

Profoto



SIX SHOTS AND HOW TO
RECREATE THEM YOURSELF

GET THE SHOT!

FEATURING ANDREA BELLUSO,
FREDERICO MARTINS, KLARA G,
RICHARD WALCH, VICTORIA WILL
& TOBIAS BJÖRKGREN

WITH TTL .WITH POWER. WITHOUT CORDS.



THE SHOOT

Ever since action photographer Richard Walch saw a picture of Chefchaouen, the ancient Moroccan city famous for its blue-rinsed stonewalls and alleys, he had fantasized about doing something similar with light. Eventually he came up with the idea of bringing triathlete Thomas Öhler to the Carrara quarry in Italy and shoot him against marble walls colored blue with flash lights and color gels.

THE CHALLENGE

The shoot posed a number of challenges. First of all, Richard would need a battery-powered solution since no wall sockets would be available. Secondly, he could not have cords piling up on the ground where Thomas was supposed to ride his bike. Thirdly, the fact that Thomas would be constantly moving meant that Richard needed a solution that automatically adjusts its exposure on the fly. Fourthly, Richard needed something that was portable yet powerful enough to light up a huge marble wall.

THE SOLUTION

Richard and his team used four B1 off-camera flashes for this shot. Two lights were mounted on stands and equipped with Magnum Reflectors and blue color gels. These were the background lights, lighting up the walls. Assistants, who tracked Thomas with the cordless flashes in their hands, operated the main and the rim lights. In the middle was Richard, shooting wirelessly with the Air Remote TTL-C attached to his camera. "It was a sensational feeling shooting with TTL but without any cables or cords," he says. "Honestly, after shooting like that for an hour, you think that's the way it should always be."

THE GEAR

- 4 x Profoto B1 500 Air TTL
- 1 x Profoto Air Remote TTL-C
- 1 x Magnum Reflector on main light
- 2 x Magnum Reflectors with blue color gels
- 1 x D1 Grid 10° on rim light

© RICHARD WALCH

Photographer: Richard Walch
Location: Carrara marble quarry, Italy
www.richardwalch.com



"It was a sensational feeling shooting with TTL but without any cables or cords," he says. "Honestly, after shooting like that for an hour, you think that's the way it should always be."



THE B1 OFF-CAMERA FLASH. GREAT LIGHT MADE EASY.

We call the B1 an off-camera flash because it is not a speedlight and it is not a monolight. It is a new kind of flash that brings a whole new way of shooting. "Once you try it, it changes everything," said Richard Walch, the first photographer who tried it. We believe that's true. Here are five reasons why.

With TTL

Patent pending AirTTL technology takes the concept of "point and shoot" to the next level. Just attach the Air Remote TTL-C on your Canon camera hotshoe and fire away.

Without Cords

Battery-powered and wirelessly synced and controlled, the B1 allows you to shoot without cords and restraints.

With Power

Ten times as powerful as the average speedlight, the B1 allows you to overpower the sun on a sunny day or light up larger backgrounds and areas.

With Speed

At lower power settings the B1 will blast away up to twenty flashes per second, eliminating the risk of missing that perfect shot waiting for the flash.

With Light Shaping

Choose from more than 120 Light Shaping Tools and shape the B1's already beautiful light into almost any light you can imagine.

Flip to page 14 for a complete product list!

CREATING A CLASSIC PORTRAIT LIGHT



THE SHOOT

When Klara G was asked to shoot a series of promotional images for Swedish fashion designer Anna Ekre's flowery creations, she decided that she wanted to draw inspiration from classic portrait painting. "If you take a closer look at these, there is usually just a single angled light source," she says. "An umbrella is the perfect tool for recreating that effect – that natural yet slightly mystical light. I also love the catch light you get with an umbrella. You don't get that square reflection you get with most softboxes."

THE CHALLENGE

Umbrellas are the backbone of many photographers' toolboxes, and understandably so. Umbrellas are affordable, easy to work with and very easy to transport. The downside is that they tend to be quite fragile and it can be difficult to control their light spread. But this is not an issue with the parabolic and sturdily built Umbrella Deep.

THE SOLUTION

Klara G picked her favorite umbrella for the shoot, the Umbrella Deep L White, and added a Diffuser. This is a quite large umbrella with a deeper shape. "I think it's the combination of size and shape that makes it so great," she says. "It's hard to describe, but the light embraces and wraps itself around the subject in a totally different way than any other umbrella I've worked with. The deeper shape also creates a more directed and easy-to-control light that allows me to achieve better results faster."

THE GEAR

- 1 x Profoto Umbrella Deep L White + Diffuser
- 1 x Profoto D1 monolight
- 1 x Profoto Air Remote

©KLARA G FOR ANNA EKRE

Photographer: Klara G
Location: Klara G's studio, Stockholm, Sweden
www.klarag.com



"I think it's the combination of size and shape that makes it so great," says Klara G when asked why she favors the Umbrella Deep.



Scan the QR code to see the new Profoto Umbrellas in action!

UMBRELLA DEEP & SHALLOW. TWELVE MODELS. TWO SHAPES. INFINITE POSSIBILITIES.

Profoto Umbrellas are available in twelve unique models and two shapes: deep & shallow.

Umbrella Deep has a deeper, more parabolic shape than the average umbrella. The deeper shape gives the photographer better control of the light spread. It also allows the photographer to focus and shape light by simply sliding the umbrella shaft in its holder.

Umbrella Shallow is remarkably reliable and sturdy for its small size and lightweight. The fabrics have been selected to provide a superior quality of light over years of heavy-duty use, and the metallic elements have been surface treated to prevent rust and discoloration.

- Available in twelve unique models.
- Two shapes: Umbrella Deep & Umbrella Shallow.
- Four sizes: Small, Medium, Large & XL.
- Three fabrics: Silver, White & Translucent.
- Finest heat resistant, high-quality fabrics.
- Surface treated metallic elements to prevent rust and discoloration.

Flip to page 14 for a complete product list!

SHOOTING FASHION WITH SOFTBOXES



THE SHOOT

When Profoto's RFi softboxes were released, Tobias Björkgren was one of the first photographers to lay his hands on them. Tobias, who appreciates the variety that comes with shooting everything from fashion and portraits to products and food, decided to complete his photographic toolbox with the smallest RFi softbox: the Softbox RFi 1x1.3'. This is the story of his first shoot with his new tool.

THE CHALLENGE

Tobias had a fashion shoot scheduled. Now, most photographers associate fashion photography with hard reflectors. But Tobias, who was keen on trying his new tool, decided to use only the softbox.

"I used to use the Zoom Reflector or the Softlight Reflector for these kinds of assignments but wanted to try it with a super small softbox. It's easier to work with and takes up far less space. I don't even need a special bag for it. I can just fold it up and put it with the rest of my gear."

THE SOLUTION

Tobias went for a simple one-light set-up to see how his new tool performed on its own. "The softbox was placed almost right in front of the model about a meter away," says Tobias. "As it turned out, this was the perfect distance to get an even light with just the right amount of depth in the shadows. The light is actually quite hard but has soft shadows, which I really like." Finally, the Softbox RFi 1x1.3' was raised on a boom, hitting the model from a 45° angle, and the flash head was wirelessly synced with the Profoto Air System.

THE GEAR

- 1 x Profoto Softbox RFi 1x1.3'
- 1 x Profoto RFi Speedring
- 1 x Profoto Air Sync
- 1 x Profoto flash

©TOBIAS BJÖRKGREN

Photographer: Tobias Björkgren,
Location: Tobias's studio, Stockholm, Sweden
www.tobiasbjorkgren.se



Tobias went for a simple one-light-set-up to see how his new tool performed on his own. "The softbox was placed almost right in front of the model."



RFi SOFTBOXES IN ALL SIZES AND SHAPES FOR ALL MAJOR FLASH BRANDS.

A softbox for every need

RFi softboxes come in twelve models and four shapes: rectangular, square, octagonal and strip.

Use your old flash brand in a brand new way

The speedring adaptors make the RFI softboxes compatible with well over 20 different flash brands, including speedlights.

Shape light with precision

Optional accessories, such as Softgrids, Flat Front Diffusers and StripMasks, allow for even more precise light shaping.

Focus your energy where it is needed

Color-coded speedrings and Velcro attachments result in hassle-free assembly and disassembly. No tools or pre-assembly needed.

Experience the light quality

Double-layered diffusers create a softer, more even light spread. The silver interior provides a higher output and a crisper character.

Stop worrying about your equipment

Each unit is hand-sewn with heat resistant, high-quality fabrics. Seam lines, edges and corner pockets are reinforced.

Flip to page 14 for a complete product list!

LIGHT SHAPING WITH SPEEDLIGHTS



THE SHOOT

Photographer Andrea Belluso was given the following assignment: go to the gym and use the new Profoto RFi Speedlight Speedring to shoot a dramatic portrait. A straightforward assignment, it may seem, but with a couple of complicating factors. "It's not easy to create a feeling of drama and suspense in a gym," says Andrea. "It's a very sterile environment. You also have this cold, white light bouncing around all over the place."

THE CHALLENGE

The biggest challenge for Andrea was to achieve a dramatic feel in a sterile environment. It was further complicated by the fact that he had to use speedlights. "Speedlights are great for many reasons, but they don't give you the same amount of control that I'm used to," says Andrea. "For instance, in this case I needed a soft and even light. That isn't something you traditionally associate with speedlights."

THE SOLUTION

Andrea decided to use a dramatic sidelight. This would effectively eliminate the environment and bring the model in focus. He used a gridded Profoto Softbox RFi 2x3' to achieve this effect. The softbox was mounted on a Profoto RFi Speedlight Speedring together with two speedlights. Both speedlights were angled toward the sides of the softbox to create an even softer and wider light spread. Finally, to sync his camera with his lights, Andrea attached an Air Sync to the speedring and another one on the hot shoe of his camera.

THE GEAR

- 1 x Profoto Softbox RFi 2x3' + Softgrid
- 1 x Profoto RFi Speedlight Speedring
- 2 x Profoto Air Sync
- 2 x speedlights of any brand

©ANDREA BELLUSO

Photographer: Andrea Belluso,
Location: The gym, downtown Stockholm, Sweden
www.belluso.com



Andrea decided to use a dramatic sidelight. This would effectively eliminate the environment and bring the model in focus. He used a gridded Profoto Softbox RFI 2x3' to achieve this effect. The softbox was mounted on a Profoto RFI Speedlight Speedring together with two speedlights.



THE RFI SPEEDLIGHT SPEEDRING: THE SPEEDLIGHT USER'S KEY TO THE WORLD OF LIGHT SHAPING.

Speedlights are great for many reasons, but being able to create a soft and shapeable light is not one of them. Profoto offers a simple solution to this problem: a speedring that makes the RFI softboxes compatible with speedlights of any brand.

- Get access to the entire range of RFI softboxes.
- Mount a softbox on your speedlight and create a soft and flattering light.
- Attach two speedlights and light up an even larger softbox.
- Slide and tilt the speedlights inside the softbox to eliminate hotspots.
- Tilt, rotate 360° and adjust the softbox high wise on the fly.
- Explore light shaping.

Flip to page 14 for a complete product list!

SHAPING SUNLIGHT



THE SHOOT

Fashion photographer Frederico Martins was asked to do a cover story for Elle about a solitary girl wandering around the island of Fuerteventura. Knowing that he would be out in the sun on location, Frederico brought a number of different reflectors. "Working with reflectors is a more natural approach," he says. "You get a natural look and feel with very little effort."

THE SOLUTION

The biggest challenge was the strong winds. But Profoto's Collapsible Reflectors withstood the challenge. "Profoto's Collapsible Reflectors have handles and are sturdier and more rigid than other reflectors I've worked with," says Frederico.

THE GEAR

Profoto's Collapsible Reflectors are available with six different textures. This is how Frederico used them:

"The white side reflects the light in a very natural way so I mostly used it for lighting up and controlling the shadows," he says.

"The silver side was used when I wanted a strong, slightly underexposed image with, let's say, darker skin tones and a deep blue sky. In these cases, I placed the reflector quite far from the model so that I got a low powered yet shiny light that brought life to the darker areas.

"The translucent reflector was used as a diffuser. I put it over the model with the sunlight shining through, which gives you this nice, fresh and soft light.

"I didn't use the black or the gold side on Fuerteventura. But the former is obviously used to flag off light, and I've previously used the gold side when shooting black & white. It gives you this really nice, almost bronzy kind of feel.

"My personal favorite, however, is the SunSilver side. It's not as cold as the silver reflector and it is not as obvious as the gold side. It's right in between and I think it's just perfect."

©FREDERICO MARTINS

Photographer: Frederico Martins
Location: The beach, Fuerteventura, Spain
www.fredericomartins.net



"Profoto's Collapsible Reflectors have handles and are sturdier and more rigid than other reflectors I've worked with," says Frederico.



SHAPE SUNLIGHT OR BOUNCE FLASH LIGHT WITH THE COLLAPSIBLE REFLECTORS.

Working with Profoto's Collapsible Reflectors is light shaping in its most uncomplicated form. They are easy to use, easy to carry and can be used for bouncing or diffusing sunlight as well as flash light. The sturdy yet collapsible metal frame is equipped with two ergonomically shaped handles, which make the reflectors easy to fold and hold in various positions.

- Shape sunlight or bounce flash light.
- Ergonomically shaped handles make the screens easy to fold and hold.
- Unique squircle-shape.
- Sturdy yet easily foldable metal frame.
- High-quality fabrics.
- Available in five versions: Silver/White, SunSilver/White, Gold/White, Black/White and Translucent.
- Available two sizes: Medium (33"/80 cm) and Large (47"/120 cm).

Flip to page 14 for a complete product list!

WILL'S THREE MINUTES WITH AL PACINO



THE SHOOT

Sundance Film Festival, 2012. Al Pacino is there to promote his new movie *Stand Up Guys*, and photographer Victoria Will is there to shoot him. "These kinds of shoots are always a challenge," says Victoria. "They don't tell me what kind of room we'll shoot in, what clothes the subject will wear or how much time we'll have. Well, they say ten minutes. They always say ten minutes. But you never get it. It's like a final exam every single time."

THE CHALLENGE

As it turned out, the shoot with Al Pacino would be no exception. "I did what I always try to do," says Victoria. "I showed up a couple of hours early. As it turned out, the shoot was to take place in the penthouse in a very ornate, luxurious hotel. It looked like Versailles. This was a bit of a problem since I wasn't shooting Louis XIV. I was shooting Al Pacino. You don't put Al Pacino against a floral fabric."

THE SOLUTION

Victoria put up a seamless backdrop and unpacked her two D1 monolights. She mounted a gridded Softlight Reflector White on her main light and a gridded Softbox RFi 1x4' on her fill. Soon, the famous actor entered the room. "I could immediately tell that he wanted nothing more than to be done with the shoot," laughs Victoria. "So, the first thing I told him was that if he would just give me three minutes of his undivided attention, that would be it. He smiled and nodded. That's how I got his attention." Three minutes later, she told the actor she had her shot.

THE GEAR

2 x Profoto D1 1000 Air
1 x Profoto Softlight Reflector White + Grid
1 x Profoto Softbox RFi 1x4' + Softgrid
1 x Profoto Air Remote

©VICTORIA WILL

Photographer: Victoria Will
Location: Sundance Film Festival, Utah, US
www.victoriawill.com



"These kinds of shoots are always a challenge," says Victoria. "They don't tell me what kind of room we'll shoot in, what clothes the subject will wear or how much time we'll have."



THE PROFOTO D1. READY TO GO PRO?

Celebrity photographer Victoria Will needs a flash that shines as bright as the stars she shoots. Boasting a generous 7 f-stop power range, action-stopping short flash durations, and color stability comparable with that of a high-end studio generator, the D1 monolight is her tool of choice.

- Compatible with a wide assortment of Light Shaping Tools.
- Compact and lightweight.
- Built-in reflector makes it safe and easy to use.
- Wide 7 f-stop power range in 0.1 f-stop steps.
- Short flash duration even on the high power settings.
- Fast recycling times.
- Available with Air – the world's fastest system for remote radio sync and control.
- Designed to withstand years of everyday use.

D1 Studio Kit

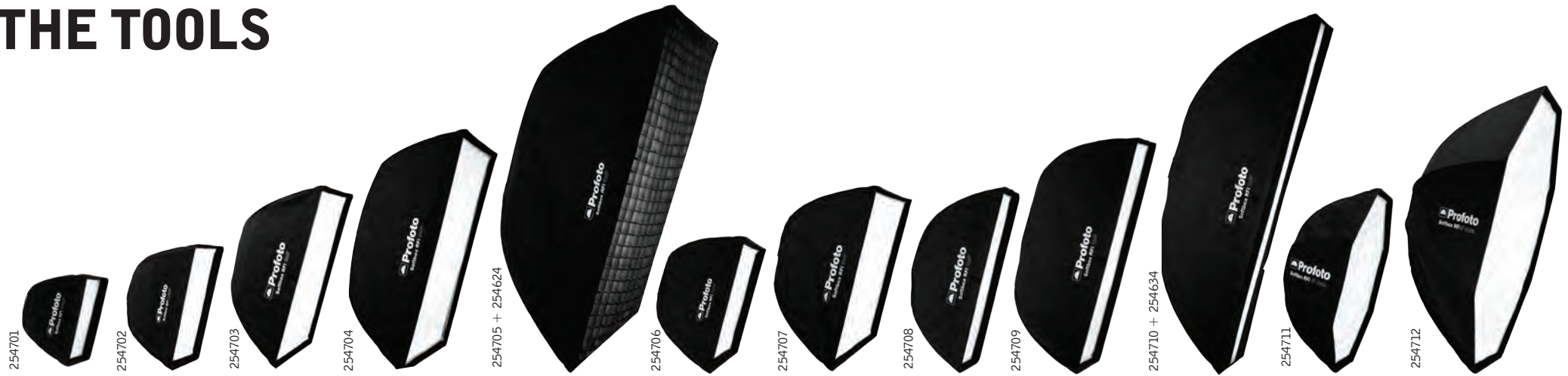
2 x D1 monolights
2 x Umbrella Shallow White S
2 x D1 Kit Stands
1 x Air Remote Bag M
Power cables

D1 Studio Kit 3 Heads

3 x D1 monolights
1 x Softbox RFI 1.3x2'
1 x Softbox RFI 2x3'
2 x RFI speedrings
1 x D1 Grid 10°
3 x D1 kit stands
1 x Air Remote
Trolley Bag L
Power cables

Flip to page 14 for a complete product list!

THE TOOLS



RFi Softboxes

	PN
Softbox RFi 1x1,3' (30x40cm)	254701
Softbox RFi 1,3x2' (40x60cm)	254702
Softbox RFi 2x3' (60x90cm)	254703
Softbox RFi 3x4' (90x120cm)	254704
Softbox RFi 4x6' (120x180cm)	254705
Softbox RFi 2x2' (60x60cm)	254706
Softbox RFi 3x3' (90x90cm)	254707
Softbox RFi 1x3' (30x90cm)	254708
Softbox RFi 1x4' (30x120cm)	254709
Softbox RFi 1x6' (30x180cm)	254710
Softbox RFi 3' Octa (90cm)	254711
Softbox RFi 5' Octa (150cm)	254712

RFi Softgrids

	PN
Softgrid 50° 1x1,3'	254620
Softgrid 50° 1,3x2'	254621
Softgrid 50° 2x3'	254622
Softgrid 50° 3x4'	254623
Softgrid 50° 4x6'	254624
Softgrid 50° 2x2'	254625
Softgrid 50° 3x3'	254626
Softgrid 50° 1x3'	254627
Softgrid 50° 1x4'	254628
Softgrid 50° 1x6'	254629
Softgrid 50° 3' Octa	254630
Softgrid 50° 5' Octa	254631

RFi Stripmasks

	PN
-	-
-	-
-	-
-	-
-	-
-	-
Stripmask 7cm 1x3'	254632
Stripmask 7cm 1x4'	254633
Stripmask 7cm 1x6'	254634
-	-
-	-

RFi Diffusers

	PN
RFi Flat Front Diffuser 1x1,3'	254635
RFi Flat Front Diffuser 1,3x2'	254636
RFi Flat Front Diffuser 2x3'	254637
RFi Flat Front Diffuser 3x4'	254638
RFi Flat Front Diffuser 4x6'	254639
RFi Flat Front Diffuser 2x2'	254640
RFi Flat Front Diffuser 3x3'	254641
-	-
-	-
-	-
-	-

Collapsible Reflectors

	PN
Reflector Silver/White M (80cm/32")	100960
Reflector Silver/White L (120cm/47")	100961
Reflector SunSilver/White M (80cm/32")	100962
Reflector SunSilver/White L (120cm/47")	100963
Reflector Gold/White M (80cm/32")	100964
Reflector Gold/White L (120cm/47")	100965
Reflector Black/White M (80cm/32")	100966
Reflector Black/White L (120cm/47")	100967
Reflector Translucent M (80cm/32")	100968
Reflector Translucent L (120cm/47")	100969



RFi Speedrings

	PN
RFi speedring adapter Profoto	100501
RFi speedring adapter Elinchrom	100503
RFi speedring adapter Bowens / Calumet / Aurora / Fomex	100504
RFi speedring adapter AlienBees / WhiteLightning / Einstein / Zeus	100505
RFi speedring adapter Hensel Expert	100506
RFi speedring adapter Broncolor Pulso	100507
RFi speedring adapter Multiblitz Profilux	100508
RFi speedring adapter Photogenic	100509
RFi speedring adapter Speedotron	100510
RFi speedring adapter Comet	100511
RFi speedring adapter Lumedyne / Quantum / Sunpak 120J / Norman	100512
RFi speedring adapter Dynalite 2	100513
RFi speedring adapter Sunstar	100514
RFi speedring adapter Broncolor Visatec	100515
RFi speedring adapter Novatron 2	100516
RFi speedring adapter Multiblitz Varilux	100517
RFi speedring adapter Photona	100518
RFi speedring adapter Propet A	100519
RFi Speedlight Speedring	100520

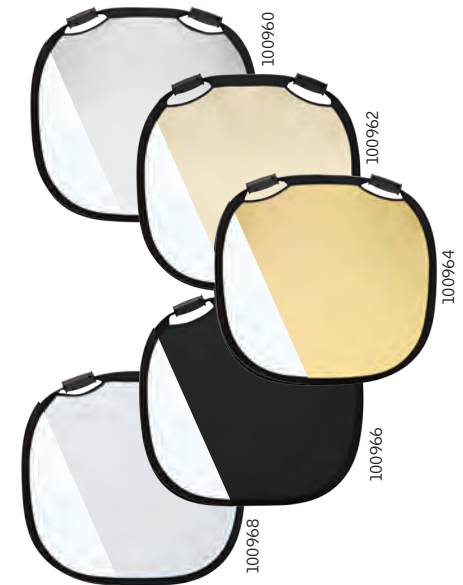


Umbrella Deep & Shallow

	PN
Umbrella Shallow White S (85cm/33")	100971
Umbrella Shallow Silver S (85cm/33")	100972
Umbrella Shallow Translucent S (85cm/33")	100973
Umbrella Shallow White M (105cm/41")	100974
Umbrella Shallow Silver M (105cm/41")	100975
Umbrella Shallow Translucent M (105cm/41")	100976
Umbrella Deep White L (130cm/51")	100977
Umbrella Deep Silver L (130cm/51")	100978
Umbrella Deep Translucent L (130cm/51")	100979
Umbrella Deep White XL (165cm/65")	100980
Umbrella Deep Silver XL (165cm/65")	100981
Umbrella Deep Translucent XL (165cm/65")	100982

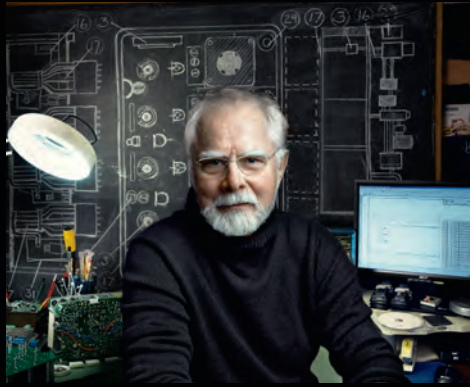
Umbrella Accessories

	PN
Umbrella S Diffusor -1.5	100990
Umbrella M Diffusor -1.5	100991
Umbrella L Diffusor -1.5	100992
Umbrella XL Diffusor -1.5	100993



WE ARE PROFOTO. THE LIGHT SHAPING COMPANY.

Profoto was born almost 50 years ago in Stockholm, Sweden, when two passionate photographers decided to build the best flash system ever made. Today, our products are used by the best in the industry. Whether it is on a billboard or in a fashion magazine, there is a good chance that the image you are looking at was created with the help of our tools.



Profoto was founded by Eckhard Heine and Conny Dufgran. Eckhard is sadly no longer with us, but Conny is still a driving force behind the company. Here he is, shot by world-famous photographer Annie Leibovitz for our 40th anniversary.



The B1 Off-Camera Flash	PN
B1 500 Air-TTL Kit	901094
Air Remote TTL-C (for Canon)	901039
Li-Ion Battery for B1	100323
Battery Charger 2.8A	100308
Fast Charger 4.5A	100309
Car Charger 1.8A	901087
BackPack M	330223
Bag XS	330224
Accessory Pouch	330226



D1 Studio Kit	PN
D1 Studio Kit 250/250 Air	901051
D1 Studio Kit 250/500 Air	901059
D1 Studio Kit 500/500 Air	901053
D1 Studio Kit 500/1000 Air	901074
D1 Studio Kit 1000/1000 Air	901054

D1 Studio Kit 3 Heads	PN
D1 Studio Kit 250/500/500 Air	901086
D1 Studio Kit 500/500/1000 Air	901087
D1 Studio Kit 500/1000/1000 Air	901088

More D1 Studio Kit configurations and accessories can be found at www.profoto.com

GO WIRELESS WITH AIR

Take full control of your flashes or fire your camera from up to 300m (1,000ft) away. Shoot without any cords and stay moving.

All this is possible thanks to Air – the world's fastest system for remote radio sync and control. Now also with Canon TTL options!

Air	PN
Air Remote TTL-C (for Canon)	901039
Profoto Air Remote	901031
Profoto Air Sync	901032
Profoto Air Sync Kit (incl.2 Profoto Air Sync)	901035

A complete list of Sync cables and Release cables can be found at www.profoto.com



Light Shaping Tools	PN
Softbox kit	901182
Softlight kit	901183
D1 grid 5°	100795
D1 grid 10°	100796
D1 grid 20°	100797
Zoom Reflector	100785
Magnum Reflector	100624
BatPac	901124

PAGE 2



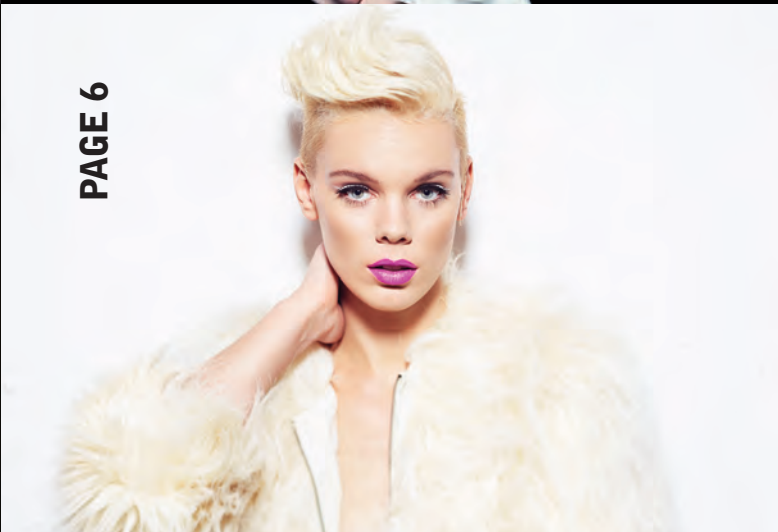
PAGE 4



PAGE 8



PAGE 6



PAGE 10



PAGE 12



GET THE SKILLS. GET THE TOOLS. GET THE SHOT!

You need two things to realize the image you have pictured in your mind: the skills and the tools.

This brochure will provide you with both. Flick through the pages and you will find six professional photographers reveal how six striking images were created.

The Light Shaping Tools they used can be used with most major flash brands, and the tricks that are revealed can be applied to any kind of photography.

Stay connected and learn more about light shaping!



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