



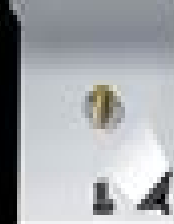
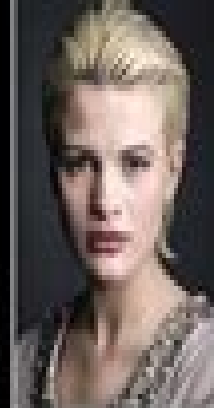
With one stroke, one lightstand, one 55-inch softbox, use the soft technique with the light very close and side on the face, and use the model so that her head is in profile. Position the light so the face will catch the light and the rest of the face in shadow.



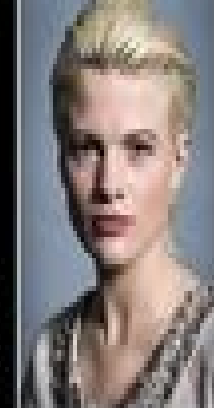
With one stroke, one lightstand, one 55-inch softbox, use the soft technique with the light spring into the side of the face, and pose the model so that her head is in profile. Position the light so the face will catch the light and the rest of the face in shadow.



With one stroke, one lightstand, one 55-inch softbox, position the softbox above and to the side of the model for a classic Loop or butterfly effect. Place the softbox just a couple of feet away. The soft creates a soft shadow cast on the left shadow from the nose.



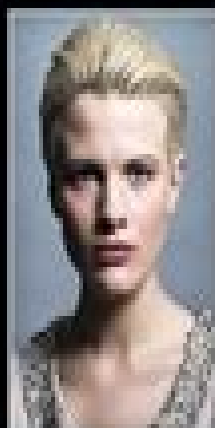
With one stroke, one lightstand, one 55-inch softbox, position the softbox above and to the side of the model for a classic Loop or butterfly effect. Place the softbox as far as you can. The soft creates a soft shadow, cast on the shadow of the nose.



LOOP



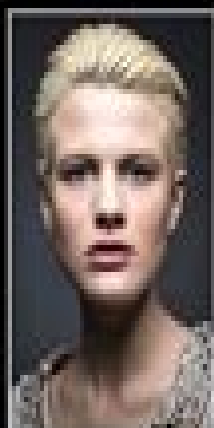
With one stroke, one lightstand, one 55-inch softbox, use the soft technique to create a soft shadow, cast on the side of the face, and pose the model so that her head is in profile. Position the light so the face will catch the light and the rest of the face in shadow.



BUTTERFLY



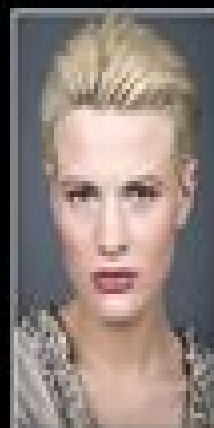
With one stroke, one lightstand, one 55-inch softbox, position the light above and directly in line with the center of the subject's face. Pose her so that her head is in profile. Position the light so the face will catch the light and the rest of the face in shadow.



FLAT LIGHT



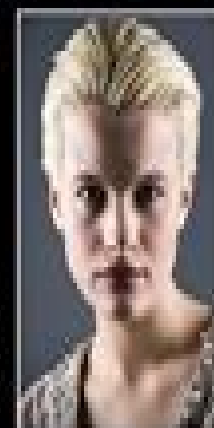
With two strokes, two lightstands, two 55-inch softboxes, use one light above and to the side of the subject, and position the light so the face will catch the light and the rest of the face in shadow.



BADGER



With two strokes, two lightstands, two 55-inch softboxes, use one light above and to the side of the subject, and position the light so the face will catch the light and the rest of the face in shadow.



CLAMHELL



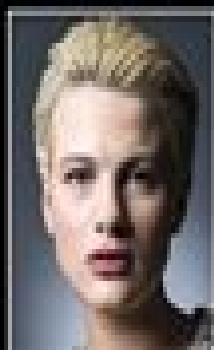
With two strokes, two lightstands, two 55-inch softboxes, use one light above and to the side of the subject, and position the light so the face will catch the light and the rest of the face in shadow.



LOOP WITH A BACKGROUND LIGHT



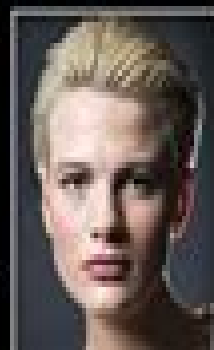
With two strokes, two lightstands, two 55-inch softboxes, use one light above and to the side of the subject, and position the light so the face will catch the light and the rest of the face in shadow.



LOOP WITH A RIM LIGHT



With two strokes, two lightstands, two 55-inch softboxes, use one light above and to the side of the subject, and position the light so the face will catch the light and the rest of the face in shadow.



HIGH KEY



With two strokes, two lightstands, two 55-inch softboxes, use one light above and to the side of the subject, and position the light so the face will catch the light and the rest of the face in shadow.



Techniques Of Photographic Lighting

J Elliott



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