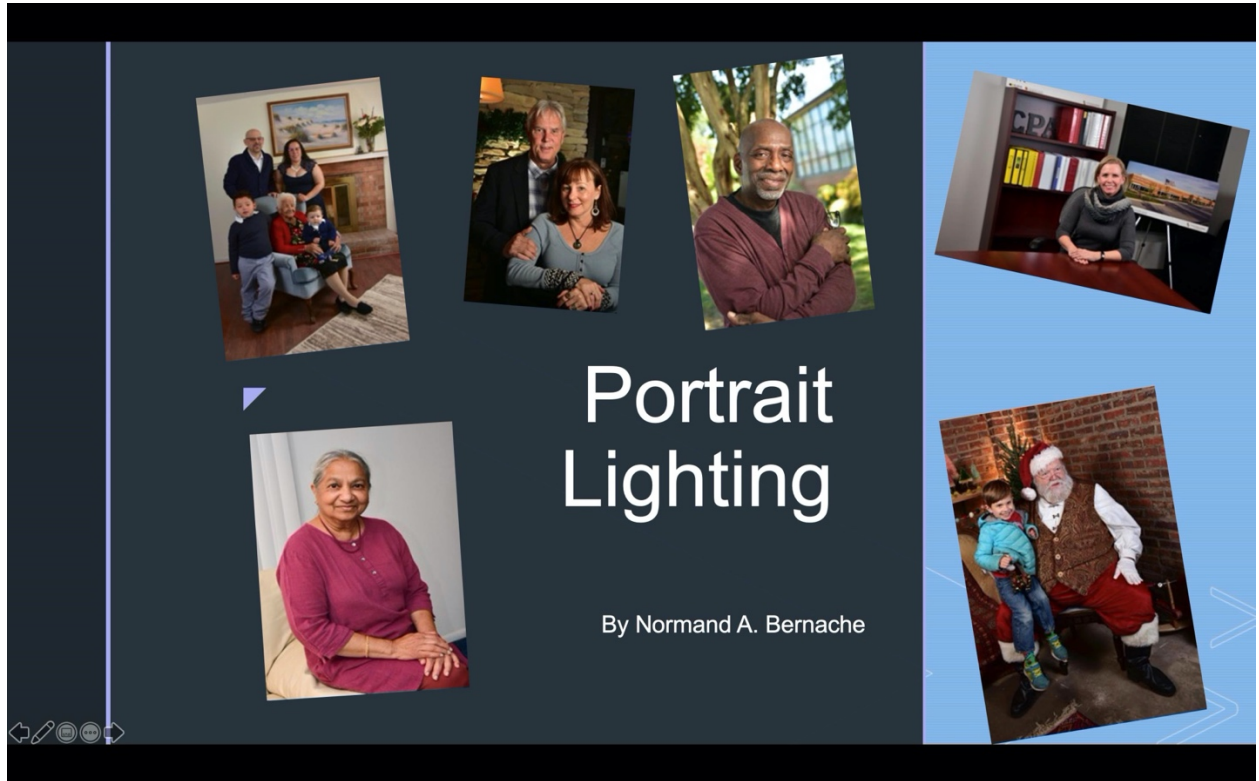


## Portrait Lighting presentation

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This is a demonstration of Portrait Lighting. I originally thought I would be able to demonstrate my process, but due to time restrictions, I will be doing this entirely in Powerpoint show.

This will be about methods I use to light portraits I photograph. It will not be about posing or in-depth information on equipment. However, If anyone is interested in trying some of the features demonstrated in this presentation, I will be happy to help, either at my home or possibly at a place of your choosing.

Since I am only known as the club historian, I thought I would present my background in the SSCC and in photography in general.

## Portraits during my wedding photography years



1. I have always used on camera flash for my wedding work. I now use a bracket to keep the flash above the camera. I very seldom ever used the flash straight at the subject. Most of my work utilizes a bounced flash and/or a diffused flash head. Before I started doing professional photography, I did a bounce but the flash was on the camera directly.

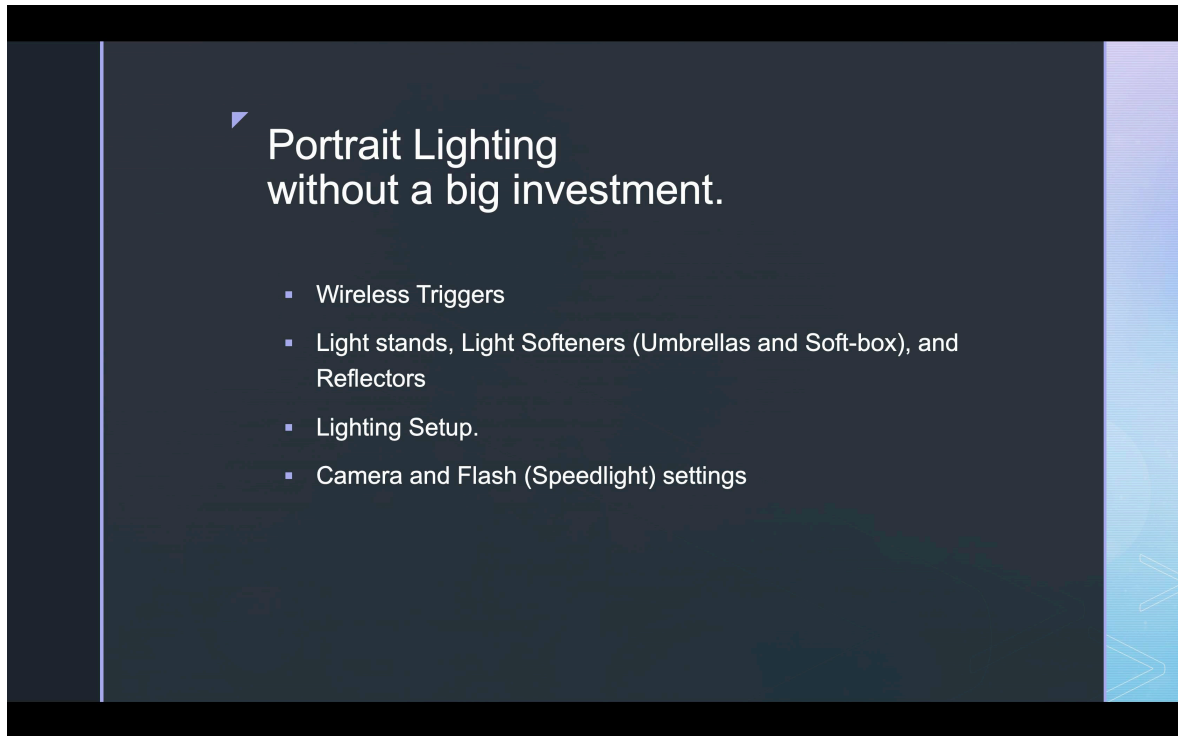
After that I started using the bracket and more diffusing. Most of my bride portraits utilized window light when I could.

2. In this hotel room they did not have a mirror, so I opened the curtains and took advantage of a large white building across the street to diffuse most of the light. I still used a light bounce to lighten the shadows.

3. This shot I was bringing all the ladies' downstairs for photos in the living room. Then the bride walked by the window on the stairway landing, I saw the shot I really wanted.

4. This last shot I again used a hotel window.

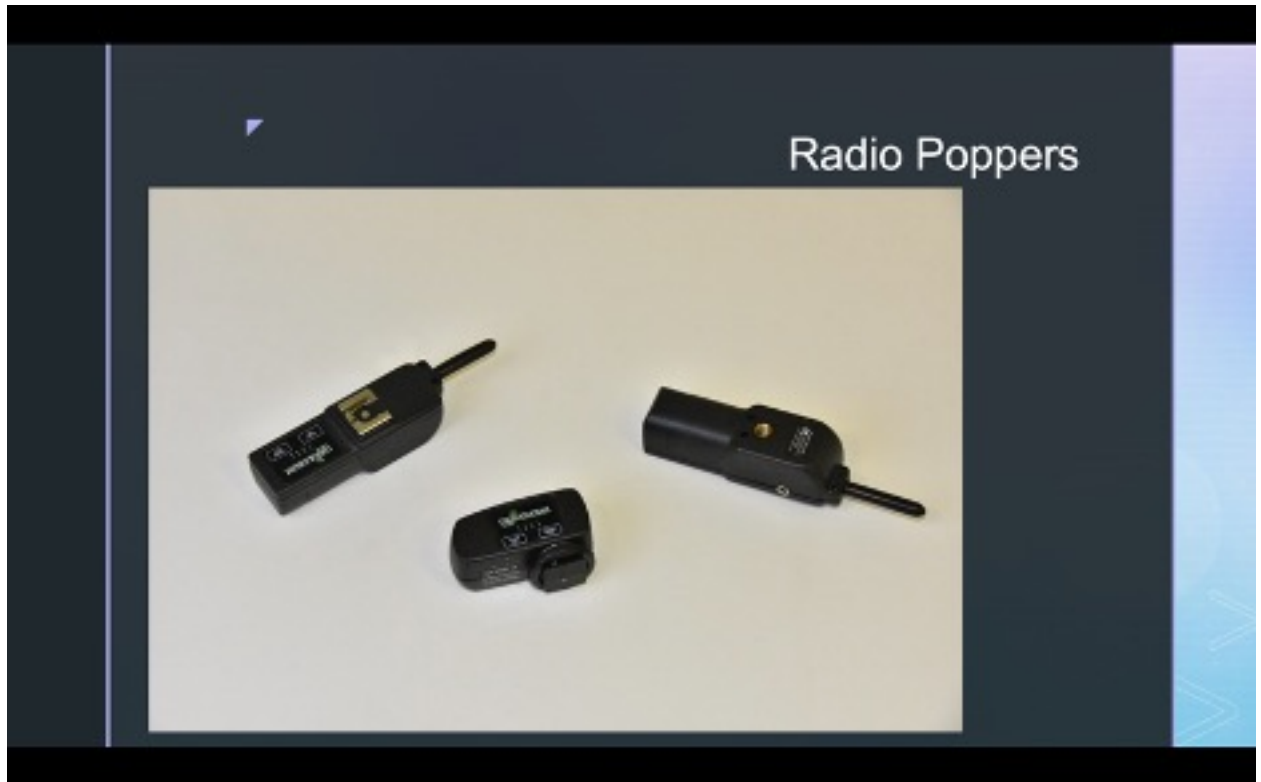
<6>



It was only in the past decade that I got interested in doing portraiture myself. Previously it required heavy lamps, and wires. After attending a few WPPI conferences, picked up some pointers on portrait work, and some useful devices to make it easier to create. This presentation will include discussion on Wireless Triggers, Light stands and diffusers such as umbrellas, soft boxes and reflectors, Lighting positions, and Camera and flash settings.

<7>

There are many wireless triggers on the market. I will show what I used.



I purchased these, but never really used them. Since I was using this for wedding receptions, I needed to have a flash on the camera. The middle item is the trigger, unfortunately did not have a hot shoe to connect the flash on the camera.

## King Pro x

Works with Sony, Canon and Nikon cameras



King Pro X is the brand I originally used. There are dozens of brands that will provide you with controlling flashes from your camera, wirelessly. This first group is my devices. The item in the middle is the transmitter and the two items you see from the side are receivers. The second group is the current devices available. All three devices are transceivers. So, you just set up the device on your camera as a transmitter, the device on the flash will be the receiver.

## Wireless flash controls

Nikon – Commander mode (built in with D80 and all higher cameras with pop-up flash) and on some Nikon flashes that have Commander mode built in as well.



Canon – ST-E2 wireless transmitter and 580EX II Speedlite



There is wireless flash control for Canon. Unfortunately, it is not built into the camera body as it is on the D90 and higher end Nikon cameras. With Canon, you'll have to buy either an ST-E2 wireless transmitter, 580EX II Speedlite, or one of its predecessors to get wireless flash control.

I am not listing flashes because there are many flash devices that will work with various cameras and have wireless flash control capabilities.

<11>

- On flash diffusers
- Umbrellas
- Soft Boxes
- Reflectors

## On Flash Diffusers



There are a lot of on flash diffusers on the market. I went through a lot of them. Some of them looked as though I had Tupperware on my camera, could not fit in my jacket pocket. I now use the plastic dome that comes with most flashes and this Spinlight 360 diffuser.



## Flash with a Spinlight 360 diffuser



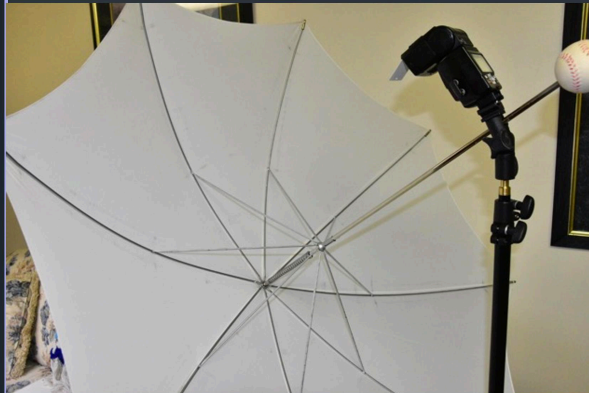
Spinlight 360 with a light grid and a black opaque shade



Spinlight 350 with a clear dome and a white translucent shade.



This was my first major flash diffuser I purchased at a WPPI Conference Exhibit in 2914. I had a successful experience with this. However, whenever I used this in the field, I worried about somebody poking themselves with the ends of the umbrella, so I attached rubber balls on each end.



## Umbrella

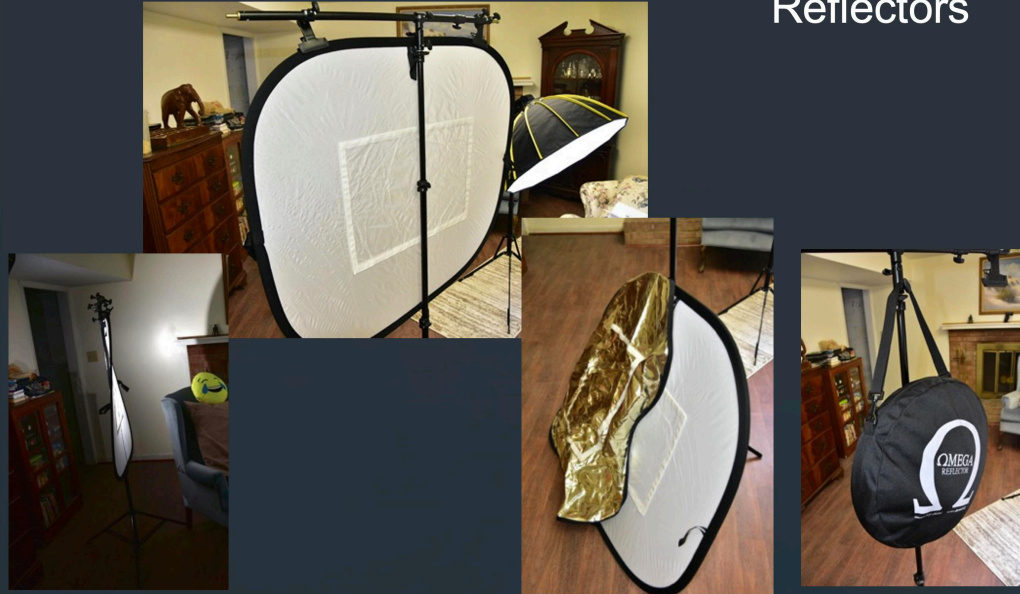
This was my first major flash diffuser I purchased at a WPPI Conference Exhibit in 2014. I had a successful experience with this. However, whenever I used this in the field, I worried about somebody poking themselves with the ends of the umbrella, so I attached rubber balls on each end.

## Soft Box



I picked this softbox up while at the WPPI in 2017. It is easy to set up and very compact when folded. It is easy to use and provides a very soft light on the subject.

## Reflectors



This item has a dual purpose of a reflector and a diffuser. This Omega reflector has quite a few uses. It converts from a reflector (gold on one side silver on the other) to a diffuser. An example of the diffuser use is in the lower left side photo. That rectangle in the middle can be removed to allow photography through the reflector.

## Camera and Strobe Light Settings

- Set the camera in Manual Mode.
  - Depending on your needs. i.e. if you want to catch the ambient light or not.
- Set the Flash on TTL

I learned a few years ago to not have the camera and the flash compete. So I set the camera in Manual mode. And I set f stop and speed to capture the ambient light. I usually set the f-stop to about 7-9. and the speed at about 1/100. And the flash is usually set to TTL



- Umbrella on right with the strobe through a reflector on the left

This is an example of using a reflector with an umbrella. This was my original setup for portraits. Note my models in lieu of live subjects.



This is my first attempt at portraits with external lights. The woman on the left was the principal of the school. I photographed events for the school, and she wondered if I could take staff portraits. She wished them to be outside under a tree. I was able to do one better, by having the school in the background.

I used an umbrella on one side and a reflector, to fill in the shadows on the other.

I started out with the umbrella on the left, as in the second photo, then I switched the umbrella to the right.



Lighting set up:

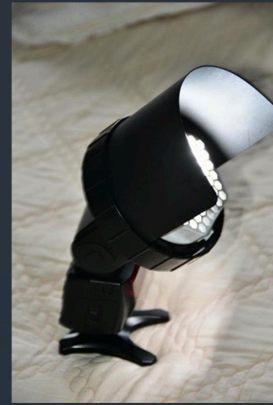
an umbrella on one side and flash with a diffuser dome on a light stand on the other, with another flash with a shade and light grid for the wall.

These were taken in Ledo's Restaurant in College Park in November 2016.



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Lighting set up:  
a softbox on the right and an umbrella on the left  
with another flash with a shade and light grid for  
the wall



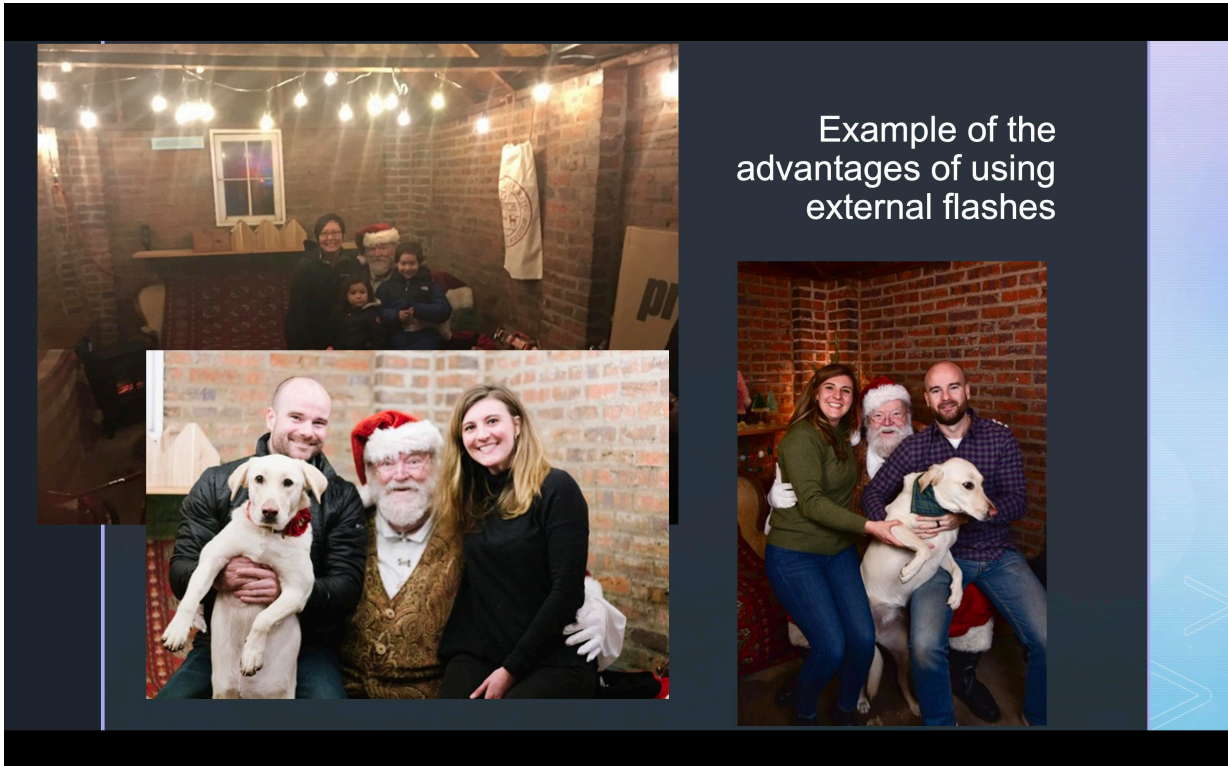
Lighting set up:  
a softbox on the right and an umbrella on the left with another flash with a shade and  
light grid for the wall

## Portrait session at Ledo's Restaurant December 6, 2018



Portrait session was requested to be held at Ledo's Restaurant in December 2018. Softbox was the main light source with the umbrella as the lesser light source. A flash with a grid and hood on the floor lighting the wall.

<23>



1. An example of good reason to external flash came about is an event I photographed for my daughter's neighbor. This shot is from her iPhone. It is in a brick garage in a neighborhood in College Park.
2. This is a Lightroom modified photo they used last year.
3. This is the lighting I set up for them .

## On-site Lighting layout for Santa photos



Umbrella on the left and softbox on the right with a Red gelled flash on the floor behind the tree



These are three shots I put aside when I sent them the photos. But, it comes in handy now to illustrate my method.

An umbrella is on the left and the a Speedbox 70s soft box is on the right.

2. In this shot only the umbrella light fired.

3. The shot both groups fired off. So the soft box on the right balanced the shot with the umbrella on the left. And note another flash was linked with the soft box. I placed a flash with an amber filter behind the tree for a little holiday accent.

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The Santa and subjects all had fun for this session.

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This is what I get for trying out lighting with my granddaughters



ISO 125 f 4.5 Speed 1/160

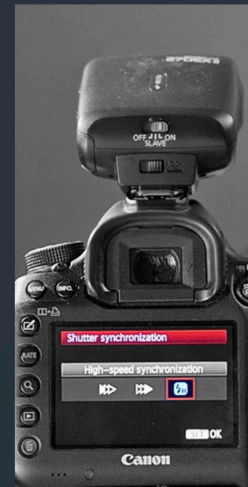
I set up the softbox on the right and umbrella on the left with a gelled flash in the fireplace. I originally intended to try out poses. The kids had other ideas for the photography session.

<27>



This was the result of the practice with grandchildren. Senora Calderone's, dear friend of my wife, mother was in town for the holiday . It was our Christmas gift to her family.

## High Speed Synchronization



I promised to discuss High Speed Synchronization. All camera with focal plane shutters have a maximum synchronous that allows all portions of the sensor to be lit during exposure. Some cameras have a feature where they communicate with a dedicated flash to allow the flash to provide multiple flashes to expose all of the sensor. I do not know how may cameras have this feature, but definitely Nikon and Canon do. This is the view of where the High Speed Sync speed is set for the two camera brands.

<29>

## At the Nikon School Portrait and Lighting Workshop



Attended a Nikon Photography school Portrait Lighting Workshop in March of 2017.  
We had 3 hours of classroom work and then time in the studio with models.

<30>

## Example of the use of High Speed Flash in portraits



Manual f5 1/25 ISO 100




Manual f 7.1 1/1250 ISO 100




! /25 of second is within the shutter sync on most cameras. 1/1250 is definitely beyond that, but this shows no blank areas. We moved the softbox to the other side.

<31>

Impromptu use of a off camera flash.



A simple on camera flash photo.



Used flash with a wireless remote on my right.

The slide features a dark blue background with a light blue vertical bar on the right side. At the top, the text 'Impromptu use of a off camera flash.' is displayed in white. Below this, there are two photographs. The left photograph shows a group of seven people, including a man, a woman, and several children, standing in a room with wooden steps. Below this photo is the caption 'A simple on camera flash photo.' The right photograph is a close-up portrait of a woman with short blonde hair and glasses, wearing a blue jacket over a white turtleneck. Below this photo is the caption 'Used flash with a wireless remote on my right.'

My state senator, Jim Rosapepe, asked me to photograph him and his wife, Sheilah, with some students at Scotchtown Elementary School. When we were done with the session, Sheilah asked if I would take a portrait of her for her group. I took the flash of my camera, added a trigger, and asked somebody to hold the flash on my right, created this quick portrait.

## Things to Remember for a Good Portrait Session

- Camera: DSLR with remote trigger capabilities (usually set to Manual mode)
- 2-3 Strobe Flashes with wireless remote capabilities (either internal or external) Set to TTL mode
- Light Diffusion (Reflector, Umbrella, Softbox, ash diffusers)
- Bluetooth Speaker (for light music)
- Have fun!! If you are smiling, you usually do not have to ask your subject to smile



### Things to Remember for a Good Portrait Session

Need a Camera: DSLR or and camera with wireless remote capabilities The camera should be set in Manual mode. With an ISO 500 or below.

2-3 Strobe Flashes with wireless remote capabilities (either internal or external)

Light Diffusion (On Flash Diffuser, Reflector, Umbrella or softbox)

Optional: Bluetooth Speaker for light background music. I usually prefer light instrumental jazz. I used that in the CPA Admin and family portraits.

Have fun!! If you are not smiling, how to expect your subject to be smiling?