

Portraiture

Working with a model

Geoff Shaw & Helen Warnod



Outline

- | | |
|------------------------------------|----------|
| 1. Introduction to Portraiture | 11/02/21 |
| 2. Light for portraits | 25/02/21 |
| 3. Working with a Model | 11/03/21 |
| 4. About Models | 25/03/21 |
| 5. Camera and Lighting | 08/04/21 |
| -- equipment and techniques | |
| 6. Post-Processing for portraiture | 22/04/21 |

10 Club Portrait Competition

- Entries due 26 July - A total of 25 images to be entered per club (earlier deadline at WCC to give time for image selection)
- Three portrait categories : Single Person, Multiple People, Creative
- **PORTRAITURE EDUCATION SESSION-** Alan Moyle, one the judges, has kindly offered to run a Zoom session for members of all participating clubs on portraiture **on 27th April at 7.30pm.**
Alan will illustrate what he believes are the key points to extremely successful portrait photos using images from a range of photographers

More details later.

Homework

Module 2 (done)

- Selected images discussed in Zoom
- Brief feedback notes from Geoff and Helen in gallery

Module 3 (to do by Tuesday week, 23 March)

- Email one or two images to geoff@geoffshaw.com together with brief reflective comments on the posing (and anything else you want to share)

Module 2 Quiz

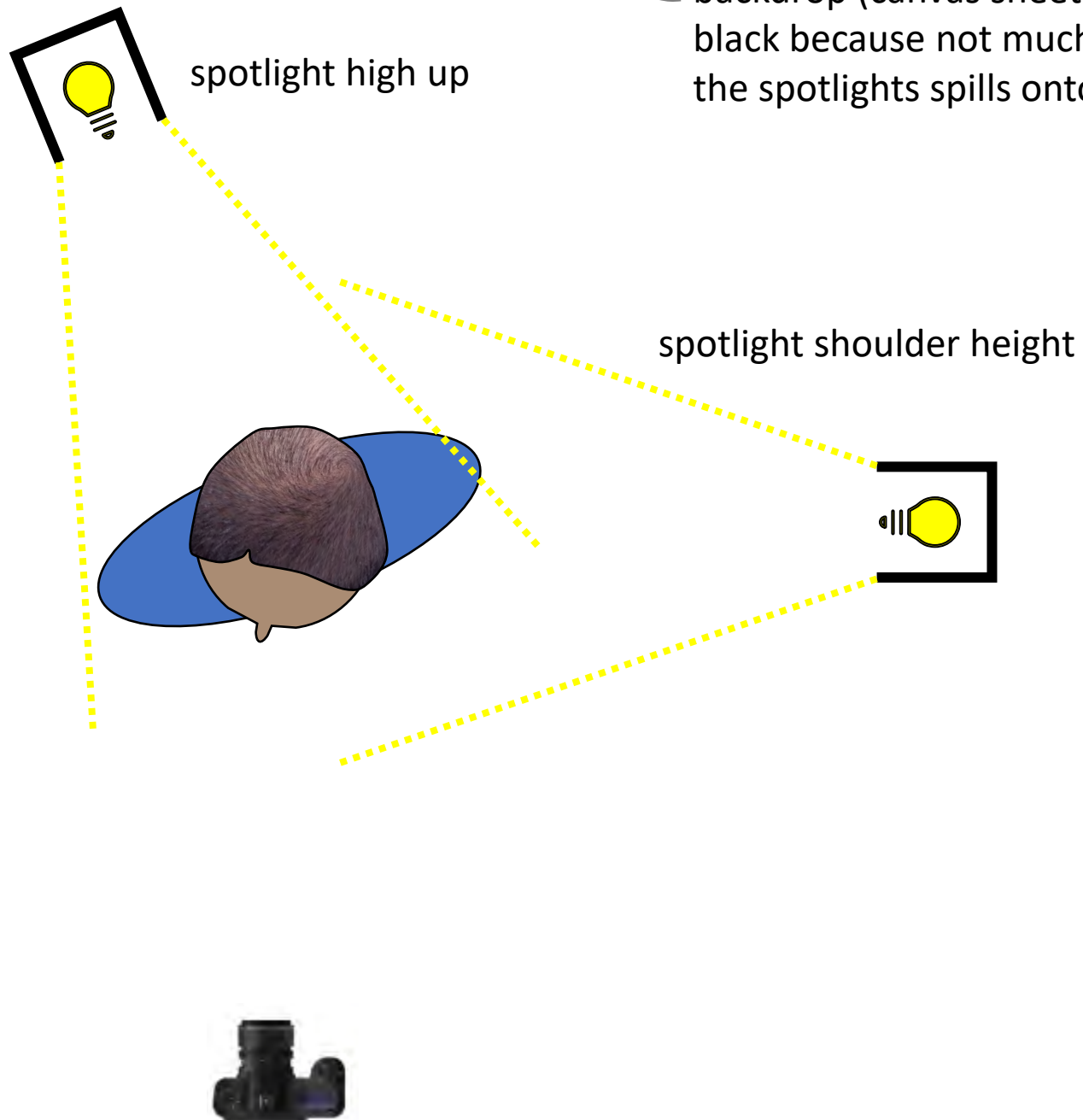
Consider the image of Ash that we used earlier.

This was taken with artificial light against a dark background. Note how Ash is lit so that he stands out from the background, rather than having shadowed parts of his body blending into the dark background. How many light sources were used? Where were the lights positioned? Which of these was the brightest light? Which lights were direct, which were diffused (soft boxes etc).

<<answers will be provided next session>>



Module 2 Quiz



Module 2 Homework

Levi

The lighting was from a window plus a flash bounced off the ceiling, my intent was even lighting with a shadow to create some depth given the child was lying on a bed.

Allan Bennett



Module 2 Homework

This photo is my attempt at short lighting using daylight through one window. However, I think it might be better classified as split lighting because the light source was a bit too wide allowing light on much of the face. As a new photographer, I don't have a remote flash or other lighting equipment and enjoy thinking about how to use the natural light. My thanks to my very patient wife.

Geoff Brown



Module 2 Homework

Zo in gardens

This was taken using natural lighting. I don't really have an ideal space indoors so we explored different locations in our garden until I found a spot with what I thought was lighting that was flattering and not too harsh. I tried backlighting my subject but found that that resulted in bright spots in the background. My aim was just to get an image that was simple but a little off beat. I'm not sure how well I did but this was probably the best of what I captured.

Leanne Poole



Module 2 Homework

Racoon style

Experimenting with very low light (nighttime) photography x cheap mobile phone on "selfie" mode. Wanted to get dramatic shadows. Started with side lighting (desk light) and front lighting (computer screen) but ended up with just the computer screen. I managed to hide the eyes in shadow by holding my arm out across the light from the screen (had to rotate the camera so that the lens was above not below the arm shadow). Is it good? - no not really but it is more creative/interesting than a plain photo.

Jill Shaw



Module 2 Homework

Kerry McFarlane: Trail's end

Natural light provided by a setting sun. Wanted this model to look a little sad, to be reflecting on a life lived hard, showing the burden of time. The relics of the past on the backdrop add a sense of time



Module 2 Homework

Vira Vujovich: These are my three images for our portrait class.

I do not have proper lighting so I used a lamp and move it around to have soft shadows on Paul's face.

1. For his face I put the lamp on a table so the light was coming from just below his face at about 3 foot distance to soften the shadows.

2. For the Head and shoulders I place the lamp on the floor just below him to have the light coming up to hit the wall behind him so as to reflect the light off the wall and light the side of his face that is closest the wall.

3. With the full length image I placed the lamp on a chair and moved it around trying to get the light to hit the side of his face. I am not impressed with the lighting of this image.



Module 2 Homework

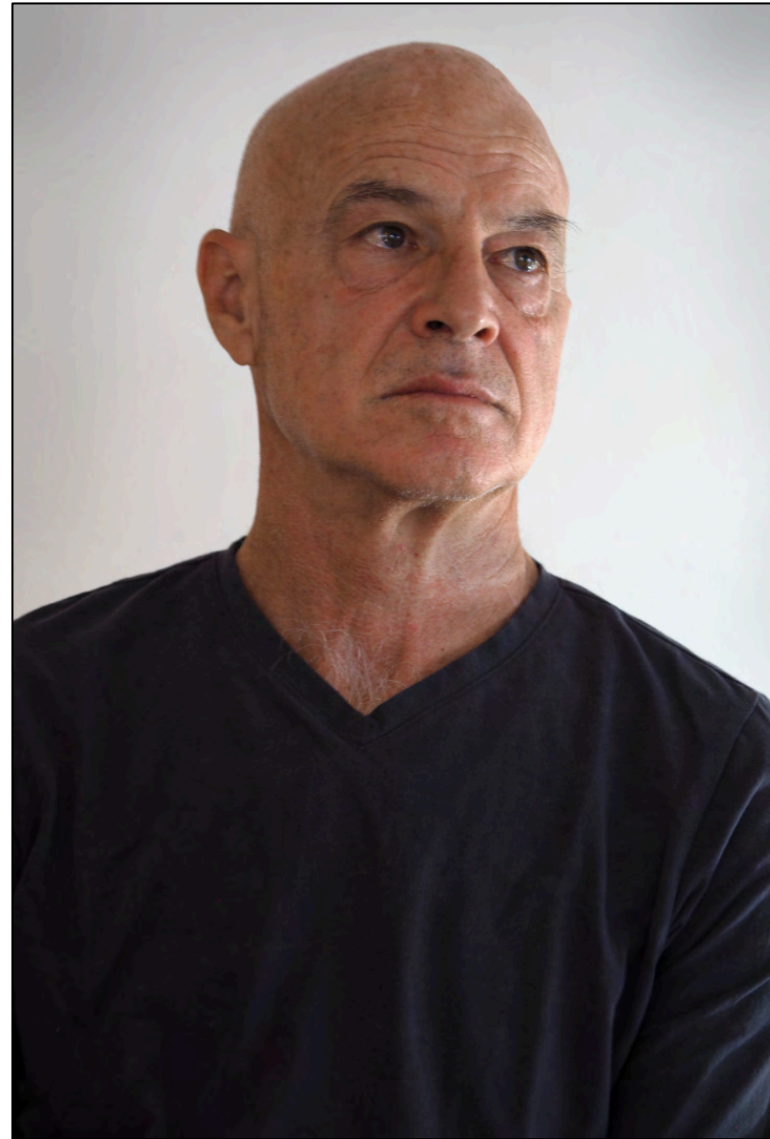
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Module 2 Homework

Stephen Hilton:
Natasha Rembrandt Lighting
+ Natasha cross lighting

I kept the same setup as last time, so the same overall style. I tried a few different lighting techniques, but the photos I've sent you are the Rembrandt lighting and Cross Lighting.

Rembrandt - Single flash with soft-box. Flash at about 45 degrees and above Natasha.



Module 2 Homework

Stephen Hilton:
Natasha Rembrandt Lighting
+ Natasha cross lighting

Cross Lighting - Two flashes, one on either side of Natasha, with the right flash closer to her.



Module 2 Homework

Elaine Whitton: Gamer

Thoughts - Positioning the camera and external flash was challenging. I played around with the strength and now can't remember how strong it was for this particular shot! I put the diffuser on the flash and it was in front of Thomas at about 11 pm on the clockface. I blocked the camera flash with paper (it triggers the external flash as I haven't got a radio trigger yet) Was trying to get atmosphere with the darkness as they seem to play with minimal light!



Module 2 Homework

Colleen Singleton: Jen

Here is my portrait. It was taken outside with the dog moving around which in itself was difficult. I was using afternoon sunlight and trying to not get too many shadows. I think now looking at the photo, a wider deep of field would better to get more of a blur background, what do you think, but the sun as you can see is on the plants which is a distraction. Where would the focal point be in this case? I also see I have cut off the dogs paw, is that a problem. I do have a speedlight I bought at the beginning of the year but still cant get it to work properly, a work in progress.



Module 2 Homework

*GS – rough edit to show
portrait with black background*

Ken Barnett:

Using Rembrandt lighting through a white umbrella two different flash power settings.

I then tried to reflect into the Umbrella ... and made the light source level with the Camera. I think the [bottom right image] is my Favorite.



Module 2 Homework

Johnny Kuo: MannyGym

Attached are pics of my friend Manny who volunteered as a test subject at the gym. I used x1 battery operated flash + attached x1 octagon softbox which was placed 2 metres high in order to point at a 45 degree angle downwards. My intention was to try make his muscles "pop out" by creating shadows & soften the skin tone. Faster shutter speed was used with lower ISO so the flash did not fill the back scene of the gym (hence background was darker lit). ...



Module 2 Homework

Johnny Kuo: MannyGym

...

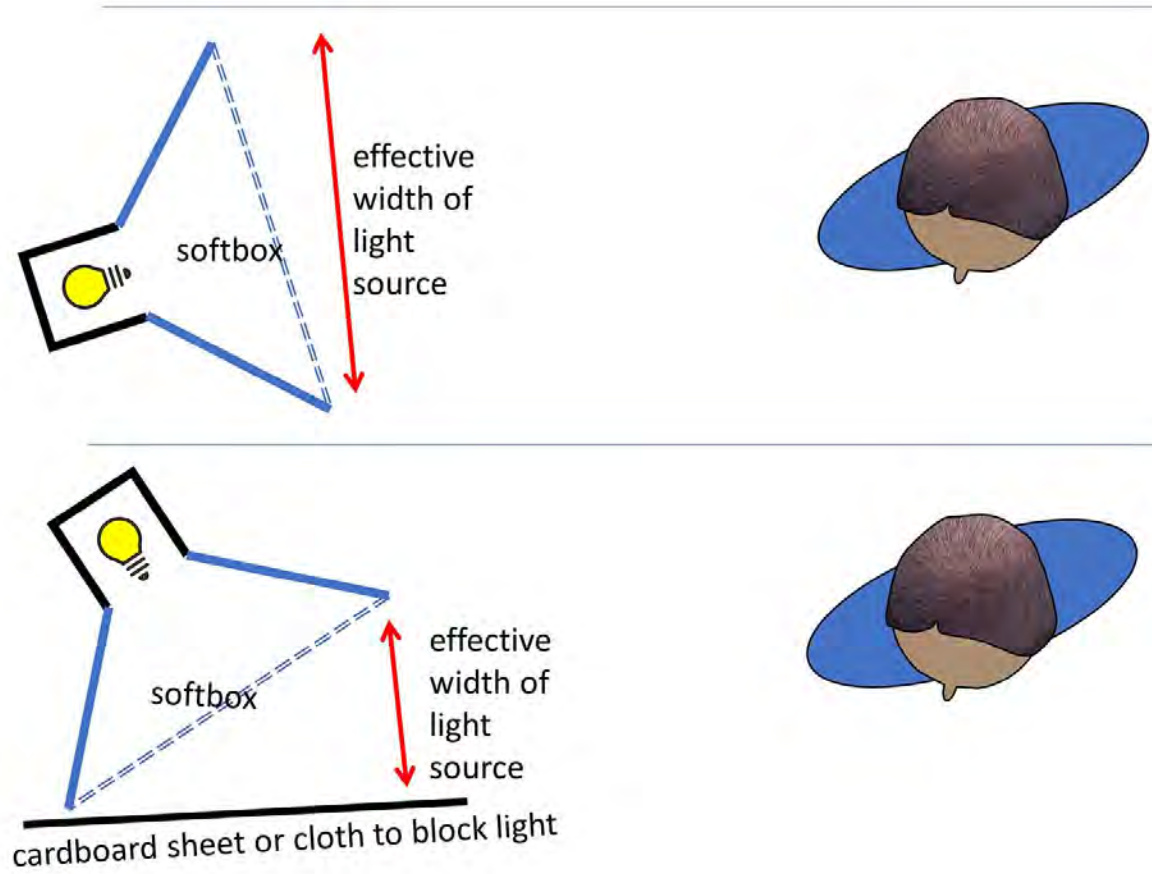
Since its not a facial portrait shoot, maybe I should have used a long rectangular strip box with grids (next for the shopping list!) and actually two would be better to create a cross over effect (will try next time!) or add another reflector panel on the other side of the flash.

One pic was converted to b&w for a moody effect.



Module 2 Homework

Note: An approach to making a tall narrow light source using a round/square/octagonal soft box



Module 2 Homework

There is an annotated gallery of homework portraits with your reflective notes and my comments at:

<https://photos.app.goo.gl/thqU2ZHNMNPay4gS8>

I have set this album to be open for others to add comments on each picture. Feel free to add constructive criticism or friendly notes to any of the images.

I am collating links and resources at:

<https://resources.waverleycameraclub.org/portraiture2021/>

A close-up, high-resolution photograph of a person's face, focusing on the eyes. The person has light-colored eyes and long, dark eyelashes. The skin is fair and the background is a soft, out-of-focus light color. The image is used as a background for the text.

Module 3

WORKING WITH A MODEL

Understand the difference of portraiture for male, female, children, groups, and animal subjects

Portraits fall into five broad categories:

- head/face
- head and shoulders
- half body
- three-quarter body
- full length

The Head



face forward



a three-quarter turn to the right



a three-quarter turn to the left



profile right



profile left

HEAD



FACE FORWARD



HALF BODY POSES



THREE-QUARTER BODY POSES



FULL BODY POSES



Working with females

Female poses that compliment the model can be achieved by:

- one shoulder turned to the front, and one shoulder raised higher than the other.
- stand on one hip to achieve an 'S curve', achieving a feminine pose as seen in the classic 'Venus de Milo'.
- the face tilted towards the higher shoulder
- ensure hands are side on and not flat on to the camera.
- Be aware of less flattering facial characteristics and pose your subject carefully. e.g. blemishes are in shadow or a long or large nose photographed from a higher position

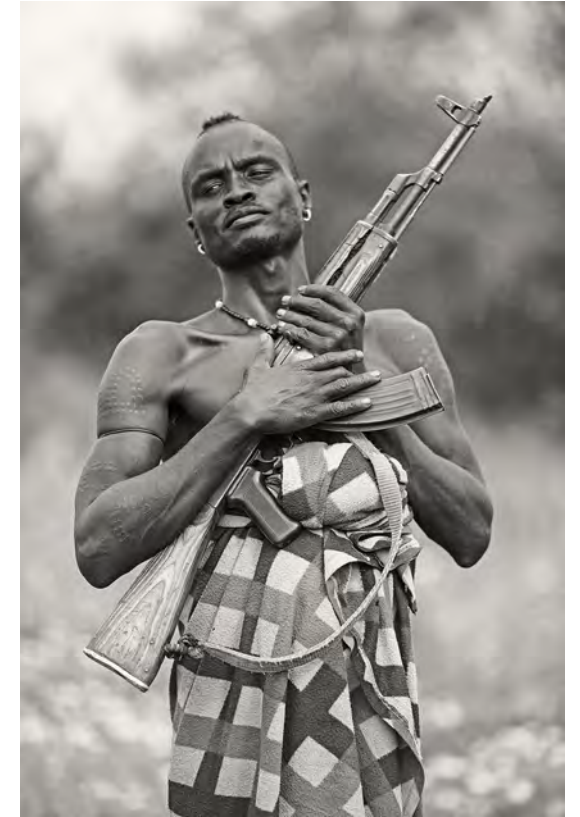


Photo: Geoff Shaw

Working with males

A general guide for posing a male:

- Feet; one foot towards camera and take the weight onto the back foot
- Turn the body to the appropriate pose (Men's poses are generally form a curve like a C)
- Adjust the head last. (Unlike women, men's heads are better positioned with the head tilted to the lower shoulder.)
- As per the female, take care where hands are placed.



Working with couples

Older couples:

- to stand close together
- form a V shape with the touching shoulders angled back and the outer shoulders closer to the camera.
- turn the body to the appropriate pose (Men's poses are generally form a curve like a C)



Working with couples

Younger couples:

- to stand close together
- form a V shape with the touching shoulders angled back and the outer shoulders closer to the camera.
- turn the body to the appropriate pose (Men's poses are generally form a curve like a C)



Working with teens

Teens:

- Given the popularity of telephone photography, it is less likely to receive a portraiture request for teens. Most teens have a very clear idea of their 'image' and their 'look'.



Working with children

- Plan ahead and visit the locale prior to the shoot
- Locate good backgrounds
- Check the sun and light direction
- Check facilities, toilets, café etc.
- Work quickly
- Have some distracting toys if things don't go too well. (Bubbles work well. Ask the parents to blow them and you take the photos!)



Working with babies

General rule of thumb rules are:

- Don't use a flash, use natural/window light
- Stoop and try a low angle
- Be aware of room temperature



Wait for the decisive moment



Working with groups

- Make sure that the whole group is placed in the same light
- Groups photographs tend to look better if they are in a triangular or diamond shape
- Move participants so that their stature and their clothing balances the composition
- Make sure that you can see every persons face
- Develop some visual and audio cues that people can see/hear you
- Clearly explain what you expect them to be doing when you take the shot (smile etc)
- Develop a visual sign that enable them to know when you are going to take the shot



Working with animals

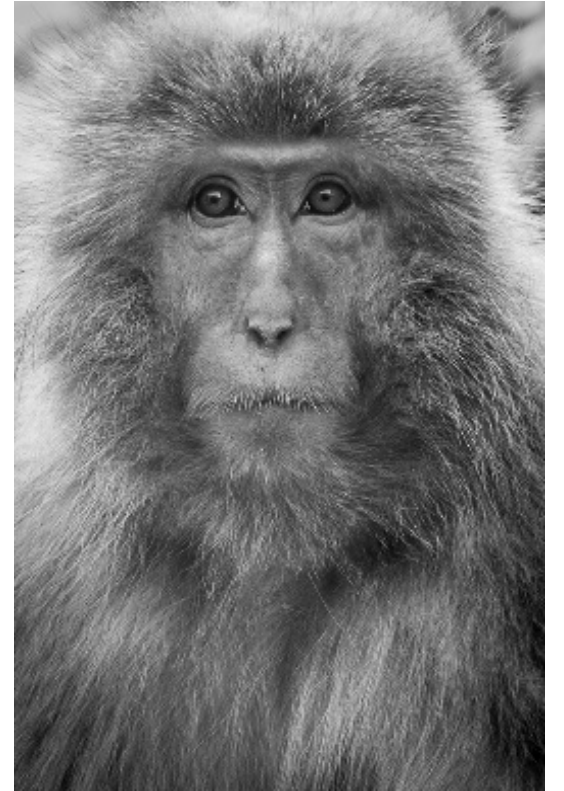
- Animal portraits can be quite challenging. Unlike humans where you can talk them through a pose, animals need contact, coaching and a calm (and very patient) photographer. Animal portraits are best shot in diffused light.



Geoff Shaw – Gannet



Joe Battista – MEG



Trace O'Rourke
Portrait of a Japanese Macaque

Homework

Module 3 (to do by Tuesday week, 23 March)

- **one or two** images

`Your Name_Module 3_Image title.jpg`

- **brief reflective comments** on the posing and anything else you want to share, eg what you want the image to convey, what you like about it, what you think could be improved, any images you used for inspiration etc etc.
- Note whether you are **happy to share** the images for discussion in the group or if you only want direct feedback from us.
- Email to geoff@geoffshaw.com with subject line *Portraiture - Module 3*.

Workshops

Timing

Wadham house ...

- Tues 23 March
- Tues 27 Apr (GS in tassy on that date)

Outdoors ... anytime ... weekend?

Image Credits:

To minimise copyright issues, we will mostly use our own images to illustrate this brief course.

Our images are copyrighted by the authors,
so please do not share outside this course.

Our images are not all perfect or beyond improvement. Feel free to supply constructive criticism – it is a great way to learn.

Where appropriate we will draw on images from other sources. These images will be credited as appropriate.

Contact:

Web: <https://resources.waverleycameraclub.org/portraiture/>

Contact Form: <https://resources.waverleycameraclub.org/portraiture-contact/>



image by Geoff Shaw

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