

WAYNE RADFORD

PORTRAIT TIPS *and* TECHNIQUES

Black & White

Natural Light Portraiture

volume 1

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INTRODUCTION

ABOUT THIS BOOK

Welcome to **PORTRAIT TIPS and TECHNIQUES**. This book is designed for advanced amateurs and new professionals wishing to improve their portraiture style using natural lighting techniques. A basic knowledge of DSLR manual camera settings, exposure readings and white balance would be an advantage to help understand the techniques and procedures in this book.

The book has been produced with easy to follow chapters on the elements to produce quality portraits. The subjects discussed and demonstrated such as *facial recognition, lighting, exposure and composition* are the minimum knowledge one should have to be a good portrait photographer.

Technical jargon has been kept to a minimum where possible and replaced by photos that demonstrate the procedures. I believe this method will help embed the knowledge, after all photographers are visual people and ***a picture is worth a thousand words***.

For over 25 years I have been a full time portrait photographer, specialising mostly in children's portraiture, so hopefully this will explain the prominence of children and teenage images throughout this book. The techniques are applicable to any form of portraiture, including babies, weddings, families, fashion etc.

The equipment required to be a natural light portrait photographer is minimal. All photographers love their toys and I'm no exception, but this book will demonstrate that quality portraiture is about seeing first and equipment is second. Most of the images were created by one camera, two lenses, (70-200mm and a 50mm) plus a silver/white reflector and some calibration charts. The reality is most of the images could have been created with one camera, one 50mm lens, a white piece of card as a reflector and a simple Kodak gray card for exposure and white balance. A very small lightweight kit.

Some photographers believe natural light portraiture is easier than studio portraiture, but I disagree. Both require technical expertise, but if crafted properly outdoor portraiture using natural light has more variables and therefore more decisions to be made. You have to find interesting locations and suitable light, the composition is usually more challenging based on surrounding elements and of course the weather can change the whole event. In addition to this you need to know facial and posing corrections, lighting techniques, plus be in control of changing exposures and white balance.

No book can guarantee you success, but if you continually practice the techniques in this book, you will start to see and appreciate your images in a different way. Eventually these techniques become second nature and this continual fine tuning of your art is what ***craftsmanship*** is all about.

Thank you for investing in this eBook and enjoy the learning experience

Cheers
Wayne Radford

TO SHAPE AND CORRECT THE FACE



SHORT LIGHTING

This style of lighting illuminates the plane of the face furthest from the camera, therefore placing the broad portion in the shadows closest to the camera. This lighting technique is the most favoured by artists and photographers for the ability to shape and flatter the face and is suitable for men, women and children.

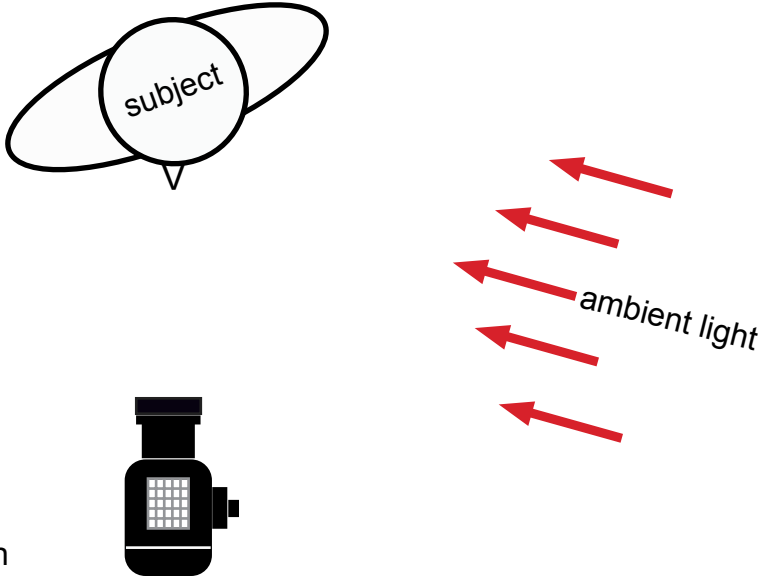
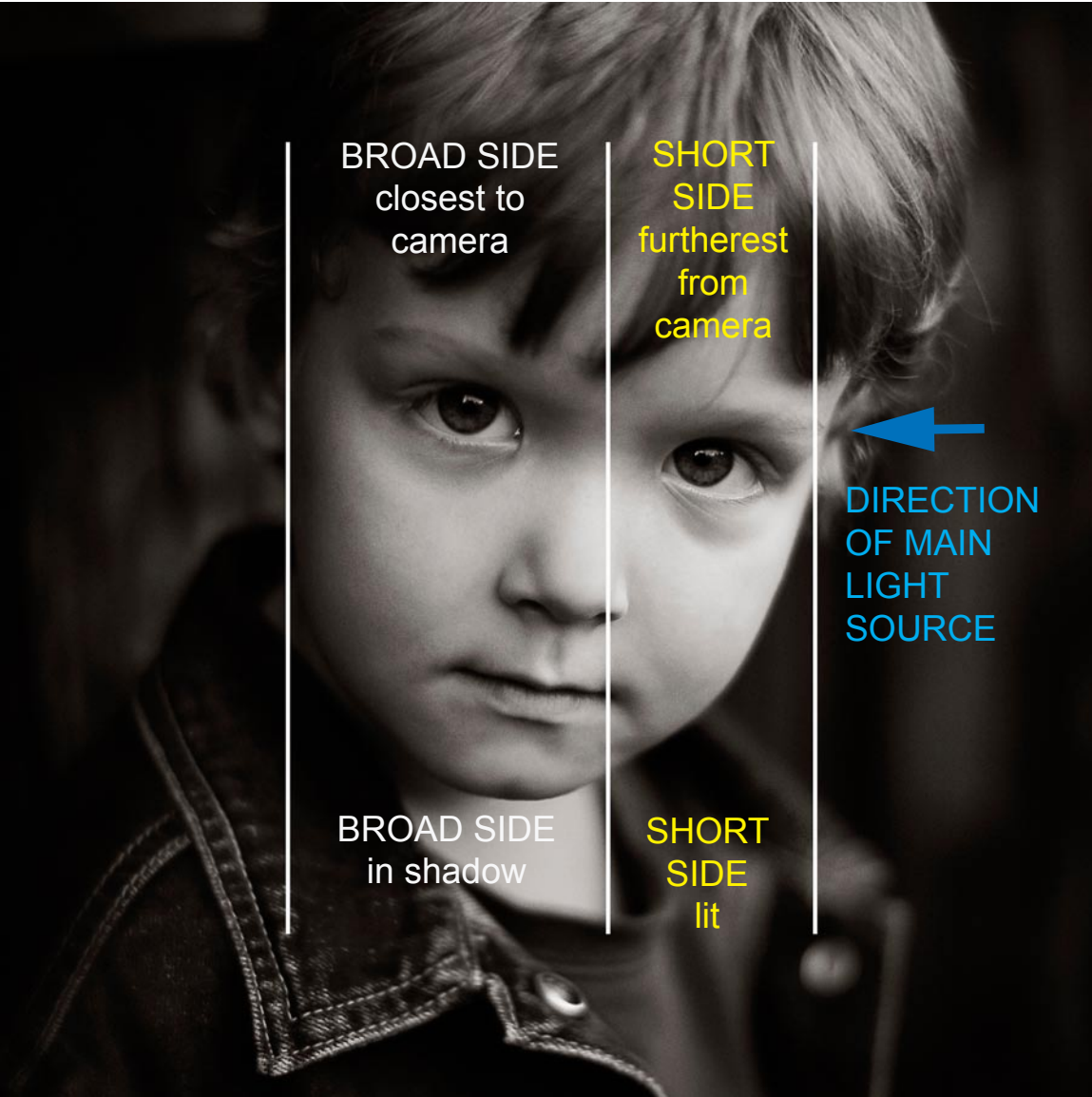
This style is the one every photographer should master. Varying degrees of soft and dramatic lighting can be achieved through control of the *highlight to shadow values (contrast)* by using white or silver reflectors. Even a black gobo (black board or cloth) can be used to subtract light on the shadow side to create deeper shadows.

The dramatic lighting version of this technique is referred to as “Rembrandt” lighting, named after the great artist. His favourite lighting was short and dramatic, creating a *triangular light patch* on the shadow side of the face surrounded by deep shadows.

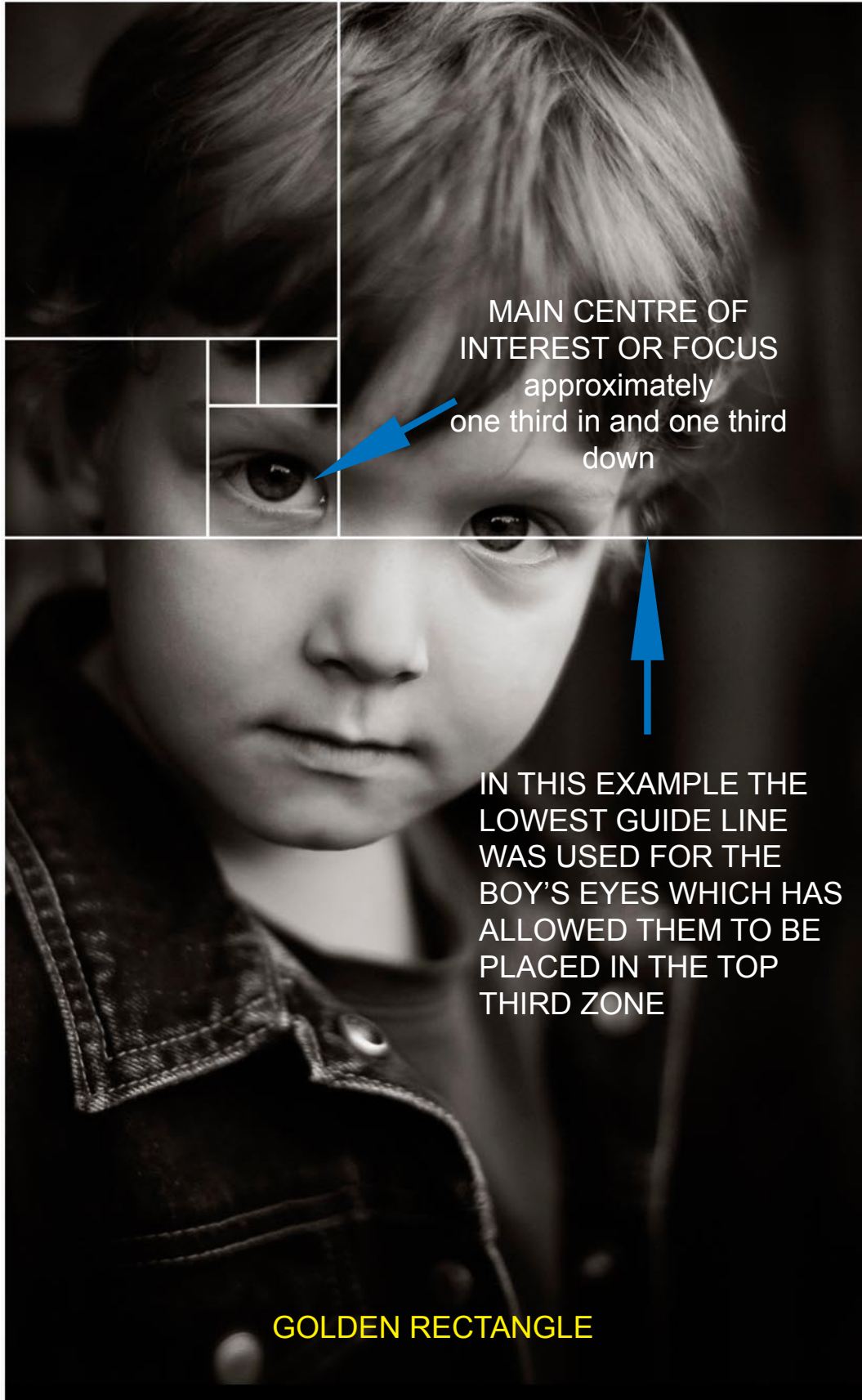
PROS: *ideal for all subjects*
helps reduce size of face and body
brings out texture detail
very controllable

CONS: *can increase skin blemishes*
use with caution with narrow faces
(suggest using lower contrast lighting)

SHORT LIGHTING



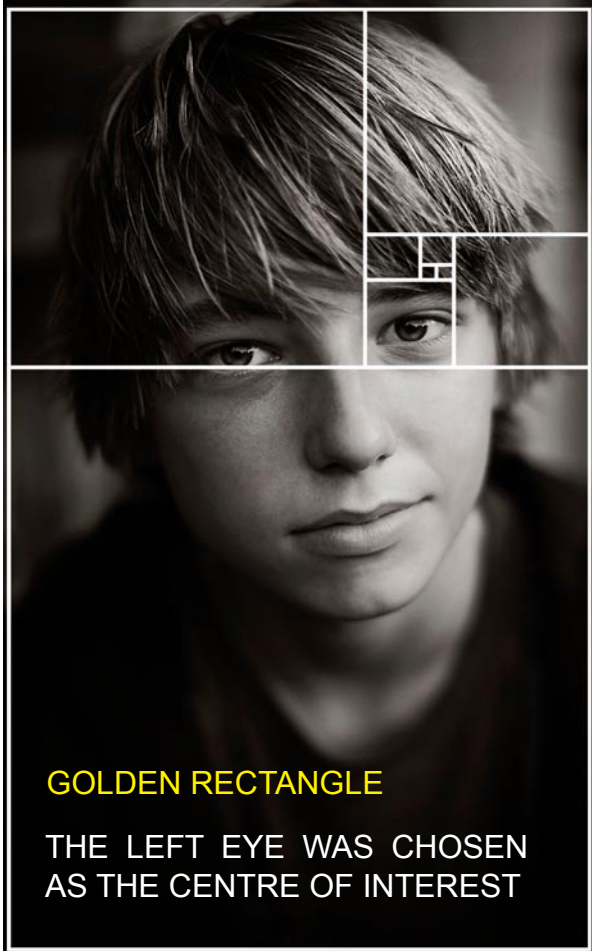
body turned towards light
head back to camera position





GOLDEN SPIRAL

SECONDARY OBJECT ON THE CURVE



GOLDEN RECTANGLE

THE LEFT EYE WAS CHOSEN AS THE CENTRE OF INTEREST



PLACE THE CENTRE OF INTEREST ON THE INTERSECTING POINT, THE EYE OR BRIDGE OF NOSE IS IDEAL

GOLDEN TRIANGLE



GOLDEN SPIRAL

THE MASK OF THE FACE WAS CHOSEN TO AVOID TOO MUCH BEING CROPPED OFF THE TOP

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