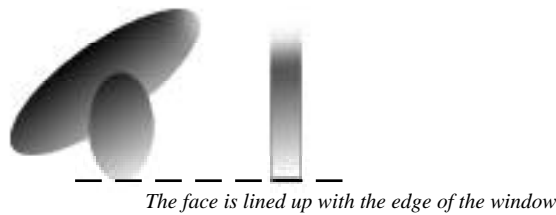


**Step one;**



Pose the model with the front plane of the face in line with the window opening so the light splits the face (Split light) into equal proportions of highlight and shadow.

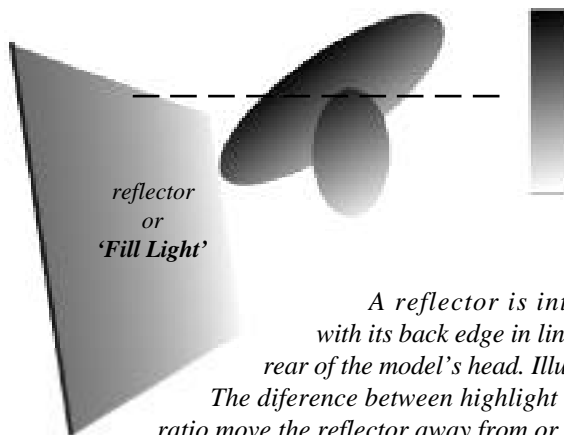
**Step two.**



Having arranged of the subject, measure the highlight and shadow sides of the face by spot metering off each cheek. If spot metering is not available use the regular metering system with close-up readings on each side of the face.



**Step three.**

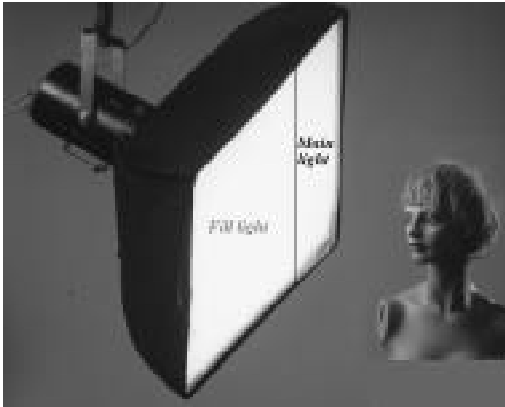


A reflector is introduced with its back edge in line with the rear of the model's head. Illustration shows a lighting ratio of two stops. The difference between highlight and shadow readings. To control the light ratio move the reflector away from or towards the subject.



A working knowledge of the use and effect of each lighting position as shown in the previous pages gives a sound basis for applying this to the use of one or two lights.

With a suitable Softbox the principles of the traditional four light studio can be applied with one light.



Dividing the front of the Softbox into 1/3rds, the rear edge can be called the mainlight while the rest fulfils the purpose of the fill light. (see next page).

*In the examples: right top;*

*One light to the right of the couple and reflector to the left. A Snoot was used as a hair light to give separation between the couple and the black background.*

*Second from top;*

*The same lighting arrangement as above except a Strip light was used as a hair light..*

*Third down;*

*A single Softbox placed on a boom arm above the subject and a reflector in front of the model to reflect light back into the shadows.*

*Base;*

*The mainlight (Softbox) placed to the left of the subject and a reflector to the right completes a simple lighting arrangement.*

*Photographed against a white background the spill from the mainlight provides a background light. The effect of this light can be measured, so if the reading is f5.6 when f11 is the taking aperture, the background will be two stops darker than white or just above mid grey.*

*A high camera angle was chosen to help illustrate the subject's hair style.*



## Creative use of flash



The illustration (right) shows a softlight variation with the flash being fired through a home made diffuser\* of tracing paper and a reflector to control the shadow density (fill light).

Studio quality becomes readily obtainable with a simple hand flash unit. With the umbrella or the tracing paper diffuser it isn't practical to use auto settings as the sensor will read off the umbrella or the tracing paper. The alternative is to use manual settings and determine a guide number for flash and diffusing system, or use a flash meter.

### *Fill flash example*



Two variations of the same scene. In the first shot an exposure meter reading was taken of the shadow areas and this exposure f8 1/30th. sec. successfully recorded the person but with a burnt out background. In the second image (above) the flash was balanced to a highlight reading of the scene f8 at 1/250th. The flash unit was set at f8. Adjusting the shutter speed allowed the specular highlights in the water to show and add background tone and interest. The fill in lighting used the home made diffuser to soften the flash and due to a lack of flash power was placed as close as practical to the subject (just out of shot). Reducing the subject to flash distance allowed a smaller f stop to be used.



\* The diffusing frame was made of plastic water pipe cut to size (to fit A2 tracing paper) and the joints simply pushed together. (no glue was required).

