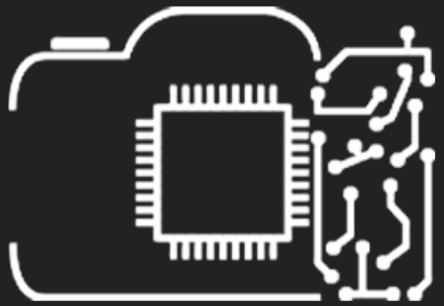
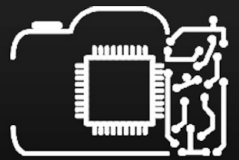
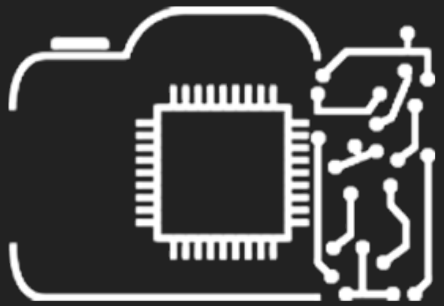


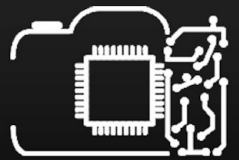
# NTUA Photography Club



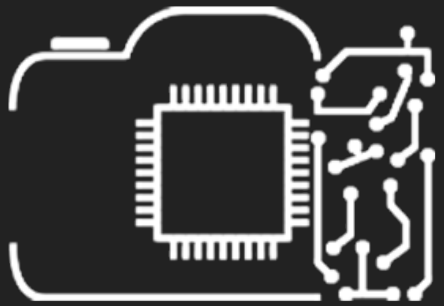


# NTUA Photography Club

**Welcome** to the
6th Photography Lesson



# Let's dive into…
# Portraits



NTUA Photography Club

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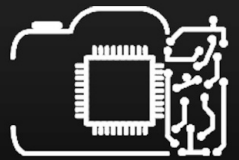
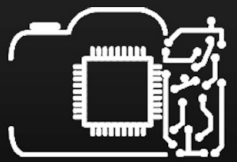


# Μέρος Πρώτο

Θεωρητικό Μέρος

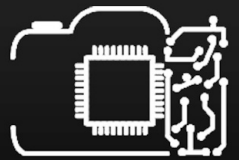


# Portrait

***noun*** [ C ]
ˈpɔː.trət/ /ˈpɔː.treɪt/

**a pictorial representation of a person usually showing the face**

**a painting, photograph, drawing, etc. of a person or, less commonly, of a group of people:**



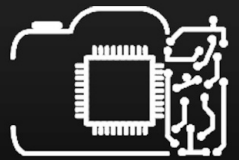
# Types of portrait photography

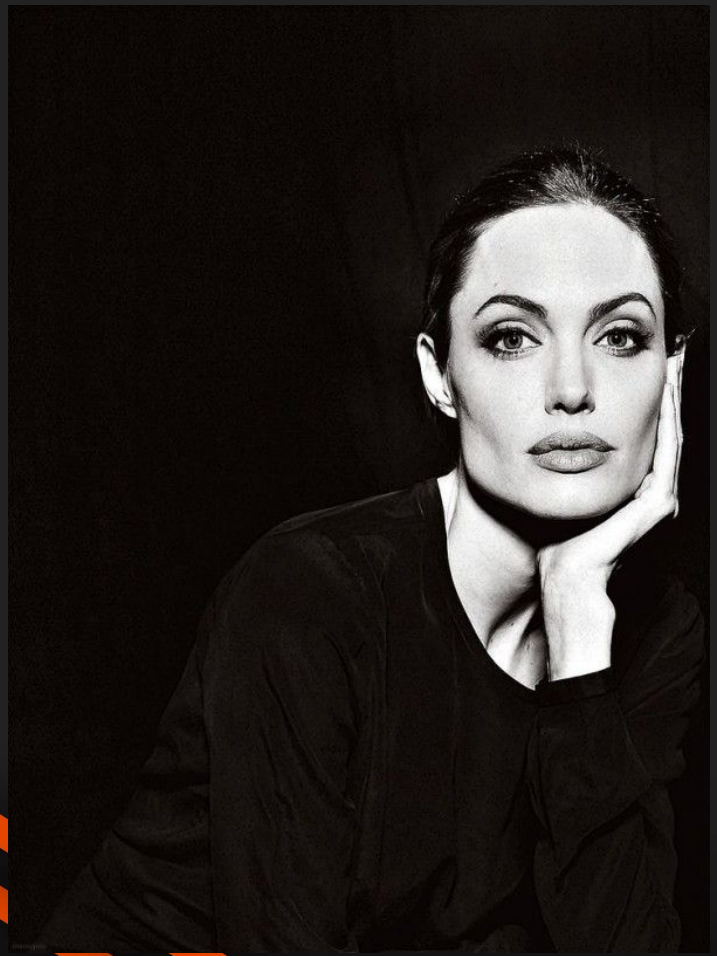
## Traditional Portraits

- Capturing the emotion and the expression of the subject
- Subject looking directly at the camera
- Focused on the head and shoulders

## Candid Portraits

- Subject appears and usually is unaware that they are being photographed
- Unplanned and without any posing
- Powerful insight into a subject’s real emotion





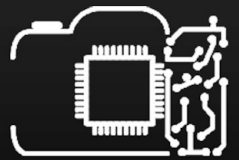
# Types of portrait photography

## Lifestyle Portraits

-Captures people going about their everyday lives
-Often used in advertisements

## Glamour Portraits

- Alluring and sensual vibe as it focuses on capturing the raw beauty of the subject
- Thorough styling of hair, makeup and wardrobe



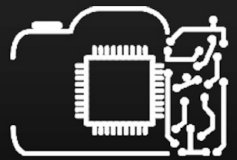
# Types of portrait photography

**Conceptual Portraits**

- Mysterious and ambiguous
- Post - production work in creating a surreal outcome

**Self Portraits**

- Allowing yourself to be vulnerable with your camera and stepping out of your comfort zone



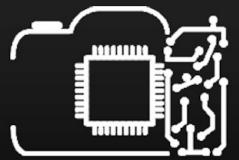
# Types of portrait photography

## Close Up Portraits

- Extreme close up shots of a subject or part of the subject (ex. The eye)

## Environmental Portraits

- Capturing the subject in an environment that means something to them
- The pose, the lighting, the background should all work together



DAVID LAZAR

Joel Santos
WWW.JOELSANTOS.NET

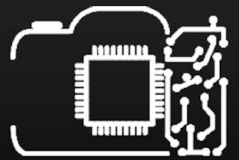
# Types of portrait photography

**Group Portraits**

- Posing many people  and capturing the interaction between many people

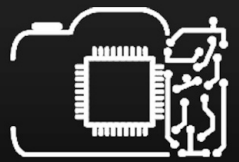
**Pet Portraits**

- Capture the pets’ personalities



# Μέρος Δεύτερο

Τεχνικό Μέρος

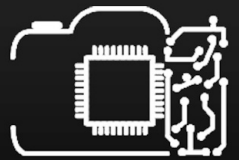


## Lenses for Portrait Photography

- 35 mm
- 50 mm
- **85 mm**
- 70 - 200 mm

# Rules of Composition

1. Rules of thirds
2. Texture
3. Fill your frame
4. Shallow depth of field (negative space)
5. Provide direction
6. Leading lines
7. Frame within a frame
8. Different angles
9. Colours



## REMBRANDT WITH A SOFTBOX

**KIT: One strobe, one lightstand, one 20-inch softbox**
Position the light high and to the side to create a triangle on the model's cheek. The shadow of the nose should point towards the edge of the lips. The softbox creates a soft directional effect.

## REMBRANDT THROUGH A BROLLY

**KIT: One strobe, one lightstand, one white shoot-through brolly**
Position the light high and to the side to create a triangle on the model's cheek. The shadow of the nose should point towards the edge of the lips. Shooting through a brolly creates a similar effect to a softbox.

## REMBRANDT WITH A HONEYCOMB

**KIT: One strobe, one lightstand, one honeycomb grid attachment**
Position the light high and to the side to create a triangle on the model's cheek. The shadow of the nose should point towards the edge of the lips. The strong directional light is a great way to create drama.

## REMBRANDT WITH A SILVER BROLLY

**KIT: One strobe, one lightstand, one silver brolly used as a reflector**
Position the light high and to the side to create a triangle on the model's cheek. The shadow of the nose should point towards the edge of the lips. The reflector causes the light to spread a little further.

## REMBRANDT SHORT

**KIT: One strobe, one lightstand, one 20-inch softbox**
Use the principles of Rembrandt lighting to create the triangle of light on the face. Position the model's head at an angle and light it from the opposite side, so the side of the face closer to the camera falls into shade.

## REMBRANDT BROAD

**KIT: One strobe, one lightstand, one 20-inch softbox**
Use the principles of Rembrandt lighting to create the triangle of light on the face. Position the model's head at an angle, and light it from the opposite side, so the side of the face closer to the camera is lit.

## SPLIT

**KIT: One strobe, one lightstand, one 20-inch softbox**
Position a light to one side of the model in such a way that no light spills onto the other side of the face, with a shadow line running down the centre. We've used a softbox here, but any of the modifiers will work.

## SPLIT WITH FILL

**KIT: One strobe, one lightstand, one 20-inch softbox**
Position a light to one side of the model in such a way that no light spills onto the other side of the face, with a shadow line running down the centre. Position a reflector on the opposite side to fill in the shadows.

## SPLIT/SHORT

**KIT: One strobe, one lightstand, one 20-inch softbox**
Use the split technique with no light spilling onto one side of the face, and pose the model so that her head is at an angle. Position the light so the far (short) side is lit and the rest of the face is in shadow.

## SPLIT/BROAD

**KIT: One strobe, one lightstand, one 20-inch softbox**
Use the split technique with no light spilling onto one side of the face, and pose the model so that her head is at an angle. Position the light so the near (broad) side is lit and the rest of the face is in shadow.

## KEY WITH A CLOSE SOFTBOX

**KIT: One strobe, one lightstand, one 20-inch softbox**
Position the softbox above and to one side of the model for a classic Loop or Rembrandt effect. Place the softbox just a couple of feet away. This will create softer shadows. Look at the soft shadow from the nose.

## KEY WITH A FAR AWAY SOFTBOX

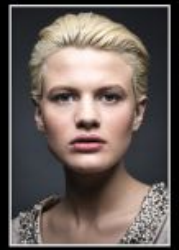
**KIT: one strobe, one lightstand, one 20-inch softbox**
Position the softbox above and to one side of the model for a classic Loop or Rembrandt effect. Place the softbox six feet or more away. This will create harder shadows. Look at the shadow of the nose.

## LOOP

**KIT: One strobe, one lightstand, one 20-inch softbox**

This set-up is similar to Rembrandt, but rather than creating a closed triangle of light on the unlit cheek, the shadow from the nose should create a loop pointing towards the corner of the mouth.

## BUTTERFLY



**KIT: One strobe, one lightstand, one 20-inch softbox**

Position one light above and directly in line with the centre of the subject's face. Notice how there's an even shadow under the nose. It's best if this shadow doesn't reach all the way down to the upper lip.

## FLAT LIGHT

**KIT: Two strobes, two lightstands, two 20-inch softboxes**

Use a second light and softbox for this set up, and position both lights set at the same power each side of the subject at the same distance and angle, and at head height. Notice the lack of shadows.

## BADGER

**KIT: Two strobes, two lightstands, two 20-inch softboxes**

This is very similar to the Flat Light set-up. To create the striking shadow, simply move the evenly positioned lights slightly behind the subject. This can give quite a masculine look, and works well with male subjects.

## CLAMSHELL

**KIT: Two strobes, two lightstands, two 20-inch softboxes**

This is a great beauty set-up. Position one softbox above the model in the centre, and one below, also in the centre. A boom arm to support the above light directly above the model is useful, but it isn't vital.

## LOOP WITH A BACKGROUND LIGHT

**KIT: Two strobes, two lightstands, one 20-inch softbox**

Use a simple Loop or Rembrandt set-up. Position a second light behind the model, pointing at the background. Adjust the strength and angle to vary the intensity and gradient.

## LOOP WITH A RIM LIGHT

**KIT: Two strobes, two lightstands, one 20-inch softbox, one honeycomb grid attachment**

Use a simple Loop or Rembrandt set-up. Position a second light with a honeycomb grid or snoot attached, high behind the subject. Angle it so that it catches the edge of the hair.

## HIGH KEY

**KIT: Two strobes, two lightstands, one 20-inch softbox, one reflector**

Use one softbox as a key light and a large silver reflector close to the subject to fill in the shadows. To make the background completely white, point a strobe towards the background and set it to full power.

## KEY AND FILLL

**KIT: Two strobes, two lightstands, two 20-inch softboxes**

Set a key light above the subject at a 45-degree angle to create a basic Loop set-up. Position a second light in a lower position to the other side of the model; reduce its power to roughly half that of the key light.

## KEY, FILL AND HAIR LIGHT

**KIT: Three strobes, three lightstands, two 20-inch softboxes, one honeycomb grid attachment**

Start with a Key and Fill set-up. Add a third hair light above and behind the subject. Attach a honeycomb grid to narrow the light beam.

## HARD KEY WITH KICKERS

**KIT: Three strobes, three lightstands, two 20-inch softboxes, one strobe with reflector**

Position two softboxes slightly behind the subject. Place a hard light using a reflector or snoot in front of, above and at an angle to the subject.

## COLOURED GELS

**KIT: Four strobes, four lightstands, one 20-inch softbox, three strobes with reflectors, three sheets of gel, one silver reflector**

A softbox with a red gel creates a glow from the right. A strobe with a blue gel lights the background. A strobe with a purple gel adds an accent.

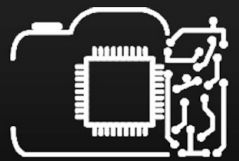
# Lighting Setups

## Rembrandt Portrait Lighting

Rembrandt lighting its name from the Dutch painter Rembrandt. Rembrandt van Rijn was a master of the **chiaroscuro technique**.

And he often used this kind of light in his paintings, particularly in his self-portraits.

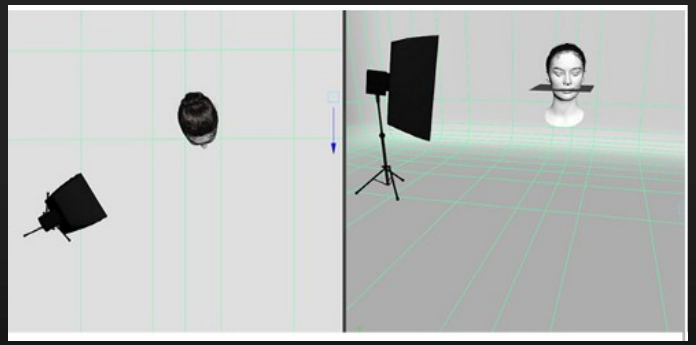
**Rembrandt lighting will draw the viewer's attention where the light a small inverted triangle of light is visible under the subject's eye.**



# Lighting Setups

## Rembrandt Portrait Lighting

This is because of the contrast between the dark and the light. It also adds a mysterious feel to the image. 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.

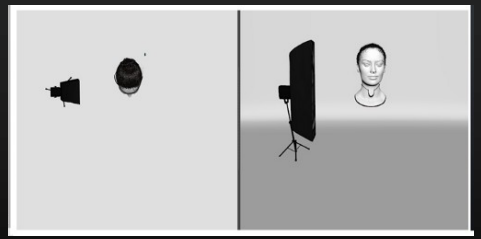


# Lighting Setups

## Split Portrait Lighting

Split lighting is a photography lighting technique. **The light source that illuminates the subject is perpendicular to the model.**

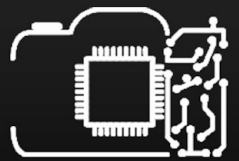
**This setup lights up half of the face while keeping the other half shadowed.** You "split" the lighting on your subject's face. The strong side lighting emphasises the **texture of the skin** and the details of the face. **The contrast and texture in split lighting portraits often make them very intense.** It gives photos a sense of power, assertiveness or conviction.



# Lighting Setups

## Loop Portrait Lighting

Loop lighting is a lighting pattern that **creates a circular shadow on the subject's face just under the nose.** You can achieve this by placing the key light 45 degrees to the side of the subject and raising it just above their eye line.
The circle or "loop" shape that sits just below the nose, is on the opposite side of where you place your light. It is also typically marked by a longer shadow under the chin and jaw due to the downward slope of the light. Loop lighting is one of the most common lighting setups used in portrait photography because it is flattering for most faces.



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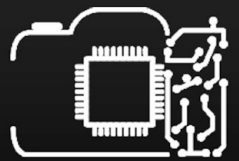
**Characteristics of Loop Lighting Photography:**

* **Key light at 45 degree angle to subject**
* **Raise light above eye line**
* **Shadow of nose on subject's cheek**



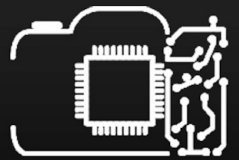
# Lighting Setups

**Butterfly Portrait Lighting:**

Butterfly lighting is a lighting pattern used in portrait photography where **the key light is placed above and pointing down on the subject's face**. This creates a **dramatic shadow under the nose and chin** that looks like a butterfly. It's also called 'Paramount lighting,' named for the Hollywood studio and how they lit their most glamorous and beautiful actresses.

**What do you need to capture butterfly lighting?**

* **A key light**
* **Flashes and triggers**
* **Modifiers**
* **Reflector**



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