

## 1: How to Take Portraits - 19 Portrait Photography Tutorials

*Portrait photography encompasses everything that is involved in capturing the essence of the moment so it is preserved forever. The one constant is that portrait photography includes a subject which is almost always people, and, in some instances, a pet.*

In classical portraiture there are several things you need to control and think about to make a flattering portrait of your subjects, including: I suggest you get to know these basics inside out, and as with most things, then you can break the rules. What shape is the shadow on the face, in simple terms. There are four common portrait lighting patterns, they are: Split lighting Rembrandt lighting Butterfly lighting There are also Broad and Short lighting which are more of a style, and can be used with most of the patterns above. Split Lighting Split lighting is exactly as the name implies – it splits the face exactly into equal halves with one side being in the light, and the other in shadow. It is often used to create dramatic images for things such as a portrait of a musician or an artist. Split lighting tends to be a more masculine pattern and as such is usually more appropriate or applicable on men than it is for women. Keep in mind however, there are no hard and fast rules, so I suggest you use the information I provide here as a starting point or guideline. To achieve split lighting simply put the light source 90 degrees to the left or right of the subject, and possibly even slightly behind their head. Watch how the light falls on them and adjust accordingly. In true split lighting, the eye on the shadow side of the face does pick up light in the eye only. Just keep in mind that your light source must follow the face to maintain the lighting pattern. If they turn their head the pattern will change. So you can use that to your advantage to easily adjust the pattern just by them rotating their head a little. It shows up as a little white spot, but if we look closer we can actually see the shape of the light I used in this portrait. See how the bright spot is actually hexagon with a dark centre? Without the eye of the subject catching this light, the eyes will appear dark, dead and lifeless. You need to ensure that at least one eye has a catchlight to give the subject life. Notice it also lightens the iris and brightens the eye overall. This also adds to the feeling of life and gives them a sparkle. Loop Lighting Loop lighting is made by creating a small shadow of the subjects noses on their cheeks. Look at this image to see where the shadows fall, and on their left sides you can see a small shadow of their noses. In loop lighting the shadow of the nose and that of the cheek do NOT touch. Keep the shadow small and slightly downward pointing, but be aware of having your light source too high which will create odd shadows and cause loss of the catchlights. Loop light is probably the most common or popular lighting pattern as it is easy to create and flatters most people. In this diagram the black backdrop represents the bank of trees behind them. The sun is coming over the trees but they are completely in the shade. Just play with the angles, by changing the placement of the reflector you can change the lighting pattern. For Loop lighting it will need to be somewhere around degrees from the camera. It also needs to be slightly above their eye level so the shadow or loop of their nose angles down towards the corner of the mouth. That is one mistake I often see beginners make with reflectors is to place them down low and angle it up. Rembrandt Lighting Rembrandt lighting is so named because the Rembrandt the painter often used this pattern of light in his paintings, as you can see in his self portrait here. Rembrandt lighting is identified by the triangle of light on the cheek. Unlike loop lighting where the shadow of the nose and cheek do not touch, in Rembrandt lighting they do meet which, creates that trapped little triangle of light in the middle. Rembrandt lighting is more dramatic, so like split lighting it creates more mood and a darker feel to your image. To create Rembrandt lighting the subject must turn slightly away from the light. The light must be above the top of their head so that the shadow from their nose falls down towards the cheek. If they have high or prominent cheek bones it will probably work. If they have a small nose or flat bridge of the nose, it may be difficult to achieve. If you are using window light and the window goes down to the floor, you may have to block off the bottom portion with a gobo or card, to achieve this type of lighting. Butterfly Lighting Butterfly lighting is aptly named for the butterfly shaped shadow that is created under the nose by placing the main light source above and directly behind the camera. The photographer is basically shooting underneath the light source for this pattern. It is most often used for glamour style shots and to create shadows under the cheeks and chin. It is also flattering for older subjects as it

emphasizes wrinkles less than side lighting. Butterfly lighting is created by having the light source directly behind the camera and slightly above eye or head level of the subject depends on the person. It is sometimes supplemented by placing a reflector directly under their chin, with the subject themselves even holding it! This pattern flatters subjects with defined or prominent cheek bones and a slim face. Someone with a round, wide face would look better with loop or even split to slim their face. This pattern is tougher to create using windowlight or a reflector alone. Often a harder light source like the sun or a flash is needed to produce the more defined shadow under the nose. **Broad Lighting** Broad lighting is not so much a particular pattern, but a style of lighting. Any of the following patterns of light can be either broad or short: This produces a larger area of light on the face, and a shadow side which appears smaller. Most people however want to look slimmer, not wider so this type of lighting would not be appropriate for someone who is heavier or round faced. To create broad lighting the face is turned away from the light source. Notice how the side of the face that is towards the camera has the most light on it and the shadows are falling on the far side of the face, furthest from the camera. Simply put broad lighting illuminates the largest part of the face showing. **Short Lighting** Short lighting is the opposite of broad lighting. As you can see by the example here, short lighting puts the side turned towards the camera that which appears larger in more shadow. It is often used for low key, or darker portraits. It puts more of the face in shadow, is more sculpting, add 3D qualities, and is slimming and flattering for most people. In short lighting, the face is turned towards the light source this time. Notice how the part of the face that is turned away from the camera has the most light on it and the shadows are falling on the near side of the face, closet to the camera. Simply put short lighting has shadows on the largest part of the face showing. **Putting it all together** Once you learn how to recognize and create each of the different lighting patterns you can then start to learn how and when to apply them. Someone with a very round face that wants to appear slimmer in a grad portrait, will be lit very differently than someone that wants a promo shot for their band that makes them appear mean or angry. Of course it is much easier to change the lighting pattern if you can move the light source. So what you will need to do instead of moving the light, is to have the subject rotate in respect to the light to change the direction it falls on them. Or change your camera position. Or change their position. So basically move the things you can move in relation to the light, if you cannot move the light source itself. **Practice Exercise** Corral yourself a subject as in a real live person, not your dog and practice creating each of the lighting patterns we just discussed including: Show us your results please and share any challenges or problems you encountered.

## 2: 5 Expert Photographers Share Their Best Portrait Photography Tips

*Hundreds of beautiful color photographs show how to master photography's most popular subject: the art of portraiture. By combining traditional photographic skills with the limitless possibilities offered by digital, this expert guide helps amateurs successfully portray people in the rituals of.*

I thought it would be useful to list some of the more popular portrait photography tips all in the one place. If you enjoy these make sure you subscribe to get more via email or RSS. In this followup to the last tutorial we extend the idea of adding variety to your shots. It explores framing, wide angle lenses, backgrounds and experimenting with focusing. All in all this post takes this mini series to 20 portrait photography techniques that have been read by hundreds of thousands. Framing your portraits so that your subject has room to look into gives a shot balance and helps draw the eye of those viewing the image into the image. The tips are simple yet effective – I particularly like the way that he shoots from slightly under the eye line of your subject – a technique that causes a little interesting debate in the comments of this post. Drop by and tell us what you think! Travel photography is something of a passion for me and I find that filling my travel albums with pictures of local people adds a lot of interest to those I show my shots to. Asking Permission to Photograph People This tutorial came out of questions people asked in response to the last one on travel portrait photography. How to Take Environmental Portraits Environmental Portraits are those where you take the portrait of a subject within the context that they live in work, rest or play. I love this type of portrait because it gives you subject context, adds interest to your shot and can give some sort of insight to your subject. I also find subjects tend to relax more when you photograph them there. This little painting by Leonardo Da Vinci is one of the most famous portraits in history – but why is it so famous and can we as portrait photographers today learn something from it? In this tutorial Natalie shares a range of ways that Depth of Field can be used to add variety, create interest or remove distractions in your portrait work. These tips are all about getting the most flattering looks for different parts of the body waistlines, thighs and bust lines Try them – they really do work! You can have them look directly at you, you can ask them to look at something outside the frame of your shot or you could have them look at something or someone within the frame. Each of these options can work well – but each will have a different impact upon your shots. As photographers we might look at hands as something we have little control over – however the way they appear in shots can reveal a lot about our subject and how they are feeling. This tutorial gives a few hints as to how to work with hands. In this tutorial one of our regular contributors Natalie, a great portrait photographer shares some great tips on getting your subjects to relax and look comfortable in their environment. This highlight adds depth and dimension to the eye, and gives the eyes life in a portrait or snapshot. But how do you get them? In this tutorial one of our forum members puts together a great tutorial on the topic of catchlights – enjoy. A quick note – I find that often shooting candidly works well before or after a more formal portrait shoot.

## 3: Portrait Retouching | Corporate Headshots | Model / Actor Portfolio - RetouchGem

*Packed with more than photographs, technical tips, and personal insights, this inspirational guide helps outdoor photographers make the most of their digital camera. With a concentration on the different techniques required by the digital format, each page explains how to create professional.*

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## 4: Ten expert tips for successful macro photography: Digital Photography Review

*When we think of portrait photography, most of us think of a messy little room with a cranky old photographer or a makeshift studio with toys and stuffed animals and a woman with fake cheerfulness trying to get your munchkin to smile.*

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## 5: Consent Form | Popular Photography

*Ever wonder why other photographers can take such good picture with people? Don't just envy others, you too can have fun with portrait photography if you practice the following tips.*

I advise you to look at photos by other photographers, watch films, observe paintings in museums, and analyze them. How many light sources were used? Why did they use those colors for the clothes? And most importantly, always try new things and experiment! This was my first shoot with my favorite model. We were young and full of energy, just like now, although many years have passed and we are old friends. It was summer, in the middle of the day. We laughed a lot, joked, and told each other stories about our lives. I remember those times with great warmth. Watch family members and strangers. Watch people in the shops, on public transportation, in the cafe. Observe people from different angles and under different lighting conditions. At the same time, analyze what kind of light and what angles will be most successful for each specific person. Image by Tuzemka Viktoriia Tuzenko. Experience, intuition, and time spent with your model will help you to capture his or her real self. Here is another little secret. It helps me to grasp their essence. And there is one more important point. I always try to show a person from their very best side, not to conceal anything, but simply for emphasis. In this portrait, I created a tender spring mood. First and foremost, you have to gather knowledge about the history of visual arts and follow the works of famous contemporary photographers. Nowadays, a lot of beginners pay more attention to master classes provided by popular photographers, and then they start working in the same vein and completely fail to develop their own style. The only thing that you can get from these master classes is an opportunity to get to know the technical side of portrait photography. But afterward, you have to try and cultivate your own unique style.

## 6: Portraits: Making the Shot - Digital Photography School Resources

*Black and white digital portrait photography can add a new level to your digital shoots. A simple technique to add more life to your digital portrait photographs is to keep people from clamming up. Be sure to smile, and hopefully your subject will smile with you.*

## 7: 6 Portrait Lighting Patterns Every Photographer Should Know

*There are many different 'rules' for portrait photography, but these are my top Follow these and you will see a big improvement in your portraiture.*

*The Dartnell office administration handbook Fools Fate (The Tawny Man, Book 3) Chapter 1-5 scorch trials questions British Craft Textiles Thompson, K. W. Introduction. A History of Northern Ireland Terror from the sky Global health is public health Appendix: additional guiding principles. The Advent Wreath Treatise on the art of logic. Essays for Triumphant Living Design philosophy : implications for computer integration in the practice of architecture Loukas N. Kalis 2001 chevrolet suburban owners manual Free pages and other essays Barrons coop hspt tachs 4th edition Matthew reilly temple Integrity of offshore structures-4 The apocalypse troll Modern engineering statistics lawrence lapin 1997 Gustavus III and His Contemporaries, 1746-1792 Facial Skin Disorders (Series in Dermatological Treatment) Combat dog central Free to be Gods woman Kia optima 2012 user manual Clinical MR neuroimaging Soviet non-capitalist development Vibration Control of Mechanical Structural and Fluid Structural Systems/Pvp V 202/G00534 (PVP) John G. Younger Joan Reilly Larissa Bonfante Nanette Salomon The Aileen Ajoonian Ann Olga Koloski-Ostrow Humes an enquiry concerning human understanding Business tax issues in 2007 David L. Brumbaugh Our disappearing middle class Final public use management plan and environmental assessment The Eye of Osiris U.S. Foreign Policy Toward the Third World Geotourism potential of southern Africa Wolf Uwe Reimold, Gavin Whitfield and Thomas Wallmach The family of the Herods V. 6. Power, gender, and technology. Mammals of Britain and Europe Human Ecology and Research Application*