Photography Tutorial: Essential Photo Skills That Will Quickly Transform Your Photos

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Digital cameras

Photography

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From Karl Taylor

Watched

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Hard light comes from any light source that is apparently small.
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As you can see sometimes you need to get your feet wet to get the best shot.
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For this shot I was using a super wide angle lens and experimenting in manual
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light try to shoot at least half an hour before and after sunset, if the weather
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conditions are right then this will usually be the most attractive light of the day.
04:48
We'll try a couple more shots before we pack home and I can change out of these wet
04:54
socks and shoes.
05:01
Fantastic!

05:20
The 'Magic Hour' is not the only time or light that we can shoot in. You can even
05:26
take advantage of hard light at midday by shooting indoors. I'm going to show
05:31
you how you can create stunning portraits with nothing more than a
05:35
window and a reflector for lighting. Now a great lighting set-up that you can easily
05:48
use in many different locations, even in your own home, is simply a large window.
05:53

Now here we've got Vicky modeling for us and we're using this large window light
05:58
to illuminate soft light all the way down the side of Vicky's face. Now one of
06:03
the problems when you just have side light like this is that the other side of the
06:07
body will be in shadow, now a great way to get around that is simply to use a
06:12
reflector and reflectors are great tools, now you can get a variety of different
06:16
reflectors. This one here is a commercially available reflector that
06:20
just pops open like that and you can take out on location with you and then
06:24
if you look at Vicky's face here you'll see the difference that that reflector
06:27
makes as I put that light in and out of the shot like so, so a huge difference. Now
06:33
it's silver on one side and it's white on the other so the silver side gives a
06:37
harsher light, but if you don't want to use a reflector like that you can even
06:41
use something as simple as a piece of white card like this, here I've got a
06:44
little bit of white board, just a bit of white foam board, and again watch the
06:48
result here what we can do there. So this side of the face is dark and in shadow,
06:52
simply bring white board in and we've got a great reflector, great fill in
06:57
panel to illuminate that shadow side for us. So very simple technique - large window,
07:04
nice soft light beautiful for portraits, fantastic for portraits, and then simply
07:09
a reflector on the other side to fill in the shadow side. So I'm going to get
07:13
Vicky leaning in against this window and then we're going to use a couple of
07:17
different reflectors and we're going to see what results we get.
07:20
Okay Vicky.
07:41

That's great, come down towards me a bit more.
07:49
And head over the other way, that's it.
08:02
This shot uses a white reflector close to our subject, here the reflector is
08:08
further away resulting in less fill light and more shadows. In this shot no
08:14
reflector was used at all, and in this shot the white reflector was close to
08:20
our model.
08:24
That's good.
08:28
Great. Okay just give me a little hint of a smile there Vicky, that's good.
08:37
Just chuck that light there, perfect. Same pose, that's it.
08:47
The difference without
08:49
the reflector and then with the reflector, without, with. And you can see
08:55
that even without the reflector can be quite nice, in that case there's actually
08:59
a little bit of light bouncing back from the other side of the room anyway which
09:03
is filling in a little bit and then on the one with the reflector it's almost a
09:07
bit too strong so I think what we do Fab is just get you to go in with the
09:10
white card this time, we'll just go from a little bit further away. Much softer
09:16
light, which is fantastic for filling in all those creases on Vicky's face.
09:25
That's it good, okay, excellent. I'm just going to drop that down a little bit.
09:35
Okay turn your head towards the window Vicky, that's it good keep that there.
09:42
That's lovely. You can see from this that the surgeon
09:46
is going to have to do the reconstructive work round about here and then
09:50

probably shrink the nose a little bit, expand the head, lift
09:56
those out, yeah lift those out,
09:58
maybe make your fingers longer, so they they drag on the floor
10:00
like an orangutan,
10:01
which would probably suit you quite well but yeah.
10:05
So I think it's worked out quite nicely.
10:09
For the picture on the left we used a
10:11
white reflector from approximately two meters away, giving a slight fill to the
10:16
shadow side of our image.
10:17
For the shot on the right the reflector was moved
10:20
further away, resulting in a stronger shadow.
10:24
Notice how in both shots I have used a large aperture to blur the background,
10:29
concentrating the attention on our subject

English

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