THE ART OF PEOPLE PHOTOGRAPHY

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BY

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CATALOGUE OF PHOTOGRAPHS

CATALOGUE OF PERSONAL PHOTOGRAPHS

Ever since 1838 photography has been a vital means
of communication and expression.

Photography is at once a science and an art, and
both aspects are inseparably linked throughout its
astonishing rise from a substitute for skill of
hand to an independent art form.

Photography relies on a process of cooperation
between subject and photographer. Try to establish
from the outset the mutual understanding that you
are working together to achieve a good result, if
someone consents to pose for a portrait. Most
people like the idea of a competent photographer
taking pictures of them, and one can build on their
underlying willingness to help. But you will have
to overcome initial difficulties, to achieve a
simple and natural likeness, because few people can
pose formally for the camera without some tension.

Largely, communication is a matter of getting
people to relax in front of the camera. Try to
bolster your subject's self-confidence. Be free
with compliments and keep a conversation going.
Make positive suggestions instead of criticisms.
If the sitter is frowning, it will disappear
naturally, when a change of pose is encourage.

Plan ahead, to inspire confidence in own ability,
so that one do not appear undecided about
backgrounds or lightning during the session. Have
the equipment set up as intend to use it. Before

the subject arrives, if possible, test any special
lighting. The photographer will help the subject
to feel comfortable and relax, by clearly
establishing that he or she know what they are
doing.

THE INVENTION OF PHOTOGRAPHY

Camera pictures have been made ever since the late
Rennaissance. The principle of the camera had long
been known: light entering a minute hole in the
wall of a darkened room forms on the opposite wall
an inverted image of whatever lies outside. The
use of the Camera Obscura for the production of
pictures, however, was not realized until a century
after geometrical linear perspective had been
conceived by Leon Battista Alberti and his
Florentine colleagues Filippo Brunelleschi and
Donato Bramante.
(1982; p.9; BEAUMONT NEWHALL; THE HISTORY OF
PHOTOGRAPHY)

It was soon discovered that Alberti's theoretical
window could become actual, simply by drawing on a
pane of glass positioned vertically while looking
through a sight or eyepiece opposite the center of
the pane. (IBID)

The Camera Obscura, at first actually a room big
enough for an artist to enter, was useless until it
became portable. In the seventeenth and eighteenth
centuries a lens was fitted into one end of a two-

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foot box, and the other end was covered with a sheet of frosted or ground glass. The image cast on the ground glass by the lens could be seen outside of the camera. A perfected model, resembling the modern reflex camera, had the ground glass flush with the top of the box, the image being thrown upon it by a mirror placed at an angle of 45 degrees. (IBID)

The first person to attempt to record the camera image by means of the action of light was Thomas Wedgwood, son of the famous British potter. He was familiar with the Camera Obscura, which was used by the pottery to make sketches of country houses for the decoration of plates. And he knew of Schulze's discovery of the light sensitivity of silver salts. (IBID)

When the shadow of any figure is thrown upon the prepared surface, the part concealed by it remains white, and the other parts speedily become dark. Wedgwood was dismayed that these "sun prints" were not permanent. (IBID)

In 1927, a painter named Louis Jacques Mande Daguerre, was conducting research toward the same

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end, capturing the camera image by "the spontaneous action of light". Daguerre was a senic artist, he gad specialized in painting stage sets for the Opera and popular theaters. He made frequent use of the <u>Camera</u> <u>Obscura</u> to assure correct perspective (IBID)

HISTORY OF PORTRAIT PHOTOGRAPHY

In 1851 a new era opened in the technology of photography, with the invention by Frederick Scott Archer, an English sculptor, of a method of sensitizing glass plates with silver salts by the use of collodion. Within a decade it completely replaced both the daguerreotype and calotype processes, and reigned supreme in the photographic world until 1880. (1982; p.59; BEAUMONT NEWHALL; THE HISTORY OF PHOTOGRAPHY)

To attach the silver salts to glass various substances had been tried, even the gluey slime exuded by snails, until partial success came with the use of egg white. These albumen plates-invented in 1847 by Claude Felix Abel Niepce de St. Victor, a cousin of Niepce - gave excellent negatives, of a brilliance and fineness of detail approaching that of the daguerreotype. (IBID)

Although albumen plates never became universally popular, remarkable architectural photographs were made with them. Collodion is a viscous solution of nitocellulose in alcohol and ether. It quickly dries to form a tough, waterproof film; it was

first used medically, for protecting minor lesions
of the skin. Archer added potassium iodine to
collodion and coated a glass plate with it. Then,
in subdued light, he dipped the plate in a solution
of silver nitrate. The silver ions combined with
the iodine ions to form light-sensitive silver
iodine within the collodion. He exposed the plate,
while wet, in the camera. It was then developed in
pyrogallic acid, fixed in hypo, washed and dried.
All these operations had to be done rapidly, before
the collodion dried and became impervious to the
processing solutions. Thus the photographer could
not be too far from a darkroom. In the field he
had to bring along some kind of darkroom-usually a
wagon or a tent, chemicals and processing
equipment-the camera, plate holders, as well as the
essential tripod, for the exposure times were too
long to permit the camera to be hand-held.
(IBID)

The first lens designed specifically for
photographic purposes was Petzval's 1840 portrait
lens. The images formed by this lens showed great
loss of definition at the corners of the plate - a
fault more theoretical than practical in
portraiture, where edges mattered little. For

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outside word, however, particularly in
photographing architecture, a lens with a flat
field was desirable; and one free of spherical
aberration, which caused straight lines to be
imaged as slightly curved, was essential. In 1866
two opticians, Hugo Adolph Steinheil of Munich and
John Henry Dallmeyer of London, independently and
simultaneously designed almost identical lenses
composed of two symmetrical cemented elements
mounted facing one another with a central stop:
aspherical aberration was corrected to a marked
degree and astigmatism somewhat. Both had a field
of view of about 25 degrees, and a working aperture
of f/six (f/6) to f/eight (f/8). Steinheil named
his lens the Aplanat, and Dallmeyer chose Rapid
Rectilinear, a name that became generic when the
design was almost at once universally adopted and
became the most widely used photographic lens until
it was replaced by the anastigmat in 1893. (IBID)

Albumen paper, so called because it was prepared
with egg white, became the most commonly used
printing material. Coated paper, ready for
sensitizing by the photographer, was sold by
manufacturers. The number of eggs used was
enormous; girls in factories did nothing all day

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but separate the whites from the yolks, which were used in the preparation of patent leather. It was stated that the Dresden Albumenizing Company, the largest in the world, used 60,000 eggs a day. A serious disadvantage of salted paper and albumen prints was their instability. (IBID)

In 1856 Honore d'Albert, Duc de Luynes, a French archaeologist and wealthy patron of the arts, put 10,000 francs, to be awarded by the <u>Societe Francaise de Photographie,</u> in the form of two prizes, for a permanent photographic printing process. After a long delay, when the entries of a score or more of experimenters were studied, both prizes were awarded to Adolphe Louis Poitevin. His <u>carbon prints</u> directly fulfilled the conditions of the Duc de Luynes contest. Both processes relied upon the property of potassium bichromate to alter the solubility in water of such colloids as gum arabic, albumen, and gelatin upon exposure to light, a phenomenon that had long been known. (IBID)

In the carbon process, particles of carbon were mixed with gelatin and potassium bichromate. Paper was coated with this emulsion and dried. On

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exposure beneath a negative the bichromated gelatin was recurred insoluble in proportion to the light received. The unexposed emulsion was then washed away, leaving only the pigment suspended in gelatin. All chemicals were washed out, and thus the prints were permanent. The rendering of the half tones, however, was not satisfactory, and, since exposure had to be made through the back of the paper, the images were not critically sharp. These deficiencies were corrected by Sir Joseph Wilson Swan of Newcastle-upon-Tyne, England, who patented a carbon transfer process in 1864 that immediately became popular. (IBID)

Although almost all photographs of the nineteenth century were printed by contact, and were thus the exact size of the negatives, enlarging was not infrequent. <u>Solar</u> <u>cameras,</u> as daylight enlargers were called, came into use in the late 1850s. A condenser lens, the size of the negative, was illuminated by direct sunlight; the image was thrown by a second lens on an easel to which albumen paper was fastened. Exposures were hours, sometimes even days long, and it was the job of apprentices to keep the apparatus pointed directly toward the sun. The production of "life-size"

portraits as big as six by tin feet is recorded,
but these enlargements were of such poor quality
that they were heavily retouched. (1982; p.62;
BEAUMONT NEWHALL; THE HISTORY OF PHOTOGRAPHY)

The direct collodion positives bore a striking
resemblance to daguerreotypes, especially when they
were mounted in the same type of case.
They became extremely popular in America. (1982;
p.63; BEAUMONT NEWHALL; THE HISTORY OF PHOTOGRAPHY)

In general, ambrotypes lack the brilliancy of
daguerreotypes, but they were easier to produce,
and to professionals the fact that they could be
finished and delivered at the time of the sitting
was their most attractive feature. The process was
short-lived. (IBID)

In 1856 the manufacture of prepared plates was
begun by the Neffs, who named them melainotype
plates, and by Victor M. Griswold, who chose the
name ferrotype. The more popular word tintype was
introduced later. (IBID)

Because the surfaces of tintypes were not fragile
they could be sent through the mail, carried in the

pocket, and mounted in albums. They were processed while the customer waited. They were cheap, not only because the materials were cheap, but also because by using a multilens camera several images could be secured with one operation. After processing, the plate was cut into single pictures with shears. Tintyping was usually casual; when the results have charm it is due to the lack of sophistication and to the naive directness characteristic of folk art. Records of outings, mementos of friendships, stiffly posed portraits of country folk against painted backgrounds are common; views are few. (IBID)

That was left to a third application of the collodion technique, the carte-de-visite photograph, patented in France by Andre Adolph-Eugene Disderi in 1854. The name refers to its similarity to a common visiting card in size, for it was a paper print pasted on a mount measuring four by two and a half inches.

Disderi, a brilliant showman, made this system of mass production portraiture, (that is referred to in the previous paragraph) world famous. His studio was, in the eyes of a German visitor, "really the Temple of Photography - a place unique in its luxury and elegance. Daily he sells three to four thousand francs' worth of portraits". Disderi, whose fortune had once been the talk of Paris, was blind, penniless, and deaf when he died in a public hospital in Paris in 1890. He was a victim of his own invention. The system that he popularized was as easy to imitate that all over the world cartes-de-visite were being made in a mechanical, routine way by photographers who were hardly more than technicians. (1982; p.64; BEAUMONT NEWHALL; THE HISTORY OF PHOTOGRAPHY)

At first sitters were invariably taken at full
length. To Americans, the first cartes-de-visite
imported from France seemed comical. Abraham
Bogardus, a veteran New York daguerreotypist,
recollected that "it was a little thing; a man
standing by a fluted column, full length, the head
about twice the size of the head of a pin. I
laughed at that, little thinking I should at a day
not far distant be making them at the rate of a
thousand a day". (IBID)

As portraits, most cartes-de-visite are of little
aesthetic value. No effort was made to bring out
the character of the sitter by subtleties of
lighting, or by choice of attitude and expression.
The images were so small that the faces could
hardly be studied, and the posing was done too
quickly to permit individual attention. To
accommodate card photographs of relatives, friends
and celebrities, elaborately bound albums were
introduced around 1860. (1982; p.66; BEAUMONT
NEWHALL; THE HISTORY OF PHOTOGRAPHY)

It is to the more serious photographers, who worded
with a larger format, that one must turn for the
finest portraits of the midcentury. Especially in

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France a school of photographers developed a bold and vigorous style well suited to interpreting those highly individualistic personalities who made Paris a center of the literary and artistic world. (IBID)

The most prominent of these photographers had for the most part been Young Romantics of the Latin Quarter, living <u>la vie de boheme</u> as second-rate painters, caricaturists, and writers. Nadar, whose real name was Gaspard Felix Tournachon, contributed sketches and articles to comic magazines and founded a new one, <u>La Revue conique.</u> He planned in 1851 to publish four large lithographs of mildly ridiculous caricatures of a thousand or so prominent Parisians. He began to collect hundreds of portraits for this vast <u>Pantheon-Nadar.</u>

The first sheet, which measured 28 by 37 inches and contains 249 satirical portraits, appeared in 1854. (IBID)

He had quickly mastered the collodion process and in 1853 began to record the favorite people who flocked to his studio, which became a favorite meeting place for those of liberal politics and thought. His portrait style was simple and straightforward; he posed his sitters against plain

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backgrounds beneath high skylight, usually standing and seen in three-quarter length. The faces are photographed with a directness and penetration due partly to the fact that he knew most of his sitters, but more to the power of his vision. He was the first to photograph from a balloon, in 1858 and aeronautics became his obsession. (IBID)

Nadar's studio was typical of photographic establishments in the major cities of the world. Demand and competition made division of labor economically indispensable. He was the chief executive and artistic director of a highly trained staff. (1982; p.69; BEAUMONT NEWHALL; THE HISTORY OF PHOTOGRAPHY)

Etienne Carjat, like Nadar was a caricaturist and magazine editor, produced many of the finest portraits of the period. He was a friend of artists and writers, who met in the studio he opened in 1860. Perhaps the success that both photographers had with portraiture was partly due to their skill in caricature, which necessitates recognizing the essential features of the face that reveal the character of the subject. Carjat nevertheless was highly popular, in one year, he

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made a thousand portraits.   He is seen at his best
in his portraits of Daumier, Courbet, and
Baudelaire.

One of the most colorful theatrical photographers
was Napoleon Sarony, born in Canada in 1821.
In 1846 he joined Henry B.Major to found the
lithographic firm of Sarony & Major in New York
City.   In 1856 he visited his brother, Oliver
Vancis Xavier Sarony, who was a photographer in
England.   He returned to New York in 1864.   His
studio portraits, marked by his flowing signature,
became famous.   He posed and directed his sitters,
using flattery, threat, mimicry, to bring out their
histrionic powers.   unlike most of the
photographers who had large studios, he gave full
credit to his cameraman, Benjamin Richardson.
(1982; p.71; BEAUMONT NEWHALL; THE HISTORY OF
PHOTOGRAPHY)
There were other photographers who felt that the
camera offered them the opportunity to rival the
painter, and they set about emulating the older
art, largely by imitation.
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CHAPTER III

INTERVIEWS AND PERSONAL WORK OF FAMOUS

PORTRAIT PHOTOGRAPHERS

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BILL BRANDT

Bill Brandt was born in London in 1904 to British parents of Russian descent. At the age of twenty - four, he went to Paris to study with Man Ray.

Abandoning his early ambition to be an architect, he had decided on a career as a portrait photographer. Once in Paris, he was exposed to the work of the Surrealists which pervaded the artistic life of the city in the late 1920s. He was heavily influenced by the philosophy and work of the painter Chirico, and by Bunuel and Dali's film <u>Un Chien Andalou</u> (1928) and Bunuel's <u>L'Age d'Or</u> (1930).

Like Bunuel and Louis Aragon, Brandt was able to merge his Surrealist approach into a poetic realism; his main purpose was social comment, achieved through the accurate documentation of existing social conditions. In this he was closest to the contemporary Parisian photographers Brassai and Atget, who captured the unguarded moment that revealed the essence of street poverty, the injustice and melancholy of city low-life, and the bitter-sweet humor and pathos of the brothel.

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Kertesz, also i [Central University of Technology, Free State] hat time, favoured a similar style of photography.

(1983; p.45; Pat Booth; MASTER PHOTOGRAPHERS)
In 1931 Brandt returned to England and started work on a book of photographs called The English at Home , published in 1936. This perceptive documentation of the customs and mores of English people from widely contrasting backgrounds is seen through the receptive and childlike eye of the stranger, for Brandt, despite his British birth, had spent little time in England. The English at Home was followed in 1938 by A Night in London, in which the sinister menace of the city at night is eloquently portrayed. Brandt was now working as a photojournalist, contributing work to the News Chronicle, the Weekly Illustrated, Vogue, Lilliput, Picture Post and Minotaure. (1983; p.45; MASTER PHOTOGRAPHERS PAT BOOTH)
In 1937 he toured to the North of England, where he took moving and often disturbingly beautiful pictures of social deprivation and urban squalor. In 1938 he again turned his attention to London, producing the 'Blackout' in London series, published in both Lilliput and Life magazine. (IBID)

At the outbreak of the Second World War Brandt was employed by the Ministry of Information to photograph life in the air raid shelters and to document the damage to London's Buildings. (IBID) In 1943 till 1944 the country house photographs were used by Harper's Bazaar, who together with Lilliput, now commissioned him to take the portraits that he had always dreamed of attempting. He produced the Young Poets of Democracy series which included Stephen Spender, Dylan Thomas and Laurie Lee. Later came portraits of Francoise Rosay, Robert Graves, J.H. Lartigue, E.M. Forster, Jean Dubuffet, Graham Greene, Magritte, J.B. Priestley and Henry Moore. His portraits are sombre and intense, often relying on props to reveal the essence of the subject. They are clever and sometimes rather stylized photographs, hinting that perhaps he did not always establish a close rapport with his subjects, preferring instead to rely on his artistic skill and faultless technique to reveal the sitter's personality rather than encouraging the sitter to unmask himself. From 1943 he was commissioned to produce portraits for the American edition of Harper's. His international career was established. (IBID)

The zenith of his achievement in landscape photography came with the publication in 1951 of Literary Britain, in which photographs of landscapes are used to evoke literary associations. These brooding masterpieces, heavy with suspense and a mysterious sense of transcendent dread, are magnificent in their elemental force. Dramatic contrasts, clever use of shadow, a constant awareness of geometrical shape, together with a consummate skill in the observation of cloud and mist, are the salient features, the process was completed in his nude photographs. The link with the landscapes is clear and the nude form is treated as if it was a landscape. At first photographed in bare rooms, later, in the early 1950's, transferred to the seashore, the nudes actually become a part of the landscape, arms, legs, hands and feet merging with the rocks and stones in perfect harmony. Here is the synthesis of his art, and in 1961 the results of fifteen years' work were seen in the brilliant Perspective of Nudes. (IBID)

Such a departure had demanded a new scientific approach. Brandt had discovered an old brass mahogany stand camera with no shutter, its wide -

angle lens focused on infinity, its aperture a
simple pin hole.

Its advantages was that Brandt was unable to see
the image on the ground glass screen. The camera
itself had to do all the work. The results are
unique because they are revealed by the mechanical
eye of the camera. The camera 'sees' with the eye
of a child, unprejudiced, untutored, unaligned -
the fundamental technique of Surrealism. (IBID)

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For Brandt's direct comments on his work the author referred to his personal introduction to his book Camera in London (1948). This is the only occasion that he has put his thoughts on record, about the subject of photography. Brandt found his inspiration in the streets of London, after his return from Paris.

Brandt said : (Master Photographers; p.52) "I've tried to capture some of its magic, something of the spell that it can work, as one strolls through deserted streets on a quiet summer evening, something of the brooding fantasy hidden in its stones." (IBID)

His work never gets far from stones; the cobbles of Halifax, the awesome majesty of Stonehenge, or the seashore pebbles on which his later nudes recline.

On this Brandt replied: (Master Photographers; p.52) " I always had an interest in architecture, so early in my career I photographed buildings. But my pictures did not satisfy me. I looked upon the work then as the recording of buildings, and as records, my pictures were adequate. Yet they

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lacked something, some quality which I could not name, and vaguely felt would have given me pleasure. So I turned to landscapes. I am not sure why I did this, because, although I appreciate the beauty of the countryside, I have never thought of myself as a lover of nature. And yet here was a seeming paradox Something in these pictures of landscapes pleased me, although I had no great interest in the subject matter. Slowly a new development took place. Almost without my realizing it stonework began to encroach upon my landscapes. Little by little, a milestone, the tombs in a churchyard, a distant house in a park, until there was a fusion - not consciously sought by myself - of the subject that interested _me_ and that indefinable something which gave me pleasure: aesthetic or emotional, call it what you will."
(IBID)

But if, for Brandt, the photographer must have an interest in his subject, he must also develop the power to 'see' his subject in a special way, and, through his word, show others how to do the same. This he maintains, is a fundamental aim of photography.

"The photographer must first have seen his subject, or some special aspect, as something transcending the ordinary. It is part of the photographer's job to see more intensely than most people do. He must have, and keep in him, some of the receptiveness of the child who looks at the world for the first time, or of the traveller who enters a arrange country. Most photographers would experience a certain embarrassment in admitting publicly that they carried within them a sense of wonder, yet without it they would not produce the work they do, whatever their particular field. It is the gift of seeing the life around them clearly and vividly as something that is exciting in its own right.

I believe this power of seeing the world as fresh and strange as hidden in every human being. In most of us it is dormant. Yet it is there even if it is no more than a vague desire, an unsatisfied

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appetite that cannot discover its own nourishment.
I believe it is this that makes the public so eager
for pictures. Its conscious wish may be simply to
get information. But I think the matter goes
deeper than that. Vicariously, through another
person's eyes, men and woman can see the world
anew. It is shown to them as something interesting
and exciting. There is given to them again a sense
of wonder. This should be the photographer's aim,
for this is the purpose that pictures fulfil in the
world as it is today - to meet a need that people
cannot, or will not, meet for themselves. We are,
most of us, too busy, too worried, too intent on
proving ourselves right, too obsessed with ideas to
stand and stare. We look at a thing and believe we
have seen it. And yet what we see is often only
what our past experiences tell us should be seen,
or what our desires want to see. Very rarely are
we able to free our minds or thoughts and emotions
and just see for the simple pleasure of seeing.
And as long as we fail to do this, so long will the
essence of things be hidden from us." (1983; p.52
MASTER PHOTOGRAPHERS; PAT BOOTH)

Brandt hardly ever takes photographs except on assignment, finding that the necessity of fulfilling the contract concentrates the mind wonderfully. He seldom carries a camera with him when he is not working and is able to switch off completely from photography when not actually doing it. He likes to prepare himself for assignments by visiting the place to be photographed beforehand, to experience its atmosphere. On a portrait session he sometimes takes along a companion to talk to the sitter.

He said: (Master Photographers; p.53) " I find it slightly distracting to have someone watching me as if I might spring upon him and extract a tooth at any moment. I am free to gather my impressions of the people and their surroundings and to make up my mind where, and how, to arrange them together to get what I want."

He is not trigger - happy - he gets on average
three usable prints from a twelve - negative film.
He works with a Weston exposure meter and stops
down to the smallest aperture possible. He
dislikes synchronized flash and never uses filters.
He works slowly and deliberately.

" If there is any method in the way I take
pictures, I believe it lies in this. See the
subject first. Do not try to force it to be a
picture of this, that or the other thing. Stand
apart from it. Then something will happen. The
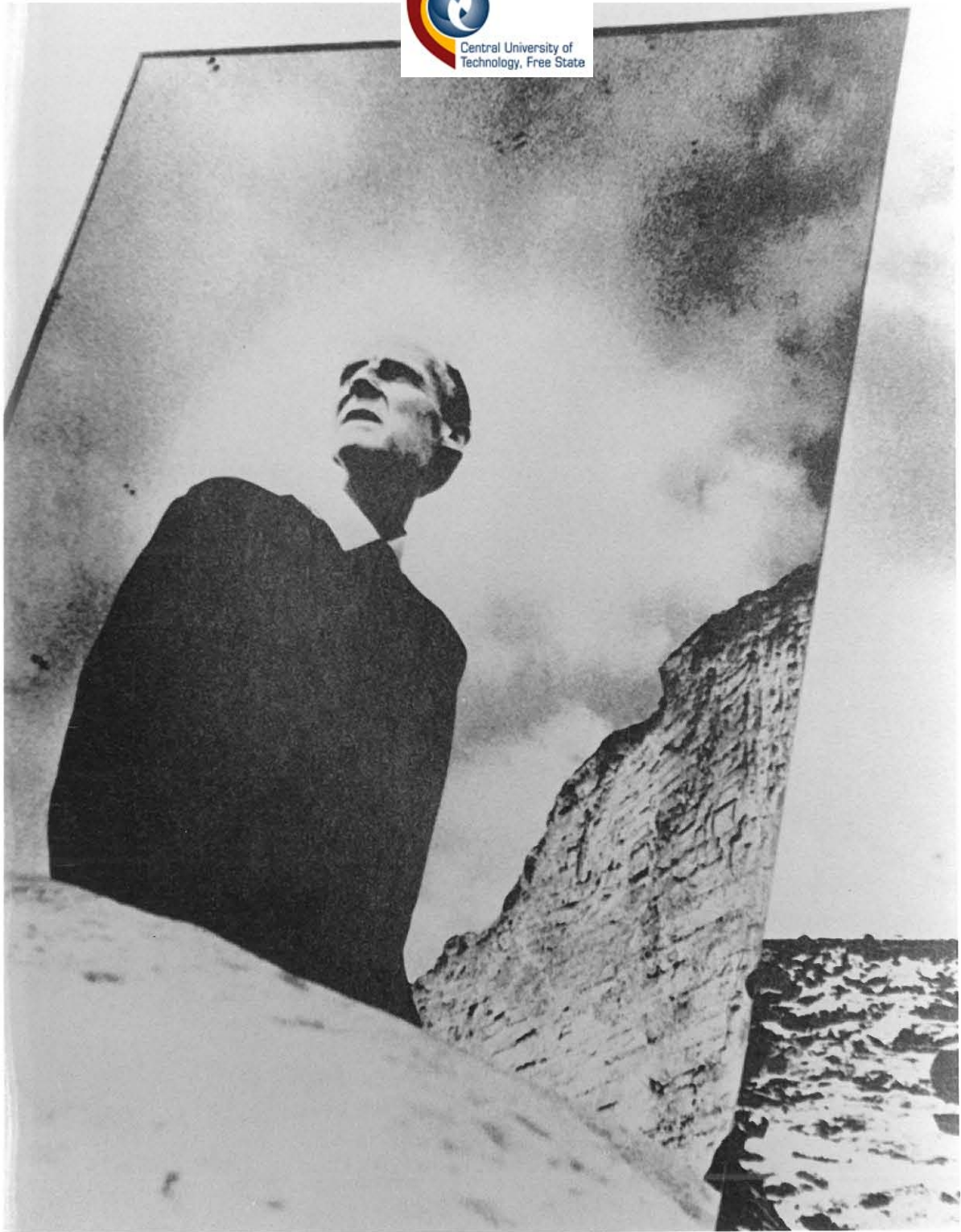subject will reveal himself." (IBID)
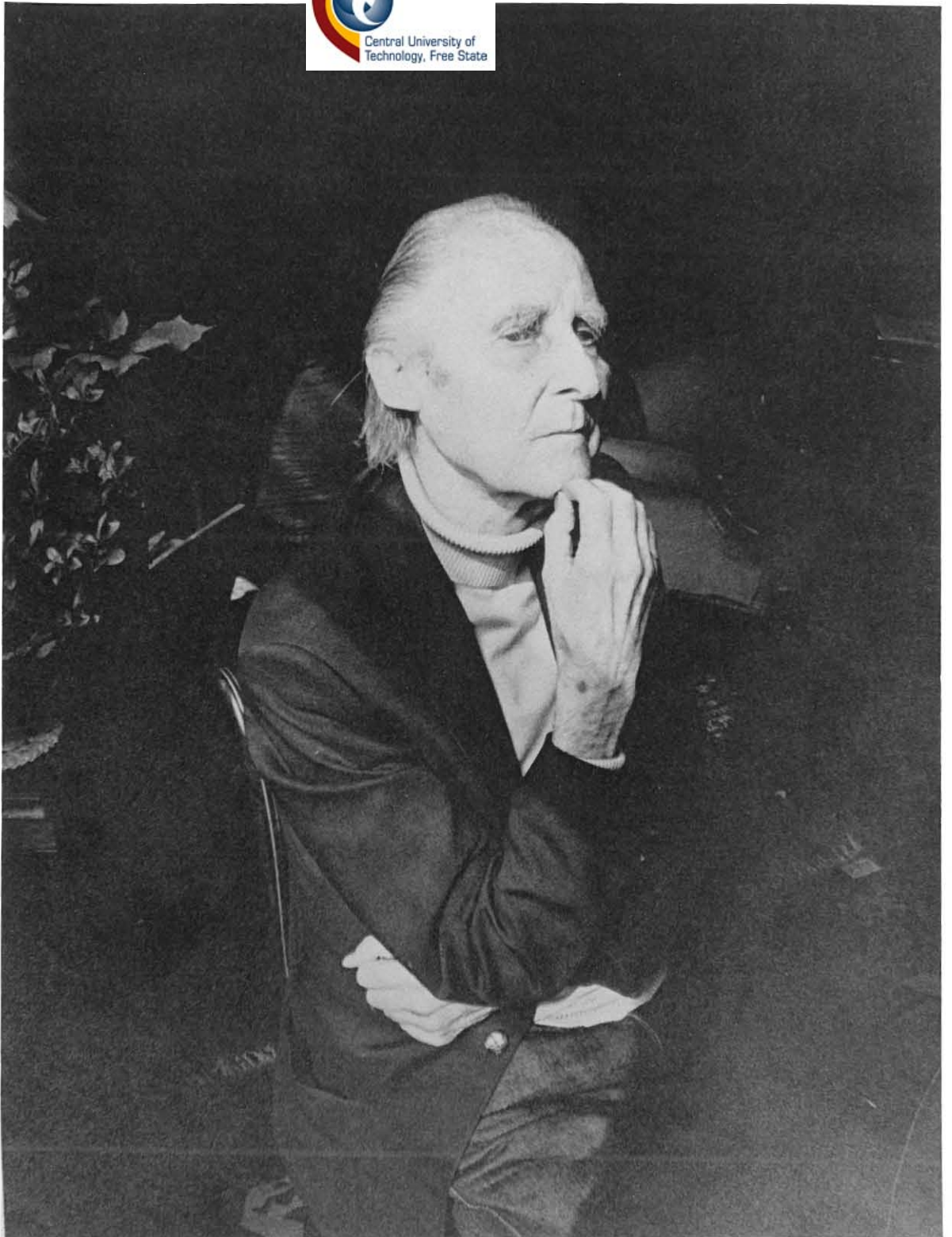
BILL BRANDT

PLATE I: BILL BRANDT

SELF PORTRAIT WITH MIRROR

EAST SUSSEX, 1966

I

PLATE II: BILL BRANDT

NUDE

MARCH, 1952

II

PLATE III: BILL BRANDT

NUDE

APRIL, 1953

III

Yousuf Karsh was born in Armenia in 1908. A Canadian citizen living in Ottawa, he is the worlds most famous portrait photographer. He escaped the horrors of the Turkish massacres of the Armenian minority when his family fled to Syria. Three years later, in 1924, he went to Canada, and shortly afterwards began his career in photography. He first studied in Massachusetts with the photographer John Garo, and opened his own studio in Ottawa in 1932. (1983; p125; MASTER PHOTOGRAPHERS; PAT BOOTH)

As he began to establish himself, he would photograph the famous who visited Ottawa. In 1941 his friend an d patron, Prime minister Mackenzie King, arranged for him to photograph Winston Churchill at the time when England stood alone against Nazi Germany. The portrait catapulted Karsh to international fame. It was published on the cover of Life magazine, and the same photograph was to be used on stamps for seven different countries. (IBID)

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Since that time Karsh's international reputation
has grown rapidly and famous men and women from all
walks of life consider a sitting with him the
ultimate accolade. His portrait of President
Kennedy was on the cover of <u>Life's</u> memorial issue
and he was the first to take official portraits of
Nikita Kruschev and members of the Soviet
Praesidium. He has photographed the British Royal
Family, Pope John Paul II and people as diverse as
Albert Einstein, Ernest Hemingway, George Bernard
Shaw, Pablo Picasso, Pablo Casals, Carl Jung,
Rogers and Hammerstein, Jawaharlal Nehru, Albert
Schweitzer, John Steinbeck, Sibelius,Stravinsky,
Thomas Mann, President Eisenhower, Bertrand
Russell, Eleanor Roosevelt and Martin Luther King.
(Master Photographers; Pat Booth; p. 125)

Karsh himself describes his mission as 'to
photograph the great in heart, in mind and in
spirit, whether they be famous or humble', and his
photographic contributions to the cause of
handicapped children earned him a Presidential
Cetation in the USA, in1971. In 1975 he presented
his collection of medical and scientific
personalities, <u>Healers of Our Age,</u> to the Harvard
and Boston Medical Libraries. (IBID)

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Karsh's photographs feature in the permanent
collections at the Metropolitan Museum and the
Museum of Modern Art in New York, the Art Institute
of Chicago, and the National Portrait Gallery in
London. He has exhibited widely throughout the
world, notably in his one - man exhibition at the
National Gallery of Canada in 1959, and the Men Who
Make Our World show at Expo 67, which travelled
all over the USA and Europe. (1983; p.125, 126;
MASTER PHOTOGRAPHERS; PAT BOOTH)

He was visiting Professor of Photography at Ohio
University and in 1972 was appointed Visiting
Professor of Fine Arts at Emerson College, Boston
Massachusetts. (IBID)

After all this, Karsh travels the world with his
wife, taking his unique photographs of famous
and interesting people. His photographs make use
of the subject's, own natural environment and
concentrate on the eyes and hands to capture the
essence of the sitter's personality. His tried and
trusted technique ensure portraits that are honest
and straightforward, often of a sombre simplicity
that cuts through all superficiality to reveal the
subject's mind. (IBID)

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'Look and think before opening the shutter. The
heart and mind are the true lens of the camera'
His own dictum is the best summary of his art.
On the following questions he replied as next:

Q: What made you take up photography?

A: "Actually, I always wanted to be a doctor. I
was born in Armenia and came to Canada in 1924 to
go to medical school. My uncle Nakash arranged for
me to come here and I'd hoped he'd put me through
college. But he was not as healthy as I thought,
so financially I was on my own. However he did a
great deal for me. He gave me my first camera, a
Box Brownie, and encouraged me to take photographs.
When I was seventeen, he sent a picture of mine to
a photographic competition and I won first prize of
50 dollar. I remember I sent 40 dollar to my family
in Armenia and kept the rest for myself. That was
really the beginning of my photographic career,
because it encouraged me to think that I'd be able
to support myself at it. I abandoned all ideas of
medicine." (IBID)

"That wasn't the end of my uncle's influence. He
was very supportive of my photographic ambitions
and he arranged for me to go to Boston to work with
a photographer friend of his, John Garo. I studied
with him for three wonderful years. I learned a
lot about photography and a lot about life." (IBID)

Q: <u>Do you always manage to take your subjects in
    four minutes?</u>

A: "No. But sometimes the longer you have with a
subject the less able you are to get a powerful
shot. I was in the Oval Office with President
Carter for three hours, for example, and I've never
been satisfied with the results. I've never
published those photographs in any of my books,
either." (IBID)

Q: <u>How important is getting to know your subject
    before the sitting?</u>

A: "Very. I like to prepare myself and to
    research the subject for several reasons. If
    I've made the effort to find out all about the
    sitter beforehand, it enables me to build
    rapport, which helps to reveal the personality.

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Also I'm extremely privileged to meet the most
fascinating people through my work and I'm
naturally interested to find out about them,
their motivation and their feelings. Research
is essential if you're to establish a good
relationship." (IBID)

Q: <u>Do you ever work in colour?</u>

A: "I prefer not to, although I often repeat a
    black - and - white portrait in colour if
    there's time. I find colour more difficult to
    control. It's not so easy to imprint your own
    artistic style on the picture. You can't
    change your mind, as it were. You're at the
    mercy of Kodak's laboratory. I think these
    pictures should be called Kodak reproductions,
    not the photographer's. If I do use colour
    it's usually Kodachrome or Ektachrome, most
    often 64 ASA." (IBID)

Q: <u>What equipment do you use?</u>

A: "Usually a Ten by Eight - often a Five by Four
    view camera. For 35mm work I use a Leica. In

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the past I've often used a Rolleiflex.
I use Tri - X 400 film for the black - and -
white portraits, although I'm very dissatisfied
with the printing paper that's available. It
has many limitations. I always develop my own
film. In my small darkroom I have a device
that allows me to gauge from the negative the
degree of exposure, from which I can deduce the
optimum degree of development. It looks like a
long shoe box with the top removed and replaced
with two pieces of glass, one for two and a
quarter square film and the other for five by
four or ten by eight. There's a green filter
across the front of the box. After exposure I
soften up the film in a water bath. Then it
gets two minutes in a Kodak desensitizer, which
is kept at an average temperature of 68
degrees. After removing the negative from the
desensitizer I hold it up to the light box to
assess the development it needs. This is the
vital stage, and because it's so important I
never delegate the responsibility." (IBID)

Q: You favour simplicity and straightforwardness
   in technique?

A: "Yes. Very great photographs can be taken
   using simple cameras and daylight. There's
   much more to taking a good portrait than mere
   technique. You must have an understanding of
   people, of why they do things. You must learn
   to recognize their essential qualities and know
   how to capture them. You must be able to get
   on with your subject. When you are in
   possession of all these qualities, then and
   only then you can take a photograph.

   You should also be totally at home with your
   equipment through constant practice. Your
   methods must be right for others. That's why
   I'm never very keen to dwell on my methods and
   techniques. It's not that I'm secretive about
   them, merely that they're vitally important to
   me. There's no substitute for practice. You
   only find out about people and how to use
   cameras through trial and error. That's the
   only way to discover your own individuality.

It's more important to know about life than
about photographic technique in portraiture.
And using the camera must become second nature.
You shouldn't have to think too much about it."
(IBID)

Q: Which photographers do you most admire?

A: "Garo, of course. But Steichen was the
    greatest force, without a doubt. He was a
    close friend. However I think that Stieglitz
   was the greater artist." (IBID)

Q: You've taken many pictures of the British Royal
    Family and they're great admirers of your work.
    What do you think of the work of a 'royal'
    photographer like Patrick Lichfield?

A: "I had dinner with him on my last visit to
    London. I have great respect for him both as a
    photographer and as a man. I find it amazing
    that he's been able to overcome the obstacle to
    his professional career of being a cousin of
    the Queen." (IBID)

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Q: What do you feel about fame - your own and other people's?

A: "I am known here because Ottawa is very small, like a village. I am fascinated by what makes people great. It seems that great talent isn't enough. There must be something else - inspiration, dedication. You get a sense of it from people, but it's very intangible. I suppose it's a sort of inner strength that communicates itself and leaves its mark. Those who possess it may be a little arrogant and usually competitive but they share a curiosity, the search for truth. I'm tremendously pleased to have had the chance to meet so many people of our age. Not many others have had the opportunity." (IBID)
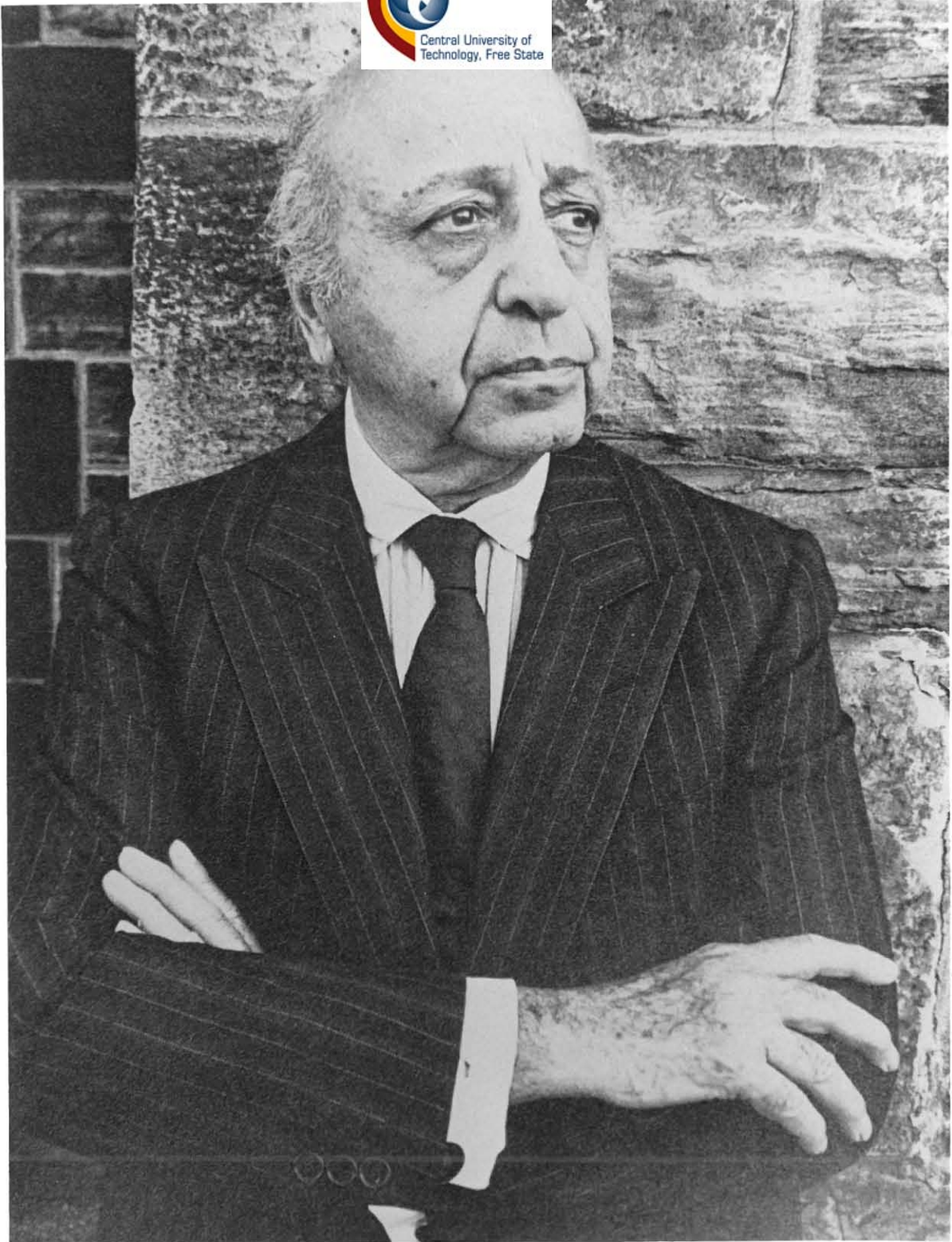
YOUSUF KARSH

PLATE I: YOUSUF KARSH

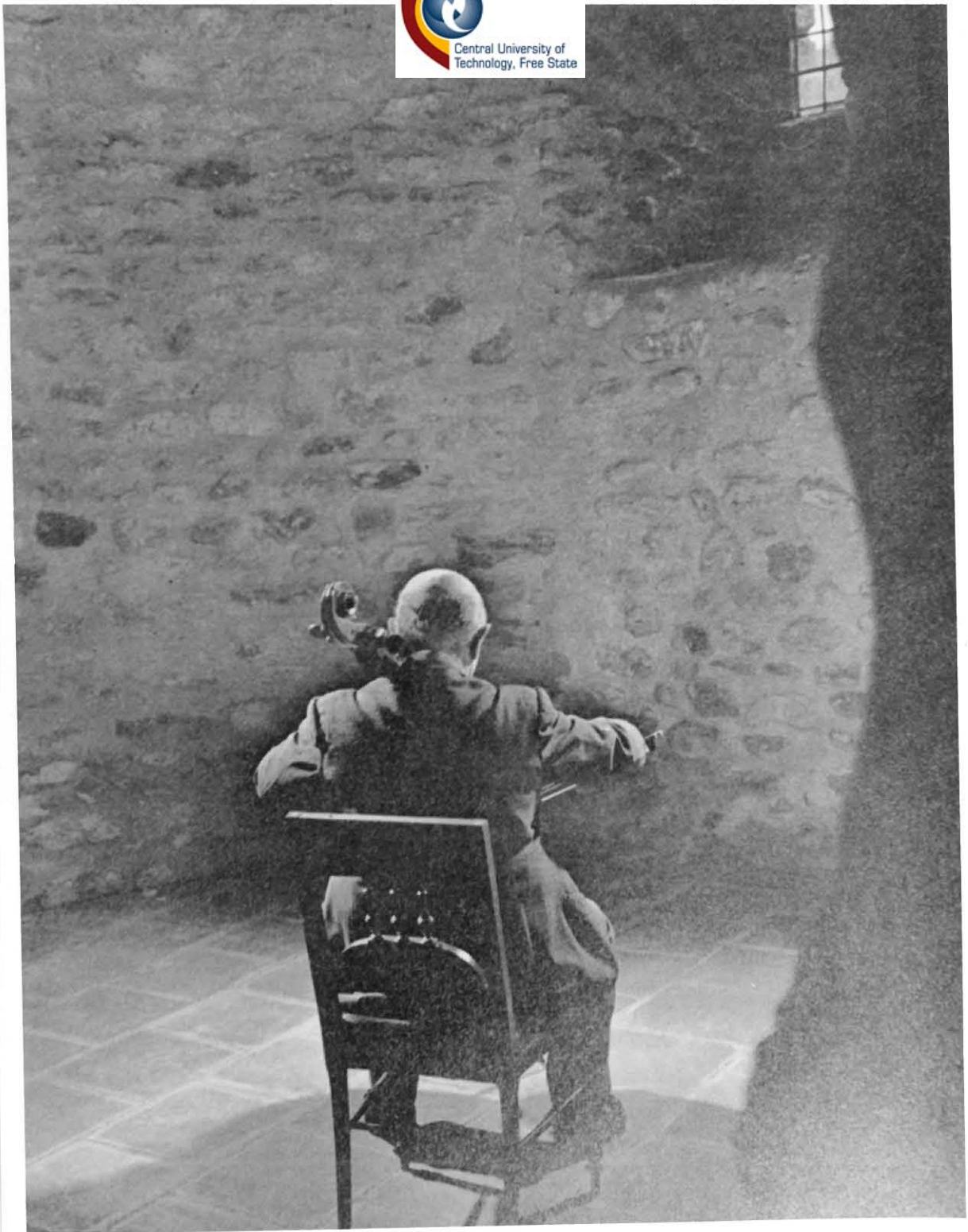WINSTON CHURCHILL

CANADIAN PARLIAMENT, 1941

IV

PLATE II: YOUSAF KARSH

PABLO CASALS

PRADES, 1954

v

Arnold Newman was born in New York City in 1918, when America's boom years were running out of steam, a fact which cast the shadow of poverty over much of his early life. His parents, victims of the 1929 crash, ran hotels in Miami and Atlantic City. From 1936 to 1938 he received a working scholarship from the University of Miami to study art, but in 1938 financial difficulties forced him to take a job in a chain of portrait studios. (1984; p.171; MASTER PHOTOGRAPHERS; PAT BOOTH)

He moved to Philadelphia and became friends with a group of students who were working under Harper's Bazaar, at the Philadelphia School of Industrial Arts. Taking portraits during the day, Newman experimented at night in the dark - room. Although he was influenced by the work of Walker Evans and by other photographers of the Farm Security Administration, he also experimented with photographic abstractions. (IBID)

In late 1939, tiring of the constant moves demanded by his job, he accepted an offer to manage a coupon studio in West Palm Beach, Florida - people would

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exchange a small sum in a local store for a coupon which entitled them to have their picture taken by Newman. He bought a five by four press camera and devoted all his spare time to photography. (IBID)

In 1941 he was at a crossroad in his career, uncertain whether or not he had a future in photography. He travelled to New York to seek the advice of Beaumont Newhall who, with Alfred Stieglitz and Dr Robert Leslie, encouraged him to continue. Leslie offered him a joint exhibition with his childhood friend Ben Rose. The show, at the A - D Gallery, was attended by Ansel Adams and a Newman photograph was bought for the permanent collection at MOMA. His career as professional photographer was launched. (IBID)

The success of another exhibition, Artists Look Like This, in 1945 established his unique stile, which has been called `environmental portraiture'. Newman made use of the sitter's natural environment to amplify and expand his personality and to pinpoint and comment on his particular contribution to the world. (IBID)

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Newman decided to gave up what had become a lucrative business in Florida and in 1946 he moved to New York City.

In that first year he was commissioned by _Life_ to photograph Euegene O'Neil and by _Harper's Bazaar_ to do the famous portrait of Igor Stravinsky, which at the time was rejected by Brodovich. (IBID)

From his early days Newman has been interested in abstractions and has a keen eye for shape, geometry and composition. With his sophisticated lighting technique and formidable mastery of the scientific side of photography, skills that he prefers not to emphasize Newman brings his brilliantly creative mind's eye to bear on the subjects of his portraits, explaining them and exposing their relationship to the world that they have influenced. (IBID)

Newman, father of two sons, lives in New York City with his wife. His one - man exhibitions have included _Artists Look Like This,_ at the Philadelphia Museum of Internazionale della Fotografia, Venice, in 1963; and at the International Museum of Photography, Rochester, New

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York, in 1972; and <u>The Great British,</u> at the
National Portrait Gallery, London, in 1979. (IBID)

On the following questions he replied as next:

Q: <u>How did you start in photography?</u>

A: "Initially I wanted to be a painter.
When I graduated from high school in 1936, I
wanted very much to study at the Art Students'
League, which was <u>the</u> school in the 1930's.
I hadn't enough money to go north, I got a
scholarship to the University of Miami, which
in those days had only two art teachers. It
was a working scholarship and I had to do
things like painting scenery and organizing
classes in addition to my studies. I was
working eight hours a day, seven days a week.
I didn't think of myself as being deprived. In
fact I think that if there is a single common
thread in the early lives of artists it is this
tremendous urge to work." (IBID)

Q: <u>Did your family encourage your photographic
ambitions?</u>

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A: "Yes. It was most out of character for a nice, middle - class Jewish family, struggling to put food on the table, actually to arrange art lessons. In those days it was insanity, but that's what they did. Sadly, my father died a week before my first show. We came from Atlantic City and the local newspaper carried the announcement of his death on the same page as an article about my exhibition. The fact that I was actually encouraged by my parents to study art was the most unusual feature of my childhood." (IBID)

Q: Do you believe that artistic talent is innate?

A: "I'm convinced of it. Any great artist will eventually admit that you can't teach art. You can open doors and windows and if somebody has talent you can encourage them. Or you can crush them - I've seen that happen, too. You can't create an artist out of nothing, although you can help with everything from technique to showing them what has gone before and making a favourable emotional and relative environment for them. Real artists, however, will work and survive despite bad atmospheres and

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difficulties, because they have the drive and the power." (IBID)

Q: <u>What</u> <u>camera</u> <u>did</u> <u>you</u> <u>use</u> <u>in</u> <u>the</u> <u>early</u> <u>days?</u>

A: "I borrowed a camera from an uncle of mine, a three - and - a quarter by two - and - a quarter Contessa, and put a viewfinder on it. From the first 12 - film pack came the first picture in my book <u>One</u> <u>Mind's</u> <u>Eye</u> - the woman nursing the baby. I had begun to realize right from the beginning that a photograph wasn't a painting - that it required a different kind of conceptual approach. I knew and understood that automatically." (IBID)

Q: <u>When</u> <u>did</u> <u>you</u> <u>know</u> <u>for</u> <u>certain</u> <u>that</u> <u>you</u> <u>wanted</u> <u>to</u> <u>concentrate</u> <u>on</u> <u>portraiture?</u>

A: "I started doing portraits in the very early days. For the first two or three years I would go from one studio to another working for two different bosses. Otherwise I was experimenting, a student trying out different ideas, to see how they related to me. Farm Security Administration, Cubism, various forms

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of Abstractionism - I tried all those as well .
But from the moment I started to do portraits I
was excited by them. Even so, after being i
photography for two and a half years I wasn't
sure whether or not I should continue.
At the time I was working in an isolated manner
in West Palm Beach running this cheap coupon
studio. So in the spring of 1941 I came to New
York to visit Beaumont Newhall, who was then
the one and only creative museum curator of any
stature anywhere in the world. I wanted his
advice about my future in photography. When I
showed him my work he got so excited he sent me
over to see Stieglitz, two blocks away. I was
also told to see a Dr Robert Leslie, an
unbelievable man who still runs around the
world although he's in his nineties. It was he
who encouraged me to continue and therefore
changed my life. He offered myself and Ben
Rose, my childhood friend, a two - man show."
(IBID)

Q: <u>Can you talk a little about your technique and
equipment?</u>

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A: "There's not much to say. I adapt to my surroundings. Nothing else matters. After all, the camera is nothing more than a box with a pin - hole at one end and a piece of film at the other.

I don't make notes on what exposures I have used in the past. Carefully delineated shapes are important to me in my work and therefore I try to use the longest possible exposures - up to several seconds sometimes, which can be a bit long even with a tripod to someone who is used to moving around. Other times it may be a second. I check out the various lenses when new ones come on the market, but I don't keep buying the latest equipment. That doesn't produce better photographs. I like to emphasize to students that great masterpieces have been taken with primitive equipment. Equipment is merely a tool and should be used as such, but you must know it and feel comfortable with it.

When I have the choice I like to work with black -and - white rather than with colour because I have greater control. Occasionally I use colour and get good results. And I like to use the fastest film that is available for the

camera that I am using.

Most of my pictures I have taken have been shot
on five - by - four format. In recent years I
have begun to use 35mm and 120 because now you
can get the quality, and those cameras give you
greater quality. The difference to me between
a five - by - four and 35mm is the difference
between a big oil painting and a watercolour.
There are some subjects that just don't lend
themselves to big oils and vice versa. One is
not better than the other - they are simply
different. Some subjects link themselves to
both. The 35mm is good for images that move
about, have poor light and insufficient depth
of field and so on. It's good for colour, too."
(IBID)

Q: Can you sum up your philosophy?

A: "Yes. Photography is not about cameras, film
paper and enlargers. The most important thing
that I possess is my ideas - the way that I see
things and the way that I interpret that seeing
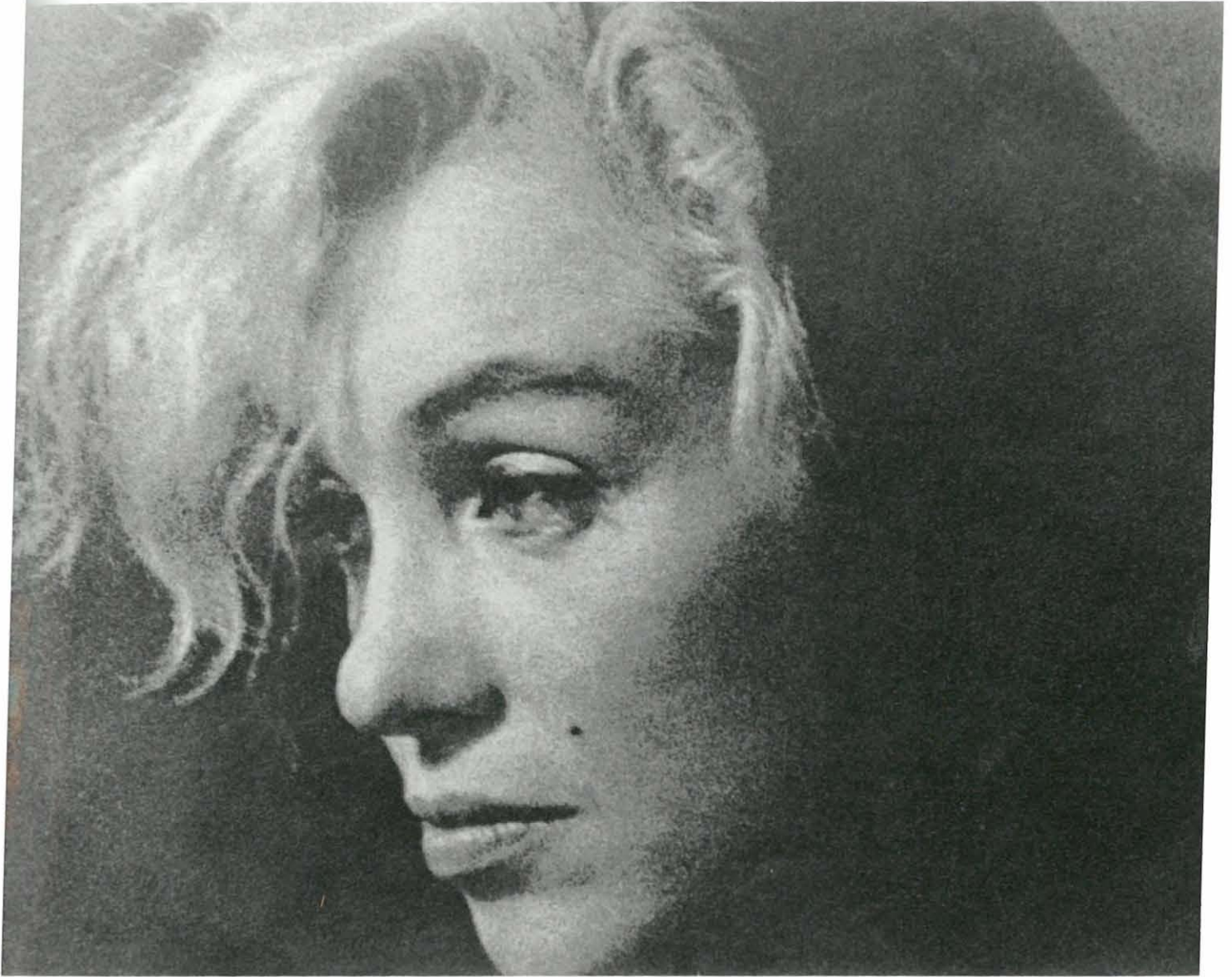process." (IBID)

ARNOLD NEWMAN

PLATE I: ARNOLD NEWMAN
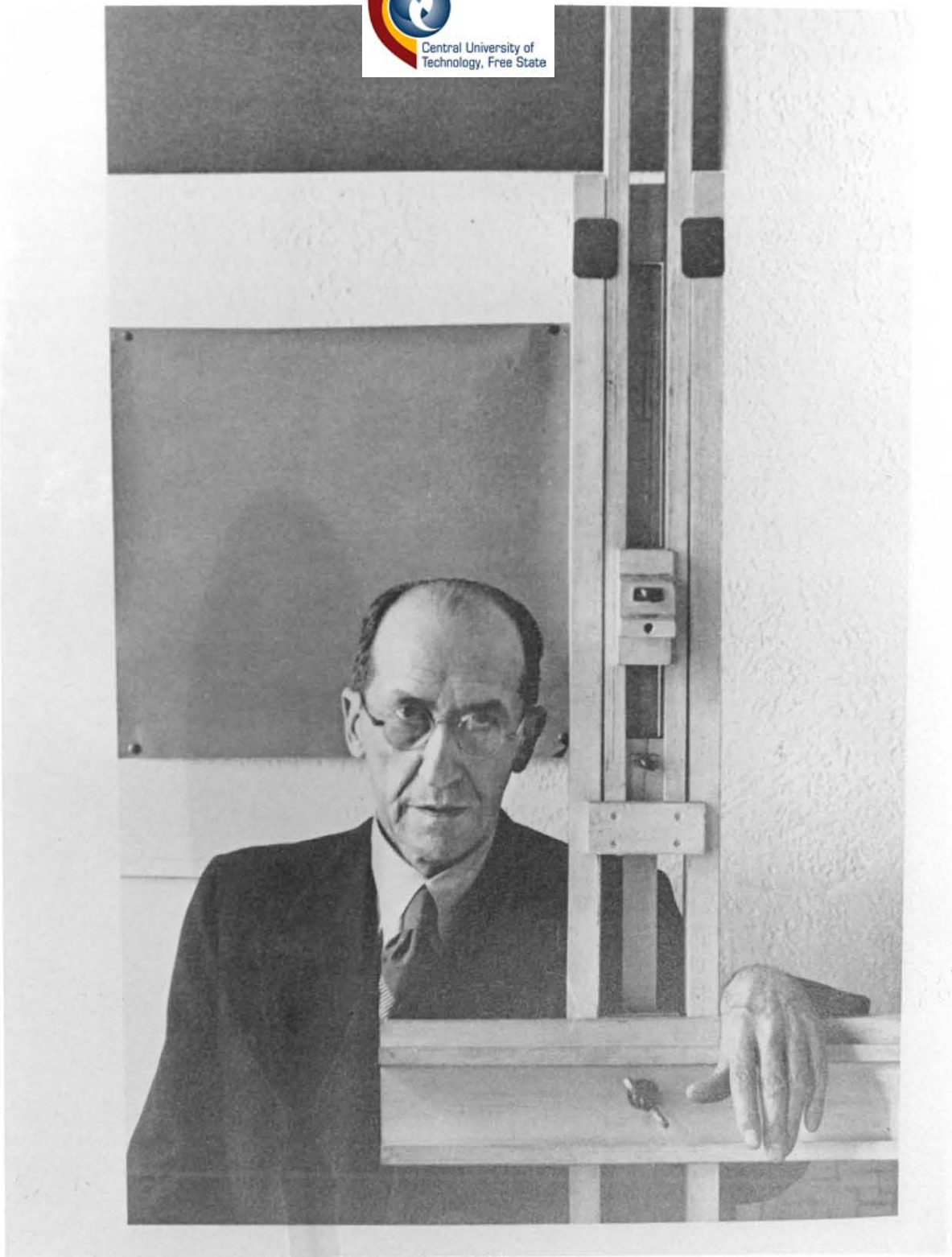
MARILYN MONROE

BEVERLY HILLS, 1962

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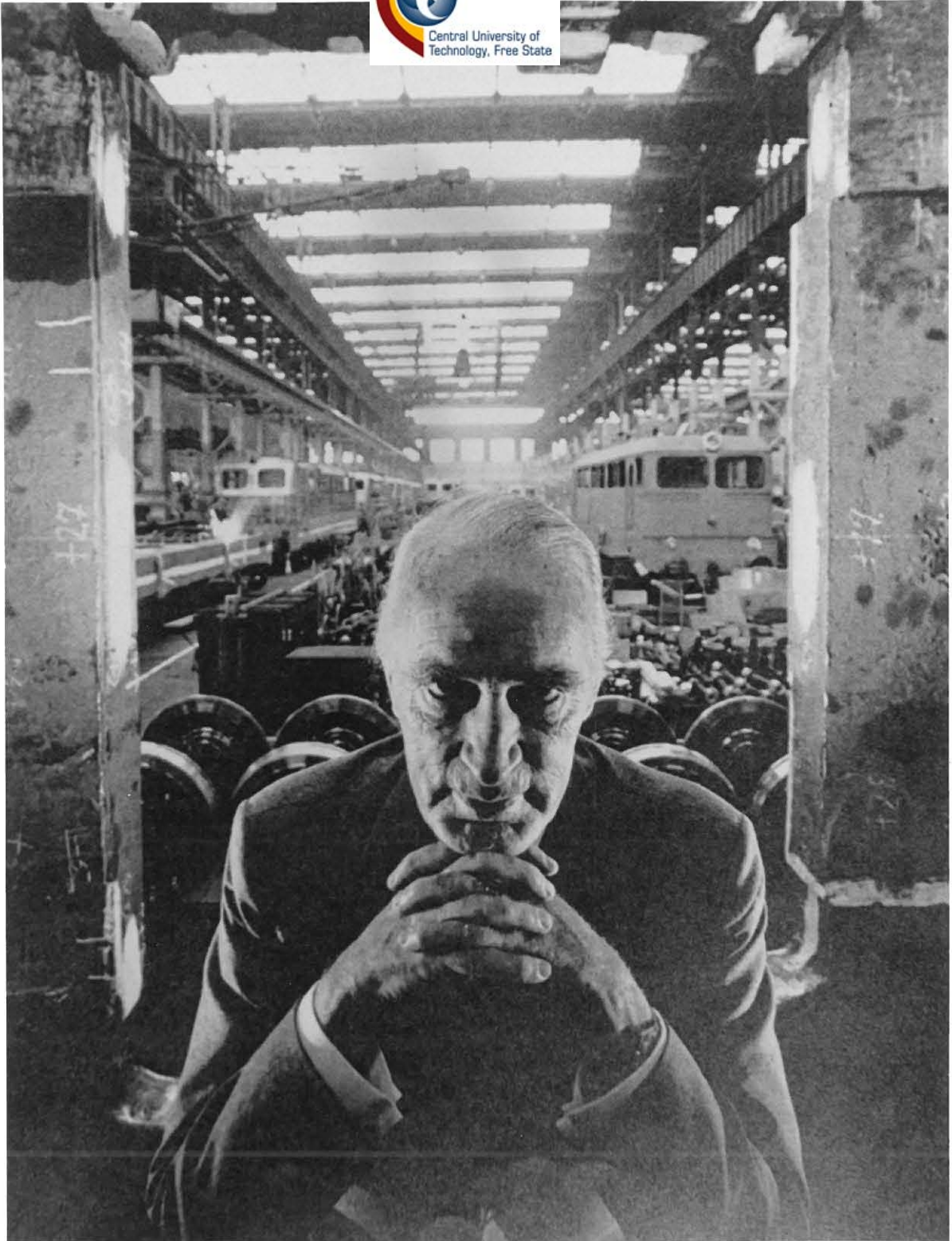PLATE II: ARNOLD NEWMAN

ALFRED KRUPP

ESSEN, GERMANY, 1963

VII

PLATE III: ARNOLD NEWMAN

PIET MONDRIAN

NEW YORK, 1942

VIII

CONSTRUCTION OF A PORTRAIT

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Outdoor portraits have an appeal that is hard to match in a studio, particularly when spontaneous incidents can be use. But the right time of day is very important. When the light falls obliquely on the subject, early or late in the day would be better than at midday, because the light is less harsh. Plan photo-sessions, if possible, between one and three hours after sunrise or before sunset, although any time when the sun is below an angle of 45 degrees to the horizon will be perfect.

Next, the photographer have to decide how to place the subject in relation to the sun. He or she must be able to move around to achieve the best balance of lighting and to include in the viewfinder the least distracting background.

The most important part of a portrait is the face, of course. The exposure should be based on the subject's face and not on the background. To expose the face correctly, close right in and see what combination of aperture and shutter speed is indicated before moving back to the chosen camera position. Hand-held meters are particularly useful

for portraiture. One may find that the light is insufficient for a picture at an adequately fast shutter speed, and that one need to move the subject near a reflective surface or provide a simple reflector.
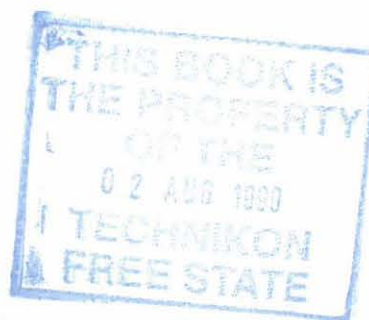
Windows give a photographer a double advantage, as
a light source for portraiture. Light from a
window avoids any need for the studio apparatus
that made sitters anxious, and at the same time has
a soft, natural quality that is very flattering.
The photographer can light a subject in countless
different ways, using this simple light source.
The crucial thing to remember about window lighting
is that although the shadows are soft-edged, they
can become deep and inky on the side of the head
away from the light. In small or pale-coloured
rooms, the resulting contrast between light and
dark may not be extreme because of light reflected
off walls and ceiling onto the subject. But in a
large room, or one with dark-coloured carpets and
furnishings, one may have to use a reflector to put
some light back into the shadows. A reflector can
be improvised from almost anything pale in colour.
A sheet of newspaper or sheet of polystyrene are
excellent. Shadows become softer , when the
reflector is moved closer to the subject.

The contrast increases dramatically, when the sun
shines directly in through a window, and one may

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need to soften the shadows by diffusing the light

itself. This can be done by pinning a white bed

sheet of artist's tracing paper across the window.

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As a way of lighting faces, special photographic
light is far easier to control than natural
daylight. Even the simplest of photographic lamps,
like for instance, Tungsten photoflash, Portable
electronic flashes, Studio flashes, gives the
photographer considerable flexibility in choosing
the direction and intensity of the illumination.
For portrait lighting, similar principles apply to
all, although each lamp operates in a slightly
different way. To begin with, place the light
source slightly above and to one side of your
subject's face. Unless the photographer is aiming
for a particularly harsh effect, one should diffuse
the beam of a single lamp. This can be done by
bouncing the light from a reflective surface, such
as a white umbrella, or by passing it through a
translucent screen. Muslin stretched on a wooden
frame or tracing paper makes an adequate diffuser.
Place a reflector on the side that is most distant
from the lamp, to avoid casting dark shadows on
parts of the subject's face. The shadows will be
softer and paler, the larger and closer the
reflector is to the subject. By using the camera
meter in the normal way, one can measure exposure

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with tungsten lighting, but flash exposures are not
so simple to judge. The automatic sensor of a
portable flash unit will be misled by the brilliant
white surface of a diffuser or reflector, so one
must set the unit to manual. By running bracketed
exposure tests in advance, using wider apertures
than for normal flash photographs, a standard
setting can be work out for one's lighting
arrangement. To use a special flash exposure meter
is an accurate alternative.

The scope of portrait lighting expands dramatically
with two lamps instead of one. To control the
relative brightness of highlights and shadows more
precisely, or for effects such as illuminating a
background or casting a golden halo of light around
a subject's head, one can use the second lamp. To
fill in shadows on a face, one can also use a
second light in place of a reflector. If the
photographer do this, he or she have to make sure
the second light is sufficiently far from the face,
that it does not create a second set of shadows.
It is simple to positioning a fill-in light.
Switch on the main light first, and direct it as if
one were using only one light source. Then switch
on the fill-in light, and place this close to the

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camera-not in the position where one should
normally put a reflector.   The main light should be
brighter than any subsidiary fill-in light.
Place the fill-in light about twice as far from the
subject as is the main light, if both lamps are of
a similar power.

Theaters use spotlights for dramatic effects, and by means of strong light directed from a small source, one can give photographic portraits the same impact. Harsh, concentrated light creates brilliant highlights and sharp-edged shadows that accentuate a subject's bone structure and bring out dominant facial features. Oblique lighting, with a single light source fairly near your viewpoint, can be both dramatic and flattering. To fit a snoot over a tungsten photoflash, in black-and-white photography, is a simple way to set up a small, hard light source. The light can then be moved around the room until one achieve the right play of highlight and shadow on the sitter's face. To give good modelling to cheekbones and chin without exaggerating the nose unduly, is to place the main light source in front of the face and a little higher than the eyes. Then move the light slightly to one side so that the subject is not looking straight at it. Another approach, to prevent background shadows, is to use a broader light source so that some light passes behind the subject to a white backdrop. One can position the lights slightly behind the subject, by using narrow spotlights.

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Modern lenses give such clear, sharp images that sometimes they may show more searching detail than the photographer wants in a portrait. A general solution can be provided by diffusing the light source, either with a shield such as tracing paper or by finding a naturally diffused source such as a frosted window. If one place a diffuser over the camera lens, more specific effects are possible. The light spreads slightly into the dark lines of a face or outward from highlights in the hair and eyes, when the light is intercepted and the image is broken up in this way. One can obtain a very subtle overall softness, or a pronounced veiling of the image, creating a kind of romantic effect, depending on the type of diffuser been used. There are ways to provide one's own diffusion filters, just by smearing Vaseline on a plain glass or colourless ultraviolet filter is one of the simplest methods of all, but it must be spread lightly and a part of the glass must be left clear to avoid breaking up the image too much. Another way is to smear the Vaseline in just one direction so that light spreads only this way from any highlight. An alternative is to stretch a piece of

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cellophane, with a hole cut out of the centre, over the lens. With a wide aperture set, the hole in the cellophane yields a clear centre.

To give full emphasis to the face, is to include just the head and shoulders of the sitter. Within a head-and-shoulders format, one can close in to fill the frame with just the subject's head and emphasize facial features or else move back for a more general view, perhaps using details of the sitter's clothing to suggest his or her personality The head-and-shoulders approach suits all kinds of subjects, and requires neither elaborate lighting and equipment nor special background settings.

The sort of rigid formality seen in passport photographs, is the main pitfall to avoid. A more natural and relaxed appearance and which also helps to add interest, is to varying the line of the sitter's neck and shoulders. The viewpoint can have a significant effect on the mood and character of a photograph. It is important at which position one hold the camera in relation to the subject. The most flattering position, is generally an eye-level viewpoint. Looking down on the sitter tends to conceal the eyes and lengthens the nose. However, a camera position slightly below eye level can effectively suggest authority in a formal study

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To see what an important role the body plays in
expressing mood and character, watch two people
engrossed in an animated conversation, and one will
quickly see how important it can be.

The photographer can show the tension or composure
in the subject's posture, together with the
gestures that add emphasis to a facial expression,
by including the whole body in a picture. A
portrait that shows only the head and shoulders is
less complicated than a full-length portrait. To
seat people on the ground, is sometimes a good way
to overcome tension. They will tend to use their
hands naturally for balance, instead of
questioning, what they should do with it.
They also make more compact forms that fit a
viewfinder frame better than do the tall thin
targets presented by people standing upright. If a
seated subject still has difficulty relaxing,
suggest the use of a prop such as a book, or in the
case of children, something to play with. The most
natural full-length portraits are those in which
the subjects are absorbed in activity. Failing
this, you can make standing subjects feel less
awkward by giving them something to lean on.

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Tightly cropped portraits have a compensating impact and intimacy, but convey limited information about a person. When such portraits are displayed as large prints showing the subject's features life-size, this is particularly true. If one move the camera to within a few inches of a sitter's face, to take a striking close-up, the picture will look distorted and even bizarre. At short range, a perfectly normal nose may appear grossly enlarged because of its relative closeness to the lens compared with other parts of the face. For the same reason, the brow may seem deformed in a high-angle view. The photographer must move back a few feet and use a lens that has a longer focal length, to restore a subject's features to their correct proportions and still fill the viewfinder. Lenses with focal lengths between 85mm and 135mm - or zoom lenses - are best for close-ups, allowing one to stand about three to five feet away. Close-ups require extra care, whether one is standing fairly near a subject or farther away with a longer lens, because the depth of field is very shallow. If the head is turned, focus on the eyes - or on the nearest eye. Using the camera's preview control to

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see how much of the face is sharp. By taking
pictures in bright light and stopping the lens down
to a small aperture, one can maximize depth of
field. A sharply focused close-up will expose a
face to intense scrutiny, and one may want to
diffuse a strong light to soften the effect.

A distinctively photographic quality that one can
adjust to convey subtle nuances of mood - is to
balance between exposure, lighting and the tones of
the subject or background, that controls the "key"
of a portrait. Predominantly dark, low-key images
with only small highlight areas have a more solemn
effect, whereas bright, high-key images tend to
suggest youth and lightness of spirit. There are
intermediate tonal keys, in which the tone of the
background and the quality of the lighting play
major roles in determining the final effect. If
the subject is light-haired and fair-skinned, and a
large, diffused light source bathing the whole
subject in even light against a white background,
will give a very high-key portrait. Slight
overexposure will add to the effect. A camera
exposure meter reading of an overall bright scene
will indicate a reduced exposure to darken the
image to a mid-tone. Set a film speed slower than
that of the film or give at least one extra stop of
exposure, to prevent this. By providing a darker
background, or by leaving the background unlit or
in shadow, progressively more low-key effects can
be gained. The size of the light source can also

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be reduced, or by moving it farther away or by adjusting the angle, so that the shadows are larger and deeper. The portrait may gave a moody, even sinister, impact with a black background and single spotlight shining on one side of the face only.

To photograph your reflection in a mirror, is the simplest way to take your own portrait. If one hold the viewfinder to one's eye, the camera will appear in the picture and obscure part of your face. One can avoid this by first lining up the picture and then raising one's head above the camera before releasing the shutter. It is the reflection, not the mirror, on which one must focus because, the focusing distance is actually that from the lens to the mirror and back to the photographer's position. One simply focus with a single lens reflex camera on the reflection as it appears in the viewfinder. Alternatively, one can also use a tape measure to find the total distance from the camera to the mirror and back, and then set this distance on the focusing scale. To use a cable release or the camera's self-timer while posing in front of the lens, is another main way to take a self-portrait. Set up the camera on a tripod and look through the viewfinder to see where one should stand or sit. To adjust the framing and focus, place something, perhaps a chair, in position to do so. Leave space around where one's head will be, to prevent errors in framing.

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Practise releasing the self-timer, and taking up
your pose a few times before loading film.
A special long cable release should be used for
more exact control over the moment of exposure. A
mirror placed behind the camera is useful for
monitoring one's expression.

Through laughter or through a challenging stare, a
full-face view can communicate with a viewer in a
very direct way. This approach can suit people
with good eyes and regular features. One usually
risk the dullness of a passport photograph, unless
a sitter is confident and assertive. Because most
people are not familiar with their own profiles,
they may be wary of it and sometimes profile views
look excessively staged. Place the light ahead of
the face and slightly farther back than the subject
from the camera, in order to emphasize a profile.
Three-quarter views are in fact much more common in
portraiture. They give a more relaxed impression,
and allow eye-contact with the camera, that is lost
in a profile portrait. As models are well aware,
one side of a face looks better than the other. If
one is in doubt, take pictures from both sides and
make a choice. Let the subject's face slightly
turned to one side and then look back toward the
camera without any head movement, to achieve a
natural pose. Keeping a conversation going will
help subjects to relax, and a joke or smile may
encourage similar responses. If this do not help,
suggest that the subjects stretch, shake their

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shoulders or even screw up their eyes. A smile may
appear then quite naturally when one tells them to
relax again.

The arrangement of two people within a frame of a
picture is best kept simple. The slightly
elongated rectangle of the 35mm format suits a
horizontal head-and-shoulders, with the pair
standing beside each other. But do not place two
heads side by side on the same level. This may
produce a dull result, unless the pair are looking
toward each other so that both are in profile.
With the woman's head lower than the man's, is a
more natural solution, when photographing a couple.
If one turn the camera for a vertical picture and
arrange the couple on different levels, one often
can achieve more varied poses and framings. Try
having one person sit, and the other stand slightly
behind with one hand resting on the chair. Suggest
that the woman stands while the man sits, to avoid
too conventional a picture of a couple. The
principles are the same as for a single portrait,
in lighting two people, but there are a few special
problems. Unless the light is shadeless, one
should take care to arrange the couple so that one
does not cast shadows on the other, while taking a
photo outdoors. Make sure that both are equally
distant from the window or door supplying the

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light, while using natural light indoors, otherwise the rapid fall-off of light will create an exposure problem, with the person farther from the window appearing much darker. Photographic lights should be placed squarely to the front of the subjects, or else divided in such a way that each receives equal light.

To show every body looking alert and attentive and
at the same time to convey the sense of a common
bond, are the aims of a group portrait. To get the
general arrangement of the group right and then to
work on the pose and appearance of each individual,
is the secret of a group portrait. Encourage the
members of the group to relax by talking to one
another, but keep sufficient control to command
their undivided attention when one is ready to
take the picture. Figures in front can obscure
those behind, therefore large, informal groups
presents a special challenge. To move the group to
a flight of steps or a slope, is a natural solution
Failing this, get higher with the camera, or
standing on a chair will give one a better view of
each individual. One may have to set a wide
aperture to take maximum advantage of restricted
light, when photographing a group indoors. The
photographer will need to arrange his or her
subjects at roughly equal distances from the camera
so that all come within the narrow zone of focus,
unless he or she can retain adequate depth of field
by using a wide-angle lens. Maintaining an equal
distance is also important to avoid uneven
lighting, when using flash or tungsten photolamps.

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To show every body looking alert and attentive and at the same time to convey the sense of a common bond, are the aims of a group portrait. To get the general arrangement of the group right and then to work on the pose and appearance of each individual, is the secret of a group portrait. Encourage the members of the group to relax by talking to one another, but keep sufficient control to command their undivided attention when one is ready to take the picture. Figures in front can obscure those behind, therefore large, informal groups presents a special challenge. To move the group to a flight of steps or a slope, is a natural solution Failing this, get higher with the camera, or standing on a chair will give one a better view of each individual. One may have to set a wide aperture to take maximum advantage of restricted light, when photographing a group indoors. The photographer will need to arrange his or her subjects at roughly equal distances from the camera so that all come within the narrow zone of focus, unless he or she can retain adequate depth of field by using a wide-angle lens. Maintaining an equal distance is also important to avoid uneven lighting, when using flash or tungsten photolamps.

THE SETTING AND THE SITTER

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The way one pose the subject is crucial, whether the aim of a portrait is to glamorize beauty or to bring out character. When choosing a pose, age demeanour, and sex are all important factors. Unless there is a specific reason, try to avoid full-face views. Only some faces are flattering by this approach. With an older person, it is very important to let the sitter feel at ease. The person's hands need almost as much attention as the face, when using a pose where the hands are used. The hands add to a sense of personality, and immediately betray whether someone is tense or at ease. When using a hand supporting the chin, will help lead the eye to the face. With a younger person, one can move away from the more conventional poses.

Each person is unique, and so are their faces. A good portraitist look for unique characters and then considering how best to present them. The structure of the features, and the expression, are essential things to remember when photographing faces. A change of lighting, lens, viewpoint, or pose can enhance a subject by making the most of attractive features and minimizing other aspects. A round face can be slimmed, by asking the sitter to lower the head slightly, and concentrating light on the centre of the face, or otherwise, a thin face can look wider by using a broader light on a tilted-up head. The nose can often be a problem in portraits. By using a normal, or wide angle lens, the nose can often seems to be distorted, and a telephoto lens can minimizes this effect. To make the nose less prominent, can be done by framing the portrait and leave some space at the top of the image. None of these techniques will work, unless the sitter is relaxed. Nervousness often shows in the eyes or mouth. To obtain a natural expression, tell the sitter to tighten his or her lips in a kiss to pull a face or bend the head foreword and close the eyes.

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Each person has a public image behind which the real self shelters, that is why getting to the heart of someone's personality is never easy. If one want to form a clear impression of what one want the portrait to show, one need to take time to establish a understanding with the sitter. Then one has to look for the visual clues - in manner, expression, gestures, and how the sitter dresses - that most reinforce this impression. When outward appearances mask the person underneath, an effective way to bring out essential traits, would be to use lighting and exposure to create a mood that suits the sitter's expression.

To give definition to good features, while
minimizing defects and to idealize a face for a
beauty or fashion shot, are two reasons for using
makeup. A smooth face is the starting point for
any type of makeup. To hide skin blemishes,
shadows and lines, use a concealing cream, and
using powder will reduce shine on oily places on
the skin. The next step is to use shading and
highlight makeup, to give shape to the face. One
can make features appear more regular, by using
shading, or to slim down a broad jaw, or shorten a
long nose. Highlight makeup emphasizes features,
by putting highlight down the nose bone will make a
face seem longer. By extending eyeliner beyond the
outer corners of the eyes, will widen close-set
eyes. Depending on whether one want to narrow or
enlarge the subject's mouth, lips can be outline
with a lip pencil in a colour darker than their
natural tone.

Hair are often a very important aspect of a
portrait. It needs special attention when the
person makes it an important feature of her or his
appearance. Hair can seem to look lifeless, if

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wrong lighting are used. Hair can also be used to bring a portrait alive, by a shake or turn of the head, it also can give a semitranslucent quality to the hair. If one wants a natural effect, it is not always a good idea to tidy the sitter's hair. Beautiful hair can be shown at its best, by using careful lighting. All colours of hair except the palest blond absorb a lot of light and indoor portraits look better if one direct an extra light on to the head with a spotlight or a floodlight narrowed by a snoot. By using backlighting with either sunlight or artificial light is a classic way to emphasize hair.

People in certain ways, can be associated with
accessories surroundings them. For example, a
person who wears glasses, the wearer may be almost
unrecognizable without them, a small girl may look
like herself when clutching her teddy bear, or a
man may even seem naked without his pipe. People's
personalities can also be revealed by their tastes,
achievements or interests, and all these
accessories and props can help the photographer to
build a rounded portrait. At a person's home the
photographer can almost pick and choose anything he
or she can includes in a portrait to provide a
facet of personality to the sitter. A few items,
positioned carefully, will support the portrait
best. A person's professional or public image can
also be reinforced by props, for example portraits
of the person carefully arranged, equipment of
working life or animals within the portrait, it
provide a parallel between private and public lives
and also give the picture a time scale.

The portrait can be influenced by colour, tone or character of the background, both psychologically and visually. A serious, dramatic or assertive personality can be provided by using a dark background. Portraits of greater frankness or charm can be created by using lighter backgrounds, it also let the sitter seems to be more relaxed. Another major consideration in choosing background colours is the way that they suit the sitter's hair, eyes or clothes. With outdoor portraits, do not include more detail in the background than one really need.

Portraits that are not conventional portraits in the sense of a sitter and photographer facing each other across the camera, are pictures of people at play. Some subtle flattery may help to win the cooperation of a subject, if they have skills or abilities of which they are proud of. The participants will be brought back repeatedly in front of a planned camera position, by the natural rhythm of many organized games or sports. More random movement are involved by other leisure pursuits. These pursuits demands patience and may be the only way to catch a relaxed, natural portrait of someone completely absorbed in an activity.

Aspects of character can be revealed in a unique way, by portraits of people at work. Someone who works spend half of his hours in a single environment, for example someone who works in an office, in a factory or on a farm. If photographed in his or her best clothes in a studio, may give a false picture of the person, while what they do may give shape and meaning to their whole life. When taking photographs while someone's at work, one should do all to avoid disrupting the day-to-day routine, because it require the cooperation of an employer or fellow workers. By using available light from a window if possible, and keeping one's equipment and photographic techniques simple are the easiest way of doing this. In most work situations one will have to accept the surroundings that one find. In some ways this will give strength to the picture. If it is not suitable or disturbingly, one can change the lens or aperture setting.

THE AUTHOR'S VIEW OF PORTRAITURE

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Portraits of people usually resemble the person's appearance. An attractive appearance is usually seen as a requirement for a successful portrait. In any approach to portraiture the author do not care too much about the looks of the sitter but definitely the character that is portrayed. In conjunction with certain elements and techniques she then try to compose a successful portrait.

Every person is unique with a character of his own. This is what makes the person interesting; be it reflected in emotion, habit or the environment in which the person finds himself. It is therefor of great importance to her that the portrait must be natural even though artificial techniques or lighting is used.

Lighting is important in the creation of atmosphere - atmosphere crated by the mood of the sitter or the feel of the surroundings.

Natural lighting is best suited for a natural emotion or mood. Unnatural lighting on the other hand is best suited for creating a dramatic character or event.

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A person's features are very important. the mouth
is used to communicate with. The eyes also
communicate but is a window on the soul as well.

Looking at the above mentioned one can thus see
that it takes a number of prerequisites for a
portrait to be labelled a really successful
portrait.

The author extensively uses the medium format
camera like the RB 6x7 for her studio and location
work. She usually uses a 127mm or 90mm lenses for
location or environmental portraiture, and a 127mm
or 180mm for studio and close-up portraiture.

She also make use of the 35mm format, for its
versatility, and easy available lenses. For
natural or informal portraits she uses a standard
lens to enclose the person's environment or
surroundings. For close-up's she uses a 103mm to a
135mm lens.

The author uses Fuji colour 120 film, for it's
vibrant saturated colours. When taking photographs
with high contrast in colours, she uses AGFA colour
film, it gives more of a
warm yellow colour to the photograph.

She extensively uses electronic flash for studio
lighting, usually it exist out of four lights; one
main light, one fill-in, one spotlight to bring out
the colour of the sitter's hair, and a background
light.

For location work she try to use available light as
far as possible, and only uses a flash-light for a
fill-in light, where necessarily.

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PLATE I: THE AUTHOR

T VERMEULEN

ENVIRONMENTAL PORTRAIT

RB 6\7

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PLATE I: THE AUTHOR

T VERMEULEN

ENVIRONMENTAL PORTRAIT

RB 6\7

PLATE I

PLATE II: THE AUTHOR

J VERSTER
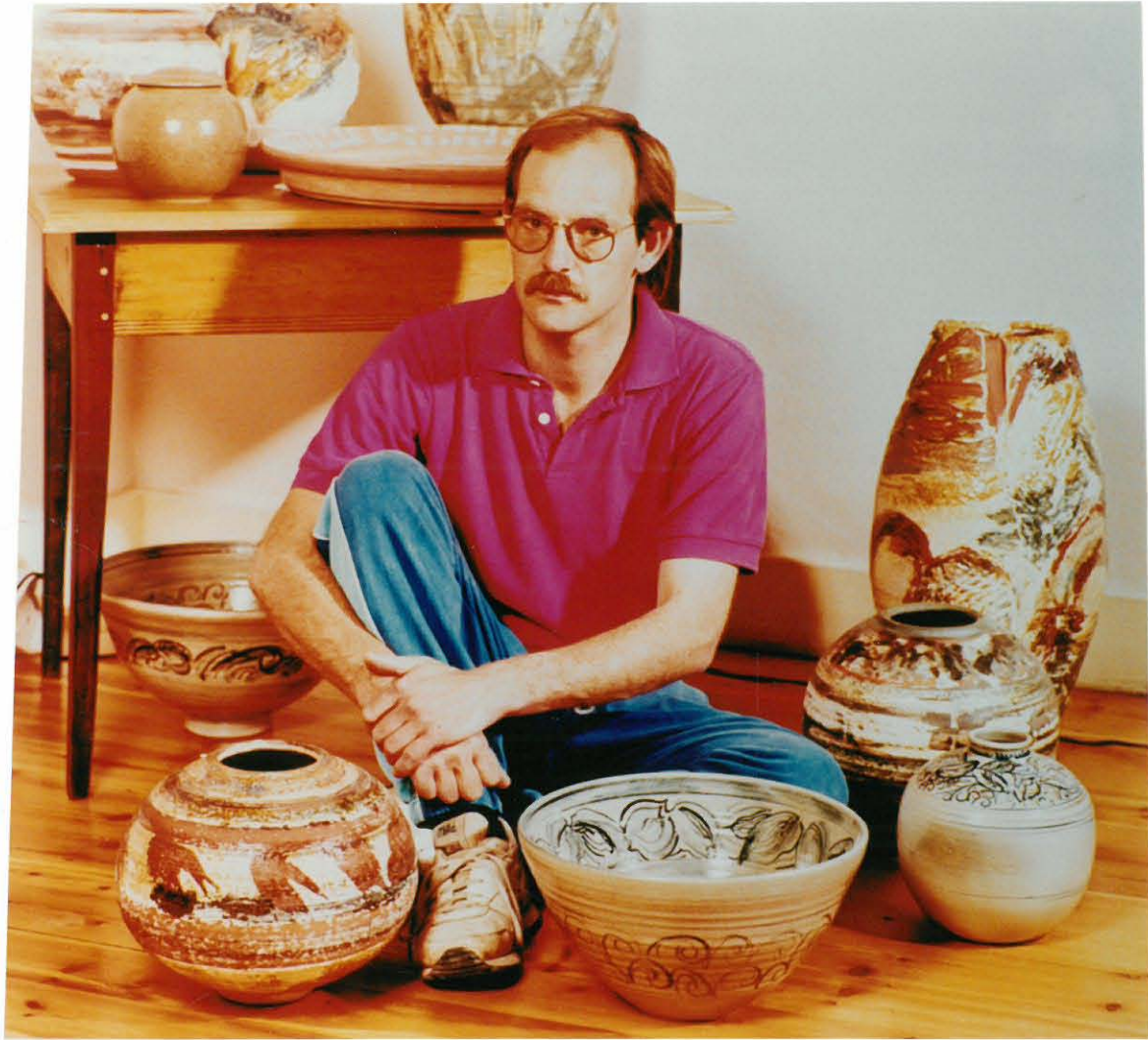
ENVIRONMENTAL PORTRAIT

RB 6\7

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PLATE II

PLATE III: THE AUTHOR

L JANSE VAN VUUREN

ENVIRONMENTAL PORTRAIT

RB 6\7

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PLATE III

PLATE IV: THE AUTHOR

H COETZER

FORMAL ENVIRONMENTAL PORTRAIT

RB 6\7

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PLATE IV

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PLATE V: THE AUTHOR

R RAU

FORMAL ENVIRONMENTAL PORTAIT

RB 6\7

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PLATE V

PLATE VI: THE AUTHOR

H DE VILLIERS

INFORMAL PORTRAIT

35mm

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PLATE VI

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PLATE VII: THE AUTHOR

L MACLEOD

FORMAL CHILD STUDY

RB 6\7

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PLATE VII

PLATE VIII: THE AUTHOR

A LOMBARD

ENVIRONMENTAL PORTRAIT

RB 6\7

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PLATE VIII

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PLATE IX: THE AUTHOR

A MACLEOD

INFORMAL CHILD STUDY

35mm

PLATE IX

PLATE X: THE AUTHOR

H LOMBARD

ENVIRONMENTAL PORTRAIT

RB 6\7

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PLATE X

PLATE XI: THE AUTHOR

          CINDY

          FORMAL STUDIO PORTRAIT

          RB 6\7

PLATE XI

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PLATE XII: THE AUTHOR

D VERWOERD

STUDIO GLAMOUR PORTRAIT

RB 6\7

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PLATE XII

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Good portraits are not just pictures of people.
Instead of simply recording what the sitters look
like: they are interpretations of personality.
The best portraits reveal what is individual about
a person, and perhaps what they are feeling.

Sometimes, unposed pictures of friends or relatives
can have the quality of a successful portrait, if
the natural closeness between photographer and
subject are combine with technique in the right
way. But it is more difficult to take a successful
portrait of someone you hardly know.

One must quickly establish a basic understanding of
character. One must decide what kind of
surroundings will strengthen the portrait and what
kind of lighting will suit the sitter.

As seen, a successful portrait take a little more
than just the push of a camera's button.

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