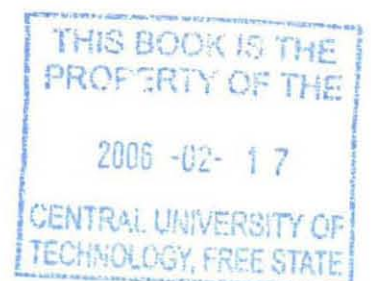


PORTFOLIOS

PAULINE NIEHAUS



PORTFOLIOS

Pauline NIEHAUS

Submitted in partial compliance with the requirements for
the National Diploma in Photography

Photography Programme
Faculty of Engineering
Central University of Technology

November 2005

I hereby declare that the work contained in this is my own independent work and that all sources consulted or cited have been indicated in full.

A De la Hay

Signature

10 / 11 / 2005

Date

History of People & Portfolio Photography

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1. Introduction

One can learn a great deal from the great photographers of the past. It is important for a photographer to notice the mistakes that were made and to concentrate on the methods great photographers used to become successful. There are no specific rules, no particular ‘wrongs’ or ‘rights’ in photography. Therefore, as every individual photographer has an own, original taste in different styles of photography, many photographers often differ from and criticize others’ work. Thus, works of photographers of the past can either be inspiring or samples of what should not be done. Either way, there are lots to be learned from the history of photography.

2. Fashion Photography

“The camera is a sketch book, an instrument of intuition and spontaneity, the master of the instant which, in visual terms, questions and decides simultaneously. In order to give a meaning to the world, one has to feel oneself involved in what one frames through the viewfinder.” This vision of photography that we owe to Henri Carier-Bresson, sees photography as both natural and spontaneous (Saint-Cyr, Lemagny & Sayag, 1992:11).

Fashion photography demonstrably has a place in the analysis of the sign language of dress, and stands in a direct relationship to the diverse cultural codes reflected in the ways in which our bodies are presented and represented. Inherently associated with external appearances, fashion photographs, through their concern with pose and gesture, function equally as a form of anthropology. They document style: style that is of course a form of self-expression. Dress is one constituent, but style equally holds social, political, and psychological meanings. Susan Sontag states that “The greatest fashion photography is more than the photography of fashion” (Harrison, 1991:7).

The earliest commercial fashion photographs date back to around 1890. Few of the pioneer efforts attempted more than a literal description of a garment, which was invariably displayed on a static, mannequin-like figure. From the moment photographers switched their preoccupations to the pose and expression of their models, however, they exceeded the nominal brief of providing a record, an illustration. Fashion photography began to appreciate

that it could comment on, as well as reflect, its subject matter. At the point when the fashion photographer is engaged by the psychological and physical character of the person inside the garment, then clearly the psychology of the photographer is at least equally involved in the transaction (Harrison, 1991:10).

“...now close your eyes. Do you still feel the softness of her skin? Do you still smell the fragrance of her perfume? That’s what my photography is all about” (Saint-Cyr, Lemagny & Sayag, 1992:16).

Before 1975 it was unusual to see fashion photographs other than in magazines. Out of their original context, in a book or on the walls of a gallery, they take on different meanings.

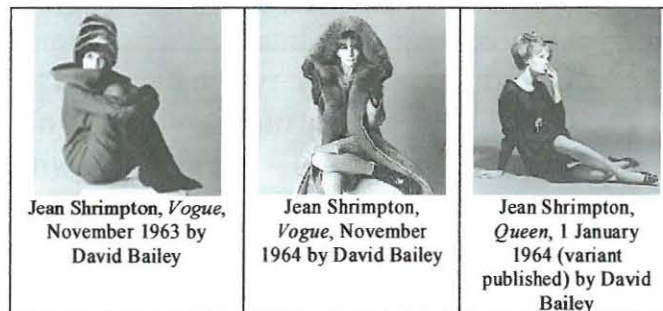
2.1 David Bailey

David Bailey is one of the author’s all-time favourite photographers and loves the angles, simplicity, lines and style he captured in his fashion photography.



Sunday Pictorial, 1960 by
David Bailey

Bailey’s first published fashion photograph was for a mass-market newspaper that became the *Sunday Mirror* in 1963. John French, who deemed her ‘teenage’ look unsuitable for his own photographs but ideal for his young protégé, recommended the model. For the precociously accomplished test photograph of Joy Weston, Bailey adroitly adapted French’s high-key ‘tent’ lighting arrangement (Harrison, 1999:30).

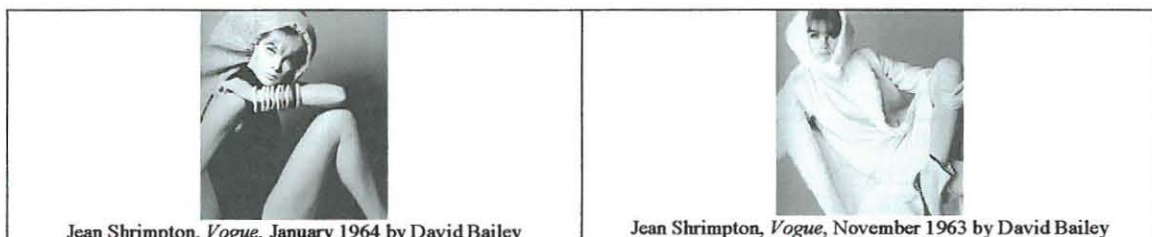


(Harrison, 1999)

“Through working regularly in New York, Bailey became directly aware of the much higher level of professional support available to his American counterparts, specially with regard to hairdressing, make-up and styling” (Harrison, 1999:72).



(Harrison, 1999)



(Harrison, 1999)

“When Bailey discovered photography, it was photojournalism and portraiture that attracted his enthusiasm, not fashion photography. But although his drift in this direction was fortuitous – his first portfolio contained no fashion photographs – it was fairly painless: ‘When *Vogue* offered to pay me to photograph beautiful women all day I thought I was on a dream-boat’ ” (Harrison, 1999:18).

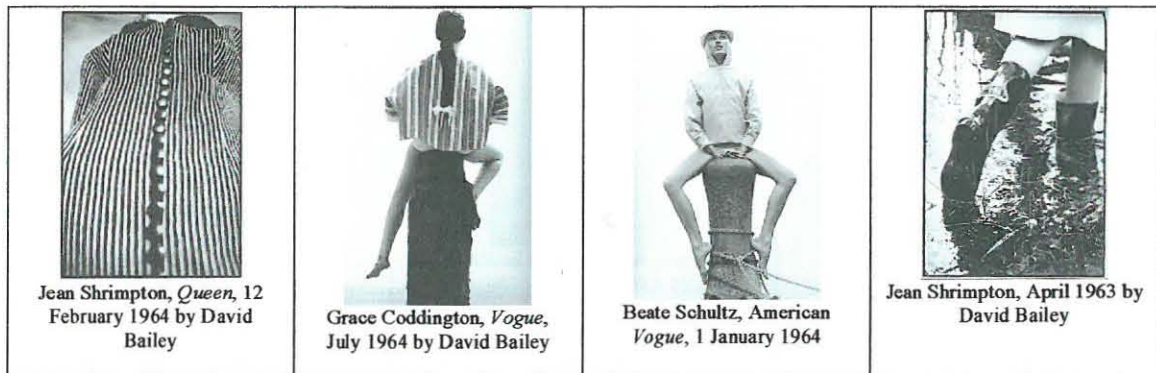
David Bailey once said that fashion was an expression of individual taste and a form of communication, and that fashion photography presented an idealized world. “I love fantasy: the idea of beautiful people dressed in elegant clothing in sumptuous surroundings”, he said. “I expect people to want to ‘live’ in my photographs – or at least fantasize about being in them.” “As a fashion photographer”, Bailey said, “you will play a role in constructing the images that not only sell products, but also create a fantasy world of ideal beauty and style. The boundaries of that world will be determined only by the richness of your imagination. The garments you photograph will be delineated by the variables of colour, form, line, and movement, but your own imagination will govern these elements from the moment you accept an assignment to the last click of the shutter” (Harrison, 1999:11).

Bailey undertook fashion photography in various environments, as seen below. In these environments, the model is in total contrast with her surroundings, causing the viewer to focus on the ‘something different’.



(Harrison, 1999)

In the pictures that follow, we see great use of simplicity and line by David Bailey.



(Harrison, 1999)

2.2 Blumenfeld

Blumenfeld's work is of a much more 'arty' kind. He played around with lines, curves, colours and lighting, creating interesting shapes, forms and patterns in his images.



(Ewing, 1996)



(Ewing, 1996)

Photography was truly the popular art form of the twentieth century – it was accessible to everyone and it was everywhere. With its unique combination of immediacy and permanence, a photograph can encapsulate complex issues or emotions in single, iconic images in a way no other medium can match.

Celebrity portraits and fashion photography has encapsulated each era's style. The technical development of the last century has enabled photography to develop from the static street scenes of the 1900s to the capturing of a split second's movement (Golden, 1999:1).

2.3 Cecil Beaton

Cecil Beaton was born in London in 1904, and he died in Salisbury, Wiltshire in 1980. He was a fashion and portrait photographer. From the beginning, Beaton's work was romantic and staged. He had a fascination with set design, and even as a youth would construct elaborate tableaux in which his sitters figured as if they were statues. His sets and costumes for the films *Gigi* and *My Fair Lady* won Oscars in the 1950's. In the 1930's, surrealist elements began to intrude (especially in his Hollywood portraits), but his work remained effete, snobbish and mannered until 1940, when commissions for Ministry of Information took him to blitzed London and several theatres of war. Beaton then discovered a new realism with the Rolleiflex camera, which uses natural light and a simple, stark approach.

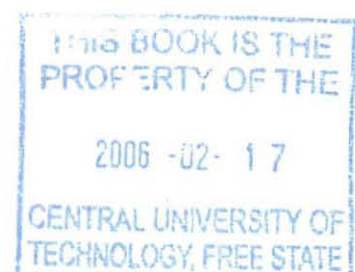
Portraits of generals and politicians such as Churchill sit easily alongside pictures of ordinary people. Beaton increasingly employed a similar style in his post-war fashion photography. As official photographer to the British Royal Family, Beaton's status as the leading photographer of his era was only seriously challenged in the early 1960's, when newer approaches emerged which seemed more in tune with the times. He responded by making a series of looser and less formal portraits of celebrities, and despite ill health remained active until his death (Golden, 1999:34).

2.4 Horst P. Horst

Horst P. Horst was a fashion photographer. He was born in Weissenfels, Germany in 1906. In the 1930's the USA was experiencing the Great Depression. It was a time of hardship and people were looking for a means of escape. One route was through Hollywood and the magic of the movies; another alternative was through fashion and, in particular, the glossy pages of magazines such as *Vogue* and *Harper's Bazaar*. The clothes may have been out of the price range of most readers, but looking and dreaming were free. Fashion photography therefore could not be grounded in reality; it had to be about the selling of dreams, where the women, the clothes and even the props are flawless creations.

Horst was not just depicting an item of clothing, but a whole scenario of subtle wealth and taste in which the clothes feature rather than take centre stage. It was an illusion, a celebration of what people did not have, but could imagine. Horst would get his models to imitate classical poses, he paid meticulous attention to details such as the positioning of the hands, the precise angle at which the neck should turn and the way a piece of fabric should hang off the model. He was also fond of keeping everything quite sparse; too much clutter in the photograph and he felt the illusion would be lost.

These pictures are too detached to be truly seductive and compared to today's hyper-real fashion photography; they appear staged and stilted. Horst revered the fantasy of this devotion (Golden, 1999:116).



2.5 George Hoyningen-Huene

The great fashion photographer George Hoyningen-Huene was born in St. Petersburg, Russia in 1900 and died in Los Angeles, USA in 1968.

Generally regarded as one of the great fashion photographers of the 1920's and 1930's, his career began after he moved to Paris in the 1920's. He studied painting, worked as a movie-extra and befriended many famous Bohemians of the period. In 1925 he was hired by *Vogue* and worked there for the next ten years. In 1935 he moved to New York and worked almost exclusively for *Harper's Bazaar*. In 1943 he published his picture books: *Hellos* and *Egypt*. In 1946 he moved to Hollywood and became a sought-after portrait photographer. Hoyningen-Huene was a friend of Horst and their careers were very much-intertwined (Golden, 1999:122).

2.6 Nick Knight

Nick Knight, fashion and music photographer, was born in London in 1958. He is one of the most important fashion photographers working today. After studying photography in the south of England, he started working for cutting-edge British style magazines such as *The Face* and *i-D* in the early 1980's. From there he graduated to more mainstream fashion publications such as *Vogue* and has shot campaigns for Reebok, Jill Sander, Christian Dior and Yohji Yamamoto. Knight's work crossed into the realms of fine art and has been widely exhibited. Knight was also one of the first commercial photographers to recognize the potential of digital imaging. Knight has also been the recipient of numerous prizes and awards (Golden, 1999:146).

2.7 Rankin

Fashion and portrait photographer Rankin was born in Glasgow, Scotland in 1966. He is one of Britain's most high profile and prolific image-makers of the 1990's. In 1991 he co-founded the ultra-trendy magazine *Dazed & Confused*, which placed him at the forefront of British creative culture, both as a commentator and barometer. This led to commissions from a multitude of publications; record companies (including album covers for the Spice

Girls and U2) and commercial assignments. Clients include Diesel, British Airways and Firetrap. Rankin's work has also been exhibited in London and Milan. He is a keen supporter of student photography and has hosted photography workshops for former street children in Brazil (Golden, 1999:194).

Some works of current fashion photographers are illustrated below.



(Lesage, 2005)

3. Portrait & Personal Character Photography

3.1 Eve Arnold

Born in Philadelphia, USA in 1913, photojournalist Eve Arnold made her name with her sensitive and sympathetic photo essays and celebrity profiles for *Life* and *Look* magazines that led to her becoming the first woman to join the world-famous Magnum Agency in 1951. Arnold is best known for her work with Marilyn Monroe, but she also has a long and distinguished career as a globetrotting photojournalist visiting China, the former Soviet Union, Egypt, South Africa and Afghanistan. Arnold is a pioneering and formidable photographer who has received countless honours, including Master Photographer from the International Center of Photography (ICP) in New York. She is an integral part of the photography scene in Britain – her adopted home since 1961 (Golden, 1999:24).

3.2 Berenice Abbott

Documentary and portrait photographer Berenice Abbott was born in Springfield, Ohio, USA in 1898 and died in Maine, USA in 1991. The value

of Abbott's work was obscured for much of her career by the important role she played in promoting that of Eugène Atget. Her famous portraits of him were made just before his death. Assistant to Man Ray in Paris from 1923 to 1925, she worked as a portrait photographer there until returning to New York in 1930. During the 1930's she produced a monumental and detailed record of New York City, which seems directly inspired by Atget's photographs of Paris. Her later work, from about 1939, concentrated on scientific subjects, but she also invented several photographic devices (Golden, 1999:14).

3.3 Yousuf Karsh

The gifted Portrait photographer Yousuf Karsh was born in Mardin, Armenia in 1908. He immigrated to Canada in 1924, and his interest in photography was aroused by working in his uncle's portrait studio in Montreal between 1926 and 1928. He then trained in Boston with John Garo, also a portrait photographer. Shortly afterwards he set up his own studio in Ottawa in 1932. Karsh also worked as an industrial and corporate photographer.

Karsh's picture of Winston Churchill, which made the cover of *Life* magazine in 1941, is one of the most famous portraits of the twentieth century. Karsh is best known for his portraits of political and cultural leaders of the 1940's and 1950's, most notably his picture of a glowering Churchill.

The winner of countless awards and fellowships, Karsh has also been exhibited worldwide since the 1950's and has published many books. *Brush Stroke of Genius* (1981) and *Nelson Mandela* (1990) are two of his most famous works (Golden, 1999:126).

3.4 Steve McCurry

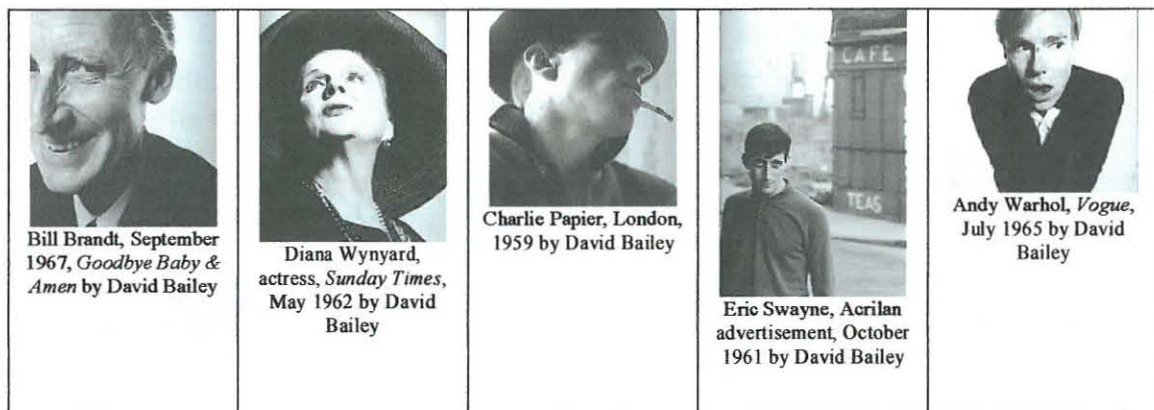
Steve McCurry was born in Philadelphia, USA in 1950. He is a documentary, environmental and travel photographer. He graduated in 1974 from Penn State University with a B.A. in Cinematography and History. In the late 1970's he visited India and Afghanistan – the countries with which his work is most closely identified – and freelanced for several international magazines. His career was launched when he crossed into rebel-controlled

Afghanistan in 1979, just before the Russians invaded the area. His highly distinctive colour photography, which combines the best elements of reportage, social documentary and travel work, has appeared in numerous publications but most noticeably in *National Geographic*. His images are in the permanent collections of the George Eastman House and the Houston Museum of Modern Art. McCurry is a member of the Magnum Agency (Golden, 1999:166).

3.5 David Bailey

David Bailey's portrait photography is inspirational. He captures emotions.

In a book written on David Bailey, the author states that a Bailey photograph has a distinctive identity, and beyond the cultural and historical factors responsible for Bailey's rise there were specific characteristics that marked him out among his peers (Harrison, 1996:15).



(Harrison, 1999)

By the end of 1962 Bailey, compelled towards a tighter professionalism, had largely forsaken his experiments with 35 mm and different focal-length lenses, at least as far as studio work in the commercial sphere was concerned. His abandonment of this mode was partly accelerated by Alexander Liberman's remark that "Your pictures need more direction. You're all over the place" (Harrison, 1999:69).

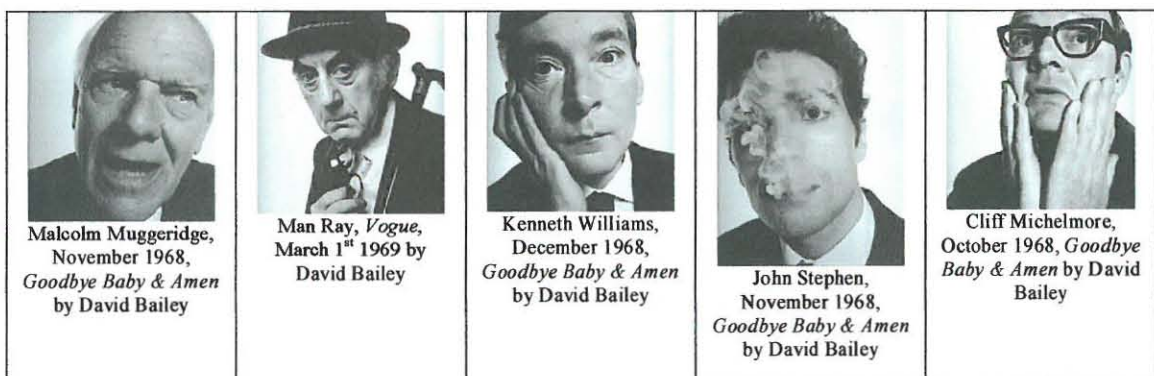


(Harrison, 1999)



Jean Shrimpton, July 1965, David Bailey's box of pin-ups

It is said that only four women qualified for inclusion in Bailey's box of pin-ups, among whom Jean Shrimpton was represented twice. The photograph above was taken specifically for the box and its consciously heroic pose provides an illuminating comparison with the vast number of fashion photographs that Bailey made of Shrimpton (Harrison, 1999:174).



(Harrison, 1999)

3.6 Blumenfeld

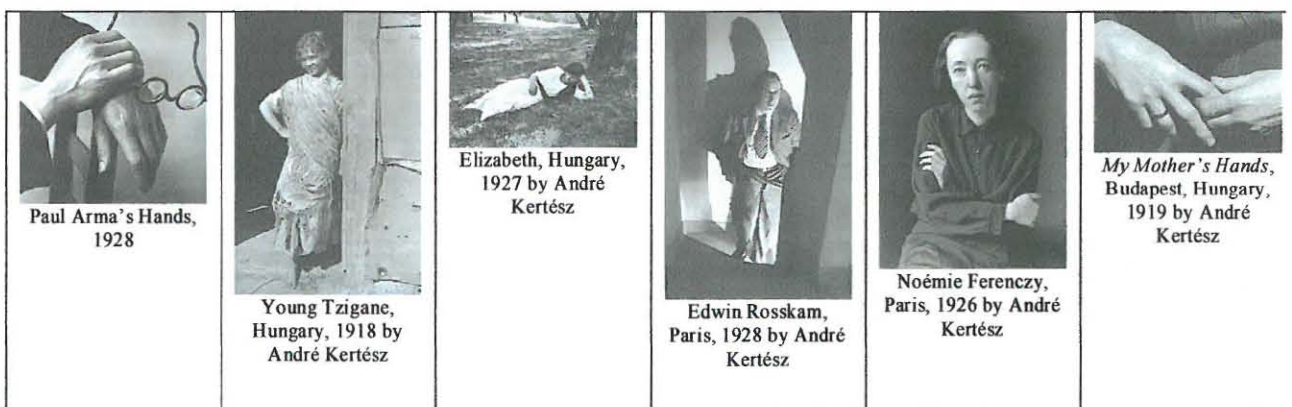
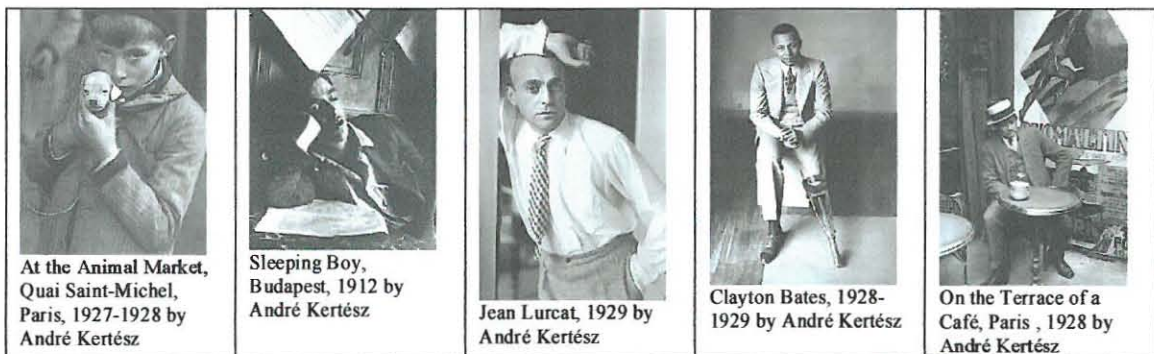
Blumenfeld's way of exposing someone's character was different – much artier. Blumenfeld hoped that his exposure in magazines and galleries would lead to dramatic increase in the number of clients for his portraiture. Dadaism had nourished his approach.



Untitled by Blumenfeld

3.7 André Kertész

Part of André Kertész's success was that the innocence, the naturalness, that people knew how to maintain in themselves, fascinated him (Borhan, 1994:90).

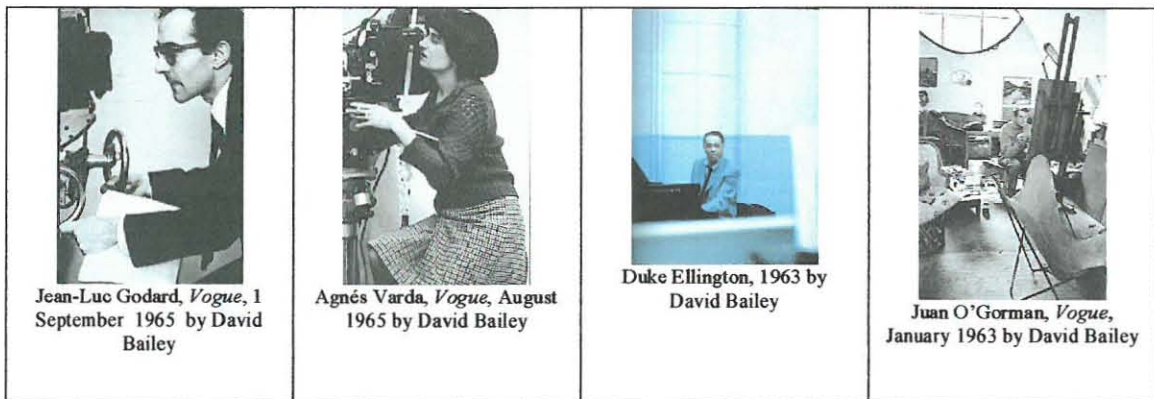


(Borhan, 1994)

4. Environment Photography



David Bailey photographing Moyra Swan, London, *Vogue* Studio 3, 1965 by Terry O'Neill

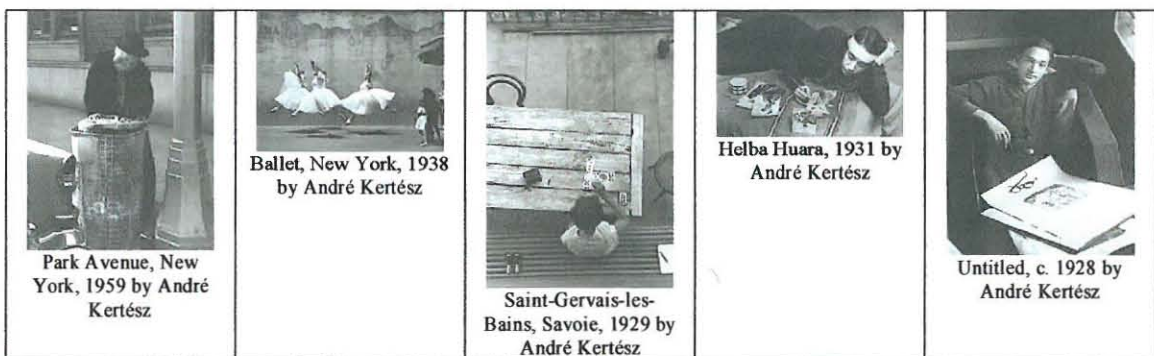

















(Harrison, 1999)



Untitled, 1860/64 by Clementina Hawarden

(Langer, 2002)



 <p>Paris, c. 1930 by André Kertész</p>	 <p>Paris, c. 1930 by André Kertész</p>	 <p>Untitled, 1930 by André Kertész</p>	 <p>Tram, c. 1930 by André Kertész</p>	 <p>Montparnasse, Paris, 1928 by André Kertész</p>
 <p>Wandering Violinist, Abony, Hungary, 1921 by André Kertész</p>	 <p>Ilka and Eva Révai, Paris, 1927 by André Kertész</p>	 <p>Quai d'Orsay, Paris, 1926 by André Kertész</p>	 <p>Morning Prayer in Front of Gologory, Galicia, 1915 by André Kertész</p>	 <p>Gorz, January 1st, 1915 by André Kertész</p>
 <p>Trio, Rackeve, Hungary, 1923 by André Kertész</p>	 <p>Elizabeth, Dunaharaszti, Hungary, 1920 by André Kertész</p>	 <p>Lajos Mihalik with a Cello, Esztergom, 1916 by André Kertész</p>	 <p>Kalman Krump and Galo Dieter, Two Wounded Comrades, Esztergom, 1915 by Kalman Krump and Galo Dieter</p>	 <p>Haircut at the Convalescent Home, Parhany, 1917 by André Kertész</p>

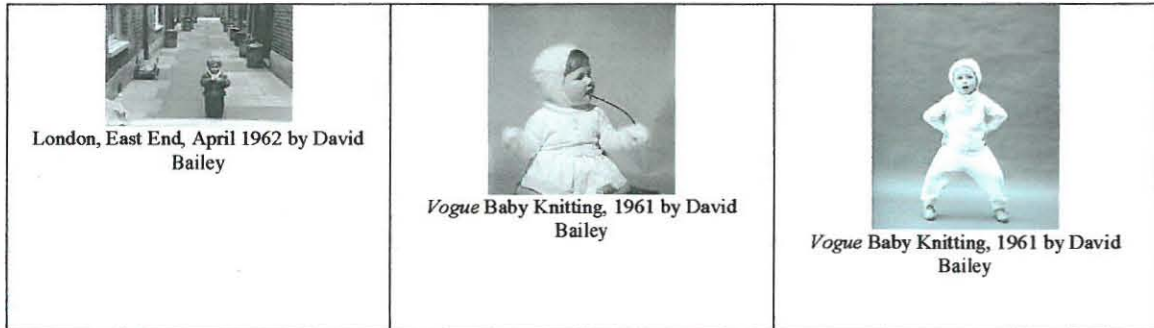
(Borhan, 1994)

5. Child Photography

During a shoot, David Bailey likes to let children be themselves. He said that this is the best way to capture their personalities. Just like adult models, child models have certain needs that one should attempt to accommodate. On the day of the session, Bailey always has some toys around to interest them. Since their attention span is limited, he then has to work fast. Some children are shy in front of the camera, but Bailey suggests that with a little

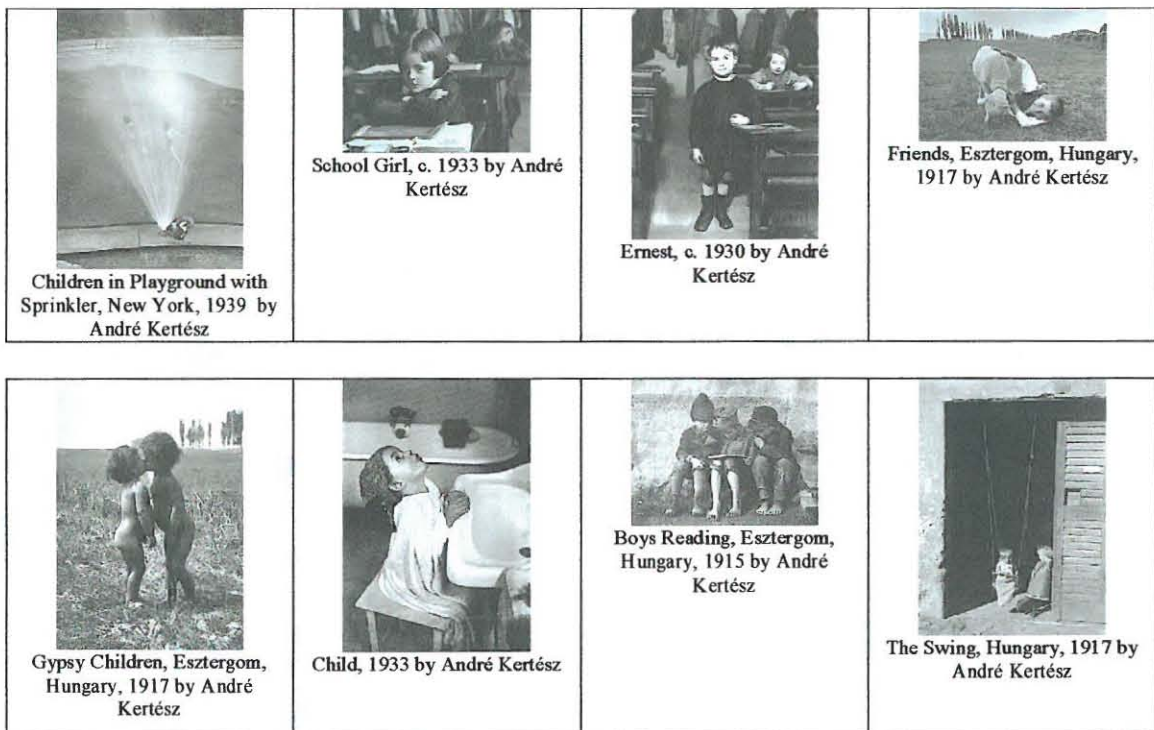
coaxing and encouragement, one can get some endearing result (Khornak, 1989:29).

“Childhood is not a subject (at least before the birth of his own offspring) normally associated with David Bailey’s photography” (Harrison, 1999:40).















(Harrison, 1999)

Some works of André Kertész are illustrated below.





(Borhan, 1994)

6. Group Photography

 Procol Harum, November 1969 by David Bailey  Still on the set of G.G. Passion, 1966 by David Bailey	 Nigel Wymouth, Michael Rainey, Jane Hilder, John Pearse August 1966	 To unidentified men, Denzil and Gala Mitchell August 1966 by David Bailey	 John Lennon and Paul McCartney, January 1965 by David Bailey	 John Lennon and Paul McCartney, January 1965 by David Bailey
 Cecil Beaton and Rudolf Nureyev January 1965 by David Bailey	 Gerard Malanga, Edie Sedgwick, Andy Warhol and Chuck Wein May 1965 by David Bailey	 The Who, January 1966 by David Bailey  Mary Quant and her 'Bazaar' colleagues, <i>Daily Express</i> , October 1963 by David Bailey	 The Rolling Stones, September 1964 by David Bailey	 The Kray twins, April 1965, by David Bailey

(Harrison, 1999)

In these two original images taken by André Kertész, one does not have to see the people's faces to get the right feel, atmosphere and mood about the particular group.

 <i>Shadows</i> , 1931 by André Kertész	 The Fereho Roth Quartet, Paris, 1926 by André Kertész
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(Borhan, 1994)

7. Occasional Photography

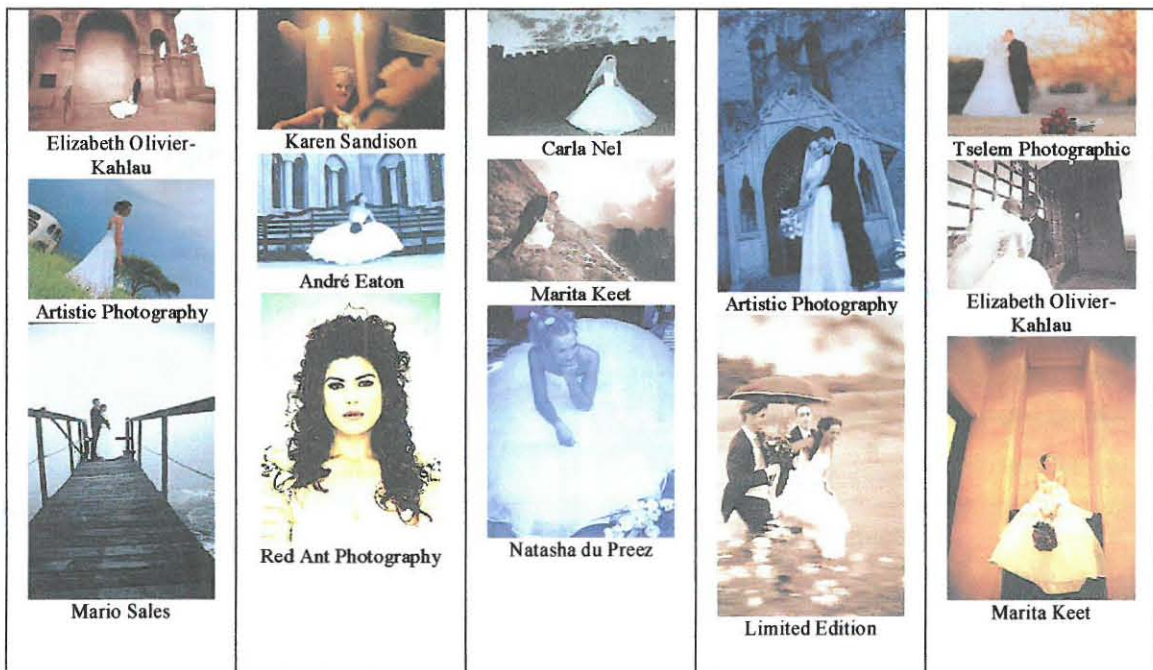
Below are some wedding photographs taken by David Bailey. The emotion created by the facial expressions and the mood of the surroundings he captured, makes these wedding pictures unique. When one looks at these, one can almost experience the atmosphere of the occasion as if one had been there oneself.



The wedding of Reggie Kray and Frances McShea, April 1965 by David Bailey

(Harrison, 1999)

Nowadays there are many great South African occasion photographers whom inspire me greatly. Examples of these photographers' works are shown below.



(Adroc, 2003)

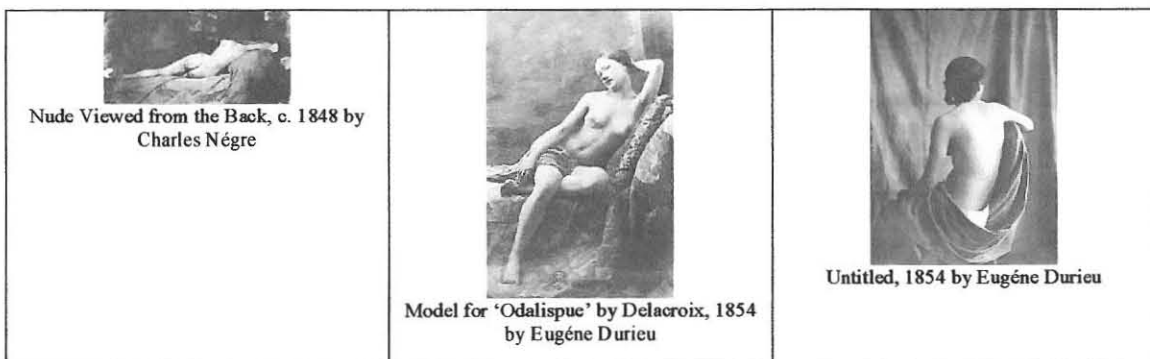
8. Nude Photography

Nude photography is one of the oldest forms of art photography. With the improvements in photographic materials, as soon as it became possible to photograph people, photographers started photographing nudes.

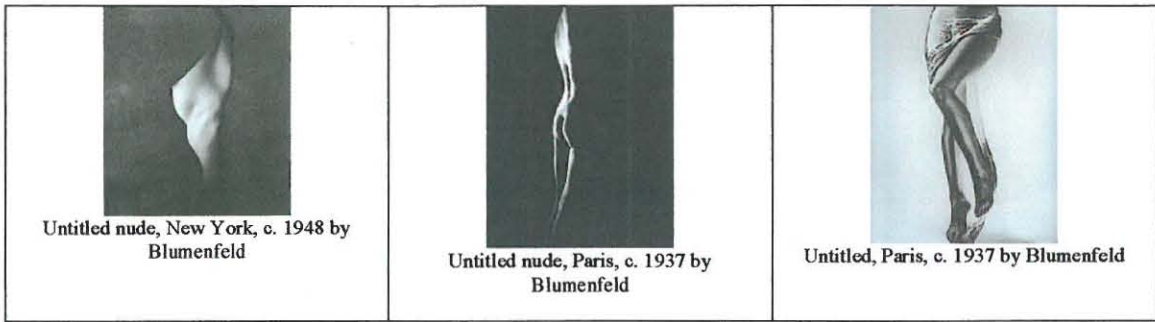
Nude photography started in the static nineteenth century where nudes were taken in the photographers' stuffy studios. It then moved on to the Edwardians, with their naturalistic studio sets and locations; then gone on to the period between World War I and World War II, the heyday of the geometrical nude and the semi-abstract "figure study". Then came the 1950's, with their emphasis on the outdoors; the 1960's, with their gritty photo-realism, and the self-indulgence which characterized so much of the 1970's. As we move closer to our own times, it becomes harder and harder to recognize underlying trends. There also seems to be more diversity than ever before (Anon, 2002:13).

One of the amazing factors that adds to the art in nude photography, is the lines of the unique, natural, soft texture of the human body. By playing around with different light sources and lighting techniques, one can create amazing images.

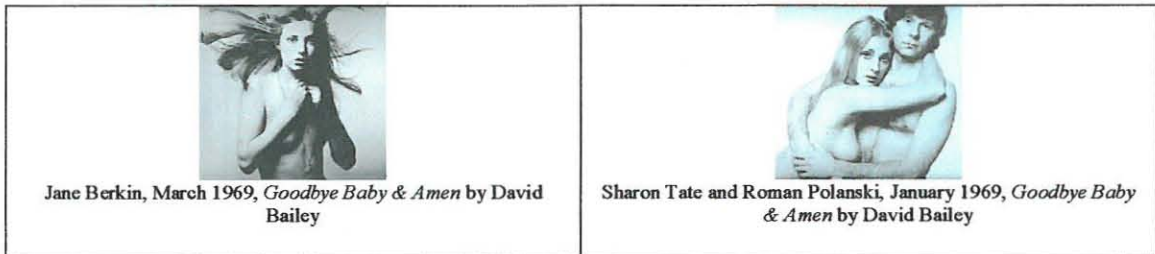
Below are examples of nude photography done by some of our greatest photographic artists of the past.



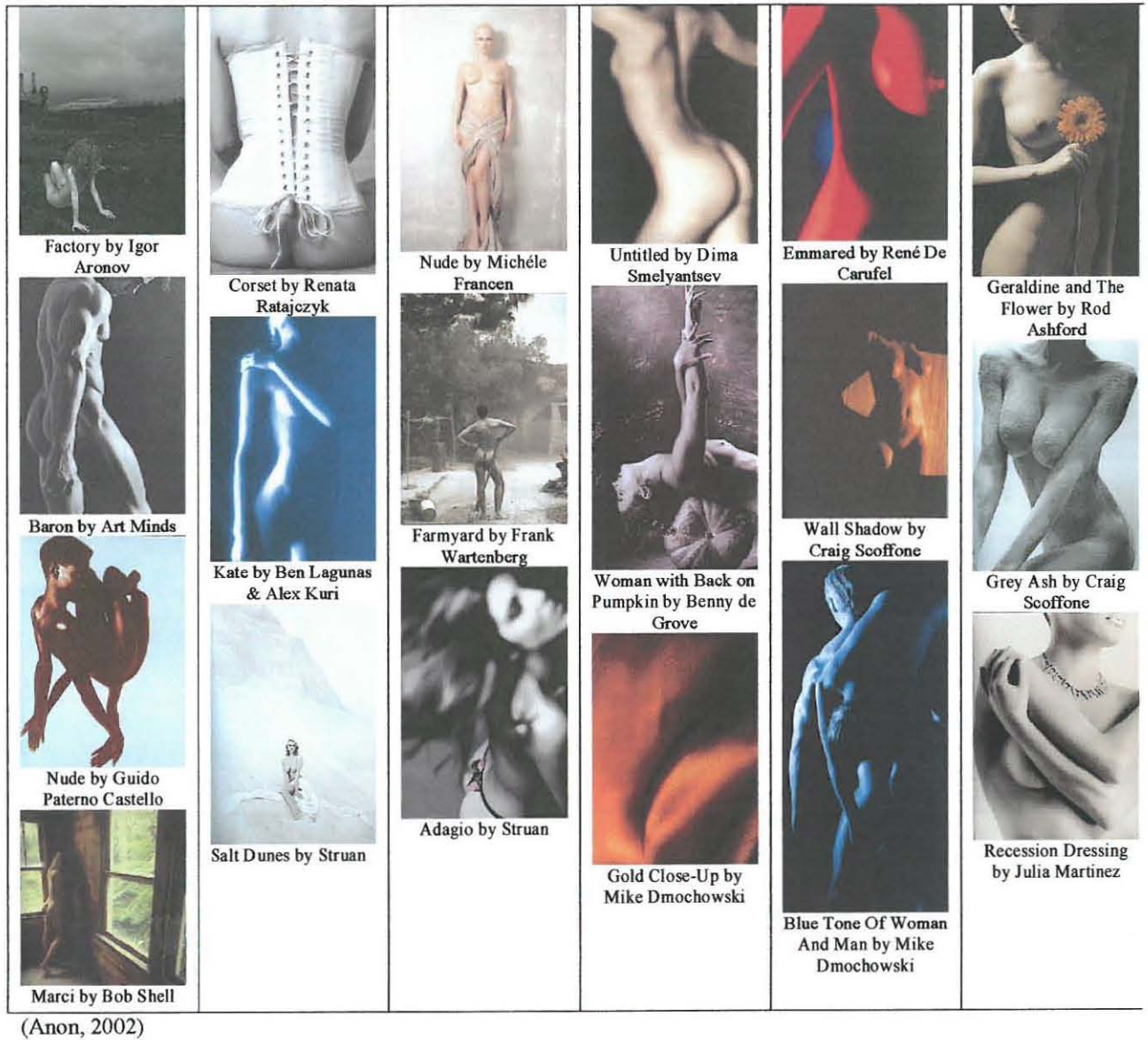
(Langer, 2002)



(Ewing, 1996)



(Harrison, 1999)



9. Self-portraits

Robert Howlett was one of the first professional photographers in London. Below is one of his many famous works: Self Portrait (Langer, 2002:38).






Self Portrait, London, 1857 by Robert Howlett



In the beginning, David Bailey's contact with the work of other photographers was largely through American magazines. However, as he became more aware of photographic history, he consciously positioned himself within a British tradition, at the head of which he saw Ceil Beaton and Bill Brandt. The resemblance to Beaton's self-portraits in this early photograph is entirely fortuitous, but Beaton, and especially Brandt, became subtly important exemplars (Harrison, 1996:16).



Self-portrait, Singapore, 1957 by David Bailey

 <p>Self-portrait of Bailey with Picasso pin-up at his billet, Singapore, 1957 by David Bailey</p>	 <p>Bailey and the Kray twins, East London, March 1968 by David Bailey</p>  <p>Mick Jagger, David Bailey and Max Maxwell December 1964 by David Bailey</p>
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(Harrison, 1996)

 <p>Self-portrait, Paris, 1927 by André Kertész</p>	 <p>Self-portrait with my Brother, Hungary, 1919 by André Kertész</p>
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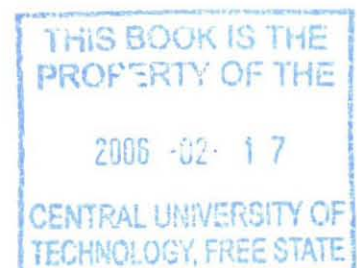
(Borhan, 1994)

10. Conclusion

It is amazing to see how individuals see the world differently by capturing something that captured them, especially when it comes to photographing people. No two photographers can ever photograph one person the same. By looking at someone else's work, it is possible to see and appreciate the way that person sees the world we are all living in so differently. This is what makes photography such a wonderful form of art. No matter how much we are inspired by our great photographers of the past, our own, individual work will one day also have an original history of its own.

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The Environment of different types of Portfolios

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1. Introduction

The environment in which a picture is taken is just as important as the subject being photographed itself. In fact, the background, surroundings or backdrops used are mostly the factors that make or break the image. The same person can look like an entire different human being if one plays around with different environments and surroundings. There is no such thing as a specific or 'right' environment to photograph someone in. One should always keep in mind that the environment can be changed – even if it means just to change the angle of the lens.

2. Fashion Portfolio

Fashion Photography is the most important part of the fashion industry, which is one of the most popular industries in the world today. When it comes to a modelling and fashion portfolio, one wants to capture, in a series of photographs, the glamour, desire, sexiness and lust. A fashion portfolio does not necessarily have to consist of one person only. It could be a portfolio of a certain clothing range, showed off by different models. The idea of fashion photography is to sell the product by presenting the latest, hottest trends in the most striking way. One of the most important things about a fashion portfolio is that the product being advertised is presented accurately and appears irresistible, to be desirable to the potential buyer. Fashion portfolio can be anything from minimalism to extreme wide angle. If a female model is used, all women should envy her, and all men desire her, because of her appeal and perfection. If a male model is used, all men must admire him, and all women must crave and desire him, because of his muscular build, arrogant, imposing appearance and self-confidence.

In fashion photography, originality and being different from the normal are essential. Fashion makes one feel a sense of belonging, but still as an individual. Every person desires to be part of the global image. Because fashion is such a visual expression of one's inner self, fashion will always stimulate curiosity. The fact that fashion never stays the same but keeps on changing dramatically will always pique one's interest and desire to know what is hot and happening.

With Fashion Portfolio, the photographer can push his or her creativity over the edge because there are no limits. By making use of weird, arty angles, unusual locations and erotic, interesting backgrounds, as well as different lighting, one can manipulate the effect of any photograph: the more extraordinary, the better. One can do anything to obtain the desired effect, even if it means shocking the viewer.

The choice of location or background can greatly alter the overall effect of photographs for an assignment. The first decision the photographer and the client make is whether they will shoot in a studio or on location. For a sense of realism, the art director's first inclination may be to shoot on location. The art director may, after some thought, opt for a painted backdrop. During the course of this decision, the question as to whether or not people can tell an actual location from a backdrop or a set may arise. There is deference, however, it can be great, or it can be negligible. The final decision may be determined by budget and time limitations (Khornak, 1989:60).

One has most control over a shoot when working in a studio. Here the weather does not play a role. An adequate power supply and safe conditions are assured. In addition, one is usually able to send the necessary garments, equipment and backdrops in advance.

For fashion photography, interesting locations that can be used as backgrounds are easy to find. Courthouses and other government buildings offer an intriguing range of architectural styles. Museums, libraries, historical sites, train stations, formal gardens, old movie theatres, restaurants, bars, churches – all deserve careful scrutiny. The choices are unlimited if the imagination is used. A permit is required to shoot on the street in large cities. If one checks with local authorities, it is possible to find out where to apply for this permit and what, if any, restrictions apply. For example, in order to shoot an assignment on a crowded street in the middle of a business day, an area will probably have to be cordoned off so that “civilians” will not appear in the photograph. Certain public buildings and areas such as museums require rental fees.

Another important factor when shooting on location is to carefully investigate the electrical situation in advance. Locations services, which can only be found in larger cities, offer expert advice about sites that may be used for photography. These services inform one about available locations,

including rental costs, and they sometimes act as a liaison between the photographer and the building owner or staff (Khomak, 1989:69).

If one is prepared, organized and flexible, travelling to a distant location can be very exiting and offer many opportunities: meeting new people, exploring different cultures, photographing exotic sites and accepting the challenges of each new assignment.

3. Personal Character Portfolio

When it comes to Personal Character Portfolio, photographing a series of individual characteristics of the person (not necessarily perfect beauty) is the key. By making use of different positions and body parts, the professional personal character photographer is able to create a series of photographs to emphasize the character's individual lifestyle, emotions, body language and attitude.

The eyes are the mirrors to the soul. Though the eyes reflect a strong image on their own, capturing only the hands of a person can tell a story. The eyes reflect all emotion and are the main element of a facial expression that says a lot about a person. The hands can tell the story of a person's lifestyle. Body posture can for example betray the person's outlook on life.

As an example of a Personal Character Portfolio, take Jan Janse, an 80-year old farm labourer from Matjiesfontein, where the author used to spend lots of time with her grandparents in the dry, harsh Great Karoo. The face of a caring family man is masked by the weary, weather-beaten look in his red eyes, swollen from many a night's cheap wine to drown out emotional concerns and physical pain. This picture speaks a thousand words. His callused, rough hands tell about his daily struggle to put bread on the table for his family. His bent posture betray his many years of hard labour and chopping wood, having to walk long distances over mountains in all kinds of weather conditions. On his portrait, deep wrinkles on his neck and face are prominent. There are shades of grey in his hair and beard. A worn-out old pipe, stuffed with cheap tobacco, is hanging from the corner of his mouth. His clothes and shoes are signs of poverty.



Portrait of Jan Janse, Matjiesfontein, 2004,
by Pauline Niehaus

The best place to shoot a Personal Character Portfolio is in the studio, for this kind of portfolio needs no background. Studio portraiture is, by definition, more limited than location work in the type of backgrounds and settings that can be used. Thus, the atmosphere of a studio portrait is, largely, a function of the style of lighting adopted, whether it is natural or studio light. The appearance of texture in photographs is the visual impression of what the surface being photographed would feel like if one could somehow reach into the frame and actually touch it. The importance of texture lies, therefore, in its ability to lift the image away from the flat two-dimensional paper on which it is printed and to give it a sense of realism. The texture of a person's skin (face, hands) is one of the greatest sources of their own, unique character (Hilton, 1998:152).

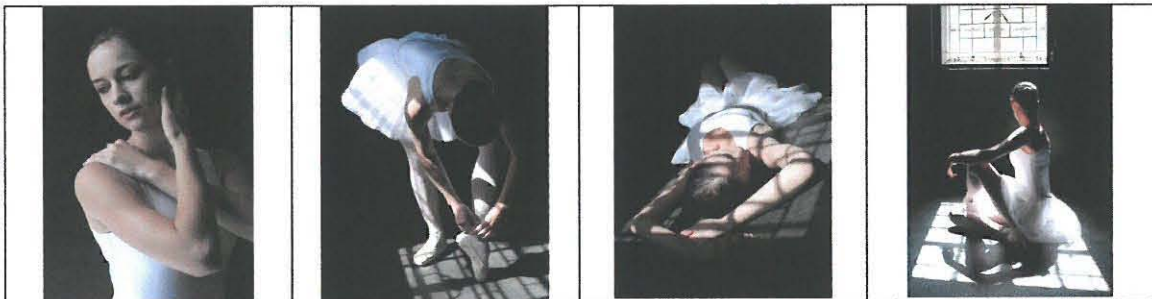
However, some people can find the studio to be a strange and rather forbidding place, and simply cannot sufficiently relax and allow their "real selves" to come through in front of the camera. When visiting a client's home with a view to using it for a photography session, the author picks a time of day that corresponds to the time the actual session will take place. In this way, the author is able to look at each room, note where the windows or balconies are located in relation to walls and may want to use as backdrops, and see exactly how much natural light will be available to work with. Not only the quantity of light is a consideration; one also needs to assess its quality. Daylight flooding in through large picture windows, for example, may be far too overpowering for the type of images one wants to produce.

In this type of situation, author makes sure that she takes along with her on the day some sort of diffusing material, such as sheets of tracing paper that can be temporarily stuck onto the glass to manipulate lighting quality.

4. Environment Portfolio

Environmental portraits are not taken only in living rooms. One can find fascinating portrait situations anywhere and everywhere. Many people are likely to have working or living environments that provide fascinating portrait situations.

The idea is to create a series of photographs that depict an individual in his or her specific environment. Clothing could tell one about the person's career or daily situation. For example, the typical white collar and black suit of a pastor, the big red nose, big shoes and colourful, big-buttoned suit of the clown or the ballerina's ribbon point shoes, leotard and tutu. Typical facial expressions could also be a telltale sign, for example, the serious, sincere expression of the pastor, the goofy, painted face and silly smile of the clown or the soft, perfect smile of the ballerina. An environment portfolio can also include images explaining their daily situation or hobby, whilst practicing his or her career. For example, a wide angle of the pastor in church, the clown, surrounded by balloons doing tricks, in a circus tent or at a children's party or the ballerina on stage performing in a ballet concert or practising in studio (see portfolio *infra* for examples). Close-ups of typical aspects or objects of an individual's environment photographed with part of a person's figure could be used as a strong image to add to an Environment Portfolio. For example, the pastor's hands simply holding a Bible in his lap, a close-up of the clown's big, red nose or the shoes of the ballerina together with the lower part of her legs, her hands tying a shoe-ribbon.



Example of a portfolio of a ballerina, 2005, by Pauline Niehaus

Arnold Newman is a master of “environmental portraiture.” It was he, in fact, who first coined the phrase. Author suggests that one become familiar with Newman's work through his books to see how adroitly he conveys environment and individuality in a single image. A strong, graphic quality in his work frequently tends toward the abstract (Dennis, 1985:32).

Particularly on editorial assignments, it is often necessary or desirable to create a still life environment for a portrait of an individual. The still life is made up of symbols that convey information about the subject's activities, lifestyle, vocation or culture. Constructing still life environments is as much fun as it is time-consuming, but always worth the effort. Frequently, the still life is the only alternative when photographing a person whose home or working environment does not include the necessary symbols or is not suitable for photography. For example, a portfolio of a French chef for a food magazine might not be best taken in the kitchen. Most kitchens are very functional, but not very photogenic.

Expression is the essence, the heart and soul, of all good portraiture. One may have produced or discovered a great environment for a portfolio, lit the scene with technical virtuosity, selected the appropriate clothing, and arrived at the perfect pose. Having done all this preliminary work, if the subject looks tense, suspicious, or intimidated in the finished photograph, one has worked in vain. A good expression is one that is natural, and not an obvious reaction to the photographic process: an expression that fits the description of the person in his or her environment.

5. Child Portfolio

A child is the most unpredictable subject to photograph. One can never tell what they are going to do next. Their emotions change within seconds. These aspects make it particularly interesting but challenging to photograph them. Their honesty and openness asks for a different approach than when working with adults. What one sees is what one gets, which makes it more difficult; therefore, not every photographer has the ability, patience and understanding to work with children. A good child photographer knows how to make the child feel at ease and comfortable and has the ability to manipulate or guide the child's emotions. The photographer must use his or her body language, be silly sometimes, use toys and facial expressions to obtain co-operation. One must be able to photograph a child unexpectedly because of the fact that they are so unpredictable.

Because babies do not have specific personalities and are not shy yet, the possibilities are endless. Toddlers do not have specific preferences yet, thus

one has control over the environment, situations and objects one use to create a perfect portfolio.

What can be cuter than to have a series of pictures of one's toddler fooling around in different costumes, looking innocent in an angel suit, buzzing around in a bee outfit, being a brave Super Man or a cuddly teddy bear? Every mother adores a portfolio of her new-born baby with close-ups of the rumpled little hands, feet and dimpled bum. Such a series forms a strong entirety. The strong muscular male figure of the baby's father holding his soft, fragile newborn creates a big contrast, whilst mother caressing her baby (skin against skin) could also be a brilliant portfolio.

Child Occasional Portfolio can also be great fun and leave sentimental memories, like Christening, birthday parties, Christmas with Santa and school plays.

Studio lighting gives one a great degree of control over the way one's images look in the studio. Whatever the approach, children get bored very easily, even when they are working with professionals. "You have to know what you are trying to do," says advertising photographer Tony Hopewell. "Get the shot set up and Polaroid's done using an assistant as stand-in while the hair and make-up artists are working on the child, so that you can get straight in to the shot. Even when the child is ready, you have to keep inventing new little twists so that the whole thing stays fun and you keep their attention" (Wilson, 2001:79).

Any room can function as a studio: available light, slanting in through a window or an open door is a very simple source of illumination but a very effective one. Sometimes window light is soft and gentle; at other times it can be harsh and directional, creating areas of deep shadow and strong contrast.

When it comes to children, it is most natural to shoot outside, even if it is raining. The light is more natural and children feel much more relaxed outdoors. One is limited in what one can do in a studio; outdoors kids can run around and find things to do, and one can follow them around and photograph them. Backgrounds are just as important when shooting on location as they are in the studio. Ideally, backgrounds should offer a certain amount of detail that will add interest to the picture but not so much that

they distract attention from the subject. Walls, doors and the trunks of trees all offer good possibilities.

6. Occasional Portfolio

Occasional Portfolios consist of a series of photographs that could include 21st birthday parties, bachelor parties, kitchen teas, stork parties, weddings, graduation and business meetings. Occasional Portfolios may cover only a very small part of the occasion (i.e. main events), or may be a complete coverage. Weddings are most certainly one of the most popular Portfolios. There are many different ways of doing a wedding portfolio. It could be the bride and groom on location only or a portfolio of the ceremony included; or it can be a much more complete portfolio, for example from the bath, make-up and getting dressed session, up to the goodbye wave.

When doing a complete traditional wedding portfolio, it is best to begin by taking close-ups of the bride's shoes, dress, bouquet, invitations and the rings. Followed by shots of the bride bathing, having her hair and make-up done and getting dressed, and if possible, the waiting groom, pictures of the bride arriving, walking down the aisle and so covering the whole ceremony. Some of the most popular photographs follow after the ceremony, before the reception. Close-ups, portraits and full-lengths of the bride and groom on location are included. Important about these is that natural, un-posed pictures are usually the preferred ones. Group photographs of the entourage, family and friends (formal and/or informal), covering events during the course of the reception up to the newly weds leaving.

Getting the persons of importance alone for a photographic session either before the occasion or at some stage during the day, is often difficult – say for instance the wedding couple. There will obviously be demands on the time of the bride and groom and, being strictly practical, one would want to work as quickly and efficiently as possible. Good advice will be to take a few minutes before the couple are ready, to have a quick scout around the venue chosen for the session to discover where its strong points lie. If the weather seems promising, look around the gardens or grounds to try and find a good combination of strong architectural and attractive garden features that one can take advantage of – architecture always makes nice pictures. If, however, the weather is not promising, one may sometimes still be able to

utilize a covered area adjacent to the building. Again, look for strong, uncluttered architectural features that would be worthwhile including in the photographs.

In order to achieve a good mix of shots, with plenty of changes of mood and pace, it is also important to take some indoor portraits. On this point, much depends on what the venue has to offer. If the shoot is on the day of the wedding, one must try to incorporate at least some of the wedding decorations, floral displays, ribbons, and similar items. A lot of trouble goes into these aspects of the wedding, so one should make the most of what is at one's disposal. It is exactly this type of detail that is important to the newly weds and their families (Hilton, 1998:34).

7. Group Portfolio

Group Portfolio defines a portfolio of two or more people. It could be formal or informal pictures of groups. For example, family portraits, bands, school groups, friends, choirs, sporting teams, tour groups and cultural groups. Types of pictures taken include full-lengths, portraits, wide-angle and close-ups. Fun and action shots can also be taken. What is important when taking Group Portfolios, is to try to capture each individual's personality. Depending on the group, the photographer will adapt to suit the specific situation.

Family Portfolios may consist of formal portraits, more relaxed, informal shots, and pictures including their environment and activities. In a Family Portfolio it is important to capture aspects like love, care, and a sense of belonging. Full-length shots as well as portraits of the whole family, as well as certain members of the family only, can be put together to form a Family Portfolio.

Whenever more than one person is gathered in front of the camera, the photographer's challenge is compounded. The biggest challenge of group portraiture is to get everyone to look decent at the same split-second of exposure. For this reason alone, it is better to rather shoot twice as much photographs on a group as on an individual. Children, while doing a family portrait for instance, pull goofy expressions at unexpected moments, and babies' faces suddenly become sombre. Self-conscious mothers appear stiff

while fathers glance at the children to check their behaviour – just as one hits the shutter.

The many different approaches to and treatments and interpretations of the subjects make portrait photography a rich and varied field of interest. The term “group portrait photography” is a broad one that encompasses everything from tightly-cropped images of the faces to full-length portraits of subjects seen in a wide range of settings. The emphasis here is overwhelmingly on studio work, but this has been taken to include photographs shot in not only professional studios, but also more informal set-ups in the home and pictures taken in the workplace (Hilton, 1998:08).

Photographing two or more models in one session is an excellent route towards original, challenging compositions, allowing one to explore dynamic relationships and a whole new spectrum of moods. The success of the session will usually be proportionate to the energy the photographer invests in direction. First, one must get the basic arrangement right and then concentrate on individual poses and expressions. The aim must be to create a definite bond between the subjects – perhaps a shared activity with a prop or a common focus of interest (Beazley, 1994:92).

8. Nude Portfolio

The most beautiful thing in the entire world is the human figure. Because of its sensual purity, the lines of the human form are always the first to catch the eye in a selection of photographs. In a Nude Portfolio, the human body offers the photographer endless possibilities of lines, shadows, curves, shapes, dimensions, textures, patterns and forms. A series of different figure studies of the same person can be done to form a nude portfolio.

In a Nude Portfolio, lighting is one of the main aspects that can make or break the picture. A Nude Portfolio may consist of the minimalism and simplicity of close-ups, full-lengths, or making use of weird, unusual and erotic angles. The use of drapes, jewellery and certain clothing can also add to the image.

It is sometimes helpful to remind oneself that the camera’s view is highly selective, even through a wide-angle lens. By judicious choice of viewpoint,

one can create stunning pictures from a setting that at first seems unpromising, or use details to hint at a broader context. With close framing for instance, just a small patch of garden could be used to evoke woodland or even a tropical location. Indoors, the range of viewpoints is more restricted, but with the compensation that one can re-arrange furnishings or add or subtract elements to create a background that perfectly complements the model in a wholly unified composition (Beazley, 1994:122).

The basis of a studio nude photograph, whether it is a close-up or a half or full-length portrait, should normally be a single, main light source. However, although one should normally keep a lighting scheme as simple as possible, there are certain situations where additional lighting can make an important contribution. The key lamp could be set up first to ensure satisfaction with its position and angle before introducing any supplementary lights (Beazley, 1994:50).

A nude in a landscape is an inspiring theme, perhaps because we all feel the tug of back-to-nature romanticism. Wild settings such as seaside cliffs, deserts, forests or mountains can impart an exhilarating sense of freedom to a nude photograph and have the advantage of privacy.

Although location photography often places one at the mercy of changing light and weather, its overriding attraction is infinite variety. One can never exhaust all the possibilities. Lakeside or seaside, bushveld or flat grasslands (like the Free State), all offer a sense of spaciousness, combined with attractive lighting effects when early or late sun scatters reflected highlights. In the more enclosed setting of a pool, a portfolio of a nude swimming underwater with graceful distortions of the body's shape can be created (Beazley, 1994:132).

9. Self Portfolio

Self Portfolio is similar to Personal Character Portfolio, with the difference that it is about oneself; a Portfolio of one's own features and characteristics. A positive aspect about a Self Portfolio is that the photographer knows exactly what the model (i.e. himself) wants to capture. One knows exactly what to accentuate and what to disguise about oneself because there is nobody that knows one like one knows oneself. A Self Portfolio may

consist of a series of pictures, for example close-ups of hands, facial expressions, portraits and full-lengths. Self Portfolio could also include environment, fashion, personal character, and group, occasional or nude photography.

A negative aspect about Self Portfolio is that one cannot see oneself in order to position oneself correctly. In this portfolio, a mirror could be handy. One also cannot focus one hundred percent accurately because one is unable to focus through the camera lens whilst taking the picture.

A self-portrait can be taken in any environment, in or at a place where one feels one can express oneself the best.

10. Conclusion

To find the perfect environment for a shoot does not always have to mean one should drive kilometres and kilometres just to find that the tree one had in mind has been chopped off. As a camera lens can only focus on one specific spot at a time, it is sometimes necessary to build the perfect environment for the shoot. It is however very important to always bear in mind that the environment the picture is taken in, can just as much spoil an image as it can add to it.

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Equipment & Techniques of different types of Portfolios

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1. Introduction

The most important part of photography is the equipment and techniques used. There are endless possibilities of ways and techniques of photographing portfolios if the right equipment is at hand. In different kinds of portfolios, one wants to capture different moods, atmospheres and emotions as well as accentuate or decline different aspects and areas. Lighting plays a big role here. Together with tungsten light and electronic flash equipment, equipment such as reflectors and diffusers are what finally creates the desired lighting of the image. Just as important is to concentrate on the location or studio backdrop used as the surroundings play just as big a role as the subject being photographed does. It is very important to have the right equipment at hand if one wants to ultimately get the best results and to produce a professional result.

2. Equipment

Here are two lists of some basic equipment that could be used in the studio and on location as well as a short summary on what it is.

2.1 Studio Equipment

Acrylic sheeting	Hard, shiny plastic sheeting, usually methyl methacrylate, used as a diffuser (“opal”) or in a range of colours as a background.
Barn doors	Adjustable flaps affixed to a lighting head that allow the light to be shaded from a particular part of the subject.
Boom	Extension arm allowing a light to be cantilevered out over a subject.
Bounce	A passive reflector, typically white but also, (for example) silver or gold, from which light is bounced back onto the subject. Also used in the compound term “Black Bounce”, meaning a flag used to absorb light rather than to cast a shadow.
Canon EOS 20D Camera with standard lens	A high-performance, digital AF SLR camera with a large, fine-detail, 8.20-megapixel CMOS sensor. The camera has nine high-precision AF points and it is compatible with all Canon EF lenses.

Continuous lighting	Light which shines continuously instead of being a brief flash.
Contrast	See Lighting ratio.
Cookie	See Gobo.
Diffuser	Translucent material used to diffuse light. Includes tracing paper, scrim, umbrellas, translucent plastics such as Perspex and Plexiglas, and more.
Donkey	See Gobo.
Effects light	Neither key nor fill; a small light, usually a spot, used to light a particular part of the subject. A hair light on a model is an example of an effects (or "FX") light.
Fill	Extra lights, either from a separate head or from a reflector, which "fills" the shadows and lowers the lighting ratio.
Fish fryer	A small Soft Box.
Flag	A rigid sheet of metal, board, foam-core or other material that is used to absorb light or to create a shadow. Many flags are painted black on one side and white (or brushed silver) on the other, so that they can be used either as flags or as reflectors.
Flat	A large Bounce, often made of a thick sheet of expanded polystyrene or foam-core (for lightness).
Foil	See Gel.
French flag	See Flag.
Frost	See Diffuser.
Gel	Transparent or (more rarely) translucent, coloured material used to modify the colour of a light. It is an abbreviation of "gelatine" (filter), though most modern "gels" for lighting are actually of acetate.
Gobo	A flag with cut-outs in it, to cast interestingly-shaped shadows. Also used in projection spots.
Head	Light source, whether continuous or flash. A "standard head" is fitted with a plain reflector.
HMI	Rapidly-pulsed and effectively continuous light source approximating to daylight and running far cooler than tungsten.
Honeycomb	Grid of open-ended hexagonal cells, closely resembling a honeycomb. Increases directionality of light from any head.
Incandescent lighting	See Tungsten.
Inky dinky	Small tungsten spot.
Key <i>or</i> key light	The dominant or principal light; the light that casts the shadows.

Kill Spill	Large flat used to block spill.
Light brush	Light source “piped” through fibre-optic lead. Can be used to add highlights, delete shadows and modify lighting, literally by “painting with light”.
Lighting ratio	The ratio of the key to the fill, as measured with an incident light meter. A high lighting ratio (8:1 or above) and contrast, especially in colour. A 1:1 lighting ratio is completely even all over the subject.
Manfrotto camera support	A “joy-stick” which the camera is mounted on, attached to a solid tripod.
Mirror	Exactly what its name suggests. It is widely used, almost in the same way as effects lights.
Perspex	Brand name for acrylic sheeting.
Projection spot	Flash or tungsten head with projection optics for casting a clear image of a gobo or cookie. Used to create textured lighting effects and shadows.
Reflector	Either a dish-shaped surround to a light, or a bounce.
Scrim	Heat-resistant fabric diffuser, used to soften lighting.
Snoot	Conical restrictor, fitting over a lighting head. The light can only escape from the small hole in the end, and is therefore very directional.
Soft Box	Large, diffuse light source made by shining a light through one or two layers of diffuser. Soft boxes come in all kinds of shapes and sizes.
Spill	Light from any source which ends up other than on the subject at which it is pointed. Spill may be used to provide fill, or to light backgrounds, or it may be controlled with flags, barn doors, gobos etc.
Spot	Directional light source. Normally refers to a light using a focusing system with reflectors or lenses or both, a “focusing spot”, but also loosely used as a reflector head rendered more directional with a honeycomb.
Strip <i>or</i> strip light	Lighting head, usually flash, which is much longer than it is wide.
Strobe	Electronic flash. Strictly speaking a “strobe” is a stroboscope or rapidly repeating light source, though it is also the name of a leading manufacturer Strobex, formerly Strobe Equipment.
Swimming pool	A very large soft box.
Tungsten	Incandescent lighting. Photographic tungsten lighting runs a 3200*K or 3400*K, as compared with domestic lamps which run at 2400*K to 2800*K or thereabouts.

Umbrella	Exactly what its name suggests; used for modifying light. Umbrellas may be used as reflectors or diffusers.
Wide-angle lens	To include more of the surroundings while shooting.
Windowlight	Apart from the obvious meaning of light through a window, or of light shone through a diffuser to look as if it is coming through a window, this is another name for a soft box.

(Hicks, Schultz, 1995:10,11,12)

2.2 Location Equipment

Battery packs	A large rechargeable battery to empower electronic equipment (tungsten lights, flash lights, etc.) when shooting on a location far from any power source.
Canon Speedlite 580EX	An EOS-dedicated, high-output flash unit automatically compatible with E-TTL II, E-TTL, and TTL autofocus. It can be used in three different ways: As a normal on-camera flash, the master unit for a wireless, multi-Speedlite flash system, or a slave unit.
Carrying bags <i>or</i> cases	Flexible carrying bags or hard cases are used transport studio equipment to a location and it could easily fit into the boot or back seat of a car.
Polarizing filter	Attached to the front of the lens, it sharpens colours (makes a bright blue sky appear brighter).
Long leads	Used for electronic equipment if the shoot is on a location not too far from a power source.
Zoom/telephoto lens	Helps to create a greater depth of field by putting the camera farther away from the subject and zooming in. It also gives on-camera flash a larger field to spread the light.

(Hilton, 1990:13)

3. Techniques

In photography there are certain rules, for instance that the focus point may never be in the middle and the rules of composition. Now author believes that rules were made to be broken – but only if one can break them in the right way.

Lighting techniques are the most important techniques used in photography.

Techniques in any type of photography are endless. Here follows some basic ways of shooting different types of portfolios.

3.1 Cameras and lenses

Back in the days when film was used, roll-film cameras had it all. They offered a bigger image than 35 mm, with commensurately better quality, and the old argument was “big fee – big camera”. However, with digital technology, the freedom of the 35 mm camera is wonderful. There are no big, heavy cameras to move around and the models feel more relaxed too. (Anon, 2002:14).

It is best to set the camera on manual at all times, as one always has complete control when shooting manually. It is important to always make sure that all the batteries are fully charged – (Camera, speedlite, battery packs, etc.) – before a shoot.

When shooting in the studio, standard lenses are very much the norm, although wide-angle lenses are also often used to include more of the surroundings. On location, on the other hand, wide-angle lenses are pretty much the norm, but by playing with zoom and telephoto lenses, great depth of field can be created.

3.2 Lighting

When it comes to photographing people, there is no such thing as particularly common lighting set-ups. As a lighting source, one can make use of anything. From available light, monster soft boxes or a single, plane tungsten light to very complex lighting set-ups. When it comes to photographing people, lighting is not only used to ‘lighten up’ the picture, but it is mainly used as a source that creates a certain mood and atmosphere.

To use light effectively, one must learn to really *see* it. It is important to pay attention to the way sunlight looks at different times of the day and at different times of the year. What light looks like reflected off the water or filtered through diffusers or different gels. One needs to understand that

hard light comes from a small, direct light source, and soft light comes from a large, diffused or indirect light source (Orenstein, 1993:37).

3.2.1 Lighting a fashion portfolio

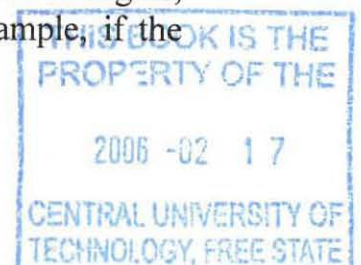
When doing a fashion portfolio, it is very important to know exactly what specific kind of mood is desired. Fashion should normally be striking and have an atmosphere filled with desire (for example, harsh lighting that causes dark shadows which catches the imagination and makes the viewer want to see more), or it should be optimally lit so that the fashion accessory can be seen properly in its original shapes and colours. For this, soft boxes are often used. Umbrellas are used quite rarely with fashion, because of the clearly (and awkwardly) shaped catchlights that they can put into the model's eyes. Colour is used much more frequently in fashion photography than in black and white photography, although some contrasting black and white images can sometimes be very striking.

When shooting a fashion portfolio on location, it is best to work with natural light and one soft box. The available light will be enough to naturally lighten the background, while a soft box will accentuate the model and put nice catchlights in his or her eyes and/or glasses.

3.2.2 Lighting a personal character portfolio

The lighting-created-mood in a personal character portfolio should be synonym with the character of that person. Like using no direct light, only soft boxes and diffusers to create soft, diffused lighting on the face of a compassionate mother with soft skin and rosy cheeks; or harsh, direct light that creates shadows to embrace the cracks of a pair of big, old, calloused, weather-beaten hands from years of hard physical work. One can play around with different gels to create an atmosphere of fun when it comes to photographing naughty, laughing young kids, or make use of soft, filtered, available light to create a natural atmosphere while photographing a tiny new-born baby.

A photographer should be capable of noticing the strengths and weaknesses of an individual, to be able to disguise weaknesses and accentuate strengths, which can be done by lighting the person correctly. For example, if the



person has a long nose, it is best to photograph him or her straight from the front, with the chin slightly tilted upwards. The face should be softly lit, and all shadows (which might have made the nose appear longer) should be eliminated by using a fill-in flash.

3.2.3 Lighting an environmental portfolio

Mostly, when photographing a person in his or her own environment, it is best to make use of the available light. This will ensure that actual mood and atmosphere is captured, as this is the main reason why someone would want to be photographed in that environment. Should the environment be dull and uninteresting, lighting is the best way to brighten it up, accentuate subjects that can add to the picture, disguise what is necessary, or create a more interesting atmosphere. By using a fairly small aperture value and lighting the person with a soft box, the person will stand out and be in crisp, clear focus, while the environment will still be recognized, but it will be out of focus.

In an environment, one can play around a lot with different available lighting techniques which can be interesting. For example, when photographing a pastor, by switching off all lights and closing all doors and windows in the church, only the raise of filtered sunlight will glaze in from the coloured, mosaic-tiled windows, creating different colours and an unbelievable atmosphere.

3.2.4 Lighting a child portfolio

Any light is appropriate for children's photography; hard or soft, natural or studio, and each has its own joys and tribulations. The type of light one chooses for a given portfolio will in great part depend once again on the feeling that wants to be evoked.

When photographing children, it is important to not use too many light sources. In fact, more is not better when it comes to lighting anything. In the studio it is best to shoot a child with two light sources at the most. As children are tender and have a soft texture, it is better to rather use reflectors instead of lights to fill in areas.

Because children are so natural, innocent and almost part of nature, natural outdoor light can make unbelievably beautiful pictures.

2.3.5 Lighting a group portfolio

When making a portfolio of a group of people, the lighting techniques used will depend on almost exactly the same factors as when doing a personal character portfolio (p. 6 *supra*). The only difference here is because it is a whole group of different individuals, one will have to concentrate on each and everyone's strengths and weaknesses to position them right, and create a mood that will suit the group as a whole.

2.3.6 Lighting an occasional portfolio

The tricky thing about occasional photography when it comes to lighting, is that one cannot choose the day or time of day of the occasion. A heavy bag with photographic lighting equipment would not work either, as there is no time to set up big photographic lights, and the photographer should be as invisible as possible at all times. Thus, the photographer has to make the best of the natural and available light. On-camera flash is the closest one will come to artificial light with an occasional portfolio. If the photographer uses a zoom or telephoto lens and shoots from quite a distance outside, the flash will have room to spread and the picture will have a highlighted effect of the subject/s standing out, without unwanted, harsh shadows in their faces, no matter if it is light or almost dark outside.

It is important to always have a tripod at hand, to be able to photograph in darker places if one does not want to spoil the original atmosphere by using a flash light. For example, in a church filled with candle light during a wedding ceremony, on-camera flash (never mind if it is bounced from the roof or direct) will spoil the warm, yellowish colour of the candle light that creates the romantic atmosphere. However, if the picture is taken without a flash, a tripod will be needed as the exposure might be a few seconds, which will lead to blurry images if a tripod is not used, due to camera shake.

3.2.7 Lighting a nude portfolio

Here generalizations are impossible. Anything – from available light to monster soft boxes to on-camera flash can be used, because of the exquisite lines, forms and textures of the human body. A nude portfolio is a portfolio where one can really get creative and play around with different kinds, colours and amounts of lighting. Nude photography is, after all, a form of art.

3.2.8 Lighting a self portfolio

Lighting a self portfolio will obviously depend on what kind of portfolio one wants to create of themselves, which can be any of the above. (See “Lighting a personal character portfolio” (p. 6 *supra*)).

4. Conclusion

Every photographer uses and believes in his or her own techniques. There are many techniques that are extremely important in photography. To name only a few: cropping/using the frame, emphasizing texture, accentuating form, utilizing shape, and so one can go on and on. The most important techniques used in any type of photography, however, are the lighting techniques, the importance of which has been indicated above.

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Discussion of Own Work

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1. Introduction

I specialize in Portfolio Photography. I, in other words, specialize in creating a series of photographs of an individual that tell a story about that person. For this kind of photography, the photographer has to have the right personality to work with people and make them feel comfortable in front of the camera so that they can be themselves – because what the photographer wants to capture is individualism. I want to capture everything – from the character of the hands to the character in the eyes, and character of the body. Most important of all is to improve on or hide flaws and accentuate strong elements in the subject. I strive for the ultimate in style, creativity and originality in modern photography.

What I want to achieve by specializing in portfolio photography, is to display a single individual in a series of simplistic photographs to create a global image of that person. A big, complicated environment is not always necessary to capture the person. Less can be more. My desire would be to get to know a person for who they really are through making a portfolio, and to express it truthfully. With any person being photographed, it is very important to capture mood and emotion. The natural lines of the human body are probably the most interesting, and it is a versatile and inexhaustible source of possibilities in photography. No two people have the same lines.

I believe that a good photographer can establish his or her own unique identity and obtain the most extraordinary, awesome effects that are striking to the viewer, by deliberately bending the rules of photography and by pushing the boundaries thereof. It is of utmost importance to be fresh and original.

2. Fashion Portfolio

2.1 Bad Girl



Bad Girl, 2005, by Pauline Niehaus

Bad Girl is the name of the swimwear brand modeled in the above photographs and that is exactly what this portfolio illustrates: the image of *Bad Girl* swimwear. An adventurous, rough, sexy yet feminine girl, with a look of desire in her eyes inviting the viewer to come and join the ride with her. The contrast between the big, bulky quad and the model's soft, feminine skin brings the two things any male desires together – engines and girls. Men want to be in this portfolio and girls want to be this portfolio. That is exactly what fashion photography is all about.

This *Bad Girl* portfolio was shot at a motor cross track in Bloemfontein in October 2005, between 18:00 and 19:00 in the afternoon. A Canon 20D camera was used with a 70 – 300mm zoom lens and a Canon 580EX on-camera speedlite.

3. Personal Character Portfolio

3.1 Ockie Marais



Ockie Marais, 2005, by Pauline Niehaus

Ockie Marais is a unique individual who sees the world from a different angle and has different styles and beliefs than the crowd. By creating a portfolio of different parts and aspects of him, it is possible to get a total overview of what Ockie is all about. By making use of black and white and only shooting with available natural light, the mood that is created in this portfolio suits his style and reflects his personality.

This portfolio of *Ockie Marais* was shot in a black studio at the CUT (Central University of Technology) in September 2005. A Canon 20D

camera was used with an 18 – 125 mm zoom lens. By supporting the camera with a tripod, only natural available light was used as a light source.

3.2 The Bond



The Bond, 2005, by Pauline Niehaus

There is no bond such as the bond between a mother and her baby. In this personal character portfolio, it is made clear. Their bare skin against each other makes them appear even closer as there are no clothing garments in between mother and baby. It is only skin against skin as if they are still one. The happiness on the mother's face and the satisfaction on the face of the baby help to portray the most important emotion of the human race – love. The contrast between the fragile, wrinkled little hand and foot of the baby against the big hand's loving touch of the mother shows the actual size difference and gives a sense of security. The soft lighting as well as the black and white adds to the mood and emotion of this portfolio.

This portfolio of *The Bond* was shot in a black studio at the CUT in February 2005. A Canon 20D camera was used with an 18 – 125 mm zoom lens and a 20 mm Kenko extension tube. A single soft box was the only light source used.

4. Environment Portfolio

4.1 Latin Dancing



Latin Dancing, 2005, by Pauline Niehaus

This *Latin Dancing* portfolio illustrates some interesting dancing moves, but that is not all about this environment portfolio. Before the lights of the dancing studio are switched on for another day of Latin dance practice, this couple sneaks into the studio to go over some moves, or who knows, maybe just to fool around! With only sunlight shining in from the window of the black studio, an amazing romantic atmosphere is created, supporting the romance between the two lovers. In every individual picture, the different dancing moves create interesting and unique lines that are soothing on the eye of the viewer. Aspects such as the mood created, their facial expressions and exotic moves, forms an over-all atmosphere of romance, love, lust and passion.

This *Latin Dancing* portfolio was shot in a black studio at the CUT in May 2005. A Canon 20D camera was used with an 18 – 125 mm zoom lens. With natural available light as the main light source, a 580EX Canon on-camera speedlite was bounced from the ceiling as a source of fill-in light.

4.2 Rugby Player



Rugby Player, 2005, by Pauline Niehaus

This portfolio of a rugby player was shot in the environment where he can express himself to the fullest – a rugby field. In the portfolio his exceptional skills and passion for the game is shown. By making use of digital manipulation, an effect of the player diving out of the image is created.

This *Rugby Player* portfolio was shot on Vodacom Park in Bloemfontein in July 2005. A Canon 20D camera was used with a 70 – 300 mm zoom lens. Natural light was the only light source.

5. Child Portfolio

5.1 Baby Boy

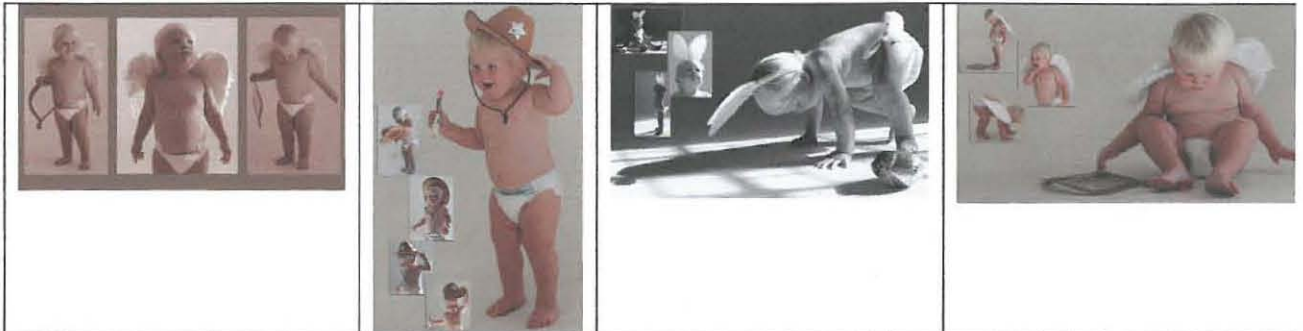


Baby Boy, 2005, by Pauline Niehaus

By making use of different props and toys, it was possible to create the kind of portfolio every mother wants of her baby – a “cute” portfolio. Because it is so difficult to make a baby smile when one wants them to smile, it was necessary to pull funny faces, talk in funny voices and show him funny toys so that he would keep on laughing. The colours of each individual picture play a big role in the creating of different moods. For example, the exiting, bright colours of the happy little rabbit and the cute little cowboy, the angelic feel of the sepia angel, and the little farmer’s big brown eyes that are accentuated by making the picture black and white. Because every move the baby made is “cute” in its own way, it was difficult to create a portfolio that consists of only one photo of each different outfit. Therefore, to avoid a bundle of different photographs in the same outfit, I picked one photo out of every different category to use as a basis for including a whole series in the form of a roll of film.

This *Baby Boy* portfolio was shot in the home of his parents in July 2005. A Canon 20D camera was used with an 18 – 125 mm zoom lens. Natural available light was the only light source used as this gives a natural atmosphere.

5.2 Toddler



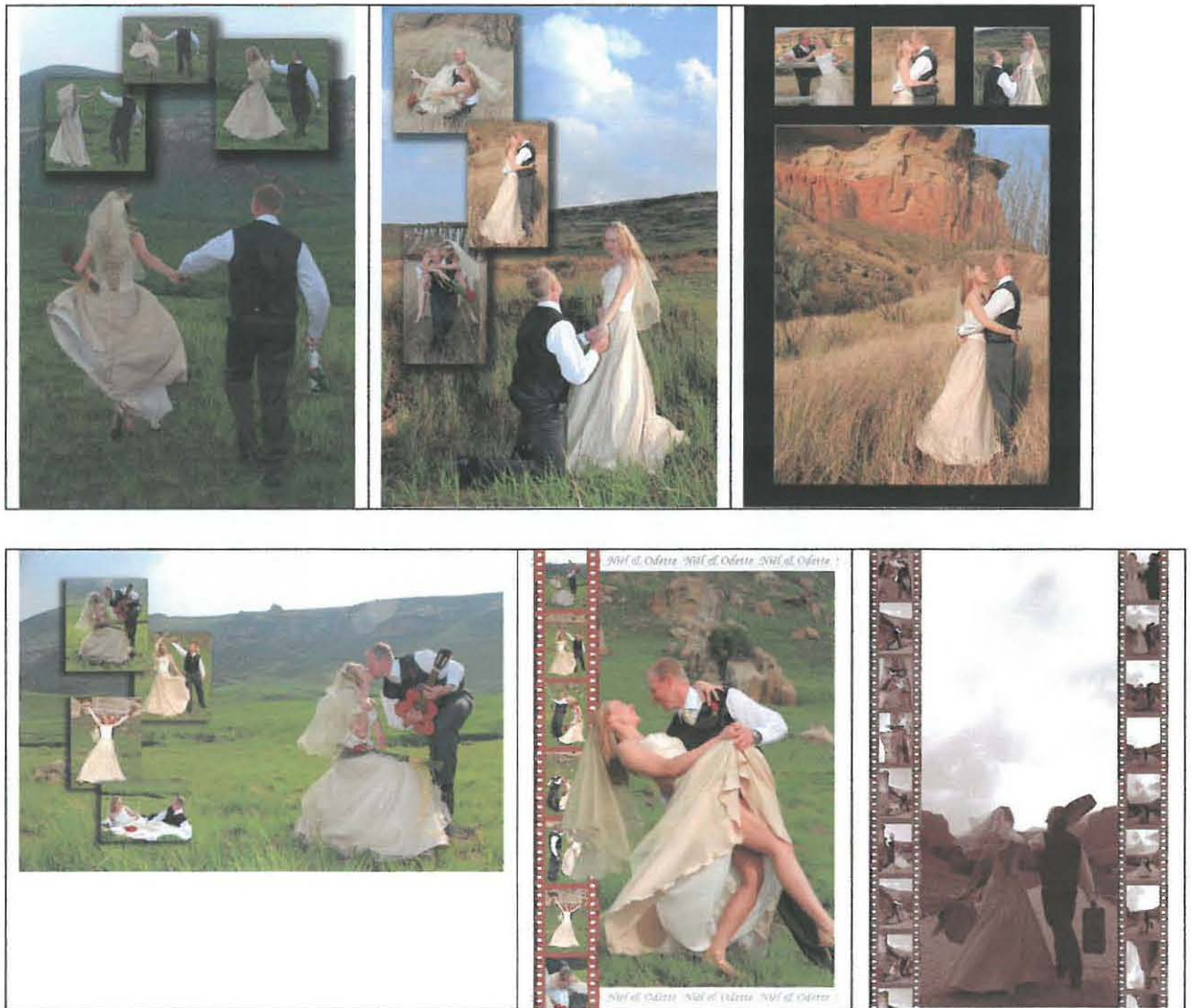
Toddler, 2005, by Pauline Niehaus

Photographing this portfolio of a toddler was fun but a bit trickier than *Baby Boy*. As for the fact that he can walk, the camera had to follow him all over the studio. Once again the props and toys added to the “cute” aspect of this portfolio. A variety of different photographs on each individual image of the portfolio is included.

This portfolio of *Toddler* was shot in a white studio at the CUT in June 2005. A Canon 20D camera was used with an 18 – 125 mm lens. With natural available light as the main light source, a 580EX Canon on-camera speedlite was bounced from the ceiling as a source of fill-in light.

6. Occasional Portfolio

6.1 Wedding



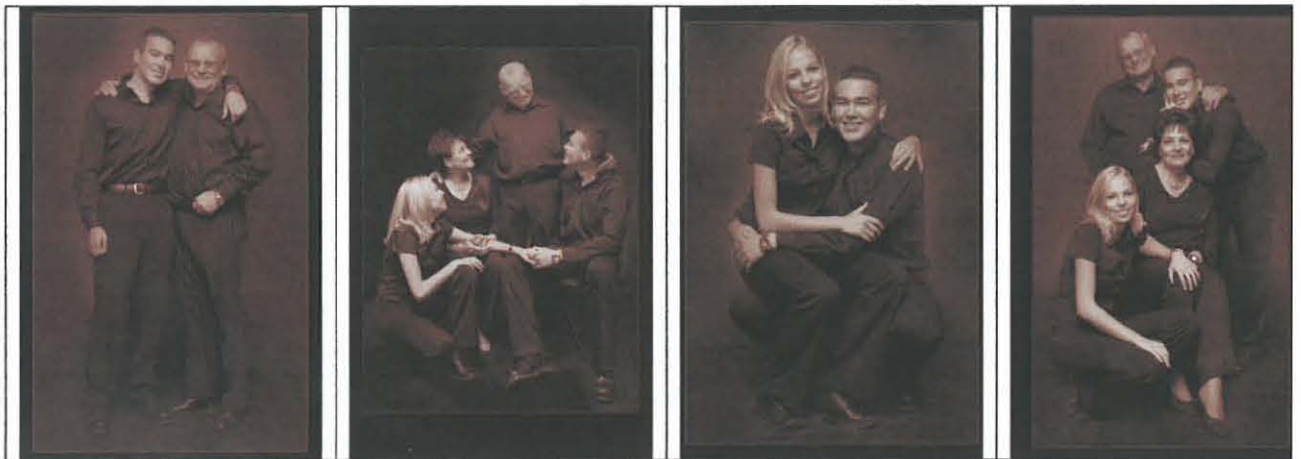
Wedding, 2005, by Pauline Niehaus

This is part of an occasional portfolio that consists only of photographs of the couple on their wedding day. A full occasional portfolio that includes photographs of the bride before the wedding, the wedding ceremony and the reception, for example, were not required. Natural poses and spontaneity are aspects that add to the uniqueness of this wedding portfolio. By making use of props, it was possible to create many different and original poses.

Wedding portfolio was shot in the famous mountains of Golden Gate in the Easter Free State in September 2005 between 17:00 and 18:00 in the afternoon. A Canon 20D camera was used with an 18 – 125 mm zoom lens and a 70 – 300 mm zoom lens. Natural light was used as main light source, together with a 580EX Canon on-camera speedlite.

7. Group Portfolio

7.1 Family



Family, 2005, by Pauline Niehaus

By making every member of this family wear black, it was possible to create a simplistic and over-all formal look. The colour of this family portfolio creates a warm, poised and classic feel. By making use of casual and natural poses, this family comes across as loving, caring, passionate and happy. Good composition and interesting lines were formed by positioning the members according to their lengths and sizes.

This *Family* portfolio was shot in a black studio at the CUT in May 2005. A Canon 20D camera was used with an 18 – 125 mm lens. Two soft boxes were used to light the family while tungsten light lit the background.

8. Nude Portfolio

8.1 Female



Female, 2005, by Pauline Niehaus

This nude portfolio of a female body consists of four totally diverse images. In all four of these images lines, curves, shapes, shadows, dimensions, textures and forms are essential. By making use of only natural available light, a sensual mood of purity is created while the lines and dimensions of the body create soft shadows. By digitally manipulating the images, author managed to create interesting forms and textures.

This *Female* nude portfolio was shot in a black studio at the CUT in August 2005. A Canon 20D camera was used with an 18 – 125 mm zoom lens. By supporting the camera with a tripod, only natural available light was used as a light source.

9. Self Portfolio

9.1 Self Portfolio



Self Portfolio, 2005, by Pauline Niehaus

By setting the camera on “self-timer” and supporting it on a tripod, author had ten seconds to position herself in front of the camera every time before the shutter shot. Another technique was to sit in front of a mirror photographing myself. I did an environment portfolio about me, as photography is pretty much my life now. By making use of natural available light, the colour of the images is soft, natural and realistic.

This self portfolio was taken in a black studio at the CUT in October 2005. A Canon 20D camera was used with an 18 – 125 mm zoom lens. By supporting the camera with a tripod, only natural available light was used as a light source.

10. Conclusion

The human race is the most important, interesting, beautiful and unique species on earth. Thus, a unique and striking portfolio can be created of any individual as no human being will ever be exactly the same as any other. To create a successful portfolio of an individual, it is important to get to know that person or at least have a bit of background about him or her, depending on what kind of portfolio they want. The most interesting but challenging thing about being a portfolio photographer is the fact that no two portfolios will ever be the same and one will never know what to expect.

