# High and low key

Low-key-Fotografie aus dem Innern des Gasometers in Oberhausen Low-key ist ein technisch-gestalterischer Fotografie-Stil, bei dem im Gegensatz zur High-key-Fotografie dunkle Farbtöne vorherrschen. Diese Technik sollte nicht mit einfacher Unterbelichtung verwechselt werden. Hauptsächlich verwendet in der Schwarzweißfotografie, weisen Low-key-Bilder viele dunkle oder auch völlig schwarze Bereiche auf; dargestellte Objekte werden in ihrer Plastizität durch Schatten – in der Regel von wenigen gerichtet eingesetzten Lichtquellen geschaffen – modelliert. Die vorhandenen Lichtquellen werden als gestalterisches Element meist so eingesetzt, dass sie den Blick des Betrachters auf das Hauptmotiv lenken. Low-key-Technik kann aber auch bei Farbbildern eingesetzt werden. Belichtung Aktfoto in Low key Histogramm des rechten Low-Key-Bildes Studioaufbau für Low-Key: schwarze Stoffbahn im Hintergrund, Blitz mit Diffusor (dieser ist normalerweise kein Bestandteil der Aufnahme) Low-key kann auch bei Farbfotografie eingesetzt werden Low-key-Fotos werden gezielt knapper belichtet. Dies geschieht allerdings so, dass auch in den Lichtern des Bildes noch Zeichnung ist. Idealerweise enthält das Bild noch einige wenige Stellen, die fast weiß sind. Die Histogramme derartiger Fotos sind charakteristisch: Die Kurve hat im schwarzen Bereich einen starken Ausschlag, während sie zum hellen Bereich gegen Null ausläuft. Man erreicht derartige Fotos durch manuelle Belichtung und Belichtungsreihen. Eine Messung der für diesen Effekt korrekten Belichtung ist nicht möglich. Aufgrund der knappen Belichtung hat man meistens selbst bei niedrigstem ISO-Wert und Teleobjektiven die Möglichkeit, die Schärfentiefe sehr gezielt einzusetzen. Dies führt zu sehr scharfen Bildern und feinen Details. Üblicherweise wird ein Low-key-Foto durch folgende Eigenschaften gekennzeichnet: tiefe Schatten, die allerdings noch etwas Zeichnung aufweisen geringere Belichtung, als ein Belichtungsmesser es bei Lichtmessung angeben würde. Streiflicht, Konturlicht oder punktuelles Licht ist ein häufiges Stilmittel der Low Key Fotografie, allerdings keine Voraussetzung. wenige, dafür aber starke Kontraste kommen häufig vor kräftige Farben entstehen durch den Kontrast zum tiefen Schwarz, das oft große Teile des Bildes bestimmt. In den verschiedenen Stilrichtungen werden von einzelnen Lampen bis zu komplizierten Aufbauten aus vielen gerichteten (Blitz-)Lichtern verschiedene Lichtsets angewendet. Aufbau und Licht Dem Fotografen ist bei Low-key ein gewisses Grundwissen abgefordert, denn mit einfachen Kameras ohne Einstellmöglichkeiten zur Belichtungskorrektur sind nur unzureichende Ergebnisse zu erzielen. Die Spotmessung kann mit einem separaten Handbelichtungsmesser ausgeführt werden; höherwertige Kameras können auf ein entsprechendes Messverfahren umgestellt werden. Die Belichtungsmessung erfolgt hierbei „auf die Lichter", da diese bei der Low-key-Aufnahme die entscheidenden Bildbereiche darstellen. Low-key-Fotos werden also gegenüber üblichen integralen Messverfahren bewusst abweichend belichtet. Ist eine Spotmessung nicht möglich, kann eine Unterbelichtung von einer halben bis zwei Blenden versucht werden. Viele Digitalkameras können überbelichtete Bildbereiche auf ihrem Schirm anzeigen, sodass man sich versuchsweise auch ohne Spotmessung an ein korrekt belichtetes Foto herantasten kann. Wichtig bei einer solchen Aufnahme ist die gezielte Kontrolle der Beleuchtung, denn bei normalem Tageslicht ist das Licht in der Regel viel zu diffus, um den gewünschten Effekt erzielen zu können. Häufig werden Scheinwerfer oder Blitzgeräte eingesetzt, aber auch bei tiefstehender Sonne können in entsprechender Umgebung Aufnahmen erfolgreich sein. Anwendungsbereiche Bei der Low-key-Fotografie bleiben oft große Teile des Bildes dunkel, und das Bild lebt durch wenige, aber intensive Kontraste. Es zeigen sich satte Farben am unteren Ende der Tonwertskala, und die gesetzten Schatten sind tief. Durch diesen speziellen Einsatz von Licht wirkt ein Low-key-Foto meist eher düster, mystisch, erotisch oder auch geheimnisvoll. Die Atmosphäre ist im Gegensatz zum High-key wesentlich gespannter und zeigt eine gewisse Dramatik. Die Low-key-Fotografie eignet sich für die Aktfotografie, weil hier die Körperform eine zentrale Komponente in der Gestaltung darstellt und Schatten ein bewährtes Mittel zur Steuerung der Sichtbarkeit bestimmter Bildinhalte sind. In der Malerei wird eine verwandte Technik als Chiaroscuro bezeichnet. Weblink Commons: Low-key-Fotografie – Sammlung von Bildern Abgerufen von „ This article is about the uniform, bright lighting setup commonly used in sitcoms. For the style of photograph or painting which features predominantly bright tones, see High key. This article needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed.Find sources: "High-key lighting" – news · newspapers · books · scholar · JSTOR (February 2013) (Learn how and when to remove this template message) Example of a high-key photographic composition High-key lighting is a style of lighting for film, television, or photography that aims to reduce the lighting ratio present in the scene. This was originally done partly for technological reasons, since early film and television did not deal well with high contrast ratios, but now is used to suggest an upbeat mood. It is often used in sitcoms and comedies. High-key lighting is usually quite homogeneous and free from dark shadows. The terminology comes from the higher balance in the ratio between the key light and the fill light in a traditional three point lighting setup.[1] In the 1950s and 1960s, high-key lighting was achieved through multiple light sources lighting a scene—usually using three fixtures per person (left, right, and central) —which resulted in a uniform lighting pattern with very little modeling. Nowadays, multiple hot light sources are replaced with much more efficient fluorescent (or LED) soft lights which provide a similar effect. The advantage to high-key lighting is that it doesn't require adjustment for each scene which allows the production to complete the shooting in hours instead of days. The primary drawback is that high-key lighting fails to add meaning or drama by lighting certain parts more prominently than others. Shows with bigger budgets have moved away from high-key lighting by using lighting set-ups different from the standard three-point lighting. Part of the reason for this is the advent of new lighting fixtures which are easier to use and quicker to set up. Another reason is the growing sophistication of the audience for TV programs and the need to differentiate. Movies High-key lighting found its use in classical Hollywood cinema because it was well suited for three-point lighting and other filmmaking traditions. It is an overall lighting design which uses the fill light and backlight to create low contrast between brighter and darker areas. It can be used for both daylight and night scenes.[2] See also Wikimedia Commons has media related to High-key lighting. Low-key lighting References ^ Pramaggiore, Maria; Wallis, Tom (2005-01-01). Film: A Critical Introduction. Laurence King Publishing. p. 81. ISBN 9781856694421. high key lighting. ^ David Bordwell; Kristin Thompson; Jeff Smith (1979). Film Art: An Introduction. McGraw-Hill. ISBN 978-1259534959. This filmmaking article is a stub. You can help Wikipedia by expanding it.vte Retrieved from " This article is about a high-contrast lighting setup commonly used in film noir. For the style of photograph or painting which features predominantly dark tones, see Low key. Low-key lighting is often used in product advertising. This camera is lit by a soft box positioned above, with a white reflector to the front-left Low-key lighting is a style of lighting for photography, film or television. It is a necessary element in creating a chiaroscuro effect.[1] Traditional photographic lighting (three-point lighting) uses a key light, a fill light and a back light for illumination. Low-key lighting often uses only a key light, optionally controlled with a fill light or a simple reflector. Low key light accentuates the contours of the subject by throwing areas into shade while a fill light or reflector may illuminate the shadow areas to control contrast.[2][1] The relative strength of key-to-fill, known as the lighting ratio, can be measured using a light meter. Low key lighting has a higher lighting ratio, e.g., 8:1, than high-key lighting, which can approach 1:1. The term "low key" is also used in cinematography and photography to refer to any scene with a high lighting ratio, especially if there is a predominance of shadowy areas. It tends to heighten the sense of alienation felt by the viewer, hence is commonly used in film noir and horror genres.[1] It is typically used in dark dramas/ thrillers. Low-key lighting is also associated with German Expressionism and later film noir. Low-key images See also Wikimedia Commons has media related to Low-key lighting. Contre-jour High-key lighting References ^ a b c Kindem, Gorham; PhD, Robert B. Musburger (2012-08-21). Introduction to Media Production: The Path to Digital Media Production. CRC Press. p. 245. ISBN 9781136053221. ^ Pramaggiore, Maria; Wallis, Tom (2005). Film: A Critical Introduction. Laurence King Publishing. pp. 81. ISBN 9781856694421. This filmmaking article is a stub. You can help Wikipedia by expanding it.vte Retrieved from " he key to creating maintainable code is adhering to "low coupling, high cohesion".But what exactly does this mean? At what point is your code loosely coupled and highly cohesive?In this article, I refer to "modules" which represent almost any sort of language construct you have. In Object Oriented languages, this may represent classes. In JavaScript, it may represent actual packages or domains.Low CouplingHow much do your different modules depend on each other?Modules should be as independent as possible from other modules, so that changes to module don't heavily impact other modules.High coupling would mean that your module knows the way too much about the inner workings of other modules. Modules that know too much about other modules make changes hard to coordinate and make modules brittle. If Module A knows too much about Module B, changes to the internals of Module B may break functionality in Module A.By aiming for low coupling, you can easily make changes to the internals of modules without worrying about their impact on other modules in the system. Low coupling also makes it easier to design, write, and test code since our modules are not interdependent on each other. We also get the benefit of easy to reuse and compose-able modules. Problems are also isolated to small, self-contained units of code.High CohesionWe want to design components that are self-contained: independent, and with a single, well-defined purpose— The Pragmatic ProgrammerCohesion often refers to how the elements of a module belong together. Related code should be close to each other to make it highly cohesive.Easy to maintain code usually has high cohesion. The elements within the module are directly related to the functionality that module is meant to provide. By keeping high cohesion within our code, we end up trying DRY code and reduce duplication of knowledge in our modules. We can easily design, write, and test our code since the code for a module is all located together and works together.Low cohesion would mean that the code that makes up some functionality is spread out all over your code-base. Not only is it hard to discover what code is related to your module, it is difficult to jump between different modules and keep track of all the code in your head.Maintainable CodeWriting maintainable code helps increase productivity for developers. Having highly maintainable code makes it easier to design new features and write code. Modular, component-based, and layered code increases productivity and reduces risk when making changes.By keeping code loosely coupled, we can write code within one module without impacting other modules. And by keeping code cohesive, we make it easier to write DRY code that is easy to work with.A good way to determine how cohesive and coupled your code is, is illustrated by this quote from The Pragmatic Programmer:When you come across a problem, assess how localized the fix is. Do you change just one module, or are the changes scattered throughout the entire system? When you make a change, does it fix everything, or do other problems mysteriously arise?While you are writing and working with your code base, ask yourself:How many modules am I touching to fix this or create this functionality?How many different places does this change need to take place?How hard is it to test my code?Can we improve this by making code more loosely coupled? Can this be improved by making our code more cohesive? Join Our Weekly NewsletterAt Clarity Hub, we empower developers and the open-source community with our newsletter, articles, and open-source contributions. Join our newsletter to get a weekly dose of hot issues in the open source community, grow your programming skills, and improve your resume! Top performers need to know their efforts are recognized and valued Employee recognition isn't one-size-fits-all Money isn't the only, or even the top, form of recognition In today's war for talent, organizations and leaders are looking for strategies to attract and retain their top performers while increasing organic growth and employee productivity. From offering new perks to designing flexible workplaces, company efforts to optimize the workplace are as strong as ever. But in their search for new ideas and approaches, organizations could be overlooking one of the most easily executed strategies: employee recognition. According to Gallup's analysis, only one in three workers in the U.S. strongly agree that they received recognition or praise for doing good work in the past seven days. At any given company, it's not uncommon for employees to feel that their best efforts are routinely ignored. Further, employees who do not feel adequately recognized are twice as likely to say they'll quit in the next year. This element of engagement and performance might be one of the greatest missed opportunities for leaders and managers. Workplace recognition motivates, provides a sense of accomplishment and makes employees feel valued for their work. Recognition not only boosts individual employee engagement, but it also has been found to increase productivity and loyalty to the company, leading to higher retention. Beyond communicating appreciation and providing motivation to the recognized employee, the act of recognition also sends messages to other employees about what success looks like. In this way, recognition is both a tool for personal reward and an opportunity to reinforce the desired culture of the organization to other employees. Acknowledging the Individual Gallup's data reveal that the most effective recognition is honest, authentic and individualized to how each employee wants to be recognized. Acknowledging employees' best work can be a low-cost endeavor -- it can be as small as a personal note or a thank-you card. But the key is to know what makes it meaningful and memorable for the employee, and who is doing the recognizing. In a recent Gallup workplace survey, employees were asked to recall who gave them their most meaningful and memorable recognition. The data revealed the most memorable recognition comes most often from an employee's manager (28%), followed by a high-level leader or CEO (24%), the manager's manager (12%), a customer (10%) and peers (9%). Worth mentioning, 17% cited "other" as the source of their most memorable recognition. What's most surprising about these findings? Nearly one-quarter said the most memorable recognition comes from a high-level leader or CEO. Employees will remember personal feedback from the CEO -- even a small amount of time a high-ranking leader takes to show appreciation can yield a positive impression on an employee. In fact, acknowledgment from a CEO could become a career highlight. When asked what types of recognition were the most memorable, respondents emphasized six methods in particular -- and money isn't the only (or the top) form of recognition: public recognition or acknowledgment via an award, certificate or commendation private recognition from a boss, peer or customer receiving or obtaining a high level of achievement through evaluations or reviews promotion or increase in scope of work or responsibility to show trust monetary award such as a trip, prize or pay increase personal satisfaction or pride in work Recognition From All Sides The best managers promote a recognition-rich environment, with praise coming from every direction and everyone aware of how others like to receive appreciation. This type of employee feedback should be frequent -- Gallup recommends every seven days -- and timely to ensure that the employee knows the significance of the recent achievement and to reinforce company values. The criteria for recognition should align with the purpose, brand and culture of the company and should reflect its aspirational identity to inspire others. Rewarding employees who are not top performers could adversely affect high performers' motivation. As such, companies need to state specific standards for awards to avoid any backlash. Great managers know that they can never give too much recognition as long as it's honest and deserved. Acknowledging an employee's best work goes a long way toward making him or her feel valued and can lead to other desirable workplace outcomes.