

SOFT BEAUTY LIGHTING, WITH A LITTLE DRAMA

1. Key Light - Camera Right

Modifier: Umbrella + diffuser

Position: Camera right, slightly above the model's eye level and angled down toward the face.

This is the main source shaping the model.

The umbrella gives you a **large, soft source**, which is important for a makeup-focused shoot because you want:

- Smooth skin rendering
- Soft transitions across the face
- Controlled highlights on the cheekbones
- Enough directionality to retain facial structure
- Clean reproduction of the makeup without making the light too flat

The key is positioned off-axis rather than directly above the camera, which gives the face some dimension while still keeping the light relatively flattering.

The important part: because the light source is large and diffused, you're getting softness without completely killing the definition in the makeup.



2. Fill - Camera Left

Modifier: White thermocol / foam board

Position: Opposite the key, camera left.

This isn't really acting like a second light source. It's **reflecting the key light back onto the model**.

That's useful here because you don't want the shadow side of the face to go completely dark. The reflected light lifts the shadows while maintaining the direction created by the key.

So instead of:

Key → bright side / black shadow side

you get:

Key → controlled highlight / thermocol → gentle shadow lift

That is particularly useful for beauty because you retain facial dimension while keeping details visible in the darker side of the face.



3. Optical Snoot - Camera Right

Modifier: Optical snoot

Purpose: Create the controlled light pattern on the background.

This is the element that gives the image its personality.

Rather than flooding the backdrop with another broad light, the optical snoot lets you **project a controlled beam/pattern** onto the background.

You can see that effect particularly clearly in the wider frames: the brighter rectangular/patterned area behind the model creates separation between her and the background.

This is important because the background isn't competing with the face. It's acting almost like a **visual extension of the lighting design**.

The snoot also creates the defined shadow, which adds depth and makes the background feel less like a flat studio wall.



CAMERA SETTINGS

Camera: Canon R6 Mark II

Lens: RF 24–105mm f/4

Shutter Speed: 1/160 sec

Aperture: f/4

ISO: 1000

Lighting setup:

- **Key:** Umbrella with diffuser — camera right
- **Fill:** White thermocol — camera left
- **Effect:** Optical snoot — camera right, creating the controlled pattern on the backdrop
- **Purpose:** Beauty/makeup-focused lighting with soft, flattering facial light while adding enough contrast and background separation for an editorial feel.



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SetMyLight
by Siddology

 rqlights.com

Why this setup works for a makeup shoot

The hierarchy is very deliberate:

Face → Makeup → Jewellery → Pattern → Background

The key gives you flattering beauty light.

The thermocol keeps the shadow side from becoming too heavy.

The snoot adds visual interest without requiring a complicated multi-light setup.

And because the pattern is controlled, the viewer's attention still comes back to the **eyes, skin, makeup and jewellery**.

That's the real takeaway here:

Don't add lighting just to make the image complicated. Add it when it gives the frame another layer.

Lighting diagram

Camera

→ **Model**

→ **Background**

Camera Right:

Umbrella + diffuser → **KEY**

Camera Left:

White thermocol → **FILL / REFLECTION**

Camera Right:

Optical snoot → **BACKGROUND PATTERN**



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