

The background is a dark blue gradient with several faint, light blue circular patterns. A prominent feature is a large circular scale on the left side, with numbers ranging from 140 to 260 in increments of 10. The scale is partially obscured by other circular elements. There are also several smaller circles and arcs scattered across the background, some with arrows indicating direction.

SHOALHAVEN PHOTOGRAPHIC CLUB LIGHTING

LIGHTING IS PERHAPS THE MOST IMPORTANT ASPECT OF PHOTOGRAPHY.

DAN CROWLEY



INTRODUCTION

The correct use of lighting is fundamental in photography.



WHAT IS LIGHT

A timeline of the actions leading up to the famous event

What is light? The very first question that we have to ask is, what part does light play in our images? The answer is a bigger part than most photographers initially imagine.

Light is the single most important thing in our images. In simple terms it is what can bring the image to life. It is the lighting that will give the image its own distinct look and feel and it defines how the subject is lit.

The correct lighting can make our subject look three dimensional, but if the lighting is flat and uninteresting, then it will make our subject look the same.



COLOUR AND LIGHT

Light is also going to define the colours in your image.

White balance will create different lighting colour

Warmer colour or cooler colour can produce a different feel





THE DIRECTION OF LIGHT

Brightness is how much light is reflected off the subject

Setting up the light or subject to maximize the source of light.

Normally the brighter the light, the more intense and contrasty it is going to be. However this does not always follow. In some situations the light can be very bright, but still not give lots of contrast.

The more intense the light is, the more aware that you need to be that you might not be able to get everything correctly exposed within a shot.

“

In order for light to shine so brightly, the darkness must be present.

”

Sir Francis Bacon

Contrast in photography is achieved through degrees of difference between the elements that form an image.

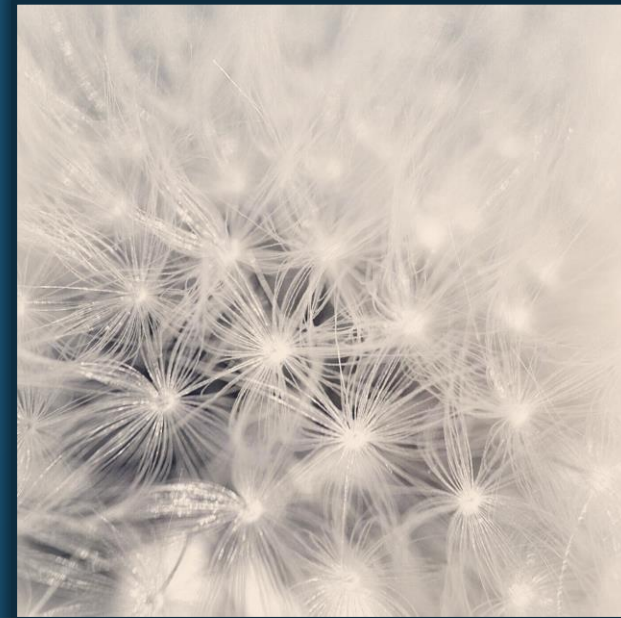
Higher contrast will feel different to lower contrast , each having a different affect.

THE BROADER THE LIGHT SOURCE THE SOFTER THE LIGHT

A broad light source lessens shadows, reduces contrast, and suppresses texture. The narrower the lighting source, the harder the light will be.



With a broad source, light rays hit your subject from more directions, which tends to fill in shadows and give more even illumination to the scene.

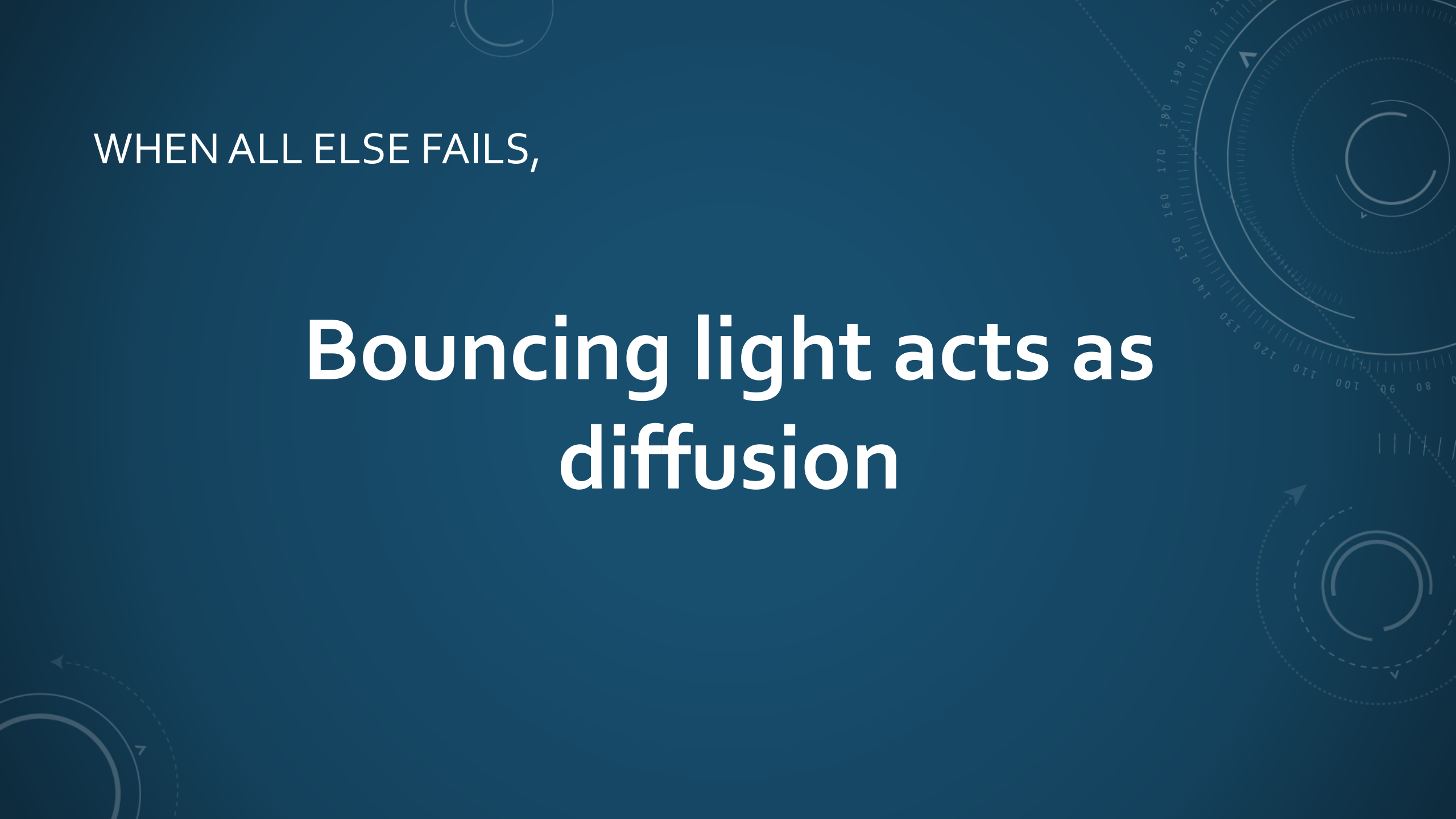


THE CLOSER THE LIGHT SOURCE, THE SOFTER THE LIGHT

- The farther you move the light source away from your subjects, the harder the light becomes. This stands to reason: Move a light closer, and you make it bigger—that is, broader—in relation to your subject. Move it farther away, and you make it relatively smaller, and therefore more narrow.
- When photographing people indoors by available light, move lamps or strobes closer to them or vice versa for more flattering light.

WHEN ALL ELSE FAILS,

**Bouncing light acts as
diffusion**



DIFFUSION SCATTERS LIGHT, BROADER AND THEREFORE SOFTER

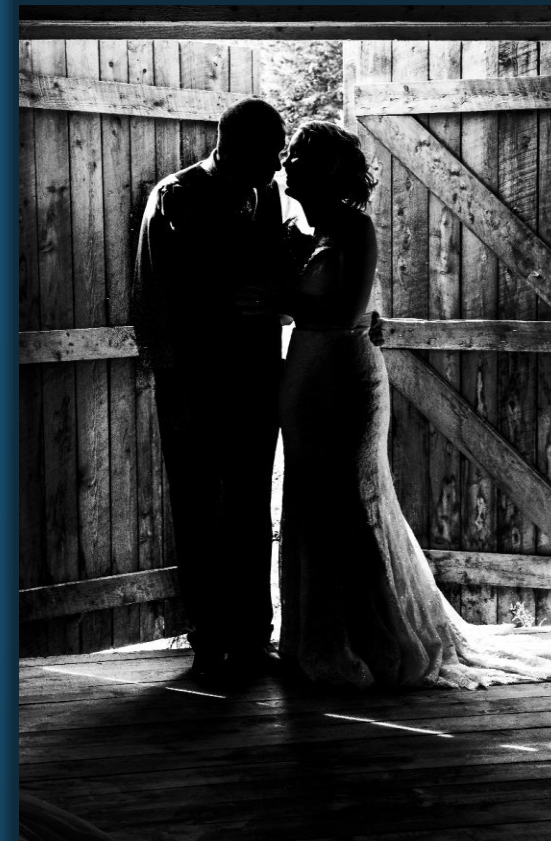
- When clouds drift in front of the sun, shadows get less distinct. Add fog, and the shadows disappear. Clouds, overcast skies, and fog act as diffusion—something that scatters the light in many directions. On overcast or foggy days, the entire sky, in effect, becomes a single very broad light source—nature's softbox.
- Materials such as translucent plastic or white fabric can be used to diffuse a harsh light source. You can place a diffuser in front of an artificial light, such as a strobe. Or, if you're in bright sun, use a light tent or white scrim to soften the light falling on your subject.

THE FURTHER FROM THE LIGHT SOURCE, THE DIMMER THE LIGHT

Use a speedlite as a fill flash for outdoor portraits. This will lighten shadows on your subject's face but won't affect the background.



With a light close to the side of your subject, the falloff of light across the frame will be more pronounced than if the light is farther away.



LIGHTING FROM THE FRONT, SIDE, ABOVE AND BELOW

- A portraitist may want to keep the light source close to the axis of the lens to suppress skin wrinkles, while a landscapist may want sidelighting to emphasize the texture of rocks, sand, and foliage.
- the greater the angle at which the light is positioned to the subject, the more texture is revealed.
- For greater detail position the light source somewhat to the side rather than straight on.



- Position a light high above and slightly to the side of your subject, angled down, but not so much that the shadow of the nose falls more than midway down the upper lip to try the dramatic lighting seen in the portrait.
- lighting from the side, above, or below, by casting deeper and longer shadows, creates the sense of volume. Still-life, product, and landscape photographers use angular lighting for this reason.

FILL LIGHT

- Strobe or flash / Speedlight
- Reflector
- Fixed light
- No fill light (silhouette)

Considerations

- Distance to subject
- Power setting
- Use histogram
- Filters
- Direction of light
- Multiple light source
- Subject angle to light
- White balance
- Perspective angle

REFLECTORS

- Grey board
 - White board or fabric
 - Silver or gold
-
- **Why we use reflectors**
 - Soften exposure
 - Fill light in shadows
 - Reduce overexposure

