



The Best of **PORTRAIT PHOTOGRAPHY**

Techniques and Images from the Pros

SECOND EDITION

BILL HURTER

Amherst Media®
PUBLISHER OF PHOTOGRAPHY BOOKS

ABOUT THE AUTHOR

Bill Hurter started out in photography in 1972 in Washington, DC, where he was a news photographer. He even covered the political scene—including the Watergate hearings. After graduating with a BA in literature from American University in 1972, he completed training at the Brooks Institute of Photography in 1975. Going on to work at *Petersen's PhotoGraphic* magazine, he held practically every job except art director. He has been the owner of his own creative agency, shot stock, and worked assignments (including a year or so with the L.A. Dodgers). He has been directly involved in photography for the last thirty years and has seen the revolution in technology. In 1988, Bill was awarded an honorary Masters of Science degree from the Brooks Institute. He has written more than a dozen instructional books for professional photographers and is currently the editor of *Rangefinder* magazine.

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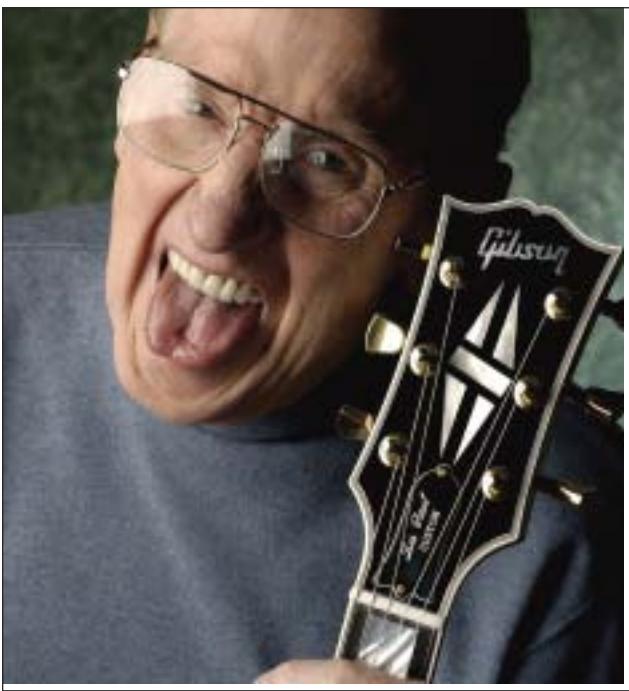
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PHOTOGRAPH BY MARCUS BELL.



PHOTOGRAPH BY BAMBI LANTRELL.



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PREFACE

To illustrate this book, I have called upon some of the finest and most highly decorated portrait photographers in the world. Most of the photographers included in this book have been honored consistently by the country's top professional organizations, the Professional Photographers of America (PPA) and Wedding and Portrait Photographers International (WPPI). I want to thank all of these great photographers for their participation in this book. Without them, this book would not have been possible.

In addition to the wonderful portraits you will find throughout this book, I have included technical information on lighting, posing, composition and camera technique to better appreciate the work of these master photographers. It is also my hope that these formal disciplines, while constantly undergoing reinterpretation, will survive and flourish as they have done before. While this book will not be the equivalent of years of portrait photography experience,

it is my hope that you will be able to learn from these masters how the very best portrait photography is created—with style, artistry, technical excellence, and professionalism.

You will be able to learn
from these masters how the very best
portrait photography is created.

I would like to dedicate this second edition to Monte Zucker, who has helped me to become a better writer and editor over the years. I will be forever grateful for his unyielding patience and encouragement. When I first began this series of books for Amherst Media, it was Monte who encouraged me and paved a path to many of the finest photographers in the world. He has been a great photographer over the years, but perhaps he's been an even better teacher and friend.

1. WHAT IS A GREAT PORTRAIT?

What is a great portrait? Or better yet, what is a portrait? One cannot truly know what a great portrait is before one understands what it is that defines a portrait. On its face, portraiture is a visual art form that describes a person's likeness. By that definition, every snapshot would seem to be a portrait—and that is technically correct. A portrait is, at its most basic roots, a description of the likeness of a person. As

you will see throughout this book, however, that is the very least a portrait will do—and a truly great portrait will go far beyond this minimum.

QUALITIES OF A GREAT PORTRAIT

More than a Likeness. Established portrait photographers understand that a portrait is much more than a likeness. A portrait should communicate something



A fine portrait conveys lots of information about the person pictured. This portrait by David Williams reveals a great deal about the man in the photograph—his work habits, his intensity, his passion. The organized chaos that is his office invites a close inspection of each nook and cranny.



Nick Earles is an author of eleven books and was selected to appear in Marcus Bell's book *The Faces of Queensland*. Bell chose to picture him on a busy street with life crisscrossing around him. It's a perfect visual vehicle for conveying the essence of a storyteller.

about the nature of a person. This is one of the things that separates a great portrait from a mere likeness—even a flattering one. While it is impossible to obtain a clear understanding of a person's complex character from a single image, it is important that the portrait reflects a depth of character and conveys a story or insight about the subject's inner self. This is the essence of fine portraiture.

Marcus Bell is a well-known wedding photographer who is now becoming equally well known for his sensitively executed portraits. A consummate observer of life and people, Bell believes that every person has at least one important story to tell. Some have thousands, but he believes that even those with only a few are just as worthy to have a fine portrait made of them.

Beyond the Obvious. Photographer and author J. J. Allen thinks the definition of a portrait is psycho-

logical in nature. In his words, "It is an image that invites your imagination to reach beyond the obvious." As an example of this, he cites the famous Philippe Halsman portrait of Sir Winston Churchill seated on the bank of a pond on his estate. Churchill's back faces the camera, says Allen, "but at that time in history his bulk and his seemingly immovable quality described the man who was one of the world's greatest leaders." This inner sense of the individual is what fine portraiture is capable of conveying.

The great portraitist is one who sees things others don't. This can obviously be said of any artist, visual or otherwise, but the portrait artist is unique in that he or she often has only seconds to plot a visual course that will reveal what he or she has seen and wants to reveal. A great portrait photographer sees a great many aspects of a person in a split second. This is perhaps the



This is a casual but very structured pose, wherein the subject has turned away from the light, an unusual lighting scheme for a fine portrait. His attention is focused outside the confines of the portrait. The image is minimally propped with a small bust, a few books (no doubt classics), and a curious half of a clock. There is meaning and obscurity in the image, but it is also beautifully done in that it is an elegant study in brown tones. The portrait, titled *A Classic Decision*, communicates so much more than mere surface details. Photograph by Tim Kelly.

greatest gift a photographer can possess—and it is rare, even among successful portrait photographers.

Tim Kelly, a modern-day master, says, “Watch your subjects before you capture the image. Sometimes the things they do naturally become great artistic poses.” For this reason, Kelly does not warn his clients when he is ready to start a session. “I don’t believe in faking the spontaneity of the subject’s expression,” Kelly says.

Artistic Quality. Tim Kelly’s portraits are soft, elegant, and relaxed. They have the mark of an artist who is a great observer—but also the mark of a great designer. Aside from their outer beauty, Kelly’s portraits exhibit a naturalness and spontaneity that is uncommon in posed portraits. While Kelly is a master of lighting and the other technical aspects of photography, these aspects of his image-making are rendered

subtly and are always subservient to the expression and pose of the subject, as if a code of honor exists between photographer and honored subject. In Kelly’s words, “What matters is that my rendering of the subject is the best interpretation that can be made. I think my work is artistic, but I do not consider it creative. The creation is the subject.”

Kelly, in his studio handbook, further defines his perception of the fine portrait: “An artistic portrait should command attention, make an artistic statement, or trigger an emotional response from the viewer.” He adds, “A fine art portrait transcends time. It goes far beyond the utilitarian uses of the subjects, the people portrayed.”

Enlivening. An accomplished portrait photographer is able to make a positive connection with people, time after time. The cliché of being a “people person” rings true here. More than that, however, the most successful portrait photographers are able to quickly build a good rapport with their subjects, so that much of the communication during the session hap-

pens without words. Perhaps it’s no more than empathy, but the photographer must also have a strong desire to bring the best out of his or her subjects—to make them look their finest and to bring out the best in them emotionally.

Bill McIntosh, an expert portrait photographer for more than fifty years, says that one of the keys to his success as his ability to enliven his subjects, developing an endearing and harmonious relationship. His tools of the trade are, in his words, “outrageous flattery and corn-ball humor.” He rarely stops talking and the subject is part of the revelry and good time. The expressions he manages to elicit from otherwise staid clients are oftentimes priceless.

One of my favorite photographers is David Anthony Williams, who summed up what great portraiture is all

TOP—Bill McIntosh photographs many of his fine portraits in his subjects' homes, which are often quite luxurious. He meets with his subjects prior to the sitting and plans the location and elements for each portrait. Bill believes that these elements are vitally important to the image, so they are carefully lit and always in razor-sharp focus. The result is an "important" portrait that the client will often purchase as a wall-size portrait in a fine, expensive frame. **BOTTOM**—A fine portrait says as much about the photographer as it does about the subject. In this image Becky Burgin photographed a videographer in a harsh shaft of sunlight. By exposing for only the highlights, the photographer isolated only a few key elements, including the dark sunglasses. Since the light was directly overhead, it produced a kind of otherworldly lighting, vaguely reminiscent of the Hollywood glamour lighting of the 1930s and 1940s, but with a mask-like matrix of shadows on the face, further reinforcing the notion that the man is a visual artist capable of seeing more completely than others.

about when speaking to a group of print judges at an international print competition. He said, "Our photography is about life. Is there a life force in the image or has the subject been there too long?" The life force he refers to is what makes us linger over an image and return to it time and again. In great portraiture, we rediscover—both individually and collectively—what it is that makes us feel alive and great, what it is that makes us all human and vulnerable, and what it is that makes us laugh and cry.

Respect for Classic Style. Bill McIntosh believes that portrait photographers of today owe a great deal to the portrait painters of the Victorian era. The reign of Queen Victoria (1837–1901) was a time when Great Britain's global dominance and subsequent industrialization produced a large and wealthy middle class that was able to procure the trappings of wealth, like fine homes, furnishings, and art. In McIntosh's view, "The new middle class wanted the best of everything and they





This formal portrait by Kersti Malvre is elegant and tranquil. The elegance of the subjects' home and the formal gowns underscore the timeless nature of fine portraiture. Notice the absence of shoes, which are cleverly hidden by the photographer. Shoes date a portrait more than any other element, including hair style and clothing. The title of this portrait is *Harmony in Amber and Jade*.

could afford it. High on their list were paintings of themselves and their families. At no time in history was the portrait painter more in demand, celebrated, and financially rewarded than during the Victorian era. The Victorian painters supplied this art for their patrons and during this time the flattering portrait was perfected. The poses, lighting, storytelling scenes, and innovative uses of color and design were realized.”

Indeed, today’s more formal portraits are often firmly rooted in just these elements of traditional portraiture—elements that span the centuries. Like the great painted portraits of the Victorian Era, the subject is usually pictured in a somewhat serious way that enhances the formality and elegance of the portrait. These portraits also feature a high degree of coordination to produce a unified look. By coordinating the background, the clothing, the lighting, and the props

(all of which must complement the skin tones), the photographer helps to establish the mood of the portrait. With these elements under control, he or she can then address the pose and the subject’s expression.

Says McIntosh, “I treat my portraits as if they are paintings. For the right client, I show them the same way painters present their finished work. I bring the completed custom-framed portrait to the home, with an easel and picture light. The framed portrait is in a red velvet bag, and at the right time I unveil it.” To McIntosh, it doesn’t matter if the subject is a movie star or stay-at-home mom, his portraits show people at their finest—in their best clothes and in a pristine setting. The subjects are idealized and regal, displaying a kind of old-world charm and formality.

Portraits as Memories. The portrait is also a means to remembering—“This is how sister Jeanne looked

TOP—This portrait by Martin Schembri harkens back to an era when portraits were made as charcoal drawings. Schembri created a monochromatic, grainy image of a bride and groom. The groom is almost unimportant to the image except to convey the emotion that exists for the bride. The pictures hung from the ceiling molding, the antique love seat, and the bowl of fruit on the window ledge all lend a timeless quality to the image. **BOTTOM**—Martin Schembri believes in telling a story with each portrait. Here, the unusual landscape, rich in saturated color, holds the subject as part of its power. The unusual forward positioning of the subject conveys a sense of being on a journey, perhaps much of it already completed. Her expression adds an additional sense of uncertainty.

when she was eleven, and she still has that impish grin fifty years later!" In this way, the contemporary portrait is a sort of time capsule, holding treasured totems of a time that will someday soon be lost.

For this reason, portraits taken in the subjects' homes are often especially meaningful. They define not only an environment, but also the history of the family members who lived there. For this reason, it is important that detail be vivid in home portraits; these are the things that will be treasured in years to come. If the photographer combines the historical aspects of home with an emotional rendering, then he or she will have created a portrait of great lasting value.

Storytelling. Even at its most basic level, the portrait is an ingenious storytelling device—whether it be the future of endless possibilities seen in a high school girl's hopeful gaze, or the stoic intensity of a modern-day soldier pictured in full military dress. The portrait is so literal, yet it invites the imagination to probe and find deeper understanding and meaning.

Idealization. Most people also believe that a portrait should flatter the subject. Portraiture is, of course, a commercial endeavor, and people who pay large fees for



their portraits will not be happy with images that fail to show their likeness in the most attractive and appealing way possible.

TECHNICAL QUALITIES

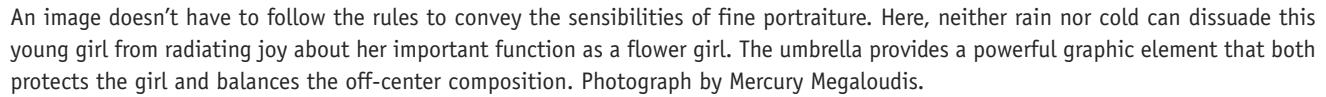
Expression. Expression is critical to the success of a fine portrait. In any session, there always seems to be one portrait that stands out above the rest; its high caliber is usually related to the expression. Many great portrait photographers believe the expression must be “tranquil,” so as to provide a glimpse into the subject’s mind and character. The expression should also be compelling, causing the viewer to gaze into the eyes of the subject, appreciating the uniqueness of the person and the image.

Often, the compelling nature of a portrait is related to the gaze of the subject. He or she may be looking into the camera, but is, by extension, looking out at the viewer in a way that invites both inquiry and understanding. All clichés aside, the eyes are the most interesting and alluring part of the human face, allowing the viewer to become totally absorbed in the portrait.

Attention to Detail. As important to the portrait as the expression are the details of the portrait. The nuances of pose, the blending of tones to form a cohesive palette, and a myriad of other aesthetic details contribute to the successful fine portrait. Ultimately, there must be a pleasing sense of simplicity, design, and an orderliness that has come from generations of perfecting the medium.



David Williams’ portraits contain what he calls “a life force.” In this portrait, printed in the rich tradition of the salon style of print, a grid work of diagonals in the out of focus background contrasts with the simplicity of the subject’s pose and clothing. The rich highlight detail draws your attention to the man’s eyes, which seem to convey a deep sense of time and knowledge.



An image doesn't have to follow the rules to convey the sensibilities of fine portraiture. Here, neither rain nor cold can dissuade this young girl from radiating joy about her important function as a flower girl. The umbrella provides a powerful graphic element that both protects the girl and balances the off-center composition. Photograph by Mercury Megaloudis.

Photographic Technique. Creating a fine portrait also requires technical excellence in terms of lighting, posing, exposure, and a variety of other qualities. This is particularly true if the portrait is to be enlarged and framed to occupy a place of prominence in the home. These aspects will be covered in detail throughout this book.

YOUR IMAGINATION IS THE ONLY LIMIT

The most wonderful aspect of the portrait, be it contemporary or traditional, is that it can be all of these

things or none of them. It can be an homage or a completely new form or approach. We never cease redefining how we see ourselves; therefore, the portrait will always be a popular and contemporary art form. Like Narcissus, we never seem to tire of seeing our own endless reflection.

2. POSING ELEMENTS

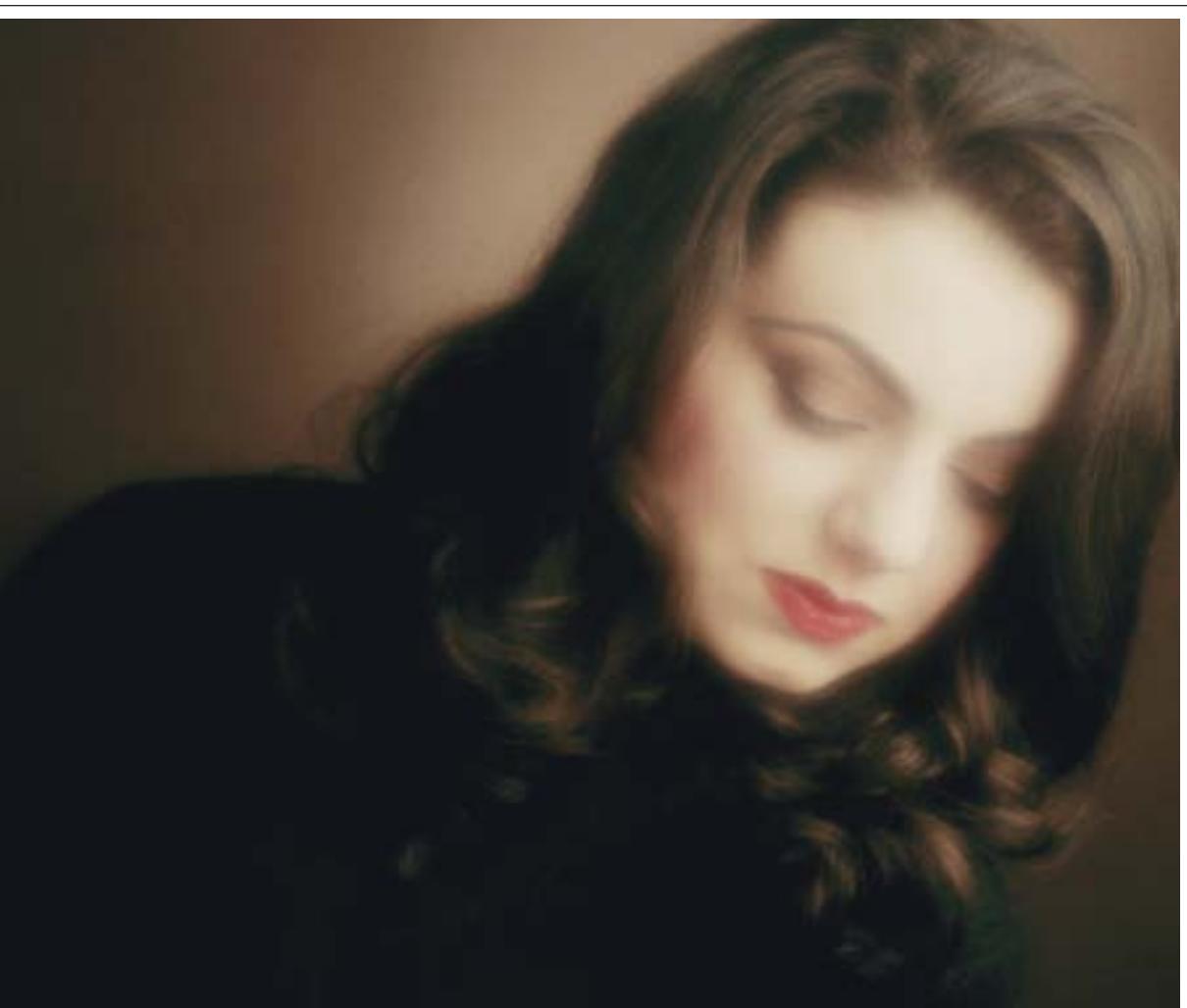
At the heart of any great portrait photographer's body of work is a complete and thorough understanding of the traditional rules of posing. While it has become fashionable to break these, the true hallmark of finesse is knowing which rules to break and when.

In any discussion of subject posing, the two critical elements are that the pose appear natural and that the person's features be undistorted. If the pose is natural and the features look normal, then you have achieved your goal and the portrait will be pleasing to you and the subject. While every rule of posing could not pos-

sibly be followed in every portrait, these rules exist to provide a framework for portraying the human form naturally, attractively, and without distortion.

EVALUATING THE SUBJECT'S FACE

Before you can make any decisions about posing, it is critical to evaluate your subject's face. Under flat light, examine the subject from straight on and gradually move to the right to examine one side of the face from an angle, and then repeat on the left side. You can do this while conversing with the person and they will feel



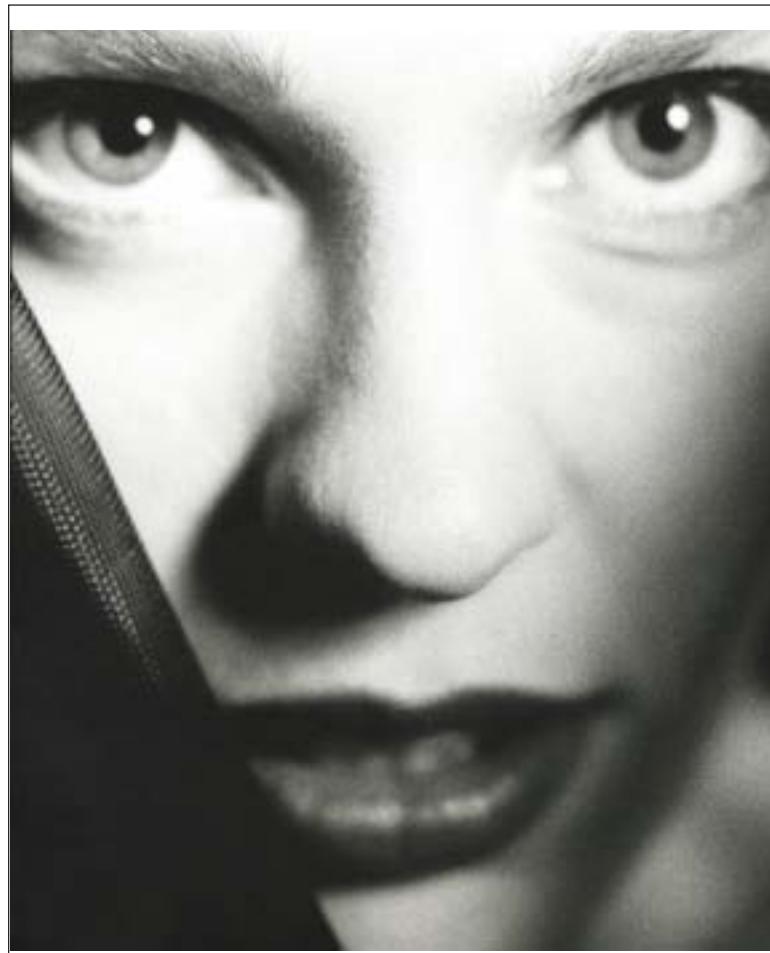
Often a facial analysis can occur while the photographer is conversing with the subject during a consultation prior to the sitting. The subject will not even realize they are being scrutinized, but such an evaluation will offer keys to the best camera height and angle, lighting, pose, expression, and even composition. Martin Schembri created this elegant soft-focus portrait.

less self-conscious. Examine the face on both sides from full face to profile. In your analysis, you are looking for a number things:

1. The most flattering angle from which to photograph the person. It will usually be at the seven-eighths or three-quarters facial view, as opposed to head-on or in profile.
2. A difference in eye size. Most people's eyes are not identical in size. The eyes can be made to look the same size by positioning the smaller eye closest to the lens, so that natural perspective takes over and reduces the size of the larger eye because it is farther from the lens.
3. You will notice the face's shape and character change as you move around and to the side of your subject. Watch the cheekbones become more or less prominent from different angles. High and/or pronounced cheekbones are a flattering feature in both males and females.
4. Look for features to change: a square jaw line may be softened when viewed from one angle; a round face may appear more oval-shaped and flattering from a different angle; a slim face may seem wider and healthier when viewed from head on, and so forth.
5. Examine all aspects of the face in detail and determine the most pleasing angle from which to view the person. Then, through conversation, determine which expression best modifies that angle—a smile, a half-smile, no smile, head up, head down, etc.

PORTRAIT LENGTHS

Decisions about how much of the subject to include in the image should be based on the appearance of the



Robert Cavalli, best known as a master printer, is also an excellent photographer. In this image, called *Those Eyes*, Cavalli has isolated just the subject's mysterious eyes to create a compelling and graphically pleasing portrait. The eyes reveal volumes about a person. In this image, a sense of mystery and intelligence is evident.

subject and the purpose of the portrait. For all portrait lengths, however, the basic rules of posing covered in this chapter will apply.

Head-and-Shoulders. The simplest type of portrait is the head-and-shoulders portrait, an image that includes the subject from the top of their head down to just below the shoulders (and occasionally down to the waist). In this type of portrait, the shoulders form the base that leads the viewer to the subject's face.

Three-Quarter Length. A three-quarter-length portrait shows the subject from the head down to a region below the waist—usually mid-calf or mid-thigh. The area where the body passes out of the edge of the frame is of particular concern in this type of portrait.

OBSERVING THE SUBJECT

Tim Kelly is one of America's finest portrait photographers. He observes that, "As you turn your attention to load film, you may glimpse your subject in a totally self-disclosing moment of self-revelation." This illusive expression has become known around Kelly's studio as the "thirteenth frame"—the one that basically got away. He now pays special attention to the moments during and after film changes or breaks in the shooting. The image of the debutante relaxing (above) was one such "candid" moment. He advises, "Watch your subjects before you capture the image. Sometimes the things they do naturally become great artistic poses." Tim Kelly doesn't direct the subject into a pose. Rather, he suggests that you get the subject "into the zone" of the pose by coaching their position, but let them go from there. This allows him to capture a more natural feeling in the image.



Master photographer Tim Kelly has learned to pay attention during those lulls in the shooting, such as when changing film backs. Here, in an image entitled *The Debutante*, Kelly captured the perfect blend of elegance and indifference as the young lady relaxed during a break in the shooting.

To avoid creating an unnerving psychological impact on the viewer, you should never compose a portrait so that the edge of the frame falls at a joint.

Full-Length. A full-length portrait shows the subject from head to toe, usually with a fair amount of

FACING PAGE—In this classic three-quarter-length seated pose, Heidi Mauracher created a beautiful and elegant portrait. Even though the bride's shoulders are not turned at an angle to the camera, her body is angled beautifully and the line of the gown helps to create a well-defined triangular base to the composition. Her hands are posed elegantly and her arms are separated from her body so as not to add bulk to her form. Note that the direction of the portrait contrasts the direction of the painting above, creating a symmetrical imbalance known as tension in the portrait.

background or environment included in the portrait. In the best portraits, this background enhances the appearance of the subject, rather than distracting the viewer.

FACIAL VIEWS

There are three basic facial views in portraiture: the seven-eighths, three-quarters, and profile views. These views are used in portraits of all lengths. Regardless of which facial angle you decide to use, the subject's shoulders should also be at an angle to the camera (see page 26).

The Seven-Eighths View. The seven-eighths view occurs when the subject is looking just slightly away from the camera. In other words, you will see just a little more of one side of the face than the other when looking through the camera. You will still see both of the subject's ears in a seven-eighths view.

The Three-Quarters View. The three-quarters view is probably the most used and most versatile angle at which to photograph the human face. To create it, the subject is turned so that the far ear is hidden from the camera and more of one side of the face is visible. The subject must not be turned so far, however, that the tip of the nose extends beyond the line of the cheek. Also, it is important that the eye on the far side of the face be contained within the face by a



small strip of skin visible along the far temple. If this strip of skin disappears from view, turn the subject's face slightly back toward the camera.

Because of its distance from the camera, the far eye will appear smaller than the near eye in the three-quarters view. Because people usually have one eye that is slightly smaller than the other, you can actually minimize this effect by positioning your subject so that the smaller eye is closest to the camera. This will make both eyes appear, perspective-wise, the same size in the photograph.

The Profile View. In the profile, the head is turned almost 90 degrees to the camera. Only one eye is vis-

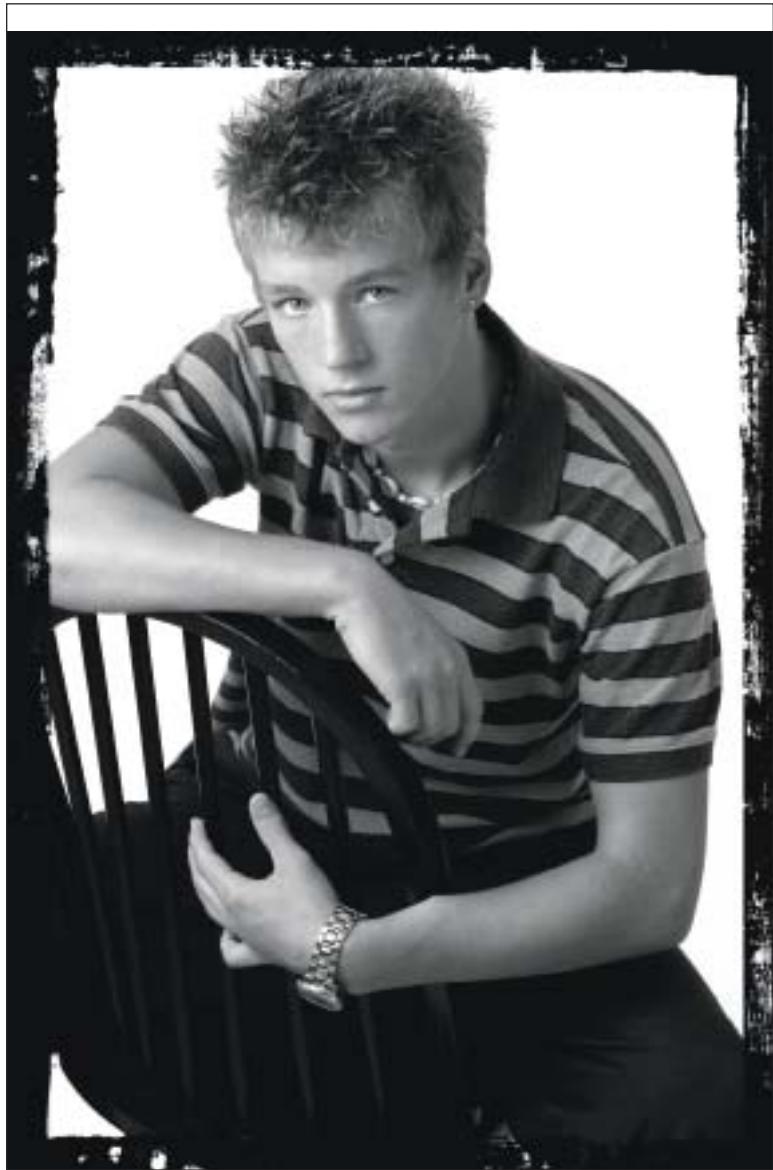
ible. In posing your subject in a profile position, have him or her turn their head gradually away from the camera position just until the far eye and eyelashes disappear from view. If you cannot see the eyelashes of the far eye, then you have a good profile pose.

THE HEAD AND FACE

Tilting the Head. Your subject's head should be slightly tilted in every portrait. By doing this, you slant the natural line of the person's eyes. When the face is not tilted, the implied line of the eyes is straight and parallel to the bottom edge of the photograph, leading to a static composition. By tilting the person's face, the implied line becomes diagonal and the pose appears more dynamic.

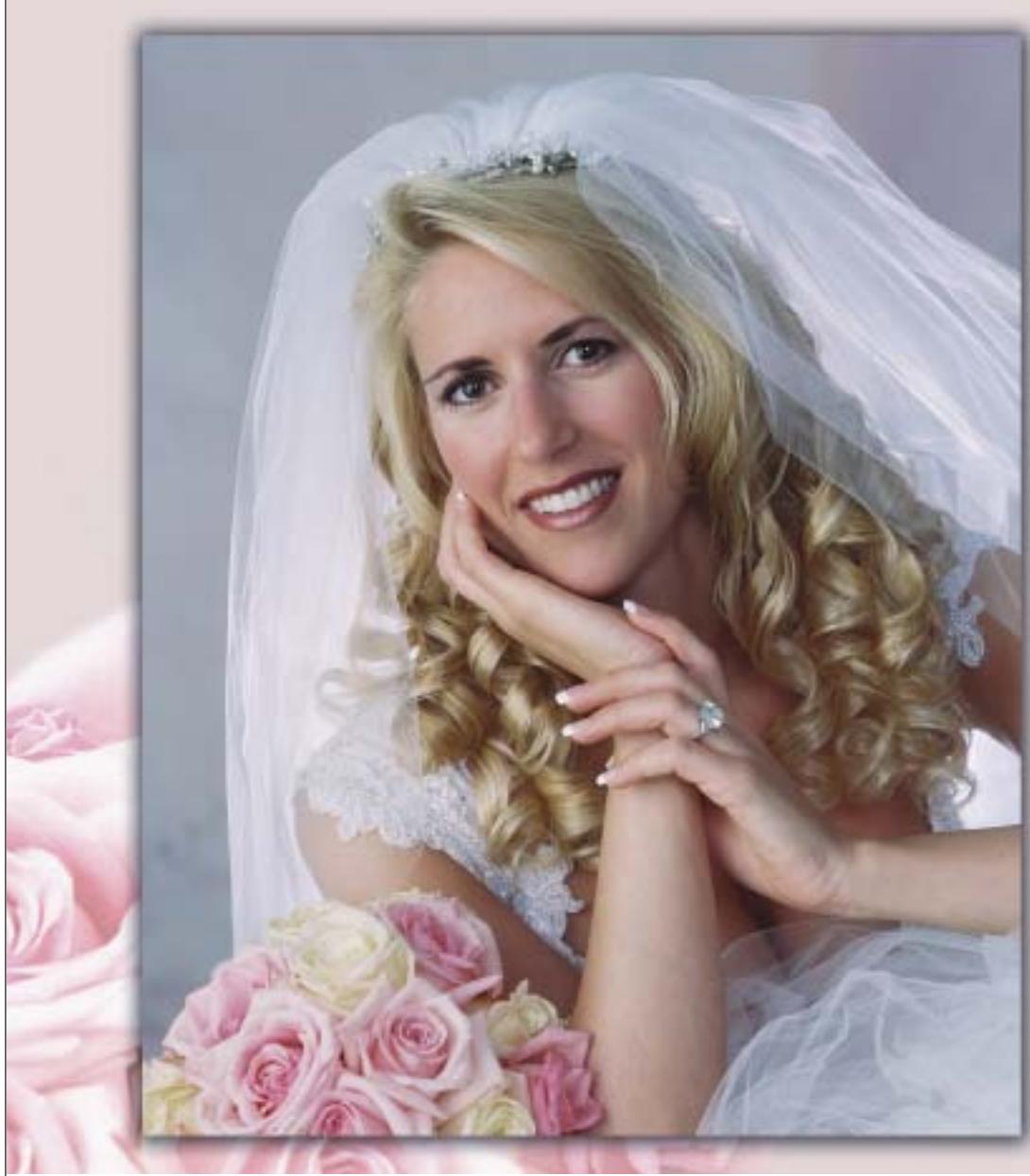
Masculine and Feminine Poses. While there is considerable debate over the relevance of the terms "masculine" and "feminine," they are generally understood by portrait photographers to refer to a pose containing certain basic elements—much of it relating to the direction the subject's head is tilted. In the masculine pose, the head and body are turned in the same direction and the head is tipped toward the low (far) shoulder. In the feminine pose, the head is turned and tipped toward the high (near) shoulder; the body is leaned forward at the waist, then tilted slightly in the opposite direction from the way the face is turned. For example, if the subject is looking to the left shoulder, the body should lean slightly to the right.

The Eyes. The area of primary visual interest in the human face is the eyes. The



This portrait is casual, but it still adheres to the basics of good posing. The shoulders are turned at an angle and the head tipped toward the far shoulder in a traditional masculine pose. The camera viewpoint is high, providing a unique perspective, and the hands are treated casually. Teenage boys should be posed naturally to relieve self-consciousness. Photograph by Deborah Lynn Ferro.

This album page by Heidi Mauracher exemplifies the feminine pose. The bride's head is tipped toward the near shoulder and the beautiful sloping line of the shoulders. Also, notice the beautiful hand posing; the edges of the hand are photographed and the graceful fingers are separated by a small amount of space. Notice, too, that the bride is not really resting her chin on her hand; it is an effective illusion of the pose.



eyes are the most expressive part of the face and if the subject is bored or uncomfortable, you will see it in their eyes.

Engaging the Eyes. The best way to keep the subject's eyes active and alive is to engage the person in conversation. Look at the person while you are setting up and try to find a common frame of interest. Ask your subject about himself; it's the one subject *everyone* is interested in talking about. If the person does not look at you when you are talking, he or she is either uncomfortable or shy. In either case, you have to

work to relax your subject and encourage trust. Try a variety of conversational topics until you find one the person warms to and then pursue it. As you gain your subject's interest, you will take his or her mind off of the portrait session.

Direction. The direction the person is looking is important. Start the portrait session by having the person look at you. Using a cable release or wireless remote with the camera tripod-mounted forces you to become the host and allows you to physically hold the subject's attention. It is a good idea to shoot a few frames of



LEFT—Di Fingleton is a magistrate in Australia. For his book, *The Faces of Queensland*, Marcus Bell chose to isolate only one eye as the basis for his portrait of her. You can see the compassion and intelligence in this portrait as effectively as if the entire face were pictured. **FACING PAGE**—A natural smile is often the key to a successful portrait. Pictured is professor Ian Frazier, who heads up the Queensland Center for Immunology and Cancer Research in Australia. Marcus Bell chose to picture him in a closed-mouth smile that seemed to be indicative of his character. This portrait reminds us that the mouth is as expressive as the eyes.

Iris Position. The colored part of the eye, the iris, should border the eyelids. In other words, there should not be much white space between the top or bottom of the iris and the eyelid. If there is a space, it should be intentional—as when creating a wide-eyed, innocent look, for example.

Pupil Size. Pupil size is also important. If working under bright lights, the pupil will be very small and the subject's eyes will look “beady.” A way to correct this is to have your subject close their eyes for a moment just prior to the exposure. This allows the pupils to return to a normal size for the exposure.

Just the opposite can happen if you are working in subdued light; the pupil will appear too large, giving the subject a vacant look. In that case, have the subject stare momentarily at the brightest nearby light source to contract the pupil.

The Mouth. Generally, it is a good idea to shoot a variety of portraits—some smiling and some serious (or at least not smiling). People are often self-conscious about their teeth and mouths, but if you see that your subject has an attractive smile, get plenty of exposures of it.

One of the best ways to produce a natural smile is to praise your subject. Tell him or her how good they look and how much you like a certain feature of theirs. Simply saying “Smile!” will produce a lifeless, “say cheese” type of portrait. With sincerity and flattery you

the person looking directly into the camera, but most people will appreciate some variety. Looking into the lens for too long a time will bore your subject, as there is no personal interaction when looking into the camera. Many photographers don't want to stray too far from the viewfinder and so they will “come up” from the viewfinder to engage the subject just prior to the moment of exposure.





will get the person to smile naturally and their eyes will be engaged.

It may also be necessary to remind the subject to moisten his or her lips periodically. This makes the lips sparkle in the finished portrait, as the moisture produces tiny specular highlights on the lips.

Also, pay close attention to be sure there is no tension in the muscles around the mouth, since this will give the portrait an unnatural, posed look. Again, creating a relaxed environment is the best way to relieve tension, so talk to the person to take his or her mind off the session.

LEFT—One of the most engaging smiles can be seen when both the mouth and the eyes smile simultaneously. The best photographers are well paid to find and isolate just such moments of pure joy. Photograph by Alisha and Brook Todd. **FACING PAGE**—You would not think that chin height would be a crucial element in a good portrait, but it definitely is. In this appealing senior portrait by Ira Ellis, the chin height of this young man makes him appear confident but fun loving. A higher or lower chin height would not necessarily have been as appropriate with this pose.

Some people have a slight gap between their lips when they are relaxed. If you observe this, let them know about it in a friendly, non-critical way. If they forget, simply remind them. Although this gap is not disconcerting when casually observing the person in repose, when frozen in a portrait it will look unnatural to see the subject's teeth showing through the gap.

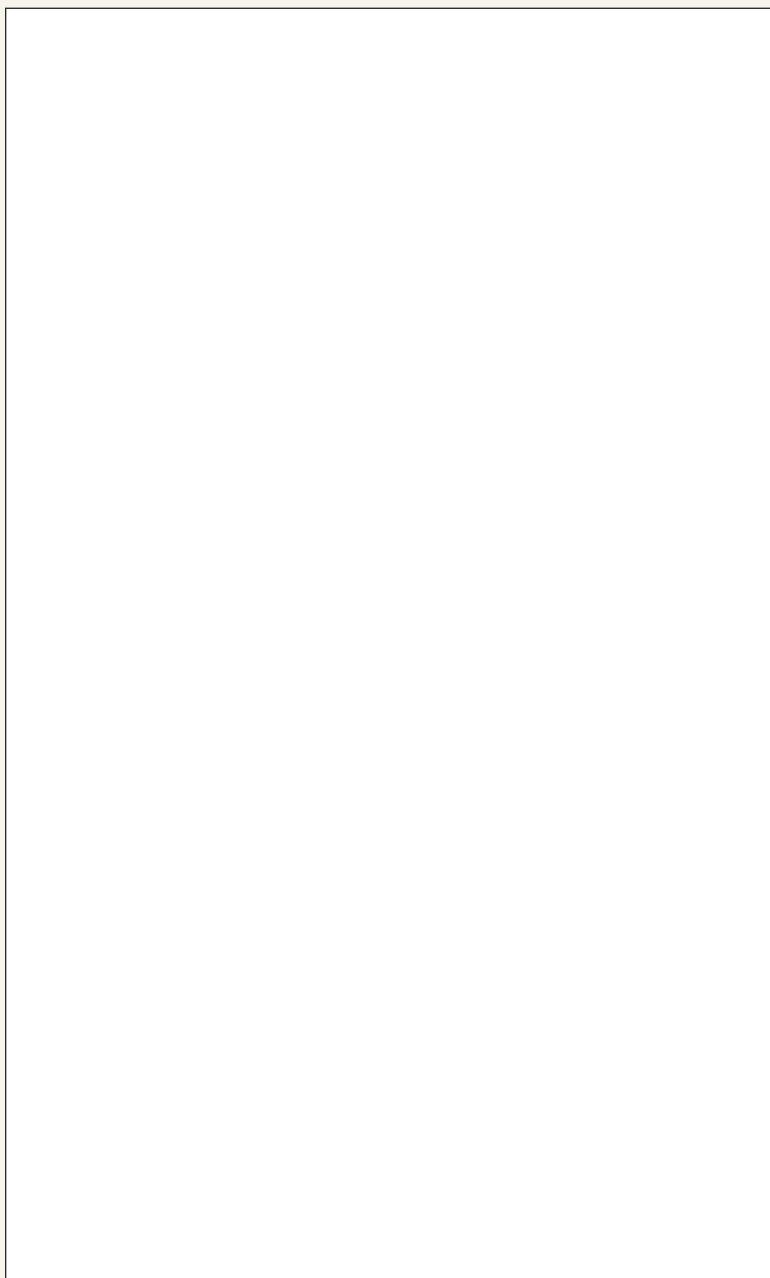
Laugh Lines. An area of the face where problems occasionally arise is the frontal-most part of the cheek—the part of the face that creases when a person smiles. Some people have pronounced furrows that look unnaturally deep when they are photographed smiling. You should take note of this area of the face. If necessary, you may have to increase the fill-light intensity to lighten these deep shadows, or adjust your key light to be more frontal in nature (see chapter 5 for more on lighting). If the lines are severe, avoid a “big smile” type of pose altogether. (*Note:* In some cases, these smile creases define character. If so, the remedial lighting should be avoided in order to showcase this trait.)

Chin Height. The height of the subject’s chin will have an impact on the viewer. If the person’s chin is too high, he or she will look haughty; if it is too low, the subject will look timid or lacking in confidence.

Beyond these psychological implications, a person’s neck will look stretched and elongated if the chin is too high. The opposite is true if the chin is held too

HAIR STYLE AND MAKEUP

Appropriate hair styling and makeup are essential to an elegant portrait, but the stylist must be familiar with what works in photographs. With makeup, a little goes a long way, since the photographic process increases the contrast of a scene. Hair styles are also tricky; unless you opt for a classic look, the portrait may look dated in just a few years.



A Fuzzy Duenkel portrait session begins with a makeup and hair session done at the studio. Once the images are made, Fuzzy goes over them carefully in Photoshop, smoothing textures and retouching crucial areas of the face.

low; the person may appear to have a double chin or no neck at all.

The solution is a medium chin height. When in doubt, ask the sitter if the pose feels natural. This is usually a good indicator of what looks natural.

ARMS AND SHOULDERS

Head-and-Shoulders Axis. In all of the above facial views, the subject's shoulders be turned at an angle to the camera. Having the shoulders directly facing the camera makes the person look wider than he or she really is. With men, the head is generally turned in the same direction as the shoulders. With women, the head is often at a slightly different and opposing angle. (*Note:* The notable exception is when you want to emphasize the mass of the subject, such as when photographing an athlete, or when the person is very thin or petite. In that case, picturing them head-on will create the desired effect.)

A Sloping Line. Whether the subject is seated or standing, the line of the shoulders should not be parallel to the ground; one shoulder should be slightly higher than the other. This may be achieved in any number of ways. For instance, in a standing portrait, simply instructing the subject to place his or her weight on their back foot will create a gently sloping line in the shoulders. In a seated head-and-shoulders portrait, having the subject lean

FACING PAGE—The turn of the shoulders, called the shoulder axis, creates a flattering line to the human body. The turn of the neck, called the neck axis, usually differs from that of the shoulders, and also creates a flattering line and a sense of direction in the portrait. In this lovely portrait by Rick Ferro, the posing is exquisite. The head is tipped toward the near shoulder, as is often done in a feminine pose. Note, too, the graceful elegance of the hand posing and the tranquil expression. It's a classic portrait.

forward from the waist will create a sloping shoulder line (provided that the person is at an angle to the camera).

A Triangular Base. The subject's arms should not be allowed to fall straight down from the shoulders. Instead, they should project slightly outward to provide gently sloping lines and a triangular base for the composition. This attracts the viewer's eye up toward the subject's face. To separate the arms from the torso, the subject can simply be asked to bend their elbows (perhaps placing their hands on their hips or in their pockets). Another way to accomplish the triangular base is with a posing table on which the far elbow can be rested. This provides a sloping line of the shoulders (see below) and creates the triangular base so vital to good composition. The posing table is usually draped

with black felt or velvet and nearly invisible in the final portrait.

THE HANDS

Posing hands properly can be very difficult because, in most portraits, they are closer to the camera than the subject's head. Thus, they appear larger. One thing that will give hands a more natural perspective is to use a longer-than-normal lens. Although holding the focus of both hands and face is more difficult with a longer focal length, the size relationship between them will appear more natural. Additionally, if the hands are slightly out of focus, it is not as crucial as when the eyes or face are soft.

One basic rule is never to photograph a subject's hands pointing straight into the camera lens. This dis-

B BELOW—In this portrait of Alastair McLeod (a well-known chef in Brisbane, Australia), the triangular base formed by the man's crossed arms draws the viewer's eye upward into the face. Because of the effective pose, the subject seems strong and confident. Photographer Marcus Bell often uses a 35mm f/1.4 lens wide open in these situations so he can capture the environment. In this case, he used a small video light to put a bit of direct light onto the subject's face. **FACING PAGE**—This elegant bridal portrait was made by Cherie Steinberg Coté. Notice the gently sloping line of the shoulders, which creates a pleasing diagonal line. The triangular shape of the wedding veil and outstretched hand forms the base of the image, which draws the viewer's eye up to her face. The pose is quiet and thoughtful.





torts the size and shape of the hands. Always have the hands at an angle to the lens. Another basic is to photograph the outer edge of the hand whenever possible. This gives a natural, flowing line to the hand and eliminates the distortion that occurs when the hand is photographed from the top or head-on.

The following suggestions give you a few additional elements to keep in mind as you pose your subjects' hands.

1. Always try to "break" the wrist. This means raising the wrist slightly so there is a smooth bend and gently curving line where the wrist and hand join.
2. Always try to photograph the fingers with a slight separation in between them. This gives the fingers form and definition. When the

fingers are close together, they look like a two-dimensional blob.

3. When photographing a man's closed hand, give him something small (like a pen cap), to wrap his fingers around. This gives roundness and dimension to the hand so that it doesn't become a clenched fist.
4. As generalizations go, it is important that the hands of a woman have grace, and the hands of a man have strength.

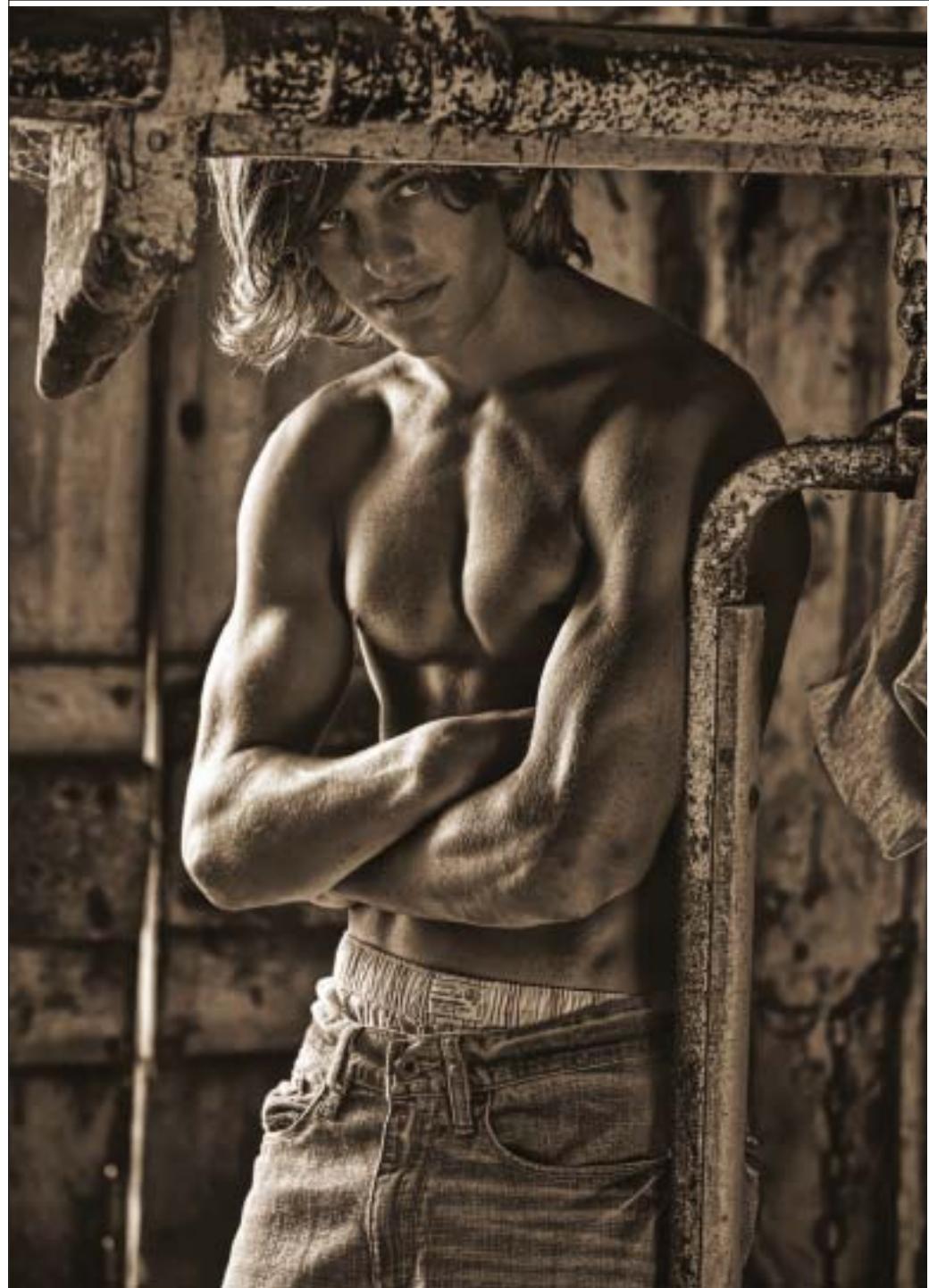
Hands in Group Portraits. Hands can be a problem in small groups. Despite their small size, they attract attention to themselves, particularly against dark clothing. They can be especially problematic in seated groups, where at first glance you might think there are more hands than there should be.

Hands and groups can be a disaster, but Cherie Steinberg Coté did a masterful job of dealing with them in this interesting portrait. Cherie either hid the hands behind roses or posed them naturally.



Fuzzy Duenkel usually photographs seniors at their homes, using a cadre of homemade reflectors to shape the available light to suit his needs. This image shows how to handle hands in a three-quarter-length portrait.

The arms are folded naturally, but not pinned close to the young man's body. As a result they have great definition, which is obviously important in this portrait. Although the hands are not seen, they are accounted for so the pose looks completely natural.



One rule of thumb is to either show all of the hand or none of it. Don't allow half a hand or a few fingers to show. Hide as many hands as you can behind flowers, hats, or other people. For men, have them put their hands in their pockets or "hitch" their thumb outside the pocket, which forms a nice triangle shape

in the bent arm and gives recognition to the viewer that the hand is in pocket. For women, try to hide their hands in their laps or with others in the group.

Be aware of these potentially distracting elements and look for them as part of your visual inspection of the frame before you make the exposure.



Heidi Mauracher created this lovely full-length portrait. Both the bride and groom have their weight on their back feet and the bride's extended front leg creates a lovely line to the gown. The groom's extended front leg mirrors the angle of the bride's leg and accentuates the razor-sharp crease in his pants. The composition and posing look carefree and relaxed, but each aspect has actually been carefully controlled—as was the placement of the dogs and the selection of the location.

Hands in Standing Poses. When the subject is standing for a three-quarter- or full-length portrait, the hands become a real problem.

If you are photographing a man, folding the arms across his chest produces a good, strong pose. Re-

member, however, to have the man turn his hands slightly, so the edge of the hand is more prominent than the top. In such a pose, have him lightly grasp his biceps—but not too hard or it will look like he is cold and trying to keep warm. Also, remember to in-

struct the man to bring his folded arms out from his body a little bit. This slims down the arms, which would otherwise be flattened against his body and appear larger. Remember to separate the fingers slightly.

With a standing woman, one hand on a hip and the other at her side is a good standard pose. Don't let the free hand dangle, but rather have her twist the hand so that the edge shows to the camera. Always create a break in the wrist for a more dynamic line.

FEET AND LEGS

Feet should not point into the camera lens. They should be at an angle to the camera. Just as it is undesirable to have the hands facing the lens head-on, so it is with the feet—but even more so. Feet tend to look stumpy and large when photographed head-on.

Standing Poses. In standing poses, the weight should always be placed on the back foot, rather than being distributed evenly on both feet or, worse yet, on the front foot. There should be a slight bend in the front knee if the person is standing. This helps break up the static line of a straight leg. If the subject is wearing a dress, a bend in the front knee will also help create a better line to the dress. The back leg can remain straight, since it is less noticeable than the front leg.

Seated Poses. When the subject is sitting, a cross-legged pose is often desirable. Have the top leg facing at an angle and not aimed into the lens. When a woman is seated, it is a good idea to have her tuck the calf of the front leg in behind the back leg. This reduces the size of the calves, since the back leg, which is farther from

Sometimes, the height or angle of the camera combines with the direction the subject is turned to create a dynamic pose. In this portrait by Mauricio Donelli, the shoulders are turned to 45 degrees from the camera and the bride is gazing down so the viewer is left with a fleeting glimpse of the bride.

the camera, becomes the most prominent visually. This is a pose women fall into somewhat naturally. Always have a slight space between the leg and the chair, where possible, as this will slim thighs and calves.

AVOIDING DISTORTION

As noted at the beginning of this chapter, one of the critical components of creating a flattering rendition of your subject is avoiding distortion. This can be controlled by selecting the optimal camera height and focal length.

Camera Height. When photographing people with average features, there are a few general rules that gov-





LEFT—In this terrific portrait by Fuzzy Duenkel, the subject area is divided roughly in half, with the lips being closer to the center of the lens/subject axis than the eyes. Coupled with the use of a 150mm focal length setting on a 70–200mm zoom lens, the perspective in this portrait is excellent. Notice that Fuzzy matched the lipstick color with that of the blossom for a truly interesting effect. **RIGHT**—Expert wedding photojournalist Joe Photo created this delicate portrait by using a 135mm lens on a Nikon D1X camera. He worked at close range with a wide-open aperture for minimal depth of field. The close working distance did not alter the perspective of the face and it allowed Joe to isolate just the eyelashes for a stylish and unusual portrait.

ern camera height. These rules will produce normal perspective with average people.

1. For head-and-shoulders portraits of average subjects, the rule of thumb is that the camera should be at the same height as the tip of the subject's nose. When the front of the face is parallel to the plane of the film, the camera records the image from its best perspective.

2. For three-quarter-length portraits, the camera should be at a height midway between the subject's waist and neck.
3. In full-length portraits, the camera should be the same height as the subject's waist.

In each case, the camera is at a height that divides the subject into two equal halves in the viewfinder. This is so that the features appearing above and below the

lens/subject axis are at approximately the same distance from the lens, and thus recede equally for “normal” perspective.

Controlling Perspective. As the camera is raised or lowered from the height at which the subject is equally bisected, the perspective (the size relationship between parts of the photo) changes. By controlling perspective, you can alter the physical traits of your subject.

By raising the camera height in a three-quarter or full-length portrait, you enlarge the head-and-shoulder region of the subject, but slim the hips and legs. Conversely, if you lower the camera, you reduce the size of the head, and enlarge the size of the legs and thighs. Tilting the camera down when raising the camera height (or up when lowering it) increases these effects.

When you raise or lower the camera in a head-and-shoulders portrait, the effects are even more dramatic

and are a prime means of disguising facial irregularities. Raising the camera height lengthens the nose, slims the chin and jaw lines, and broadens the forehead. Lowering the camera height shortens the nose, de-emphasizes the forehead, and widens the jaw, while accentuating the chin.

In each case, the closer the camera is to the subject, the more pronounced the changes in perspective will appear. If you find that there is no apparent change after you make a camera-height adjustment for a desired effect, move the camera in closer to the subject and observe the effect again.

Focal Length. When creating head-and-shoulders portraits, using the normal focal-length lens for your camera means that you have to move close to the subject for an adequate image size. This proximity to the subject tends to exaggerate the subject’s features—the nose appears elongated, the chin often seems to jut

Long lenses produce very shallow depth of field, a technique used to perfection here by Joe Buissink. The subject of this portrait is the beautiful bride, who is isolated by zone of sharp focus. Although the groom is much softer, his admiring look is an important component of this fascinating portrait.





Because of the potential for distortion, wide-angle lenses should be used only for an intentional effect. Here, Joe Buissink used a wide-angle effectively to reveal the emergence of a gorgeous bride from open balcony doors. The tilted camera enhances the wide-angle effect and the graceful stride of the bride.

for example, is a beautiful portrait lens for 35mm-format cameras. It provides very shallow depth of field and allows the background to fall completely out of focus, ensuring that the backdrop won't distract from the subject. When used at wide apertures, this focal length provides a very shallow band of focus that can be used to accentuate just the eyes, for instance, or just the frontal planes of the subject's face.

You should avoid using extreme telephoto lenses (longer than 300mm for the 35mm format), however, for several reasons. First, the perspective becomes distorted. Depending on the working distance, the subject's features may appear compressed, with the nose often appearing "pasted" to the subject's face, and the ears of the subject appearing parallel to the eyes. Second, when you use such a lens, you have to work a long distance away from the subject, making communication next to impossible. You want to be close enough to the subject so that you can converse normally without shouting out posing instructions.

When making group shots, you are often forced to use a wide-angle lens. The inherent depth of field in such lenses can make it a bit difficult to adequately separate the subjects of the portrait from the background, but a wide-angle is often the only way you can fit the entire group into the shot and still maintain a decent working distance for good composition.

out, and the back of the subject's head may appear smaller than normal. To provide normal perspective without subject distortion in head-and-shoulders portraits, a short telephoto is a better choice. (*Note:* The normal lens *can* be used when creating full- or three-quarter-length portraits, as the increased working distance will minimize any distortion.)

You can also achieve good results with longer lenses—if you have the working room. A 200mm lens,

3. COMPOSITIONAL ELEMENTS

The elements of composition are designed to create visual motion. In other words, the tools of composition exist to direct the viewer into being visually compelled by the image. Some of these techniques work on a conscious level, while others function more on a background level—but their effect, overall, is to generate heightened visual interest in the portrait.

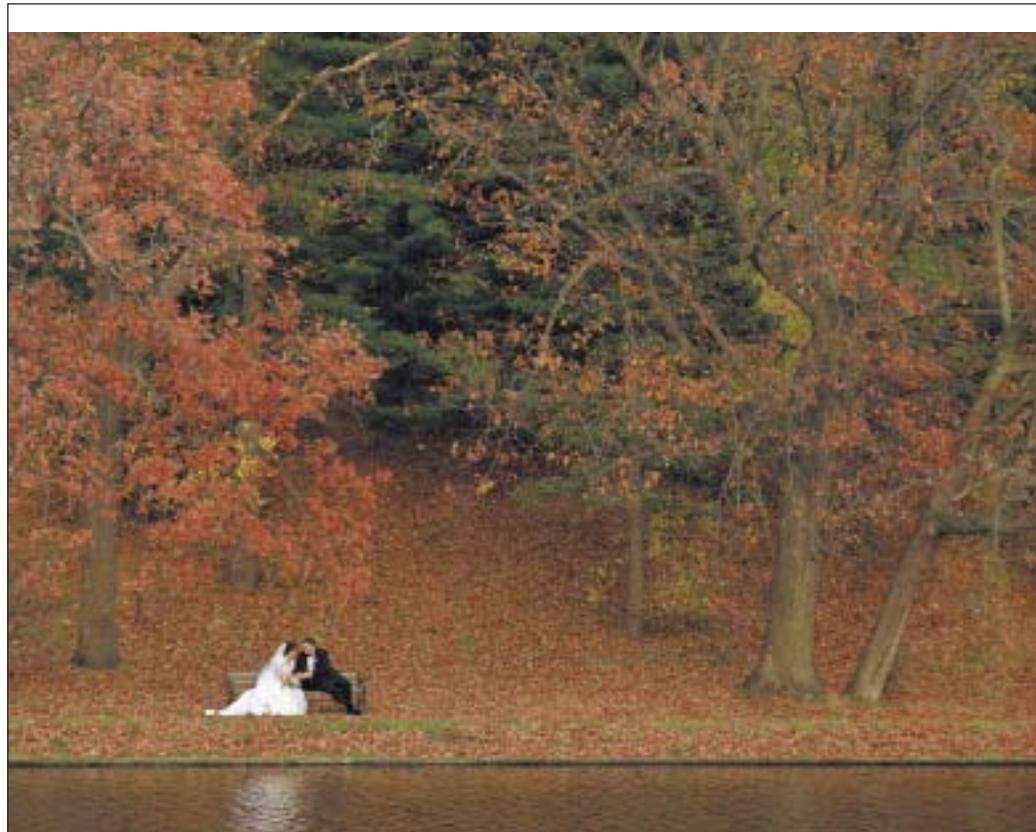
THE RULE OF THIRDS

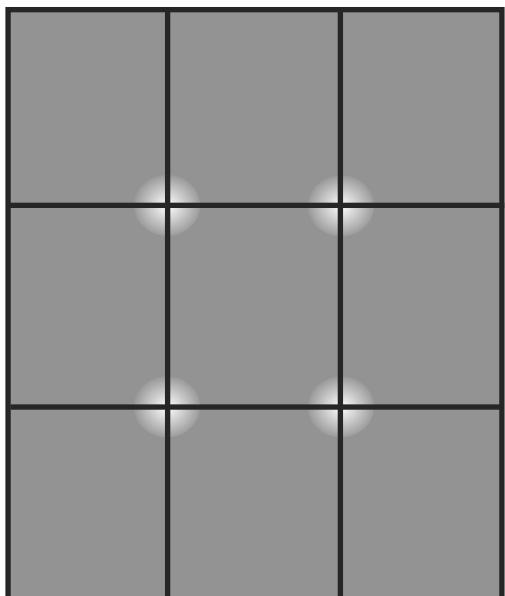
Many photographers don't know where to place the subject within the frame and, as a result, opt to place

the person in the center of the picture. This is the most static type of portrait you can produce.

The easiest way to improve your compositions is to use the rule of thirds. Examine the rule-of-thirds diagram that appears on the next page. The viewing area is cut into nine separate squares by four lines. Where any two lines intersect is an area of dynamic visual interest and an ideal spot to position your main point of interest. Placement of the center of interest anywhere along one of the dividing lines can also create an effective composition.

Don Emmerich's compositions are classically arranged. In this bridal portrait called *Fallen in Love*, Don arranged the bride and groom to comprise a very small portion of the image in a basic triangle shape. Yet the couple dominates the image because of their contrast to the uniformity of the autumn background. Note the positioning of the couple is a variation of the rule of thirds.





BOTTOM RIGHT—The rule of thirds grid. **TOP LEFT AND RIGHT**—The rule of thirds grid is superimposed over a Deborah Lynn Ferro portrait. You can see that placing crucial parts of the photo on intersecting lines of the grid is helpful for producing dynamic portraits. The portrait is off center, yet there is careful placement each element to maintain an appealing composition.

In head-and-shoulders portraits, for example, the eyes would be the area of central interest. Therefore, it is a good idea if they fall on a dividing line or at an intersection of two lines. In a three-quarter- or full-length portrait, the face is the center of interest. Thus, the face should be positioned to fall on an intersection or on a dividing line.

Usually, the head or eyes are two-thirds from the bottom of the print in a vertical photograph. In a horizontal composition, the eyes or face are usually at the top one-third of the frame—unless the subject is

seated or reclining. In that case, they might be at the bottom one-third line.

Regardless of the image format (square or rectangular), the intersecting grid of the rule of thirds applies. Horizontal or vertical orientation doesn't matter either. While the rule of thirds is just a guide, many photographers have a scribed viewfinder grid that corresponds to the rule of thirds. They may not use it religiously, but it is a constant reminder to offset the subject to create more dynamic compositions.

DIRECTION

Every good portrait has a sense of direction. This is most easily accomplished by leaving more space in front of the subject than behind the subject. Psychologically, this “off-centering” provides a sense of movement and direction.

For example, if you are photographing a subject who is looking toward camera right, you should leave slightly more space on the right side of the frame (the side to which the subject is looking) than on the left side. How much space should be included in each portrait is a matter of artistic taste and experience.

Even if the composition is such that you want to position the person very close to the center of the frame, there should still be slightly more space on the side toward which the subject is turned.

Gigi Clark created a lyrical portrait with a beautiful sense of rhythm and design. The line of the alto sax can be traced down through all four portraits and is a sweeping elegant diagonal line. But like musical notes on a score, the subjects’ hands sharply intersect the diagonal to give it abrupt breaks and stops. There is an almost perfect sense of balance—visual harmony—to this portrait.

LINE

Real Lines. To effectively master the fundamentals of composition, the photographer must be able to recognize real and implied lines within the photograph. A real line is one that is obvious—a horizon, for example. Real lines should not intersect the photograph in halves. This actually splits the composition into separate pictures. It is better to locate real lines at a point one-third into the photograph, thus providing visual “weight” to the image.

Implied Lines. An implied line is one that is not as obvious, like the curve of the wrist or the bend of an arm. Implied lines, such as those of the arms and legs of the subject, should not contradict the direction or emphasis of the composition, but should modify it. These lines should add gentle changes in direction and



lead to the main point of interest—either the eyes or the face.

All lines, either real or implied, that meet the edge of the photograph should lead the eye into the scene, not out of it; they should lead toward the main center of interest.

Diagonal Lines. It should be noted that the use of lines is one of the main tools a photographer has for giving a photograph a sense of dynamics. It is important to remember that horizontal and vertical lines are basically static by nature and mimicked by the horizontal and vertical edges of the print. A diagonal line, on the other hand, provides a gently sloping path for the viewer's eye to follow—making this kind of line much more interesting. If you examine the work of

great photographers you will often see diagonal lines working effectively to enhance the composition.

SHAPE

Shapes are basic geometric forms, made up of implied or real lines, within a composition. For example, a classic way of posing three people is in a triangle or pyramid shape. You might also remember that the foundation of any well-composed portrait is the triangular base.

Shapes, while more dominant than lines, can be used similarly in unifying and balancing a composition. Sometimes shapes may also be linked by creating a common element between multiple groups. For example, two groups of three people in pyramid shapes

FACING PAGE—Bill Duncan, a former art director, is an expert at incorporating design elements into his portraits. Even though the bride is centered in the frame, there is a deliberate emphasis on the direction of the portrait. Part of this is accomplished by posing her on a hillside, but the pose itself also creates both a triangle and a dominant diagonal within the composition. Note the delicate hand posing; Duncan is a master at these posing details. **BELOW**—Frank Frost created this wonderful portrait by exploiting the many straight lines in the composition. The cowboys both mimic and contrast the straight lines of the structure by virtue of their poses. Notice, too, that the photographer created two groups and two nearly identical diagonal lines that give the portrait heightened visual interest.



can be linked by a person in between—a common technique used when posing groups of five or more people.



There are an infinite number of possibilities involving shapes, linked shapes, and even implied shapes. What's important is to be aware that shapes and lines are prevalent in well-composed images and are a vital tool in creating visual interest within a portrait.

TENSION AND BALANCE

Just as real and implied lines and real and implied shapes are vital parts of an effectively designed image, so are the “rules” that govern them—the concepts of tension and balance.

Tension occurs when there is a state of imbalance in an image. Pairing a big sky with a small subject, for ex-

LEFT—Frank Frost created a sensitive composition by logically grouping the daughters around their mom in a triangle shape that is positioned on an intersection of the rule-of-thirds grid. Enhancing the composition are the lines formed by black-eyed Susans, which seem to lead your eye back to the group. It takes a practiced eye to see logical patterns of lines and shapes in nature. **BELLOW**—Jeff Kolodny photographed this bride close-up, peering over her bouquet so he could reveal her incredible eyes. Normally, the line of the eyes is not parallel to the print edge, however, in this instance the two purple flowers visible in the bouquet form a secondary pattern, echoing the bride's eyes, giving the portrait an interesting set of resonating dynamics.

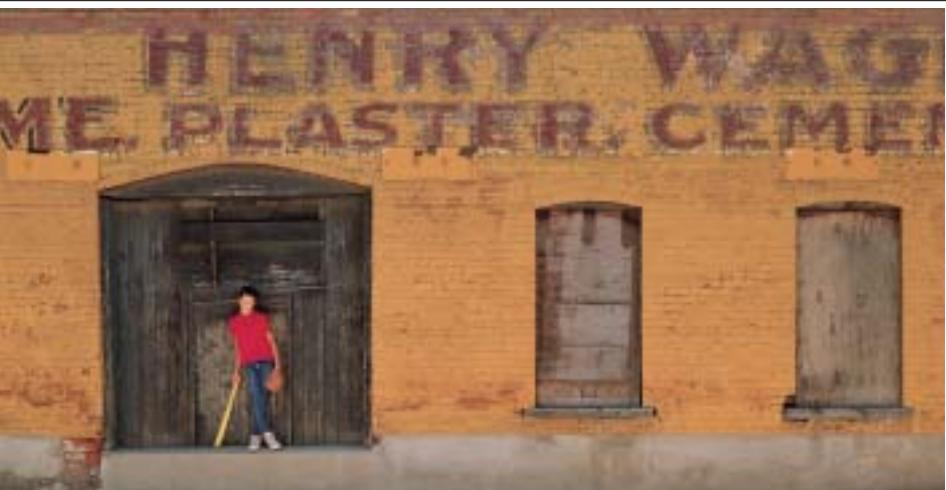




This bridal portrait by Giorgio Karayannnis reveals a refined sense of vision. The bride is posed in a highly symmetrical pose. She is dead-center in the image area, half of her on either side, top and bottom, of the image. Further symmetry is created by the arrangement of wall hangings—except for the two on the right, which are asymmetrical. Thus, the photographer creates a situation wherein you have both balance and imbalance, also known as visual tension.

ample, creates visual tension. Balance occurs when two items, which may be dissimilar in shape, create a harmony in the photograph because they are of more or less equal visual strength.

Although tension does not have to be resolved in an image, it works together with the concept of balance so that, in any given image, there are elements that produce visual tension and elements that produce



visual balance. This is a vital combination of artistic elements, because it creates a sense of heightened visual interest.

Tension can also be referred to as visual contrast. For example, a group of four children on one side of an image and a pony on the other side of the image produce visual tension. They contrast each other because they are different sizes and they are not at all similar in shape. However, the photograph may still

TOP LEFT—The primary shape in this wonderful portrait is the triangle, but the real emotional dynamics of the portrait come from the two sisters being turned toward the baby. The viewer's eye cannot leave the smaller triangle created by the three heads, bouncing back and forth between the sisters and always stopping at the face of the angelic baby. Photograph by Tim Kelly. **BOTTOM LEFT**—Balance and tension are evident in this Don Emmerich portrait. The boy, by virtue of color and contrast, dominates the portrait, even though his shape occupies only a small percentage of the total print area. The shape of the large doorway is mimicked and balanced by the two smaller windows to the right. The photographer chose to carefully align horizontals in order to underscore the symmetry of the image, but there is nothing static at all about the portrait, which Don entitled *Major League Dreamer*. **FACING PAGE, TOP**—This formal wedding portrait by Joe Buissink is a study in tension and balance. The image is composed with three main compositional elements: the bride, the groom, and the background. The bride is a primary point of interest because of subject tone, but she is perfectly balanced against the form of the groom, who is angled diagonally to her. The diagonal is a line that contrasts the straight line of the bride standing erect. The background, including the hot spot of the trees on the right side, balances the dominant shapes of the foreground so that the viewer's eye is constantly moving from one main area to the next. The secondary dominance of the background also enhances the illusion of depth in this image. This is an award-winning image. **FACING PAGE, BOTTOM**—Kevin Kubota, who is fond of photographing brides and pregnant women, created this dynamic portrait with a classic L-shape design. The eye travels the length of the L shape repeatedly. There are no extraneous elements in this portrait.

be in a state of perfect visual balance by virtue of what falls between these two groups—or for some other reason. For instance, these two groups could be resolved visually if the children, the larger group, are wearing bright clothes and the pony is dark colored. The eye then sees the two units as equal—one demanding attention by virtue of size, the other gaining attention by virtue of brightness.



PLEASING COMPOSITIONAL FORMS

Shapes in compositions provide visual motion. The viewer's eye follows the curves and angles as it makes its way logically through the shape, and consequently, through the photograph. The recognition and creation of found and contrived compositional forms is another of the photographer's tools in creating a dynamic portrait.

The S-shaped composition is perhaps the most pleasing of all compositions. The center of interest will usually fall in one of the dynamic quadrants of the image (one of the intersections of the rule-of-thirds grid [see page 38], but the remainder of the composition forms a gently sloping S shape that leads the viewer's eye to the area of main interest.

Another pleasing type of composition is the L shape or inverted-L shape. This occurs when the subject's form resembles the letter L or an inverted letter L. This type of composition is ideal for reclining or seated subjects. The C and Z shapes are also seen in all types of portraiture, and both are visually pleasing.

The classic pyramid shape is one of the most basic in all art, and is dynamic because of its use of diagonals with a strong horizontal base. The straight road receding into the distance is a good example of a found pyramid shape.

Subject shapes can be contrasted or modified with additional shapes found either in the background or foreground of the image. The lead-in line, for example, is like a visual arrow that directs the viewer's attention toward the subject.

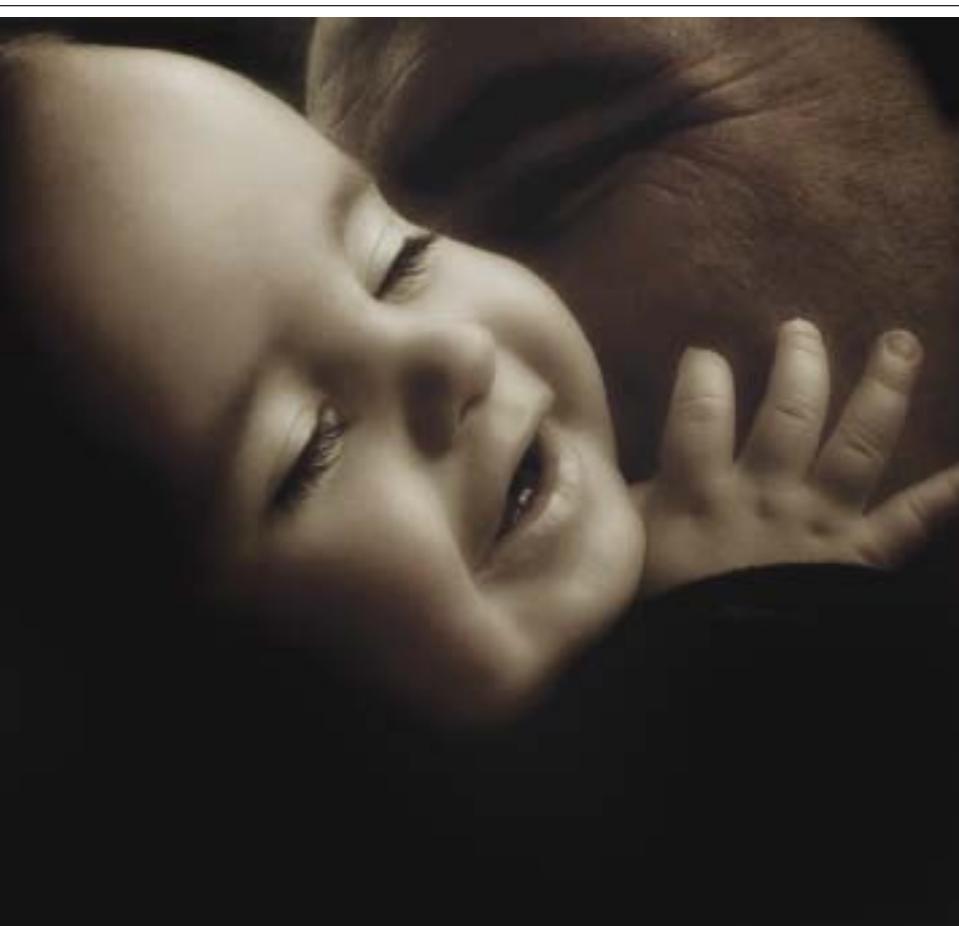
SUBJECT TONE

Generally, the eye is drawn to the lightest part of a photograph. This is because light tones advance visually, while dark tones retreat. This means that elements in the picture that are lighter in tone than the subject will be distracting. For this reason, bright areas (particularly at the edges of the image) should be darkened either in printing, in the computer, or in the camera so that they do not draw attention from the subject.

Whether an area is in or out of focus also has a lot to do with the visual emphasis it will receive. For instance, imagine a subject framed in green foliage with part of the sky visible. The eye would ordinarily go to the sky first. If the sky is soft and out of focus, however, the eye will revert back to the area of greatest contrast—usually the face. The same is true of the foreground. Although it is a good idea to make this darker than your subject, sometimes you can't. If the foreground is out of focus, however, it will detract less from a sharp subject.

Regardless of whether the subject is light or dark, it should dominate the rest of the photograph either by brightness or by contrast.

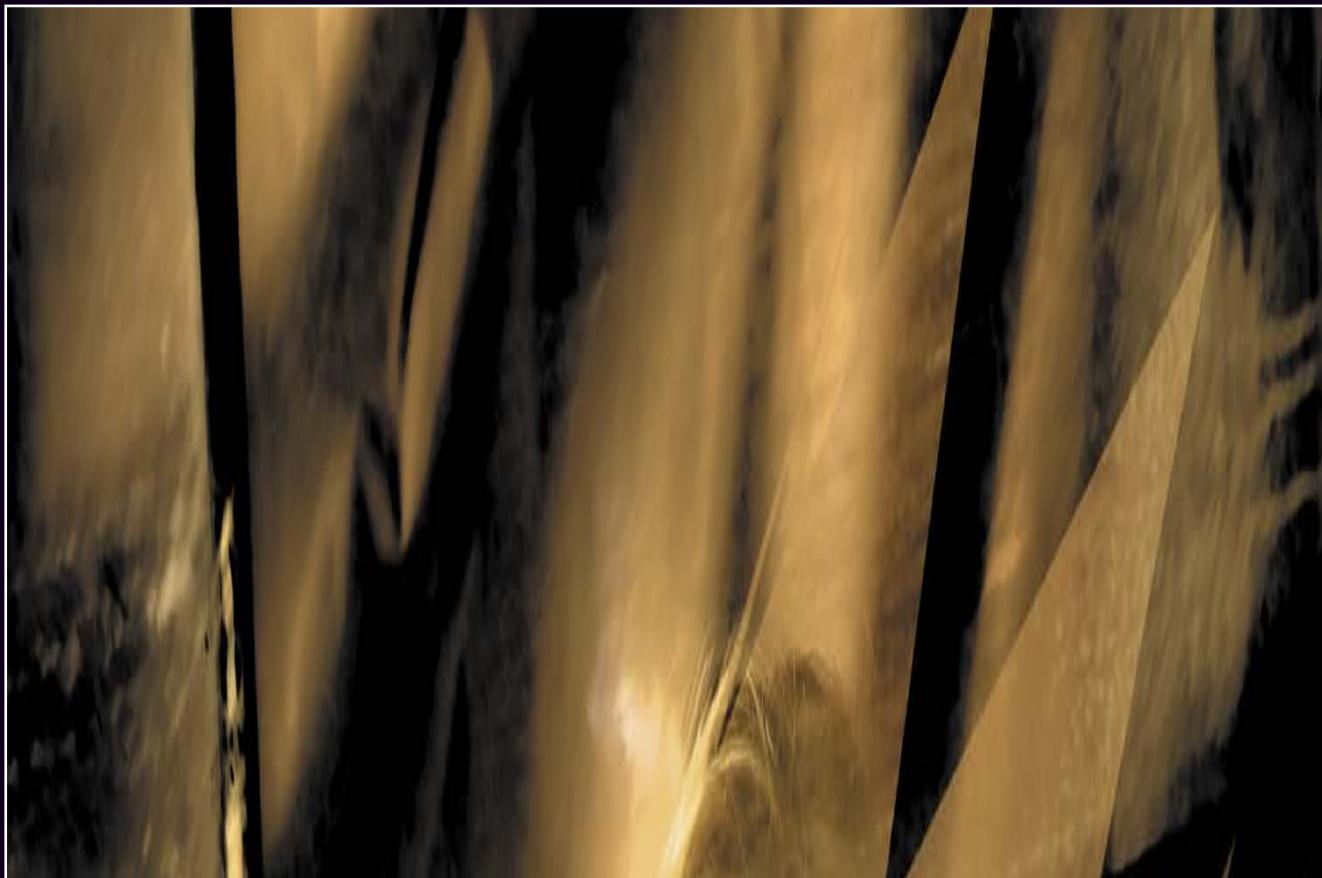
LEFT—Being aware of lines and shapes and their effect in a photograph can only help enhance your sense of design. In this charming portrait, Mercury Megaloudis positioned himself so that father and baby were diagonally opposed in the frame. Yet the line of the father's eyes and the child's eyes intersect, forming a gentle S curve within the composition. **FACING PAGE**—The flowing S curve is one of the most beautiful forms you can capture. Here Tom Muñoz posed his bride with her weight on her back foot and her front foot forward creating the beginning of the S curve. He had her turn her head toward the light and extend her hands to reveal the train of her dress. This completed the composition, framed in a symmetrical archway.





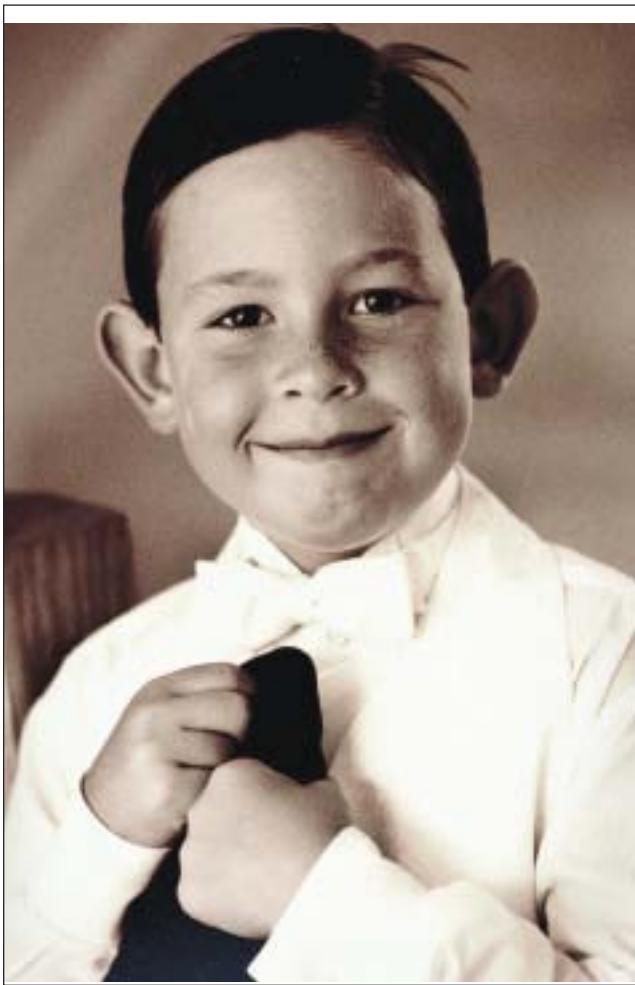


TOP—Although this Craig Kienast shot was made as a vertical, it is presented horizontally to create the illusion of flying. A fan for the young girl's hair helped with the illusion. **ABOVE**—In this Bambi Cantrell image, the powerful diagonals of the tilted head and the line of the eyes create a strong composition. The tonality of the image has been drastically altered in Photoshop using a technique called cross-processing. **LEFT**—This dynamic portrait by Martin Schembri uses strong areas of dark above and below the young girl's face, making her features appear almost cherubic in contrast. **FACING PAGE, BOTTOM**—Bambi Cantrell "imposed" dynamic elements onto this lovely portrait by tilting the camera, introducing the weathered wooden frame, and adding the transparent zigzag shapes. The result is an image you can't stop looking at. **FACING PAGE, TOP**—Craig Kienast loves portraits with lots of direction—and sometimes misdirection. Nearly every line in this image is diagonal. Even the subject is positioned diagonally in the frame.



4. EXPRESSION AND RETOUCHING

There is no doubt that the subject's expression is the main ingredient in a successful portrait. Of course, the expression doesn't mean only a smile on the subject's face; the portrait itself is an expression—and often of much more than surface characteristics. To



LEFT—The kids in a wedding party make great subjects. Here, Becker captured a terrific portrait—complete with a cowlick. The photo was made by available light. **RIGHT**—In this portrait by Tim Kelly, the two little girls posed themselves in a hug, gleefully informing him, "This is how we want to be!" That is exactly how he posed them and the title he gave the award-winning print.

accomplish this goal, most portrait photographers find that the expression should be tranquil, allowing the viewer to explore the inner personality of the subject, without the surface distractions of glee or guile.





LEFT—Becker is a gregarious wedding photographer who joins into each event as if he were the honored guest and lights up the room with his good-natured humor. Here, he has succeeded in totally cracking up his bride. The net result is a memorable image. **RIGHT**—The idea of a bridal portrait with the bride covering one eye—as if she were the victim of a practical joke—is, in itself, laughable. For Gigi Clark, who will try anything to get a great portrait, it's just another technique to elicit a beautiful and timeless expression.

ELICITING EXPRESSIONS

Tim Kelly does not believe in prompting the sitter for expressions, preferring instead to catch his subjects “by gentle surprise.” Kelly says, “I don’t always warn my clients I am ready to start the session.” He encourages his photography students to watch the subject before capturing an image and be aware that the things the subject sometimes does naturally make great artistic poses. In fact, Kelly calls his style of portraiture, “the captured moment;” an almost photojournalistic slant to posed portraiture.

Monte Zucker believed that the expression is “the most lasting part of every portrait.” Like many photographers, he felt that a smile was the most endearing expression a human being could make—but he also

recognized that people don’t look good smiling. In these situations, he’d request a more contemplative, serious expression or ask for “a slight suggestion of a smile” rather than a complete smile (especially if it appeared to be forced). As most portrait photographers will agree, Monte said, “There is nothing worse than an artificial smile.”

SMILE FORMULA

Monte Zucker had a “smile formula,” if you will. He always asked his subjects to show him the whole row of upper teeth when they were smiling, saying that, “Anything less than that usually looks artificial.” He often suggested that subjects “smile with their eyes,” which got them to forget about their mouths for the



Tim Kelly is a master at eliciting expressions from his subjects. Here, he managed to coax a perfectly natural “anti smile” from his subject. Notice how relaxed the pose is and how the open piano lid creates an arrow that points to his subject.

most natural expression. Of course, Monte was capable of making anyone smile.

Bill McIntosh also subscribes to the “smiling eyes” concept and often invokes the smile with a barrage of flattery or corny jokes. Bill photographs many wealthy Southern women, and it is important that they look “charming,” so he likes to weave a web of interaction through conversation and good rapport. In this way, he is able to establish a gentle rhythm that allows him to record the subject reacting to this give-and-take conversation.

He says, “When you photograph someone, you are, with your voice and body language, putting your subject in a light state of hypnosis. You make exposures

surreptitiously and do your best to take their mind off the fact that they are being photographed.”

RETOUCHING

Retouching is expected in a fine portrait, and when a customer sees unretouched proofs, they will normally recognize that certain aspects of their appearance “need a little work.”

Bill McIntosh has an interesting practice. “My subjects are mostly middle aged or older and need some softening under their eyes, and some work on the lines around their mouths and necks. Sometimes they need their jowls thinned down and their waistline also trimmed a little. Therefore, when the previews arrive,

I have two choices. I can select the best one or two poses and have them retouched and custom printed in the 8x10-inch size. Or, if the portrait can be used as a sample for one of my ongoing exhibits, I will print a portrait of the size I believe would fit a wall in her house (which I have already viewed), frame it and take it to her home for a viewing with the other previews."

The retouching that is done today differs greatly from that done only a few years ago. In comparing traditional retouching with today's digital retouching,

master photographer Frank Frost states, "The difference is like night and day. We can digitally retouch an entire order in the time it used to take us to retouch just a couple of negatives."

Retouching Then. Traditional retouching involved the use of a large- or medium-format negative and a highly skilled retoucher who would apply lead and/or retouching dye to the negative. The idea behind retouching is to blend the uneven densities of the negative for a smoother, more polished look. By building



Bill McIntosh often photographs regal and very wealthy subjects—and it's crucial that the expression match the stature of the individual. A broad smile would not have been appropriate for the "Duke."

up tone in the slightly less dense areas, the skin becomes cleaner and more uniform; in short, it comes closer to the ideal.

The leads were held in holders and were interchangeable. 2H, 4H, and 6H are the designations for hard leads; HB and 2B are designations for the softer leads—and each lead has a specific purpose and



These are some of the various leads used in traditional retouching. They are hard and soft for different applications. Different colored lead holders were used to differentiate lead types. The envelope is fitted with ultra-fine sandpaper for sharpening the leads to an ultra-fine tip.

function for retouching specific areas on the negative. The retoucher worked leaning over a backlit retouching stand. The negative was mounted above the light and a powerful magnifying glass on a gooseneck stand was used to enlarge the area of the negative for the retoucher.

Before retouching could begin, the negative was often “doped,” meaning that retouching medium was applied to give the negative “tooth,” or a surface receptive to accepting leads and dyes. With leads sharpened to perfection (this was done by sliding the pencil into a folded piece of fine sandpaper and then twirling the pencil so that it became rounded as well as extremely sharp), the retoucher began blending areas of the negative using the leads to build up density. Starting out with the retouching pencils on the emulsion side of the negative, the retoucher usually started with the 4H lead for average retouching. The softer leads were then used for deeper shadow areas. The lead had to be constantly re-sharpened to a very fine point.

Other tools used by the conventional retoucher were the abrading tool (a needle used to remove pinholes and other completely opaque spots on the negative), the etching knife (used to “shave” density in microscopic dimensions from the negative in order to repair blown-out highlights, for example), and the spotting brushes and dyes (used to retouch the print from over-retouching or to remove dust spots produced in enlargement).

Retouching Now. The fact that most photographers moved to digital has all but put a halt to conventional retouching. Retouching is now done to the digital file and the image is conveniently worked as a positive (rather than a negative), so that what you see is what you get. This is much easier and less time-consuming than the tradi-

Basic retouching tools include abrading tools (left) and print abrading tools (middle) as well as an etching knife (right). All are used to reduce density or imperfections on the negative or print. Photos on this page by Bill Hurter.



The original image (left), by Gary Fagan, was brought into Photoshop, cropped, converted to the grayscale mode, then returned to RGB mode. It was carefully retouched using Photoshop's Clone Stamp and Healing Brush tools, which work by selecting one area of the image and then cloning that information into the area you want to conceal. For example, to remove a blemish, one would select from a clear area of skin, then stamp the good skin over the area containing the blemish. Other effects that were used were the Liquify tool, which was used to enhance the left eye (it was drooping slightly, so Gary just nudged the eyelid up a little). Gaussian Blur was also used to create a soft-focus effect. To do this, Gary created a duplicate background layer, applied the Gaussian Blur filter to the new layer, then selectively erased the diffusion effect to reveal the sharp areas beneath. Erasing the areas of the image you want sharp (the eyes, the hair, the lips, etc.) leaves the diffusion intact only in those areas you want soft.

tional retouching methods—and the retouched digital image file can then be output directly to an inkjet media or photographic paper via a digital printer.

Retouching a digital image in Adobe Photoshop also allows you to enlarge any portion of the image up to 1600 percent, so that virtually any detail in the image can be reworked. A wide variety of brushes, pencils, and erasers can be selected and the opacity and transparency of each tool is easily adjusted in minute increments. Photoshop also allows you to select an area you want to retouch and apply any changes only to that area. Using tools like the Healing Brush, blemishes are so simply removed that it's almost laughable

when compared to the work that went into that operation in the conventional retoucher's studio.

Not only can facial irregularities be eliminated digitally, but drastic retouching tasks, like swapping the head from one pose and repositioning it on another, have become routine. You simply select, copy, and paste. There is almost no end to the complex effects that can be produced digitally.

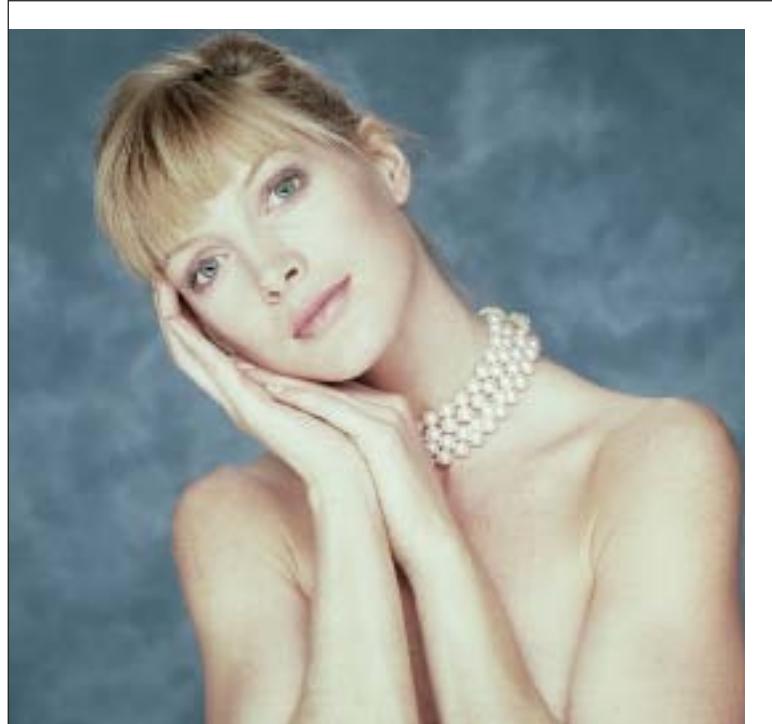
5. LIGHTING

The basic function of portrait lighting is to illuminate the subject and to create the illusion of three-dimensional form in a two-dimensional medium. While lighting has an aesthetic function, helping to idealize the subject or creating a romantic or sentimental mood, the functional aspects of portrait lighting are to show roundness and contour the human face and form. Good lighting also reveals the textural qualities of skin. Lighting should create a balanced sense of realism and idealism, and a heightened sense of depth.

THE LIGHTS

Portrait lighting can be done with very basic electronic flash units or incandescent lights. The latter is preferred in learning situations, because what you see is exactly what you get. With strobes, a secondary modeling light is used within the lamp housing to closely approximate the effect of the flash.

Key and Fill Lights. The key and fill lights should be high-intensity bulbs seated in parabolic reflectors. Usually 250–500 Watts (W) is sufficient for a small room. If using electronic flash, 200–400 Watt seconds (Ws) is a good power rating for portraiture. Reflectors should be silver-coated on the inside to reflect the maximum amount of light. If using diffusion, umbrellas or soft boxes, each light assembly should be supported on a sturdy stand to prevent it from tipping over.



ABOVE—Don Emmerich created this wonderful portrait, entitled *Irresistible*, using fashion lighting (very diffused lighting on the same axis as the subject and lens) and classic hand posing. **FACING PAGE**—David Williams is a master of recreating an era with modern materials. This image is from his Masterworks series, originally created for Eastman Kodak, Australia. It is a good example of short lighting, in which the shadow side of the face is more prominent. The key light is coming from camera left and the face is positioned in a seven-eighths view. Williams used a 2:1 lighting ratio (basically a high-key ratio) with lots of dark-toned props—an interesting choice.

The key light, if undiffused, should have barn doors affixed. These are black, metallic, adjustable flaps that can be opened or closed to control the width of the beam. Barn doors ensure that you light only the parts of the portrait you want lit. They also keep stray light off the camera lens, preventing lens flare.



The fill light should be equipped with a diffuser, which is nothing more than a piece of frosted plastic or acetate in a screen that mounts over the reflector. When using a diffuser over a light, make sure there is sufficient room between the diffuser and the reflector to allow heat to escape. The fill light should also have barn doors attached. If using a diffused light source like an umbrella for the fill light, be sure that you are not “spilling” light into unwanted areas of the scene, such as the background.

Hair Light. The hair light, which is optional, is a small light—usually a scaled-down reflector with barn doors for control. Normally, a reduced power setting is used, because the hair light is almost always undiffused. Barn doors are a necessity, as this light is placed behind the subject to illuminate the hair; without barn doors, the light may cause lens flare.

Background Light. The background light is also a lower-powered light. It is used to illuminate the background so that the subject and background will separate tonally. The background light is usually used

on a small stand placed directly behind the subject, out of view of the camera lens. It can also be placed on a higher stand and directed onto the background from either side of the set.

Kicker Lights. Kickers are optional lights used in very much the same way as hair lights. These add highlights to the sides of the face or body, helping to increase the feeling of depth and richness in a portrait. Kickers produce highlights with brilliance, since the light from them just glances off the subject's skin or clothing. Because kickers are set behind the subject, barn doors or snoots (conical black reflectors used to shrink the beam of emitted light) should be used.

LIGHTING TYPES

There are two basic types of portrait lighting: broad lighting and short lighting.

Broad Lighting. Broad lighting means that the key light is illuminating the side of the face turned toward the camera. Broad lighting is used less frequently than short lighting because it tends to flatten out and de-



Jerry D created this beautiful portrait with butterfly lighting (see diagram on page 60) with no fill. The light was positioned high and above the subject to accentuate the facial structure. The lighting is dramatic and glamorous. A background light illuminates the painted backdrop.



Martin Schembri photographed his subject in a large warehouse with the main source of illumination being window light. At close range, he overpowered the diffused daylight with a handheld video light held high and to camera right by an assistant in order to create a loop lighting pattern. The video light, being a different color temperature than the daylight, created a warmer rendition on the subject's face.

emphasize facial contours. It can be used to widen a thin or long face.

Short Lighting. Short lighting means that the key light is illuminating the side of the face turned away from the camera. Short lighting emphasizes facial contours and can be used as a corrective lighting technique to narrow a round or wide face. When used with a weak fill light, short lighting produces a dramatic lighting with bold highlights and deep shadows.

BASIC LIGHTING SETUPS

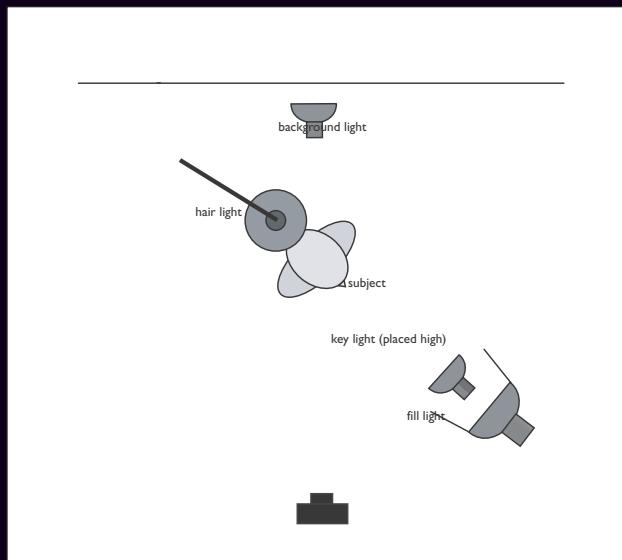
There are five basic portrait lighting setups. As you progress through them from Paramount to split lighting, each progressively makes the face slimmer. Each also progressively brings out more texture in the face, because the light is more to one side.

Additionally, as you progress from Paramount to split lighting, you'll notice that the key light mimics

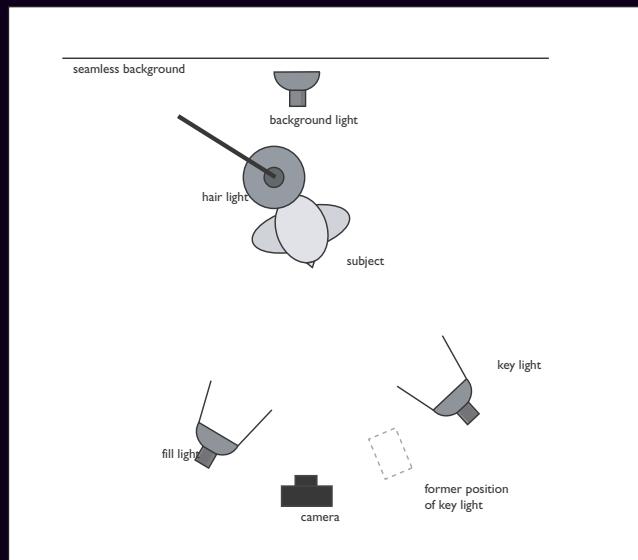
the path of the setting sun—at first high, and then gradually lower in relation to the subject. It is important that the key light never dip below subject/head height. In traditional portraiture this does not occur, primarily because it does not occur in nature; light from the sun always comes from above.

Paramount Lighting. Paramount lighting, sometimes called butterfly lighting or glamour lighting, is traditionally a feminine lighting pattern that produces a symmetrical, butterfly-like shadow beneath the subject's nose. It emphasizes high cheekbones and good skin. It is generally not used on men because it tends to hollow out cheeks and eye sockets too much.

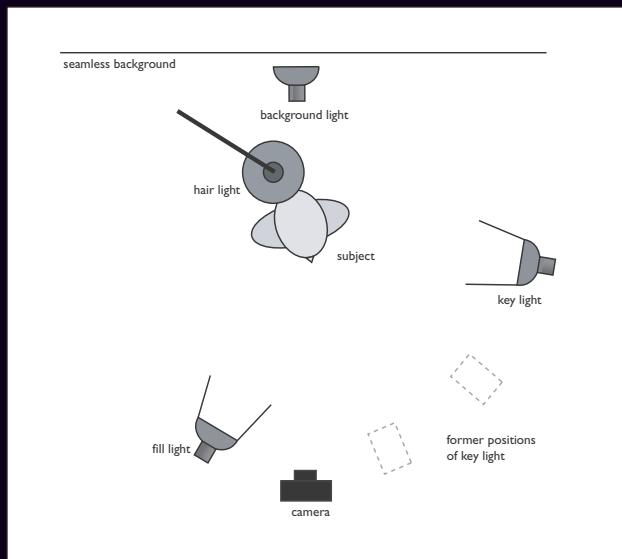
The key light is placed high and directly in front of the subject's face, parallel to the vertical line of the subject's nose (see diagrams, next page). Since the light must be high and close to the subject to produce the desired butterfly shadow, it should not be used on



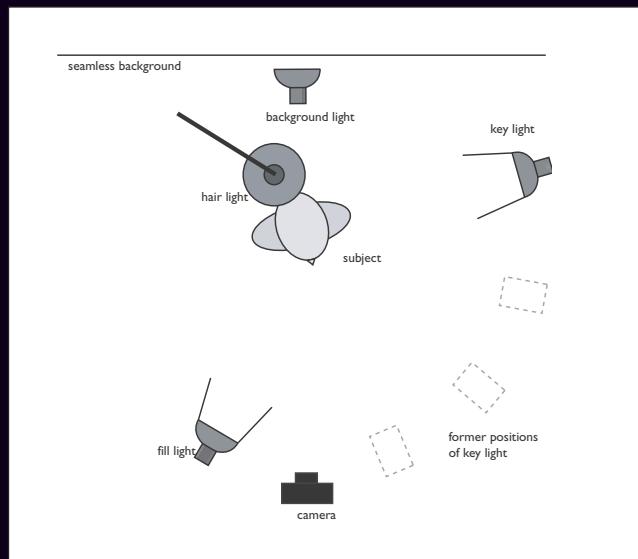
PARAMOUNT LIGHTING



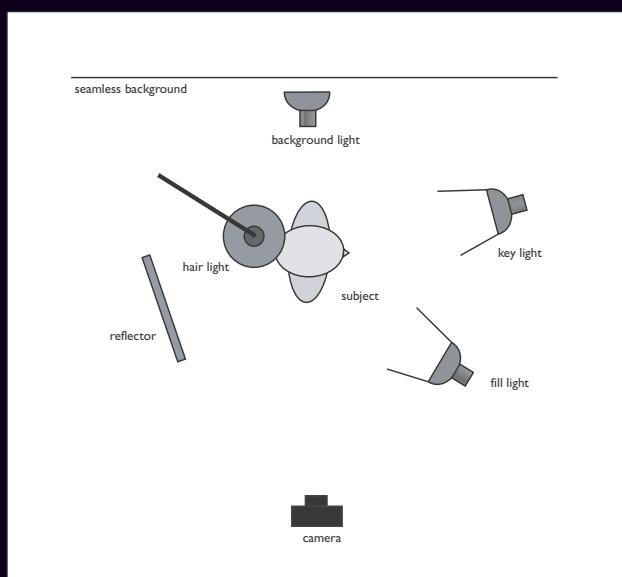
LOOP LIGHTING



REMBRANDT LIGHTING



SPLIT LIGHTING



PROFILE OR RIM LIGHTING

These diagrams show the five basic portrait lighting setups. The fundamental difference between them is the placement of the key light. Lighting patterns change as the key light is moved from close to and high above the subject to the side of the subject and lower. The key light should not be positioned below eye level, as lighting from beneath does not occur in nature. You will notice that when the key and fill lights are on the same side of the camera, a reflector is used on the opposite side of the subject to fill in the shadows.



Bruce Dorn is a master of lighting sets. This is probably due to his long career as a cinematographer. In this classic pose of two young ballet dancers, Bruce lit the girls from above with a soft, but focused light, feathered so that the girls' faces and torsos were well lit—with a slight falloff everywhere else. The lighting is glamorous, producing a near-Rembrandt lighting on the dancer on the left and more of an open fashion lighting on the dancer on the right. He also lit the background so that it would separate and enhance the foreground. Bruce then worked the image extensively in Corel Painter, adding brush strokes and distorting small areas of image information to give the image the feeling of an Impressionist painting.

subjects with deep eye sockets, or no light will illuminate the eyes.

The fill light is placed at the subject's head height directly under the key light. Since the key and fill lights are on the same side of the camera, a reflector should be used on the opposite side from the lights and close to the subject to fill in the deep shadows on the neck and cheek.

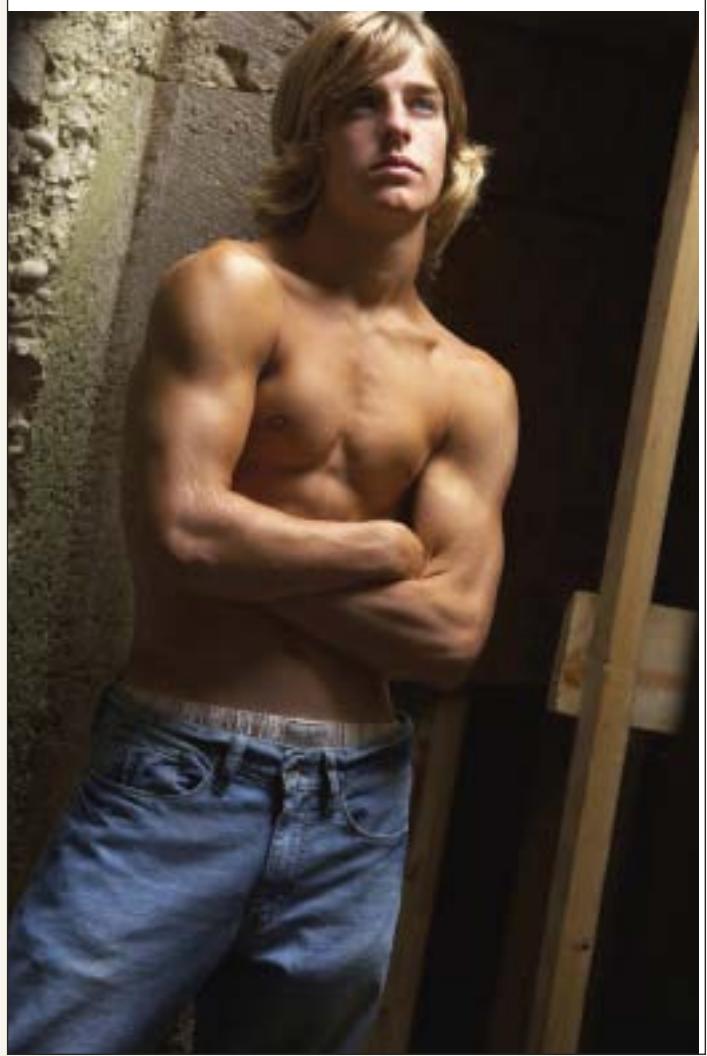
The hair light, which is always used opposite from the key light, should light the hair only and not skim onto the face of the subject.

The background light, used low and behind the subject, should form a semi-circle of illumination on the background (if using one) so that the tone of the

background grows gradually darker the farther out from the subject you look.

Loop Lighting. Loop lighting is a minor variation of Paramount lighting. The key light is lowered and moved more to the side of the subject so that the shadow under the nose becomes a small loop on the shadow side of the face. This is one of the more commonly used portrait lighting setups and is ideal for people with average, oval-shaped faces.

In loop lighting, the fill light is moved on the opposite side of the camera from the key light. It is on the camera/subject axis. It is important that the fill light not cast shadows of its own in order to maintain the one-light character of the portrait. The only place you



BEFORE (LEFT)—Breaking the law of dynamic range. **AFTER (RIGHT)**—Fuzzy Duenkel refers to this series of images as *Above the Law*.

ABOVE THE LAW

Fuzzy Duenkel says he can usually judge when the lighting contrast in a scene will be within a recordable and printable range, but occasionally he will still try to get away with “breaking the law.” Every time he does, though, he ends up “getting hauled away and handcuffed to my computer to fix my mistake.”

That was the case with the “before” image of this high school senior (shown above, left). The young man was standing in his family’s barn near a silo with an opening overhead, which let in a shaft of daylight. By positioning him just right, Fuzzy was able to produce a strong, narrow shaft of light streaming through the hole in the silo. The light illuminated his left side.

Fuzzy loved the effect when he saw it. He decided to try pushing the boundaries of dynamic range and attempted to capture the image he saw with his eyes using a Canon 1Ds Mark II. His reasoning was, “I always shoot in RAW format, so I figured if the image was slightly beyond the sensor’s capabilities, I could rely on the format’s wider range to save the image.” Nope—apparently this was not the case. “As you can see in the ‘before’ image, there’s not much information in the

middle of the histogram; there’s almost nothing on the low end, and the data on the high end is completely blown out!”

Fortunately, Fuzzy had also decided to play it safe and make a second exposure with modified lighting, just in case the first one didn’t work out. In order to diffuse the incoming light, Fuzzy placed a translucent scrim over the silo opening from the outside, which turned the incoming light from a bright shaft of sunlight into a broad, diffused light source, resulting in even illumination and lower contrast.

As you can see, the “after” image is much better and definitely more printable than the first! The lesson here, according to Fuzzy, is that “while our eyes are capable of seeing detail in a wide range of shadows and highlights, cameras are not. If the lighting looks dramatic to your eye, it’s probably too dramatic for a sensor to record. That holds true no matter what type of camera or capture mode (RAW vs. JPEG) you use.”

can really observe if the fill light is effective is at the camera position. Judge to see if the fill light is casting a shadow of its own by looking through the viewfinder.

The hair light and background light are used the same way they are in Paramount lighting.

Rembrandt Lighting. Rembrandt or 45-degree lighting is characterized by a small, triangular high-

light on the shadowed cheek of the subject. The lighting takes its name from the famous Dutch painter who used a skylight to illuminate his subjects. This type of lighting is often thought of as dramatic, and is more typically a masculine style. It is commonly used with a weak fill light to accentuate the shadow-side highlight.

The key light is moved lower and farther to the side of the subject than in loop and Paramount lighting.

This is a very dramatic portrait created by Tim Kelly. A Rembrandt lighting pattern is visible and a strong lighting ratio of around 4:1 was employed. The posing of the hands is expert and the creation of a sharp dynamic line with the baton is a stroke of genius.





In this elegant portrait, Tim Kelly employed split lighting to fully light one half of each face. Because the light source is so soft and so close, and because the key light is used farther forward than in true split lighting, the light wraps around on the shadow sides of the faces. Here's a tip: you can read the position of the key light by looking at the location of the catchlight in the eyes. In this image, the catchlights are at 9:00 o'clock. You can also see a small secondary reflector used as fill, probably positioned beneath the subjects and in front of the camera.

In fact, the key light almost comes from the subject's side, depending on how far the head is turned away from the camera.

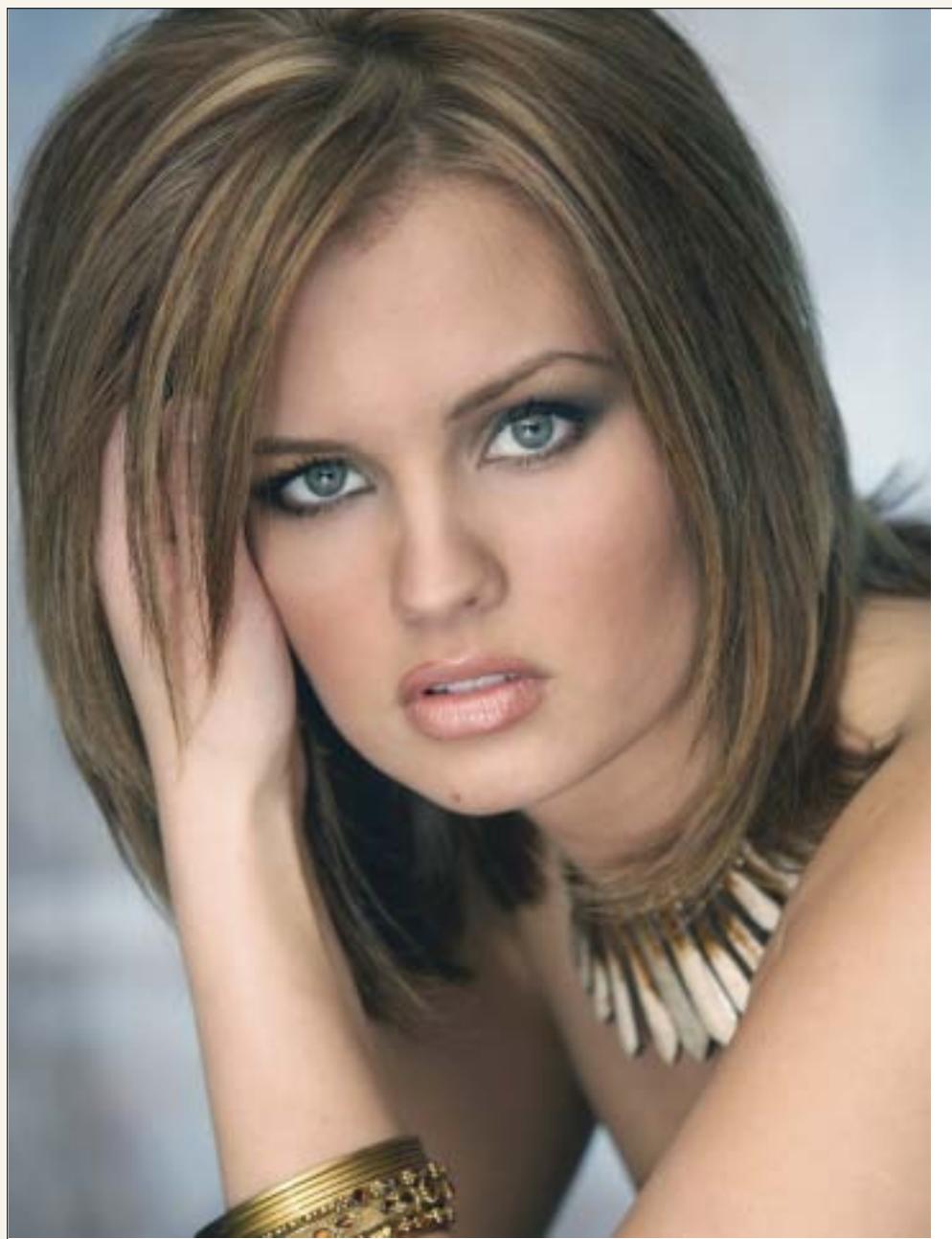
The fill light is used in the same manner as it is for loop lighting. The hair light, however, is often used a little closer to the subject for more brilliant highlights in the hair. The background light is in the standard position.

With Rembrandt lighting, additional backlights, called kickers, are often used to delineate the sides of the face and to add brilliant highlights to the temples and shoulders. When setting such lights, you must be careful not to allow them to shine directly into the lens of the camera, because this will cause image-degrading flare. The best way to check is to stand at the camera position with the frontal lights extinguished. Then,

LIGHTING WITH SCRIMS

Claude Jodoin understands lighting—but more importantly, he can *explain* it and demystify it. Of lighting with scrims, he says, “By using scrims instead of soft boxes, the primary light source can be moved closer or further from the diffusion surface to change its effective size. This can change how sharply or softly features are rendered in the image via the varying shadow edge transfer characteristic [*i.e.*, the sharpness of the shadow edge]. Also, this varies the size and intensity of the catchlights in the eyes. Of course, along with this ‘variable size’ control of diffusion scrims, we can still vary their distance and angle to and from the subject just like we would with a softbox. One of the main benefits, however, is the ability to feather and angle the primary light source to fire past the diffuser, into other scrims, thus creating many other secondary illumination sources from the same flash head.”

This image was done using the “glamour wedge,” with the flash aimed down to fill the 3.5x6-foot, 1½-stop diffuser. A silver reflector of the same dimensions was used below to kick up the fill at about 60 percent of the key-light intensity. The problem with large scrims is that they dim the effect of modeling lights, making it slower to focus and creating large black holes in the middle of the eyes. Not shown is the 150-watt Cameron 800 Metal Halide light that was added a while later in the shoot. It has a 5200K daylight balance and serves as a very bright focusing light, which causes the model’s eyes to reveal more color. This is a very important consideration for people photography in general, but especially for model headshots, where their eyes must be shown at their best. The Canon 5D camera was set to $1/125$ second at f/5.6, which is the “sweet spot” (optimum aperture for maximum sharpness) for the 70–200mm lens. The background was rendered a pastel blue by a light blue gel on an Alien Bees 400 fired through a cuicoloris (*a.k.a.* “a cookie”) as shown. If you study the finished shot, you can see the key light reflected in the model’s eyes and a small catchlight right in the middle of her eye that references the Cameron light.



place your hand between the camera and the back-light(s) to see if any shadows are cast on the lens. If so, then the kicker is shining directly into the lens and should be adjusted.

In Rembrandt lighting, it should be noted that the shape of the triangle on the shadow side of the face becomes blurred and less recognizable the more diffused the key light is. Also, the height of the light dictates how high or low the triangle highlight appears on the cheek.

Split Lighting. Split lighting is produced when the key light illuminates only half of the subject's face. It is an ideal slimming light that can be used to narrow a wide face or nose. It can also be used effectively with a weak fill-light source to hide facial irregularities, or with no fill light at all to produce a highly dramatic lighting effect.

This is a good example of perfect profile lighting found in nature. A wooded glen allows sunlight to filter in and edge-light the subjects. The photographer, Ferdinand Neubauer, used flash near the camera to open up the shadow side of the subjects. So its effect would not be overly obvious, he had the flash fire at an output two stops less than the ambient light exposure.

In split lighting, the key light is moved farther to the side of the subject and lower (see diagram, page 60). Sometimes, the key light is slightly behind the subject, depending on how far the subject is turned from the camera. The fill light, hair light and background light are used normally.

Profile Lighting. Profile or rim lighting is used when the subject's head is turned 90 degrees from the camera lens. It is a dramatic style of lighting used to accent elegant features. It is used less frequently now than in the past, but it is still a very stylish form of portrait lighting.

In rim lighting, the key light is placed behind the subject so that it illuminates the profile, leaving a highlight along the edge of the face and highlighting the hair and neck of the subject. When creating a profile-lighting setup, care should be taken so that the accent



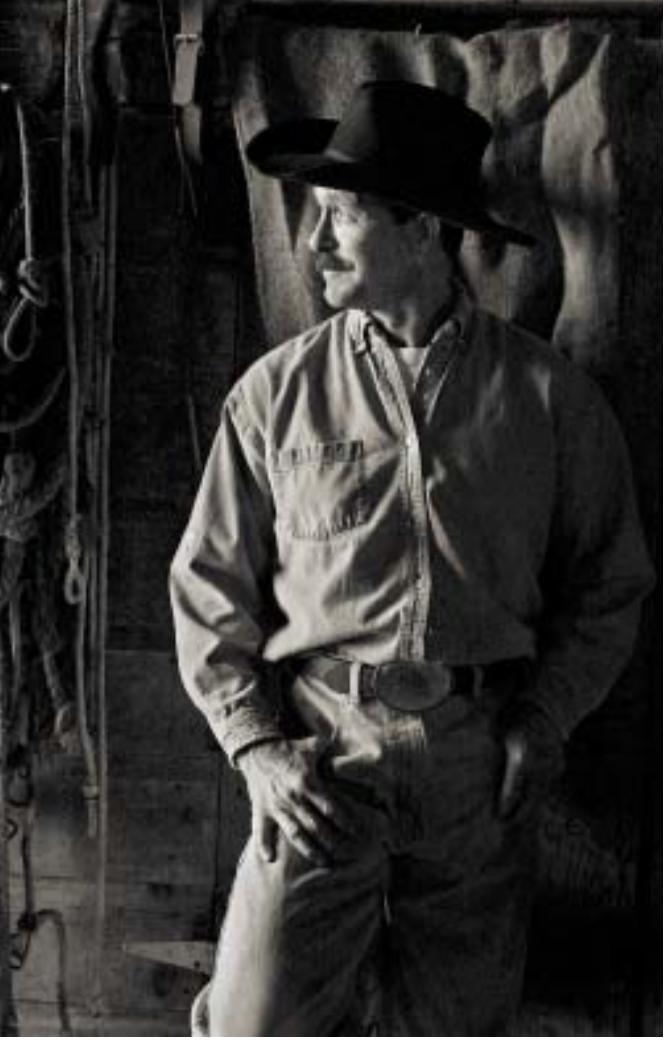


Split lighting is dramatic. Here, Heidi Mauracher used the last rays of direct sunlight to create a split light on this outdoor subject. Using no fill-in light caused only the highlights, bleached red and yellow by the setting sun, to be prominent. Two diagonal lines intersect the portrait, giving it a wonderful sense of tension and balance.

of the light is centered on the face and not so much on the hair or neck.

The fill light is moved to the same side of the camera as the key light (like it is in loop lighting), and a reflector is used to fill in the shadows (see diagram, page

60). An optional hair light can be used on the opposite side of the key light for better separation of the hair from the background. The background light is used normally.



LEFT—Bright highlights and deep detailed shadows make this profile by Gary Fagan a memorable portrait. Gary used the daylight filtering in through open barn doors to light his subject. He used no fill and allowed the skimming light to bring out all of the texture in the cowboy's face and clothing. The inclusion of all the ropes and background make this portrait even more authentic. **BELLOW**—In an elegant and very symmetrically composed profile, Mercury Megaloudis utilized the properties of directional open shade to create a memorable profile. With no fill on the camera side of the subject, the diffused daylight wraps around the bride, contouring the frontal planes of her face and rim lighting the transparent veil.



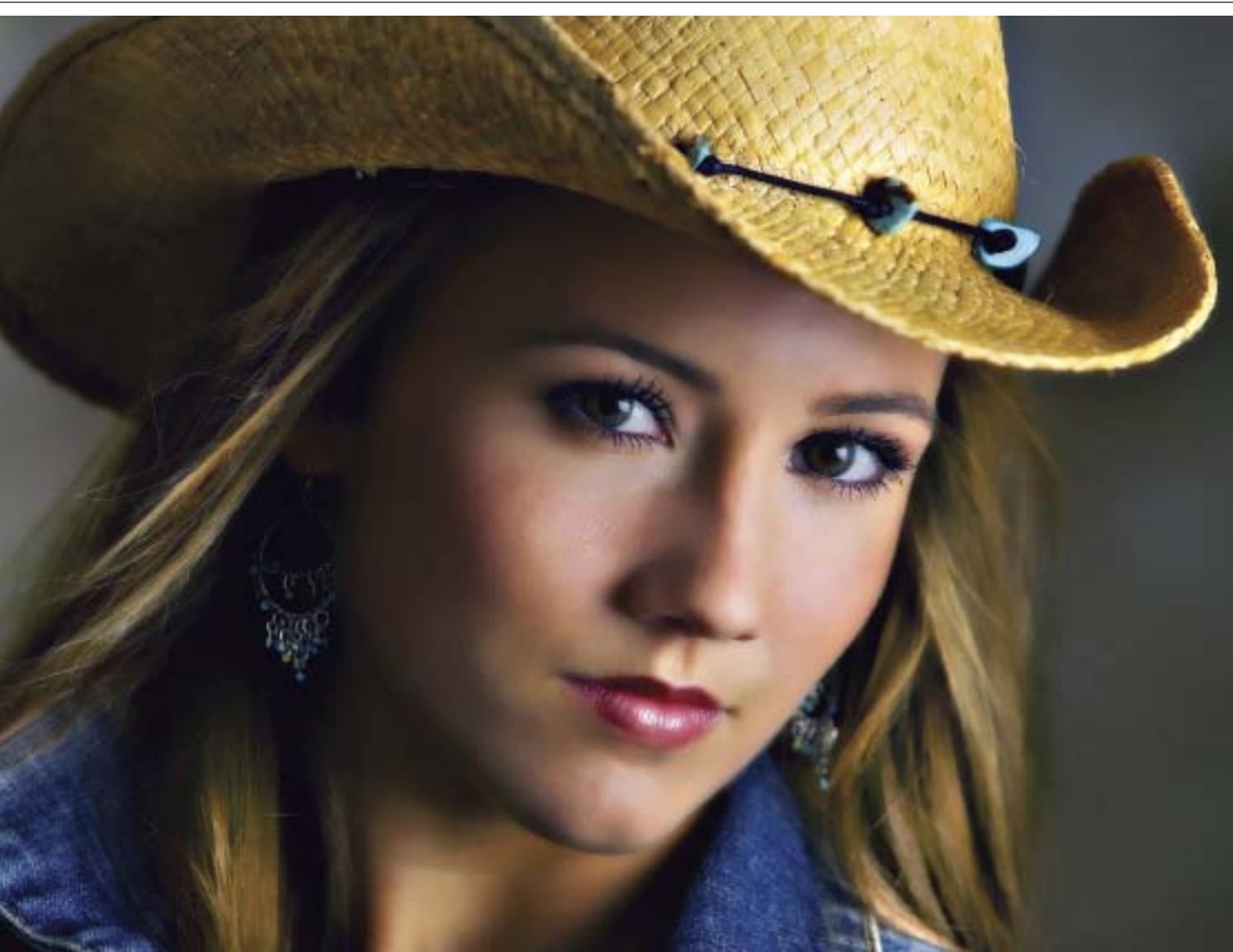
FACING PAGE, BOTTOM—This is a fabulous portrait by Elaine Hughes. It is full of emotion and exposes the woman's graceful neck. Elaine employed outdoor lighting, soft and overhead, and had the bride tilt her head up towards the light so that highlights would define the mask of her face. A thin rim of a highlight exists around the profile of her face, but not her neck; the light being blocked by her chin prevents the neck from getting direct light. The portrait has just a bit of motion to it, further adding to its ethereal effect. **ABOVE**—Here is a beautiful variation on profile lighting. Instead of moving the light behind the subject, David Williams positioned it almost directly in front of his subject. The light falls off as it strikes the frontal planes of his face and hand, creating contouring and showing excellent dimension. Williams' sense of balance is superb—notice how he used the empty music stand barely visible in the background to provide a trio of forms for the viewer's eye to react to.



FASHION LIGHTING

Fashion lighting is a variation of conventional portrait lighting. It is extremely soft and frontal in nature—usually on the lens/subject axis. Fashion lighting does not model the face, leaving that job primarily to the subject's makeup. It is a stark lighting that is usually accomplished with a large softbox directly over the camera and a silver reflector just beneath the camera. Both the light and reflector are very close to the subject for the softest effect. When you examine the catchlights in a fashion portrait you will see two: a larger one over

LEFT—Fashion lighting is on-axis with the lens and subject. Here, Master photographer Don Emmerich created a lovely fashion portrait by positioning the key light, a softbox, over the lens, and a reflector beneath the lens to produce a core of soft light that washes the frontal features of the subject. Makeup helps in the contouring of the planes of the face. **BELLOW**—Tim Schooler, who photographs primarily seniors, used a softbox low and close to his senior model. He had to get the light below the brim of the cowboy hat in order for it to be effective. No fill was used in order to produce a more dramatic lighting ratio.



Tammy Loya calls this image "A Rockwell moment," adding that, "Norman Rockwell has been a big influence in my work. I wanted my portraits to have a real life feeling and he captured that in his images. I've always loved the image of the girl in the mirror—you know what she's thinking. I had to have the correct camera angle for lighting her, so I wouldn't show up in the mirror. I seated her and metered her reflection, and the rest is history. It was all done with natural light from my 6x6-foot, north-light window." Tammy exposed the image for one second at f/8 with the camera's reflex mirror up, using a cable release. Image was made on a Mamiya RZ 67 camera with a 180mm lens.



the pupil and a less intense one under the pupil. Sometimes, you may even see a circular catchlight produced by a ring-light flash, a type of light that mounts around the lens for shadowless lighting.

Fashion lighting is often used in senior photography, especially for girls, or for a makeover that involves professional hair styling and a makeup artist.

When it comes to male fashion portraiture the current style is a bold, dramatic, masculine look. Flat-

lighting is seldom used with men. Side-lighting with hard shadows seems to work well.

LIGHT MODIFIERS

All five lighting patterns are based on the use of the four different lights described at the start of this chapter. By varying the modifiers used on these lights, however, the array of variations you can produce are almost limitless.



Mark Nixon, the 2006 Photographer of the Year in Ireland, created this wonderful portrait with a single large light positioned in close to the child. With large, diffused light sources, you can eliminate complicated multi-light setups. Nixon created the high-key background by lighting a white seamless backdrop with two strobes at 45-degree angles to the background. The background was 1½ stops more intense than the subject lighting in order to create a pure white background.

Spotlights. A spotlight is a hard-edged light source, meaning it has a more defined shadow edge and gives more shape to the subject's features than low-contrast, diffused light sources. Usually, the spotlight is a small light with a Fresnel lens attached. The Fresnel lens is a glass filter that focuses the spotlight, making the beam of light it emits stay condensed over a longer distance.

Barn doors (see page 73) are usually affixed to spots to tightly control the spread of light, allowing them to be used to light a selective area of the scene, like a corner of the room or a portion of a seamless background. When used this way, they are usually set to an output less than the key light or fill. Spots are also occasionally used with honeycomb grids as key lights in portrait setups.

Parabolic Reflectors. A parabolic is a polished silver metal reflector into which the lamp or strobe head is placed. It produces a sharp light with well-defined shadows and lots of contrast. Before strobes, everything was lit with parabolics because of the light intensity needed to capture an image on very slow film. The advantage of learning to light with parabolics is that you had to see and control light more efficiently than with diffused light sources, which are infinitely more forgiving.

Parabolics create a light pattern that is brighter in the center (an area called the umbra) with light gradually falling off in intensity toward the edges (an area called the penumbra). The umbra is hot and unforgiving and produces highlights without detail on the face. The penumbra, the soft edge of the circular light pattern, is therefore the area of primary concern to the portrait photographer. By feathering the light (adjusting the light so as to use the soft-edged penumbra) you can achieve even illumination across the facial plane with a blend of soft-edged and specular highlights. Using barn doors or diffusers on the key light minimizes the soft-edge effects, but sometimes barn doors are necessary to control stray light on the set. Those who learned their craft using parabolics know how to feather a light to perfection. It was a skill that was necessary to learn to avoid over-lighting one's subject.

When using parabolics, the fill light should be equipped with a diffuser—a sheet of frosted plastic or acetate in a screen that mounts to the perimeter of the reflector. This turns a parabolic-equipped light into a flood light with a broader, more diffused light pattern. When using a diffuser over a light, make sure there is sufficient room between the diffuser and the reflector to allow heat to escape. The fill light should also have barn doors attached.

Barn Doors. These are black, metallic, adjustable flaps that can be opened or closed to control the width of the beam of the key light. Barn doors ensure that you

light only the parts of the scene you want lit. They also keep stray light, which can cause lens flare, off the camera lens. (*Note:* When using softboxes, umbrellas, or other light-softening devices, barn doors cannot be used. Therefore, the lights are controlled by feathering them so that the edge of the light, not the core, is being used.)

Umbrellas. Photographic umbrellas are either white or silver, and are used fairly close to the subject to produce a soft, directional light. A silver-lined umbrella produces a more specular, direct light than does a matte white umbrella. When using lights of equal intensity, a silver-lined umbrella can be used as a key light because of its increased intensity and directness. It will also produce specular highlights in the overall highlight areas of the face. A matte-white umbrella can then be used as a fill, or secondary light.

To use an umbrella most effectively, the light should be focused into the umbrella. Sliding the lamp head up and down the shaft with the modeling light on will show you the amount of light that escapes and is directed past the umbrella. When the beam of light is as wide as the perimeter of the opened umbrella, it is focused effectively.

Some photographers use the umbrella in the reverse position, turning the light and umbrella around so that the light shines through the umbrella and onto the

FILL LIGHT PROBLEMS

If too close to the subject, the fill light produces its own set of specular highlights that show up in the shadow area of the face and make the skin appear excessively oily. If this is the case, move the camera and light back slightly, or move the fill light laterally away from the camera slightly. You might also try feathering the light in toward the camera a bit. This method of limiting the fill light is preferable to closing down barn doors of the light (if used) to lower the intensity of the fill light.

Another problem is that when you use a fill light, you will get a set of catchlights from the fill as well as the primary set from the key light. There is really no way around the effect. The second set of catchlights is usually removed later in retouching.



FACING PAGE—Stacy Bratton is well known for her children's portraits. She employs many different lighting schemes, but most rely on very large softboxes used as a key light. Here, she used a large softbox on the plane of the baby with no fill source so that a ratio would reveal all of the undulations in this adorable cherub. One of her signature lighting patterns is the softbox used parallel to the ground so the square edge of the light records as a horizontally oriented catchlight.

subject. This gives a softer, more directional light than when the light is turned away from the subject and aimed into the umbrella. Of course, with a silver-lined or other opaque material umbrella, you can't shine the light through it. There are many varieties of shoot-through umbrellas available commercially and they act very much like softboxes.

Softboxes. A softbox is a black, opaque fabric box with a white, translucent fabric front surface that diffuses the light leaving the light source to which it is fitted. This produces light that is highly diffused. Softboxes may even be double-diffused with the addition of a second scrim over the lighting surface. Some softbox units also accept multiple strobe heads for additional lighting power and intensity.

When using very soft sources like umbrellas and softboxes, it is still usually necessary to fill in the shadow side of the subject's face to prevent it from going dead. Because umbrellas and softboxes produce a broad beam of light, a background light may not be needed, depending on the distance between the light and background. To reduce the light spread of a softbox, louvers are often attached.

Both umbrellas and softboxes may be interchanged as key or fill light sources, and even as hair lights and backlights when used in strip-light configurations (small, but long softboxes). In using umbrellas and softboxes, it should be noted that the closer the light is to the subject, the softer the quality of the light. As the light is moved farther back, the sharper and less diffused the light becomes.

Reflectors. A reflector is any large white, silver, or gold surface that is used to bounce light into the shadow areas of a subject. A wide variety of reflectors are available commercially, including the kind that are collapsible and store in a small pouch. The silver- and

gold-foil surfaces provide more light than white surfaces, and the gold reflectors are ideal for shade, where a warm tone in the fill light is desirable.

When using a reflector it should be placed slightly in front of the subject's face. Properly placed, the reflector picks up some of the key light and wraps it around onto the shadow side of the face, opening up detail even in even the deepest shadows. Be careful not to position it beside the face, where it may resemble a secondary key light coming from the opposite direction as the primary key light.

Reflectors used at close range are highly effective means of adding fill light. Often, however, it requires an assistant to properly set the reflector for optimum positioning, while the photographer evaluates the scene through the viewfinder.

Gobos. Gobos, or "black flags" as they're sometimes called, are lightweight opaque panels that are used as light blockers. In the studio, they are used to shield a part of the subject from light. In the field, they

SIZE OF THE LIGHT

The difference between an umbrella flash and an on-camera electronic flash is in their relative size. Smaller light sources produce crisper shadows with a sharper transition from highlight to shadow across the subject. Larger light sources produce softer shadows with a more even gradation from highlight to shadow. This transition from highlight to shadow is referred to as the shadow edge.

If you want texture, which often equates to drama (especially when minimal fill-in illumination is employed in the image) use a small light source. Small light sources create tiny shadows across a surface; larger light sources, on the other hand, tend to automatically fill in the shadows because of the diffused quality of the light.

If you want smoothness or softness, you should use a large light source. The advantage to using larger light sources is that they tend to be more forgiving and easier to use. The disadvantage is that the larger the source, the less texture it creates.



LEFT—Outdoor lighting can be every bit as soft as diffused studio light. In this image, entitled *Girl Next Door*, Don Emmerich has utilized soft, directional daylight as the key light. A gold-foil reflector adds warmth to both sides of the face and lowers the lighting ratio to almost 2:1. The lighting pattern is barely perceptible, the light quality is so soft. **RIGHT**—The late afternoon sky can sometimes act like a huge softbox, creating shadowless light with a frontal direction. Such is the case here in an engagement portrait made by Joe Photo. Joe also used a telephoto lens, which reduced the overall scene contrast slightly.

are often used to block overhead light when no natural obstruction exists, minimizing the creation of shadows under the eyes. In effect, the gobo lowers the angle of the key-light source so that it is more of a sidelight. Gobos are also used to create a shadow when the source of the key light is too large, with no natural obstruction to one side or the other of the subject.

Scrims. Scrims are a means of diffusing light and work the same way as the diffuser in a softbox, soften-



ing the light that shines through it. In the movie business, huge scrims are suspended like sails on adjustable flats or frames and positioned between the sun (or a bank of lights) and the actors, diffusing the light on the entire area. Scrims can also be used in window frames to soften sunlight that enters the windows. Tucked inside the window frame, the scrim is invisible from the camera position.

LIGHTING RATIOS

The term “lighting ratio” is used to describe the difference in intensity between the shadow and highlight side of the face in portraiture. It is expressed numerically—3:1, for example, which means that the highlight side of the face has three units of light falling on it, while the shadow side has only one unit of light

falling on it. Ratios are useful because they describe how much local contrast there will be in the portrait. They do not, however, reflect the overall contrast of the scene.

Since lighting ratios tell you the difference in intensity between the key light and the fill light, the ratio is an indication of how much shadow detail you will have in the final portrait. Since the fill light controls the degree to which the shadows are illuminated, it is important to keep the lighting ratio fairly constant. A desirable ratio indoors or out is 3:1. This ratio guarantees both highlight and shadow detail and is useful in a wide variety of situations.

Determining Lighting Ratios. There is considerable debate and confusion over the calculation of light ratios. This is principally because you have two systems at work, one arithmetical and one logarithmic. F-stops are in themselves a ratio between the size of the lens aperture and the focal length of the lens, which is why

they are expressed as f/2.8, for example. The difference between one f-stop and the next full f-stop is either half the light or double the light. For example, f/8 lets in twice as much light through a lens as f/11 and half as much light as f/5.6. However, when we talk about light ratios, each full stop is equal to two units of light, each half stop is equal to one unit of light, and each quarter stop is equivalent to half a unit of light. This is, by necessity, a suspension of disbelief, but it makes the light-ratio system explainable and repeatable.

In lighting of all types, from portraits made in diffused sunlight to editorial portraits made in the studio, the fill light is always calculated as one unit of light, because it strikes both the highlight and shadow sides of the face. The amount of light from the key light, which strikes only the highlight side of the face, is added to that number. For example, imagine you are photographing a small family group and the key light

Direct sunlight is not typically a good choice for a key light in portraiture. Here, however, Heidi Mauracher used it effectively and eliminated the problem of the bride squinting, by outfitting her in sunglasses. Heidi eliminated the background and foreground completely in Photoshop to make this a really unusual image.





is one stop (two units) greater than the fill light (one unit). The one unit of the fill is added to the two units of the key light, yielding a 3:1 ratio—three units of light fall on the highlight side of the face, while only one unit falls on the shadow side.

Lighting Ratios and Their Unique Personalities. A 2:1 ratio is the lowest lighting ratio you should employ. It reveals only minimal roundness in the face and is most desirable for high-key effects. High-key portraits are those with low lighting ratios, light tones, and usually a light or white background. In a 2:1 light-

Ordinarily, images taken in sunlight have a high lighting and scene contrast ratio. Here, Patrick Rice had some high cloud cover to diffuse the direct sunlight. He added a diffused Metz flash to further lower the contrast and lighting ratios. The image was made digitally, emulating infrared photography.

ing ratio, the key and fill-light sources are the same intensity (one unit of light falls on the shadow and highlight sides of the face from the fill light, while one unit of light falls on the highlight side of the face from the key light— $1+1:1=2:1$). A 2:1 ratio will widen a narrow face and provide a flat rendering that lacks dimension.

A 3:1 lighting ratio is produced when the key light is one stop greater in intensity than the fill light (one unit of light falls on both sides of the face from the fill light, and two units of light fall on the highlight side of the face from the key light— $2+1:1=3:1$). This ratio is the most preferred for color and black & white because it will yield an exposure with excellent shadow and highlight detail. It shows good roundness in the face and is ideal for rendering average-shaped faces.

A 4:1 ratio (the key light is 1.5 stops greater in intensity than the fill light— $2+1+1:1=4:1$) is used when the photographer wants a slimming or dramatic effect. In a 4:1 ratio, the shadow side of the face loses its slight glow and the accent of the portrait becomes the highlights. Ratios of 4:1 and higher are considered appropriate low-key portraits. Low-key portraits are characterized by a higher lighting ratio, dark tones, and usually a dark background.

A 5:1 ratio (the key light is two stops greater than the fill light— $2+2+1:1=5:1$) is considered almost a high-contrast rendition. It is ideal for adding a dramatic effect to the subject and is often used in character studies. Shadow detail is minimal in ratios of 5:1 and higher. As a result, they are not recommended unless your only concern is highlight detail.

Most seasoned photographers have come to recognize the very subtle differences between lighting ratios, so fractional ratios (produced by reducing or increasing the fill light amount in quarter-stop increments) are also used. For instance, a photographer might recognize that with a given face, a 2:1 ratio does not provide enough roundness and a 3:1 ratio produces too dramatic a rendering, thus he or she would strive for something in between—a 2.5:1 ratio.

PHOTOGRAPHERS' FAVORITE LIGHTING SETUPS

Stacy Bratton. Stacy is a popular children's photographer who uses soft, large lights—primarily a 72x54-inch Chimera softbox with an extra baffle in the middle. She uses it straight on and with the bottom edge parallel to the floor so that the catchlights it produces are square, a unique trademark of her lighting.

In school, Stacy learned to light her backgrounds with two umbrellas, but her first studio did not have the width and depth needed for these lights. Therefore, she devised a different approach, bouncing light into a white drop ceiling above the set to serve as a hair light and to lighten up the colored seamless background.

Although her 11,000-square-foot studio can now accommodate any and all lighting setups, she still employs this lighting strategy because it requires less power, fewer strobe heads, and less effort. She says, "I can change a yellow background from mustard yellow to pale yellow by moving my 'up-light' [the lights aimed at the drop ceiling of white flats] a few inches, and powering up or powering down the power pack." Alternatively, she changes her key-light power or placement in relation to the subject to adjust the ratio of the foreground to background light.

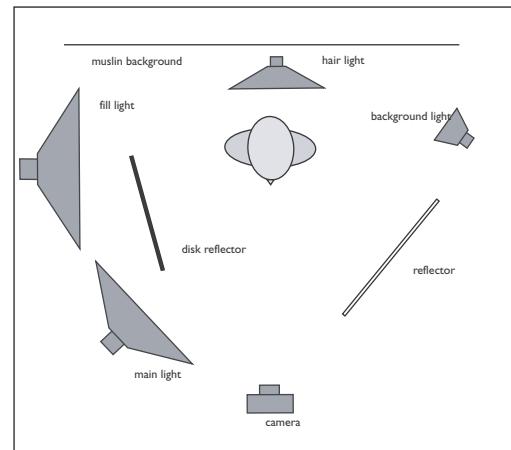
The majority of her indoor sets have some kind of fill—up-light, foam-core boards (white, gray, or black), or bounced light. But for outdoor shoots, she says, "I

do not use lights at all; I don't like to carry anything—just a white fill card redirect sun onto the subject."

Tim Kelly. The key light in Tim Kelly's studio is a Photogenic Powerlight housed in a 3x4-foot Larson softbox, often set to an output of f/11.5. The fill light is a 4x6-foot softbox. In many of Tim's lighting sets, he uses the fill and key on the same side of the camera. The fill is typically set for an output of f/8 to f/8.5, roughly a stop less than the key. The hair light is a Larson 10x30-inch strip light with louvers. This light is typically set to f/11. He also places a round disk on a boom arm near the key light; this is useful as a gobo. Tim also uses a small light with a grid spot to spotlight

Stacy Bratton's "up light" is actually an overhead array of foam-core boards suspended above the set. Stacy bounces flash into the overhead reflectors, washing the set with pure diffused light, which acts like a fill source. Her key light is a 72x54-inch softbox.



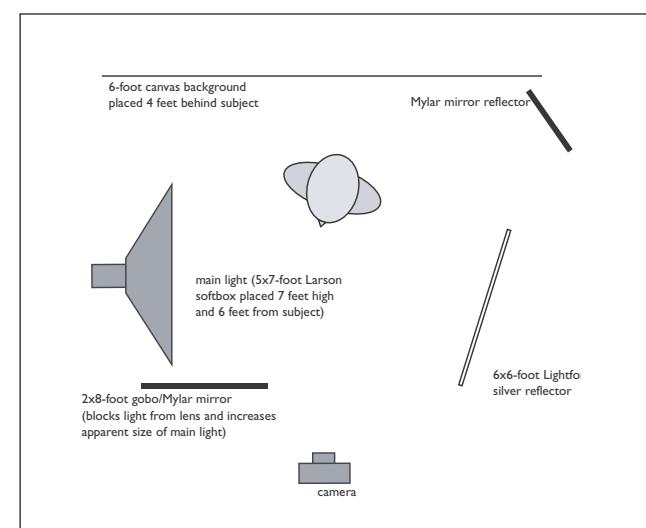


LEFT AND ABOVE—Photograph by Tim Kelly with coordinating lighting diagram.

because it illuminates the side or hair or torso of the subject, depending on where it is aimed.

One other interesting feature of this setup is that a large gobo (2x8-feet) is used to block light from hitting the lens, which could cause flare. The opposite side of the gobo is mirrored Mylar to increase the relative size of the key light. You will notice that the canvas background is not lit separately. It is pulling light from the key light and reflector and is only positioned four feet from the subject, as seen in the accompanying diagram.

FACING PAGE—Photograph by Fuzzy Duenkel. **BELLOW**—Fuzzy Duenkel's typical one-light portrait setup.



the background. A large silver reflector acts as a secondary source of fill light, providing an f/5.6 to f/8 output, as needed.

Fuzzy Duenkel. Fuzzy Duenkel is known for his sophisticated senior portraits. While he generally works on location, the techniques employ are equally applicable to studio shoots. Fuzzy's lighting differs significantly from the traditional portrait lighting setups described above, yet there are similarities. He uses one key light with ample fill. He also uses a background light and kickers (what he calls "edge lights") to illuminate the perimeter of his subjects. The following description covers one of his more frequently used setups, employing a single key light.

Fuzzy's favorite one-light setup uses a single key light (a 5x7-foot softbox set at about chin height and forward of the subject (see diagram to the right).

A large 6x6-foot silver reflector is the only fill and it is used close to the subject. A homemade Mylar mirror reflector is used to redirect light from the key light back onto the subject. Fuzzy calls this an edge light

6. TYPES OF PORTRAITURE

The challenges of portrait photography are not, by any means, limited to lighting, posing, and composition. From coordinating and arranging the subjects in large group portraits, to working with energetic children in the studio, to creating the flawless look demanded in high-fashion portraits, the specialized subfields of portraiture require unique skills in order to produce top-quality images.



CHILDREN'S PORTRAITS

Children's portraiture has become highly specialized. Many studios offer fine children's portraiture in addition to their other photographic services, such as fine portraits or weddings.

Use an Assistant. In photographing small children and babies, it is essential to have an assistant and some props handy to attract their attention. Soft toys, small rocking chairs, and carriages are all good props—both to keep the attention of the child and to set an appropriate mood. While your assistant is distracting the child, you can concentrate on other elements of the photograph, like the lights, the pose, and the setting. You can often redirect the line of the child's head by having your assistant hold up something interesting in sight of the child and move it in the direction that turns the child's head slightly. It is important not to overstimulate the child with props and gags, or the session will likely end prematurely. It is a good idea to employ the child's mother on the set with small children as she is the only person the baby will truly trust.

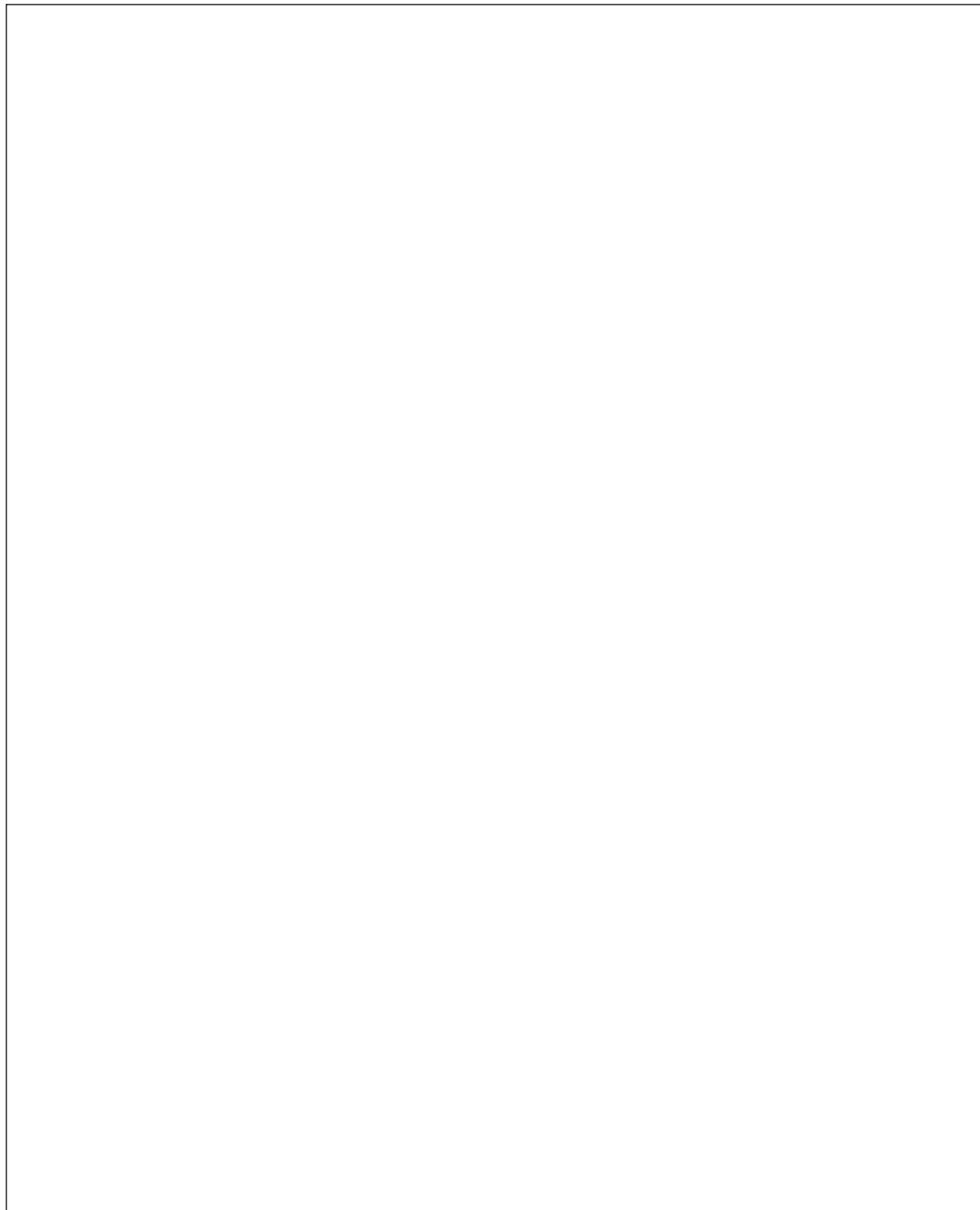
In addition to being a skilled children's portrait photography, Stacy Bratton is also knowledgeable in the ways of developmental psychology, which she uses to her advantage in children's sittings. She's not bragging when she claims to get fifty to sixty different expressions from a child during an average sitting.



Kersti Malvre is a gifted children's photographer who spends countless hours transforming her children's portraits into priceless works of art suitable for hanging in the home.

Lighting. Kids are photographed just as often in the studio as they are outdoors or in the home. The basic lighting setups you will use should be simplified for active subjects and short attention spans. Elaborate lighting setups that call for precise placement of backlights, for example, should be avoided in favor of a single broad backlight that creates an even effect over a wider area. In fact, when photographing children's portraits, if one light will suffice, don't complicate the session by using more.

Children's portrait photographers often have a favorite basic lighting setup that they use either most of the time (because it works and they like it) or as a starting point (because they're confident in the results it produces). Many photographers favor the use of one large softbox and a secondary smaller softbox to wash their small clients in a soft directional light. The light is large and forgiving and the photographer is not limited to one exact position in which the child must pose. Other photographers use a single key light in the



LEFT—Tim Kelly also does fine portraiture of children, using a formal atmosphere and having the children dress in their finest clothes. This beautiful image, titled *Emerald Garden*, is one of Kelly's best-known portraits. It is also one of the few examples of broad lighting found in this book. **FACING PAGE**—Rita Loy is expert at photographing mother and child together. Here she created a high-key portrait that will be forever important to this young family.



Stacy Bratton made this portrait of three identically dressed sisters. Note that she recognized the persuasive powers of the "ringleader" in the center, who was capable of reining in the other two sisters. Note that no shoes were worn so the portrait would not become dated.

form of a shoot-through umbrella placed very close to the subject—less than a foot or so away. (As was noted earlier, the closer the diffused light source is to the subject, the softer the quality of the light.) Similarly, some photographers use a softbox in a close position for babies and small children—particularly with a

white background, clothing, or props. The diffused light of the softbox used close to the set causes a lot of light bounce, creating a soft, clean look.

Tripod and Cable Release. Many expert children's portrait photographers work with their camera on a tripod and use a long cable release or radio remote to

free them from being at the camera. This allows them to better interact with their subjects. In such situations, the composition must be somewhat loose, in

case the child moves a little. Still, working one-on-one with the child is preferable to talking to the child from behind the camera.

Often the best location for photographing children is outdoors. Martin Schembri photographed this red-headed beauty out in the open in a field of grass. The hat helps to block some of the overhead light, which will hollow out eye sockets and produce unkind shadows under the chin and nose.





Clothing. Coordinate all of the clothing, blankets, and props to complement one another. When photographing children (or any other subject) outdoors, it is important to dress them in clothing that is appropriate to the setting. It would not make sense to photograph a child wearing a three-piece suit next to a

TOP—Mark Nixon often uses an enclosed shoot-through umbrella. It is much like a softbox, but it produces star-shaped catchlights. Used close to the subject, it also produces a large, elegant highlight area—as seen here. **BOTTOM**—Deborah Lynn Ferro gave this mother-and-child portrait a twist by making the mother a grayscale image, while keeping the child in color. It's an effect that makes the mother drift toward the background of the image. The photo was made by window light with no fill.

babbling brook. In today's less formal world, it is much more appropriate for children to wear comfortable and sporty clothes in such outdoor settings. Keep in mind that clothing can define a moment (like a christening gown) or a personality (like jeans and a faded cowboy shirt).

Comfort. It's important to let children do what comes naturally, with a minimum of direction. Children will become uncooperative if they feel they are being overly manipulated. Make a game out of this part of the sitting so that the children are at ease and are as natural as possible. It is not necessary to demand a smile. If their smile is not there, you will only increase the child's resolve not to smile by insisting upon it.

FAMILY PORTRAITS

Family portraits taken in the family home show the warmth of everyday life. Outdoor family portraits are also extremely popular and represent a hallmark in the family's history.

The first opportunity for a family portrait arises when the children are young and the parents want a handsome portrait of the nuclear family. The second big opportunity for a family portrait arises when the members of the extended family return home for a visit. This will usually include grandchildren and multiple families.

Clothing. Whether the session will be on location or at home, it is crucial to coordinate the clothing of

the family members. Probably the biggest single reason families don't like their portraits is because of what they are wearing. As one otherwise very successful photographer puts it, "They never listen—no matter

how adamant I am about coordinating the clothes. I am constantly amazed at what they show up in."

Others, like Bill McIntosh, are masters of the co-ordinated environment. As he says, "No matter how

Color coordination is the key to the success of this family portrait by Anthony Cava. No doubt, the instructions were to wear all black. The kids, however, all wore jeans, so the photographer coordinated them with the adult who also wore jeans. Cava had the family pose under the tree, which blocked the overhead nature of the open shade. He then used flash-fill to add some sparkle to the faces of the family members.



Frank Frost chose to have his family dress in black, a common choice. He arranged them in an interesting diagonal with all four touching and connected to one another. The background is brighter than the lighting on their faces, but it's out of focus, making it a pleasing counterpoint to the stylized portrait. Notice how the different tilt of each head provides almost a musical rhythm to the composition.

good your artistic and photographic skills are, there is one more element required to make a great portrait: color harmony.” In McIntosh’s photographs, the style and color of the clothing all coordinate. He says, “I have ensured these suit both the subjects and the environment chosen.” McIntosh makes sure everything matches. “Time is well spent before the sitting discussing the style of clothing, formal or casual, and then advising clients of particular colors that they feel happy with and that would also create a harmonious portrait.” Solid color clothes with long sleeves always look good. Cool or neutral colors are also a good choice, since they make the faces appear warmer and more pleasing in the photographs.

The entire family’s garments should blend. For example, all of the family members should wear informal or formal outfits. This is easy in some cases—such as at a wedding where the family members are all dressed formally. In this case, half your battle is won. It is difficult, on the other hand, to pose a group when some

people are wearing suits and ties and others are wearing jeans and polo shirts. And keep in mind that shoe styles and colors should blend with the rest of a person’s attire; dark outfits call for dark shoes and socks.

Posing. Is it better to pose by age, importance, or size? This is a question of considerable debate among family-portrait photographers. Some say to concentrate on logically organizing the groups and subgroups of a family. The reasoning is that these subgroups (such as first son, his wife, and their two kids) want to be photographed at the same session, thus doubling sales.

Some feel, the family is more cohesively arranged if organized by age (grandparents in the middle, with their children adjacent and the grandchildren and their families in the outer realms of the group). One can also arrange subjects by size within the subgroups for the most pleasing composition. Sometimes the family portrait compositions will even be dictated by what the people are wearing—such as in cases where an un-

matched article of clothing needs to be hidden or where subgroups are defined by their unique clothing.

Lighting. There are two basic rules for photographing families. First, everyone in the group must look great. The other rule of thumb is that the lighting, regardless of the type, must be even all across the group.

Family groups photographed in the home are best photographed with some type of soft light, usually umbrella flash. Multiple umbrellas should be used and the light reading across the group should be identical from left to right and from front to back. Each person

should be well posed and should occupy his or her own space. Shadows should fall behind the people and not on the person seated next to them. The design of the group should be logical and it should incorporate pleasing design elements such as triangles, curved diagonals, and so forth.

A family photographed outdoors must meet the same two criteria—everyone should look great and the lighting should be even. If using available light with flash fill, it may be necessary to coordinate more than one flash so that the entire group is evenly lit. This can be accomplished using strobes that are “slaved” to-

Frank Frost made an interesting creative decision where his family's attire was concerned. A perfect color match of polo shirts would have been somewhat boring, so he decided that since blue jeans never match in color anyway, that the shirts should be of the same general part of the color wheel. The effect is not unlike the many hues of a New Mexico sunset. Notice the beautiful light Frank obtained just after sunset. The sky becomes a huge soft light. Not even a reflector was needed for shadow fill.





Ken Sklute is a master at making great group portraits. Here, the bridal party is having fun tossing the groom around. All faces are visible and each person looks great. It is certain that Ken said something very funny to get these great expressions. Notice too that the girls at the ends of the group are facing in to unify the group and almost all of the heads are at a different height for visual interest.

gether with radio remotes. These are devices that are triggered by the camera but will fire the flash units remotely, due to the transmission and reception of a radio signal.

As many of the great photographs in this book illustrate, the best time of day for making great family portraits is just after the sun has set. The sky becomes a huge softbox and the effect of the lighting on your subjects is soft and even, with no harsh shadows.

GROUP PORTRAITS

Planning. As you've probably guessed from reading the previous section on creating family portraits, pho-

tographing groups can be a daunting experience. Therefore, while planning is practical for any sitting, it is essential with large groups. The good group photographer knows the makeup of the group, the reason for the portrait and has several ideas of how to organize the group. He or she also has an idea of what lenses and lights will be needed, and how to control the situation when the people start coming through the door.

It is extremely important that the photographer be in charge! Without a leader, the group will fall into chaos. The photographer serves as the director, coach, and friend—and everyone will look to him or her to

determine what they should do next. It's also a great idea for the photographer to employ an assistant. This is especially true with very large and unwieldy groups.

Posing. Great group portraits should have a style and rhythm. They should display direction, motion, and all the visual elements that are found in fine portraits and in art. These pictures possess the means to keep a viewer looking and delving long after the visual information in the picture is digested.

Master photographer Norman Phillips likens a photographer designing a group portrait to a florist arranging flowers. He says, "Sometimes we might want a tight bouquet of faces. Other times we might want to arrange our subjects so that the group looks interesting apart from the dynamics of the people in the group." In other words, sometimes the design itself can be what's important.

While not strictly a portrait in the traditional sense, this is indeed a photographic tour de force. The photographer, Marcus Bell, picked the location and brought the people into position, coaching them to move to the left or the right if they couldn't see the camera with both eyes. All of the wedding-goers are focused on the bride and groom (save for the one man in the foreground), and nearly every face and priceless expression is visible to the camera. To make this work, Marcus had to elevate himself to get above the crowd.

Visual Movement. You can help create visual movement by ensuring that no two faces are on the same level. In a group of five people, for instance, you can create a pose that places all five faces on a different level. For example, one subject can be seated, one can stand to the left or right, one can be seated on the arm of the chair, one can be kneeling on the other side of the chair, and one can kneel down in front. Thinking in terms of multiple levels makes any group portrait more pleasing.

Subject Proximity. An additional consideration is proximity. How close do you want each member of the group to be? Phillips relates proximity to warmth and distance to elegance. A tightly arranged group where members are touching implies closeness, but opening the group up provides more freedom to introduce flowing lines and shapes within the composi-



tion. Whether tightly or loosely grouped, the results should be consistent. Don't have some people close together and others far apart. There should be roughly an equal distance between each member of the group.



Couples. The simplest of groups is two people. Whether the group is a bride and groom, a brother and sister, or grandma and grandpa, the basic building blocks call for one person slightly higher than the other. Generally speaking, the mouth height of the higher subject should be at the forehead height of the lower subject. Many photographers recommend a mouth-to-eyes height arrangement as the ideal starting point.

Although two people can be posed in parallel positions—each with their shoulders and heads turned the same direction, as one might do with twins, for example—a much more interesting dynamic can be achieved by having them pose at 45-degree angles to each other so their shoulders face in toward one another. With this pose you can create a number of variations by moving them closer or farther apart.

Another intimate pose for two is to have two profiles facing each other. One should still be slightly higher than the other, to create an implied diagonal line between their eyes, which also gives the portrait direction.

Groups of Three. A group portrait of three is still small and intimate. It lends it-

TOP—This wedding group by Ken Sklute is classically composed, with ladies in front, men behind, and with alternating head heights. The formal attire of the wedding party is highly conducive to this type of formal group portrait, as the stark black and white contrasts with the earth tones of the adobe surroundings. **BOTTOM**—Ken Sklute created this beautifully composed formal group with perfect symmetry. Two groups of five people flank the bride and groom. Members of the bridal party are arranged to form two sets of intersecting diagonal lines, which heighten the visual interest of the design. The bride and groom are posed close together with heads at the same height. Camera diffusion and flash fill add just the right amount of romance and formality to the portrait. Note, too, how each person is posed elegantly and at a slight angle to the camera.

This is a very unusual portrait of the bride and her grandmother. The portrait is really of the older woman, who was lit by a video light held by an assistant. The bride, however, provides an interesting compositional counterpoint to the older woman. The bride in her idyllic pose makes it seem as if she is a dream or a memory of the older woman. Photograph by Marcus Bell.

self to a pyramid or diamond-shaped composition, or an inverted triangle, all of which are pleasing to the eye.

When designing a small group, don't simply adjust the height of the faces so that each is at a different level. Use the turn of the shoulders of those at either end of the group as a means of looping the group together.

With the introduction of a third person to the group, the interplay of lines and shapes in good group portrait design will start to become readily apparent. As an exercise, plot the implied line that goes through the shoulders or faces of the people in the group. If the line is sharp or jagged, try adjusting the composition so that the line is more flowing, with gentler edges.

TOP AND BOTTOM—Some of the most intimate portraits are made by capturing two people as they face each other. In each of these Marcus Bell images, the subjects are sharing a powerful emotion and by cropping in close, Marcus was able to isolate a priceless moment of the day.



Groups of three and more allow the photographer to draw on more of the available elements of design, in addition to the design elements of the group itself. The accomplished group photographer will incorporate architectural components, or natural elements, such as hills, trees, shrubs, flowers, gates, archways, furniture, etc., into the group portrait.

Groups of Even Numbers. Group specialists will tell you that even numbers of people are harder to pose than odd. Three, five, seven, or nine people are much easier to photograph than groups of four, six, eight, or ten. The reason is that the eye and brain tend to accept the disorder of odd-numbered objects more readily than even-numbered ones.

Large Groups. The bigger the group, the more the photographer must depend on the basic elements of group portrait design—circles, triangles, inverted triangles, diagonals and diamond shapes. The photographer must work to highlight and accentuate lines, both real and implied, throughout the group.

With bigger groups, the photographer will try to “link” shapes by using a person who is common to both subgroups. For example, you could link two triangular groups of three people by adding a seventh person in between the two main shapes. Overlapping subgroups is one of the ways to make visual sense out of large groups. Angling subgroups toward each other also helps to unify large sections of a group composition. Just as the implied lines of



This elegant portrait by Joe Buissink is reminiscent of a 1940s style portrait. Taken at a wedding, this portrait draws its power from the intensity and depth of the expressions. The photographer used tight cropping to better focus your attention on these wonderful heart-shaped faces.

design become apparent to the photographer who looks for them, so the shapes inherent in grouping people will also become second nature once the photographer begins to think in these terms.

The photographer should constantly be aware of intersecting lines that flow through the design. As mentioned previously, the diagonal is by far the most compelling visual line and can be used repeatedly without fear of overuse. The curving diagonal is even more pleasing and can be happily mixed with sharper diagonals within the composition.

Planes. Establish one or several planes in which to place individuals in the group. These planes will simplify the lighting and allow the photographer to include everyone within the lens's depth of field. Sometimes, a setting, such as a staircase or a gentle

sloping hillside, can provide you with a natural organization of planes. Designing the group so that those posed in the back are as close as possible to those in the front helps to ensure that the plane of focus will cover the front row as well as the back row. There is nothing more distracting than having only some of the people in a group sharply focused. Remember, a group portrait is only as good as each of the individuals in the portrait. You should be able to look at each person in the portrait and ask, "Could each of these individual portraits stand alone?" If the answer is yes, then the photographer has done a good job.

Final Analysis. Once the group is composed, it is essential to do a once-around-the-frame analysis, making sure poses, lighting and expressions are good and that nothing needs adjusting. Each person should be

checked in the viewfinder and the perimeter of the group scanned for flaws (like poles growing out of people's heads). A good group photographer can scan the frame quickly—two quick scans are all it takes.

ENVIRONMENTAL PORTRAITS

Making great environmental portraits takes experience, as well as an ability to see and control natural light. With a minimum of equipment, it is possible to capture natural-looking portraits that possess as much sophistication as a classically lit studio portrait.

After Sunset. The best time of day for making great portraits is just after the sun has set. The sky becomes a huge softbox and the effect of the lighting on your subjects is soft and even, with no harsh shadows. There are, however, three problems with working with this great light. First, it's dim. You will need to use medium to high ISO settings combined with slow shutter speeds, which can be problematic. Working

in subdued light also restricts your depth of field by virtue of having to choose wide apertures. The second problem in working with this light is that twilight does not produce catchlights. For this reason, most photographers augment the twilight with some type of flash, either barebulb flash or softbox-mounted flash that provides a twinkle in the eyes. Thirdly, twilight is difficult to work with because it changes so rapidly. Each minute following sunset or prior to sunrise produces changing light levels. Meter repeatedly in the changing light and adjust flash output, if using fill flash, to compensate.

Shade and Open Shade. Great portraits can also be made in shade—but not out in open shade, which is overhead in nature. Instead, look for an area that has an overhead blocker, like a porch that is open on the sides. In this situation, the shade filters in from the side, not from overhead, and provides a gentle direction to the light. If no overhead blocker is available,

Michael Taylor is one of the finest portrait photographers in the country. Here, he has created a splendid and cohesive group portrait by organizing the children in four different groups. Some groupings form triangles, some diagonals; the group of four kids on the left is actually two groups of two. All of the children are absorbed in their own moment and no one is looking at the camera. The light, late afternoon backlight, produces a golden halo around the head of each child.



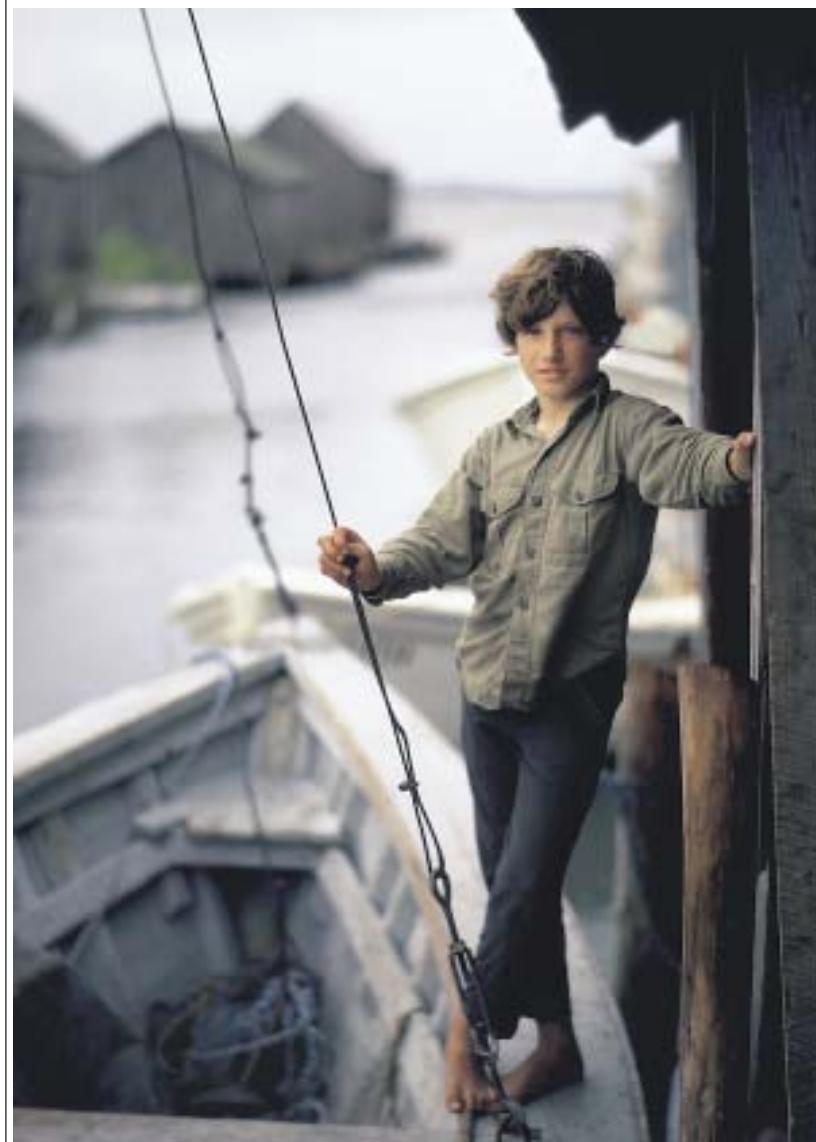


LEFT—Frances Litman created this lovely portrait of two sisters, harnessing the sun as a backlight and using off-camera flash to illuminate the frontal shadows. She also overexposed just slightly to lighten the skin tones. **RIGHT**—Bill McIntosh is a master of the environmental portrait. This image was made in 1949. The depth of field on the lens he was using is almost non-existent, and everything past the boy falls abruptly out of focus. The lighting direction was achieved, in part, by the dark wood to the boy's left, which provided a bit of a ratio to the lighting. This was emphasized in retouching. The catchlights, perfectly round, were added to the print.

have an assistant hold a gobo directly over the subject. This will block the overhead light and reduce the possibility of "raccoon eyes."

Adding Fill. In some environmental situations, it will be necessary to fill in the shade with flash or reflected light. If shooting a couple, a reflector held close to and beneath your subjects will help to fill the shadows created by the overhead quality of open shade.

If photographing more than two people, fill flash is called for. The intensity of the flash should be about equal to the daylight exposure. In other words, if the daylight exposure is $1/125$ second at f/8, the strobe



should be set to an output level of from f/5.6 to f/8. At this setting, the flash will be barely noticeable, but you will see catchlights in the eyes and the shadows will be minimized. It is important that you use a shutter speed that is slower than or equal to your flash-sync speed. Otherwise, you will only partially expose the frame to flash.

A very popular form of fill light is barebulb flash, a portable flash unit with a vertical flash tube that fires the flash a full 360 degrees. With this type of fill, you can use as wide a lens as you own and you won't get flash fall-off. Barebulb flash produces a sharp, sparkly



ABOVE—The diffusion in this wonderful environmental portrait gives it a painterly feel. Martin Schembri used no auxiliary light but overcame the overhead nature of the open shade by having the girl look down so her hair blocked some of the light on her face. There is nice direction to the light coming in from the side, and the pose is simple and childlike. The diffusion, which is more pronounced in the background, was produced by a diffusion filter in Photoshop. **LEFT**—Frank frost is a master of using available light as his only light source. He shoots with medium format and a tripod and waits until the sun begins to set so that the facing sky becomes a huge open softbox. He will often shoot at exposures as short as $1/8$ second. He routinely captures family groups using this technique.

TOP—Larry Peters photographed these two little girls in an open field. To counteract the overhead nature of the open shade, he used an off-camera diffused flash to provide a lighting pattern on their faces. The image is backlit, as you can see by the highlights in the girls' hair. The flash-fill produced beautiful modeling on their faces and large catchlights in their eyes. **BOTTOM**—Joe Buissink created this lovely and unique outdoor portrait of a barefoot bride sitting against a flowered wall. Joe used flash fill to get some twinkle in her eyes and added a canvas-effect to the image in postproduction.

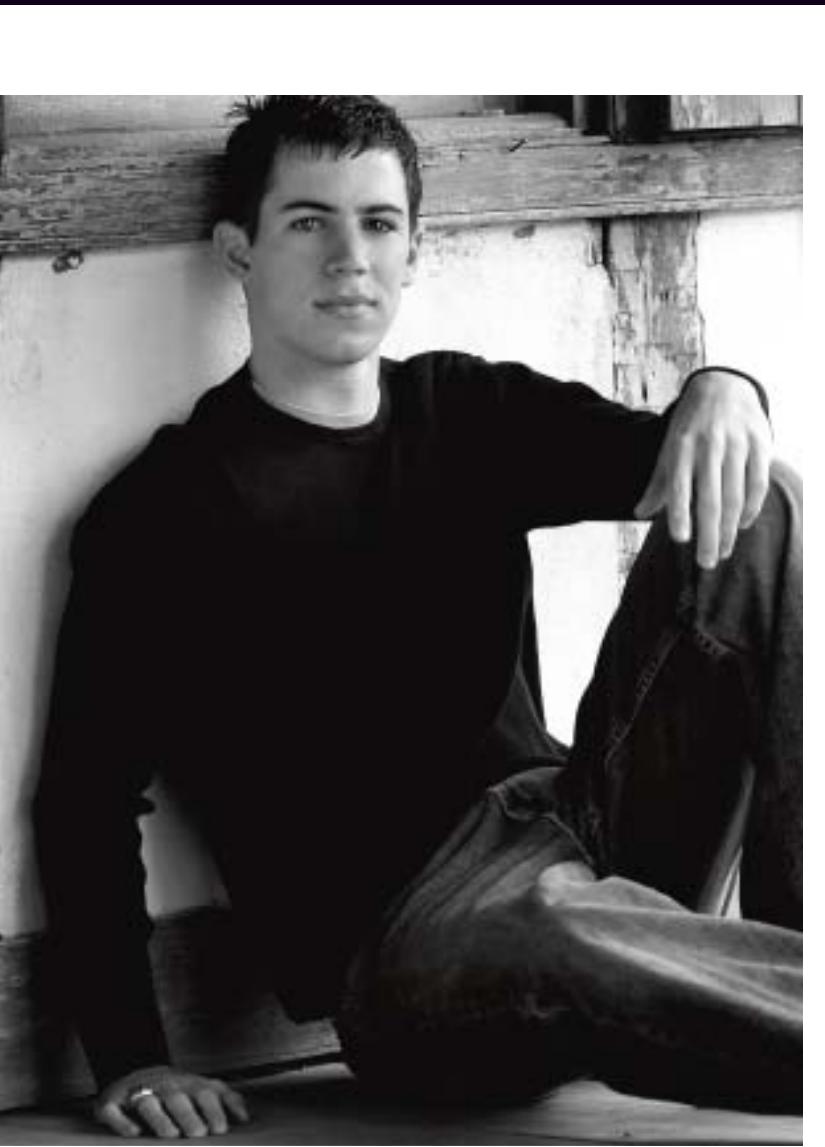
light that is too harsh for almost every type of photography except outdoor fill. The trick is not to overpower the daylight, otherwise the light will produce its own set of shadows. It is most desirable to let the daylight or twilight backlight your subjects, capitalizing on a colorful sky background if one exists, and using barebulb flash to fill the frontal planes of your subjects.

Some photographers like to soften their fill flash, using a softbox instead of a barebulb flash. In this type of situation, it is best to trigger the strobe using a radio remote trigger. This allows you to move the diffused flash out to a 30- to 45-degree angle to the subjects for a dynamic fill-in. Try to equal or overpower the daylight exposure slightly so that the off-angle flash acts more like a key light. For larger groups, it is often necessary to use several softboxes, or to use a single one close to the camera for more even coverage.

FASHION PORTRAITS

The fashion portrait is quite different from conventional portraiture and is designed to accentuate the subject's beauty (which is usually further enhanced in postproduction retouching). Posing is much more relaxed, lighting is more frontal in nature, and composition favors close-up images with very tight cropping. It is, nevertheless, a popular portrait style offered by many studios—particularly for high-school seniors and brides.





ABOVE—Tim Schooler used natural daylight diffused by an overhang to produce a nice split-lighting effect. **RIGHT**—Tim Schooler often uses a type of fashion light where the softbox is very close to the subject and to the lens axis, but off to one side just enough to produce contouring in the short (shadow) side of the face. What makes this lighting more “portrait” and less “fashion” is the lack of fill light.



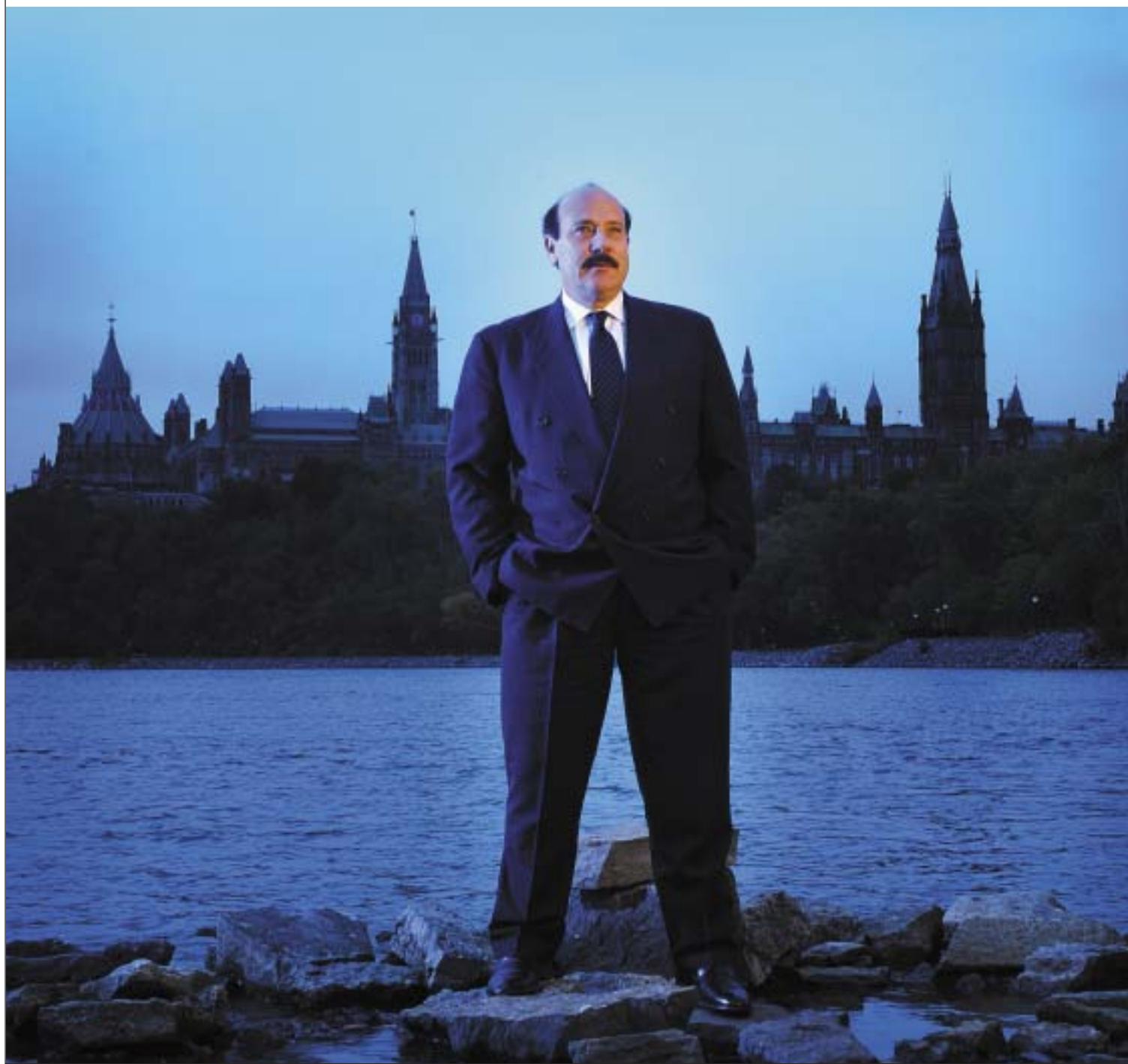
Lighting for fashion portraits is usually ultrasoft, featuring the key light placed directly over the lens and a reflector used just beneath the lens. The key light is very close to the subject for the softest effect. Makeup is used to provide contouring and dimension in the

face, since frontal lighting relieves the facial shape of much of its roundness. Cheekbones are shaded, as is either side of the nose, to give a better sense of shape.

Techniques for men's fashion portraits include tilting the camera, ultra-close-up views, and very casual

The unusually dramatic pose and nearly blown-out highlights make this Martin Schembri bridal portrait a truly unique image. The portrait features shadowless lighting and a star-shaped composition. Martin also burned down the top two corners of the image to balance the outstretched hands in the lower portion of the frame. It's interesting how much of the highlight information has been removed without it seeming to negatively affect the communication value of the image. The eyes, the face, and the wisp of hair are the central components; everything else in the frame leads your eye to that area of the image.





This is an editorial portrait of Tony Pollard for *Hotelier* magazine. Chris Lalonde shot it with a Nikon D1X and a 28–85mm f/2.8 lens, with the camera's white balance set at tungsten. A Lumedyne strobe with an orange gel was used for the key light. The image was made at approximately 1:30PM on a rainy day in Ottawa, Canada.

posing. It is not uncommon for men to have makeup applied for this type of portrait. These portraits are popular for high school seniors and for portraits of the groom as part of the wedding-day coverage.

EXECUTIVE PORTRAITS

The modern-day executive does not often have the time needed to make a top-quality portrait. Often only ten to fifteen minutes will be available for the session—hardly enough time to control the many nuances of a



fine portrait. It is advisable to know as much about the subject and the offices as possible before the sitting is scheduled. Those who shoot executive portraits frequently make it a point to visit the offices a day or two beforehand. If that is not possible, they try to arrive at least a half hour before the sitting time to become familiar with the setting.

With on-location portraits, such as executive portraits, it is often necessary to drag all of the lighting

equipment you might need with you. Not only does the executive have to be well lit, the surroundings have to appear opulent.

It is essential with busy executives to have everything set up in advance so that the photographer can begin the sitting as soon as the subject arrives. An assistant is invaluable and can serve as a stand-in subject so that you can basically set the portrait lights before the executive arrives. In many cases, the photographer



FACING PAGE—Chris Lalonde created this on-location portrait for an article on Alfie Freedman for *Food Service and Hospitality* magazine. Chris shot the image with a Nikon D1X, a 17–35mm lens, and White Lightning strobes. The key light was a large softbox used above and to the right of the subject. It produced a 3:1 lighting ratio and good detail even in the specular highlights. The key light was almost behind the subject to keep direct light off of the eyeglasses. With only a reflector lighting the shadow side of the subject's face, the hands are darker than the face, which is as it should be. Another strobe was used to backlight the subject's shoulders and various strobes were used for accent around the room. Chris "dragged the shutter" so that the room and ambient lights would record normally.
ABOVE—While much of the executive portrait market has been taken over by the commercial photographer, who will often be responsible for all of the annual report images requested by a corporation, Bill McIntosh continues to make fine executive portraits for paying clients. He will often take every light he owns on an assignment in order to light the environment of the professional.



When Bill McIntosh works outdoors, he relies on dusk, backlighting, and barebulb flash to get the image. McIntosh is obsessive about incorporating background elements in perfect focus, as you can see in this portrait of a fighter pilot. For this reason, he always shoots on a tripod and is a master at making long exposures. He will often use wide-angle lenses (placing his subject dead center in the frame to avoid distortion) to include all of a background area that is pertinent to what the professional does.

will have only enough time to grab a few quick exposures before the subject has to leave.

The setting should be typical to the executive. If the executive is a museum curator, for example, photographing him in a gallery surrounded by works of art is an ideal choice. Typically, the subject is also placed within the scene in a way that puts him or her at the center of attention. That doesn't mean in the center of the frame, but at the focal point of everything in the scene. If there are large foreground or background elements, they should not be lighted more brightly than the main subject.

Using a wide-angle lens and getting in close may be the only way to tie in the surroundings and the subject. There may be limited space, as well, making a wide-angle a necessity. If the subject is in an office, you may want to shoot into the corner of the room so that the converging lines of the space help focus attention on the subject.

By placing the subject prominently in the middle ground of the composition, you have the flexibility to look deeply into a dramatically lit background that will

frame and define the main subject. This is a trait of many of Bill McIntosh's executive portraits.

McIntosh often photographs busy executives in their workplace and is known for his ability to fully light the surroundings, while still producing elegant lighting on his subjects. He will often use as many as eight lights in parabolic reflectors with barn doors to spotlight specific areas of the room. These areas will, by necessity, not be as bright as the subject lighting, for which he often uses umbrellas. The lighting ratio is usually higher than normal in McIntosh's executive portraits, which he feels adds a sense of mystique to the portrait and provides a better sense of depth and presence.

McIntosh's executive portraits are also known for "scenes within the scene" that are enjoyable to look at but don't detract from the overall portrait. His executive portraits are often made at very slow shutter speeds— $1/15$ or $1/8$ second—so that he can incorporate as much of the existing room light as possible. He shoots on daylight-balanced film for the strobes and allows the room light to "warm up" the image. In

some situations, the length of the ambient exposure will require that he extinguish the modeling lights of the strobes so that he does not record their accumulated light as well as the ambient room light. This also guarantees that the subject will be lit only by strobe. Because he often shoots at small apertures and long shutter speeds, his portraits possess incredible depth of field, with the plane of sharpness often extending from the subject to a background that might be fifty or more feet away.

WEDDING PORTRAITS

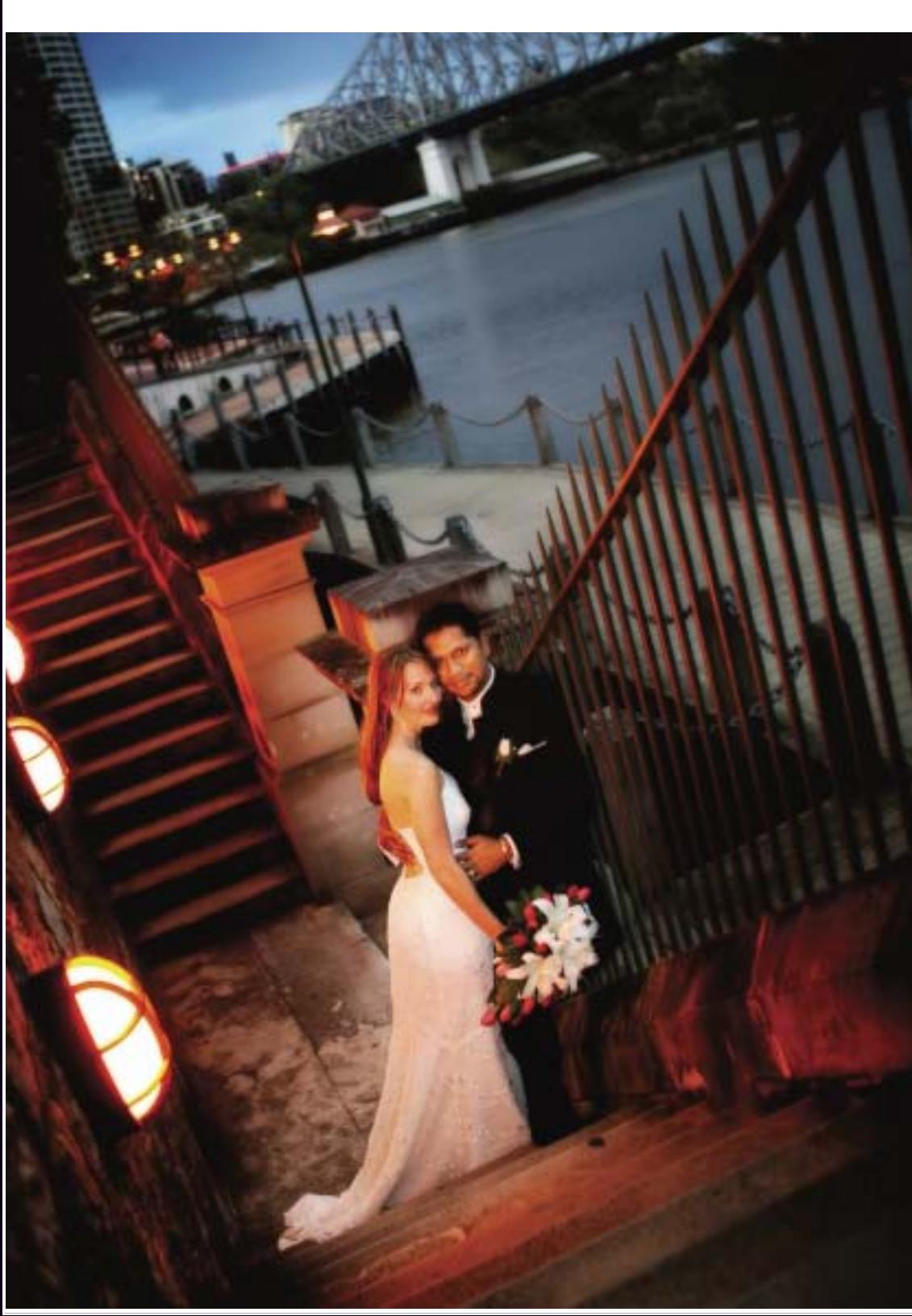
The accomplished wedding photographer must also be a talented portrait photographer. On the wedding day, there will be the opportunity for a number of for-

mal portraits—the bride, the groom, the bride and groom, the wedding party, the families, and so on. All of these wedding portraits, although photographed under a variety of light sources and in different locations, should subscribe to the tenets of sophisticated posing and elegant lighting.

There are many excellent opportunities for making wedding portraits. Following the ceremony, the bride and groom should be available, if only for a brief time (most photographers get what they need in under ten minutes). In addition to a number of formal portraits of the bride and groom, their first pictures as man and wife, this is also a good time try to make whatever obligatory group portraits the bride has asked for. Alternately, these can be made later at the reception.

When the traditional portrait is done as well as this, it can be breathtaking. Don Emmerich combined all the right elements: gorgeous sky and seascape, gentle breeze, perfect light, and a beautiful bride in a classic pose. The result is a perfect bridal portrait. Note that the photographer used the light of the just-set sun as a soft key light to illuminate the bride. No fill was needed.





ABOVE—Marcus Bell often uses a 35mm f/1.4 lens to create portraits at dusk. Several different light sources were used here, including tungsten and daylight. His white balance was set to daylight so the tungsten lights would record as very warm. Perched on the top step, he had to use good camera technique to record a handheld exposure at $1/15$ second. He had the groom lean into the railing and the bride lean into him, which reduced any possible subject movement during the long exposure. **FACING PAGE**—Here is a wonderful bridal portrait made on location by Marcus Bell. It has everything: gorgeous soft lighting (from two softboxes positioned one above the other to produce a wall of light), an elegant turn of the shoulders, a tilt of the head toward the near shoulder, a slight gap between the near arm and the bride's torso, and a perfect exposure that reveals every detail of her dress and jewelry.





ABOVE—Rick Ferro is a master at creating an elegant bridal portrait on location, making it look like it was an elegant studio setting. The pose, reminiscent of the 1940s, and the rich detail of the hotel furnishings give this portrait a very expensive quality. An interesting element of balance in the image is the portrait on the wall, seemingly looking back at the bride and even mirroring her pose. **FACING PAGE**—Mauricio Donelli made this stunning portrait of the bride on location. He often brings lighting gear to his weddings for just such occasions. He used a softbox directly in front of the bride and stretched her veil out in front of her to incorporate the ornate design into the photograph. His composition is extraordinary, using the pale yellow wall to balance the slender bride.

The Bride and Groom. This portrait should be a romantic pose, with the couple looking at one another. Usually, at least two formal portraits of the bride and groom are made, a full-length shot and a three-

quarter-length image. The couple should be carefully posed with the bride closest to the camera. The groom should place his arm around his bride but with his hand in the middle of her back. They should lean in to

each other, with their weight on their back feet and a slight bend to their forward knees. With one statement, “Weight on your back foot,” you have introduced a series of dynamic lines into the composition.

The Bride. Most brides will spend more money on their wedding dress and more time on their appearance than for any other occasion in their entire lives. Because of this, the photographs made will become a permanent keepsake of how beautiful she looked on this day.

To display the dress beautifully the bride must stand well. Although you may only be photographing a three-quarter-length or head-and-shoulders portrait, the pose should start at the feet. With the bride’s feet arranged with one foot forward, the shoulders will also be at their most flattering, one higher than the other. The bride should be posed at an angle to the lens, as in all formal posing. The most feminine position for her head is to have it turned and tilted toward the higher shoulder. This places the entire body into a very attractive S curve, a classic bridal pose.

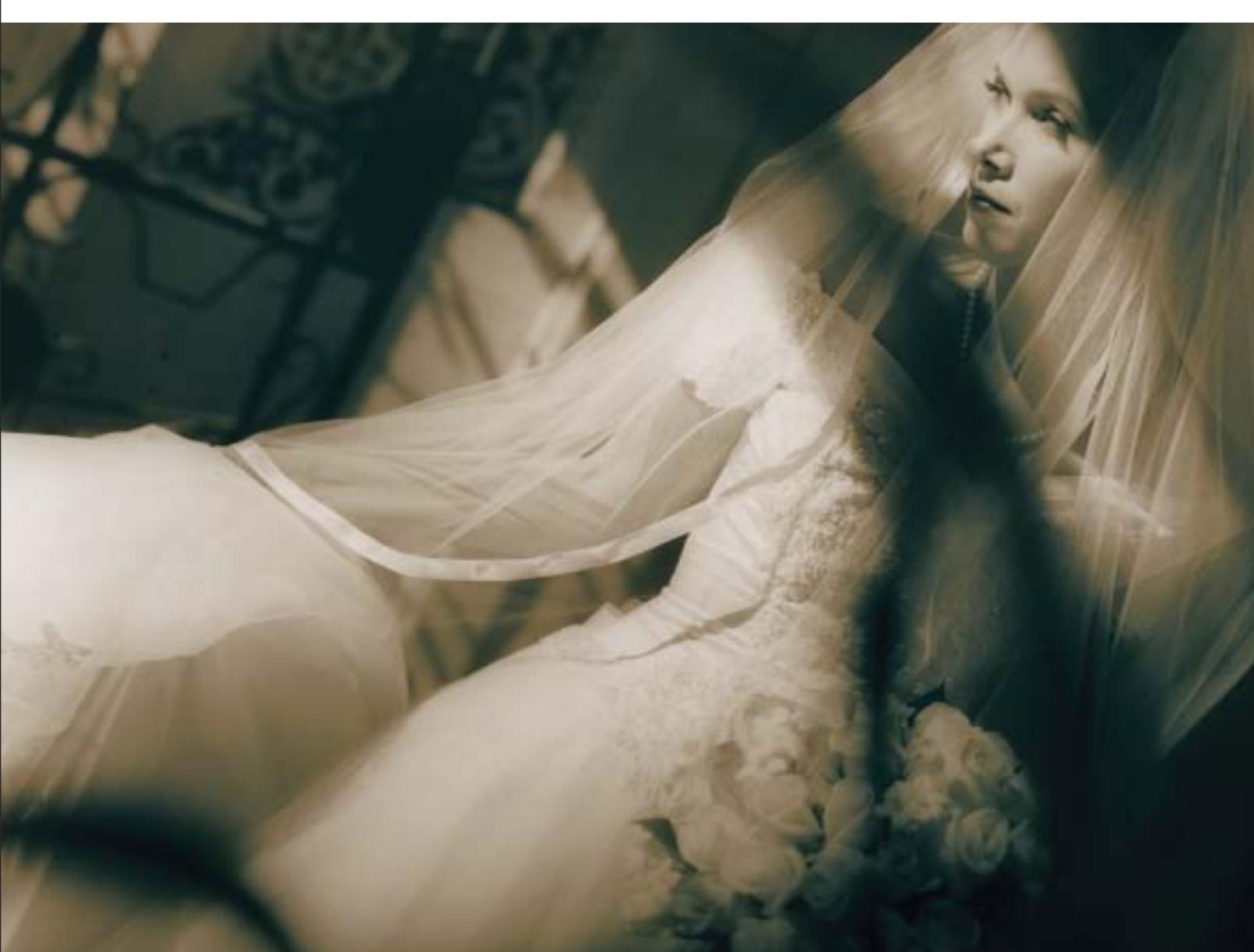
Martin Schembri made this bride look incredibly lovely using the available light streaming in through stained-glass windows. The light created a beautiful loop pattern and no fill was used to preserve the drama of the light. Martin chose an interesting vantage point and composition that makes the light seem as though it’s emanating from the bride.

For her formal portraits, the bride should be instructed to hold her bouquet in the hand on the same side of her body as the foot that is extended. If the bouquet is held in the left hand, for instance, the right arm should come in to meet the other at wrist level. She should hold her bouquet a bit below waist level and slightly out from her body. Her hand should be behind the bouquet and there should be a slight bend in her elbows. This position allows you to best show off the waistline of the dress, an important part of the design.

Since the bride’s gown is such a meaningful part of the wedding, many photographers will also create a series of detail shots of it. Make sure not to ignore the back of the dress—dress designers incorporate as much style and elegance into the back of the dress as the front. Almost as important is a series of details of the bridesmaid’s dresses.

Another beautiful and popular type of wedding portrait is the bride photographed through her veil, which acts like a diffuser and produces romantic, attractive





Tony Florez created this innovative bridal portrait with shadows and a tilted camera. The lighting is vintage Hollywood, a perfect butterfly pattern that elongates the eyelashes and washes the bride in glamour. This is a portrait that every modern bride would envy.

results. Lighting should be from the side rather than head-on to avoid shadows on the bride's face caused by the tulle.

Lighting. Weddings will be photographed in almost every kind of light—open shade, bright sun, dusk, dim room light, and everything in between. Subjects may also be backlit, side-lit, top-lit, or front-lit. The savvy wedding photographer must feel at home in all these lighting situations and know how to get great pictures under these conditions. Learning to control, predict and alter these various types of light will allow the photographer to create great wedding pictures all day long and into the evening.

While the basic lighting patterns described in chapter 5 do not have to be used with absolute precision, it is essential to know what they are and how to achieve them. If, for instance, you are photographing your bride and groom outdoors, you can position a single key light to produce the desired lighting pattern and ratio and use the ambient light (shade or sun as backlighting) as the fill light.

SENIOR PORTRAITS

Teens and seniors are one of the fastest growing segments of the portrait photography market, and for good reason. They are often affluent, they are up to



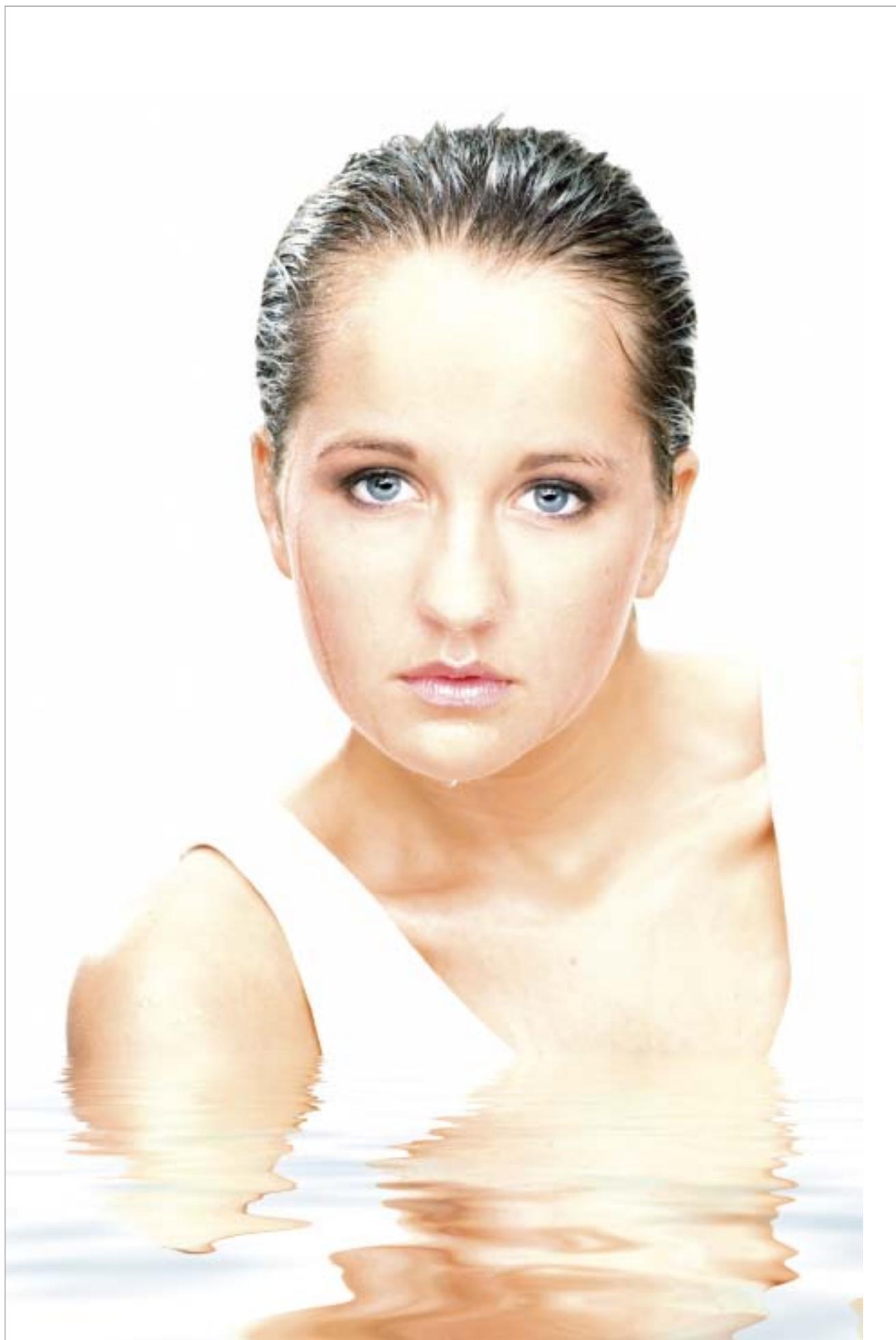
TOP—Teenagers love to include their favorite things—in this case, the girl's dog. Ira Ellis made this portrait in the courtyard of his studio, where he has a set resembling the French Quarter. In the morning, reflected sunlight bouncing off the other side of the courtyard gives him a beautiful wraparound portrait light that requires no fill. **BOTTOM**—Senior photographer Tim Schooler is aware that his clients are highly attuned to their physical appearance. Tim photographs them how they want to be photographed, using a shooting profile in his digital camera that increases contrast to more closely resemble film. This is a set, near his studio, that he has a local graffiti artist work on from time to time to produce an incredibly colorful background. **FACING PAGE**—Larry Peters is a wizard at lighting. Here, he created a high-key portrait in the studio using two criss-crossed softboxes above the lens and an array of reflectors beneath the lens on the studio floor. You can see the lighting pattern repeated in the catchlights of the senior's eyes. Larry wanted the girl to look like she was in the pool, so he had her wet her hair and had her splash her face with water. He then brought the high-key fashion image into an aquatic environment, perfectly merging her with a high key watery reflection. Seniors appreciate this kind of creative innovation in their portraits.

date on the latest trends in style and clothing, and senior-age kids are approaching the height of their physical attractiveness. What better time to have a series of portraits made? In many cases, senior portraits are done by the schools on picture day—but that is not the type of senior portraiture referred to here. Many studios now offer upscale senior sittings that allow the kids to be photographed with their favorite things in their favorite locations.

Get in the Right Mindset. Photographing seniors and teens requires that you be something of a psychologist. You must be sensitive to the particular concerns that teens have about the acceptance of their peers. They want to feel that they fit within the mainstream of others their own age. While they may be nonconformists in terms of the adult world, they are part of the “scene” in their own world. One must be aware of the latest trends in both clothing and hair styles, and attempt to be sensitive to their requests for particular settings and poses. Teens need to feel that they have control. The photographer’s job is to suggest possibilities and give them reinforcement and reassurance that they look great.

Most successful senior photographers really enjoy kids of this age group. They find that if they treat teens





like adults, the kids will usually respond like adults—or at least try to. Although some teens are introspective and moody, most still enjoy being asked about their lives and hobbies, their likes and dislikes—and this is a way to involve them in the photography session. For instance, you might ask them to bring a CD of their favorite music.

Preparing for the Shoot. Senior girls especially want to be photographed in a variety of outfits—from formal to casual clothes. Often, a meeting is scheduled with the teen and his or her parents before the photo session to discuss this aspect of the shoot. Typically, photographers suggest a formal outfit (like a tux or formal dress), a casual outfit (shorts and a tee-shirt), an outfit they feel they look really great in, and an outfit that represents their main interest (a baseball jersey and cap, cheerleader's outfit, etc.).

The good senior photographer will provide as much information as possible (via consultation, brochure,

or web site), to tell the senior what to expect on the day of the sitting. Often, this is the first time that the young adult will have ventured into a photographer's studio on their own. If it is a positive experience for them, it is often the beginning of a relationship with the photographer and the entire family.

Posing. Good senior and teen photographers will provide a wide variety of poses, some of them relaxed and trendy, some more formal. While senior-age kids often react poorly to traditional posing, these poses help you retain some structure and stay within the realm of portraiture—and the resulting portraits also tend to please the parents. Most kids are cooperative once the session gets going.

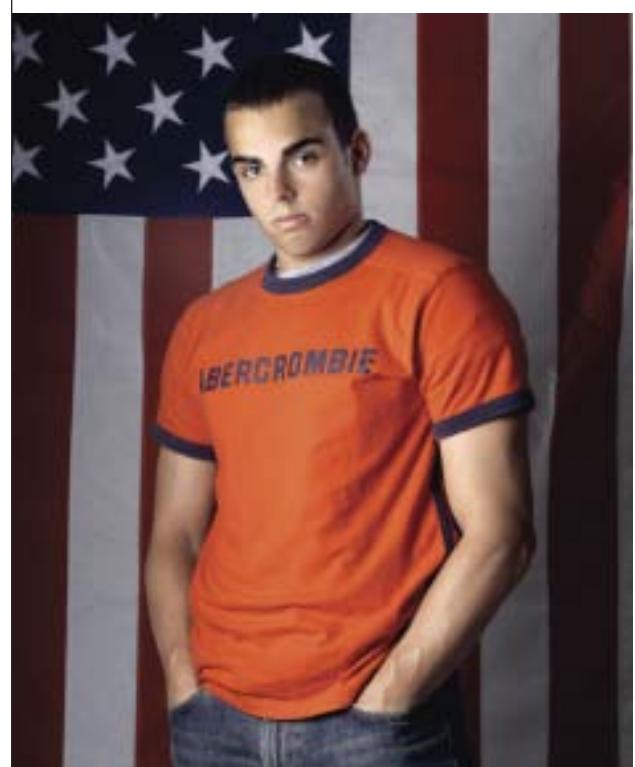
The best way to approach posing is to strive for a natural look. With boys, find a pose that they feel comfortable in and then refine it. Find a comfortable seat, even if it's on the floor of the studio, and then modify the pose to make it a professional portrait. Senior girls, like women of all ages, want to be photographed at their best, looking slim and beautiful. Look for poses that flatter the figure and make your subject look her most attractive.

Digital photography can work well at these sessions. Some photographers, capitalizing on the assets of digital capture, show the subject poses on the camera's LCD as they are being made, giving the young person instant feedback. It also gives them a sense of ownership in the picture-making process.

Props. Kids should be encouraged to bring in some of their favorite things to the shoot—including their pets. A senior's car, often a treasured possession, is also a prime prop that can be included in these sessions. Including such elements will help reveal their personalities even more, and the presence of their favorite things will help them feel more relaxed and at home.

OTHER UNIQUE STYLES

The following section is devoted to portrait photographers who don't fit a single niche, like "child portraiture" or "executive portraiture." Their work is acclaimed and unique and, as such, deserves its own place in this book.



Ralph Romaguera's studios photographed this athletic teen in studio wearing his favorite tee-shirt and jeans and in a very relaxed pose. Ralph thinks it's essential that kids look like themselves. The American flag as a background was a nice touch.



Photographs by Marcus Bell.

Marcus Bell: A Rare Find. Marcus is not only good at wedding photojournalism, as we call it here in the States, he's also a first-rate portraitist and an accomplished fine-art landscape photographer. It is very rare that one photographer, and especially one so young, can be so well versed in three distinctly different disciplines. It is no wonder he's a major award winner in both the United States and Australia.

I recently looked at Marcus' list of awards, which is two pages long—just since 1999 (and he has only recently begun winning awards in America). But he is not about awards or celebrity. He is all about honesty and what art director's call "it"—that rare ability to connect with people in an instant and communicate what he sees, whether on a grand scale or a more modest one, in a great design.

What is equally impressive about Marcus is his humility. He once told me, "I'm not really known for my portraits." Yet his portraits exhibit a remarkable innocence and complexity. The display what people have called "the life force."

My feeling is that, beneath his photographer's cap, Marcus wears the hat of a graphic designer and maybe even an art director. His work is a visual treat!

David Anthony Williams: The Art of Homage.

“Twenty-odd years ago, I had this idea of producing images that were in homage to the old masters,” Williams recalls. Unfortunately, a photographer whom he respected told him he’d never make any money doing it, and he listened. About five years ago, however, the urge returned at a time when Williams was trying to rediscover why he wanted to be a photographer. He soon found himself studying art history and creating images for the sheer love of it.

The endeavor was an immediate success. “The first one I ever did anything with won me the Australian leg of the Hasselblad ‘Homage to the (Old) Masters’ with a picture of my friend Yervant,” says Williams. “Other images received high scores in the industry’s National Print Awards.”

When Williams was subsequently approached by Kodak to be the mentor in Australia for their new

Photographs by David Anthony Williams.



range of Portra professional color negative films, he suggested that the last thing photographers wanted to see was portraits they do everyday. Instead, he felt that they want to be visually stimulated.

“Kodak commissioned me to design and produce a series of five portraits, all of prominent Australian master photographers,” he says. “I wanted the pictures to produce a triple-take response from the photographer viewing them.” First, they would respond to the costuming, color and quality. Second, they would realize





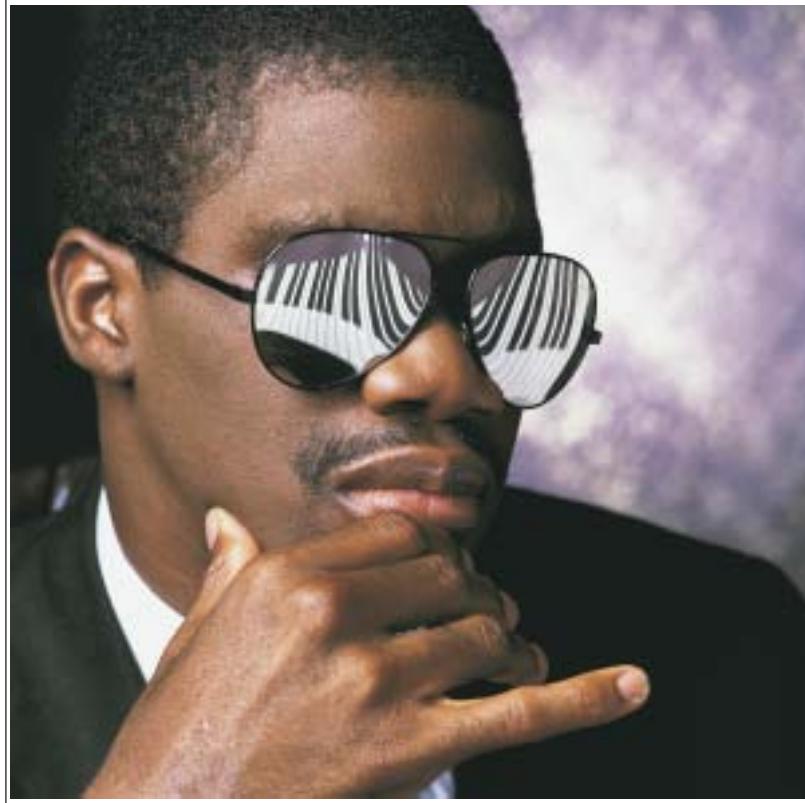
Photographs by Gene Martin.

that the subject was actually a well-known industry figure. Third, they would see the photographic element. This series has proved extremely popular. "So," says Williams, "my comment to anyone from all this is this: do what you love, even if it's not always what sells!"

Since his success with this series, Williams has headed in yet another new direction, creating of historically accurate portraits from pivotal moments of the past. They are perhaps the finest images this great portrait photographer has done to date. Three of them appear on the facing page.

Gene Martin: The Music Man. Gene Martin had a camera in his hands for as long as he could remember. Seeing Antonioni's film *Blow Up* as a teenager had a major influence on this New York City imagemaker's career, exposing him to the excitement of photography and the equipment involved. Like the photographer (David Hemmings) in the movie, Martin was a devout fan of Hasselblad and Nikon cameras.

Martin studied photography in college, but after college he had a fifteen-year career as a professional guitarist. In 1985, he returned to photography, specializing in entertainment personalities, particularly jazz musicians. He soon became one of the leading portraitists of jazz musicians in America, having pho-



tographed virtually everyone in the jazz community—Dizzy Gillespie, McCoy Tyner, Stan Getz, and Elvin

Jones—to name just a few. What made Gene Martin such an in-demand photographer was that each of his portraits encompassed the essence of the individual he was photographing, making it ideal for album covers.

Martin employed bold colors and often used special effects to imply motion. In a interview he said, “My aim is to explore creative image-making as a form of illustration. Whether it be blind pianist Marcus Roberts’ musical vision or Canadian trumpeter Ingrid Jensen’s embrace of American jazz, my goal is to tell a story about the performer in a single image.”

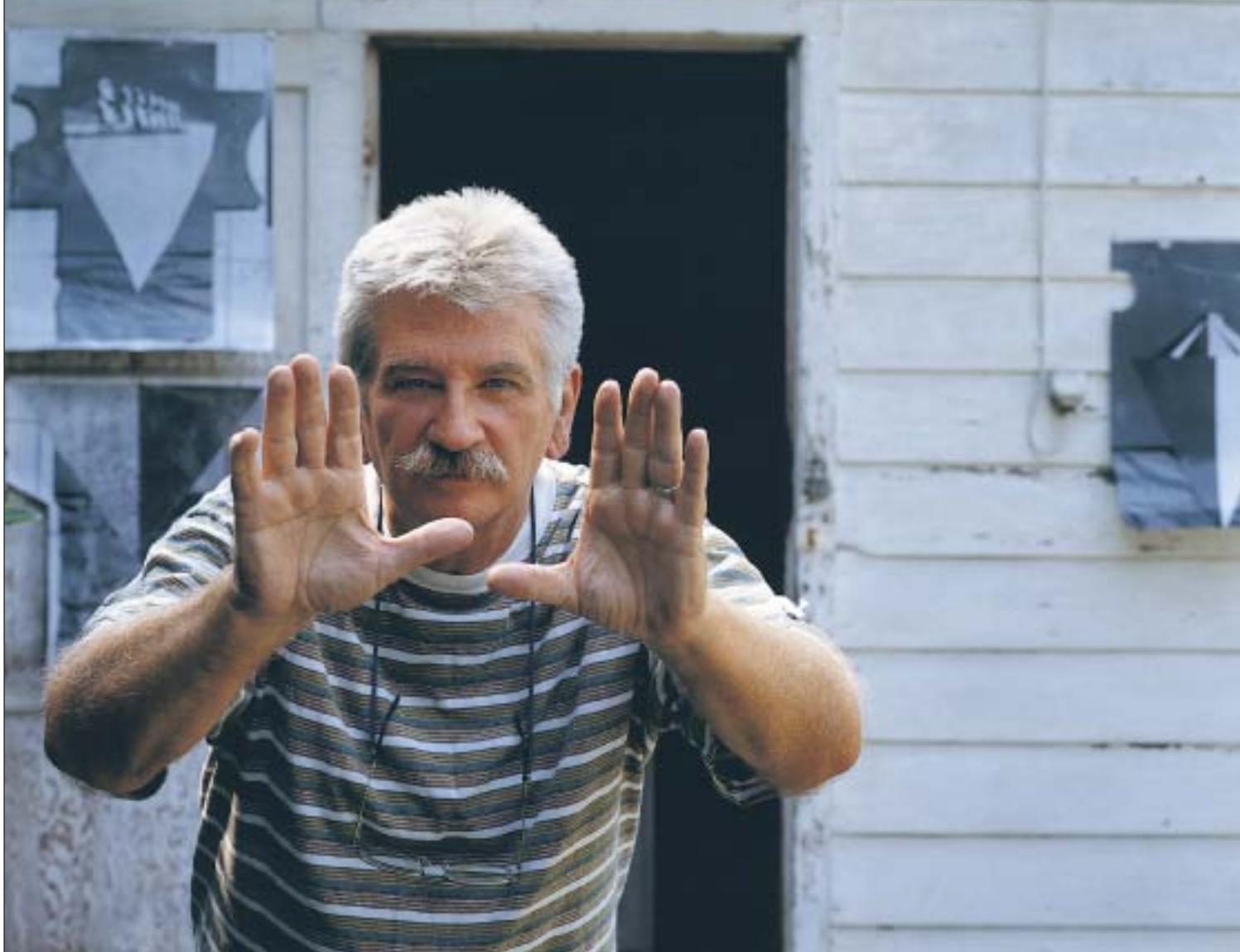
Most of his portrait sessions were short, so he had to learn to shoot fast. As a result, pre-visualization was critical to Martin’s creative process. A good example of his animated, conceptual style is his signature portrait of virtuoso jazz pianist, McCoy Tyner, whose blazing hands are literally lighting up the keyboard. Martin pre-tested every aspect of this image before he went on location to a New York City jazz club, where he executed the image in under ten minutes. Martin called this a “signature” image because it has been reproduced many times around the world, and incorporates the essence of his style and technique.

Gene Martin suffered a stroke in December 2001, leaving him blind in his left eye—the eye he used for shooting. Although he later regained the sight in that eye, in the interim he mastered shooting with his right eye (deciding, after a week or so of feeling sorry for himself, that he had better get on with things). Sadly, Gene suffered a fatal heart attack in December 2006. He will be sorely missed by all who knew him.

Michael Taylor: It's All About Relationships. Michael Taylor is the owner of Taylor Fine Portraiture in Pasadena, CA, an affluent suburb of Los Angeles. For him, portrait photography is all about developing relationships with clients that enable him to capture something extra in his photographs. One of the first things Michael Taylor learned, as a professional is that you have to establish a connection with everyone. Taylor says, “It’s easy to photograph someone who’s beautiful, or in a great environment, but often you

Photographs by Michael Taylor.





Photograph by Michael Taylor.

have to photograph people who are emotionally or physically difficult to deal with, and still make something wonderful happen.”

More than half of Taylor’s portraiture is location-based. “That’s what I’m known for,” he says. Taylor loves the challenge of doing location work and the fact that it makes every portrait unique. He believes that homes and outdoor settings tend to allow more of a sense of dimension. And people, especially kids, are more relaxed in a familiar environment. Taylor also likes the sense of history of a home shoot, and enjoys photographing children where they’re growing up. “If we can capture something representational, with some emotion and history all in one image, that’s really wonderful. That’s what I’m after,” Taylor says.

Generally, Taylor starts with formal images, then encourages the subject to change clothes for more informal pictures. Taylor tends to use just two lights (a key and a fill) whenever possible, and employs ambient light as the background or hair light. This way, the ambient light and the natural surroundings of the home or location become a big part of each portrait he makes.

Michael Taylor’s finest images display a sense of relaxed elegance. He strives to bring the best emotionally out of his subjects, especially children, and is fond of portraying a sense of personality and pride. As shown here, each subject seems to be completely involved with the process, and the result is a lively and animated portrait.

THE PHOTOGRAPHERS

Becker. Becker operates a hugely successful studio in Mission Viejo, CA. He has been a featured speaker at WPPI and has also competed in international print competition.

Marcus Bell. Marcus is one of Australia's most revered photographers. His work has been published in *Black White, Capture, Portfolio Bride*, and countless bridal magazines.

Stacy Dail Bratton. Stacy is a studio owner and an accomplished children's and family photographer. She is a graduate of Art Center College of Design in Pasadena, CA.

Joe Buissink. Joe Buissink is an internationally recognized wedding photographer from Beverly Hills, CA, who has done numerous celebrity weddings.

Becky and Erika Burgin (APM). Becky and Erika operate successful wedding photography business and have both earned their Accolades of Photographic Mastery from WPPI.

Bambi Cantrell. Bambi is a highly decorated photographer from the San Francisco Bay area who is well known for her creative photojournalistic style and is a highly sought-after speaker.

Anthony Cava (BA, MPA, APPO). Anthony owns and operates Photolux Studio with his brother, Frank. Anthony won WPPI's Grand Award with the first print he ever entered.

Robert Cavalli. Robert Cavalli is a master print maker whose lab, Still Moving Pictures in Hollywood, CA, attracts the finest photographers. He holds an MA from the prestigious American Film Institute in Los Angeles.

Gigi Clark. Gigi Clark runs a upscale photography business in Oceanside, CA. She has received numerous awards, including several first places in both PPA and WPPI competitions.

Cherie Steinberg Coté. Cherie was the first female freelance photographer at the *Toronto Sun*. Now in Los Angeles, her work has appeared in *Los Angeles* and *Town & Country*.

Jerry D. Jerry D operates Enchanted Memories, a successful portrait and wedding studio in Upland, CA. Jerry is a highly decorated photographer, achieving many national awards.

Mauricio Donelli. Mauricio Donelli is wedding photographer from Miami, FL, whose photographs have been published in *Vogue*, *Town & Country*, and many other magazines.

Bruce Dorn and Maura Dutra. These award-winning digital imagemakers learned their craft in Hollywood, New York, and Paris. Maura has twenty years' experience as an art director

and Bruce capped a youthful career in fashion and advertising photography with a twenty-year tenure in the very exclusive Director's Guild of America. They now teach worldwide.

Fuzzy and Shirley Duenkel. Fuzzy has earned four Fuji Masterpiece Awards and had fifteen prints selected for National Traveling Loan Collection. He runs a successful studio in Wisconsin, concentrating on senior portraiture.

William L. Duncan (M.Photog. CPP, APM, AOPM). Bill was one of the original members of WPPI and is known around country for his unique images. He is an instructor of "Artistry in The Language of Light" seminars.

Ira Ellis. Ira Ellis operates Ellis Photography in Las Vegas, NV. It is part of Cashman Professional, Las Vegas, a provider of photographic services with over sixty locations in Las Vegas and Atlantic City. His website is www.iraellisphotography.com.

Don Emmerich (M.Photog., M.Artist, M.EI, Cr., CEI, CPPS). Don Emmerich is a member of the Camera Craftsmen of America, a society comprised of the top forty portrait photographers in the United States. Don is PPA's technical editor and has published over 150 articles in various magazines.

Gary Fagan. Gary, with his wife Jan, operates an in-home studio in Dubuque, IA. In 2001, he was awarded WPPI's Accolade of Lifetime Excellence.

Deborah Lynn Ferro. As professional photographer, Deborah calls upon her background as a watercolor artist. She is a popular instructor and the author of *Artistic Techniques with Adobe Photoshop and Corel Painter*, from Amherst Media.

Rick Ferro. Rick has served as senior wedding photographer at Walt Disney World and received many awards from WPPI. He is the author of *Wedding Photography: Creative Techniques for Lighting and Posing* from Amherst Media.

Tony Florez. Tony Florez calls his style of wedding photography "Neo Art Photography." He operates a studio in Laguna Niguel, CA, and is an award winner in WPPI print competition.

Frank A. Frost, Jr. (PPA Certified, M.Photog., Cr., APM, AOPA, AEPA, AHPA). Frank Frost has been creating his classic portraiture in Albuquerque, NM, for almost twenty years and has earned numerous awards from WPPI and PPA.

Elaine Hughes. With husband Robert, Elaine Hughes is half of Robert Hughes Photography. She has only been photo-

graphing professionally for a few years but has already achieved national notoriety.

Claude Jodoin. Claude Jodoin is an award-winning photographer from Detroit, MI. He is an event specialist who also shoots numerous weddings and portrait sessions. You can e-mail him at claudej1@aol.com.

Giorgio Karayannnis. Giorgio Karayannnis has been a technical photographic adviser for the Ilford Imaging Group International, and has won numerous awards from AIPP and WPPI.

Tim Kelly (*M.Photog.*). Tim Kelly is the owner of a studio in Lake Mary, FL. He is known for his classic portraits and educational programs for professional portrait photographers.

Craig Kienast. Craig runs a successful studio in Clear Lake, IA. Samples of Craig's work and teaching materials can be seen at www.photock.com.

Jeff Kolodny. Jeff Kolodny, who holds a BA in Film Production from Adelphi University in New York, is well known for his cutting-edge digital wedding photography.

Kevin Kubota. Kevin Kubota shoots a mix of wedding, portrait, and commercial photography, and is well known for training other photographers in the transition from film to digital.

Christian LaLonde. Chris operates the commercial division of Photolux Studios. In 2002 and 2003 he was named Canadian Commercial Photographer of the Year.

Frances Litman. Frances is an award-winning photographer from Victoria, BC, who has been featured in publications by Kodak Canada and in FujiFilm advertising campaigns.

Tammy Loya. Tammy Loya is a children's portrait specialist from Ballston-Spa, NY. Her studio is a converted barn with a Victorian theater for previewing her client's images.

Rita Loy. With her husband, Rita Loy is the co-owner of Designing Portrait Images in Spartanburg, SC. Rita is a seventeen-time recipient of Kodak's Gallery Award of Photographic Excellence and a member of Kodak's prestigious Pro Team.

Kersti Malvre. Kersti is well known for her unique style of portraiture that merges black & white with oil painting. She holds the PPA Photographic Craftsman's degree for outstanding contributions to the portrait profession.

Gene Martin. Gene Martin was a New York-based photographer best known for his conceptual portraiture of celebrities and music personalities for record companies and the editorial market. For *JazzTimes* alone, he shot over fifty covers.

Heidi Mauracher (*M. Photog., Cr. CPP, FBIPP, AOPA, AEPA*). The late Heidi Mauracher presented programs to audiences around the world and won many PPA Loan Collection prints.

William S. McIntosh (*M.Photog.,Cr., F-ASP*). Bill McIntosh photographs executives and their families all over the U.S. and England. He has lectured all over the world and is the author of *Classic Portrait Photography*, from Amherst Media.

Mercury Megaloudis. Mercury Megaloudis is the owner of Megraphics Photography in Strathmore, Victoria, Australia. He has won awards all over Australia.

Tom Muñoz. Tom Muñoz is a fourth-generation photographer whose studio is located in Fort Lauderdale, FL. He believes that traditional techniques blend perfectly with digital imaging.

Mark Nixon. Mark runs The Portrait Studio in Clontarf, Ireland, and is currently expanding his business to be international. He is on the worldwide lecture circuit.

Ferdinand Neubauer (*PPA Certified, M.Photog.Cr., APM*). Ferdinand has won many awards for photography and has been a speaker at various photographic conventions and events.

Larry Peters. Larry is one of the nation's most successful senior-portrait photographers. His web site is loaded with information: www.petersphotography.com

Norman Phillips (*AOPA*). Norman is an acclaimed photographer and the author of *Wedding and Portrait Photographers' Legal Handbook* (Amherst Media).

Joe Photo. Joe Photo's stunning wedding images have been featured in numerous books and magazines, as well as on NBC's *Life Moments*, the Lifetime channel's *Weddings of a Lifetime*, and Lifetime's reality show *My Best Friend's Wedding*.

Patrick Rice (*M.Photog.Cr., CPP, AHPA*). Patrick Rice is an award-winning photographer, and a popular author, lecturer, and print-competition judge.

Ralph Romaguera. Ralph Romaguera is a senior portrait photographer with three studios in the greater New Orleans area. He can be reached at his web site: www.ramaguera.com.

Martin Schembri (*M.Photog. AIPP*). Martin Schembri is an internationally recognized portrait, wedding, and commercial photographer who has conducted seminars all over the world.

Tim Schooler. Tim specializes in high-school senior portraits with a cutting edge, and his work has been published internationally in magazines and books. His studio is located in Lafayette, LA. Visit his website: www.timschooler.com.

Kenneth Sklute. Kenneth operates a studio in Arizona. He has been named PPA Photographer of the Year and has earned numerous Fuji Masterpiece Awards and Kodak Gallery Awards.

Michael Taylor. Michael Taylor is the owner of Taylor Fine Portraiture in Pasadena, CA. He is highly decorated by PPA and serves on that organization's board.

Alisha and Brook Todd. Alisha and Brook's studio in Aptos, CA (near San Francisco) is fast becoming known for its elite brand of wedding photojournalism. The Todds are members of both PPA and WPPI and have been honored in WPPI's annual print competition.

David Anthony Williams (*M.Photog. FRPS*). Williams operates a wedding studio in Ashburton, Victoria, Australia. He has been awarded the Accolade of Outstanding Photographic Achievement from WPPI and was a Grand Award winner at their annual conventions in both 1997 and 2000.

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