

Portraits and Groups

U3AC photography forum

Nick Kerry

30 Nov 2018

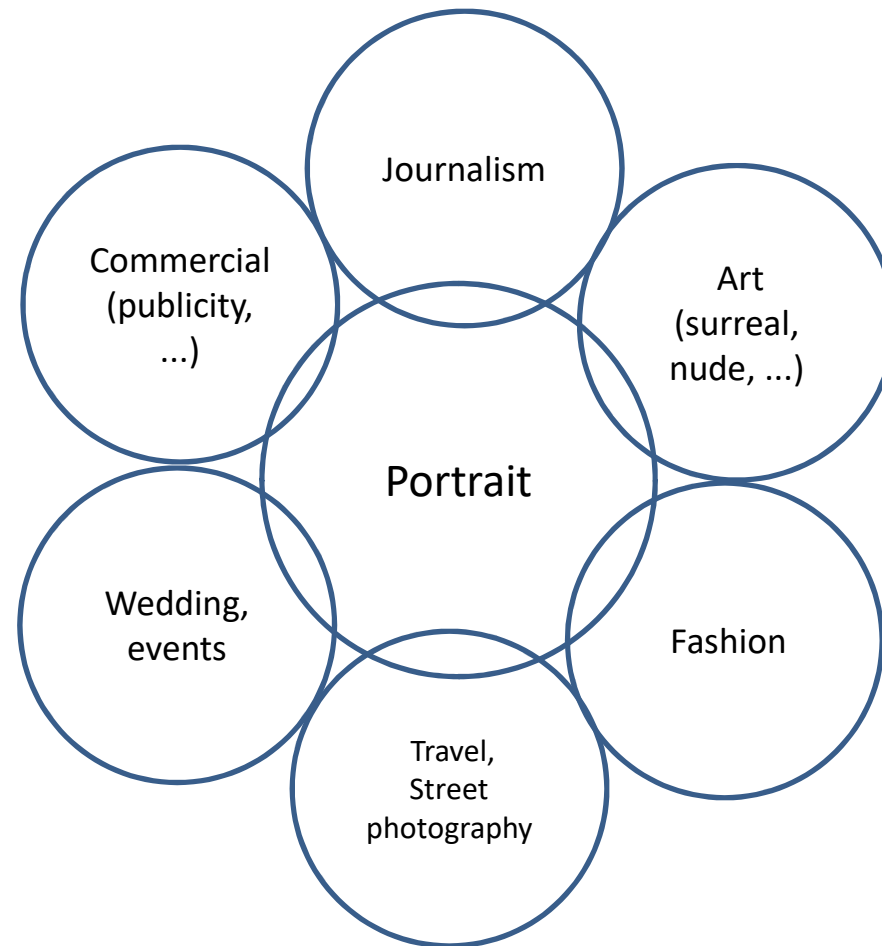


Ely Consort, 2016

Course Objectives

- **Improve our individual practice of photography by:**
 - developing our appreciation of the work of established photographers
 - learning from each other's experience and working together in small groups
 - contributing to the course by offering individual or joint presentation(s)
 - critically analysing our own work
- **Mount an end-of-year exhibition at U3AC**

Picturing people encompasses many genres



Portraiture in photography is a photograph of a person or group of people that captures the personality of the subject by using effective lighting, backdrops, and poses.
(Kathleen Francis, 2007)

Planned by the photographer, with the involvement of the subject.
(Nick Kerry, 2018)

SINGLE PORTRAITS



Ginevra di' Benci
Leonardo da Vinci



The Lady with an Ermine
Leonardo da Vinci



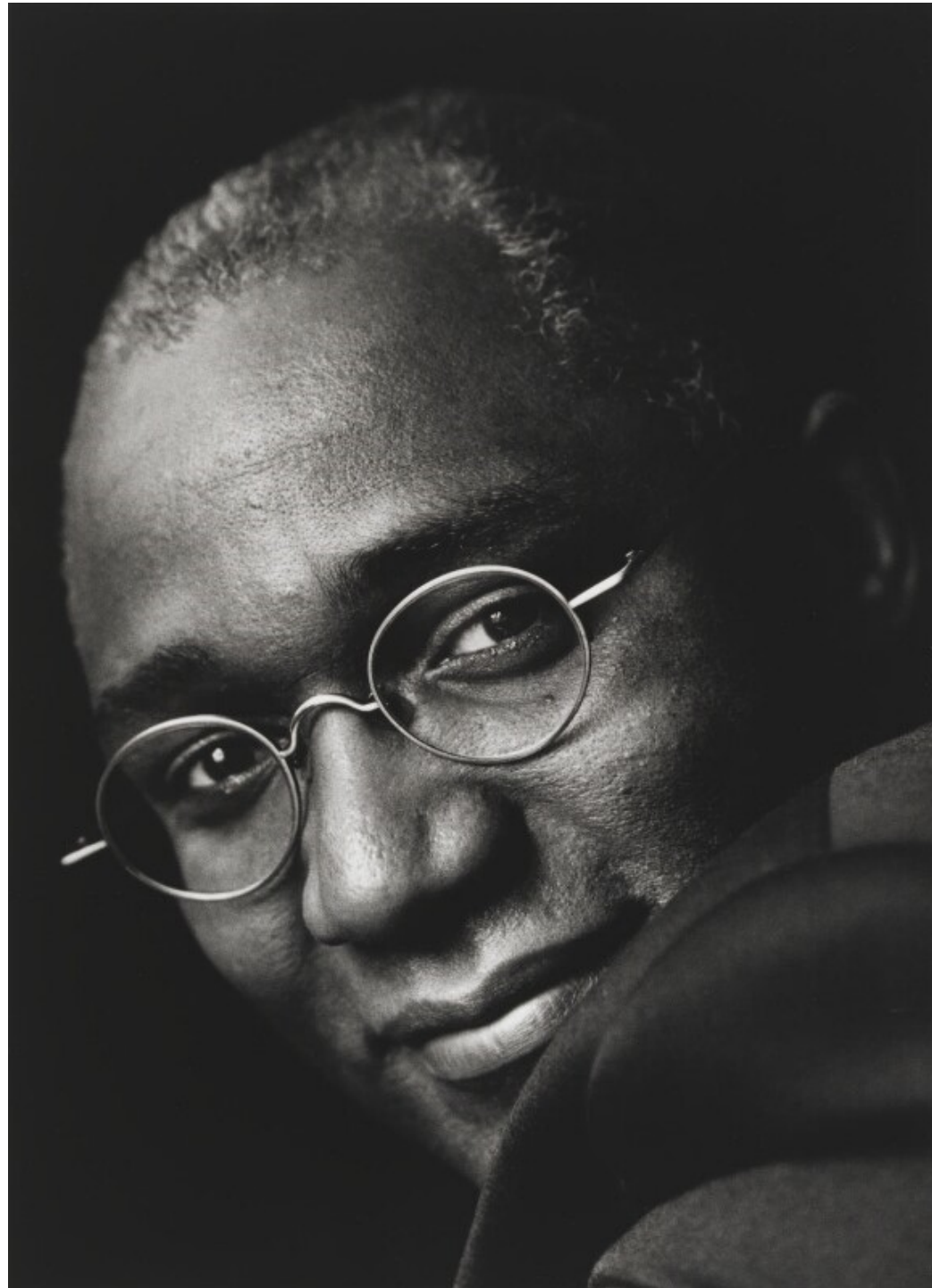
Sir Joshua Reynolds, self-portrait



Femme assise, Picasso

Lighting

Trevor Phillips
Jane Bown, 1999



Lighting & exposure



Helena Bonham Carter, John Swannell, 1987

Rembrandt lighting


































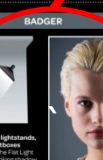

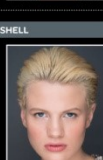



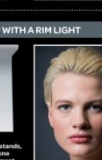







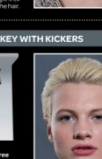

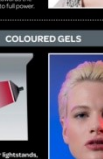
Opposite cheek illuminated

Shadow cast by nose


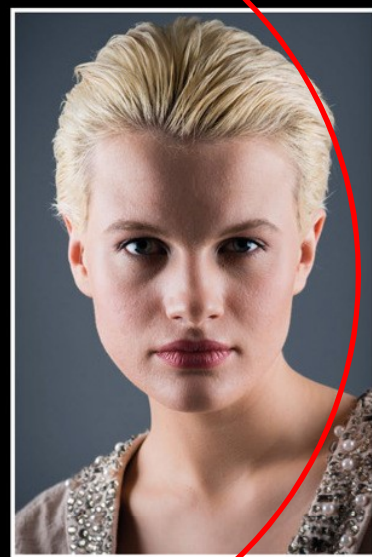


LIGHTING GUIDE

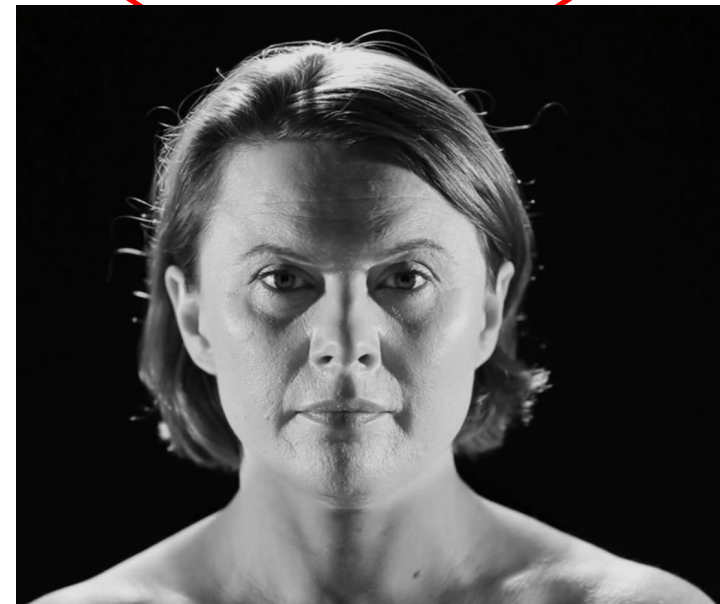
MASTER PRO PORTRAIT LIGHTING WITH THESE 24 ESSENTIAL STUDIO SET-UPS

<p>REMBRANDT WITH A SOFTBOX</p>  <p>KIT: One strobe, one lightstand, one 20-inch softbox. Position the light high and to the side to create the Rembrandt effect. The shadow of the nose should point towards the edge of the face. The softbox creates a soft, directional effect.</p> 	<p>REMBRANDT THROUGH A BROLLY</p>  <p>KIT: One strobe, one lightstand, one white shoot-through brolly. Position the light high and to the side to create the Rembrandt effect. The shadow of the nose should point towards the edge of the face. Shooting through a brolly creates a softer effect to a softbox.</p> 	<p>REMBRANDT WITH A HONEYCOMB</p>  <p>KIT: One strobe, one lightstand, one honeycomb grid attachment. Position the light high and to the side to create the Rembrandt effect. The shadow of the nose should point towards the edge of the face. The honeycomb grid creates a directional effect to a softbox.</p> 	<p>REMBRANDT WITH A SILVER BROLLY</p>  <p>KIT: One strobe, one lightstand, one silver brolly used as a reflector. Position the light high and to the side to create the Rembrandt effect. The shadow of the nose should point towards the edge of the face. The silver brolly creates the light to spread a little further.</p> 
<p>REMBRANDT SHORT</p>  <p>KIT: One strobe, one lightstand, one 20-inch softbox. Use the Rembrandt softbox lighting to create the triangle of light on the face. Position the softbox head at an angle and light it from the opposite side so the shadow of the nose falls into shade closer to the camera. It is a subtle effect.</p> 	<p>REMBRANDT BROAD</p>  <p>KIT: One strobe, one lightstand, one 20-inch softbox. Use the Rembrandt softbox lighting to create the triangle of light on the face. Position the softbox head at an angle. Position the light to the near (front) side so the shadow of the nose falls into shade closer to the camera. It is a subtle effect.</p> 	<p>SPLIT</p>  <p>KIT: One strobe, one lightstand, one 20-inch softbox. Position the softbox above and to one side of the model so that the light falls on the other side of the face, with a shadow line running down the center. Use a wide softbox head, but any of the modifiers will work.</p> 	<p>SPLIT WITH FILL</p>  <p>KIT: One strobe, one lightstand, one 20-inch softbox. Position the softbox above and to one side of the model so that the light falls on the other side of the face, with a shadow line running down the center. Use a wide softbox head, but any of the modifiers will work.</p> 
<p>SPLIT/SHORT</p>  <p>KIT: One strobe, one lightstand, one 20-inch softbox. Use the split technique with no light spill on the other side of the face, and pose the model so that her head is at an angle. Position the light to the (short) side so the shadow of the nose falls into shade.</p> 	<p>SPLIT/BROAD</p>  <p>KIT: One strobe, one lightstand, one 20-inch softbox. Use the split technique with no light spill on the other side of the face, and pose the model so that her head is at an angle. Position the light to the (short) side so the shadow of the nose falls into shade.</p> 	<p>KEY WITH A CLOSE SOFTBOX</p>  <p>KIT: One strobe, one lightstand, one 20-inch softbox. Position the softbox above and to one side of the model so that the light falls on the other side of the face, with a shadow line running down the center. Use a wide softbox head, but any of the modifiers will work.</p> 	<p>KEY WITH A FAR AWAY SOFTBOX</p>  <p>KIT: One strobe, one lightstand, one 20-inch softbox. Position the softbox above and to one side of the model so that the light falls on the other side of the face, with a shadow line running down the center. Use a wide softbox head, but any of the modifiers will work.</p> 
<p>LOOP</p>  <p>KIT: One strobe, one lightstand, one 20-inch softbox. Use the loop technique with no light spill on the other side of the face, and pose the model so that her head is at an angle. Position the light to the (short) side so the shadow of the nose falls into shade.</p> 	<p>BUTTERFLY</p>  <p>KIT: One strobe, one lightstand, one 20-inch softbox. Position the light directly in front of the subject's face. Position the light so the shadow of the nose falls into shade under the chin. It is best if the shadow falls just above the way down to the upper lip.</p> 	<p>FLAT LIGHT</p>  <p>KIT: Two strobes, two lightstands, two 20-inch softboxes. Use one softbox for the fill light and one for the key light. Position the softboxes at the same distance and angle to the subject. Notice the lack of shadows.</p> 	<p>BADGER</p>  <p>KIT: Two strobes, two lightstands, two 20-inch softboxes. Use one softbox for the fill light and one for the key light. Position the softboxes at the same distance and angle to the subject. Notice the lack of shadows.</p> 
<p>CLAMHELL</p>  <p>KIT: Two strobes, two lightstands, two 20-inch softboxes. This is a great beauty set-up. Position the softboxes above the subject's head, one above and one below, also in the center. A screen can be placed between the softboxes to prevent the subject from seeing the light directly above the model of a softbox but it is not essential.</p> 	<p>LOOP WITH A BACKGROUND LIGHT</p>  <p>KIT: Two strobes, two lightstands, one 20-inch softbox, one background light. Use the loop or Rembrandt softbox lighting to create the triangle of light on the face. Position the background light to the rear (back) side so the shadow of the nose falls into shade.</p> 	<p>LOOP WITH A RIM LIGHT</p>  <p>KIT: Two strobes, two lightstands, one 20-inch softbox, one rim light. Use the loop or Rembrandt softbox lighting to create the triangle of light on the face. Position the rim light to the rear (back) side so the shadow of the nose falls into shade.</p> 	<p>HIGH KEY</p>  <p>KIT: Two strobes, two lightstands, one 20-inch softbox, one key light. Use one softbox for the fill light and one for the key light. Position the softboxes at the same distance and angle to the subject. Notice the lack of shadows.</p> 
<p>KEY AND FILL</p>  <p>KIT: Two strobes, two lightstands, one 20-inch softbox, one key light. Use one softbox for the fill light and one for the key light. Position the softboxes at the same distance and angle to the subject. Notice the lack of shadows.</p> 	<p>KEY FILL AND HAIR LIGHT</p>  <p>KIT: Three strobes, three lightstands, one 20-inch softbox, one key light, one hair light. Use one softbox for the fill light and one for the key light. Position the hair light to the rear (back) side so the shadow of the nose falls into shade.</p> 	<p>HARD KEY WITH KICKERS</p>  <p>KIT: Three strobes, three lightstands, one 20-inch softbox, one key light, one hair light, one kicker. Use one softbox for the fill light and one for the key light. Position the hair light to the rear (back) side so the shadow of the nose falls into shade.</p> 	<p>COLOURED GELS</p>  <p>KIT: Four strobes, four lightstands, one 20-inch softbox, one key light, one hair light, one kicker, one gel. Use one softbox for the fill light and one for the key light. Position the hair light to the rear (back) side so the shadow of the nose falls into shade.</p> 

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.



Digital Camera
www.digitalcameraworld.com

Don't try this at home!

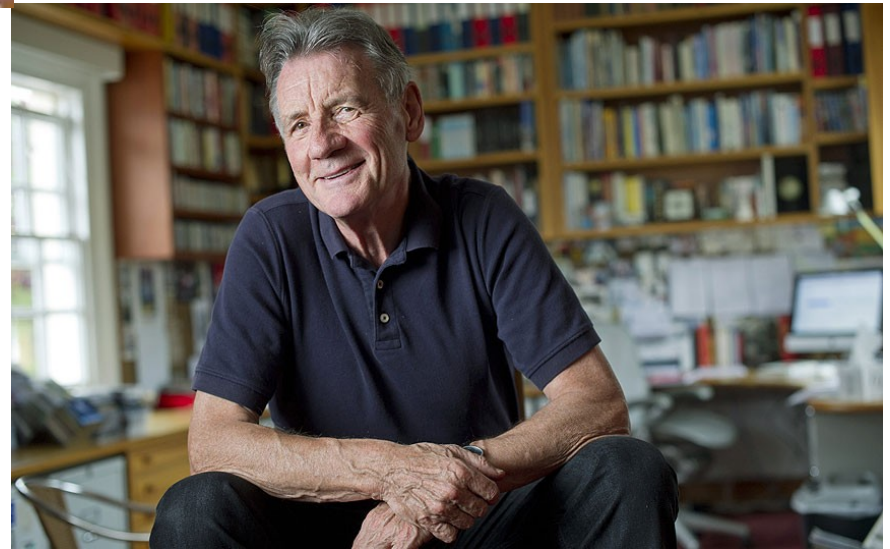


George Gershwin,
Ira Gershwin and
DuBose Heyward

Backdrop



In focus / out of focus?



Backdrop

Alan Bennett
©Derry Moore 1992
National Portrait Gallery

WH Auden

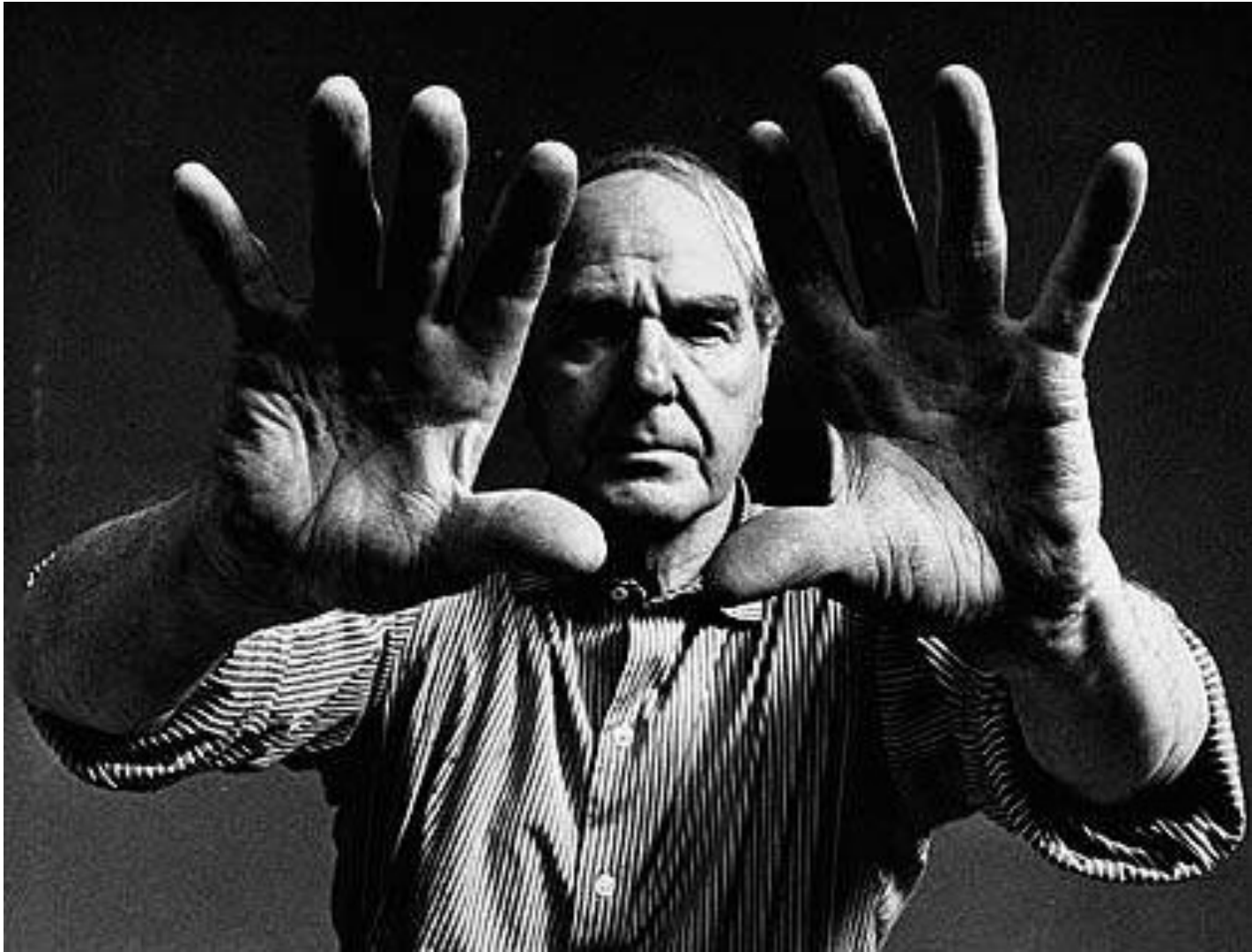


Pose



Leonard Bernstein

Pose



Henry Moore - John Hedgecoe

GROUPS

The static group



The Amsterdam Shooting Corporation
Dirck Jacobsz, 1561

The static group



The Sixteen
Mark Harrison, 2011?

The dynamic group



The Night Watch
Rembrandt van Rijn, 1642

Beyond the picture plane



The Sixteen
Mark Harrison, 2012?

Ensemble Correspondances



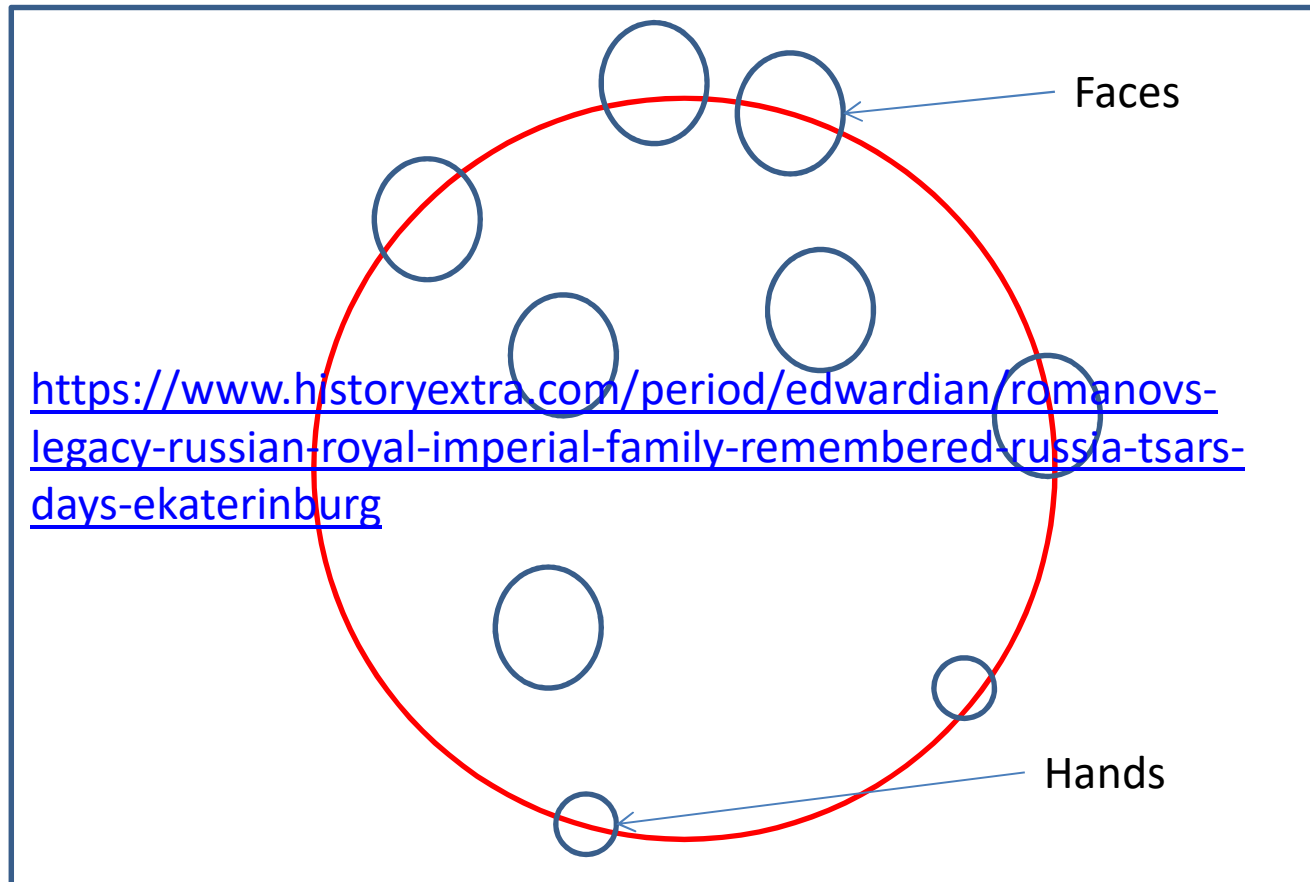


Beyond the Fringe
Cecil Beaton, 1961

Adding depth isn't a magic bullet ...



Planned composition



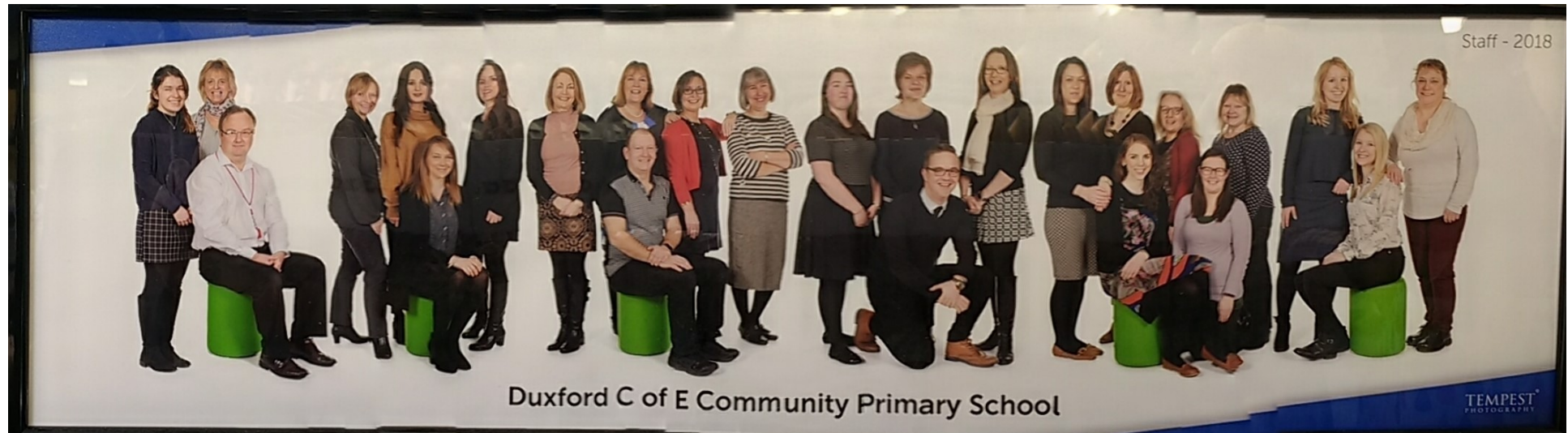
The Romanovs

The school photograph - then



Bovey Tracey School, 18XX?

The school photograph - now



Even the whole school photograph
can be (a bit) more interesting





The conversation piece



The sixteen (again)

I don't think so ...





Ely Consort, Nick Kerry 2015
0.25s @ f4, ISO 400

Takeaways

- In the age of instant images, subjects see a 'portrait' as an every day occurrence and not as a special occasion
- A good portraits is the result of careful planning and attention to detail, both artistic and technical
- We 'mortals' need to make enough time to work with our subjects and explore ideas

Picture credits

Slide 2

Nick Kerry. Tours: Basilique St. Martin - 1/13 s @ f3.5; ISO 1600

Slide 6

https://en.wikipedia.org/wiki/Ginevra_de%27_Benci#/media/File:Leonardo_da_Vinci_-_Ginevra_de%27_Benci_-_Google_Art_Project.jpg. Public domain

https://en.wikipedia.org/wiki/Lady_with_an_Ermine#/media/File:The_Lady_with_an_Ermine.jpg. Public domain

Slide 7

<https://www.royalacademy.org.uk/art-artists/work-of-art/self-portrait-of-sir-joshua-reynolds-p-r-a>

© Royal Academy "This image is not available to download"

Slide 8

[https://en.wikipedia.org/wiki/Neue_Nationalgalerie#/media/File:Pablo_Picasso,_1909,_Femme_assise_\(Sitzende_Frau\),_oil_on_canvas,_100_x_80_cm,_Staatliche_Museen_zu_Berlin,_Neue_Nationalgalerie.jpg](https://en.wikipedia.org/wiki/Neue_Nationalgalerie#/media/File:Pablo_Picasso,_1909,_Femme_assise_(Sitzende_Frau),_oil_on_canvas,_100_x_80_cm,_Staatliche_Museen_zu_Berlin,_Neue_Nationalgalerie.jpg)

Slide 9

<https://www.npg.org.uk/collections/search/portrait/mw13586/Trevor-Phillips>

© National Portrait Gallery

Slide 10

<https://www.npg.org.uk/collections/search/portrait/mw11201/Helena-Bonham-Carter>

© John Swannell / Camera Press

Picture credits

Slide 11

By Rembrandt - 1. The Yorck Project (2002) 10.000 Meisterwerke der Malerei (DVD-ROM), distributed by DIRECTMEDIA Publishing GmbH. ISBN: 3936122202. 2. gallerix.ru, Public Domain, <https://commons.wikimedia.org/w/index.php?curid=157922>
Dawn M Wayand. <http://workshop.dawnmwayand.com/tag/clamshell-lighting>

Slide 12

Monica Dolan (see wikipedia entry)

By Mango Films (Manjinder Virk) - out of darkness (3:05-3:06), cropped, CC BY 3.0, <https://commons.wikimedia.org/w/index.php?curid=73704252>

Slide 13

<https://untappedcities.com/2016/10/13/throw-back-thursday-1935-gershwins-porgy-and-bess-premieres-in-nyc>
Source: The Jim Cullum Riverwalk Jazz Collection.

Slide 14

<https://www.thenational.ae/arts-culture/books/michael-palin-wandering-star-and-grandfather-1.393701>
<https://www.telegraph.co.uk/travel/celebrity-interviews/Michael-Palins-Travelling-Life>

Slide 15

<https://www.npg.org.uk/collections/search/portrait/mw08761/Alan-Bennett>

Slide 16

Arnold Newman, 1968

<http://arnoldnewman.com/portraits>

Picture credits

Slide 17

No further information

Slide 19

<https://www.hermitagemuseum.org/wps/portal/hermitage/digital-collection/01.+Paintings/38856>

Slide 20

<https://bachtrack.com/review-the-sixteen-choral-pilgrimage-durham-victoria>

Slide 21

https://upload.wikimedia.org/wikipedia/commons/2/28/The_Nightwatch_by_Rembrandt.jpg. Public domain

Slide 22

<https://www.telegraph.co.uk/culture/music/classicalconcertreviews/9241341/The-Sixteen-Choral-Pilgrimage-2012-Seven-magazine-review.html>
Ensemble correspondances ???

Slide 23

<https://www.npg.org.uk/collections/search/portrait/mw66401/Beyond-the-Fringe-Jonathan-Miller-Peter-Edward-Cook-Dudley-Moore-Alan-Bennett?search=sp&sText=alan+bennett&rNo=14>

Slide 24

<https://www.politicshome.com/news/europe/eu-policy-agenda/brexit/news/95083/theresa-may-splits-warring-cabinet-two-groups-bid>
PA Images

Picture credits

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<https://www.gettyimages.co.uk/detail/news-photo/the-family-of-tsar-nicholas-ii-of-russia-1910s-the-tsar-news-photo/464421295>

Slide 26

Unknown photographer

Slides 27 & 28

Tempest photography. <https://www.htempest.co.uk>

Slide 29

Pinterest?

© Molina visuals

Slide 30

<https://www.geni.com/projects/Celebrity-chefs/9377>

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Nick Kerry