the camera;

- Small movements to your lights or by your subjects can make a big difference; and

- Using the right modifier for the job will make your workflow easier and images better.

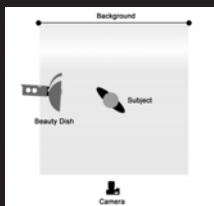
# DEMO I - FACE SHAPING



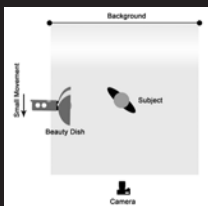
All of these images were shot on the Bowens stand at Focus on Imaging 2012 and many of the techniques employed in the demonstrations have been published in Litebook and the Hough-To videos. Some of the techniques such as the face shaping were the same and some techniques simply used in different ways. So if you missed the demos and can't find your copy of Litebook, it's time to recap and see a few of the techniques applied again.

## Demo I - Face shaping

Changing the shape of a subjects face takes seconds and it pays to acquaint yourself with the four most common



Rembrandt Lighting



Short Lighting

types of portrait lighting; namely Rembrandt Lighting, Short Lighting, Broad Lighting and Butterfly Lighting. All of these terms refer to the way that the light shapes the face. However, less is more and small movements of the lights or from the subject can see one lighting technique quickly becoming another! For all these, the key light was metered to  $f/11$ , however, this

isn't prescriptive and a different depth of field may be useful for controlling both definition and background scenery.

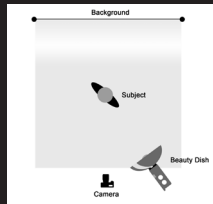
## Rembrandt / Short Lighting

Start by placing a single light off-axis and slightly higher from the camera and around to the side of your subject. It doesn't matter which side you place the light, but it's worth finding out which is your subject's best side and then moving the light around to suit! For the purpose of the demonstration the subject was stood at roughly 45 degrees and the light moved around the subject, so that both eyes remained visible to the camera.

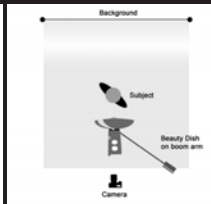
## DEMO I - FACE SHAPING



Once in position, place your light higher than the subject, so that it is pointing downwards and just throwing a small amount of light under the eye of the nearside cheek, creating a small inverted triangle of light (often associated with the paintings by Rembrandt). You will find that small movements of your light or the subject will now either throw the far side of the face in complete darkness, creating more of a split lighting effect, or, light more of the front of the face, creating a standard short lighting pattern. Rembrandt lighting remains a form of short lighting as it lights the shortest side of the face, that is furthest from the camera; namely from cheek bone to cheek bone. Once the shadow of



Broad Lighting



Butterfly Lighting

the nose breaks from the shadow of the nearside cheek, it is no longer Rembrandt lighting and becomes known as short lighting. As you can see from the schematics and images, the two techniques are pretty similar and it only takes small movements to move between them.

### Broad Lighting

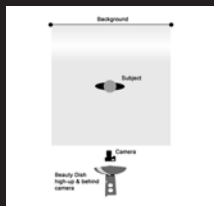
In this example, the key light has

been moved to the opposite side of the subject and the camera, and is now lighting the broadest side of the face, from ear to chin. Broad lighting is the most common of lighting techniques and is often achieved by placing a studio light roughly 45 degrees off-camera axis. It provides photographers with a great deal of flexibility when shooting portraits, as the subject has more freedom to move around without falling out of the light. By simply adding a fill light, either on axis or slightly off axis to the camera, on the opposite side of the key light, photographers can easily shoot lengthy portrait sittings, making only few adjustments. However, there is a caveat, in that broad lighting,

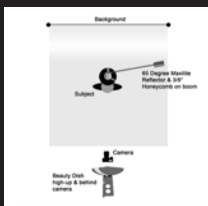
## DEMO 2 - HAIR AND BEAUTY



without any fill light only tends to suit the slimmest of subjects. Get yourself started by attaching a suitable modifier, such as the new Bowens beauty dish for individual portraits or the Octo 90 for singles and couples. Both of these will give you flattering results, sufficient coverage and a nice round catch light in the eye. For larger groups, consider using one of the new LumiAir Octoboxes or a large reflective umbrella, to help light more people and cover a broader area. Remember, a lot will depend on the space you're working in, so with confined spaces you will need to exercise more control over the lighting and consider using smaller reflectors.



Key Light



Key Light & Hair Light

### Butterfly Lighting

Butterfly lighting refers to the shape of the shadow created under the nose of the subject, when face on towards the camera. The light is usually placed on a boom stand and placed directly on the camera axis, up above the model. This throws the light directly downwards and makes the lighting very dramatic. Butterfly lighting is particularly useful when

using a medium sized shaper or modifier, such as a beauty dish or reflective umbrella to cover a larger area and facilitate freedom of movement for the subject.

Get yourself going by positioning the light in front and above the subject. Look carefully to ensure that you retain the catchlight in the eyes and that the shadows are as symmetrical as possible. They don't have to remain symmetrical of course; however getting them right to begin will provide you with a reference for metering and the remainder of the shoot! It's important remain mindful of the positioning of the key light as it can dramatically affect the shape of the

## DEMO 2 - HAIR AND BEAUTY



face once your model starts to move around. Remember, the closer and higher the key light is in relation to the subject, the more dramatic the effect, and longer the shadows. Conversely, the lower and more direct the key light, the shorter the shadows and flatter the light will be. Every subject is different, so it is worth experimenting with different subjects, modifiers and distances.

### Demo 2 - Hair & Beauty

All of the above face shaping techniques can be applied in every portrait, fashion or beauty shot you take. The following examples are no different and make use of the butterfly lighting technique. This



Key, Hair & Side Lights



Clam Shell & Side Lights

time the key light has been placed high up and behind the camera, meaning that it lights more of the front of the model's face.

### Metering Madness

For this shot, I have only metered the key light to  $f/11$ . The rest of the heads were simply adjusted through experience and intuition. I can take years of practice, but sometimes

taking a common sense approach to lighting and metering can help you work much quicker! If you're shooting on digital and have your key light metered properly, then this act as your 'reference' and some of the remaining lights adjusted visually. It can be as quick to take a test shot and check the LCD or monitor as it can to re-meter! Metering of course is still important; it's just knowing when and when not to worry about it.

### Artful Symmetry

The aim with this shot is too light the hair and the face, but keep the overall frontal shot symmetrical. Place a beauty dish or other reflector on a stand, nice and high, up behind



## DEMO 2 - HOW NOT TO DO IT



the camera and adjust until it is central to the model, throwing all of the shadows downwards to create a butterfly style lighting pattern. The higher the key light, the deeper the shadows and vice-versa. Meter the light to  $f/11$ .

Now, using a boom arm, place a single head fitted with a 65 degree Maxilite Reflector and 3/8" honeycomb grid directly overhead and slightly behind the model and adjust so it pointing back towards the hair. This will act as the hair light, with the honeycomb grid controlling the spread light, so that it just highlights the hair of the model. The larger the modifier or reflector for the hair light, the greater the area you will cover!

As you'll discover, less is more with a hair light and although all tastes are different, it is generally accepted that you need to adjust the power sympathetically, so it is subtly lighting the hair and not creating a bright halo of burnt highlights! Remember, hair with different colours, finishes and textures will all require different amounts of power, so use your LCD to judge the results or meter to approximately  $f/5.6$  as your starting point.

### Side Lights

It's time to start creating some separation between the model and the background and adding more shape to the face. Enter the sidelights.

To keep the image symmetrical, place heads, fitted with grid reflectors on each side of the model and at some distance behind. Fit them with the same size honeycomb and place them the same distance away on each side, that way you will be sure to achieve the same effect.

Use the modelling light on each sidelight to direct the light back onto the cheeks of the model, taking care not to direct the lights down the lens of the camera, causing unwanted lens flare. Once done, meter them equally at the back of the model, to approximately  $f/5.6$  or visually adjust the dials to the same setting and judge the results in your LCD.

Take a test shot and check out your lighting. The results should begin to look pretty dynamic, however, if you feel that you have too many very dark shadows under the chin and on the front of the face, you can always consider filling the shadows, either with a bounce reflector or by adding a fill light. In this example a fill light was placed on a floor stand and fitted with a 65 degree Maxilite Reflector. To control the spread of the fill light a 3/8" honeycomb grid was fitted to the Maxilite.

This not only had the effect of reducing the power, but prevented most of the light from spilling onto the background. Using too much power on the fill light will create a flat looking image or begin to cast shadows upwards, whereas the uncontrolled light may also begin to affect the background.

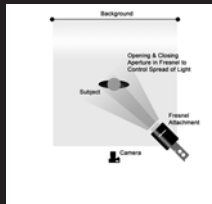
# DEMO 3 - HOLLYWOOD STYLE LIGHTING



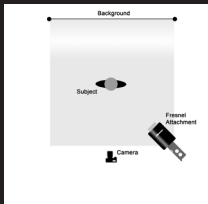
## Demo 3 – Hollywood Style Lighting

The Bowens Fresnel Attachment lens is probably one of the most desirable modifiers on the market. It helps create a warm and soft light, with the ability to control the spread and output with an internal leaf aperture. The Fresnel lens was originally designed for use in lighthouses, before being adopted in stage and cinematic lighting, which is where it is most recognisable, becoming known as Hollywood style lighting.

A lot of the classic Hollywood style portraits were short-lit or relied heavily on shadows with accents to the hair and face. This style worked



Fresnel - Small Aperture



Fresnel - Wide Aperture

particularly well with black and white photography and fashion at the time. It's an easy effect to create once you get your hands on the right equipment!

### Fresnel Fanatic

As a starting point, setup your Fresnel Attachment approximately 45 degrees off camera axis. Once your model is in place, you can

begin to move the light around and adjust the height until you're happy with the shape of the face. Once done, adjust the bladed aperture until you're satisfied with the spread of the light on the model and then meter to around  $f/11.0$ . Remember, opening and closing the aperture on the Fresnel Attachment will affect your meter readings.

Now it's time to set-up your hair light, so place a head fitted with a Maxilite Reflector and 3/8" honeycomb or a 60 degree Grid Reflector and honeycomb onto a boom arm and place it high above and slightly behind your. Point the hair light back towards the hair and

## DEMO 3 - HOLLYWOOD STYLE LIGHTING



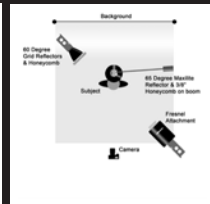
adjust the power until you're getting an accent of light on the hair. If you are getting flashing highlights, then reduce the power. If the hair light is too tight/ focussed, try moving it further away or using a broader honeycomb, to allow the light to spread more. Remember, different hair colours, textures and finishes will all require different amounts of power!

### Cheeky Light

Once you've mastered the hair light, it's time to embellish the image a little further by lifting the detail from the side of the face that resides in shadows. The image is already asymmetrical as the key light



Fresnel & Hair Light



Fresnel, Hair & Side Light

is off axis, so subtly highlighting the opposite side can work wonders and add a lot of shape, plus create separation.

As with the sidelights in the previous demonstration, fit a 60 degree Grid Reflector with a tight honeycomb and place it behind and to the side of the model. Use the modelling light to aim the light back towards

the models cheek. If you don't have a honeycomb grid, then you may find that you need to flag the sidelight and move it closer and more to the side of the subject, to prevent unwanted light shining back down the lens of the camera and creating unwanted lens flare.












Once you've set-up, adjust the side light in accordance to the skin of your model. Darker and matter skins require more power, whereas lighter and more oily skins will require less power! Try to avoid very bright and blow highlights. The goal is to control the light and gently accent the face for a subtle effect.

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		<ul style="list-style-type: none"> <li>• 200Ws &amp; 400Ws models</li> <li>• Easy proportional control</li> <li>• 3 modelling modes</li> <li>• Small, compact body</li> </ul>	<p>Gemini</p>

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