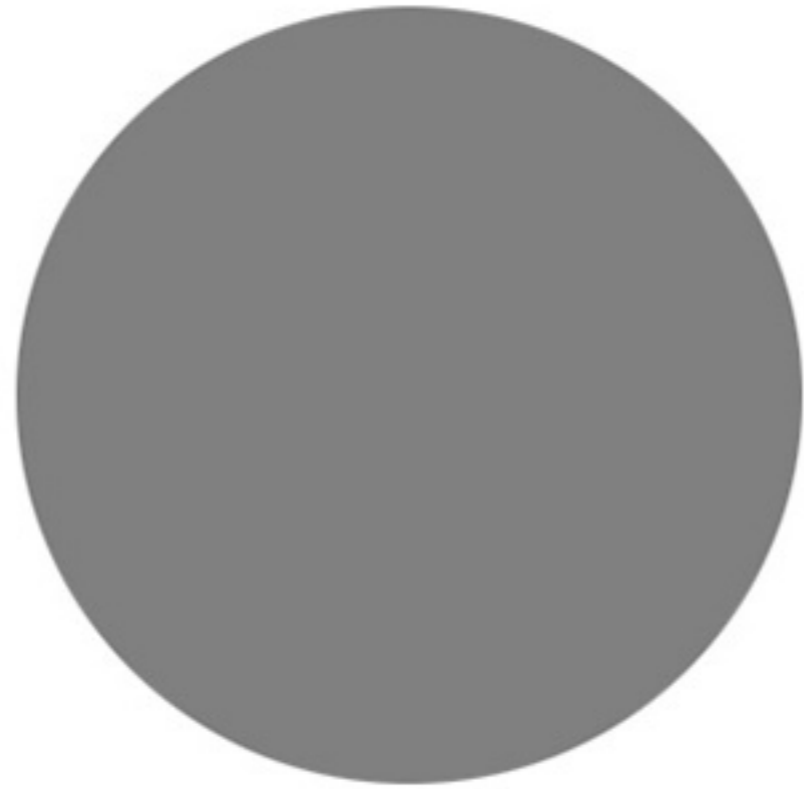
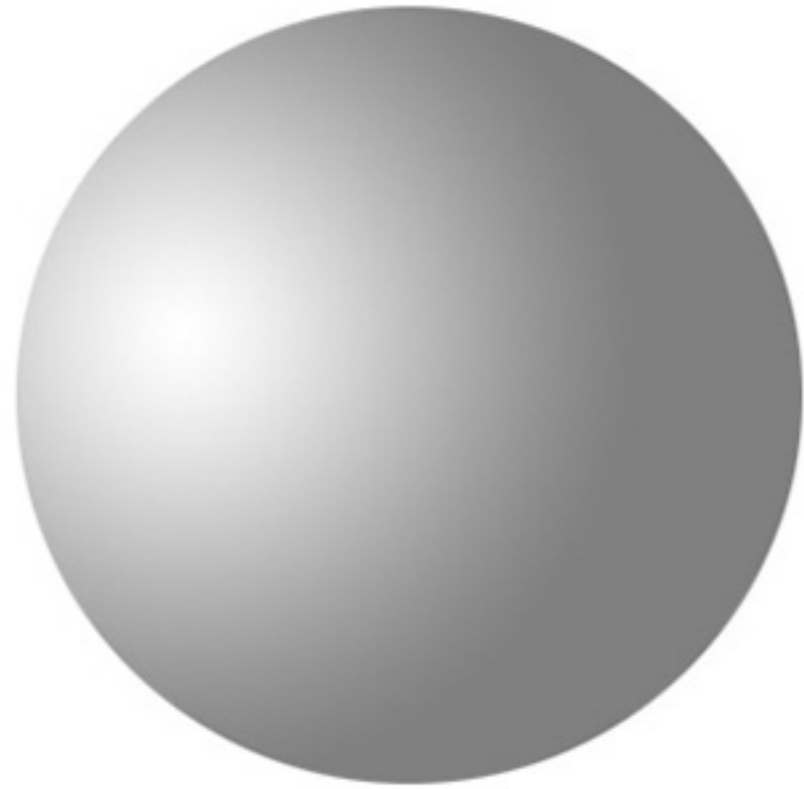
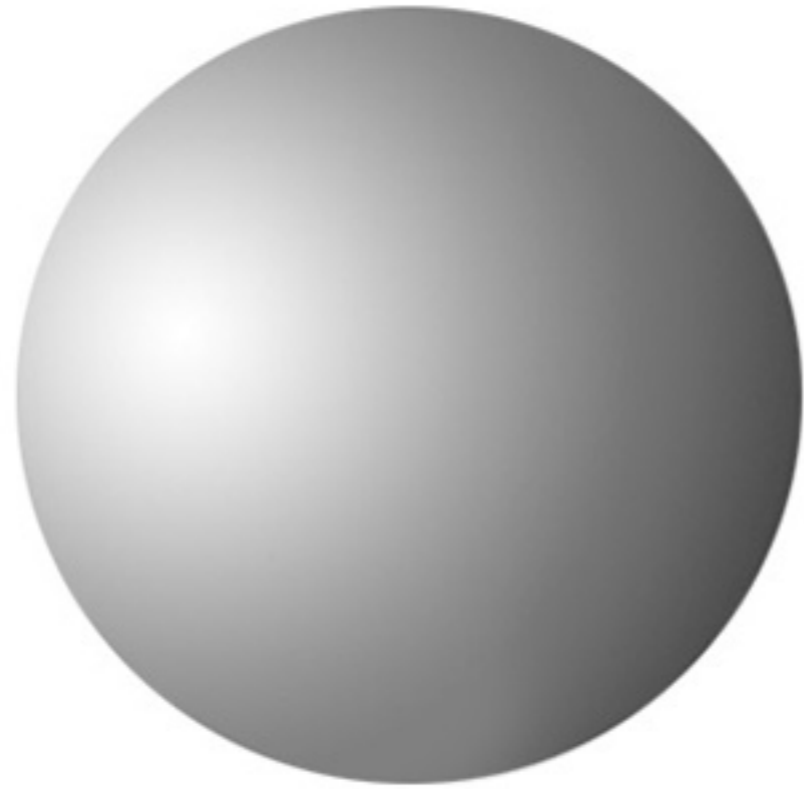


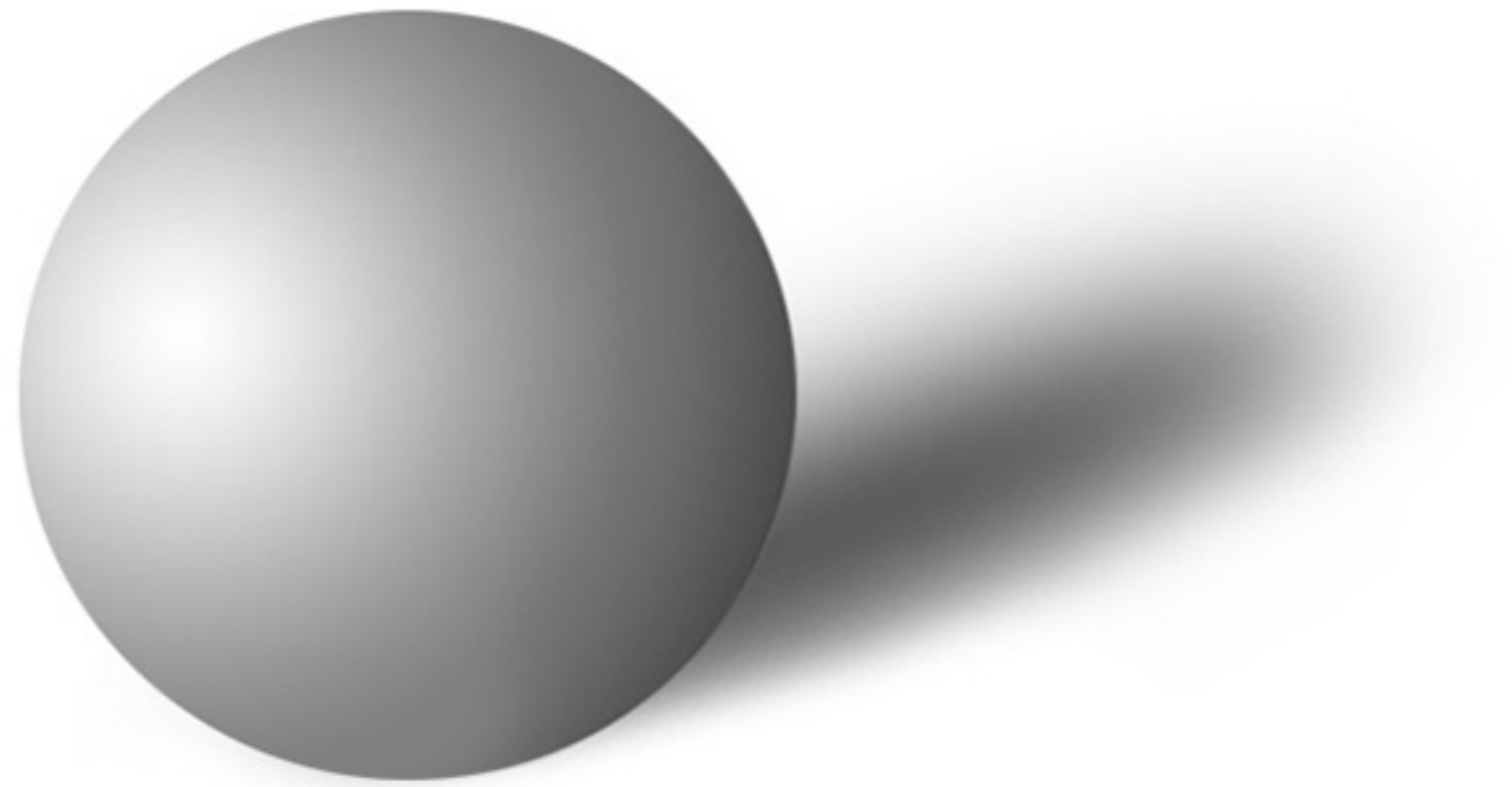


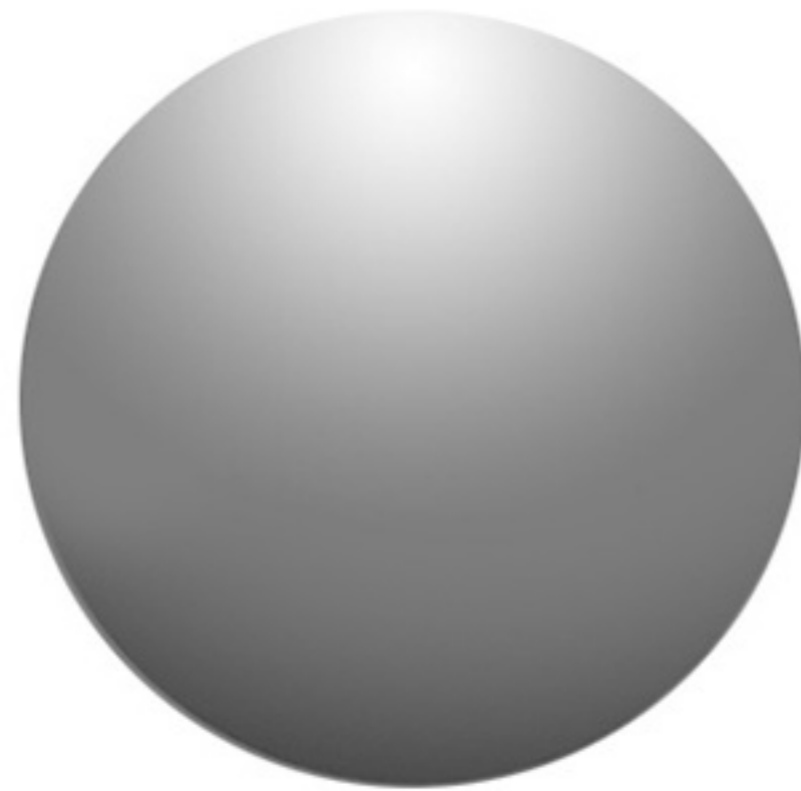
Light











## Four Qualities of Light

1. Luminance/Brightness

2. Texture (hard or soft)

3. Color

4. Direction





Luminance





Luminance



Direct/Hard Light



Indirect/ Soft Light



Color



Color





Direction: Front Lighting



Direction: Front Lighting





Direction: Side Lighting



Direction: Side Lighting



Direction: Backlighting

# Light



High Key



Low Key



## High Key

High key lighting is an even lighting that eliminates most or all hard shadows.

The mood is often light and upbeat.

Frequently used in portraits and product shots.



High Key

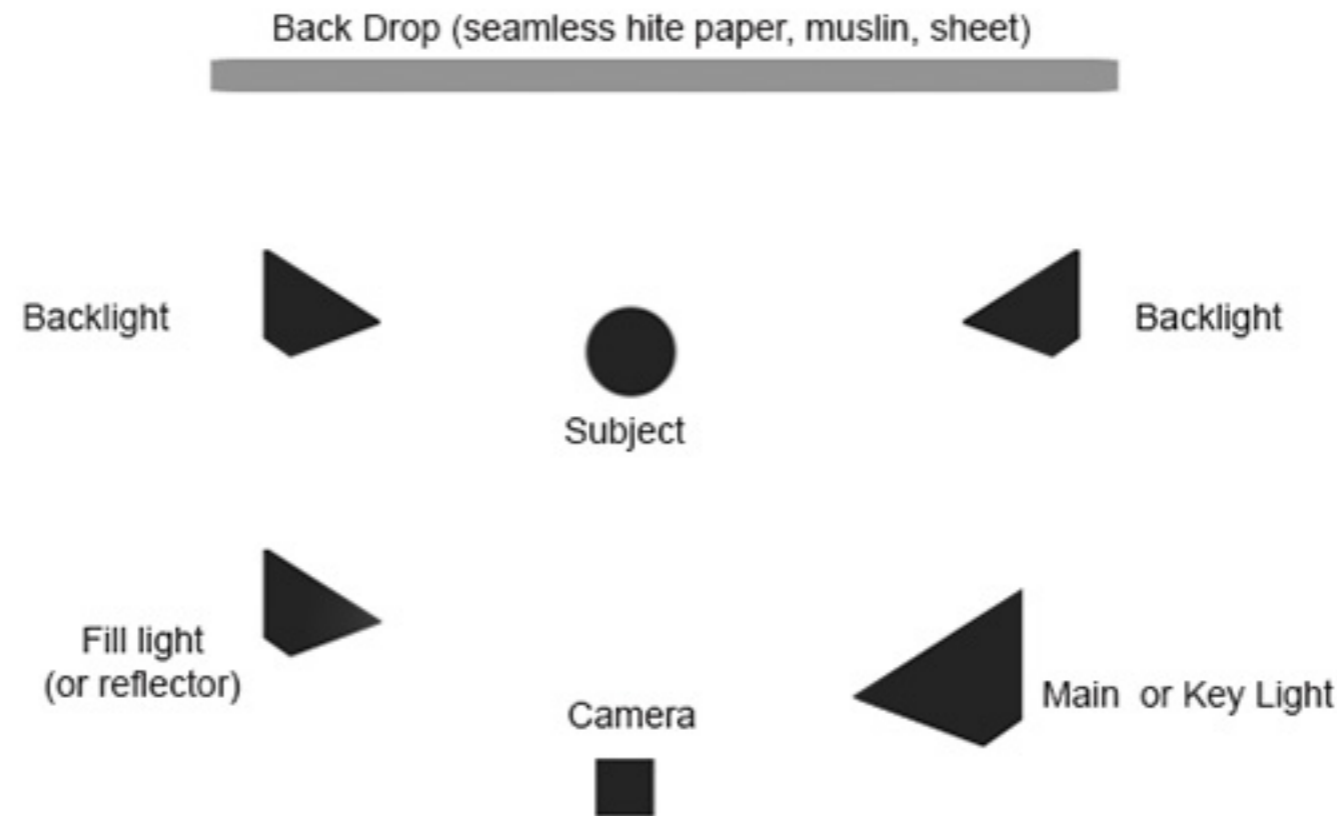
Check your histogram.

Push it to the right using manual exposure  
or exposure compensation.

Don't blow the highlights.

Edit: Shadow/Highlight, White/Black sliders, levels, etc.

# Basic Setup



Check your histogram.

Push it to the right using manual exposure or exposure compensation.

Don't blow the highlights.

Edit: Shadow/highlight, white/black sliders, levels, etc.



## Low Key

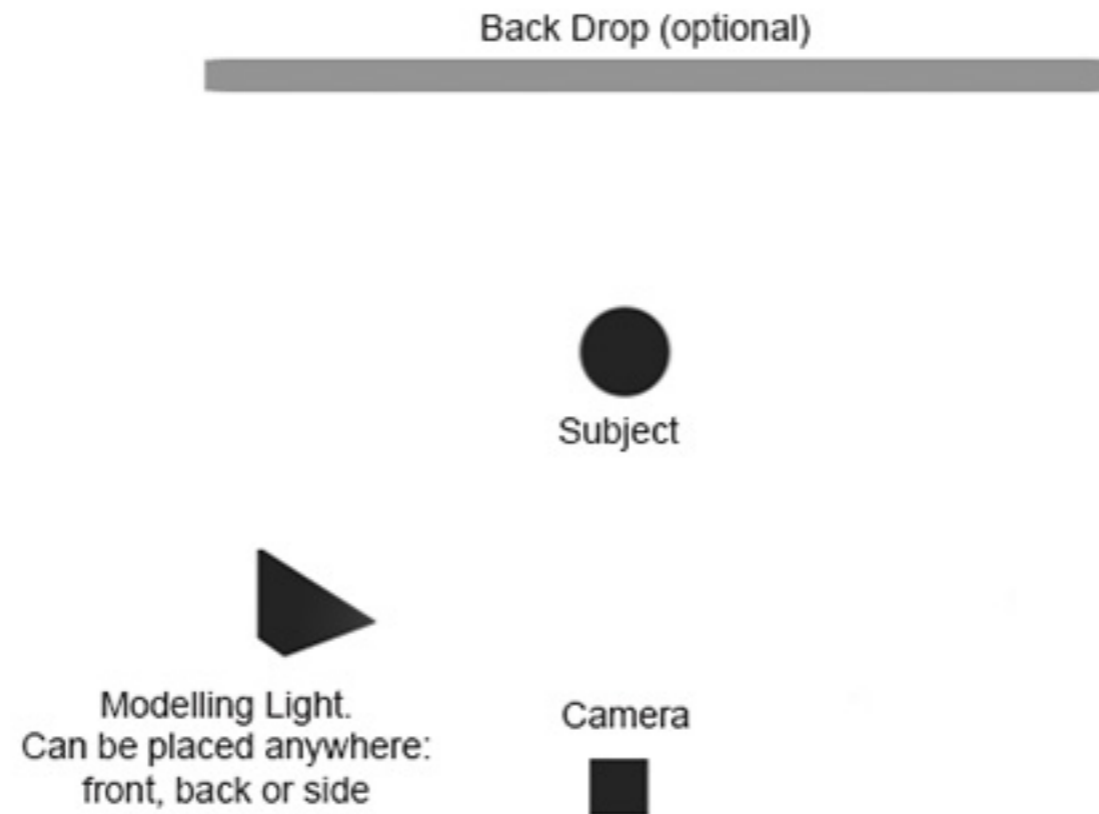
Low key lighting creates high-contrast images with dramatic shadows.

Adds atmosphere, drama.

Portraits, still lifes, moody images.



# Low Key Basic Setup



Single light/off-camera flash.

Low ISO (100), shutter speed 1/125  
to reduce ambient light

Dark background

Edit: Shadow/highlight and white/black sliders, levels, etc.



Low Key



High Key (ish)



Low Key



High Key



Still Life Photography



Cabbage Leaf by Edward Weston



Edward Weston





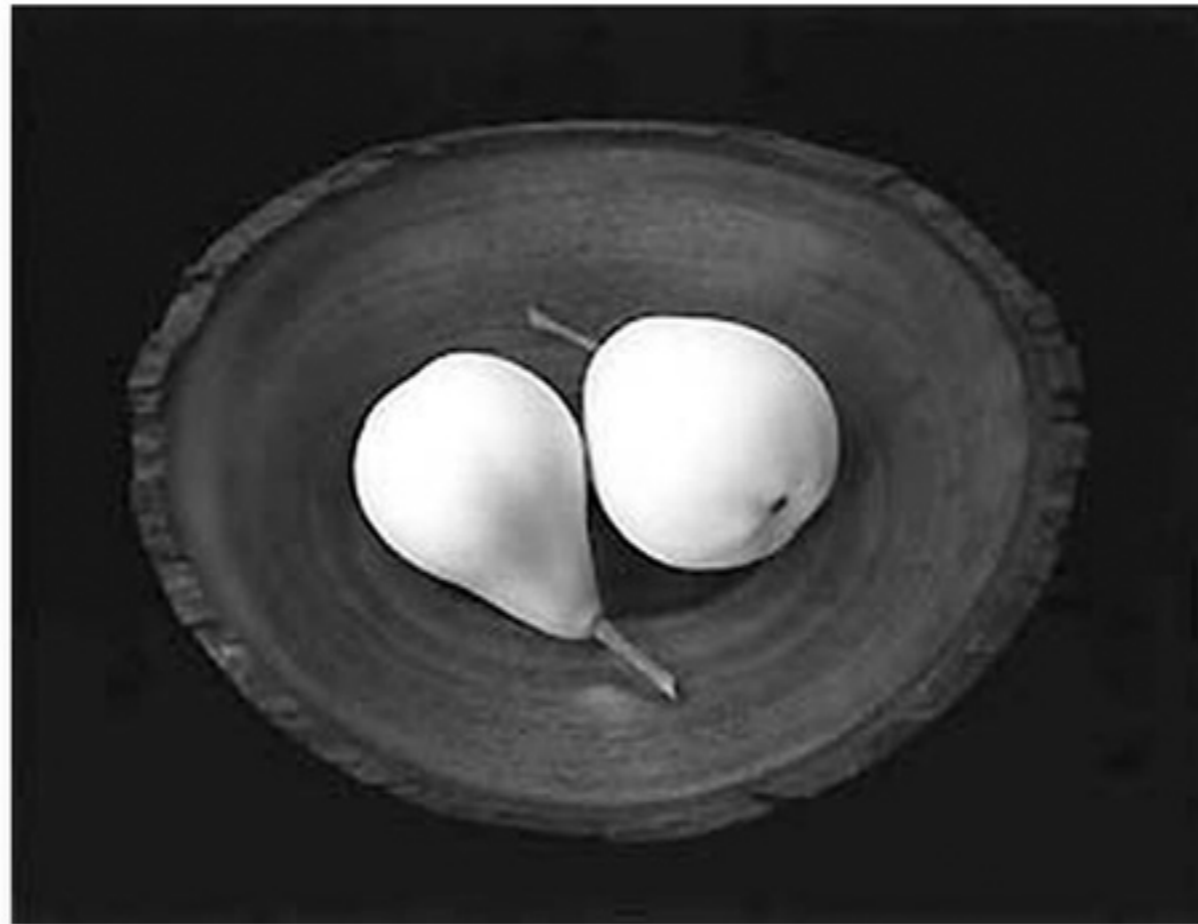
Edward Weston



Edward Weston



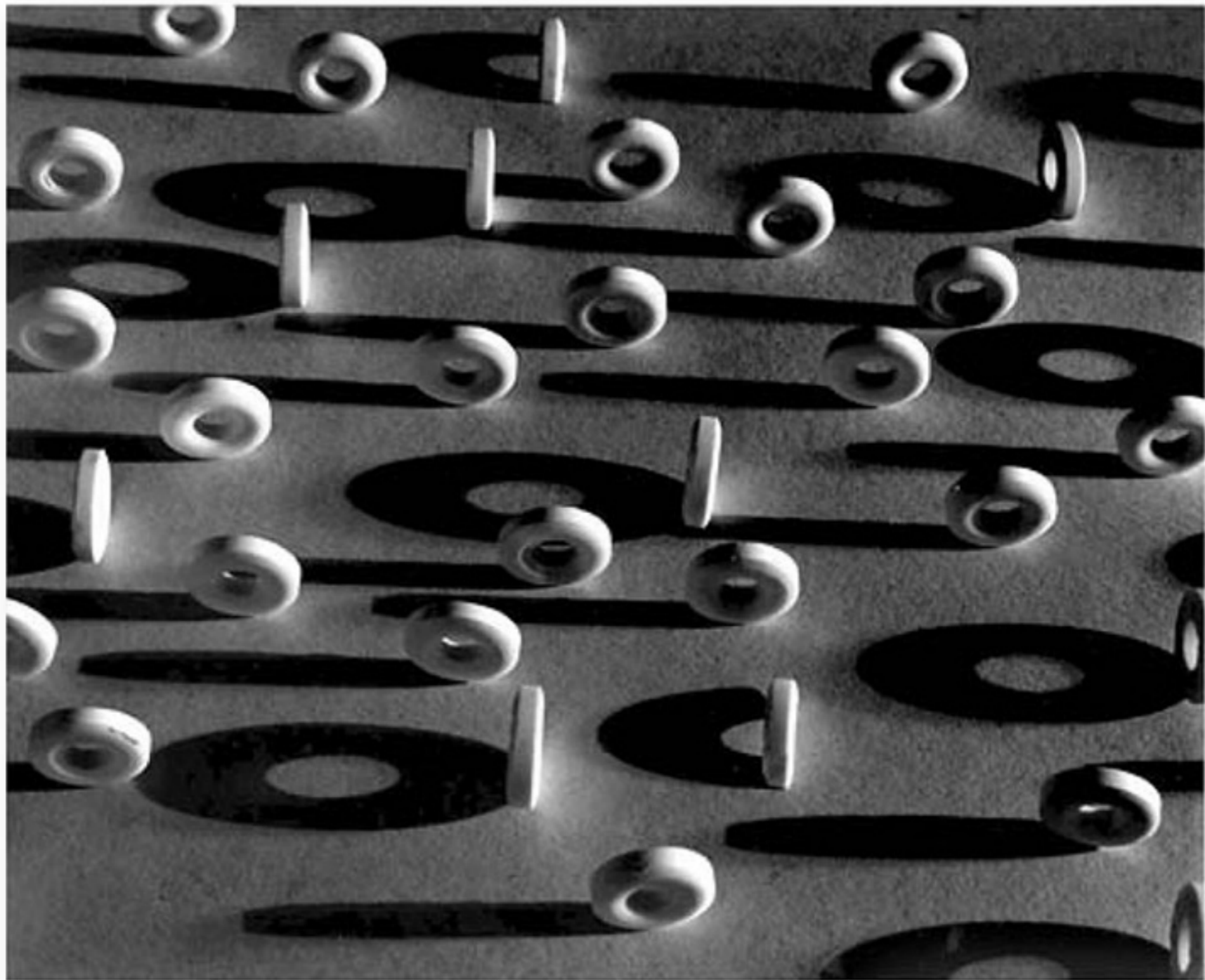
Edward Weston



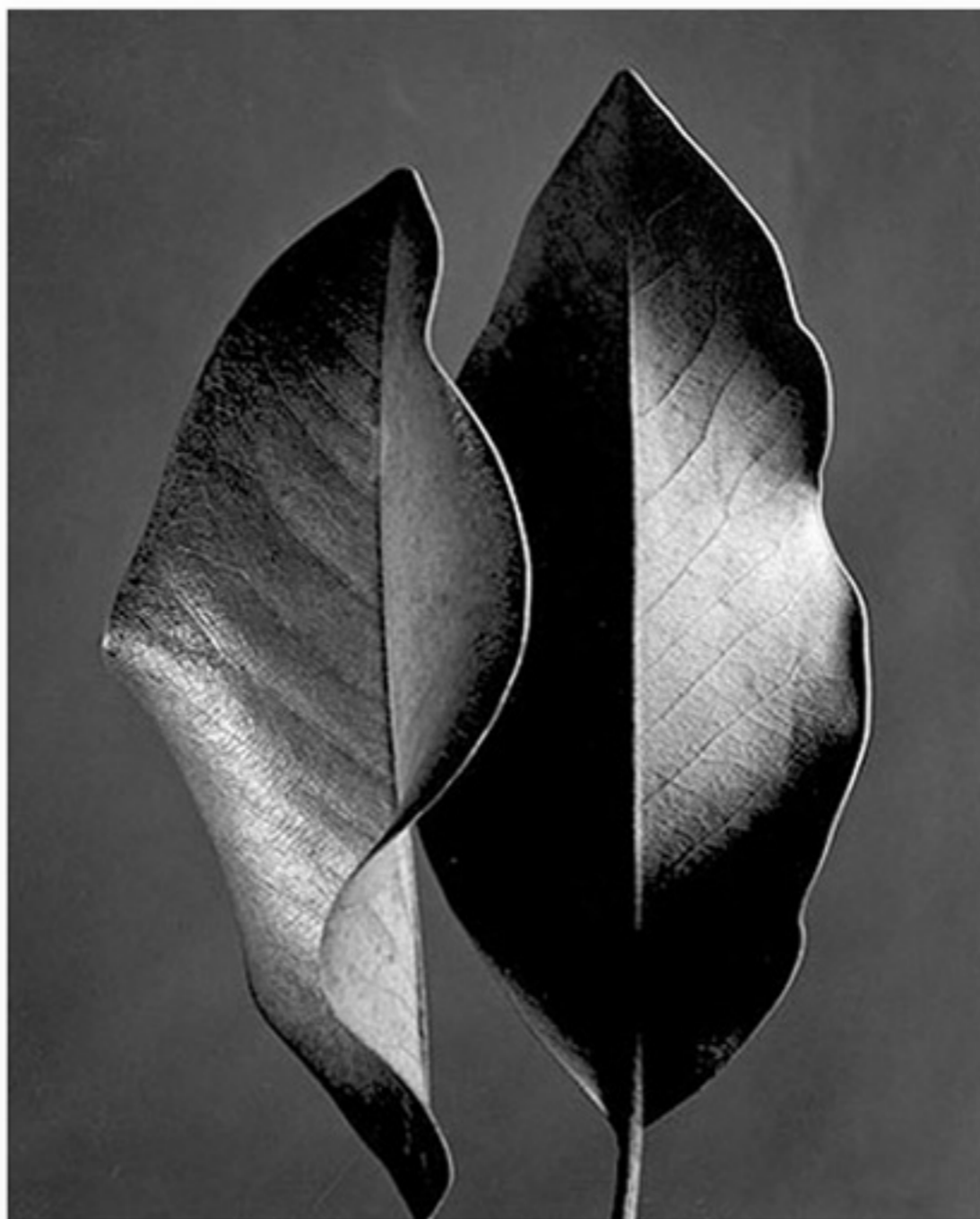
Paul Caponigro



Imogene Cunningham, Two Callas, 1929



Ruth Bernhard, Lifesavers, 1930



Ruth Bernhard, Two Leaves, 1952



Irving Penn - Cigarette No. 17





Irving Penn - Cigarette No. 52

# THINGS YOU NEED

## Stuff to photograph

Fruits, vegetables, flowers, bowls, candles, keys, books, tools, paper, bottles, glasses, plates, animals (stuffed), bones, shells, fabric, buttons, coins and pretty much anything else you can think of that doesn't move (or moves very slowly).

# Light Source

Window

Lamps

Home Depot Work Lights

Plunger & Clamp Lights

(Daylight LED or fluorescent lights with paper diffuser)

Softbox

Umbrellas

Flash (off-camera)

## More about light

### Distance affects strength

- Need more ? Move it closer.
- Less light? Move it away.

### Size affects texture

- big is soft
- small is hard

### Directional light looks best

(unless going for strong high-key look)

### Position subject away from background

### Side lighting brings out texture (wrinkles)

### Front lighting reduces texture

# Composition

Rule of Thirds

Lines

Patterns

Textures

Shapes

Contrast

Framing

Balance



Simplicity



Carl Warner

Complexity





Light Painting





Composite



Jimmy Hoffman



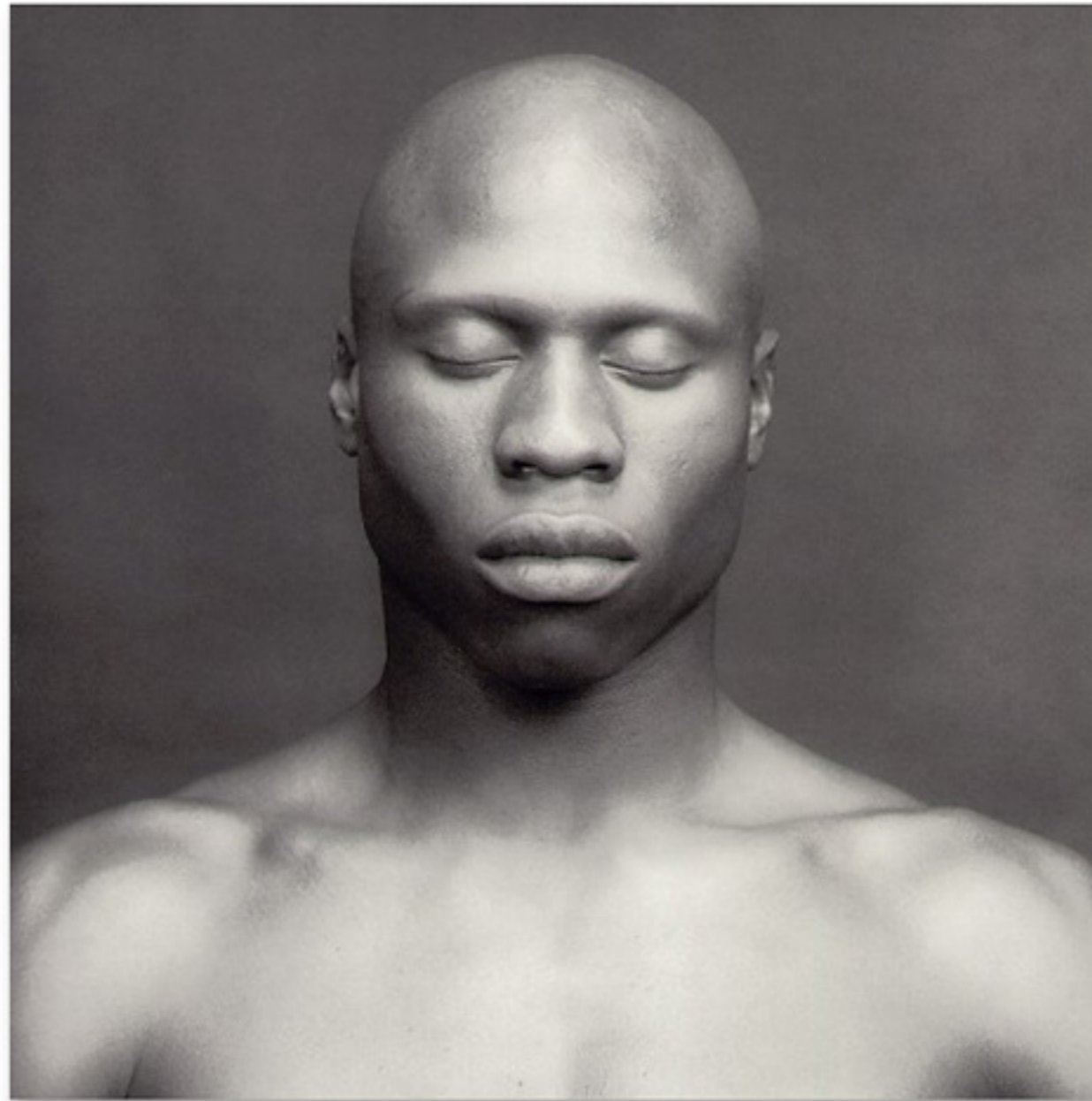
Carlo Pautasso



[prbimages.com](http://prbimages.com)



Robert Mapplethorpe



## Robert Mapplethorpe

*My whole point is to transcend the subject...Go beyond the subject somehow, so that the composition, the lighting, all around, reaches a certain point of perfection.*





Strawberry by Hassan Ahmed











This week's assignment:

Create and photograph still lifes.

Think about the light: high key/low key, direction, etc.

Keep it simple (or not)

Pay attention to rule of thirds, lines, balance, etc.