

LIGHTING

Portraits

In your Handbook...

Include the following **light source** terms:
(What is it? Where is it? What is its purpose?)

KEY LIGHT
FILL LIGHT
CATCH LIGHT
BACKGROUND LIGHT
BACKLIGHT / HAIR LIGHT

Include the following **lighting techniques**:

SPLIT LIGHTING
REMBRANDT LIGHTING
BUTTERFLY LIGHTING

Video (8:09): **Laws of Light: 5 Portrait Lighting Setups**

https://www.youtube.com/watch?v=D_O6pbT7Ovw

LIGHT SOURCES

KEY LIGHT (handbook)

The **main light** that illuminates the subject being photographed.

The purpose of the key light is to **shape the subject** by highlighting the form and dimension of the subject.

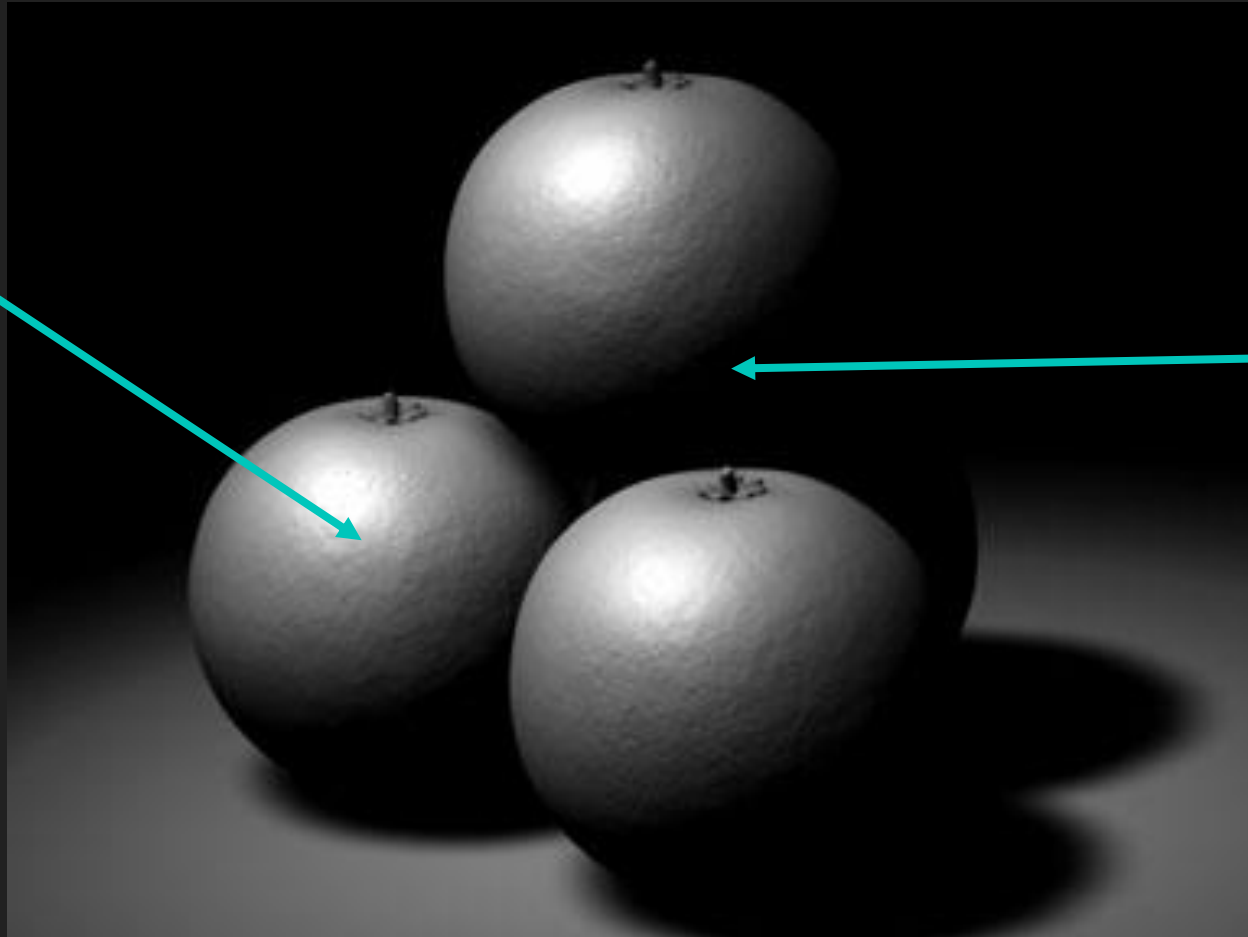
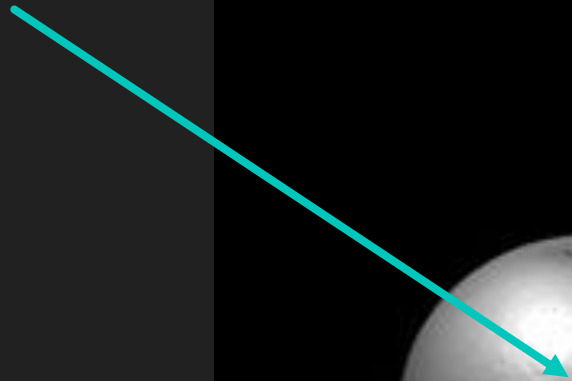
The key light should be a high-intensity light.

In most cases, the key light is placed above and to the side of the face.

You will want to position the main light close to your subject without it appearing in the frame.

Note: You can emphasize texture and shape by skimming the light across the subject from the side.

Key light coming from over here



Shadows are on opposite side from key light



http://tj4m-blkd.wikispaces.com/file/view/oranges_key.jpg/301727886/oranges_key.jpg

FILL LIGHT (handbook)

A light used to eliminate or **soften shadows caused by the main source** of illumination (from the key light).

The fill light controls the lightness or darkness of the shadows created by the key light. Because it does not create visible shadows, the fill light is defined as a **secondary light source**.

The fill light should always be diffused.

When placing the fill light, keep a watch out for unwanted highlights (the bright parts in your photo).

If the fill light is too close to the subject, it often produces its own set of specular highlights, which show up in the shadow area of the face and make the skin appear oily.

If this is the case, move the camera and light back slightly.

Fill light coming from this side of subject.

Notice that details within the shadow area are visible.

If there was no fill light, this side of the subject would look black!



Key light coming from this side of subject

In simple lighting setups, the source of the fill light may not be a light at all but a reflector that bounces light back onto the subject.

This means of fill-in has become quite popular in all forms of photography.

Reflectors can be adjusted almost infinitely just by adjusting the angle at which they are reflecting the fill light.

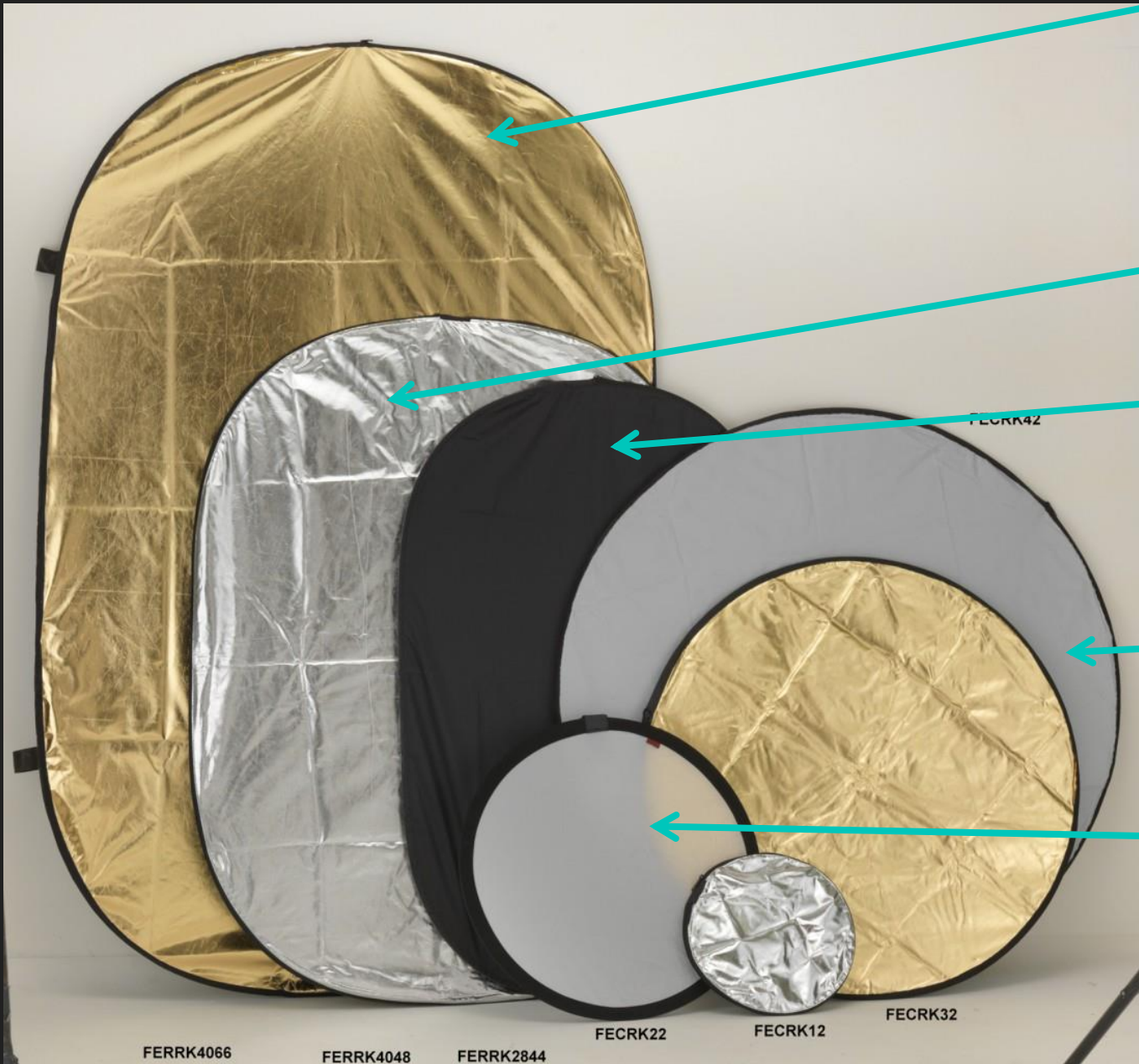
(You could use a big gator board for fill light when you shoot portraits. A gator board is a thick white poster board – they cost about \$4 each at Walmart!)

The next slide will show you examples of what some reflectors look like.

Reflectors usually come in:

- White
- Silver
- Gold
- Translucent
- Black

Each reflector has a slightly different purpose or effect.



Gold: casts a warm glow on the subject. Great for outdoor portraits because it matches the warm color tones of sunlight.

Silver: reflects the most amount of light. Does not change colour tones, so it's perfect for both indoor and outdoor portraits.

Black: the "anti-reflector." Absorbs light. Cuts down on reflections from shiny, reflective surfaces. Can be used to create shadows.

White: soft, clean light, and does not change colour tones. Good for indoor and outdoor. Needs to be close to subject. Not good for low-light situations – won't reflect enough light.

Translucent (partly see-transparent): diffuses light – makes it softer. Does not reflect light. Place between light source and subject.

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FECRK32

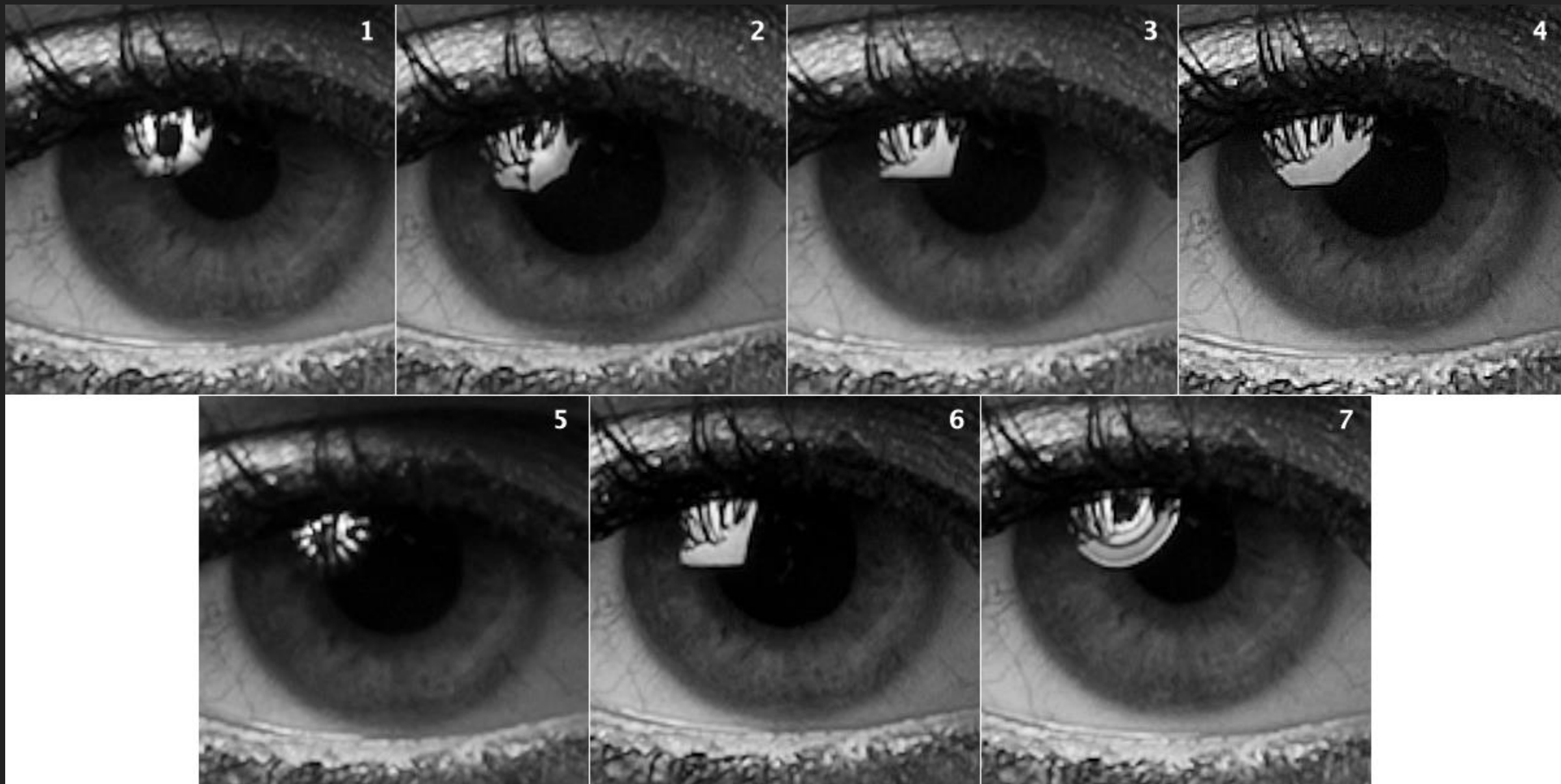
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CATCH LIGHT (handbook)

Catch lights are small specular **highlights in the iris** (your subject's eye).

The key light should create a catch light on your subject's eyes. This makes his/her eyes sparkle! (It also makes your subject look alive.)

The shape of the catch light depends on the shape of the light source that is being reflected off the subject's eye.



BACKGROUND LIGHT

It lights **background elements** (such as a backdrop, scenery, etc.).



BACKLIGHTING

Backlighting is the process of lighting the subject from the back. In other words, the backlight and the camera face each other, with the subject in between.

This creates a glowing effect on the edges of the subject, while other areas are darker.

The backlight can be a natural or artificial source of light.

Background light

Backlight /
hair light



http://www.sekonic.com/portals/0/articles/amherst_corrective_lighting_posing_and_retouching_image06.jpg

The back light is sometimes called **hair** or **shoulder light**, because when lighting human subject, it makes the edges the subject's hair glow if the hair is fuzzy.

This can create an angelic halo-type effect around the head. Sometimes this effect is used to show that the subject is *good* or *pure*.

Backlighting helps separate subject and background.

It also helps to emphasize depth.

The sun is a wonderful backlight! When it is much, much brighter than the key light, it will create a silhouette.



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http://static.flickr.com/50/106508432_0c9738a069.jpg?v=0



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<http://www.wildlife-photography-tips.com/images/deer-photography-0218-2.jpg>

Light Source Terms:

KEY LIGHT

FILL LIGHT

CATCH LIGHT

BACKGROUND LIGHT

BACKLIGHT / HAIR LIGHT

Remember:

All lights, no matter where they are or how big, create shadows.

LIGHTING TECHNIQUES

SPLIT LIGHTING (handbook)

Splits the face exactly into equal halves with one side being in the light, and the other in shadow.

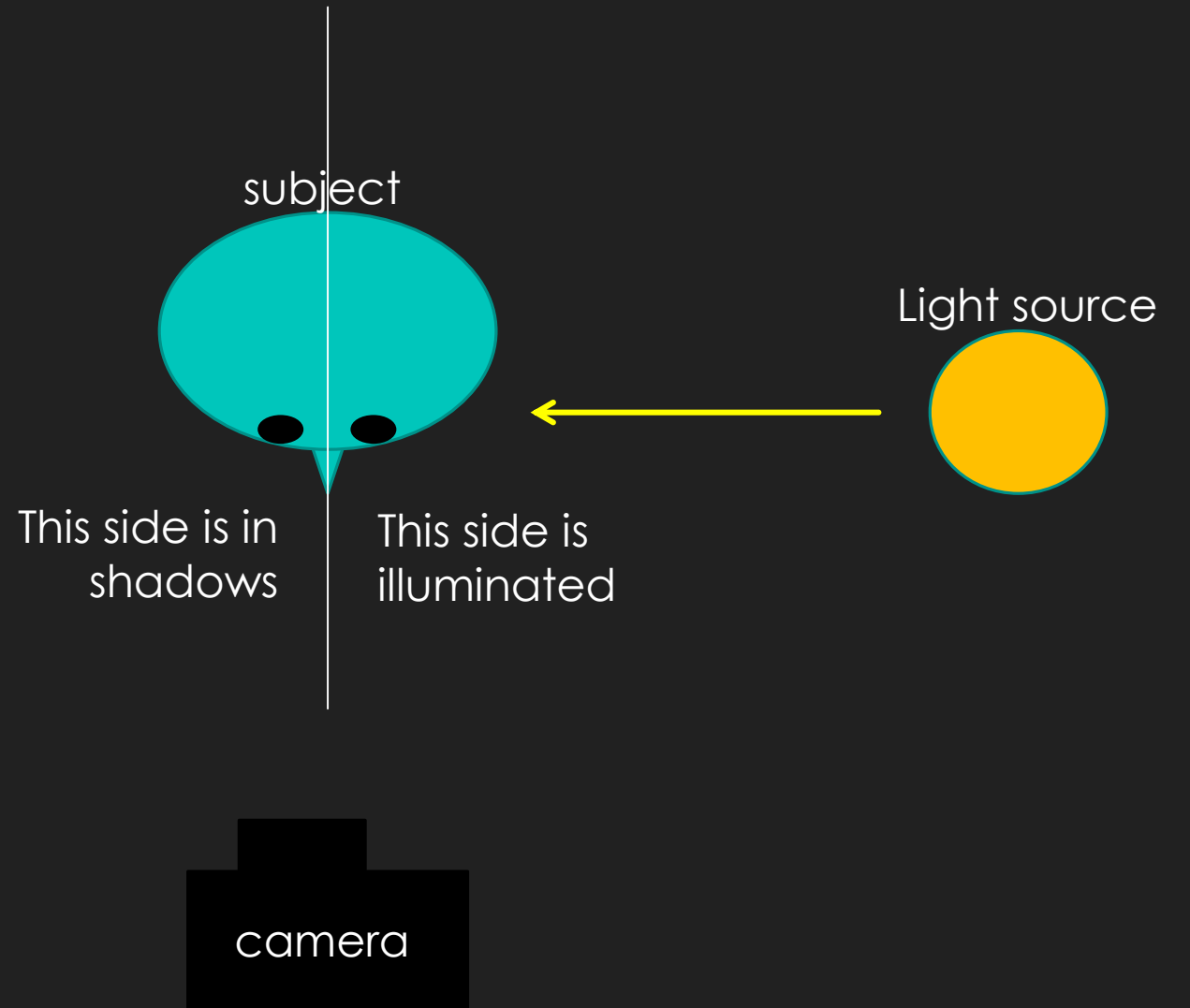
It is often used to create dramatic images for things such as a portrait of a musician or an artist.

To achieve split lighting simply put the light source 90 degrees to the left or right of the subject.

Watch how the light falls on them and adjust accordingly.



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<http://cdn.picturecorrect.com/wp-content/uploads/2012/06/split-lighting.jpg>



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<http://media-cache-ak0.pinimg.com/236x/c4/11/19/c41119ded1cb54098146310699835c73.jpg>

REMBRANDT LIGHTING (handbook)

Can be achieved using one light and a reflector, or two lights.

Capable of producing images which appear both **natural and compelling** with a minimum of equipment.

Is characterized by an illuminated **triangle under the eye of the subject** on the less illuminated side of the face.

It is named for the Dutch painter Rembrandt, who often used this type of lighting.

The key light is placed high and to one side at the front, and the fill light or a reflector is placed half-height and on the other side at the front.

The key in Rembrandt lighting is creating the triangle or diamond shape of light underneath the eye.

Triangle of light under the eye

Fill light - optional



https://c1.staticflickr.com/3/2036/5720374357_ff60bd05be_z.jpg

camera

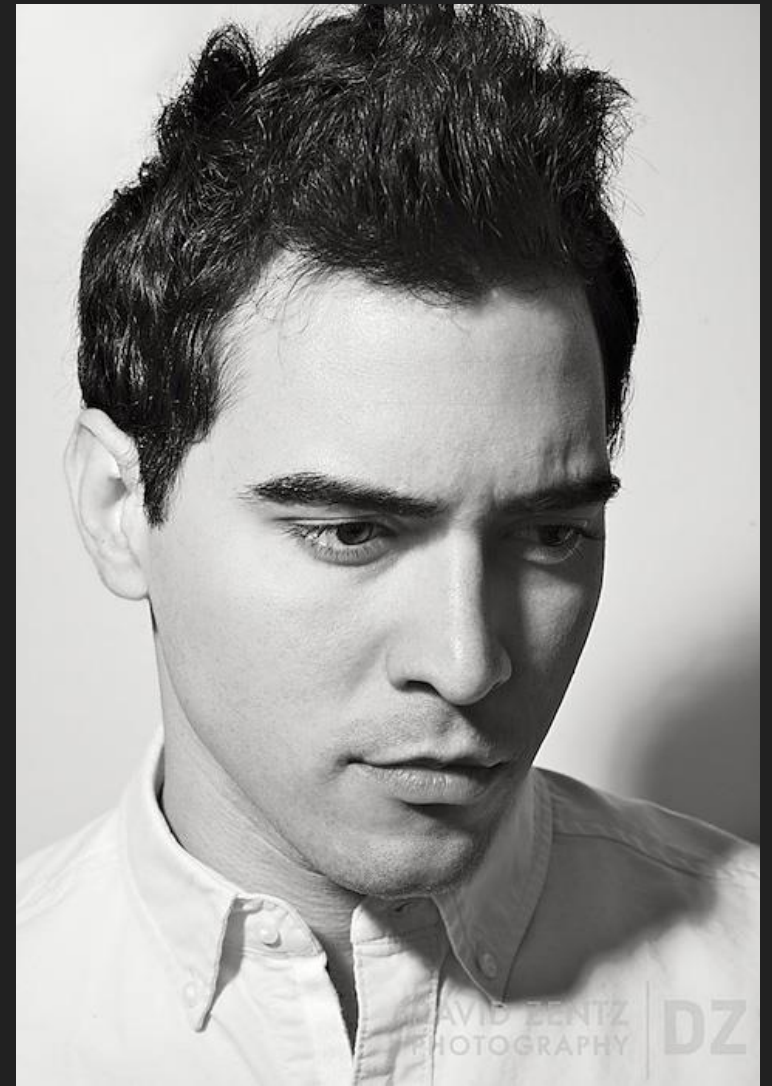
Key light - try dimming the light, ideally the light should NOT be pointing down. Start moving the light towards the camera until you can see a triangle. If it's not working try raising (extending) the light source.



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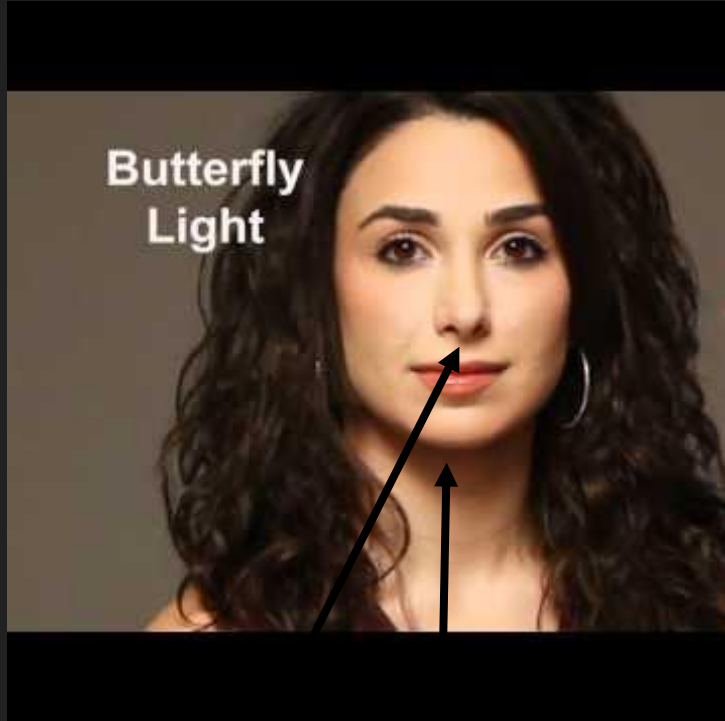
<http://davidzentz.com/blog/wp-content/uploads/2011/04/2011-04-23-Gustavo-072.jpg>

BUTTERFLY LIGHTING (handbook)

Named for the butterfly shaped **shadow** that is created **under the nose by placing the main light source above and directly behind the camera.**

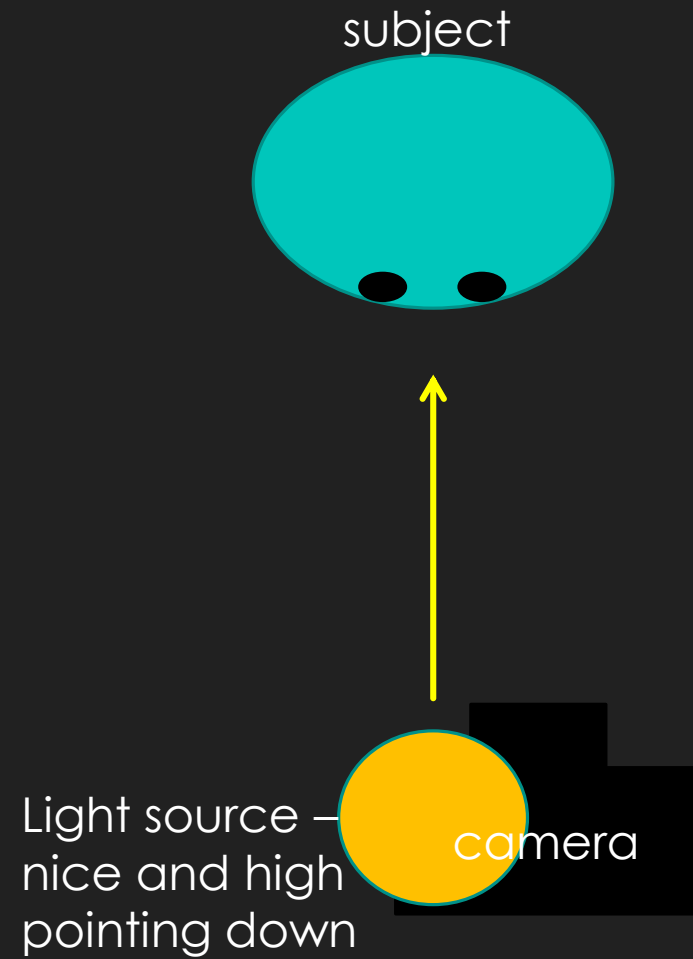
The photographer is basically shooting underneath the light source.

It is most often used for **glamour style shots** and to create **shadows under the cheeks and chin.** It is also flattering for **older subjects** as it **emphasizes wrinkles less** than side lighting.



Butterfly
Light

Shadows



subject

camera

Light source -
nice and high
pointing down



<http://photoity.com/wp-content/uploads/2011/12/Butterfly-Lighting-Photography.jpg>



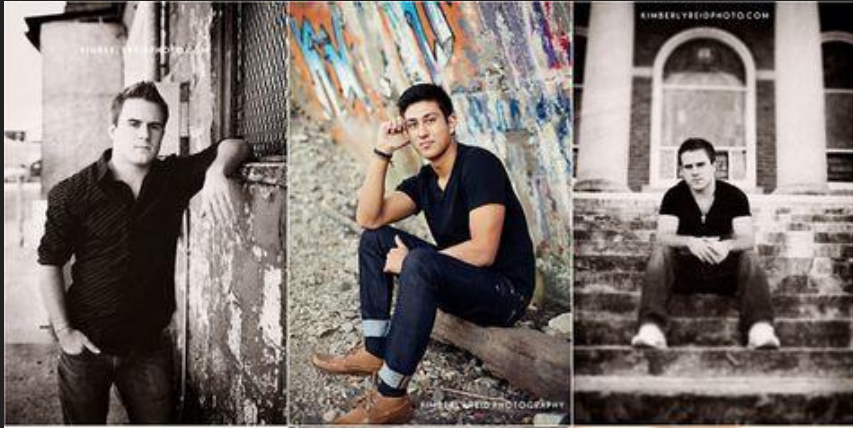
<http://staging.digital-photography-school.com/wp-content/uploads/2009/11/butterfly-lighting.jpg>



http://howitookit.hanseldobbs.net/wp-content/uploads/2009/07/20090803-IMG_9100.jpg

Poses





Information sources:

Digital Photography School .com

Wikipedia.com

Image sources:

Varies (see link under each image)