# InaneGlory's Photo Studio (for Daz Studio) User Guide

InaneGlory's Photo Studio is a radical & revolutionary way of lighting your scenes. Instead of using traditional lights, Photo Studio uses light emitting objects for illumination. To achieve this we use the UberArea Light Shader (a built in resource that comes with both DS3 & DS4). Knowledge of how to apply or use this shader is not required to use Photo Studio Lights. The shader is automatically applied when you load the lights and this user guide will explain how to use and adjust them. The overall goal of this set was to recreate the style & feel of the lighting you would find in a real world photo studio. Using the UberArea Light Shader has allowed me to better recreate real world lights like soft boxes, beauty dishes, ring lights, broad lights etc.

Overview

First, load up a scene or figure of your choice and then load up one of the basic lights (Photo Studio Lights 1-3). You probably didn't see much change in your preview window. That's because the illumination caused by the lights doesn't show up in the preview screen. If you look in the scene tab you'll see that a new figure has been loaded into your scene. If you switch to the perspective camera view and move back you will see that several objects have been loaded into your scene. Each one of these is a 'light' that the Photo Studio will use to illuminate your scene.
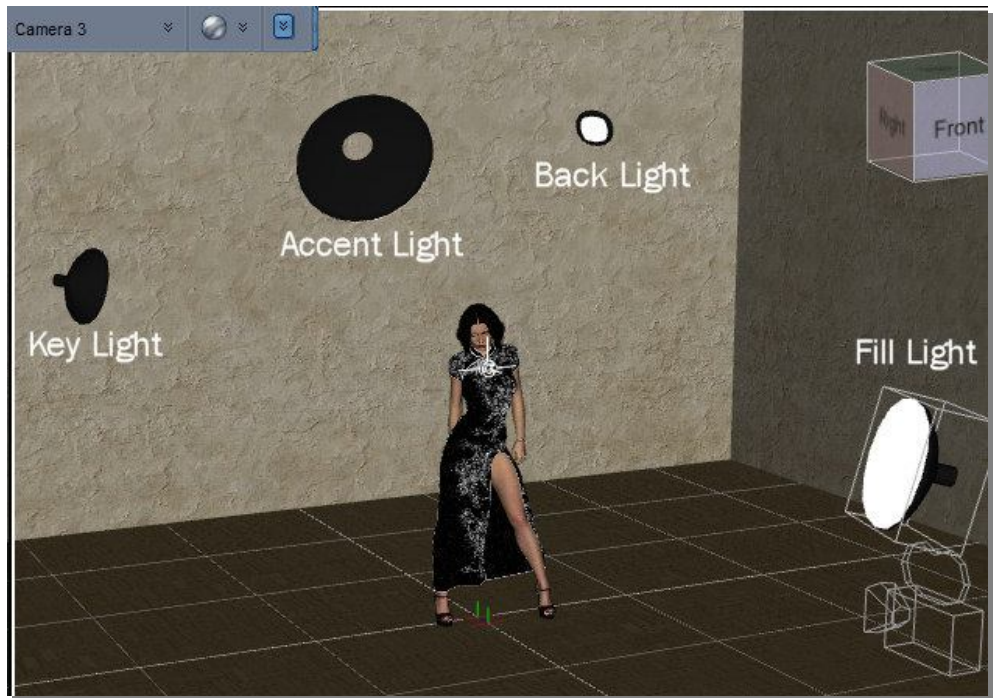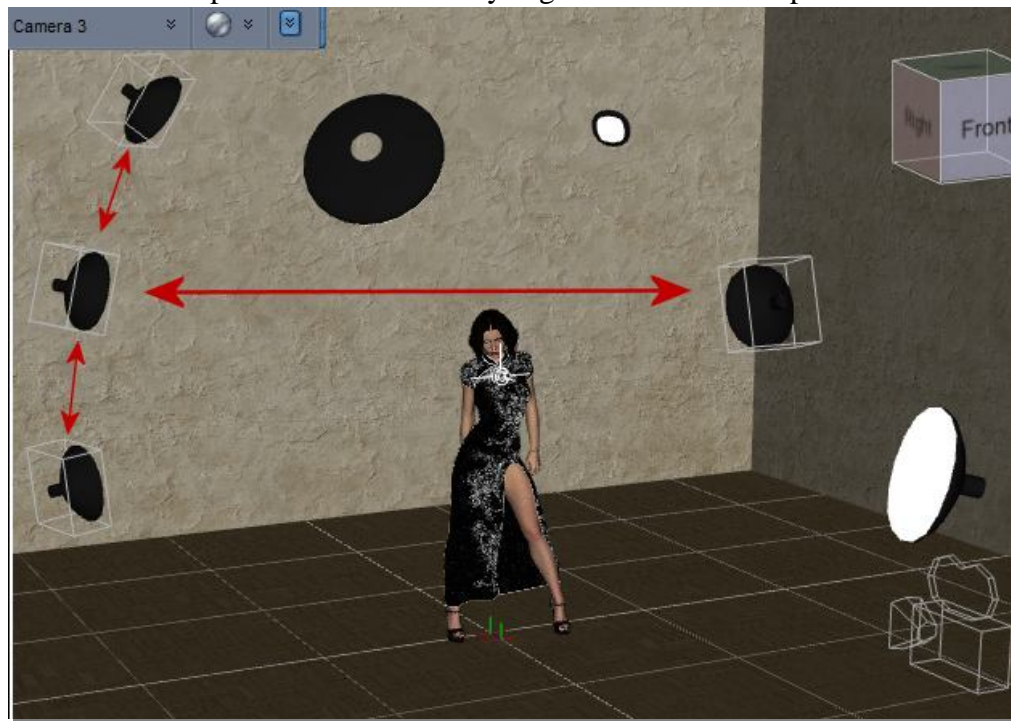

If you expand the Photo Studio Lights figure you will see several bones, plus a camera and a headlamp blocker. The camera is mostly there because DS4 doesn't load with its own default camera. You can feel free to move, create, or delete cameras as your scene requires. The headlamp blocker is needed to block the default lighting in Daz Studio (because Photo Studio Lights contain nothing DS sees as lights, it will not automatically turn off the default lighting).

Here is the bone structure of the Basic Lights:
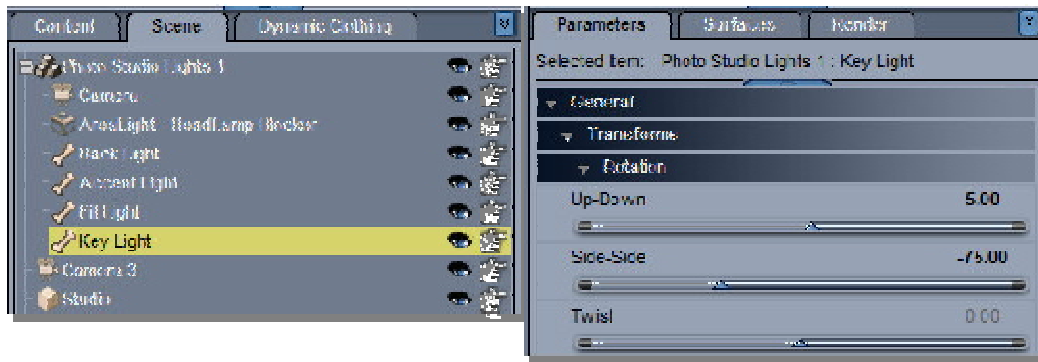
The basic lights are those labeled Photo Studio Lights 1, 2, and 3. The bones are named to match the lights: Key Light, Fill Light, Accent Light and Back Light. Each of the bones controls the movement of one of the lights. If you select one of the bones and look at the parameters tab you will see controls for moving the bone up and down or Side to side but not much else. Try spinning the dials and you will see that the light can be moved around the scene pretty much like it was tied to a string attached to the center point of the scene, always maintaining the same distance from the center. It's kind of like the light is moving on the surface of an invisible sphere. One thing that is noticeably missing from the parameters tab is any kind of light controls. You will need to switch over to the surfaces tab to see those controls.

Here is an example of the how the Key Light can be moved up-down/side-side:

The Professional sets are called Photo Studio Lights 1P, 2P and 3P. The Professional sets include the same bones set up as the Basic set, but each bone now has an additional child bone added to the end. If you expand the bones in the scene tab and select the bone named Key for example, two new parameters open up called V Tilt and H Tilt.

Here is the bone structure of the Professional Lights:
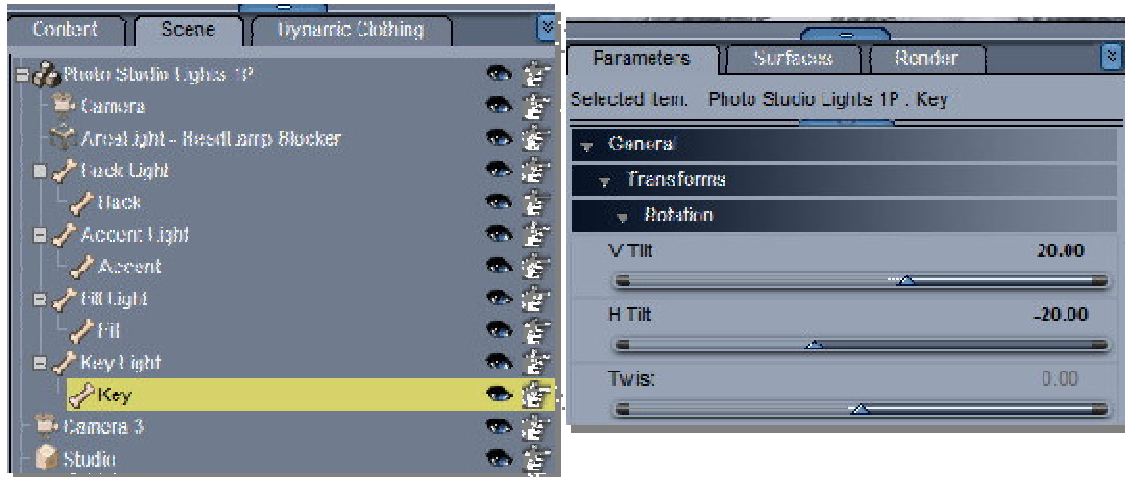
Sliding the parameter bar will swivel the face of the light up and down (V Tilt), or side to side (H Tilt) while keeping the light in the same basic position within the scene. These allow you to be able to fine tune each light. All poses and MATs in the set work universally between each of the three basic or professional sets.

Switching to the surfaces tab you see that there are 8 surfaces. They are Light-Accent, Light-Back, Light-fill, Light-Key, Shell-Accent, Shell-Back, Shell-Fill, Shell-Key. The shell surfaces are present in order to allow the physical light objects to be visible in the scene. The light surfaces are the ones that control the color, intensity, and shadows of the light being used to illuminate your scene.
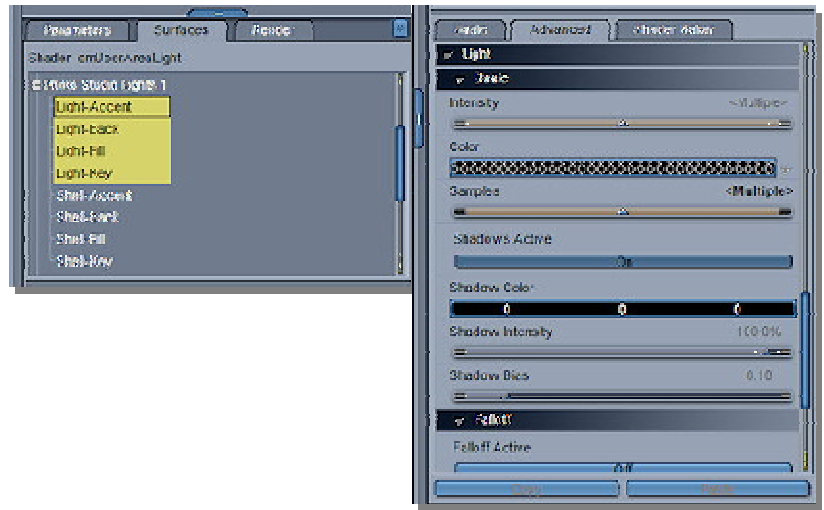
Hopefully, at this point, you have a better understanding of how the lights are set up but you don't really know what a render looks like while using them. Let's change that. If you've moved everything around you can reset back to the default position by using pose L-3. Let's not get to ambitious right away, set your render size to 500x500. These lights are all ray-traced, so they're not the quickest (but they're faster than scenes using an UberEnvironment). Ultimately your render times are really dependent on which version of DS you are using and how robust your machine is. If you find your test render is taking too long try switching to Draft quality setting. This will greatly decrease render times but render may look blotchy.
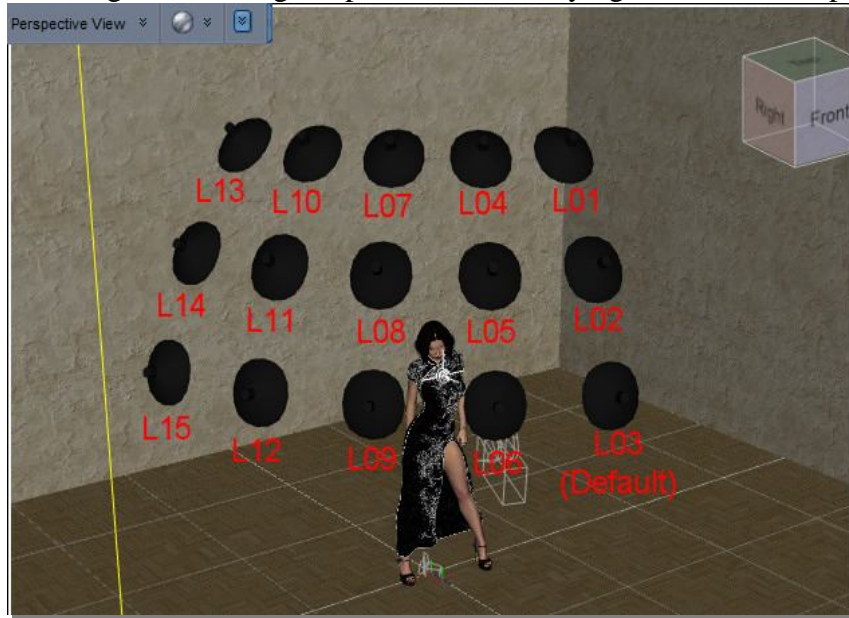
Using the Lights

While each aspect of the lights can be positioned and adjusted manually in the surfaces tab, we have also provided quite a few preset poses and MAT files that make customizing the lights to fit your individual needs extremely easy.

Folder 1 Positions (poses)
Includes 30 basic light poses (15 left, 15 right) recreating the most common real life photo studio lighting set-ups. The reference in the description is the position of the Key light. The references read kind of like longitude and latitude on a globe. So L75°- R15° means the key light is 75° left of center & 15° above the center point (the 'C' in the center of the scene)

Here's a diagram showing the position of the key light in the 15 left poses:

The Single Light Positions folder includes individual poses for the fill and accent lights, moving them up and down without changing their side-side position. There are also some basic movement poses for the back light. Ultimately the position of where the back light needs to be is much more dependent on the position of the camera.

Folder 2 Intensities
Includes 28 MAT poses so you can quickly and easily adjust all the light's intensities and the ratio between the main (key) light and the other lights. A ratio of 2-1 means the main (key) light is twice as bright as the other (fill) light. 4-1 the key light is four times brighter, 8-1 is eight times brighter, etc. The presets include the ability to adjust the overall intensity of all the lights at one time. At a ratio of 2-1 the key light intensity is 100 while the fill is 50. At 70% the Key is 70 & the Fill is 35. A 4-1 ratio is key 100, fill 25. At 70% that would be key 70, fill 17.5

Folder 3 Colors
MAT poses to quickly change the color of all the lights together or each light individually. Color choices are Blue, Green, Orange, Red and White. The default setting is a mix of white with a touch of orange in the accent light. It looks good with most skin tones and is great starting point for your renders.

Folder 4 On-Off
MAT poses that will turn on and off each individual light. If a light is OFF, it will *not* project any illumination into the scene. Turning lights back on will reset them to their default intensities.

Folder 5 Visibility

MAT poses to control whether the physical light objects are visible in renders. If a light object is made invisible, it *will* still cast illumination into the scene, but it will not show up in renders or block camera angles. Included poses to make all visible or invisible plus visible/invisible poses for each individual light.

Folder 6 Quality Settings

MAT poses that control overall quality of the renders. Higher Quality = longer render times, Lower Quality = faster renders. This mostly controls how the edges of shadows appear, but at lower setting it might affect everything. As the quality setting get higher the improvements get noticeably smaller while the render times get longer. Higher quality setting are possible, but your returns are greatly diminished compared to the time invested.

Folder 7 Shadow Intensity

MAT poses that allow you to globally soften the intensity of the shadow in the scene, from 50-100% in 10% increments.

Backdrop MATs

This folder contains all of the various material pose presets for the included props. The included props are a seamless paper roll, a backdrop with a floor and back wall, and three walled photo studio. All material poses will apply to any of the props. Keep in mind though if you apply a floor texture to the paper roll prop, it will only apply to bottom half of the paper roll.
Textures include:
6 floors each with a polished (reflective) surface and matte. Some floors have a clean and dirty version as well.
6 walls designed to complement, mix and match with the floors. All floors and walls have a customized bump map.
19 "cloudy" textures for the paper roll and 5 interchangeable bump maps to change the appearance of the "canvas" background.