
CELL PHONE PORTRAIT PHOTOGRAPHY

ARTHUR FIELDS



James Jordan
<https://flic.kr/p/5pN9ZM>

THERE ARE SEVERAL DISTINCT TYPES OF PORTRAIT PHOTOGRAPHY

1. TRADITIONAL

This is the most common type of portrait work; the type we're all used to seeing. It's created against a backdrop. The subject generally looks directly at the camera. The lighting is generally even, with tamed highlights and open shadows. This style of work is most often used for business portraits, school pictures, church directories, baby pictures, and family portraits.



Daniel M Viero
<https://www.flickr.com/photos/danielviero/8525344136/>

2. LIFESTYLE

Lifestyle portraits have become very popular in the last few decades. This type of work portrays the subject in a living situation. The work is most often (although not always) created on location, rather than in front of a backdrop. The key is to show the subject(s) enjoying their life. It's a mixture of an environmental portrait and a candid portrait. The activity is as important as the faces and the expressions. This style is often used in weddings, family portraits, engagement portraits, glamour work, and editorial photography.



Kent DuFault

<http://www.flickr.com/photos/35449761@N04/11967519044/>

3. ENVIRONMENTAL

An environmental portrait is similar to a lifestyle portrait. The term environmental portrait is used primarily to describe work created for the editorial or business markets rather than families or weddings. Environmental portraits often depict workers, or celebrities, in their own environment. In an environmental portrait the subject generally looks into the camera. An environmental portrait gives the viewer a sense of the person, their place, and how the two relate to each other.



Dima Bushkov
<http://www.flickr.com/photos/bushkov/4394764922/>

4. CANDID

Candid portraits are done on the fly without a lot of set-up. Sometimes the subject of the candid portrait isn't even aware that the photographer is taking their photograph. One of the most difficult aspects to candid portraits is achieving a natural look when working with a client. It's often helpful to give them a task and then photograph them while they go about doing the task. This is a great technique for children. Almost any type of photography assignment can require candid portraits. This is especially true with weddings, families, children, and editorial work.



Daniel M Viero

<http://www.flickr.com/photos/danielviero/8704824917/lightbox/>

5. GLAMOUR

Glamour portraits place an emphasis on sex appeal. An important sub-genre of the glamour portrait is a boudoir portrait. This type of work requires all the skills previously discussed plus additional skills in the application of makeup and the styling of hair. Special attention must be placed on the selection of clothing, props, and posing.



Kent DuFault

<http://www.flickr.com/photos/35449761@N04/11240732936/>

6. EXPERIMENTAL AND ABSTRACT

Portraits in this genre are typically created for artistic purposes only and are often used as an interpretive view of the subject's subconscious thoughts.

Assignment- Do some research on Flickr and locate 6 examples of each type of portrait photography. Study the examples and write down what you think works in the photographs- or what doesn't work! Can you decide what type of portraiture you're drawn to? Is there a type that you have no interest in?

NATURAL LIGHT VERSUS ARTIFICIAL LIGHT



NATURAL LIGHT VERSUS ARTIFICIAL LIGHT

Most beginners begin by shooting portraits with natural light. It makes sense, right? That way you don't need a lot of gear. The downside is that you're limited in what you can do.

We're going to talk about lighting options. Our goal is to get thinking about how you can "light" your portrait work AND stay within your budget!

A large window with indirect lighting and a simple reflector created this dazzling portrait.

Natural light can be one of the most pleasing light sources for portraits. The downside is that you're limited to locations where you can find it, and the light intensity is generally low (forcing you to raise your ISO, increase your shutter speed, or open up your aperture).

Still, we recommend natural light as the way for you to begin creating portraits.



Kent DuFault
<http://www.flickr.com/photos/35449761@N04/8835118427/>

WHERE CAN YOU FIND GOOD NATURAL LIGHT?

If you're working indoors, look for a large indirect light source such as a window or door. You want "indirect light" because direct sunlight will be too harsh.

If you can only find a window or door with direct sunlight, you could modify the light. We will be discussing that in a few minutes.



Ketn DuFault

<http://www.flickr.com/photos/35449761@N04/11294478235/>

Indirect light coming through a window or doorway will provide soft, even lighting. The light source illuminating this boy was a single window to the left of the camera. While window lighting is effective, it is only a single directional light source. We'll show you how to use reflectors to redirect light back onto a subject from another angle. This technique gives you multiple lighting with very little equipment cost.

When working outdoors in the middle of the day look for areas of shade.

The preferred alternative is to schedule your portrait sessions early or late in the day when the sun is low in the sky. A good time is the hour before sunset or the hour after sunrise. This time of day provides a softer more pleasant light source.



Frank Kovalchek

<http://www.flickr.com/photos/72213316@N00/7436213778/in/photostream/>

Using open shade will provide soft, even lighting that is similar to window light, although less directional. When working outdoors in the shade, a fill flash will come in handy as it can provide directional lighting. Pay attention to your white balance; open shade will often have a shift toward the blue spectrum.



Agnes

<http://www.flickr.com/photos/agnesf/7440348176/>

Open shade is a good alternative to bright sunlight.

The light of sunrise or sunset is soft and directional. When using this as your main light source, keep an eye on your white balance as the color temperature can turn very orange-red.

Assignment- Shoot a portrait session indoors using window light. Then shoot a second portrait session outdoors using indirect shade. Tonight, shoot a third portrait session outdoors just before sunset. Compare the results of the three sessions. Was there a difference in the quality of light? How about the color balance? Were you able to produce sharp images in all three scenarios?

GETTING IT SHARP - BRACE YOURSELF




Kent DuFault
<http://www.flickr.com/photos/35449761@N04/12093619764/>

GETTING IT SHARP - THE TRIPOD

One of the most important considerations in producing a successful portrait is producing a sharp portrait.

People don't want their portrait to be blurry; it's as simple as that.

You might take the occasional (intentionally) blurred portrait for creative effect, but in general, you'll want your portraits to be sharp.



The point of focus should
always be on the eyes.

Multiple subjects that are all quickly moving will be a challenge in your portrait photography. Study the tips below and learn how you can keep the portrait sharp and in focus!

The point of focus should always be on the eyes.

Have you ever viewed a portrait where the photographer accidentally focused on an ear, resulting in the eyes being soft?

It doesn't work too well does it?

So, how do we go about getting sharp pictures?

Whenever possible, use a good sturdy tripod or brace yourself!

Where would you focus
if you were taking a group
portrait?

Does our **Hot Tip** mean that you should never use autofocus? No. It simply means that you're more likely to get critical focus on a subject that will sit still.

If you're using autofocus, avoid using matrix settings. Set your focus pattern to a single point or a small cluster.

Where would you focus if you were taking a group portrait?

Excellent question!

With group portraits you want to use your matrix focus points (if you're using autofocus).

Critical portrait photographers use manual focus, and here's why.

They want to know where the depth-of-field will fall.

For example- they don't want everyone in the front of the group to be in focus, but everyone in the back is out of focus.

Group Portrait Tip-Manually focus on the middle head in the second row. Re-compose your picture and fire a test shot. Check your focus from front to back.



John Ragai

<http://www.flickr.com/photos/johnragai/10010313094/in/photostream/>

Your group portraits need everyone to be in focus. If the group is situated in rows it can be pretty easy to figure out where to place your point of focus.

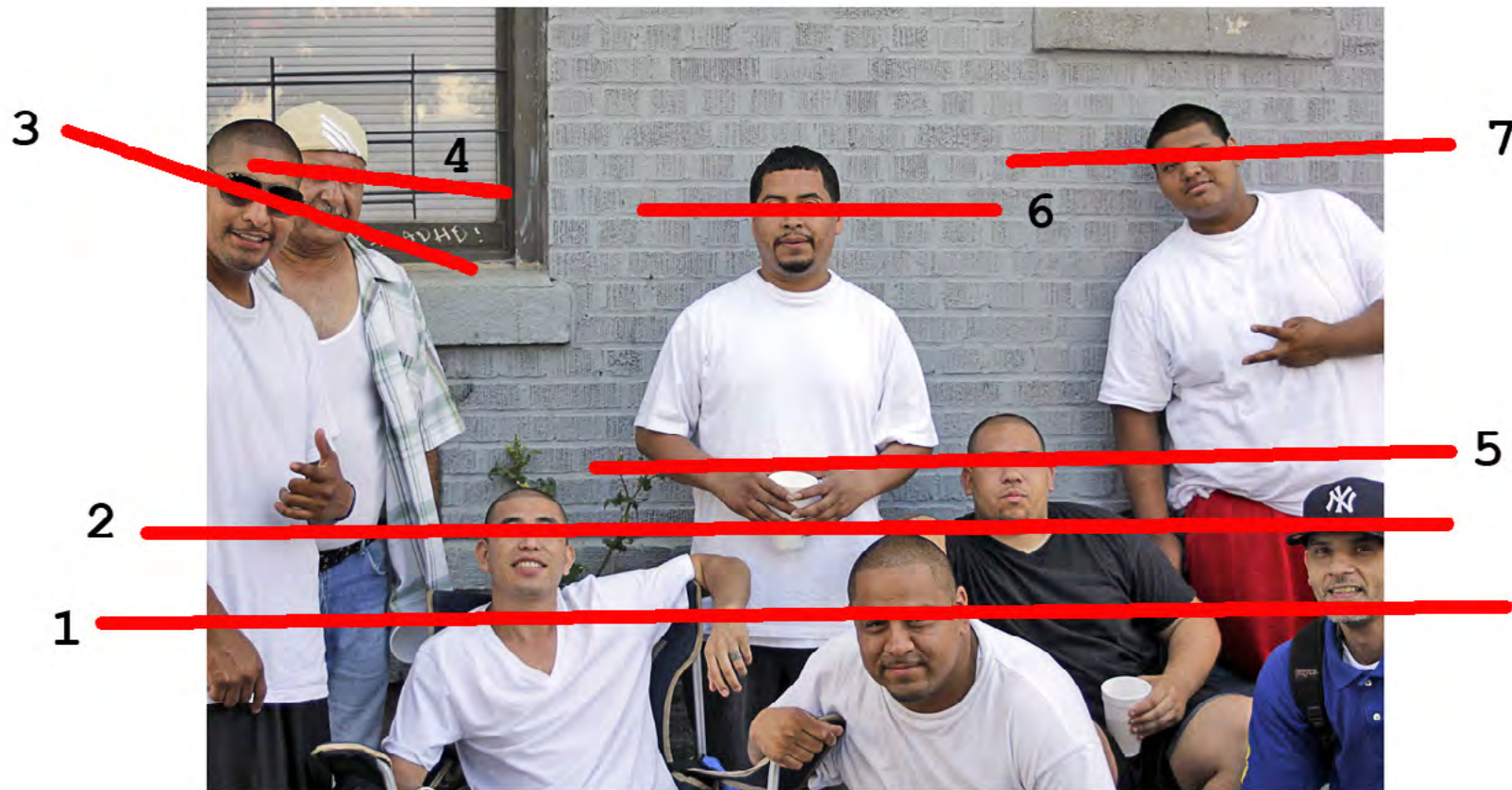




Timothy Krause
<http://www.flickr.com/photos/timothykrause/5774799434/>

But, what if they're not situated in nice, evenly defined rows?

DIFFERENT PLANES OF FOCUS



PHOTOGRAPH BY
TIMOTHY KRAUSE

Timothy Krause
<http://www.flickr.com/photos/timothykrause/5774799434/>

You need to visualize the planes of focus. Start with the one closest to the camera and work your way back. Pick the plane of focus that is approximately 1/3 back from the front. That is where you will want to set your focus point. In this case, it would be plane #2.

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U.S. Army
<http://www.flickr.com/photos/familymwr/5182810727/>

Now there's a face with PERSONALITY!

I hope that you take the information provided in this PDF and use it to create fascinating portraits. Portraits that tell the story of your subject(s) in a way that only YOU can create!
