

Soft Fashion Editorial

This setup is designed around **soft, controlled fashion lighting** with a strong emphasis on feathering, natural falloff and subtle subject separation. The goal was to keep the light flattering and consistent across the model while still giving enough edge definition to separate her from the neutral background.



01 — Key Light

The main light is a **large umbrella with a diffuser**, positioned extremely off-centre and almost facing the camera rather than pointing directly at the model. This is intentional.

Instead of placing the model in the centre of the umbrella's beam, I am using the **feathered portion of the light**. This gives us a much softer transition across the face and body, with gentle highlights and shadows.

Because the umbrella is large and heavily diffused, the light source becomes relatively large compared to the subject. This produces the soft, flattering quality that works particularly well for **fashion photography, beauty portraits and editorial photography**.

The extreme angle also helps control the intensity of the light falling directly on the model. Rather than blasting the subject with the centre of the beam, we're using the softer edge of the light source.



02 — Separation Lights

For separation, I used **two lights behind the model**.

Camera right:

A **strip light with a grid**.

Camera left:

A **beauty dish with a grid**.

Both lights are positioned behind the model and aimed towards the edges of the subject. Their job isn't to become obvious secondary key lights. Instead, they create subtle highlights around the **hair, shoulders and body edges**, helping the model separate from the neutral background.

The grids are important here because they keep the light **controlled and directional**. Without the grids, these lights could spill onto the background and reduce the clean, minimal look of the image.



03 — Why the Combination Works

The setup follows a simple lighting principle:

Soft key for the subject + controlled edge lights for separation.

The large diffused umbrella gives us the soft, flattering quality, while the two gridded lights add structure and dimension.

Another important part of this setup is **light direction**. The key isn't simply placed to illuminate the model. It is positioned to create the quality of light we want.

This is where **feathering** becomes extremely useful.

When you turn a large modifier slightly away from the subject, the centre of the beam moves away while the softer edge of the light falls across the model. This can produce a much more controlled and elegant result than simply pointing the modifier straight at the subject.



04 — The Result

The final images have a **soft fashion-editorial look** with controlled contrast, smooth skin tones and subtle separation.

There are no complicated lighting tricks here. The result comes from understanding:

- **Light size**
- **Light direction**
- **Feathering**
- **Modifier placement**
- **Grid control**
- **Subject-to-light distance**
- **Separation from the background**

The important takeaway is that **better lighting doesn't necessarily mean adding more lights**.

Sometimes the biggest improvement comes from changing the **position and direction of the light you already have**.

For fashion and portrait photography, learning to control the *quality* and *falloff* of light is far more useful than simply collecting more lighting equipment.



Camera Settings

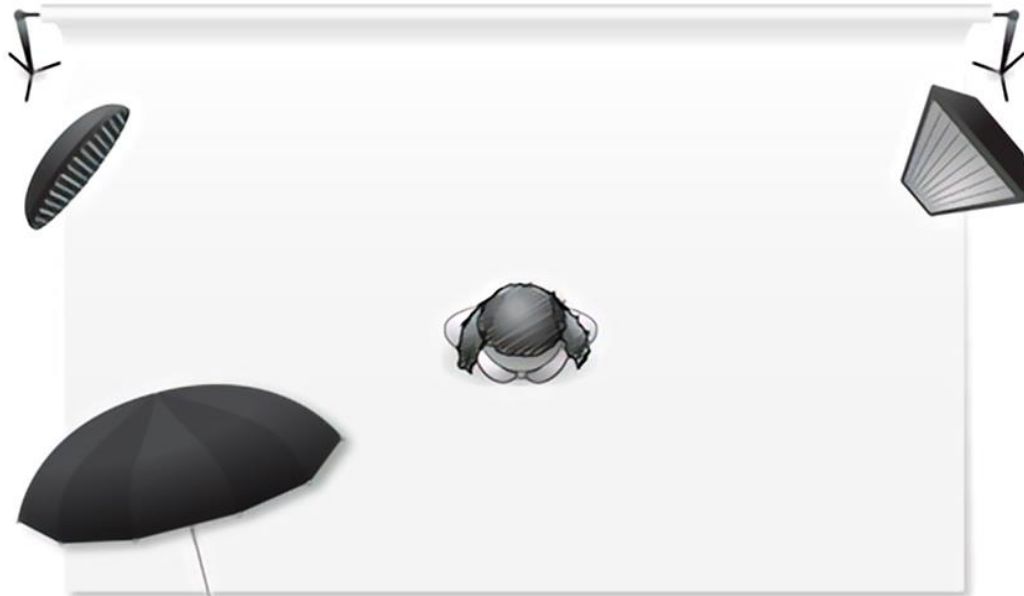
Camera: Canon R6 Mark II

Lens: 24–105mm f/4

Shutter: 1/160 sec

Aperture: f/9

ISO: 200



Camera: Canon R6 m2

Lens: 24-105mm f/4

Shutter: 1/160

Aperture: f/9

ISO: 200



SetMyLight
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