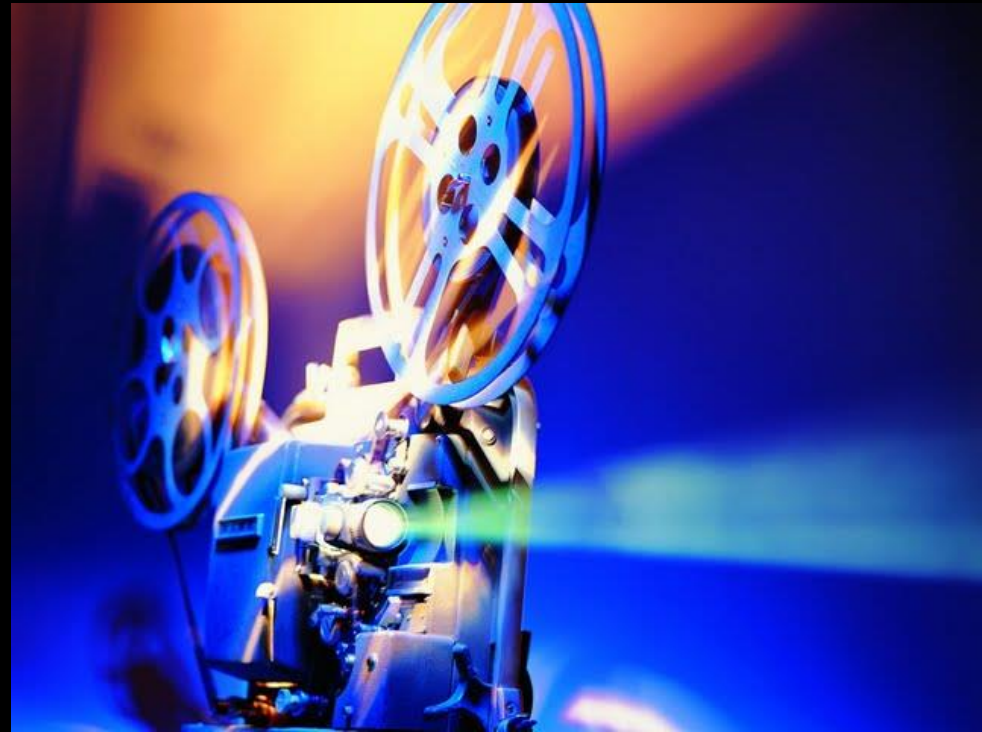


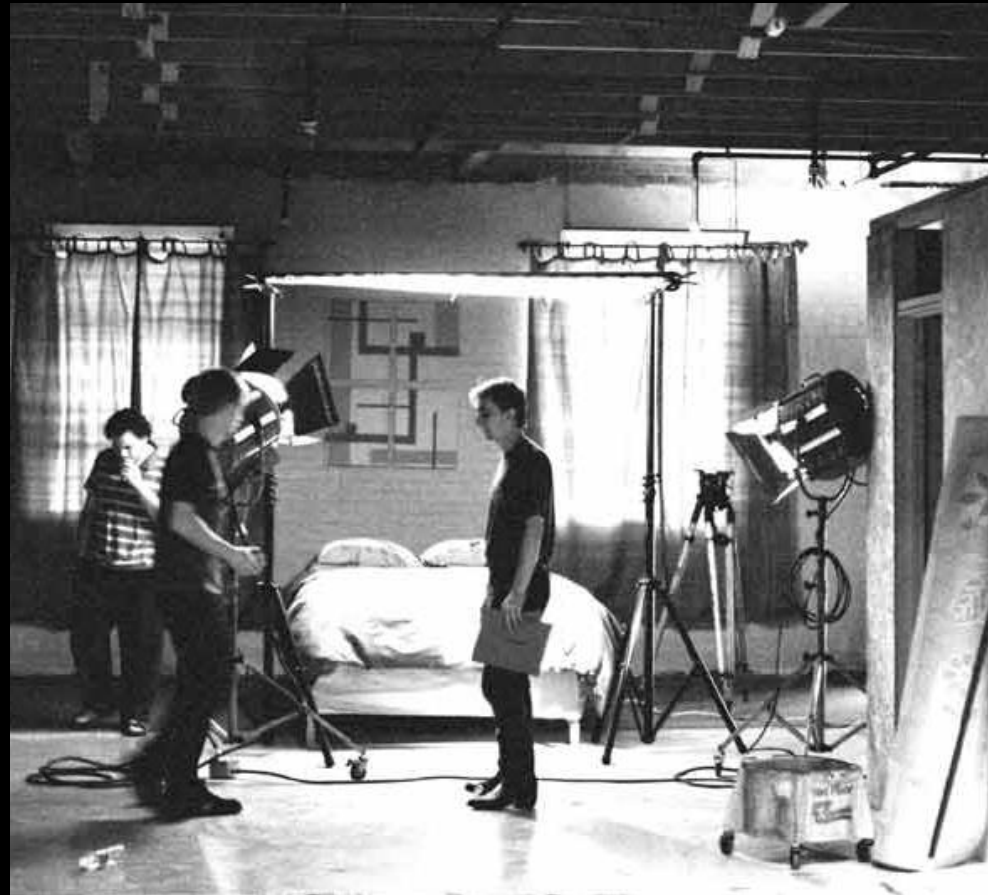
LIGHTING & COLOR

Middle School Film Studies
Unit 7



Lighting

- Filmmakers use natural and artificial lighting to achieve a wide range of visual effects as well as to influence the audience's response to a scene.
- The angle and direction of light gives the audience clues about where and what time of day the scene is taking place and where they are supposed to look.
- How well the movie is lit influences how the audience perceives the production values (and therefore the quality) of the movie.



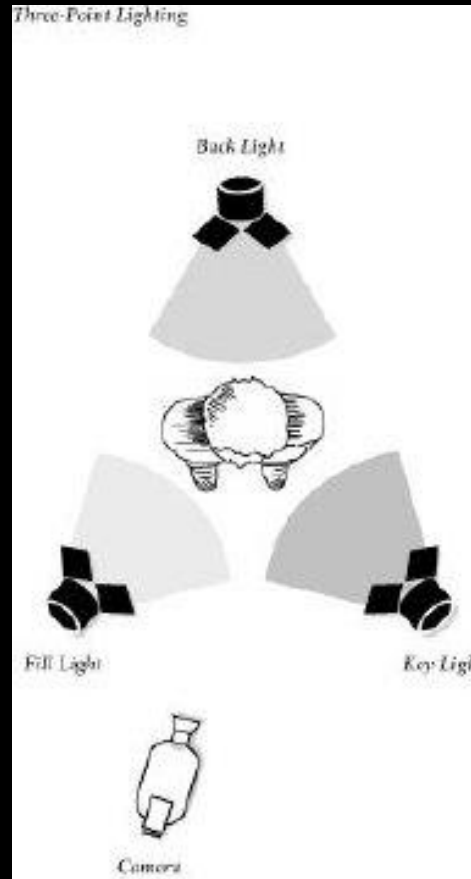
Lighting

- Light can be classified in several ways including:
- How sharp are the shadows?
- What is the angle of the light?
- How bright is the light?
- What color is the light?
- How many lights are being used?



Three-Point Lighting

- Is the standard lighting scheme for classical narrative cinema (most films).
- In order to present an actor's face (or any object) with a sense of depth, light from three directions is used.
- A **backlight** picks out the subject from its background, a bright **key light** highlights the object, and a **fill light** from the opposite side ensures that the key light casts only faint shadows.



Three-Point Lighting

- **Key Light:** main source of light in a scene; comes from one side or another.
- **Fill Light/ Filler:** a balancing light used to eliminate shadows created by key light; often directed at a star's face to provide a balanced lighted perspective.
- **Back Light:** illuminates the back of a scene and the head and back of a subject; often creates a "halo effect" around the head and shoulders of the subject.
- A fourth light source is usually aimed at the background behind the actor to illuminate the setting. Otherwise the actors might look like they are floating in space.



Three-Point Lighting



Breakfast at Tiffany's (1961)

Three-Point Lighting



Gentlemen Prefer Blondes (1953)

High-Key Lighting

- A lighting scheme in which the **fill light** is raised to almost the same level as the **key light**.
- This produces images that are usually very bright and that feature few shadows on the principal subjects.
- This bright image is characteristic of genres such as musicals and comedies.
- **Soft Lighting**: creates an evenly lit world, where things are known or soon-to-be known. Usually does not create suspense or fear, and does not create strong moral distinctions between characters.



High-Key Lighting



The Wizard of Oz (1939)

Low-Key Lighting

- A lighting scheme that employs very little **fill light**, creating strong contrasts between the brightest and darkest parts of an image and often creating strong shadows that obscure parts of the principal subjects.
- This lighting scheme is often associated with "hard-boiled" or suspense genres such as *film noir*.
- **Hard Lighting**: sharp contrast between illuminated and shadowed areas; suggests mystery, ominous situations, and fear.



Low-Key Lighting



Citizen Kane (1941)

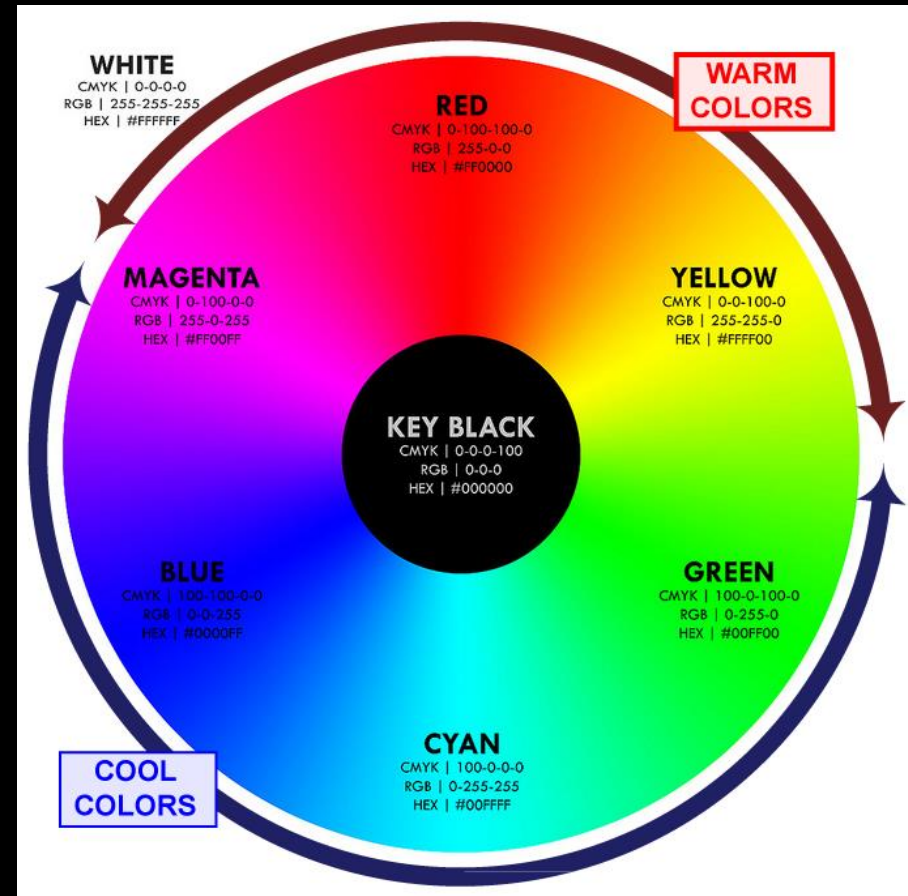
Color

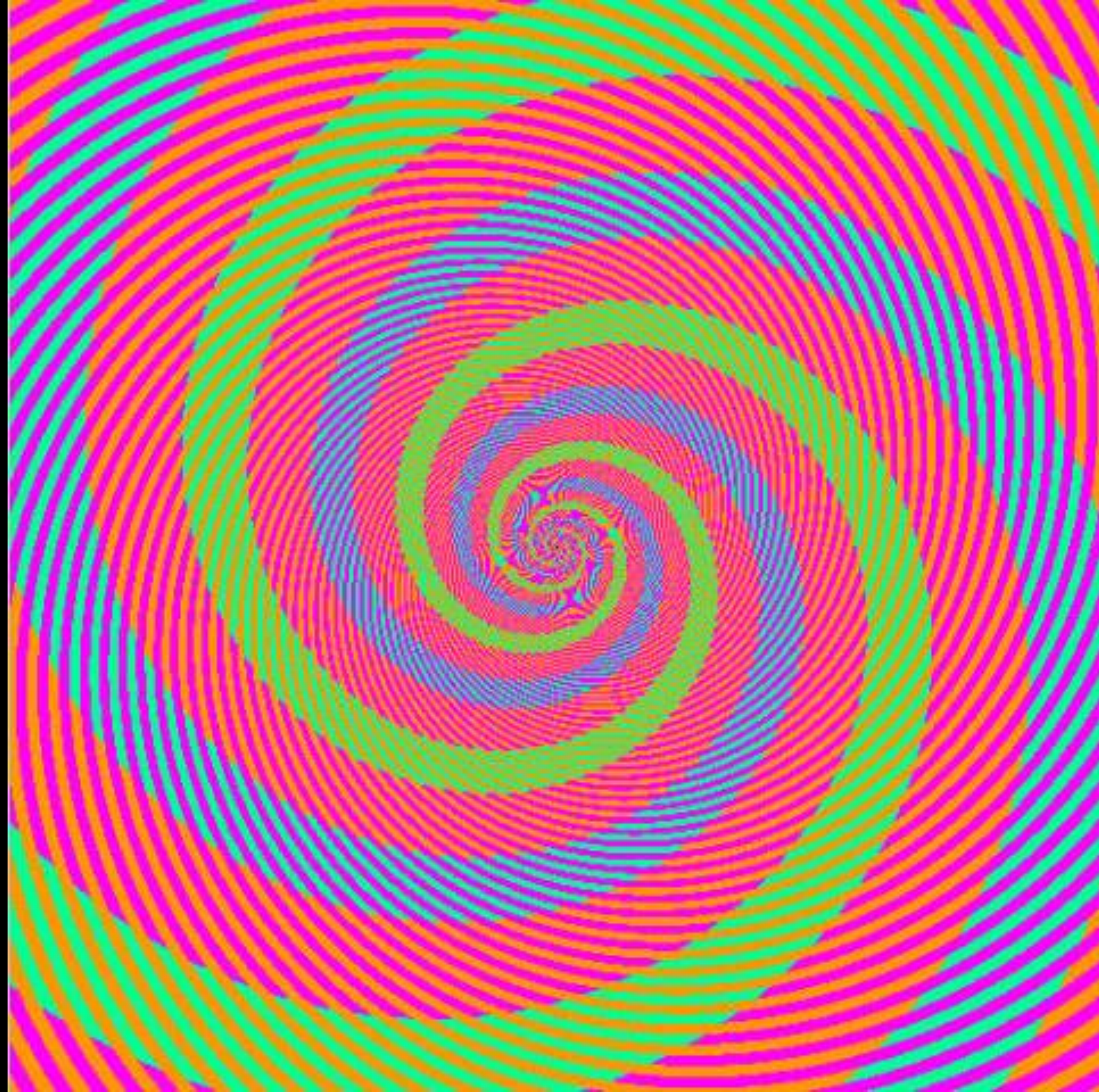
- While all early films were shot in black and white, the cinema soon included color by dyeing the film stock or painting or stenciling colors onto the film.
- By the 1930s, filmmakers were including actual color sequences in their films.
- Apart from the added realism or glamour that a color image can provide, color is also used to create visual patterns and to establish character or emotion in narrative cinema.
- In Federico Fellini's *Juliet of the Spirits* (1965) different color schemes separate reality from the fantasies of the title character.



Warm and Cool Colors

- Depending upon the colors used, the palate of a film can be described as “warm,” or “cool.”
- What effect might this have on the viewer’s experience of the film?
- Do particular films come to mind as being warmer or cooler?





Warm and Cool Colors



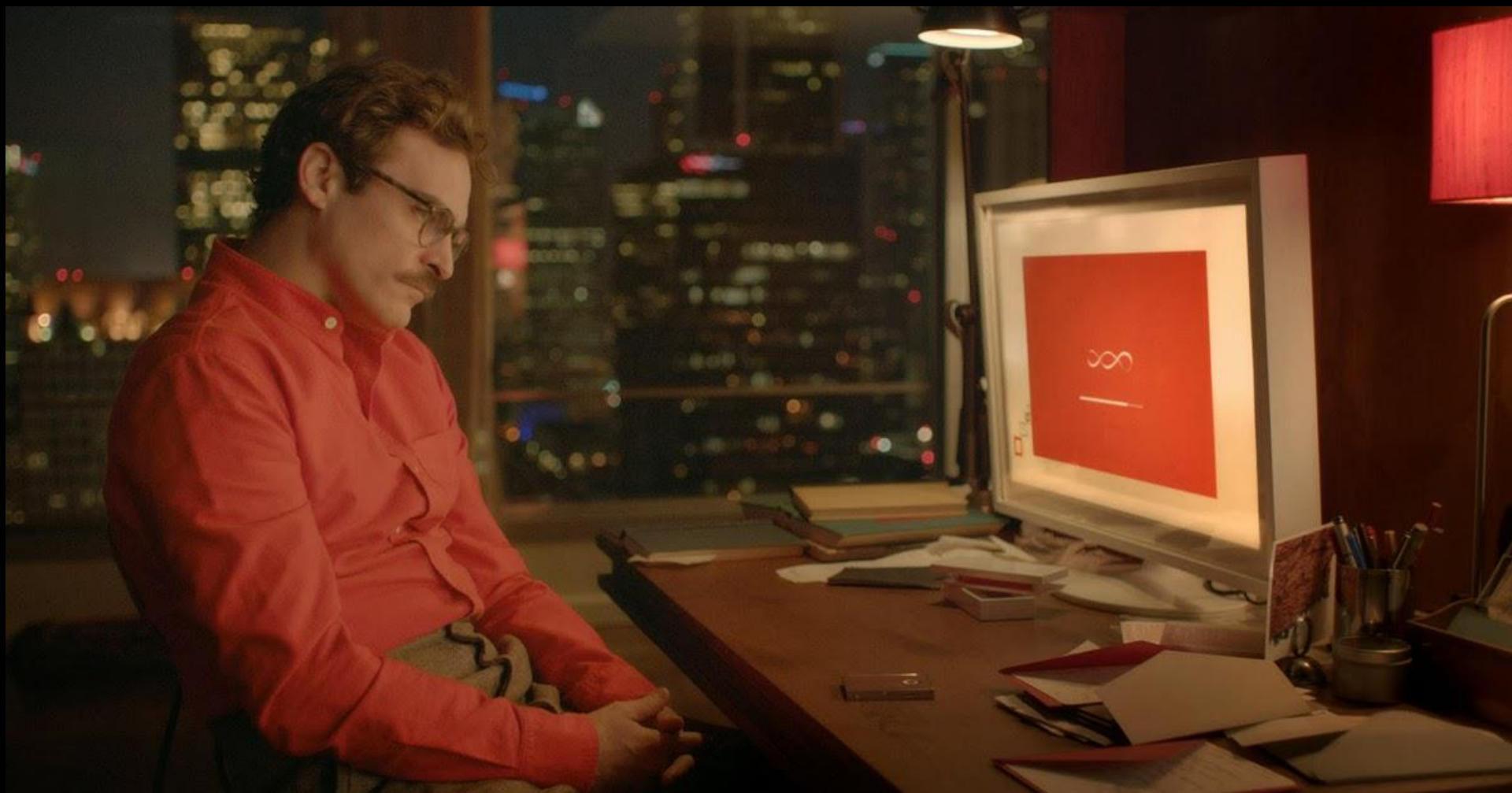
Which is warm and which is cool?

Which is the real frame?

Analyze the use of color in each
of the following frames . . .



The Usual Suspects (1995)



Her (2013)



The Matrix (1999)



The Matrix (1999)



Scott Pilgrim vs. the World (2010)



O Brother, Where Art Thou? (2000)



Amélie (2001)



Moonrise Kingdom (2012)



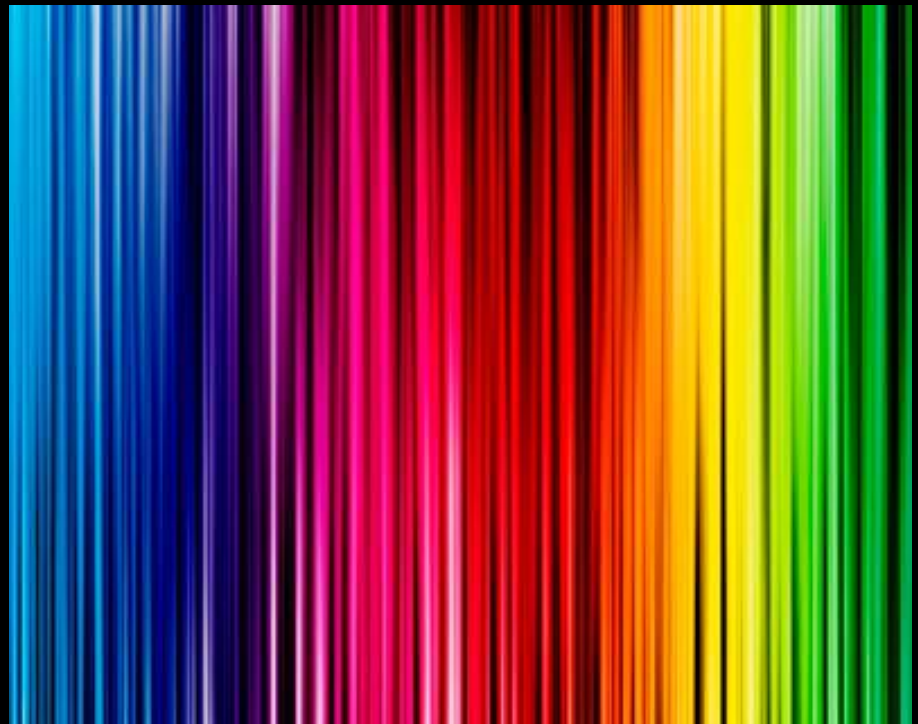
Big Fish (2003)



Pleasantville (1998)

Color Associations

- What attributes do you associate with:
 - Red
 - Pink
 - Yellow
 - Orange
 - Purple
 - Green
 - Turquoise
 - Beige
 - Black
 - Gray
 - White
 - Brown



Contrast

- The ratio of dark to light in an image.
- If the difference between the light and dark areas is large, the image is said to be “high contrast.”
- If the difference is small, it is referred to as “low contrast.”
- Most films use lower contrast to achieve a more naturalistic lighting. High contrast is usually associated with the low key lighting of dark scenes in genres such as horror and film noir.
- A common cliché is to use contrast between light and dark to distinguish between good and evil.



Low Contrast



High Contrast



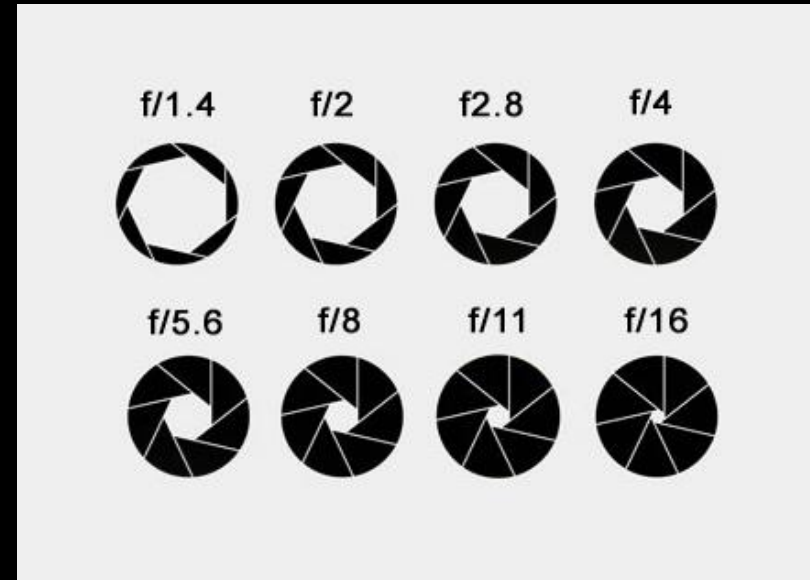
High Contrast



Low Contrast

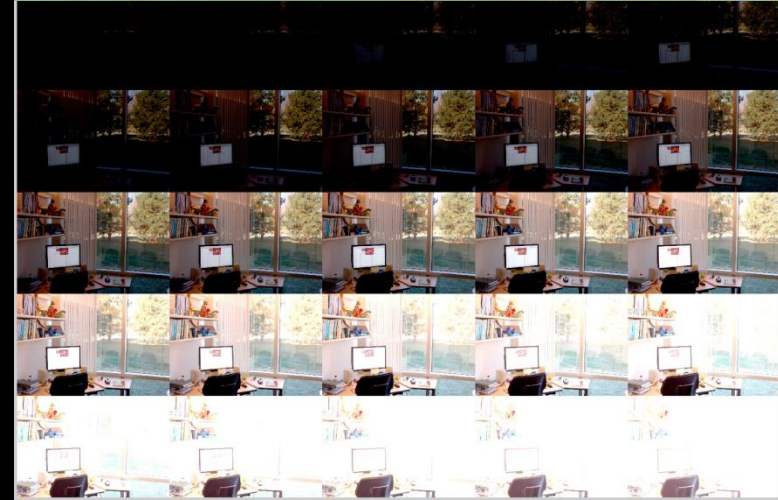
Exposure

- A camera lens has an aperture (opening) that controls how much light passes through the lens and onto the film.
- If the aperture is widened, more light comes through and the resulting image will become more exposed.



Exposure

- If an image is so pale that the detail begins to disappear, it can be described as “overexposed.”
- Conversely, a narrow aperture that allows less light through will produce a darker image than normal, known as “underexposed.”
- Exposure can be manipulated to guide an audience's response to a scene.



Quality

- The look of an image, its balance of dark and light, the depth of the space in focus, the relation of background and foreground, etc., all affect the reception of the image.
- For instance, the optical qualities of grainy black and white in *Battle of Algiers* (1965) seem to guarantee its authenticity.
- On the other hand, the shimmering Technicolor of a musical such as *Singin' in the Rain* (1952) suggests glamour and excitement.



Examples

- [How to Set Up Three Point Lighting](#)
- [Lighting for Film Noir](#)
- [The History and Science of Color Film](#)
- [The History and Science of Color Temperature](#)

Lighting and Color: Examples

- In the following film clip, identify the use of lighting/ color and its effect on the scene.
- *Mildred Pierce* (1945)



Lighting and Color: Examples

- In the following film clip, identify the use of lighting/ color and its effect on the scene.
- *Manhattan* (1979)



WOODY ALLEN
DIANE KEATON
MICHAEL MURPHY
MARIEL HEMINGWAY
MERYL STREEP
ANNE BYRNE

MANHATTAN

"MANHATTAN" Music by GEORGE GERSHWIN
A JACK ROLLINS-CHARLES H. JOFFE Production
Written by WOODY ALLEN and MARSHALL BRICKMAN Directed by WOODY ALLEN
Produced by CHARLES H. JOFFE Executive Producer ROBERT GREENHUT Director of Photography GORDON WILLIS

United Artists
A Paramount Company

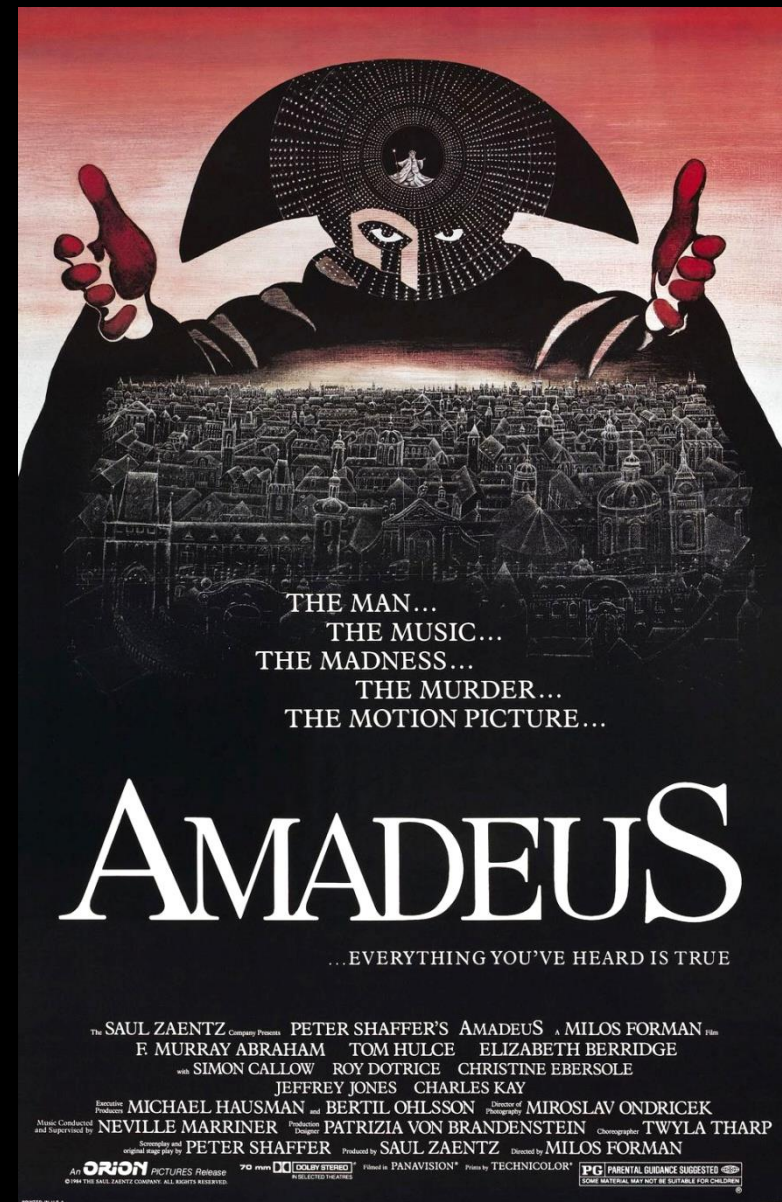
RESTRICTED
PARENTS STRONGLY CAUTIONED

Copyright © 1979 United Artists Corporation. All rights reserved.

Lighting and Color: Examples


- In the following film clip, identify the use of lighting/ color and its effect on the scene.

- *Amadeus* (1984)



Lighting and Color: Examples

- In the following film clip, identify the use of lighting/color and its effect on the scene.
- *Hairspray* (1988)



"GREAT SONGS, GREAT DANCING, GREAT FUN!"
You can't see this movie and not laugh out loud!
—Jed Siegel, GOOD MORNING AMERICA

"TWO THUMBS UP!"
—SISKEI & EBERT & THE MOVIES

★★★★★
A FINE SPRITZ OF 60s FUN!
It's the latest, it's the greatest...a comedy with real bite."
—Mike Clark, USA TODAY

"HILARIOUS AND HEARTFELT!"
Waters is still like nothing else on the block. It's hard to believe anyone won't leave 'Hairspray' smiling."
—David Ansen, NEWSWEEK

"HAIRSPRAY" IS A TRIUMPH...
Waters' most daring movie! A deliriously fast and funny satire of the 60s."
—Kevin Thomas, LOS ANGELES TIMES

"HAIR-RAISING FUN!"
A wildly colorful celebration of this bygone era."
—Janet Maslin, NEW YORK TIMES

★★★★★
IRREVERENT AND OFF-THE-WALL...
combines sharp-edged parody with nostalgia. The music score is great.
A FUNNY AND MARVELOUSLY ENTERTAINING MOVIE!
—Jack Garner, GANNETT NEWSPAPERS

"SEE 'HAIRSPRAY'!" In imminent danger of becoming **A MAINSTREAM HIT!**
—Richard Corliss, TIME MAGAZINE

"AN AMAZINGLY RICH, AUDACIOUS COMEDY!"
It's a family movie both the Bradys and the Mansons could adore: affectionate, liberal and deeply subversive."
—David Edelstein, ROLLING STONE

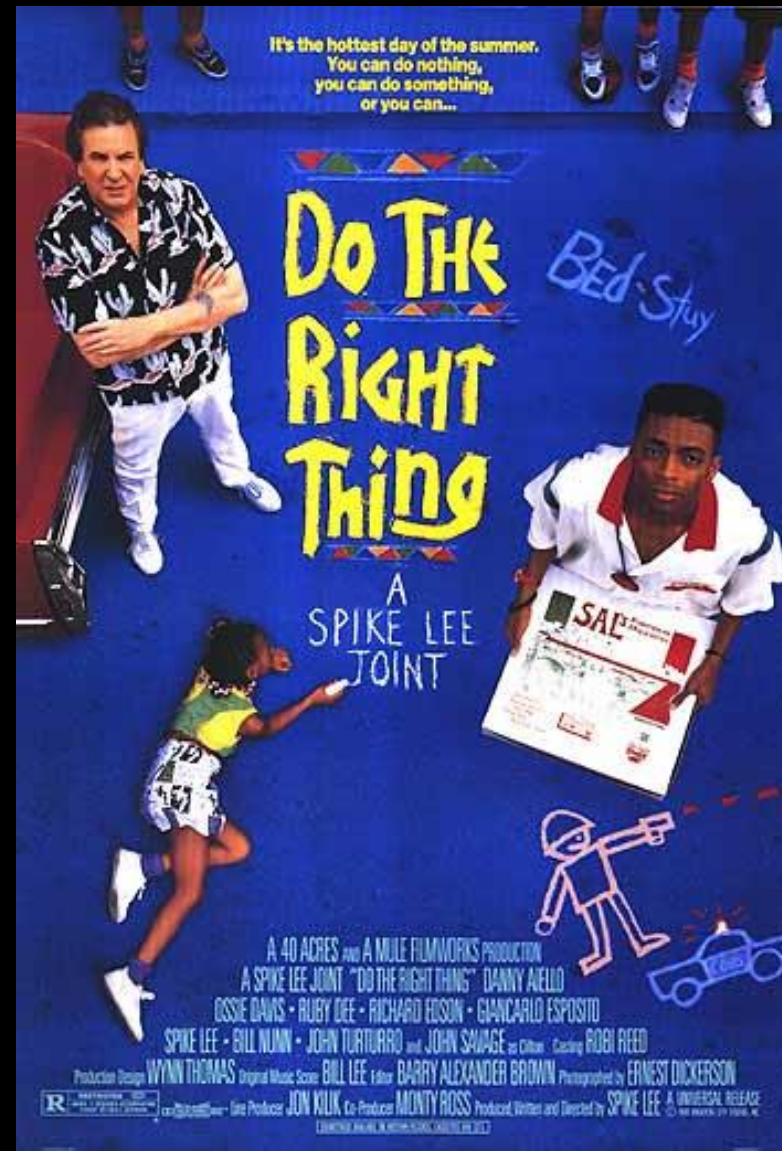
A new comedy by John Waters
HAIRSPRAY
Get Back to Your Roots!

NEW LINE CINEMA PRESENTS IN ASSOCIATION WITH STANLEY F. BUCHTHAL, A ROBERT SHAVE PRODUCTION "HAIRSPRAY" STARRING SHONNY DUYO RUTH BROWN • BOVINE • DEBBIE HARRY • RINKI LAKE AND JERRY STULLER WITH SPECIAL APPEARANCES BY RUC O'CASEN AND PIA ZADORA CHRONICLER PHILIP EDWARD LOVE EXECUTIVE PRODUCERS ROBERT SHAVE AND SARA KASHER CO PRODUCERS STANLEY F. BUCHTHAL AND JOHN WATERS PRODUCED BY RACHEL TALALAY WRITTEN AND DIRECTED BY JOHN WATERS

PG PARENTAL STRONG SUGGESTED
SOME MATERIAL MAY BE INAPPROPRIATE FOR CHILDREN
UNDER 13
RECORDED IN
ULTRA-STEREO
NEW LINE CINEMA
© 1988 NEW LINE CINEMA

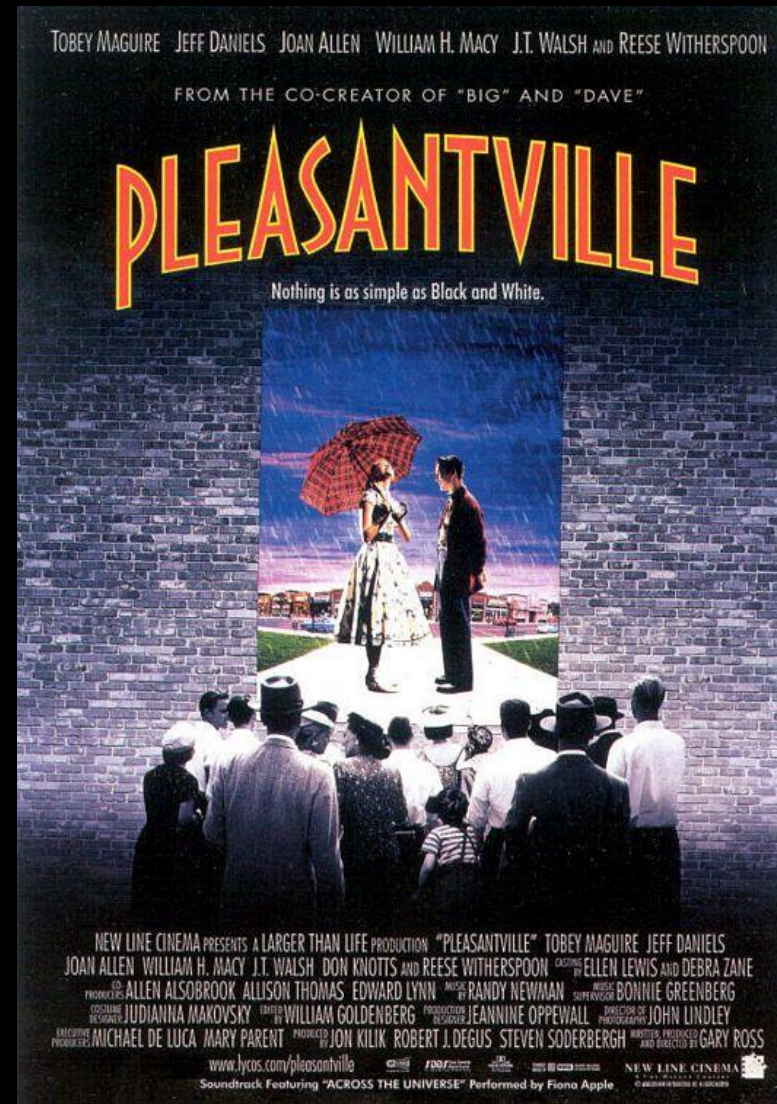
Lighting and Color: Examples

- In the following film clip, identify the use of lighting/color and its effect on the scene.
- *Do the Right Thing (1989)*



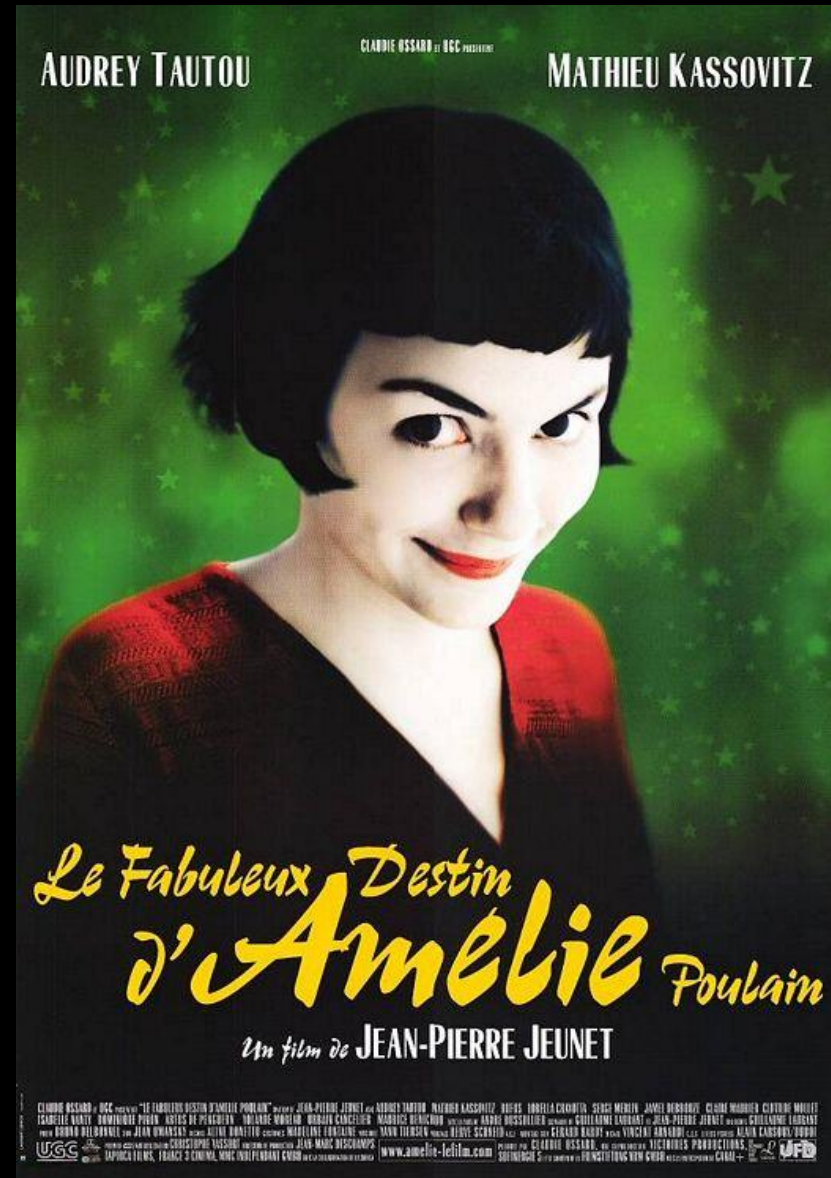
Lighting and Color: Examples

- In the following film clip, identify the use of lighting/color and its effect on the scene.
- *Pleasantville* (1998)



Lighting and Color: Examples

- In the following film clip, identify the use of lighting/color and its effect on the scene.
- *Amélie* (2001)



Lighting and Color: Examples

- In the following film clip, identify the use of lighting/color and its effect on the scene.
- *Corpse Bride* (2005)



Lighting and Color Quiz

1. What is three-point lighting?
2. What is high-key lighting?
3. What is low-key lighting?
4. What does “contrast” refer to?
5. What does “exposure” refer to?
6. What does “film quality” refer to?
7. How are musicals typically lit?
8. How are comedies typically lit?
9. How is a film noir typically lit?
10. How is a horror film typically lit?

password for web access is
bald999