

## 1: Studio Photography and Lighting - Art and Techniques by Christian Hough,

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## 2: Consent Form | Popular Photography

*Clear, practical advice on how to get creative with and achieve the best from studio lighting. Readers will fully understand how to light a subject and compose a great photograph with this guide's explanations and demonstrations of basic and advanced techniques.*

In classical portraiture there are several things you need to control and think about to make a flattering portrait of your subjects, including: I suggest you get to know these basics inside out, and as with most things, then you can break the rules. What shape is the shadow on the face, in simple terms. There are four common portrait lighting patterns, they are: Split lighting Rembrandt lighting Butterfly lighting There are also Broad and Short lighting which are more of a style, and can be used with most of the patterns above. Split Lighting Split lighting is exactly as the name implies – it 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. Split lighting tends to be a more masculine pattern and as such is usually more appropriate or applicable on men than it is for women. Keep in mind however, there are no hard and fast rules, so I suggest you use the information I provide here as a starting point or guideline. To achieve split lighting simply put the light source 90 degrees to the left or right of the subject, and possibly even slightly behind their head. Watch how the light falls on them and adjust accordingly. In true split lighting, the eye on the shadow side of the face does pick up light in the eye only. Just keep in mind that your light source must follow the face to maintain the lighting pattern. If they turn their head the pattern will change. So you can use that to your advantage to easily adjust the pattern just by them rotating their head a little. It shows up as a little white spot, but if we look closer we can actually see the shape of the light I used in this portrait. See how the bright spot is actually hexagon with a dark centre? Without the eye of the subject catching this light, the eyes will appear dark, dead and lifeless. You need to ensure that at least one eye has a catchlight to give the subject life. Notice it also lightens the iris and brightens the eye overall. This also adds to the feeling of life and gives them a sparkle. Loop Lighting Loop lighting is made by creating a small shadow of the subjects noses on their cheeks. Look at this image to see where the shadows fall, and on their left sides you can see a small shadow of their noses. In loop lighting the shadow of the nose and that of the cheek do NOT touch. Keep the shadow small and slightly downward pointing, but be aware of having your light source too high which will create odd shadows and cause loss of the catchlights. Loop light is probably the most common or popular lighting pattern as it is easy to create and flatters most people. In this diagram the black backdrop represents the bank of trees behind them. The sun is coming over the trees but they are completely in the shade. Just play with the angles, by changing the placement of the reflector you can change the lighting pattern. For Loop lighting it will need to be somewhere around degrees from the camera. It also needs to be slightly above their eye level so the shadow or loop of their nose angles down towards the corner of the mouth. That is one mistake I often see beginners make with reflectors is to place them down low and angle it up. Rembrandt Lighting Rembrandt lighting is so named because the Rembrandt the painter often used this pattern of light in his paintings, as you can see in his self portrait here. Rembrandt lighting is identified by the triangle of light on the cheek. Unlike loop lighting where the shadow of the nose and cheek do not touch, in Rembrandt lighting they do meet which, creates that trapped little triangle of light in the middle. Rembrandt lighting is more dramatic, so like split lighting it creates more mood and a darker feel to your image. To create Rembrandt lighting the subject must turn slightly away from the light. The light must be above the top of their head so that the shadow from their nose falls down towards the cheek. If they have high or prominent cheek bones it will probably work. If they have a small nose or flat bridge of the nose, it may be difficult to achieve. If you are using window light and the window goes down to the floor, you may have to block off the bottom portion with a gobo or card, to achieve this type of lighting. Butterfly Lighting Butterfly lighting is aptly 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 for this pattern. 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 lighting is created by having the light source directly behind the camera and slightly above eye or head level of the subject depends on the person. It is sometimes supplemented by placing a reflector directly under their chin, with the subject themselves even holding it! This pattern flatters subjects with defined or prominent cheek bones and a slim face. Someone with a round, wide face would look better with loop or even split to slim their face. This pattern is tougher to create using windowlight or a reflector alone. Often a harder light source like the sun or a flash is needed to produce the more defined shadow under the nose.

**Broad Lighting** Broad lighting is not so much a particular pattern, but a style of lighting. Any of the following patterns of light can be either broad or short: This produces a larger area of light on the face, and a shadow side which appears smaller. Most people however want to look slimmer, not wider so this type of lighting would not be appropriate for someone who is heavier or round faced. To create broad lighting the face is turned away from the light source. Notice how the side of the face that is towards the camera has the most light on it and the shadows are falling on the far side of the face, furthest from the camera. Simply put broad lighting illuminates the largest part of the face showing.

**Short Lighting** Short lighting is the opposite of broad lighting. As you can see by the example here, short lighting puts the side turned towards the camera that which appears larger in more shadow. It is often used for low key, or darker portraits. It puts more of the face in shadow, is more sculpting, add 3D qualities, and is slimming and flattering for most people. In short lighting, the face is turned towards the light source this time. Notice how the part of the face that is turned away from the camera has the most light on it and the shadows are falling on the near side of the face, closet to the camera. Simply put short lighting has shadows on the largest part of the face showing.

Putting it all together Once you learn how to recognize and create each of the different lighting patterns you can then start to learn how and when to apply them. Someone with a very round face that wants to appear slimmer in a grad portrait, will be lit very differently than someone that wants a promo shot for their band that makes them appear mean or angry. Of course it is much easier to change the lighting pattern if you can move the light source. So what you will need to do instead of moving the light, is to have the subject rotate in respect to the light to change the direction it falls on them. Or change your camera position. Or change their position. So basically move the things you can move in relation to the light, if you cannot move the light source itself. Practice Exercise Corral yourself a subject as in a real live person, not your dog and practice creating each of the lighting patterns we just discussed including: Show us your results please and share any challenges or problems you encountered.

## 3: 6 Portrait Lighting Patterns Every Photographer Should Know

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When setting up your lights for studio photography, you first need to consider what lighting setup will create the look you are going for. Is your light going to fall into the category of hard light " or will it be soft? This hard light source creates a high contrast look, where the transition between highlights and shadows is sharp and well-defined. In some cases, this contrast can look harsh and unwanted. A cloud-covered or overcast day, where diffused sunlight reflects off a large concrete wall would be one example of a soft light source. Generally this is a more pleasing light, but not necessarily the only light-source. Many factors go into choosing light quality and the type of light source on set. One may be the direction given from an art director or client where you may be asked to match images from an existing campaign. They may want you to recreate a natural lighting condition such as hot harsh desert sun on a pair of boots, or cool early morning light falling on a table setting. The subject matter itself can also have a strong influence on your choice of light source. A highly reflective like glass or chrome , or high-contrast product can be quite the challenge if you try lighting it with a hard light source. Fighting spectral highlights, or holding detail in the shadows and highlights, can be a pain if you have to use hard lighting alone. Careful choice of lighting, and mixing your hard and soft light sources, will allow you to achieve that. The initial beam may be too broad, so to concentrate the light you can add a degree grid to the modifier. For this setup, final adjustments to the height and position of the key light were made, in order to modify the angle and length of the shadows on the table and floor, as well as to illuminate the edges of the computer screen in a pleasing manner. Two smaller sheets of white foamcore were set low, in front and to either side, to control the amount of detail in the front edge of the table and legs. Its angle was adjusted to illuminate the upper right corner of the background, which you can see in the photo right. Remove the grid from the key light to broaden the light. The black foamcore is replaced by a sheet of white to fill or open the shadows but the two sheets out front remain. The background light is pulled back, the grid removed, and a diffusion disk added to soften the beam and cover the entire background. In this way the whole set appears bright and soft and with a lot of ambient light filling the image left. In this case, it is quite easy to change one type of light source into the other. You can diffuse a hard source into being soft, by placing diffusion material between the lighting and the subject, which allows you to control the angle and light gradient. You can also just attach a softbox to the light to soften the light and make it into a broader, even source. You can also bounce the light around more using reflectors, umbrellas, or a handy wall in order to soften it and make it less directional. Combining hard and soft light The ultimate tip for studio photography is to be flexible with your lighting setup regardless of your years of know-how. You may have an idea in mind for the final look you want for the photograph, but you may find that on set the product looks quite different under various lighting conditions. Be prepared to play around and try things " because often a mixture of both hard and soft light can show the product to its full advantage. Soft light example with a hard light rim kicker or accent light from behind. Notice the hard shadow on the table in front of the cups " that is created by the hard rim light. Once you have a full understanding of hard and soft light sources, you can combine the two lighting techniques. For example, the set might have a general, overall softness to its light, but you might use a rim or accent light to give the shot more mood or dimension, or to accent certain elements of items in frame. Mastering both types of light allows you to have the ultimate control over your lighting, and the final image that comes out of the camera.

## 4: How to Create and Use Hard and Soft Light in a Studio Setting

*Torrent Contents. Studio Photography and Lighting - Art and Techniques. Studio Photography and Lighting - Art and www.enganchecubano.com 18 MB; Please note that this page does not hosts or makes available any of the listed filenames.*

## 5: Classic Studio Portrait Photography: Learn The Art Of Classic Lighting And Posing | Skill Success

*This book gives clear, practical advice on how to get creative with and achieve the best from your studio lighting. It explains and demonstrates basic and advanced techniques so you can fully understand how to light a subject and compose a great photograph.*

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*Covers lighting and camera techniques and gives advice on all studio-related equipment. Superbly illustrated with colour photographs. Christian Hough is a professional photographer experienced in polished commercial and fine-art nude photographs.*

## 7: Lighting and Studio | Wex Photo Video

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## 8: STUDIO LIGHTING / How to light your Art Studio on a BUDGET! â† Photography

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