

# Simple lighting techniques

Start your projects off with these effective lighting recipes



## HIGH CONTRAST LIGHT AT 90°



A striking result, achieved with minimal kit. Using a single flash head at this angle can give an unflattering result, though. The light will show up bumpy skin textures and create stark shadows and bright highlights. Without a diffuser, the quality of light will be high contrast and if placed near the subject it will create problems with fall-off where light is spread unevenly across the face. By using a reflector, shadows will be deep.

## DIFFUSED LIGHT AND REFLECTOR



This is a much gentler set-up where the same light source is softened with a diffuser and a reflector. Diffusers give the same effect as daylight cloud cover, spreading light from a tiny source into a larger area. The diffuser will reduce the intensity of your flash unit, so you may need to slide up the output of the flash head, but the effect will be more flattering. The reflector works by bouncing stray light back onto the unit side of the face.

## HIGH CONTRAST LIGHT AT 45°



With a similar effect to the first shot, this type of lighting reveals a lot more of the actor's facial characteristics, but with the same problem of deep shadows. Positioned at less of an acute angle, this light won't pick up so much skin texture but it won't show the face in any kind of flattering aspect, regardless of the pose. Only one half of the face will be illuminated and, without any reflector, the other half will become a silhouette.

## HIGH CONTRAST AT 45° WITH REFLECTOR



A much better kind of lighting set-up that reveals the three-dimensional characteristics of the face. If set in conjunction with an efficient silver or bright white reflector, there'll only be a subtle difference between the lit and reflected sides of the face. This slight drop in brightness from one side to the other can start to mimic natural lighting. Much more flattering and a real starting point for most portrait photographers. To darken the shadows, pull the reflector away from the subject.

## LOW CONTRAST AT 45° WITH REFLECTOR



With the addition of a diffuser in the shape of an opaque umbrella, this kind of main light is much lower contrast than the previous five examples. This creates a bigger burst of softened flash, which makes this portrait much more evocative than descriptive. To further weaken visible shadows, place a warm-coloured reflector near your subject's face. An umbrella will create a similar effect to a softbox and can be partially obscured to give strips of light.

## RIM LIGHTING FROM BEHIND



The ideal method for emphasising the outline perimeter or shape of your subject's head. In this technique, the subject is not lit from the front but from behind to create a dazzling rim-light effect. Only a tiny light source is needed and care must be taken not to set the flash unit at too high a power. To prevent the face from receding as a silhouette, open up the aperture wide and wide and, if needed, use a couple of reflectors either side of the model to bounce light back into the face.

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