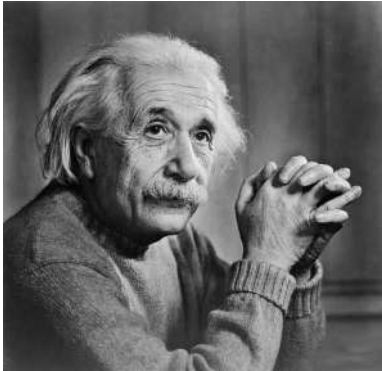


Portrait Photography

TERMINOLOGY, LIGHTING SET-UP, TIPS

What is a *PORTRAIT*?

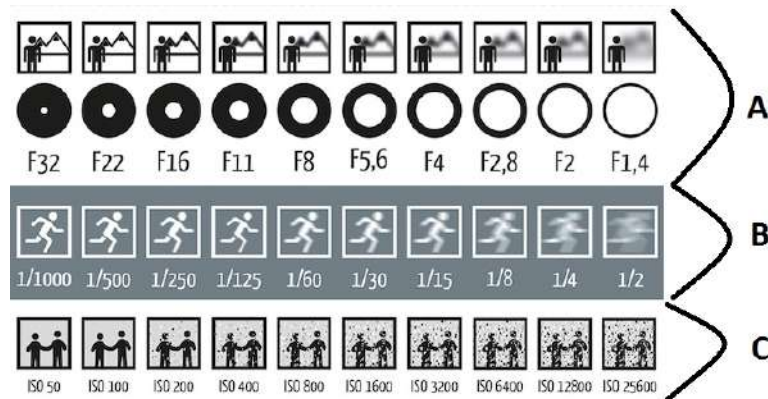
a painting, drawing,
photograph, or engraving of a
person, especially one
depicting **ONLY THE FACE or
HEAD and SHOULDERS.**



GENERAL SETTINGS FOR PORTRAITS:

- Shoot in **MANUAL MODE** (more control)
- APERTURE SETTING:** use the **largest aperture possible** – around f/4 works but the ideal would be **f/1.8**. (SOFTER BACKGROUND→ more emphasis on the on face)
- ISO SETTING:** low if possible→ **100-400**
- SHUTTER SPEED:** higher if possible→

1/125



THREE POINT LIGHTING

Traditional photographic lighting uses a **key light**, a **fill light** and a **back light** for illumination

- **KEY LIGHT**

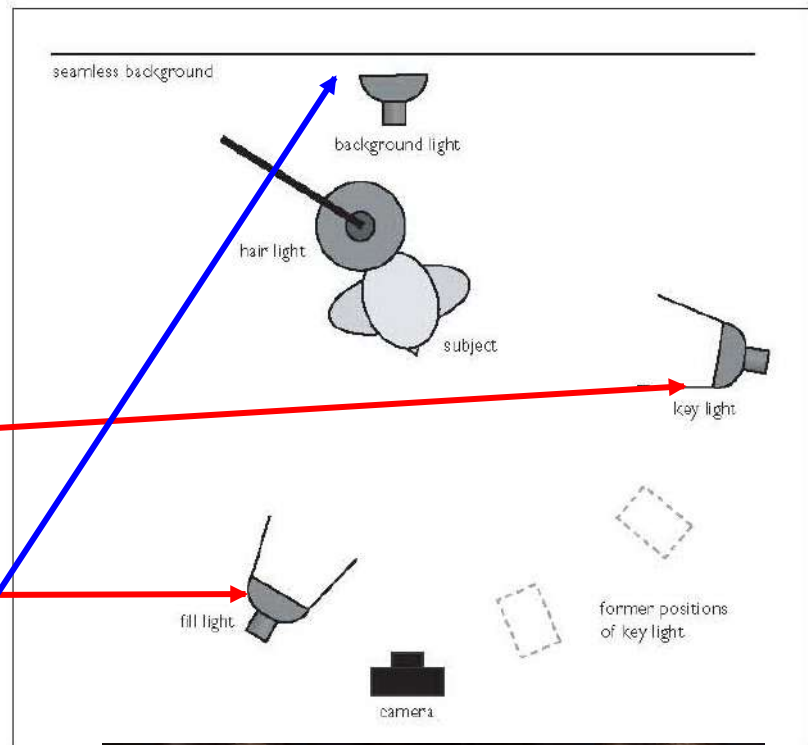
- the **main source of light** in a photograph

- **FILL LIGHT**

- a **light** used to **eliminate or soften shadows** caused by the main source of illumination

- **BACK-LIGHT**

- light is placed behind or at right angles to an object, person, or scene to **produce such effects as depth or separation of subject and background**
- **HAIR LIGHT:** in some cases, a studio setup will include an additional light to the hair



Basics to Portrait Lighting Ratios

- **First number describes the KEY (Main Light)** that falls on the illuminated side of the subject's face→ HIGHLIGHT SIDE
- **Second number describes the SHADOWS (aka FILL LIGHT)** on the other side of the subject's face→ SHADOW SIDE
- ***Farther apart the two numbers, the HIGHER THE CONTRAST***
- Why good to know ratios?
- **Allows you to heighten or mute detail**

Lighting Ratios		
<i>Ratio</i>	<i>Stops Difference</i>	<i>Description</i>
1:1	Nil	Flat lighting
2:1	1 Stop	General color photography
3:1		General black & white photography
4:1		Dramatic Lighting, low key
8:1		Very dramatic, low key

FILL

KEY

f 8.0

1:1

f 8.0

1:1 Ratio

- Both sides of face return same light-meter reading
- Put reflector close to subject so no shadows appear on face
- Great lighting for: **Babies & Children**



2:1

2:1 Ratio

- One side of the face is **TWICE** as bright as the other side

- Example:

Meter the Highlight Side: reads as a

f8

Meter the Shadow Side: reads as a f

5.6

- Lighting is often used for **Women**



8:1

8:1 Ratio

- One side of the face is **QUADRUPLE** as bright as the other side
- Example:

Meter the Highlight Side:

reads as a f8

Meter the Shadow Side:

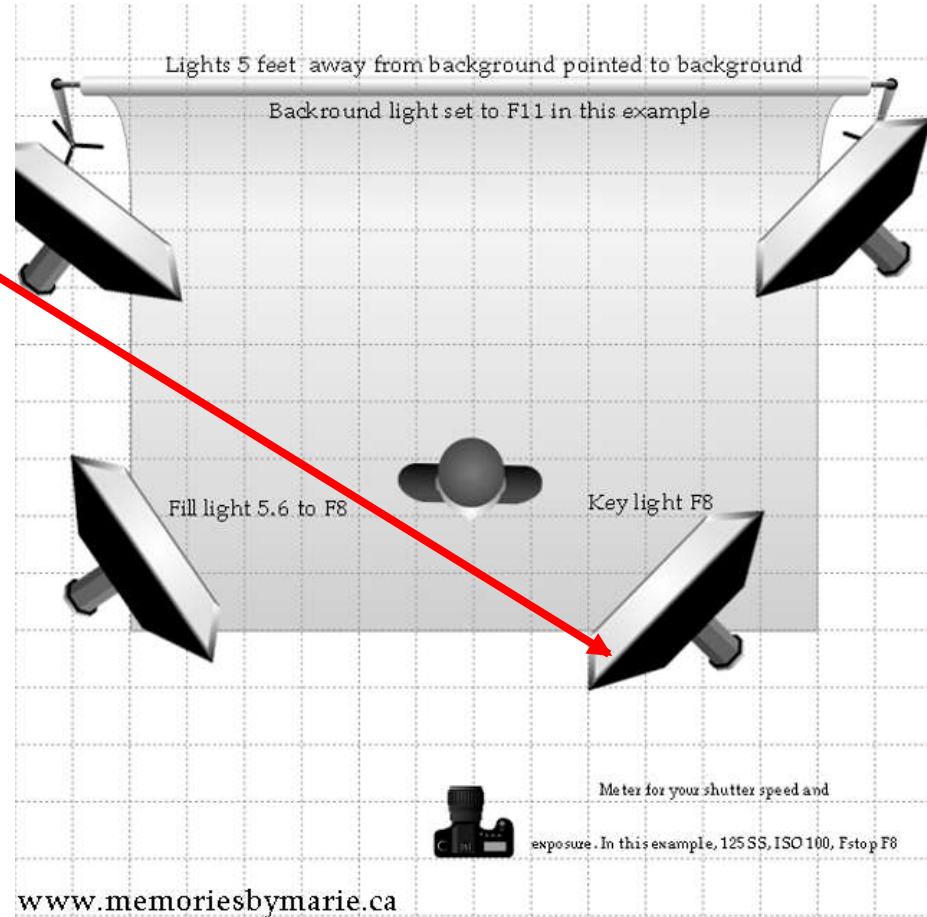
reads as a f 2

- Good for dramatizing subjects (especially men) or creating a slightly harsh feel



High Key Lighting

- describe **images that are bright and contain little to no shadow**
- aims to reduce the lighting ratio present in the scene



BROAD vs SHORT LIGHTING

- Two ways to turn your model(s) toward the light

SHORT LIGHTING:

- Makes faces **appear long & slender**
- Moody
- LOW-KEY vibe

HOW TO ACHIEVE EFFECT:

- Position subject so that the light hits the cheek farthest from the camera
- *This puts the side of the face that's turned to the camera in more shadow*



Short Lighting

Broad Lighting

BROAD LIGHTING:

- Creates large-“broad” area
- **Widens face**
- For HIGH-KEY Portraits

HOW TO ACHIEVE EFFECT:

- Subject's far cheek is in shadow and the one closest to the camera is in full illumination

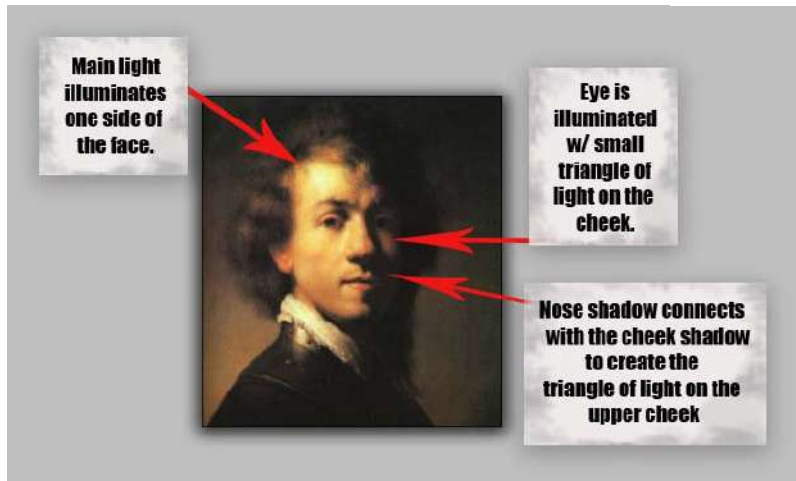
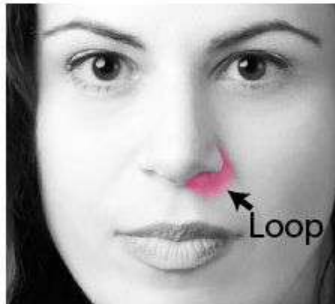


Short Lighting

Broad Lighting

There are 5 Common Lighting Set-Ups:

1. Split Lighting
2. Loop Lighting
3. Rembrandt Lighting
4. Butterfly Lighting
5. Headshot



Butterfly Lighting

Butterfly with Fill

Split Lighting

put the **light source 90 degrees to the left or right of the subject**

Where you place the light in relation to the subject will depend on the person's face. Watch how the light falls on them and adjust accordingly.

In true split lighting, **the eye on the shadow side of the face does pick up light in the eye only.**

Usually high contrast



 rylights.com



Loop Lighting

made by creating a **small shadow of the subjects noses on their cheeks.**(Like a nose ring)

light source must be **slightly higher than eye level and about 30-45 degrees from the camera**

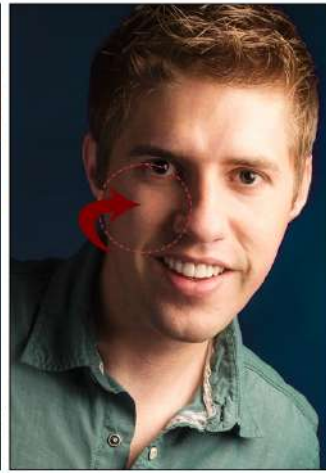


Rembrandt Lighting

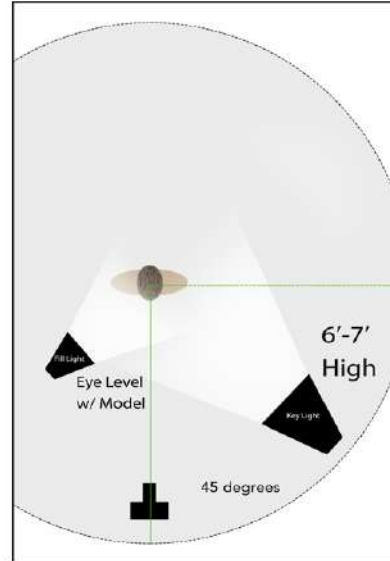
looking for a **small triangle of light that appears on the opposite cheek from where the flash is placed**

- very common lighting style
- **will look flattering on almost anyone**
- *always place the light on the side where the model parts their hair — particularly with female models. (Otherwise, the model's hair will cast a big shadow across their face.)*
- *Great lighting for men*

Rembrandt



Rembrandt



Butterfly Lighting

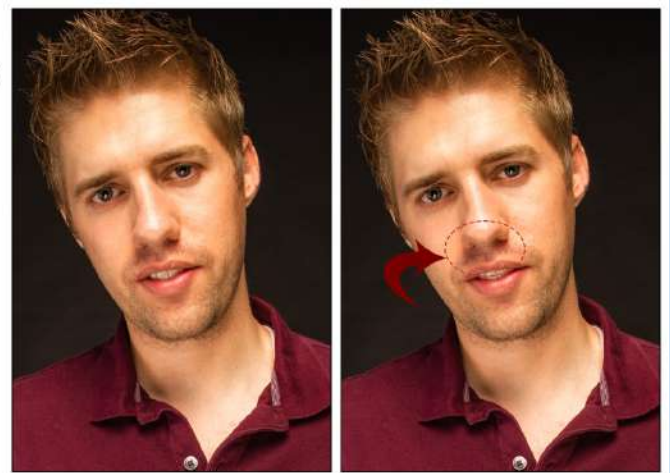
aka Paramount lighting

small shadow that appears under the model's nose (looks like a butterfly shadow under nose)

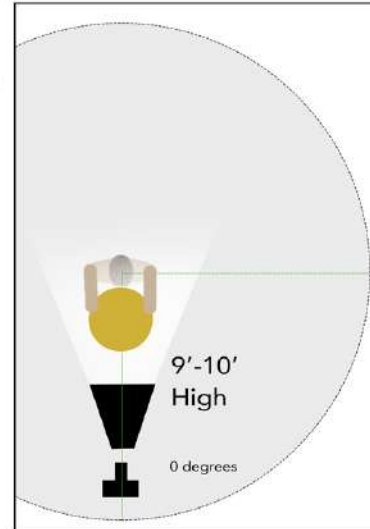
To fill in the shadows a little, you will most likely need a reflector

- This makes it so the shadows aren't so long on the face
- **Accents:** The cheekbones, chin and shape of the nose
- Great lighting for female portraits

Butterfly



Butterfly



Headshot Lighting

shooting on darker backgrounds

Sometimes, the color of the model's hair will blend right in with the shadows and the color of the background.

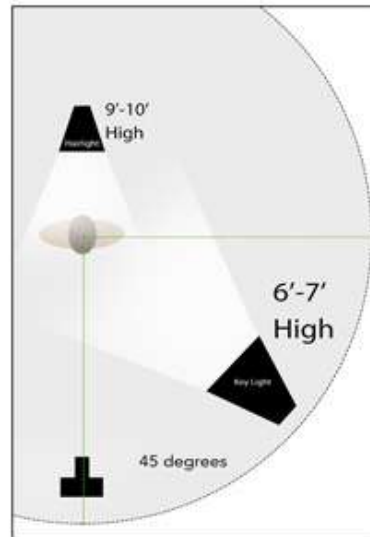
Use hair light to create an outline around their head and pull them off the background

This can be overdone, so be careful and only apply enough light to create the outline.

Headshot



Headshot



NATURAL LIGHT

Many photographers prefer it because:

1. **Cheaper** (doesn't cost anything)- can use reflectors to help bounce or diffuse light
2. Doesn't have to be adjusted (like studio lights)
3. Cameras are designed for use in natural light (meter more accurate in sunlight)
4. Creates **AIRY and ROMANTIC feeling**
5. Teaches you about light



FLASH: Built in Flash (in camera):

- Generally not that great
- **Unnatural- washed out faces, shiny hot spots**
- Good for “freezing action”
- **throws harsh shadow onto any surface behind them**
- creates more red-eye
- doesn't work any further out than about 10 to 15 feet.
- **When using, try to DIFFUSE** (ex. Bounce Card, reflector, placing piece of translucent magic tape over flash, etc.)
 - Bounces light off ceiling
 - Less harsh flash effect



**BETTER TO
BUY A
INDEPENDENT
FLASH UNIT**
(when using
flash)

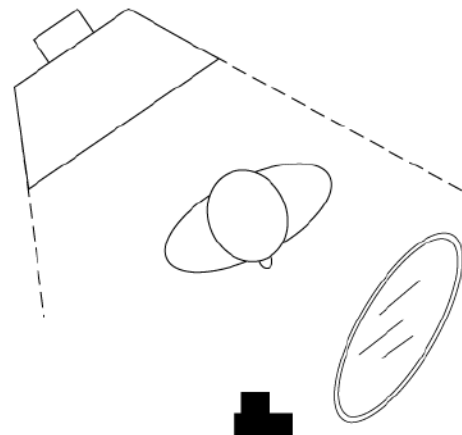


BACK LIGHTING

- creates a **glowing effect** on the edges of the subject, while other areas are darker
- can be a natural or artificial source of light
- Also called the **kicker or rim light**
- **helps separate the subject and the background.**
- Define the shape of subject
- **ONE LIGHT**



Back Lighting

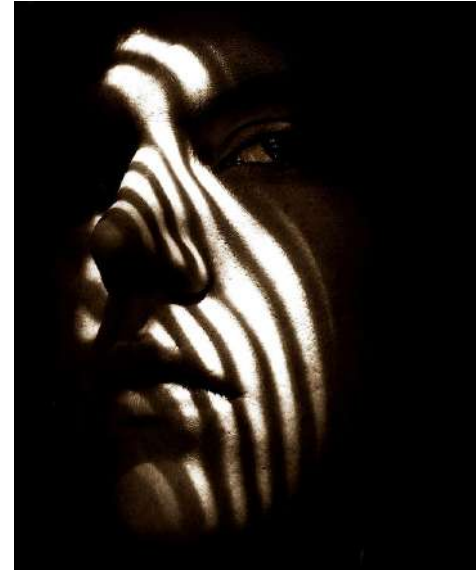


EXPERIMENTAL LIGHTING

Untraditional

Using **COLORS** or **TEXTURES** to create unique lighting

Being CREATIVE!!



PHOTOGRAPHING PEOPLE WITH GLASSES:

Avoiding the Glare

1. **LOOK FOR THE LIGHT!!** Just as you do when looking for catchlights, look for glare on glasses too. This is tricky but watch as the light and glare hits the glass. Rotate or turn the head slightly as needed. Sometimes finding just the right shaded area blocking light helps too.

2. **KNOW YOUR ANGLE OF REFLECTION**

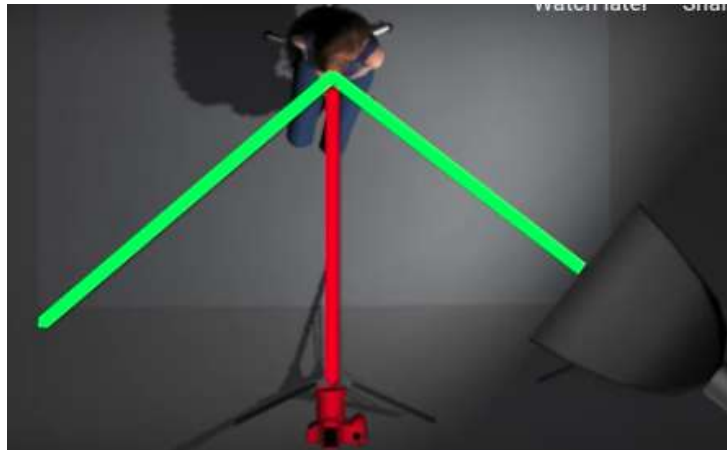
3. **Then CHANGE:**

Position or angle of the light.

Position or angle of the subject.

Position or angle of the camera.

- **BEST TO USE BROAD LIGHTING**



PHOTOGRAPHING PEOPLE WITH GLASSES:



Purpose of Reflectors

Since **reflectors** don't create light, their **primary purpose is to fix shadows**

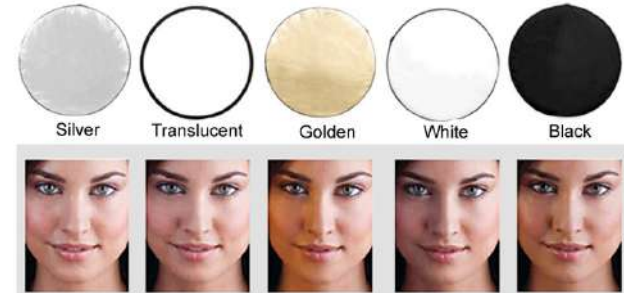
Distance matters too

- Bear in mind that a large light source and as close light source creates the softest light
- Try placing the reflector closer to the subject if the light is too hard.

Traditional white reflector simply bounces the light, and the light is nice and soft.

Silver reflector doesn't change the color of the light much, but it is a bit brighter than light reflected off a white one.

Gold reflectors are designed to change the color of the light by warming it up a bit with an orange tone.



“CATCH THE LIGHT”

- **little white spot in eyes** (the shape of the light I used in this portrait).
- **Without “catching the light”, the eyes will appear dark, dead and lifeless.**
 - at least one eye has a catchlight to give the subject life
 - lightens the iris and brightens the eye overall
 - adds to the feeling of life and gives them a sparkle.

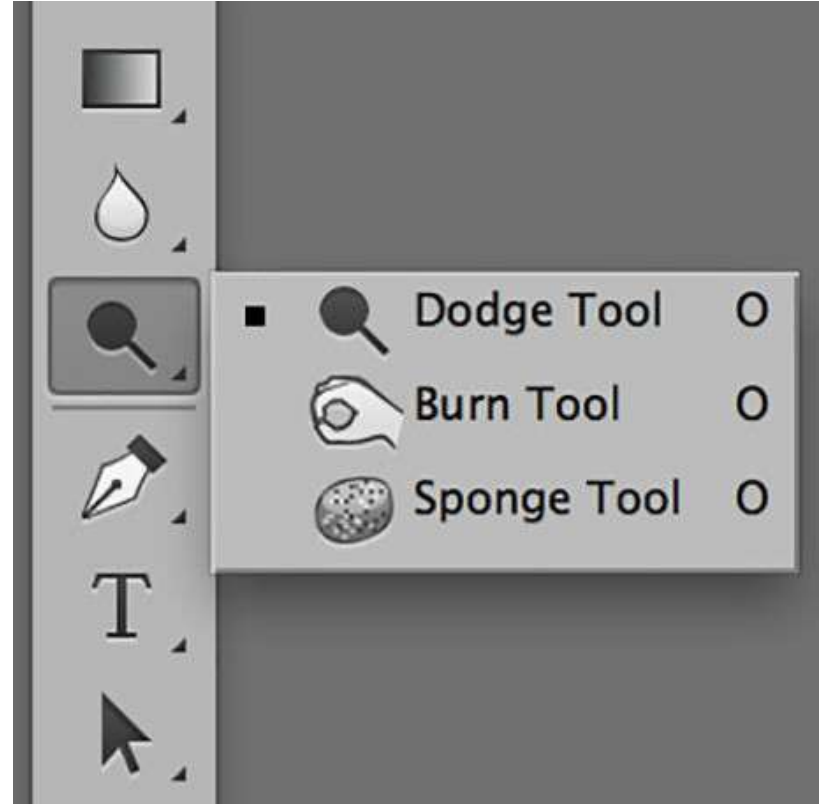


Post Production:

Use Dodge & Burn to enhance your images (ex. Eyes, highlight, teeth, etc)

Dodge: will *lighten* an area

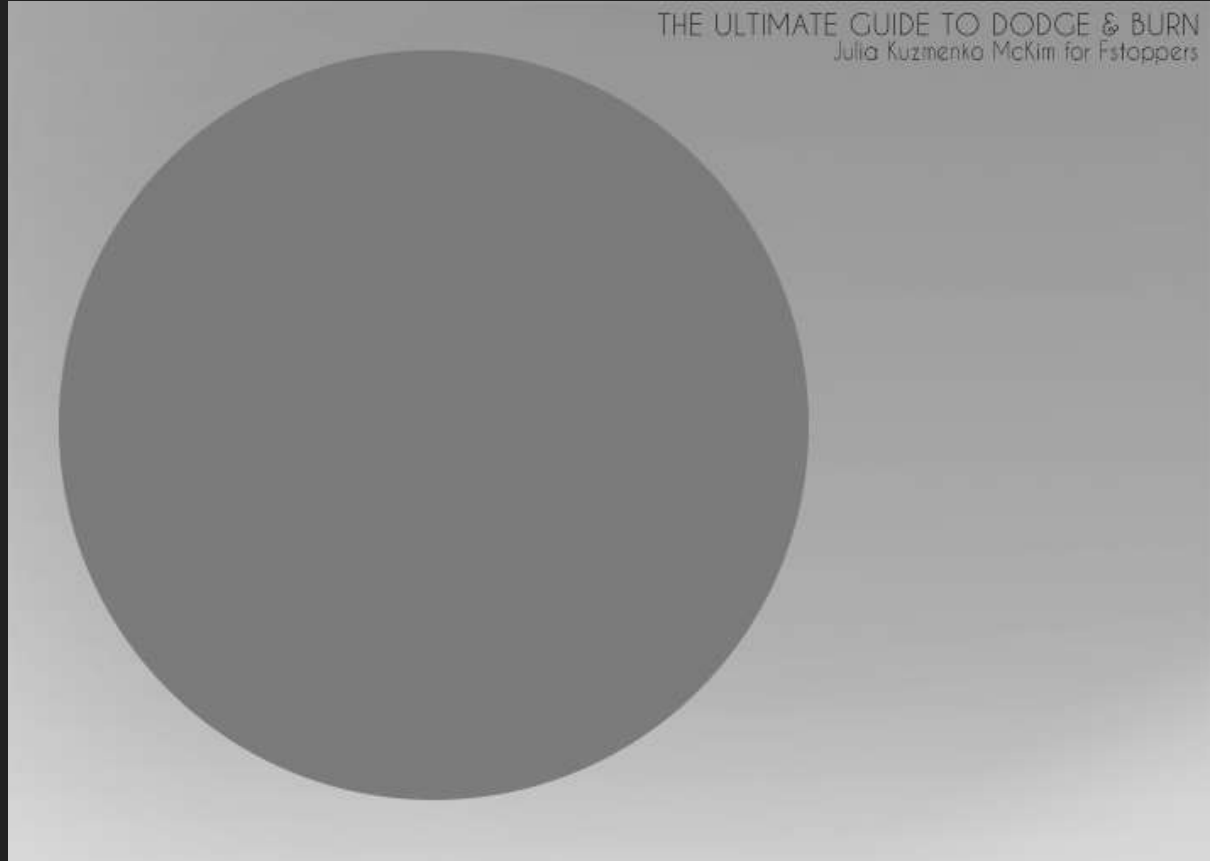
Burn: will *darken* an area



Dodge & Burn

Dodging and burning allows you to contour anything in your image or bring out certain light and dark areas.

PROTIP: Use a soft brush for a more realistic effects.

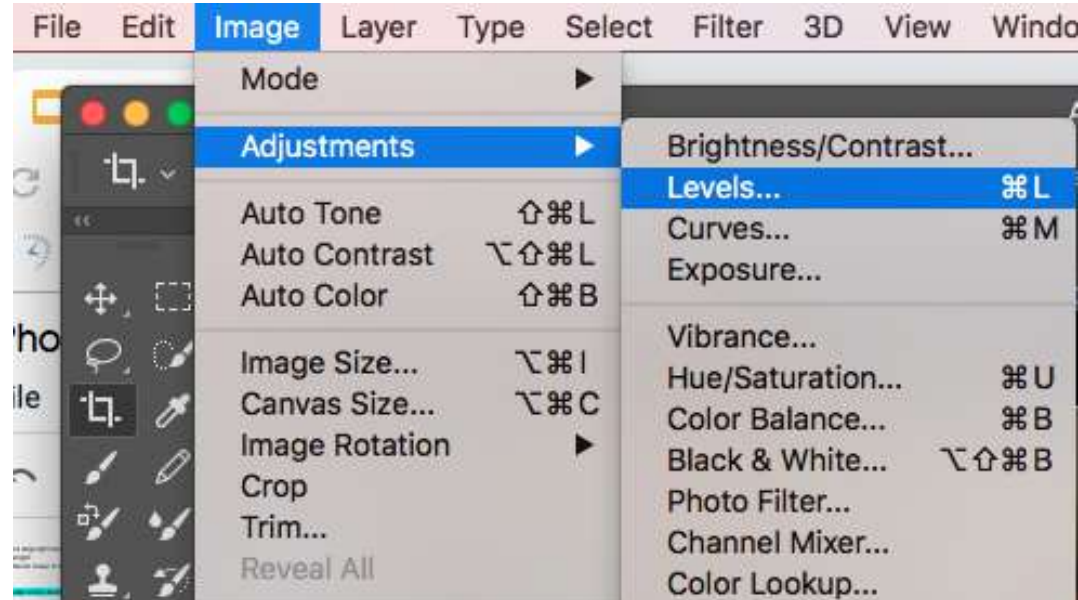


Post Production:

- Apply necessary **cropping** (remove background noise, help create interesting compositions)

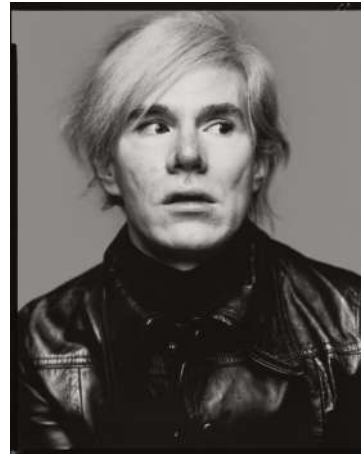
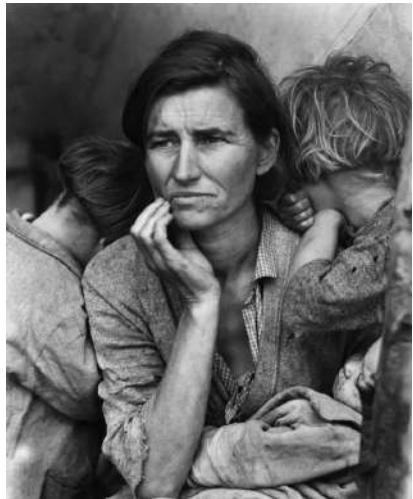
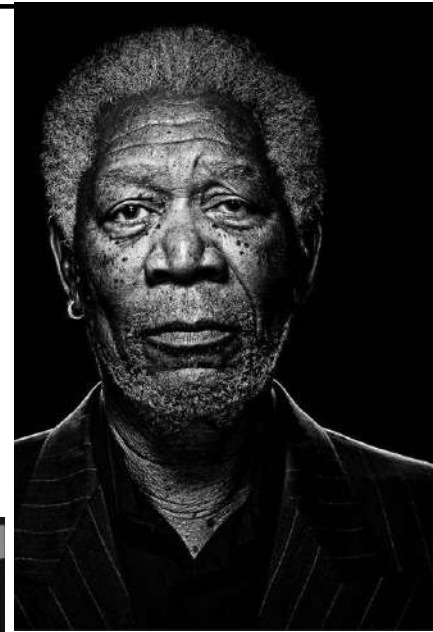
Use the Adjustment tools:

- **IMAGE** →
ADJUSTMENTS →
 1. Brightness/ Contrast
 2. Levels
 3. Exposure



FAMOUS PHOTOGRAPHERS TO LOOK AT:

1. Richard Avedon
2. Annie Leibovitz
3. Steve McCurry
4. Dorothea Lange



OBJECTIVE: EACH PERSON MUST TAKE 45+ PHOTOGRAPHS USING THE ALL THE LIGHTING SET-UPS

3+ photographs at each Lighting Station:

1. Split Lighting
2. Loop Lighting
3. Rembrandt Lighting
4. Butterfly Lighting
5. High Key Lighting
6. Lighting Ratios 1:1
7. Lighting Ratios 2:1
8. Lighting Ratios 8:1
9. Short Lighting
10. Broad Lighting
11. Natural Lighting
12. Flash
13. Experimental Lighting
14. Back Lighting
15. Headshot Lighting



WORK ON:

1. Applying the Correct Lighting Setup
2. Compositional Layouts
3. POSES, Angles, Expressions
4. Correct Camera Settings

TURN IN:

1. Contact Sheet of 45+ photographs
2. BEST EDITED IMAGE of each lighting setup (for 15+ total)-submit as JPEG

