PORTRAITS

BY

MARILÉ EKSTEEN

Submitted in portial compliance with the requirements for the National Diploma in the Department of Photography, Faculty of Human Siences.

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SUMMARY

The script consist of some highlights in the history of portrait photography and interviews with of two famous portrait photographers: Horst Paul Albert Bohrmann and Johan Pretorius as well as and seven helpful hints to successful portraiture.

Some techniques (including lighting techniques), as well as the equipment needed for portrait photography is discussed. Several kinds of portraiture such as the informal/formal portrait and group portraits are also discussed.

The script also deals with some of the author's own work.

LIST OF PHOTOPRAPHS

iii **TABLE OF CONTENTS**

4

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.

(The art of people photography: M N Sonnekus, 1991)

INTRODUCTION

This script will go into portraiture. I find portraiture very interesting and want to learn more about it. I want to explore all the aspects of portraiture. All the techniques involved, the equipment used, the lighting and the environment. The aim is to give my experiences with portraiture to other readers so that they can learn more and improve on my experiences.

The reason why I decided to specialize in portraiture is because I always had that craving and interest in portraiture. People like themselves. If they can have a photograph of themselves, they will be satisfied. I want to satisfy that need. As long as there are people, there will be photographs.

Imagine yourself without any photographs of yourself or of your family! It is lovely to have photographs of your childhood up to your old age. I see a future in portraiture, both professionally and just as a hobby.

We always want to record events and memories. Many people have it done for them, even though there is at least one camera in their home.

People are willing to pay for quality.

"Grandmothers. If we didn't have grandmothers we'd be out of business. They are always demanding family groups. Snapshots are fine, but they want something to put in the livingroom or bedroom."

(Upton & Upton, 1994:18)

CHAPTER 2

SOME HIGHLIGHTS IN

THE HISTORY

OF

PORTRAIT PHOTOGRAPHY

In this section some highlights in the history of portrait photography are discussed

2.1 The first lens

The first lens designed specifically for photographic purposes was Petval's portrait lens. The image formed by this lens showed great loss of definition at the corners of the plate.

In 1866 two opticians, Hogo Adolph Steinheil of Munich and John Henry Dallmeyer of London, designed almost identical lenses composed of two symmetrical cemented elements mounted facing one another with a central stop. Both had a field of view of about 25 degrees, and an apertune of F6 to F8.

Steinheil named his lens the Aplanat and Dallmeyer chose Rapid Rectilinear. The design was the most widely used photographic lens until it was replaced by the anastigmat in 1893.

2.2 The paper

Albumen paper, so called because it was prepared with egg white, was the most commonly used printing material. Coated paper, ready for sensitizing by the photographer, was sold by manufacturers. A serious disadvantage of salted paper and albumen prints was their instability.

11

Almost all photographs of the nineteenth century were printed by contact, and were thus the exact size of the negatives, enlarging was not infrequent.

2.3 Enlargers

Solar cameras, as daylight enlargers were called, came into use in the late 1850's. 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, even days long. The apparatus had to be pointed directly towards the sun. The production of "life-size" portraits as big as six by ten feet is recorded. These enlargers were of poor quality and they were heavily retouched.

2.4 The Carte-de-visite

The Carte-de-visite photograph developed. The name refers to its similarity to a common visiting card in size.

Disderi made this system of mass production portraiture world famous. The system that he popularized was an easy to imitate that all over the world Carte-de-visite were being made in a mechanical, routine way by photographers who were hardly more that technicians.

As portraits, most Carte-de-visite are of little aesthetic value. No effort was made to bring out the caracter of the sitter by subtleties of ligthing, or by

12

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.

It is to the more serious photographers, who worked with a larger format, that one must turn for the finest portraits of the midcentury. *(Newhall, 1982 ; P23)*

CHAPTER 3

INTERVIEW AND PERSONAL WORK

OF

FAMOUS PORTRAIT PHOTOGRAPHERS

14

Two famous portrait photograohers

They are Horst Paul Albert Bohrmann and Johan Pretorius.

3.1   Horst Paul Albert Bohrmann

Horst Paul Albert Bohrmann is born on the 14th of August 1906 in Weissenfels-qn-der-Saale.

In the twenties he started studying at Hamburg Kunstgewerbeshule. In 1930 Horst went to Paris to learn under the eye of Le Carbusier. There he met the Vogue photographer Baron George Hoyningen Huene. In 1931 he began to work for Vogue. His first photograph was publised in the French November Edition.

In 1935 Huene began to work for Harpers Bazaar and Horst took over his work at Vogue in Paris. In 1938 he did his first exhibition and fashion photography at the Seligmans Art gallery, New York.

In 1943 he did his military course. There he became the photographer for the military. Some of his work was published for the Belvoir Castle (The magazine of the military). His first book "Photography of a decade" was published while he was still as Fort Belvoir. After that his career started

15

where he photographed famous people. He got famous for his portraits,

fashion, advertising and still life.

HORST'S PORTRAIT WORK

He photograph his models as goddesses - untouchable. His poses were not freezed. For Horst fashion and elegance in black-and-white meant a studio atmosphere. It meant silhouettes and shadows. He did not like the technical side of photography, because for him it says the same: "To make people look good."

With the right lighting and equipment he create an atmosphere, a personal environment. He was also one of the first photographers who shooted against a light background. He is a master of soft and stimulating elegance.

Horst is different in his portraits as other photographers. He maintain a specific distance from the camera, a distance which shine without any filters.

Horst photographed the pose. He gave instructions and leave nothing to be changed. His photographs have that artificial natural look. The composition is more important for him than the smile on the lips.

I like his work, because it is plain and simple. It looks natural. For him the lighting is also important. I want to repeat his words again: "To make people look good." That is what I want to do. I want people to look good. I want them to feel good about themselves.

Horst was one of the best portrait photographers. It is nice to have someone like him as an example. He was good in many kinds of photography. Something not everyone can achieve.

3.2 **Johan Pretorius**

I interviewed Johan Pretorius to find out more about his work and experciences. He does portraits - the field in which I am. I asked him the following questions:

Question 1

From where stems your interest in photography?

Answer

"It started as a hobby in school. After School I did photography on a freelance basis. I made it my work after that. I photographed now for about twelve years. Seven years now in business."

Question 2

Why did you decide to do portraiture?

Answer

" There is a good market for portraiture. Personally I think it is stupid to specialize in trees or nature. There is not a future in that kind of photography in today's life. You can make a living out of portraits. I do about eight weddings on a weekend. Sometimes more. I am packed with work. Weddings as well as studio portraits. I like to work with people. It gives me great pleasure to see the end result when my clients are satisfied with the photographs."

Question 3

What kind of film do you use for your portraits?

Answer

"I use Agfa Portrait 160 film."

Question 4

Why?

Answer

"The film is soft. It gives you more tones. The film is also not contrasty."

Question 5

What kind of cameras and camera formats do you use?

Answer

" I use the 6 x 7 camera with a 6.4.5 back. I do not use the 6 x 7 back, because you can just get ten photograph. With the 6.4.5 back you get more photographs and it is more cost effective. I only work with the 6 x 7 back if I know that I must print the photograph very big.

For smaller assignments I use my 35mm camera. I use a Canon EOS 1N and a Canon EOS 1RS. I like the Canon EOS 1RS, because it has a pellic mirror which prevent the mirror from lifting. You can then see if your

model has closed his or her eyes.

I also use a 140mm lens (flat field macro lens). It is more sharp from corner to corner, because the element is flat and not round. I also use a 135mm lens on my 35mm camera for fashion photography.

When I photograph environmental portraits, I use my 35mm camera. Then I use my 200mm lens F2.8 and Agfa Optima film.

When I need a flash, I use my Metz CT64. I have two. The one for use and the other one for a spare. I do not like a Sunpak, because it do not have a TTL adaptor."

Question 6

What kind of lighting do you use?

Answer

"I use Elinchrom lights: 2 x 1 000 W lights

2 x 500 W lights

3 x 250 W lights

I also make use of Broncolor lights."

Question 7

The kind of tripod you use?

Answer

"I only use a Manfrotto tripod. It is the best and the steadiest."

21

Question 8

What kind of backdrops do you use?

Answer

"I use seemless paper rolls. I also use backdrops which I painted myself (Mottled backgrounds)."

Johan Pretorius is one of the photographers one can learn so much from. He has the experience of how it works. He is in the business. He knows what photography's all about and what the future holds in. We can learn from him".

CHAPTER 4

SEVEN HINTS TO SUCCESSFUL

PORTRAITURE

Seven useful hints that will improve your portraiture

1. **Skilfull lighting**

   The essence of a good portrait is defined by its lighting. The lighting makes the difference between a good and a bad portrait. A portrait is the communication of what people are like as much as what they look like.

2. **Mood and Concept**

   Many portraits are successful because they are conceptual. They signify an emotion, or mood; or state of mind. A slight tilt of the head, the expression in the eyes, a captured second of spontaneity. It all add up to more than just a picture of the face.

3. **Direct eye contact with the camera**

   This is an important element in a successful portrait. In the finished photograph the model's eyes must meet with those of the viewers. Looking through the camera, the photographer have contact with the subject's eyes. Learning to direct the subject to relate to the camera will give your portraits impact and personality.

4. **Photographer / Client rapport**

24

The individual coming to you for a portrait has a personality different from every other person in the world. The portraits you take of that person should look different from all of the others you have ever photograph. To do this, you have to establish a rapport with your client, and concentrate on that individual during the session. You must be relaxed and professionaly, only then your client will be relaxed and cooperative. Try to establish a positive relationship as soon as your client arrives at the studio. Let your model feel as if she is special and unique.

5. Composition

The use of good compisitional techniques will improve your portraits. Try to use frontal, three-quarter and profile views. Let the background be shaded in a way that it becomes a compositional element. Certain compositional techniques always add to a strong image like:

a) Arranging elements along the diagonal in a picture.

b) Dividing the background into thirds so that the head is not in the middle of the frame.

c) Framing the face with various elements.

All these compositional considerations will add quality to your portrait work.

6. Make-up

Good make-up looking models are a key to good portraits for both men and women in color and black-and-white portraiture. Make-up can bring out the best features of a subject. It can define bone structure, highlight a model's coloring and can create a special "look" that will result in a superior image. Make-up need not to be professionally done to be successful.

7. Coaching the subject through the session

You must tell the model how to move, how to pose, what to say and where to look. Ask the client to say something that can bring flattering spontaneity into the image to the camera, and can give a good positive attitude to the session. The secret to the successful coaching of a model through a session is imagination on your part as well as your client's. *(Hart J; 1983; 11)*

CHAPTER 5

SOME TECHNIQUES IN

PORTRAITURE

Portrait photography relies on a process of cooperation between the subject and the photographer. Most people like the idea of a competent photographer taking pictures of them. 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.

To communicate is a matter of getting people to relax in front of the camera. Always be free with compliments and keep a conversation going. Make positive suggestions instead of criticisms towards your subject.

You must always plan ahead to inspire confidence in you own ability, so that one does not appear unprepared. Your equipment must already be set up and planned when the photo session starts.

Remenber: *Always look relaxed, confident, know what you're doing and look professional.*

Always try to bring out the good qualities of the models. It gives that character to a photograph to make it a good photograph. One sentence says it all: Plain but striking. People must remember you and your photographs.

Some people like me, like to shoot studio portraits. I am not crazy about shooting environmental portraits, because in the studio you can light your subjects just the way you want. It feels if it just look better in a studio. It looks more professional.

For me the 35mm camera works the best. Sometimes I like to use the 6x7 camera for my slides. It's nice shooting colour and black-and-white. You have to decide what you going to use for what specific photograph. What will look good and what will look better with colour than black-and-white. The decision is the photographer's. Let us look at some techniques that can be usefull in portrait photography.

1.   **How to light faces**

It is easier to control photographic light than natural light. Photographic lights like tungsten photoflash, electronic flashes and studio flashes gives a wider variety in choosing the direction and intensity.

a) With one lamp

For portrait lighting this principles apply to all. To light the face, place the light above and to one side of your model's face. One should also diffuse the beam of a single lamp, by bouncing the light from a reflector, such as a white umbrella.

Place a reflector on the side that is most distance from the single lamp. By doing this you can avoid dark shadows on parts of the face. The shadows will then be softer and paler if your reflector is larger and closer to the model.

By using the camera meter one can measure exposure with tungsten lighting, but flash exposures are not so simple. The sensor of the flash will be misled by the white surface of the reflector. So it is easier to set it to manual.

b) With two lamps

To control the relative brightness of highlights and shadows more accurately or to cast 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 lamp in the place of a reflector. When you do this you must make sure that the second light is far from the face. By doing that it will not create a second set of shadows.

c) Fill-in lamp

First you have to switch the main light on. Positioned it as if you are just using one light source. Then switch on the fill-in flash. Place it close to the camera where you should normally put a reflector. Remember that the main light must be brighter than any fill-in light. You must place the fill-in light twice as far from the subject as it is from the main light.

2. Soft-focus images

These days modern lenses give such clear, sharp images that sometimes it may show more detail than the photographer want in a portrait.

The solution to this problem is to place a diffuser over the camera lense so that more specific effects are possible. The light will spread slightly into the dark lines of a face or outword from highlights in the hair and eyes if the light is intercepted and the image is broken up in this way.

You can obtain a subtle overall softness by creating a kind of romantic effect. It depends on the type of diffuser you use. There are may ways to provide one's own diffusion filters. One of them is by smearing vaseline on a plain glass or colourless ultraviolet filter. Remember that it must be spread lightly and a part of the glass must be left clear to avoid the image by braking up too much. You can also smear the vaseline in just one direction so that the light spreads only that way from any highlight.

3. How to create a dramatic effect

By using harsh, concentrated light you will create brilliant highlights and sharp-edged shadows. This will accentuate a model's bone structure and bring out facial features.

With a single light soures fairly near your viewpoint, can be dramatic and flattering. By fitting a snoot over a tungsten photoflash in black-and-white photography, is a way to set up a small, hard light soures. By doing this you can then move the light around the room until you achieve the right play of highlight and shadow on the force.

If you want to bring out the cheekbones and the chin without spoiling the nose unduly, you can place the main light source infront of the face and a lighter at the eyes. Then move the light slightly to one side so that the model is not looking straight at it.

By using a broader light source you can also prevent background shadows. By doing this some light passes behind the subject to a white background. You can position the lights slightly behind the subject, by using narrow spotlights.

33

4.   **How to create a change mood in your photographs**

A photographic quality that one can adjust to convey nuances of a mood into balance between exposing lighting and the tones of the subject (model) or the background that makes a portrait.

Low-key images with only small highlight areas have a more solemn effect. High-key images tend to sugest youth and lightsness of spirit. With high-key images there are tonal keys in which the tone of the background and the quality of the lighting plays rolls in determing the final effect.

If your model is light-haired and fair-skinned and you use a large diffused light source shining over the whole model in even light against a white background, it wil give you a very high-key portrait. You can also slightly overexpose which will add to the effect.

Normaly will a camera exposure meter read a overall bright scene and will indicate a reduced exposure to darken the image to a mid-tone. Just set the 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 on lit or in

34

shadow, more low-key effects can be gained. The size of the light source can also be reduce or by moving it further away or by adjusting the angle so that the shadows are larger and deeper. The effect of a portrait may give a moody impact with a black background and single spotlight shining on one side of the face only.

CHAPTER 6

TYPES OF PORTRAITURE

In this chapter some of the various types of portraiture are discussed

6.1 Shoulder and head portraits

The shoulder and head of a sitter in a photograph will give full emphasis to the face. You can move back for a general view, perhaps you can use details of the sitter's clothing to suggest his or her personality.

The shoulder and head approach suits all kinds of subjects. You do not have to have elaborate lighting and equipment nor special background settings.

The secret to this shoulder and head portraits is that you must not photograph a sort of rigid formality. For example as seen in passport photographs. You must avoid it. You can create so much more with a more natural and relaxed appearance. Which also helps to add interest is to vary the line of the sitter's neck and shoulders. A photograph's viewpoint can have a significant effect on the mood and character of a photograph.

It is important at which position you hold the camera in relation to the subject. A flattering position is on eyelevel viewpoint. When you look down on the sitter, it tends to conceal the eyes and lengthens the nose.

A camera position slightly below the eyelevel, can suggest authority in a formal study.

The head and shoulder portraits is certainly one of the most familiar ways of portraiture.

6.2   The formal portrait

With all the aspects of photography, it is essential to understand the purpose of a particular portrait. If it is taken at the request of the sitter, an element of flattery may be neccessary if it is taken for the photographer's own satisfaction. Most of the best portraits are not likenesses they are interpretations of personality and character.

"It is a kind of surgery - you can cut an incision into people's lives."
 (Irving Penn).

It is a difficult task to choose in what way you wishes to flatter or to reveal the personality of the sitter.   Features such as age wrinkles, laughter-lines and dimples should be retained, while features that tell little of character, such as skin blenishes, should be played down.

In many portraits the face is almost hidden in shadow while others are given added impact by including the entire figure.

When you take a picture that is full or three-quarter length, you must pay attention to the hands. Their form and position can reveal much of the subject.

The type of lighting must suit the face. The best light for the main source must

be soft and directional. By achieving that you can bounch light from a large white reflector by using a white translucent screen between the light and the model.

A simple way of lighting a portrait is to use only one lamp. The only disadvantage is that when you apply it directly to the subject from the front, it produces an unattractive glare and it shows little of the form, texture or character of the face. To prevent this, the light needs to be angled and softened for a better effect.

Great care must be taken with the nose and eyes in all facial portraits. The nose cast shadows across the ceeks. It is essential for the eyes to be lit so that they are not shaded by the nose or eyebrows. By placing a reflector on the side of the sitter you can relieve the shadows and contrast range. A reflector can be used when you use another direct light. By using a reflector you can produce cross-shadows.

When you use two lamps of differing strengths, you will get good results. You will get that results by placing a lamp behind the subject and a lamp whit a snoot onto the back of the sitter's head. By doing that, you will also get textural detail and highlights. If you use lamps of the same power, they should be placed at different distances from the model.

40

6.3   What is informal portrait?

"The title covers everything, from a child giggling at the camera to older people like your grandparents. Any photographic portrait which has not in a scene been posed in the studio or home, can be called informal."
(From: Potraits; D E Kotzé; 1994)

The photographer's task is to be alert to make decisions and catch a pose before it vanishes. When taking a genuine informal portrait, where the subject is aware of the situation, they should be made to do something such as reading a book.

The background is usually a telling part of the informal picture. Any unsuitable setting will destroy the mood and composition of the picture. What you can do is to separate the subject from the background. To do that, you can photograph the model against the sky or let the background be less sharp or in strong contrast. Remember that your background must never overwhelm the picture. The viewpoint and lighting that seperates the model from the background (surroundings) will help to prevent this disadvantage.

6.4　Child studies

A child's mood change rapidly. Tears are making place for giggles, grins and shyness. Bearing all that in mind, a formal studio portrait will seldom work. Informal portraits have a much greater chance of success.

Children are usually concerned with the presence of the camera for only a short time (usually for the first ten minutes or so). At first the photographer must make the child(ren) accustomed to him. To do that the photographer can load the film and accustom them to the strange clicking device of the camera until the child(ren) return to their own persuits and once behave more naturally.

The key to successful child pictures are the right judgement and control that are needed to capture the fleeting expressions and gestures. The best child studies look as if the subjects are caught unaware. The response of the child to the camera also make a portrait.

Group child studies is also very good to photograph. Children play together which will make an ideal subject for informal group portraits. They will not appear stiff and posed.

6.5 Group portraits

Under this title there can be two kinds of portraiture. Namely formal group portraits and informal group portraits.

6.5.1 Formal group portraits

Here the group must be arranged and the attention of every member must be caught at same the moment. Although composition and lighting impose certain restrictions, an effort should be made to avoid the formal line-up photographs. The lighting must create a good mood. The bigger the group is, the more exposures you need. That is to ensure that nobody is blinking, frowning or looking away at the moment of shooting.

When you shoot a photograph of more than three or four people you should split them up into rows.

It is advisable always to put the tallest people furthest from the camera and in the centre. Members of the group must stand close together and the camera should be positioned fairly high. It will also look good if the ends of the rows are curved slightly towards the camera.

43

6.5.2 Informal group portraits

In the informal group portrait setting it is more relaxed and spontaneous looking. You can capture the members under ideal conditions.

With informal group portraits it is not neccessary for the members to be looking at the camera. For the best results it is better to move around with your camera and photographing people in their natural situations rather than lining them up in front of the lens. When you lining them up it starts to move to the formal group portraiture.

A guideline for this kind of portraiture is to select a viewpoint where the lighting is suitable. Then wait for a good composition. Be on the look out for the right expressions and actions, and use a fast shutter speed. Almost if you are shooting candid photographs.

6.6 Full-length portraits

Bodies play an important role in expressing mood and character. The photographer can show the tension or composure in the subject's posture. A portrait that shows only the head and shoulders is easier to shoot than a full-length portrait. To seat people on the ground, is a good way to overcome tension. By doing that, it will make a more compact form that will fit the

viewfinder frame better than people standing.

If the subject is still tensed and not relaxed, you can suggest that he or she must hold a book.

Full-length photographs are very natural when the subject is caught in an activity. You can also give the subject something to lean on.

6.7   Self portraits

It sound very difficult to take a photograph of yourself, but it is not. A way to do it is to simply photograph your reflection in a mirror. You must focus on the reflection and not on the mirror, because the focusing distance is actually that from the lens to the mirror and back to the photographer's position.

How do I do this?

If you hold the viewfinder to your eye, the camera will appear in the picture and will obscure part of your face. You do not want this to happen. To avoid this, you first line-up the picture and then raising your head above the camera before releasing the shutter. You simply have to focus on the reflection as it appears in the viewfinder.

45

Another way to do self portraits, is by using a cable release or the camera's self-timer. While you pose infront of the lens, you set up the camera on a tripod and then look through the viewfinder to see where you should stand or sit. When you want to adjust the framing and focus, you can place something like a chair, in position to do so. Remember to leave space around where your head will be to prevent errors in framing.

You have to practise how to release the self-timer and how to take up your pose a few times before loading the film. A long cable release can be used for a more exact control over the moment of exposure.

CHAPTER 7

EQUIPMENT NEEDED IN

PHOTOGRAPHY

Portrait photography requires a lesser range of equipment than any other photography. The equipment you need is often important in almost every session of portrait photography. The following is a list of the most ideal equipment that a portrait photographer should have.

1.   **Camera**

The 35mm single-lens-reflex camera is one of the cameras many portrait photographers tried and trusted.

The single-lens-reflex (SLR) camera enables one to look at the subject through the viewfinder and to see exactly what will be exposed on the film, thanks to the pentaprism. What is a pentaprism? It's a prism and a mirror that directs light through the lens and into the eye. The 35mm single-lens-reflex cameras has a wide range of lenses and films available.

The 6x7 cm medium format camera, for example the Mamiya RB67, is one of the ideal portrait cameras:

-       The size of the negative ensure easier enlargements without the loss of picture quality.

- If needed, the retouching of the negatives is easier.

- The camera backs change easy without having to rewind the film

- The format, which is almost square, allows for easy composition of subjects.

There are also some disadvantages by using a 6x7cm camera.

- The camara price is high.

- There are only twelve shots per roll of film.

The 6 x 4.5cm format camera have a negative size of 6 x 4.5cm , (larger than the negative of a 35mm format) which means better quality prints. With this 6 x 4.5 cm format camera you get more images on the standard 120mm film used on most medium format cameras.

2.   **Lenses**

Many portrait photographers would use a 110mm lens or a 135mm lens or a 35mm SLR camera. Lenses with these focal lenghts are often referred to as :"portrait lenses". This also allow the photographer to compose a head and shoulder portrait without having to get too close to the subject.

A 105mm lens works also very good for portrait photography. It has a good image size at a comfortable working distance. A portrait has to be sharp, but not sharper than our average view of a person in real life. F5.6 and F8 are sharp enough for portraiture. Particularly with the 105mm, the background automatically blurs out. This is important, because you never want a distracting background in portraiture.

3.   **Studio lighting**

Although the same lighting techniques will be discussed in the next chapter, it is important to take note of the various light-kits and diffusers available to the portrait photographer.

Diffusers for studio lights came in various shapes and sizes with unusual names, such as "honeycomb", "snoot" and "soft box".

A soft box is a large light and diffuser, and is suitable for even lighting. Useful by still life photography. You also get a larger version of the soft box, which is large enough to provide even diffused illumination for a large group of people.

Barn doors, snoots and reflextors are used in photography to control the spread of light, while diffusers soften the light.

When you mixing different types of flash, you must test the colour. Especially on a white background. You can experiment with different coloured gels over the flash. Also add reflectors and mirrors to increase the output of the light.
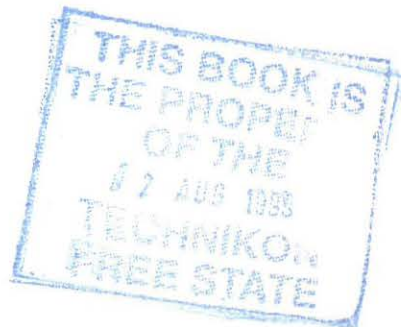
CHAPTER 7

SOME LIGHTING TECHNIQUES IN

PORTRAIT PHOTOGRAPHY

All the lighting and lighting techniques that will be discussed in this chapter are applicable to working in black-and -white or colour. Working with these techniques should help you learn to see light better than you ever have in the past. This will improve not only your portraits, but also your photography in general. Photography is the very simple process of recording light on film. Indeed the most important process in photography.

1.   Halo lighting

Halo lighting is one of the most spectacular portrait lighting techniques. What is halo lighting? It is a technique that results in a bright outline of ligt around the subject's head. Like all the indoor studion lighting techniques, this is a variation of a kind of lighting that occurs naturally, outside. Like the halo effect the sun causes when it is behind someone's head.

This is a dramatic technique when properly done. The halo must be very bright and the background dark, and the face must be filled in with additional light for the best effect. This lighting technique is attractive for blondes, because the edge of the light will be even brighter.

A 650 att quartz spotlight and a 350 watt diffused spotlight can be used to get this effect. A reflector would also come in handy.

53

2. Lighting for eyeglasses

A portrait of someone who wears eyeglasses requires special care in setting up a good lighting arrangement that does not cause glare on the eyeglasses or frames.

Some models own a pair of eyeglass frames without any lenses at all. This solve the problem for the photographer when the models need photographs of themselves wearing eyeglasses. The problem however is that your average client does not want to buy a pair of eyeglass frames just for the purpose of having a picture taken. So it is important to learn how to photograph eyeglasses without distracting hot spots.

You can use a 650 watt quarts light behind the model. A 350 watt front diffuser fill light which you must angle in front of the model and a 150 watt light to light the hair.

Ask the model to lower his or her chin until the glare dissapears from the eyeglasses, but make sure you have not displaced a hot spot onto the frames. If it does not help for the glare, you can ask the model to lean forward if dropping the chin has not helped.

3. Available light

Beautiful portraits can be made without a studio and even without a flash if you know how to make the most of available light. This technique looks natural. with no equipment with you other than a camera, you can create a lovely portrait using only the light from a single window and a variety of poses.

Locate a window with north light. If the walls around the window are white, they will serve as reflectors. If not, hang white paper as a backdrop. To help brighten the eyes, you can let the model sit at a desk near the window. Then cover the top of the desk with sheets of white paper.

It is difficult to make blonde hair retain it's tone, even under studio lights. It is even more difficult in available lights, but the positioning of the model and the exposure for a high-key picture can retained the blondeness.

CHAPTER 9

APPENDIX

Plate 1

This photograph has that misterious look. Especially with her hair covering one side of her face, and that sort of a smile on her face. It look so natural. Not posed. I like that in a photograph.

I lighted her hair a bit so that you can see her hairline against the background. I also tried to keep the make-up plain and simple, because the emphasis is on the hair covering her face.

I used Broncolour flashlights and my 35mm Pentax camera. I normally shoot on Fuji 100 AGA film.

Fig 1 : Gerda

57

Plate 2

This photograph is more that artistics look. It is the kind of the photograph that will tell you something: It is me on the photo,   but I am also here.   That artistic kind of thinking.

I decided to shoot this photograph on black-and-white, because it brings the meaning of the photograph forward especially with the sepia tone. Colour should not have give that same dramatic effect.

For this photograph I used a Delta FP5 black-and-white film from Ilford. A 35mm Pentax camera was used.

Fig 2 : Cathy

Plate 3

This time I decided to use a male. Tried to get that sexy-look with a smile. The black-and-white image works good for a mood of the photograph.

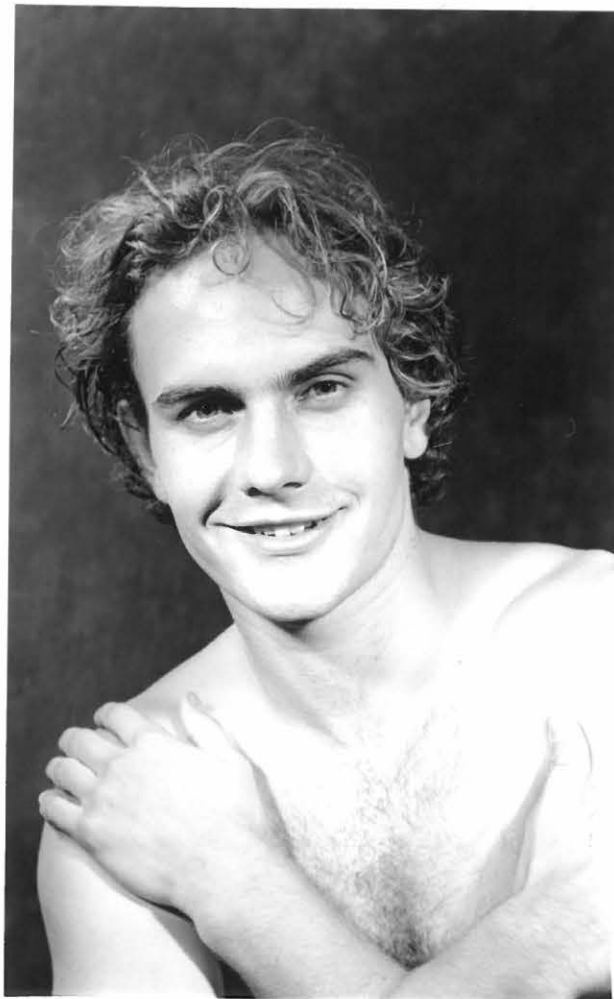A Ilford FP4 film was used with a 35mm Pentax camera. Broncolour studio lights were used for the lighting technique.

Fig 3 : Justus

59

Plate 4

In this photograph the hands play a big role. It gives that mood of elegance. It works great in colour. You can see the red lips in contrast with the white blouse.

I used a Fuji 100 AGA film and my 35mm Pentax camera.

Fig 4 : Mariska

60

Plate 5

In this photograph the hands play a important role. It finishes the photography. In potraiture hands always plays an important part in the photograph. That is why I also try to use my model's hands.

I used a Fuji 100 AGA film and my 35mm Pentax camera. Broncolour flash lights were used.

Fig 5: Cecilé

61

Plate 6

In this photograph I used a drape. It rounds off the face. One can also see the ring that compare with her eyes. Every detail in the photograph helps create the mood.

I used a Fuji 100 AGA film and my 35mm Pentax camera.

Fig 6: Heleen

Plate 7

Here I used a male. I wanted the lighting not to be harsh and not to be all over the picture. I tried to create that naughty look. Here the hands once again plays an important part. It brings out the meaning of the menace.

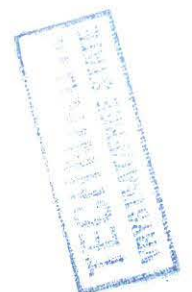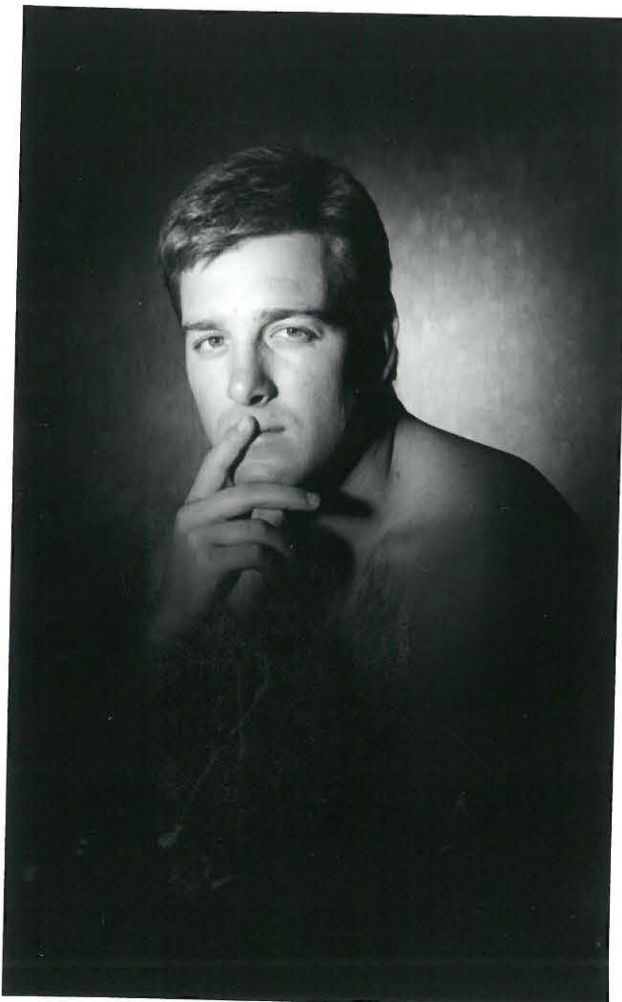I used a Ilford FP5 black-and-white film and my 35mm Pentax camera.

Fig 7: Marius

Plate 8

It let this image look more exciting and daring. I took this photograph in colour, because I wanted the model's blue eyes to be seen. The eyes will be the success of the photograph.

The soft focus filter I used gave that misterious look. It compliments the eyes.

I used a Fuji 100 AGA film and my 35mm Pentax camera.

Fig 8 : Toit

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