PHTC 2353 – Portraiture-II

Course Overview

This course is a continuation of the study of principles of effective portraiture with specific emphasis on unique presentation and extended photographic studies.

The course has a total of 9 actual assignments, from which (1) 8x10 portrait print will be submitted for grading, and culminates with the presentation of (2) 16x20 salon portraits.

You will be responsible for providing models, for reserving studio space and time for each assignment.

You will be responsible for notifying your instructor, should either you or your model not be able to make the appointed time, as far in advance as possible, as sometimes another student can take advantage of this.

You will not be able to make reservations to use the portrait studio outside of the stated class schedules, unless permission is obtained from the instructor.

You should present your work as you would to your client. Grading will be based on the correct use of lighting ratios, lighting patterns, posing and composing, that most benefits your subject, as well as print presentation (this includes correct cropping, color and density, print enhancement and portfolio folders.) Assignments turned in any other way will be significantly reflected in your grade.

Job 1 – High-Key Full Length
This should be a type of portraiture that you have already experienced, and will give you the chance to be reacquainted with the space and equipment. The subject can be male or female, photographed with adequate studio lighting to produce an evenly lit full-length portrait on a high-key background. This assignment allows us to review some basic principles of lighting, exposure, and posing, and now incorporate more sophisticated lighting techniques.

Job 2 – Low-Key Child
Another simple portrait, only this time in low-key. The choice of low key for portraits of children doesn’t always rate high among professional photographers… maybe because these portraits don’t seem to sell as well as high key at the lower income levels. But in this assignment, we’re not as concerned with sales as we are with producing an ethereal and timeless portfolio photograph. The use of correct lighting, posing and props will be paramount in creating this portrait.

Job 3 – Editorial Portrait
Photographs of people mean different things to different people. What I am getting at is that not all portraits have to make someone look the way he or she wants to look. To editorialize means to express an opinion. In this assignment, that’s exactly what you are going to do… express an opinion. Photographs for this job are specifically designed to be pleasing to someone other than the subject. Research this assignment and choose your subject, posing and lighting that will reflect your editorial style. This may be the hardest assignment to grade, as you virtually have “carte blanche” at your disposal.
Job 4 – Glamour Portrait
Glamour portraiture attempts to bridge the gap between fashion photography and contemporary personal portraiture. Typically, this is a head-and-shoulders studio portrait of a woman, using lighting effects such as strong backlighting or hairlighting, often enhanced with colored backgrounds and/or gels. Key lighting for this type of photography is usually soft and axial, in order to minimize facial flaws, and professionally-applied makeup is often used to further minimize defects and to shape and contour to the flatly lit face. Since this is an advanced class, emphasis should be given to three quarter and full length poses.

Job 5 – Formal Female
This assignment has been included as an introduction into the realm of classical female studio portraiture. As such, we will be looking back at the works of several respected masters of classical portraiture, and attempting to emulate this enduring style of photography. Our subject should be an elegantly dressed lady, perhaps over 40. The portrait should not fall into the previous assignment category.

Job 6 – Ethnic/cultural.
Here is your chance to photograph a person of a different ethnic background or culture. The point of this exercise is to incorporate by dress, costume and props this person's intriguing ethnic persona. For example, a Japanese lady dressed in her colorful kimono, complete with umbrella and maybe ceremonial face paint. There have been some wonderful examples of these before, and this is your chance to produce a different type of portrait than one may normally see from this class.

Job 7 – Family in-Studio
Now that we have the experience of photographing two people similar in age, let's try our hand at a more dynamic mixture... the family. As you will surely notice while working on this assignment, interactions between individual personalities of different ages can become complex. Herein lies both the reward and the challenge of family portraiture. A “minimum” family group should consist of three people, preferably with a child older then 2.

Job 8 – Chroma-key background.
This is a brand new assignment for portrait 2. Many studios are offering drop in backgrounds now as part of their services. It means photographing your subject against a “greenscreen”, as is used in nearly all movies these days, and then replacing the background digitally with a selection of your choice. Emphasis will be needed on correct lighting and posing and of course a judicious choice of background, in order to make this work. It will also test your skill in digital manipulation.
Job 9 – Character Study
This assignment has been very successful in many Portrait 1 classes, so it is required again here, but with perhaps more emphasis on lighting, creative control, and maybe the introduction of props that may have been absent from your other character study. It maybe that you would like to portray more of a three quarter pose rather than just head and shoulders if you prefer. This photograph should be a technically flawless portrayal of a very interesting individual. The goal here is not necessarily to produce a “pleasant likeness,” as much as it is to produce a portrait that others will find to be interesting and intriguing to view.

Job 10 – Salon Prints
This assignment literally forms the culmination of your semester’s toils, in that it consists of producing two (2) 16x20-inch display prints made from images captured during this semester. These prints should be representative of your best work. They should be as close to perfect as you can make them. After grading, they will be submitted to the Photography Department End-of-Semester Print Show. All prints submitted will remain in the ACC Photography Loan Collection…. They will not be returned to you! (Be sure to make two prints of each… one for us, and one for yourself.)
### PHTC 2353 – Portraiture-II
#### Grade Record

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#### Student Participation

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#### Tests and Research Projects

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Total _______ Average _______

#### Assignments

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<td>9 Character Study</td>
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#### Averages

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Total (Average) _______ Final Grade _______
PHTC 2353 – Portraiture-II
Supply List

Following is a list of the supplies that will be needed for this course.

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<tr>
<th>DESCRIPTION</th>
<th>QUANTITY</th>
<th>NOTES</th>
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<td>Alkaline or Ni-cad rechargeable</td>
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<td>Presentation portfolios</td>
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PHTC 2353 Portraiture-II
Supplemental Information for:
Job #1
High Key Full length

INTRODUCTION
This assignment will give everyone a chance to re-familiarize themselves with the portrait studio, and the equipment. The difference maybe full length vs. head and shoulder images. Some of you have already done portraits of this type.... But, that’s no reason to become complacent or lazy on this one. We’re going to look pretty closely at the portraits that you turn in for this job. We’re not going to accept any “sloppy” portraiture! So, pay close attention to your (1) overall composition, (2) posing for the female subject, and (3) lighting technique. The basic requirements for this job are outlined below.

WORKING IN HIGH KEY
High-key portraiture is very simple, both in design and in practice. The concept involves producing an image that draws viewer attention to the darkest parts of the composition by virtue of the fact that all surrounding print areas are very light and very low in contrast. The viewer is taken directly to the area of highest contrast.

It follows, then, that in an effective high-key portrait, this high-contrast area should be the subject’s eyes. It also follows that all backgrounds, clothing, and props need to be coordinated into similar bright tones of low tonal and color contrast. (Yes, you can do high key with colored backgrounds if the color saturation for background, clothing, and props is kept extremely low.)

The “normal” way to do this high-key portrait is to photograph a light-haired subject wearing white clothes (or draped in white), on a white background. Done properly, the resulting photograph can be truly captivating. Remember, the viewer will surely be drawn to the dark areas of the print, so design your portrait image with this in mind.

HIGH-KEY LIGHTING
My personal perception of high-key portraiture involves a subject that is flattered by soft, “wrap-around” lighting. You should remember that this type of keylight can be achieved by keeping a relatively broad light source in close to the subject. To minimize the complexity of this job, I have specified the use of a single soft box for your keylight source. One advantage of the soft box is that it is a very “forgiving” light source... meaning that it will allow you a greater margin for error in its placement. A major disadvantage, however, is that the soft box tends to light all parts of the subject evenly, making it difficult to emphasize one part of the composition over another. It is said to be “hard to control.”

HIGH-KEY EXPOSURE
I have suggested that you use a 2:1 light ratio for this job. The reason for this low ratio is to minimize the likelihood that you will have a lack of separation between subject highlights and the white background where these two are in juxtaposition. It should be noted that a higher light ratio would result in better facial modeling, but only at the expense of subject/background separation. Camera exposure settings for high key need be no different than for any other portrait job.... You may base your camera settings on an incident meter reading of the combined fill and key.
Here are three general suggestions for maintaining separation in any high key portrait: (1) Don’t place a high-value diffused (or specular) highlight right “next to” the background. Instead, let the model’s hair (or some other picture element) define that edge of the face. (2) Try keeping the light ratio somewhat on the low side, say, below 3:1. And, if problems still exist, consider (3) changing the position of the key and/or accent lights on the set so that the edge in question does not reflect so much light. In other words, don’t use any type of “rim” lighting along with a high light ratio. Note that the “butterfly” lighting pattern would normally not have this problem if used without accent lights.

To set up the desired light ratio for any of our in-studio portrait jobs, you must first take an incident meter reading of the fill light from the subject position. (All other lights will be adjusted relative to this reading.) Then, position the key light at a distance to give proper light form. Meter the total light (key and fill together) and compare that to the reading from the fill alone. Adjust the power output (watt-seconds) of the unit to make gross adjustments. After that, move the light slightly to make fine adjustments.

To arrive at a 2:1 ratio using this method, the total light must read 1 stop higher than did the fill alone. A 3:1 ratio will require 1 stop more. And, 2 stops more than the fill would indicate a 4:1 ratio. It’s as simple as that! Note that a separate reading (taken with both lights on) will be needed to determine camera settings.

The background exposure for a high-key portrait needs to be sufficient to render the background white, but not so bright so as to cause excessive light diffraction and the associated loss of detail around your subject’s edges. As a general rule when using “super-white” background paper, an incident meter reading of your background lighting (taken with all set lights on) should read 1 stop above the combined key and fill reading. (This is equivalent to a reflected meter reading of +3 ½ stops.)

**POsing MALE vs. FEMALE**

Poses for this job will be similar to those used in our Portrait 1 low key male, and high key female studies. That is, we would like to see a variety of non-static images that might include, frontal, or even profile poses.

Remember “rules” of good composition and female posing, like looking toward the high shoulder, or like having the model tilt her head slightly to avoid a static look, or like extending arms to help provide an adequate “base” for the photograph.

If you include hands in the composition, be careful, of course, to keep them in the same plane with the face and thereby avoid any size-relationship or depth-of-field problems. Photograph the edge of the hand with the fingers extended, if possible, to give the hand a long, slender and feminine look.
PHTC 2353
Spec. Sheet – Job #1,
High-Key Full Length

This job requires that you produce a full length high-key portrait of a male or female subject. Light ratios should be held between 2:1 and 3:1. If you elect to design your set using a plain white background, your background lighting should be adjusted so that the background prints as pure white without noticeable encroachment into the subject detail. Use hairlight, separation light, and accent lights if required.

References:
(1) Lecture notes.
(2) Handout – Supplemental Information for H&S H-K Female
(3) See Instructor

Turn in for Grading:
One 8x10 portrait
One contact sheet
ACC Model Release
This page (with all student information completed)

Due Date:
See Instructor

Student Information:
Your name __________________________
Name of your assistant photographer __________________________
Your comments about this job (use back if needed)


(Please do not write below this line.)

Grading:
Instructor comments:


Grade _________
PHTC 2353
Spec. Sheet – Job #2
Low-Key Portrait of a Child

This job requires that you produce a full-length low-key portrait of a child between the ages of 4 and 12. Key lighting should be controlled so as to place emphasis on the child’s face. Both a hair light and background light are required for this job. You may use either a broad or short lighting pattern, and the light ratio should be held between 3:1 and 4:1. Concentrate much of your effort on capturing the “perfect” facial expression for the desired mood of the portrait.

References:

(1) Lecture notes.
(2) Handout – Supplemental Information for L-K Portrait of a Child
(3) See Instructor

Turn in for Grading:
One 8x10 portrait
One contact sheet
ACC Model Release
This page (with all student information completed)

Due Date:
See Instructor

Student Information:
Your name __________________________
Name of your assistant photographer __________________________
Your comments about this job (use back if needed) ______________________________________
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Grading:
Instructor comments: ______________________________________
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Grade _________
PHTC 2353 Portraiture-II
Supplemental Information for:
Low Key Portrait of a Child

INTRODUCTION

Many professional photographers love photographing children, while many others shudder at the thought. Why this dissension? What is it about child photography that causes this large diversity of opinion? Are kids easy to photograph… or, NOT? It’s my opinion that the answer to this question really lies imbedded in each individual’s personality. Photographing children can be a lot of fun. Mind you, I’m not saying that creating a fine portrait of a child is necessarily easy… But, challenges can be fun, too.

The one aspect of child photography that many find most challenging relates to psychology. There’s not much doubt that kids just think differently than we do! But, by first making mental note of a few well-known child behavioral traits, and then planning your camera session around realistic expectations based on these traits, you will be able to dramatically increase your likelihood for success on this portrait.

CHILD PSYCHOLOGY

One mistake that we photographers sometimes make is to "categorize" children as children! What I mean is this: Children have as many individual personalities as there are children in the world! While it is helpful to examine similarities in people of this young age group, let us never forget that these are individual people. So, don’t expect them to act the same!

In general, children have the same needs as we do: They need to feel loved; they need to feel respected; and they need to feel a sense of self-worth.

Now, I doubt that you'll be able to do much in the "love" category in the few short minutes it takes to make a photograph. In fact, be careful here.... Oftentimes a child will view "gestures of love," such as hugs or kisses, as distasteful. But, what's new? How do you feel if someone insists upon hugging or kissing on you the first time you meet? Hmmm.

Respect, on the other hand, is affordable even in such a short meeting. Try to think of this child as the primary client. As always, meet your client at the door with a welcoming handshake at his/her eye level. Then, include the parent in your conversation. Don't worry, mom won't feel too slighted.... In fact, she will appreciate your extra effort. Try to speak to the child on his/her own intellectual level, but be careful not to "speak down" to the child in an obvious manner.

To enhance this feeling of self-worth, do as you would for any other client: Assure this person that what he's doing looks good in your camera... Assure him that he looks good. (Of course, Johnny, you could look even better if you could just...) Give each child very simple but concise instructions on what you expect. Then, be sure to praise each for having done it (or at least part of it) correctly.
Remember, you set the mood for the session. Act the way you would like the child to act. If you "rough-house" with a boy when you first meet him, for instance, you can expect him to continue this rough behavior for the whole sitting. If, however, you start the meeting off in a more serious or sophisticated manner, you just might be able to postpone some of that (inevitable) hitting and punching until later in the session!

POSSING CHILDREN

Be careful not to spend too much time early in the sitting attempting to perfect a pose. Remember, the attention span of children is unbelievably short! You will lose them very quickly.

To ensure success, have the set completely ready when the child arrives. Ideally, your set should have the child's position accurately anticipated, so that your camera can be pre-focused. Do not permit the child on the set before you are ready to release the shutter!

When you do bring the child onto your set, give him a task to do immediately. This task could be something simple, such as holding a prop in a very specific way, or something more complex, such as figuring out how to open a trick box. An often-used but very effective task is that of having the child or children look for surprises in the pages of a book.

Once in the camera room, shutter release timing should become your number one priority. Because you have positioned and adjusted all camera and lighting apparatus ahead of time, you are now free to concentrate solely on this child's expression. As I have said many times, "There are only three things that will sell a child's portrait.... They are (1) expression, (2) expression, and (3) expression!"

WORKING IN LOW KEY

Simply stated, the concept of low-key photography involves a main subject that dominates viewer attention by appearing brighter and of higher contrast than the surrounding composition. Of course, this means that an effective low-key portrait will need to have its background and all of its supporting elements confined to dark, low-contrast tones and colors. As a result, the subject's face and eyes will draw added viewer attention, even though they are actually printed "normal" in both density and contrast.

LIGHTING

If the child or children that you are photographing have a very active nature, it may be to your advantage to arrange for rather simple set lighting... such as a single soft-box or umbrella keylight, one broad and diffuse hairlight, and standard lighting for fill and background. But if you want to produce really fine portraits, you'll have to work a little harder!

So, if personalities permit, plan to light the child in much the same way you would an adult. That is, (1) select a keylight style appropriate for this individual; (2) use a lighting pattern that flatters the face; (3) feather the keylight; (4) control keylight spill with barndoors and other gobos; (5) set a light ratio appropriate to your subject and key; (6) use a hairlight and separation lights as required; (7) place your background light(s) carefully, so as to provide adequate separation for a low-key subject.
WORKING WITH CHILDREN: A FEW HINTS

(1) Attention spans are very limited. Expect the best expressions within the first five minutes.

(2) Give the children something to do. Don't expect them to just sit there and smile on command!

(3) Give mom something to do. If left on her own, she will, at best, confuse the child with a second set of commands, such as "sit up straight," or "smile."

(4) Don't forget to adjust your camera angle to accommodate this subject's stature. Watch out for unrealistic size-relationships. Make use of "negative space" to emphasize small size.

(5) Keep props simple, in key, and unobtrusive.

(6) Have mom apply makeup very lightly to girls. Peach blush, pink (flavored) lip gloss, and just a touch of brown mascara will work wonders!

(7) Use visual or vocal stimuli to evoke the expressions that you want to photograph.... Then, be quick to capture that look. Never say, "smile."

(8) Tell the child that he looks good.... Of course, he could look even better if....

(9) Keep your expectations realistic. Try to keep an open mind. Not all sittings will go along as planned. Re-schedule if necessary.
PHTC 2353
Spec. Sheet – Job #3
Editorial Portrait

This job requires that you produce an editorial-style portrait of an individual. This maybe the only assignment that reflects your artistic license, without being penalized too severely by your instructor. Choice of lighting, posing and style are left to your discretion. Research before you do this and discuss with your instructor.

References:
(1) Lecture notes.
(2) Discuss with your Instructor

Turn in for Grading:
One 8x10 portrait
One contact sheet
ACC Model Release
This page (with all student information completed)

Due Date:
See Instructor

Student Information:
Your name __________________________
Name of your assistant photographer __________________________
Your comments about this job (use back if needed) __________________________

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Grading:
Instructor comments: __________________________
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Grade ___________
PHTC 2353
Spec. Sheet – Job #4
Female Glamour Portrait

This job requires that you produce a head-and-shoulders or half-length portrait of a woman between the ages of 25 and 40 in a fashion/glamour style. Diffuse axial keylight should be used with a bottom reflector for a fill. Facial makeup will be needed to contour the face. Choices of background style and key, as well as lighting for the hair and background are left to the individual photographer.

References:
(1) Lecture notes.
(2) Handout – Supplemental Information for Female Glamour Portrait
(3) See Instructor

Turn in for Grading:
One 8x10 portrait
One contact sheet
ACC model release
This page (with all student information completed)

Due Date:
See Instructor

Student Information:
Your name ____________________________________
Name of your assistant photographer ________________________________
Your comments about this job (use back if needed) _______________________


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Grading:
Instructor comments: ________________________________________________
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Grade _________
PHTC 2353 Portraiture-II
Supplemental Information for:
Female Glamour Portrait

INTRODUCTION
This job gives you the opportunity to escape some of the rules and regimentation found in traditional and contemporary portraiture. Our goal here is to try to make an ordinary person look like a fashion model or a celebrity movie star. To accomplish this, it seems appropriate that we borrow a few techniques from the worlds of fashion, stage, and screen.

LIGHTING
Keylighting for this half-length portrait will be typical of “cover girl” glamour lighting… that is, very soft, and very flat. Two matching softboxes or umbrellas placed symmetrically at the camera position will work nicely. No fill light is needed, but a fill reflector could be used at a position just below the face (and out of the frame).

Hair lighting for this portrait should be stronger than usual… say, equal to, or even one stop above the light falling on the subject. You may also decide to put even more emphasis on the hair by using a colored gel on the hairlight source. Accent or rim light is very popular right now, try it but do not over use it.

Background lighting will vary depending upon your selection of background materials and your personal perception of the appropriate key for the portrait. I am leaving these choices up to each individual photographer.

SUBJECT MAKEUP
The need for proper hair styling and makeup cannot be stated strongly enough! Remember, your facial lighting is very flat.… While this helps to conceal blemishes and flaws, this lighting does nothing to contour the face… You need makeup for this.

If your subject is having her makeup professionally done, be sure that the artist knows that she will be photographed in flat (glamour) lighting. If your subject is doing her own makeup, be sure to coach her by judging the look in flat light. Generally, an even, well-blended application of a neutral base will minimize flaws, while a darker blush is used to provide contour modeling. Remember, light areas will appear raised (as highlights), and darker areas will appear sunken (as shadows). Professional makeup artists are very good at this, and are well-worth their pay!
GLAMOUR POSING
While no special rules for posing are required here, you should keep in mind the general differences between "masculine" and "feminine" posing. Decide whether you want to portray this subject as aggressive (masculine) or non-aggressive (feminine), and position accordingly. Look very closely and critically at the pose to determine if the body language is saying what you want it to say.

Look carefully, too, at the position of the head. Do you have a clean line on the side of the face… or is there a distraction such as a tuft of hair, an earring, an ear, the nose, etc.? Should the head be turned or tilted differently? Have you made good use of diagonal lines to suggest motion in this composition?

HINTS and CHECKPOINTS
1. You must supply your own gels for use in the studio.
2. When using a gel, remember to LEAVE THE MODELING LAMP TURNED OFF!!
3. Be sure to use a lens shade to avoid flare.
4. You may use any color or type of background material, including gelled paper, Mylar, etc.
5. Color saturation of a gelled background can be increased by reducing white-light spill. Using a background material of low reflectivity helps to minimize white-light "washout."
PHTC 2353
Spec. Sheet – Job #5
Formal Female Portrait

This job requires that you produce a medium key portrait of a woman beyond the age of 40. All elements of this composition should be coordinated to project a style of dignified elegance. You may use simple key lighting, but try to keep it well diffused and in a position that is flattering to this subject. The light ratio on the face should be held between 3:1 and 4:1.

References:
(1) Lecture notes.
(2) Handout – Supplemental Information for Formal in-studio Female Portrait
(3) See Instructor

Turn in for Grading:
One 8x10 portrait
One contact sheet
ACC model release
This page (with all student information completed)

Due Date:
See Instructor

Student Information:
Your name ________________________________
Name of your assistant photographer ________________________________
Your comments about this job (use back if needed) ________________________________

(Please do not write below this line.)

Grading:
Instructor comments: ________________________________
______________________________
______________________________
______________________________
Grade _______
PHTC 2353 Portraiture-II  
Supplemental Information for:  
Formal Female Portrait

INTRODUCTION
For this course, I have separated our portraits of women into several categories with the hope that we can identify and address common qualities and photographic problems within each group. This category requires that your subject should be over 40 years of age.

For this series of photographs, it is expected that you will be (1) designing a set to convey a sense of dignified quiet elegance, (2) posing and lighting your subject to minimize the visual effects of aging, and, (3) making use of print retouching and enhancement techniques learned in earlier PHTC courses.

Plan and design a set that coordinates props, background, clothing, and subject pose. Carefully anticipate the “flow” of the viewer’s eye in and around your composition. Note that you can use subject position, hand and arm position, subject gaze, key light direction, etc. to enhance this flow.

THE LOW-KEY VIGNETTE
If working outdoors on a portrait order that calls for poses shorter than full-length, natural vignettes such as trees, bushes, flowers, or grass may sometimes be positioned in the foreground to make this cropping seem more natural. But when we cut a person in half in the studio, we must take extra steps to ensure that this severing of the human body will not distract our viewers.

POsing TIPS FOR THE MATURE FEMALE
Many of the same principles of good female posing that you have already learned are again applicable.... Only, now the application is just a bit more critical to the success of your portrait. Here are but a few reminders:

(1) Shift the subject’s weight to her rear foot or buttock to set the inclination of the shoulders.
(2) Add movement to the composition by putting a slight “twist” in the body.
(3) Turn the head in the direction of the key light.
(4) For an added touch, tilt the head slightly toward the high shoulder.
(5) Keep the chin pulled forward to smooth a saggy neck.
(6) Photograph from a higher camera angle to avoid seeing a double chin.
(7) If the waistline is thin, show it by moving the arms away from the body.
(8) De-emphasize a large waistline by maintaining low contrast with the background and by selecting a slightly higher camera angle.
(9) Form diagonal lines with hands and arms to suggest movement in the composition.
(10) Photograph the edges of hands showing long and delicate fingers.
PHTC 2353
Spec. Sheet – Job #6
Ethnic/cultural

This job requires that you produce a portrait of a subject that reflects his or her diverse ethnic or cultural diversity. This portrait will work best if the subject is wearing the garments that reflect that culture, Indian sari, Japanese kimono, etc. Props will also enhance the image. Emphasis will be placed on good use of lighting to maximize the outfit.

References:
(1) Lecture notes.
(2) Discuss with your Instructor

Turn in for Grading:
One 8x10 portrait
One contact sheet
ACC Model Release
This page (with all student information completed)

Due Date:
See Instructor

Student Information:
Your name
Name of your assistant photographer
Your comments about this job (use back if needed)

(Please do not write below this line.)

Grading:
Instructor comments:

Grade

Grade

Grade

Grade
LIGHTING THE MATURE FEMALE
Again, the principles are very similar to those of the past... but here are a few reminders for this subject:
(1) Select a key light that will not produce sharp shadow lines. (Use a large source.)
(2) Position the key light so that it does not “rake” light across facial imperfections.
(3) Avoid excessively-high light ratios.
(4) Do not use an accent light on the face, but use accent or separation lights on other areas of the photograph as needed.
(5) Use barn doors and other gobos to minimize key light spill onto areas other than the face.
(6) Keep lighting on the hands about one stop lower than that for the face.

THE END PRODUCT
The 8x10 portrait that you turn in for grading on this job should have all the corrections needed to enhance and flatter your subject.
PHTC 2353
Spec. Sheet – Job #7
Family Portrait

This job requires that you produce a family portrait with at least three members. The photograph may be done in your choice of key, and all family members should be dressed in colors and tones that are appropriate for that key. You may use any style of lighting you choose, but the light ratio on the faces should be about 3 or 4:1, and no face should be shadowed from the key light source.

References:
(1) Lecture notes.
(2) Supplemental Information Sheet for In-Studio Family Portrait
(3) See Instructor

Turn in for Grading:
One 8x10 portrait
One contact sheet
ACC Model Release
This page (with all student information completed)

Due Date:
See Instructor

Student Information:
Your name ________________________________
Your assistant’s name __________________________
Your comments about this job (use back if needed) __________________________

(Please do not write below this line.)

Grading:
Instructor comments: __________________________
______________________________
______________________________
______________________________
______________________________

Grade _________
PHTC 2353 Portraiture-II
Supplemental Information for:
Studio Family Portrait

INTRODUCTION
Already this semester you have dealt with the prospect of photographing two people together.... Now you have the challenge of dealing with more than one person on the set. A minimum of 3 people are needed, preferably more, with older children if possible.

CLOTHING COORDINATION
The clothing consultation is extremely important. Try very hard to get your family to wear clothing of the same “family” of colors. Just look at the color wheel, and select colors that appear on one side rather that across from each other. If possible, also consider background colors in this selection.

Note that two complementary colors (across from each other on the wheel) placed in juxtaposition will draw a lot of viewer attention.... So it’s usually a good idea to avoid this arrangement. If one family member shows up wearing a tone or color that contrasts strongly with the others (and there’s no way to get a change of clothing), consider placing that person toward the center of the composition to avoid directing viewer attention out of the photographic composition.

A FEW SUGGESTIONS FOR SUCCESS
The following were taken from an article written by Charles and Cheri Lewis appearing in The Professional Photographer. They apply to portraits done on location as well as in the studio.

1. Spend time with your clients before photographing them. Learn a bit about the personality of each family member.
2. Advise your subjects about clothing. They do not know what photographs well.
3. Allow yourself enough time to do a good job of the sitting. Expect the unexpected.
4. If possible, work on their location rather than in the studio. People are just more comfortable in their own environment.
5. When posing the group, remember to consider each individual pose. The group will look its best only when each family member looks his/her best.
6. When on location, include as much of the surroundings as possible. Remember, this environment is an important part of the customers’ lives.
7. When posing, don’t be afraid to use the ground or floor. Rather than placing all heads in a tight group, try placing each head at a different level. Then, tie the composition together through a “flow” of lines.
8. When posing a family, start with the parents and build the children around them. This portrays the parents as the nucleus of the family.
PHTC 2353
Spec. Sheet – Job #8
Chroma-key Backgrounds

This job requires that you produce a three quarter pose of a subject that has been photographed against a greenscreen, that will be digitally replaced with a new background of your choice. Emphasis must be given to lighting direction and posing relative to the background choice. It would be prudent to decide on the background first before photographing the subject.

References:
(1) Lecture notes.
(2) Discuss details with your Instructor

Turn in for Grading:
One 8x10 color portrait
One contact sheet
ACC model release
This page (with all student information completed)

Due Date:
See Instructor

Student Information:
Your name
Your assistant's name
Your comments about this job (use back if needed)

(Please do not write below this line.)

Grading:
Instructor comments:

Grade
PHTC 2353
Spec. Sheet – Job #9

Character Study

This job requires that you work in the studio to produce a character study in your choice of B&W or color. Be sure to plan and execute this composition carefully in order to maximize your ability to hold viewer interest. Lighting is key to the success of this portrait. Use dramatic keylighting, accent, or separation lights where appropriate.

References:

(1) Lecture notes
(2) Supplemental Information Sheet for In-Studio Character Study
(3) See Instructor

Turn in for Grading:

One 8x10 B&W or color portrait
One contact sheet
ACC Model Release
This page (with all student information completed)

Due Date:

See Instructor

Student Information:

Your name ________________________________
Your assistant's name ________________________________
Your comments about this job (use back if needed) __________________________________________

__________________________________________

(Please do not write below this line.)

Grading:

Instructor comments:

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__________________________________________

Grade _________
PHTC 2353 Portraiture-II
Supplemental Information for:

Character Study

Any character study should visually present your viewer with insight relative to your subject’s character. In a well done character study, the viewer will predictably interpret many of your subject’s personality characteristics. The viewer should be able to tell if your subject is, for instance, outwardly friendly, or just sociable... neighborly, or cordial... agreeable, or antithetic... adverse, or just plain hostile!

I must hasten to add, however, that each of their interpretations will be biased by your perception, your interpretation, and your presentation of this subject. You should consciously decide how you want to portray this person. Then, use all of the tools at your command, such as composite design, use of props, posing, lighting design, etc. in order to accomplish your desired effect. Make your viewer feel this person’s character.

An effective character study must be a portrait of someone WITH CHARACTER!! This is not just cute rhetoric! What I need to emphasize here is that you must find a subject that is very interesting to look at! Usually, this may well be an older person with easy-to-accent “character lines” in his or her face. Typically, this person is then keylit and photographed in a way to acccents these lines.

If you decide to build this subject’s character around a specific activity or hobby, be sure to remember that personality is the featured element in this photograph.... The hobby is only a prop!

IMPORTANT

Lighting will greatly influence your viewer as to the interpretation of this subject’s personality. That’s why you can expect that your lighting will be heavily scrutinized on this job! Use compound keylighting and/or accent lighting where appropriate.
PHTC 2353
Spec. Sheet – Job #10
Salon Prints

This, the final job of the semester, requires that you produce (2) 16x20-inch display prints of images you have created this semester. The prints may be B&W or color, and should be flush-mounted for presentation. After these photographs receive a grade for this course, they will be turned over to a panel of judges to determine whether or not they will be displayed in the ACC Photography Department End-of-Semester Print Show. All photographs that are accepted for showing will be placed into the Photography Department Loan Collection. *These prints will not be returned to you!*

References:
Lecture notes. See Instructor.

Turn in for Grading:
(2) mounted 16x20 portraits with print show labels attached
ACC Model Release for each print
This page (with all student information completed)

Due Date:
See Instructor

Student Information:
Your name

Your comments about this job (use back if needed)

(Please do not write below this line.)

Grading:
Instructor comments:

Grade ________