

4 Standard Studio lighting Setups for Portraits

- Please shoot the following five standard lighting setups **Broad light, Short light, Rembrandt light , Butterfly lighting** setups as demonstrated on the www.bowens.co.uk website

Shoot a minimum of 6 photos for each setup

Broad Light

2 in portrait format: 1 with reflector,1 without reflector

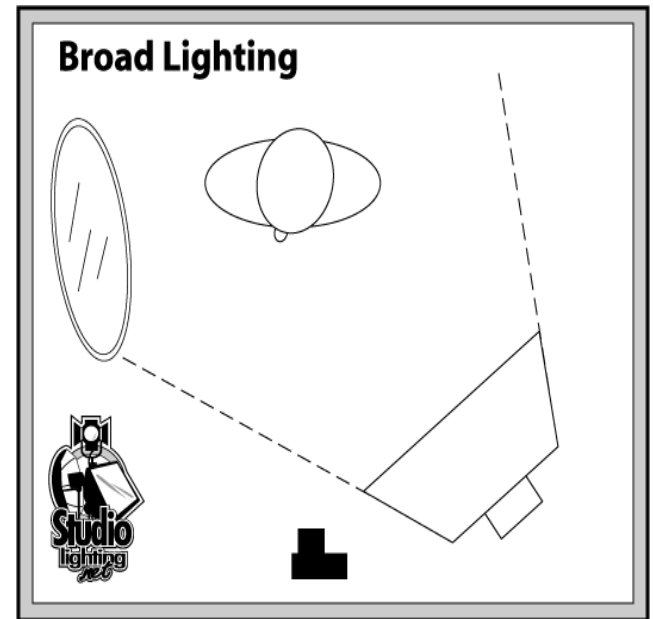
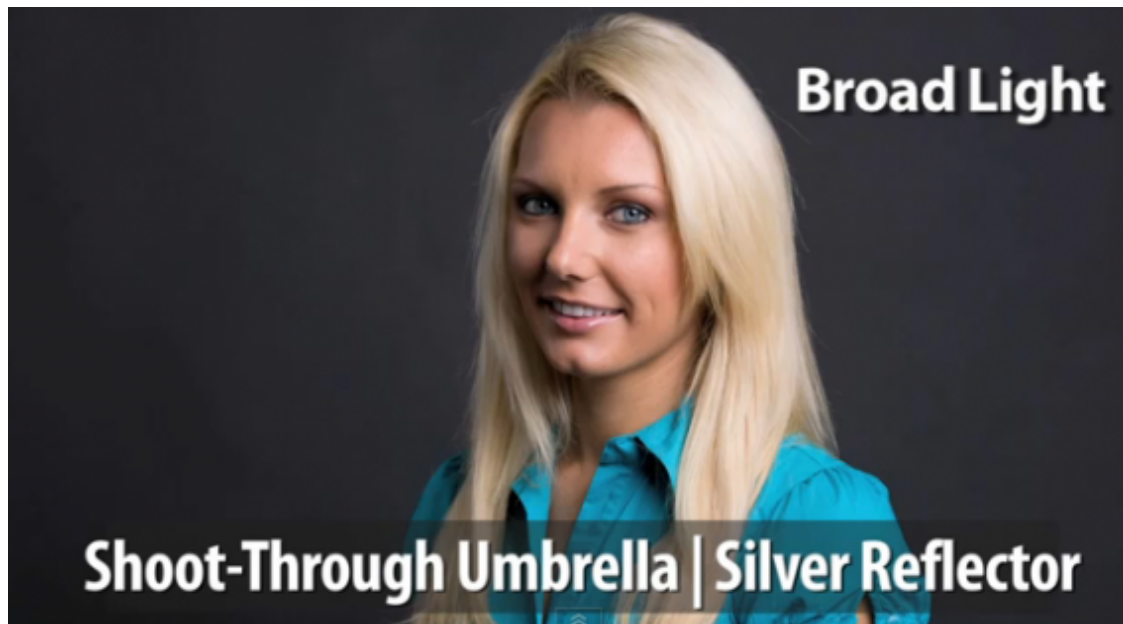
2 in landscape format: 1 with reflector,1 without reflector

2 in diagonal format: 1 with reflector,1 without reflector

Place all six examples for that lighting concept on 1 8x10 page.

Place your best photo for that lighting concept on a single 8x10 page.

So simply! You are doing a 6 plus 1 for each of the 4 lighting concepts!



Broad lighting

If the key light is illuminating the side of the face closest to the camera, it is known as broad lighting.

This isn't a very nice setup for people with broad or round faces, because it'll make them look "fatter".

This is a nice setup for people with thinner, narrower faces.



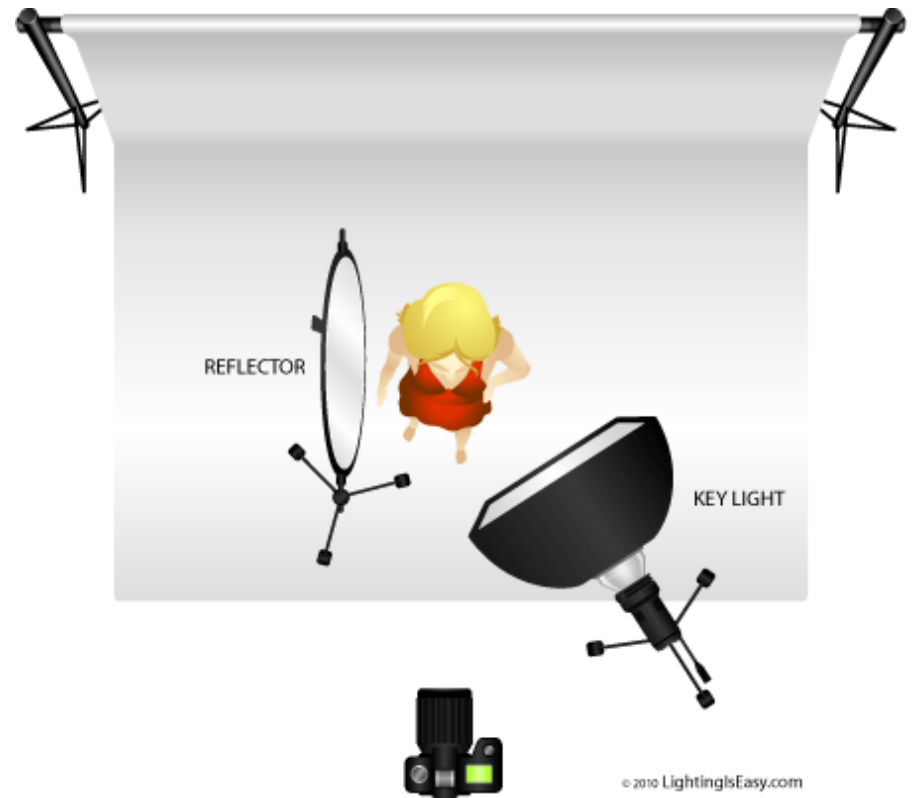
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The main characteristics of Broad Lighting:

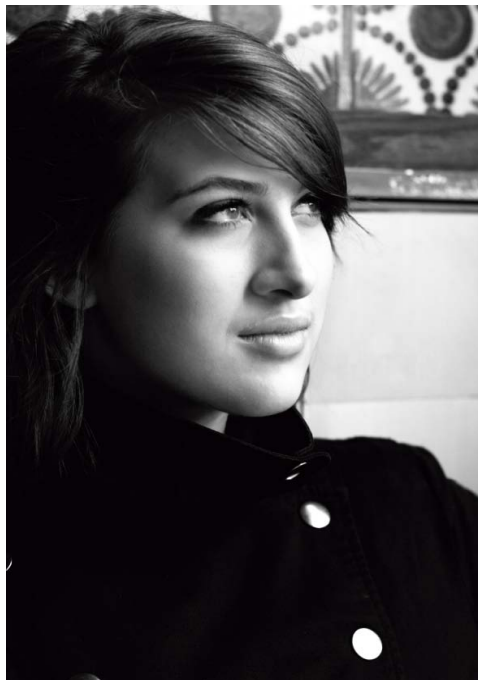
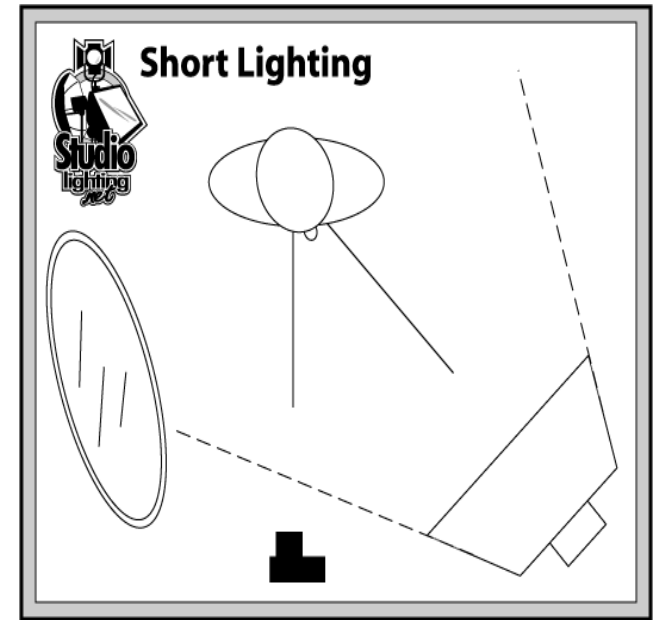
- The main (key) light is close to camera axis
- Light falls mainly on the side of the face that is closest to the camera
- Good for subjects with a narrow face

A large soft box is the best modifier to use for this style of lighting, although an umbrella works almost as well as long as it's fairly large. 32" or larger for a head shot will work well.

You can also use a window as a light source. You'll also need a fairly large reflector, again around 32" is ideal. I prefer a gold/silver reflector, but use whatever looks best to you.



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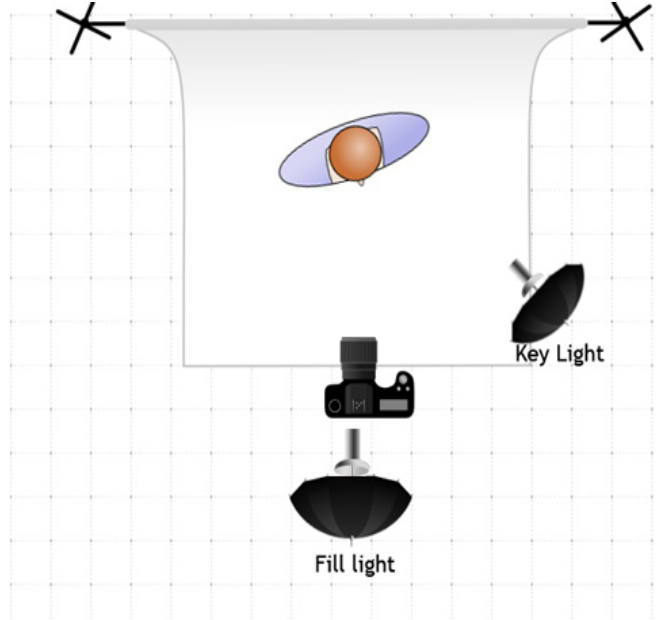
Short lighting

Narrow or short lighting is where the person's face away from the camera is lit by the key light. (main light).

You place the key light opposite to where it was in broad lighting, at the same height.

You can also use a second light or a reflector to add fill to the opposite side. Again, adjust according to taste.

It's a nice lighting setup for portraits and for people with "fatter" faces.



Rembrandt Lighting

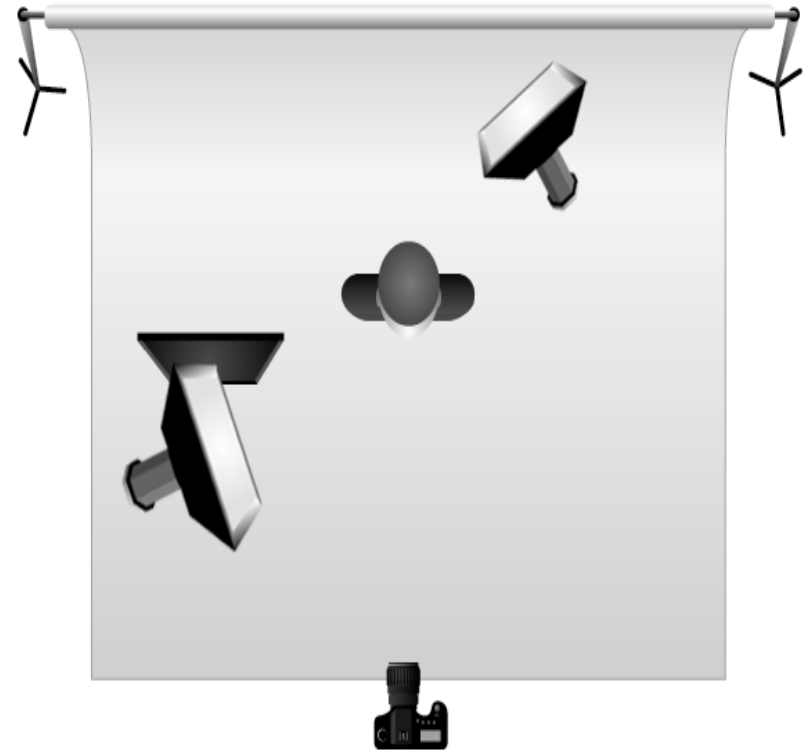
- Rembrandt lighting at its most basic level is constructed with a single light source placed approximately 45 degrees offset from the subject and a bit higher than eye level, lighting the side of the face that is farthest from the camera.

When do I use Rembrandt Lighting?

- One of the reasons many photographers use Rembrandt Lighting is that it is relatively simple to set up, and requires only a single light source (though it's often supplemented with a reflector in order to bring detail back into the shadows on the subject's face).
- This lighting pattern works well for subjects with full or round faces (because it adds definition and slims the face), but is generally not a good choice for narrow faces.
- Often times 'old school' photographers will refer to Rembrandt Lighting as 'masculine' and some *really* old school portrait photographers will insist that a woman should never be lit with Rembrandt Lighting.
- This seems to be a relatively arbitrary distinction, however, and since Rembrandt himself painted women using basic Rembrandt Lighting, it's safe to say that this 'rule' is a 'guideline' at best, and is something that many photographers regularly ignore.



Rembrandt Lighting



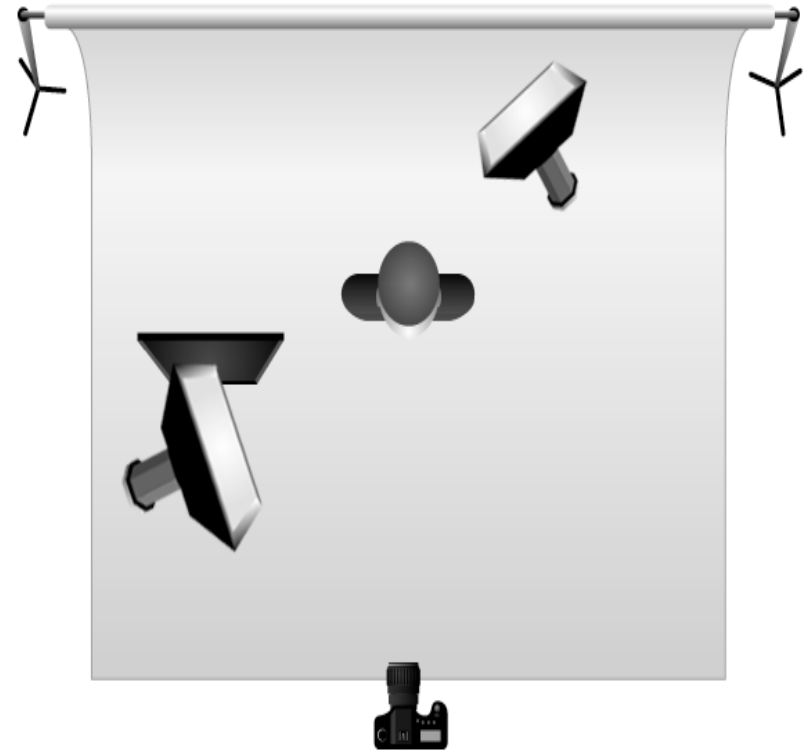
One reason to use Rembrandt lighting is to contrast the subject lighting with the background to obtain a chiaroscuro effect (strong contrasts, shape defining light).

Notice the dark, light dark light transition which creates contrast!

The dark side of the face is defined in silhouette against a bright(er) background:



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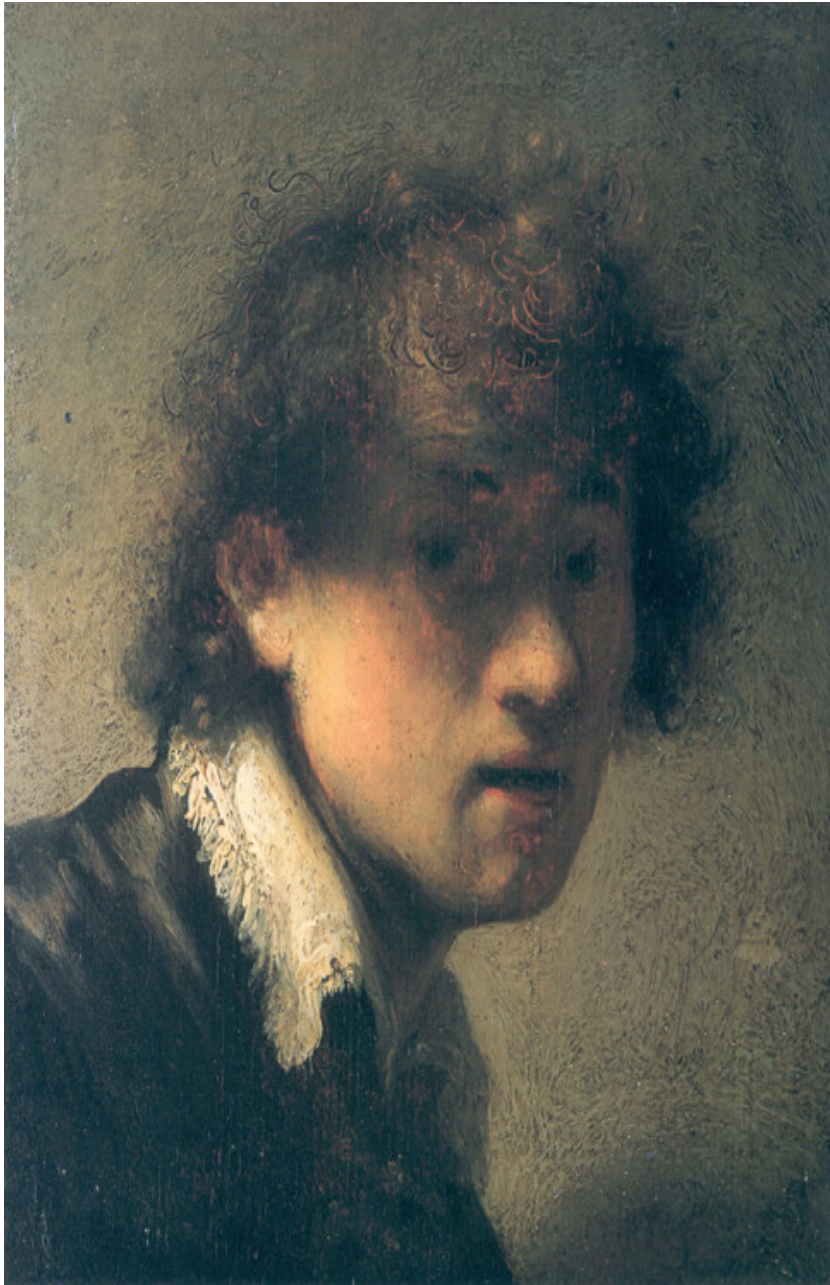
The dark side of the face is defined in silhouette against a bright(er) background:



For contrast, here is a Rembrandt setup with no background light.

Notice how the unlit side is not defined and gets lost in the background.

This gives the photo a different appearance, less striking due to the lack of background contrast and more withdrawn as the subject fades out.



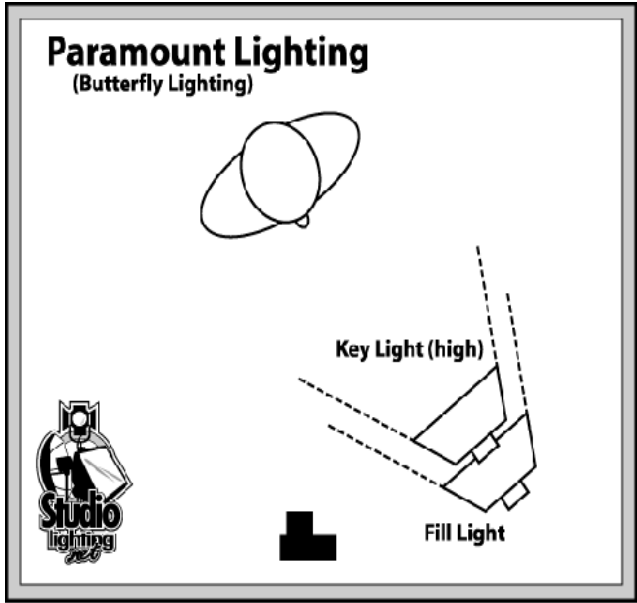
Rembrandt self portraits

Notice the single off-axis light source.

Compare this image with the two previous photos. You will notice the same light pattern on the face, although in Rembrandt's "Self Portrait as a Young Man in 1629" the background light shares a side with the face light.

This works for Rembrandt because he allows this background light to stretch to the other darker side also.







Butterfly lighting is made with two elements, soft light from above and soft fill from below.

The image at the top was taken this way. We started by making a "simple" butterfly setup, a medium softbox coming from above and mounted on a boom stand. We turned the softbox slightly downwards towards the knees which provided better results than placing it at 45 degree angle.

You can use a white or gold reflector or foam board at a 45 degree angle to fill in the shadows below the model.

We were about two meters from the wall, so although it is almost white it does not get any illumination. This is due a combination of the [inverse square rule](#) and the angle of the softbox which when angled down sends most of the light in that direction and very little light to the back of the room.

The second picture was achieved using an additional speedlight with a stofen in behind the models head.

The stofen is stuffed with a with a purple gel to create the color that you see!

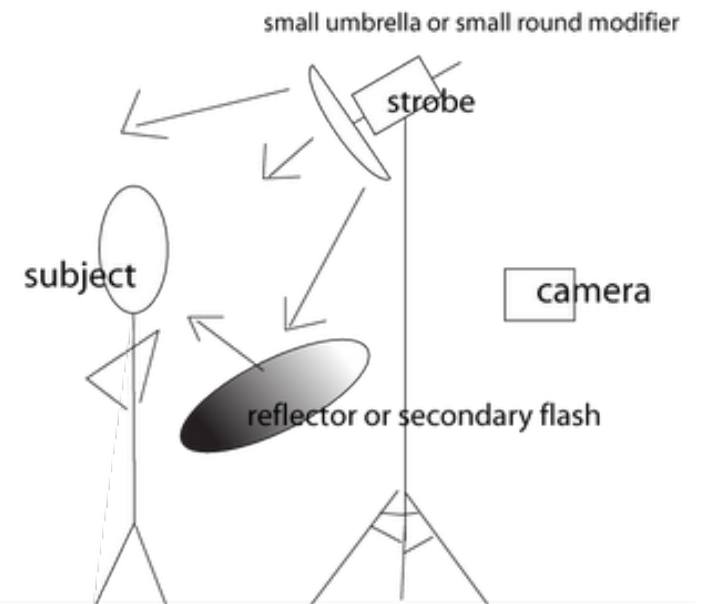




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DAVID GRIFFIN



Say hello to "Butterfly Lighting"! 1 light is all that is really needed. 1 reflector or secondary light is to be used to soften the shadows created by the main light that is placed high above.

You can replace the beauty dish with any small round light source like a larger parabolic reflector or even a shoot thru umbrella (my personal choice).

Project Objectives

- Please shoot the following five standard lighting setups **Broad light, Short light, Rembrandt light , Butterfly lighting** setups as demonstrated on the www.bowens.co.uk website

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(ie) Broad Light

2 in portrait format: 1 with reflector,1 without reflector

2 in landscape format: 1 with reflector,1 without reflector

2 in diagonal format: 1 with reflector,1 without reflector

Place all six examples for that lighting concept on 1 8x10 page.

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What I must hand in!

You are handing in 4, 6 plus 1 for each of the 4 Broad, Short, Rembrandt, Butterfly lighting concepts!