## Taking a portrait
• Camera not too close to subject.
> Use a little telephoto.
> Classic portrait effective focal length from 85mm to 135mm (field of view crop factor included)
> Women especially hate wider angle shots.

• Subject not too close to backdrop.
> Move model away from the backdrop if you have room, toward the camera. It is generally better **not** to have the backdrop in focus.

• Shoot RAW if you have it.
• Open the aperture.
• Use spot exposure on the face.
• Bracketing will save you.
• Don't leave without at least 50 pictures. 100?
• Check images before quitting. Histogram?
• A little underexposure may be advised, especially with a dark background.

## Standard pose
**Main** light (also called *key light*) from side, 45 deg, and slightly above.
> Soft is good (close in + diffuser)

**Fill** light to fill in shadow side,
> 1/3 as strong as main light.

• Usually turn head a little. Turn body a little more.
• Common options…
  for woman: tilt top of head toward front shoulder.
  for man: tilt top of head toward rear shoulder.

## Short lighting
(emphasizes facial contours, narrows the face)

**Turn face** a little farther to side than standard.
**Move** the main light to the side of the face turned away.
> **Main** light at 90 degrees.
> **Fill** light at 20 degrees
> (fill nearer the camera than standard).

## Broad lighting
(minimizes sharp facial details, minimizes wrinkles, widens a narrow face)

**Turn face** a little farther to side than standard.
> **Main** light to *side* of the face toward the camera. Still at 45 degrees.
> **Fill** light 45 degrees to the other side.

## Butterfly lighting
(minimizes skin imperfections, enhances cheekbones)

Subject is **facing** the camera.
> **Main** light above camera.
> **Fill** light below, and strong enough to minimize the shadow beneath the nose.

## Chiaroscuro: "key – arrow – skew – row"
• A word borrowed from Italian ("light and shade" or "dark") referring to the modeling of volume by depicting light and shade by contrasting them boldly.

• Usually one hard light from the side. Perhaps add enough fill light to show the other ear.

## Back light
• Usually hidden behind and below the subject, and aimed to make a halo around the head.

• Hair light      bright and narrow beam.

Communicating with Models
• A relaxed subject will produce a much better photo.
• Introduce yourself
• Put them at ease. Ask the obvious questions: what year are you in school?  Your major?

## In the Field
• If possible, photograph people doing what they're doing. Don't always pose them.

• Look around for interesting lighting sources. (soft light coming through a sheer curtain, North side window light, window shades throwing a pattern, computer projector, etc.) Create some shading (show form, or drama). Completely-even lighting is usually boring in a portrait.

• Move them away from the wall, toward the camera. You don't want their wall shadow.

• You might include hints as to either the character or culture of the subject. Details of the picture can add narrative interest.

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