

# PHOTOGRAPHY

## Exercise: Light Sources and Mood

Usually, **high-key lighting** feels warm, cheerful, expansive and energetic. To achieve this "open" look, typical high-key designs feature lots of key and fill lighting for the subjects, plus lots of light on the walls and floors. Small areas remain darker to punctuate the overall design. Soft boxes or umbrellas are particularly effective because they deliver wide, even light that helps light the background. In fact, it's hard to keep them off it. Be careful not to over-expose your images!



**Low-key lighting** produces mainly dark images accented by lighter areas. The basic flavors of low-key lighting are dramatic and powerful. Low-key lighting can deliver spooky, mysterious and menacing feelings. In this approach, you reduce bright areas to the minimum needed to understand the image or, for extra suspense, even below that minimum. To set the mood, work as much as possible with spots, softening fill lights with softboxes or umbrellas. Backlighting is important, both for the light accent it provides and to separate subjects from the backgrounds. Minimal lighting does not mean poor lighting: make sure you still get a good exposure.

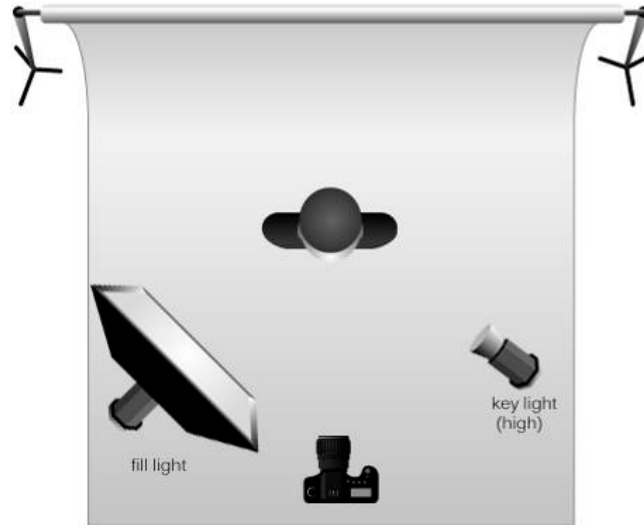


There are a number of common **lighting patterns** for portraits. Each lighting pattern can be used to achieve a different mood. The lighting pattern describes a relationship between the light source and the face. It has nothing to do with the position of the face relative to the camera. As such, the lighting patterns are shown in this section as frontal views. If the face is rotated away from the frontal view, the light source has to rotate with the face to maintain the same pattern. There are four well known lighting patterns that we will use.

- Loop Lighting
- Butterfly lighting
- Split Lighting
- Rembrandt Lighting

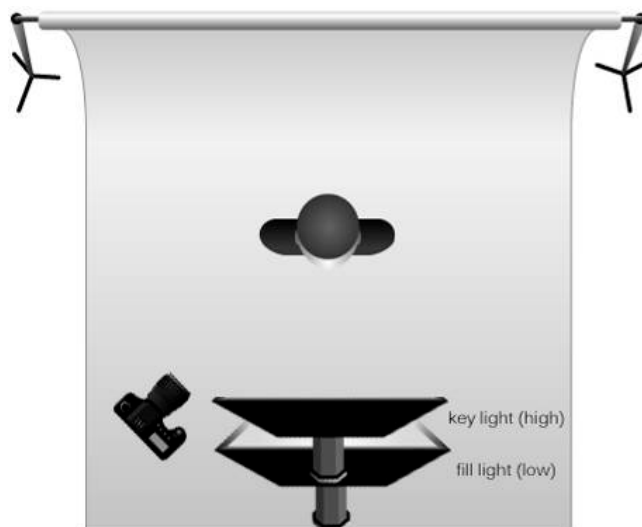
## Loop Lighting

Loop lighting, which is named for the **loop-shaped shadow** that it casts under the nose, is the most frequently-used portrait lighting pattern. It is considered to be a flattering and adaptable pattern that lights most of the face while still imparting a sense of depth. It is produced by placing the key light above the face and somewhat to the right or left of the direction in which the face is pointing. The fill light is meant to bring a bit more light to the shadow side of the face. Be careful that the fill light is not too strong that it produces its own shadow.



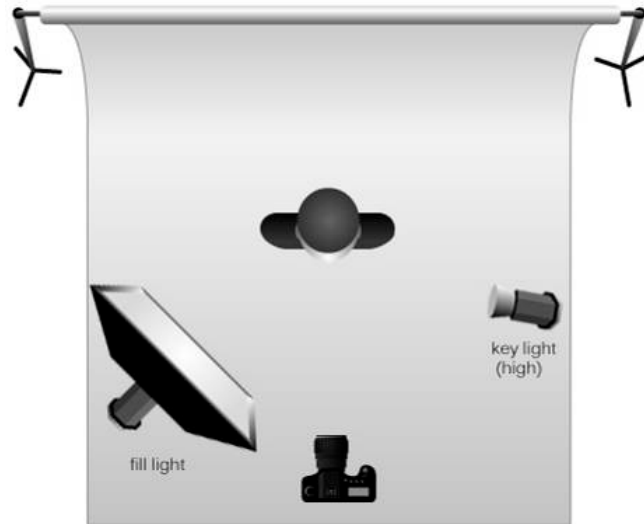
## Butterfly Lighting

Butterfly lighting is named for the **butterfly-shaped shadow** that it casts below the nose. The butterfly pattern can be quite useful for a variety of faces, but is best for lean subjects with high and pronounced cheekbones. This lighting is not typically used with male subjects. The key light is placed high with the fill light directly under it. Keeping the light close to the subject, watch for the butterfly shaped shadow to form under the nose. Be careful not to place their eyes in shadow. The fill light is placed at roughly head height and can be accompanied or replaced by a reflector under the face to lighten the shadows under the chin and lower cheek.



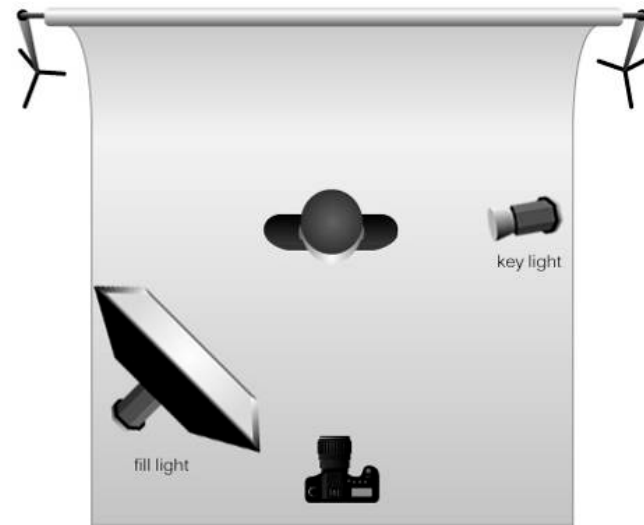
## Rembrandt Lighting

Rembrandt lighting is named after the famous Dutch who often used this style of lighting to create very moody pieces. The lighting is very similar to loop lighting, but with the light source moved higher and further left or right of the face. It creates a strong pattern characterized by a **small triangle of light** that appears under the eye on the shadow side of the face, along with a nose shadow that nearly extends to the corner of the mouth. A fill light can be used to soften the shadows.



## Split Lighting

With split lighting, the face is **half lighted and half in shadow**. It is produced by placing the lighting source to the right or left of the direction in which the subject is facing (typically 90-120 degrees), with the lighting unit at or slightly above face level. Split lighting is useful for narrowing the face. Fill lights are optional to soften the shadows.



## Mini-project: Lighting and Mood

This mini-project has two parts.

You will choose some of these photos to be included in your final portfolio. Try to create photographic images that generate curiosity and discussion.

In this mini-project you will experiment with lighting and mood.

1. Take a photograph in which the lighting creates an open, warm, cheerful, expansive and/or energetic mood.
2. Take a photograph in which the lighting creates a dramatic, spooky, mysterious, or menacing mood.

### Note:

- For this assignment you will require the studio lighting – you may need to book a time outside of class to use it.
- You do not have to photograph people if you do not wish to do so. You may photograph objects (toys, musical instruments, etc.) or body parts like hands and feet.

Attach your best of each type of photograph here.