Portraiture

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Lighting from Painting to Photography

The Mona Lisa Leonardo da Vinci



Baldassare Castiglione

Raphael



Young Girl at the Mirror *Titian*



Portrait of a Man Holding a Statue Agnolo Bronzino





Woman with a Pearl Jean-Baptiste-Camille Court 1668

Portrait of Jeane de Requensens Guilio Romano 1518



Lady Gertrude Aston Thomas Gainsborough



The Mad Woman Theodore Gericault



Portrait of the Artist at his Easel *Rembrandt*





Charles 1 at the Hunt Anthony van Dyke 1635 Famous Men Justus of Ghent 1472



Portraits





Portraits





Children





Portraits





Model Portfolio





Seniors





Seniors





Social Events – Environmental Portraits





Commercial – Environmental Portraits



Portrait Lighting

- The main goal of portrait lighting is position the main/key light onto the mask of the face in a way that provides a flattering rendition of the subject.
- There are four basic lighting patterns for the face and three of them can be applied from either side of the face.
- The key light creates a shadow which must also be handled to reduce contrast to reveal details in the shadow enough to be printed on paper.
- Shadows can be controlled by adding light to them to reduce contrast.



Add: Reflector Fill



Portrait Lighting Patterns

Loop (*Butterfly*) Modified (*Loop*) ¾ (*Rembrandt*) *Split*

Key (Main) Light Patterns

One Light Loop or Butterfly Light



One Light Modified Loop Light





One Light ³⁄₄ or "Rembrandt" Light



One Light Split Light





Portrait Lights (4 light setup)

- Fill Light Establishes non-directional base illumination; provides shadow detail; this determines camera exposure with negative films
- *Key or Main Light* Provides direction, shape, contours and establishes lighting ratio (contrast)
- Background Light Brings background detail and establishes the "key" of the image
- Hair or Accent Light Provides background separation and, or, "snap"



Add: Fill Light -1.5 stops





Add: Background Light





Add: Hair Light



One Light vs. Four Light





Head Direction

- Full Front
- Front Three Quarter
- Back Three Quarter
- Front Profile
- Back Profile
Head Direction

• Full Front



Head Direction

• Back 3/4



• Front 3/4



Head Direction

Back Profile



Front Profile



Head Direction • Front Profile

Short Loop Lighting



Broad Loop Lighting



Parabolic Reflector vs. Softbox

11" Parabolic

20x30" Softbox





Modified Loop Light w/16" Diffused Parabolic





Modified Loop Light w/20x30" Softbox

Modified Loop Light

w/20x30" Softbox

Light softened by reflection from room and floor





Modified Loop Light w/20x30" Softbox Modified Loop Light w/16" Diffused Parabolic



Modified Loop Light w/20x30" Softbox



Posing





S Curve





S Curve

Not all photographs of people are portraits





Portraits should convey the features and characteristics of the subject through the selection of lighting, background, angle, tone, texture and design.











Simple 1 Light Portrait 6" grid spot







Simple 2 Light Portrait

6" Grid Spot Main/Key Light 42" Umbrella Fill Light 3:1 Lighting Ratio




















Equipment

- Medium telephoto lenses (85-135mm)
- Tripod
- Lights
- Reflectors
- Film



What's "wrong" with this image?

Why isn't this wide angle shot distorted?







Tripod

- A medium weight tripod is helpful in portrait photography
- Tripods allow the photographer to come out from behind the camera and interact with the subject
- Tripods allow slower shutter speeds while maintaining sharpness when using hot lights (not as necessary with flash)

Reflectors

- Reflectors are used with strongly directional light to "reduce" or lighten shadows
- Reflectors can be made of white foam board, poster board or any reflective substrate
- Smooth of wrinkled aluminum foil on a matte board can be used to provide a high efficiency reflector

Film

- Use low ISO films with flash
- Negative color films are usually used for portraiture, now mostly digital capture
- General use color films of all speeds produce garish, overly saturated flesh tones
- Portrait films, like Kodak's Portra series, are designed to produce smooth flesh tones with flash or daylight

Outdoor Lighting

- Open shade yields soft, directional lighting for portraiture
- Reflectors should be used in open shade to build contrast or enhance lighting direction by emulating a key light
- Fill flash or strong reflectors can be used to reduce contrast in direct light

Studio Lighting Ratio Setup

- The camera aperture is determined with a meter by the brightness of the fill light and does not change once set
- The key light adds to the brightness of the face and the difference in intensity creates a ratio of highlight to shadow which is called the lighting ratio
- If there are no shadows the ratio is 1:1
- Most portraits are illuminated to a 2:1 or 3:1 ratio. Higher ratios are not printable.

Lighting Ratio

- If the key is 1 stop brighter than the fill the ratio is 2:1.
- If the key is 2 stops brighter than the fill the ratio is 3:1
- If the key is 3 stops brighter than the fill the ratio is 4:1

Inverse Square Law

- The brightness of a light on a scene changes in intensity, inversely proportional to the square of the distance traveled
- If you move a light twice as far away the illumination of the subject will decrease by 1/4th, 3 times the distance = 1/9th
- If you move the light half the distance closer it's 4 times brighter, etc.

Inverse Square Law in Practice

- If a light at 11 feet from the subject meters to be f/8, then at 5.5' the exposure would be f/16, at 7.8' the exposure would be f/11
- If a light at 11 feet from the subject meters to be f/8, then at 15.4' the exposure would be f/8 and at 22' the exposure would be f/5.6
- In the studio we just use a string (metered and marked) to measure the distance of the key light to subject for a given ratio.

Basic Light Intensity Setup

- Use manual focus and manual exposure mode.
- Set power to fill light to obtain an exposure at the subject of f/5.6 at a workable distance. Set the lens aperture to f/5.6 and the shutter speed to the sync speed.
- Set power/distance of key light to f/8 or f/11 for a 2:1 or 3:1 ratio respectively.
- Set background light to f/5.6 for a normal rendition, higher for lighter or lower for darker.
- Set hair or accent light (if used) for f/5.6
- Pose subject, focus and shoot!

Photographing People

Get Close Single Subject Simple Background Shallow D.O.F. (f-4 ~ 5.6) Subject Involved in Activity Eye Contact Human Interest

Questions

This presentation is available on-line in the PowerPoint section at: www.gpclasses.net Password = stallions

Lighting Demonstration