

The F Stops
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lighting 201

in the studio

Joe Klocek, Instructor

The Photography Cheat Sheets

- Specific settings to plug and play
- Simple directions
- Link to instructional video
- 31 cards on all variety of topics
- The best tool to use in conjunction with classes and instruction



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Landscape (handheld)

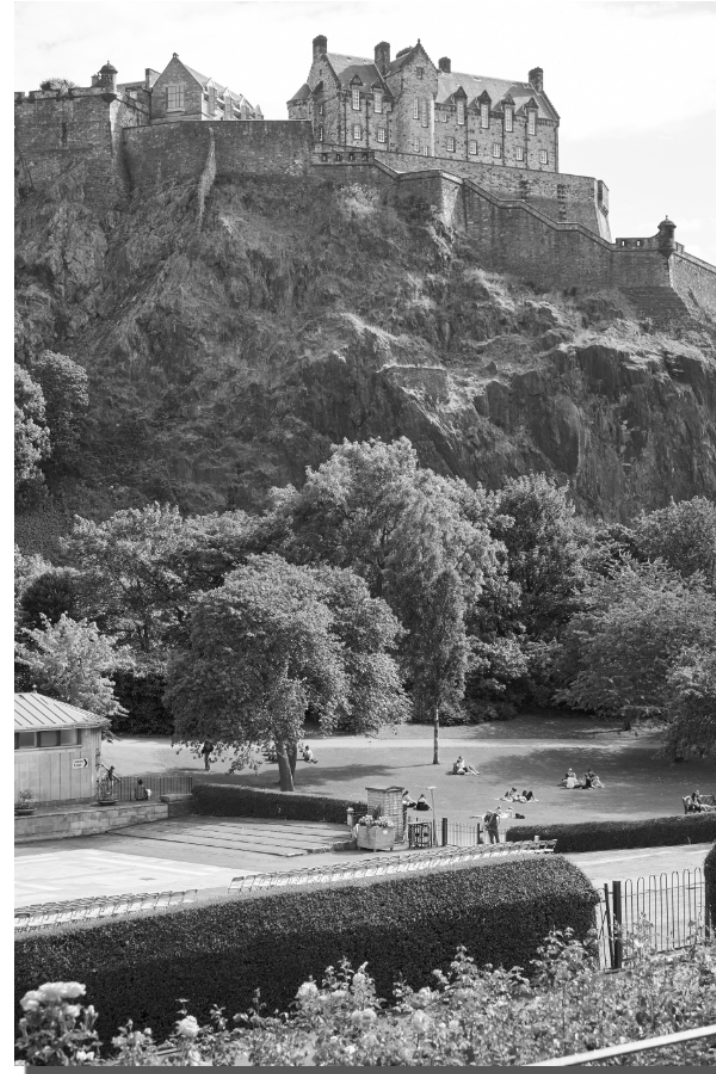
- Aperture set to f/8 or f/11
- Shutter speed set between 1/125 and 1/250
- Set ISO to auto (manual mode with auto ISO)
- Focus mode set to AF-S
- Focus area set to single focus point
- White balance set to daylight or cloudy day, depending on conditions
- Evaluative metering mode



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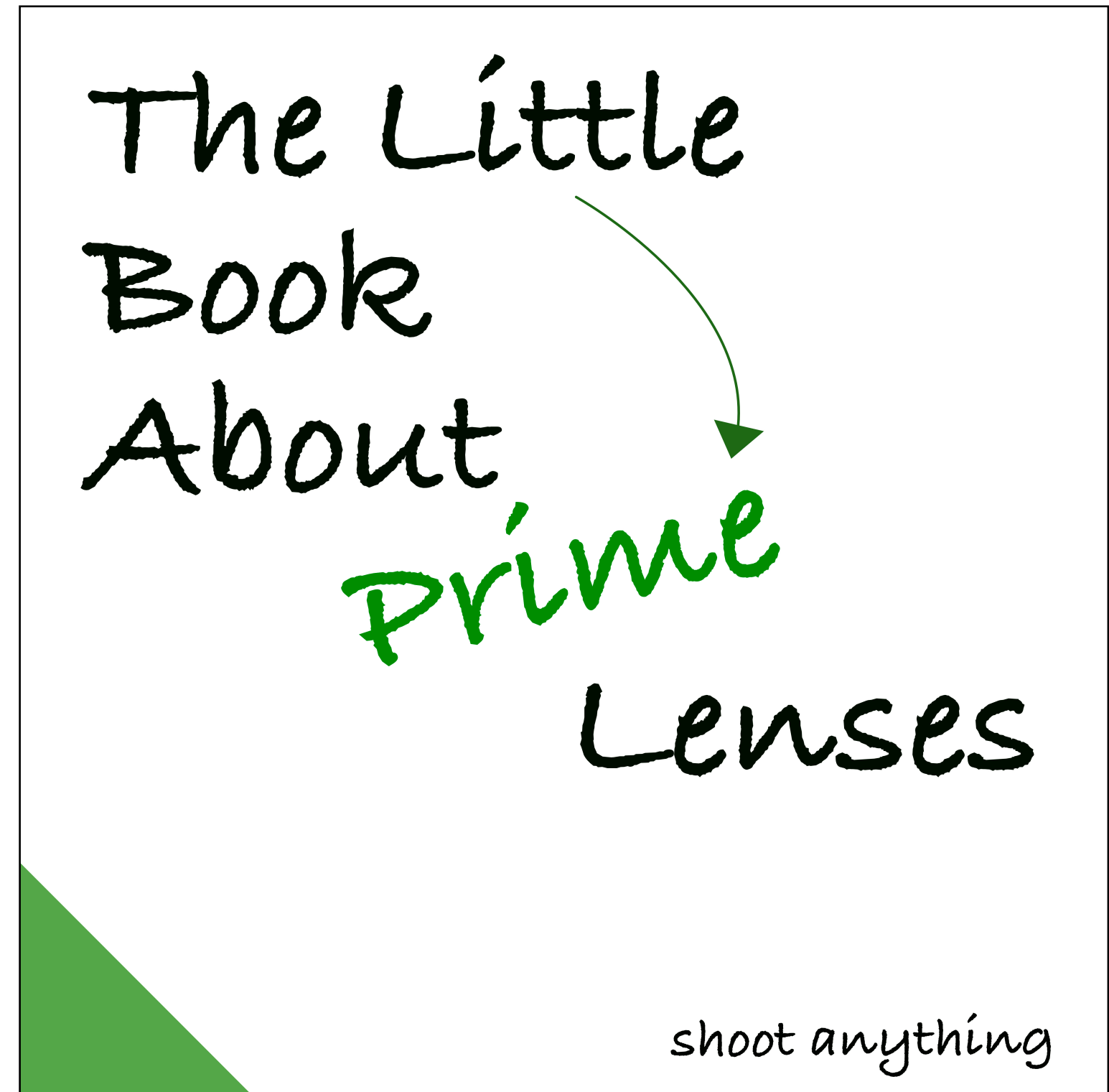
Directions

Navigate focus crosshair over the subject and acquire focus before shooting. Check that there is no motion blur captured in the frame. You can improve many compositions by placing an interesting object close to the camera. Try to shoot at advantageous times of day, such as sunrise and sunset, to get the best shadows and color. In order to achieve both the appropriate aperture and a fast enough shutter speed to hand-hold the image, use the RAW exposure technique and don't be afraid to raise the ISO if needed.



The Little Book About Prime Lenses

- Understanding angle of view
- Perspective and perspective distortion
- Chromatic aberration
- Common usages for common focal lengths
- Aperture varieties



This lecture is available as a PDF

www.TheFStopsHere.org



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Photography Cheat Sheets



The Photography Cheat Sheets are the closest thing to having a photography instructor with you as you can get. This set of 31 cards covers every variety of photographic endeavor a hobby photographer is likely to encounter and gives specific settings to use, simple instructions, and links to short video instruction. They are available exclusively through Mike's Camera.

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8

- * ambient exposure
- * the black frame
- * watt seconds
- * key light placement
- * fill light placement
- * hair light placement
- * high key
- * low key



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9

In lighting 101 we
discussed setting
an exposure in the
camera in manual
and adding the
light on top of
that.

refresher

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10

How bright is the
ambient
exposure?

Our flash must be
at least that bright,
on our subject, for
it to register in the
photograph.

luminosity

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11

First, turn off your
strobe. Your goal
here will be to
figure out what
you want the
ambient exposure
to look like within
the frame.

Sony A7

Sony 24-70mm f/4

70mm

1/125

F4

ISO 100



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12

Set the ambient exposure using shutter speed predominantly, and ISO and aperture secondarily. I find it easier to stay at or under your sync speed.

Sony A7

Sony 24-70mm f/4

70mm

1/200

F8

ISO 100



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13

Then turn on your
strobe and light
the subject. The
greater the
difference
between ambient
and strobe
exposure, the
greater the drama
in the shot.

Sony A7

Sony 24-70mm f/4

70mm

1/200

F8

ISO 100



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14

What we are
doing outside is
mixing our studio
light into the
ambient
environment, but
what if we want to
move inside?
What kind of
benefits can we
expect?

Sony A7Riii

Sony 55mm f/1.8

55mm

1/200

F8

ISO 100



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15

First, we can
control all
direction,
luminosity, and
specularity of the
light.

Not only that, but
we have a single
white balance to
worry about.

Sony A7Riii

Zeiss 85mm f/1.8

85mm

1/200

F8

ISO 100



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16

When we step into
a studio the first
thing we should
do is find an
exposure which
provides a black
frame when the
strobes do not
fire.

Sony A7Riv

Sony 70-200 f/2.8

165mm

1/160

F9

ISO 100



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17

When we have
this and add light
back in, all light
within the frame is
controlled, and so
it is a single white
balance and all of
its attributes are
adjustable (unlike
ambient light).

Sony A7Riv

Sony 70-200 f/2.8

165mm

1/181

F9

ISO 100



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18

But to work in this
environment we
need to
understand
something about
how bright our
lights are.

Sony A7Riii

Zeiss 85mm f/1.8

85mm

1/200

F8

ISO 100



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19

watt seconds

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20

Describes how
much power is
used, but not its
efficiency,
because of this it
is inconsistent.

Sony A7

Sony 70-200 f/4

135mm

1/200

F8

ISO 100



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21

That said, we can
use it to gain a
basic
understanding of
how bright our
lights might be at
full power.

Sony A7Riv

Sony 135mm f/1.8

135mm

1/200

f/5.6

ISO 100



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22

For instance, if a
black frame
appears at $f/5.6$,
then we need our
lights to fire at at
minimum $f/5.6$
(but probably
brighter).

Sony A7Riv

Zeiss 85mm $f/1.8$

85mm

$1/160$

$f/11$

ISO 100



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23

Within a shot, an
individual light will
always be
described as an
aperture at a
distance.

Sony A7

Sony 55mm f/1.8

55mm

1/200

F8

ISO 100



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24

After all, we start
in the studio at
ISO 100 and our
shutter speed
starts at the edge
of sync speed.

Sony A7Riii

Zeiss 85mm f/1.8

85mm

1/250

f/11

ISO 100



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25

Therefore we cannot really change either factor to control exposure (more on shutter later). So aperture is the mechanism we have to describe a light's brightness.

Sony A7Riii

Zeiss 85mm f/1.8

85mm

1/200

f/8

ISO 100



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26

The last thing to mention is the inverse square law, which says that as the distance from a subject to a light doubles, the brightness from the light drops to 1/4 it's original brightness.

Sony A7Riv

Sony 135mm f/1.8

135mm

1/160

f/11

ISO 100



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27

live demonstration