RENOWNED PEOPLE

IN BLOEMFONTEIN

BY   EMMERENTIA LUWES

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BY

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" That the outer man is a picture of the inner,
and the face an expression and revelation of the
whole character, is a presumption likely enough in
itself, and therefore a safe one to go on; borne
out as it is by the fact that people are always
anxious to see anyone who has made himself
famous .....
Photography ..... offers the most complete
satisfaction of our curiosity. "

- SCHOPENHAUER

PREFACE

Portrait photographers everywhere have within
themselves the abilities and should seek to provide
their communities with a statement about people
that is both truth and information.

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INTRODUCTION

Man with his loves, joys, and sorrows always has
been and always will be a magnet for the arts.
His psychological mutability inspired alike
da Vinci and Rembrandt.
Photography cannot neglect this inexhaustible theme
and has since its very beginning concentrated a
large place to portraiture. But if the human being
is the most interesting of models, it is because he
is the most complex, and the portrait photographer
will encounter many difficulties, the surmounting
of which will call for an assured taste, an acute
power of observation and good technique.
Before a portrait is undertaken it is necessary to
decide exactly at what you are aiming.

CHAPTER ONE

PHILOSOPHICAL ASPECTS

PHILOSOPHICAL ASPECTS

"   A photograph is not just the result of an
encounter between an event and a photographer;
picture-taking is an event in itself, and one with
ever more peremptory rights - to interfere with,
to invade, or to ignore whatever is going on. Our
very sense of situation is now articulated by the
camera's interventions. The omnipresence of cameras
persuasively suggests that time consists of
interesting events, events worth photographing."
" All photographs are MOMENTO MORI. To take a
photograph is to participate in another person's
mortality, vulnerability, and mutability. Precisely
by slicing out this moment and freezing it, all
photographs testify to time's relentless melt. "
This quotation is to be found in Susan Sontag 's
book SUSAN SONTAG ON PHOTOGRAPHY ; 1977 ; Page 11
and 15.
By this, it is evident that since 1977 and long
before that, photography, in principle do not
change. It is still practicing the right to
interfere, whatever is happening or whoever had to
be photographed.

By making a permanent record, photographs allow the
viewer to study the detail he would have probably
overlooked; as the human eye darts from point to
point, never studying carefully all the aspects of
the scenery in detail.

Nowhere in the field of photography is there a
greater need for perceptive eye and sensitive
understanding than in people's photography.

Posing and lighting the model may be done with
exact care; your technical skill with the camera
may be flawless and your exposure perfect - but
unless you have an incisive ability to probe
beneath the surface and delineate the subject's
true personality, you will produce nothing more
than a competent photograph of a mask.

The limit of photographic knowledge of the world is
that, while it can, finally, never be ethical or
political knowledge. Therefore the knowledge gained
through still photographs will always be some kind
sentimentalism, whether cynical or humanists.

By showing mankind, it reveals man's potential or
the image of man contemplating his potential.

As we are a product of the whole; a self-made individual does not exists and each new generation carries with it a vital infusion of energy, interest and desire; each individual a potential giant in accomplishment.

How well you succeeds is dependent upon the utilization of yours talents to extend that which is already known. There is no time, and there never will be time, in your lifetime to go back to square one and start over, nor would it be wise.

[1984; p. 12; CURTIS, Jack; WEDDING.PORTRAIT PHOTOGRAPHY WORLD]

The ability to overcome and determination, coupled with opportunity, are the success keys.

" They came in many forms. In every case, someone has shown them a way out and has set an example. We are not born equal. We do not have equal talents. Nor do we all have the tangible means to purchase opportunity."

Yet, for all of us there are available sufficient factors upon which to build ourselves the things in life which are worth attaining. Not only can one reach his potential but one can exceed the potential others have set for you.

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No one other than yourself, can set a limit upon
your potential for achievement.'
[1984; p.12; CURTIS, Jack;
WEDDING.PORTRAIT PHOTOGRAPHY WORLD (W.P.P.W.)]

" There is, and always has been, a certain
desirable continuity within the portrait market-
place for people do not essentially change.
Fashions change in response to that human search
for novelty and distinction. The challenge for us
as portraitists is to stay up to date with those
changes in market-place fashions "; which
encourage us to offer our public a constantly
changing and forever developing variety of images
- therein lies the stimulating challenge.
[1984 ; p.231 ; HAWTHORNE, Ian ; W.P.P.W.]

" The modern portraitist is now constrained by his
medium. He can overlain, collage, construct, build,
texture and omit; he can and does stretch
his medium to exhaust not only its possibilities
but also those inherent in that most powerful
ingredient, imagination .
He does not pay lip service to any outmoded,
outworn or superseded tradition; tradition he must

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be aware of; the history of his art must have been understood and assimilated; what has gone before is part of that code which determines the amplitude of his intellect; it is that intellect, applied as intelligence to observation, that determines that which ultimately will become image . "

[1984; p.235; HAWTHORNE, Ian; W.P.P.W.;]

CHAPTER TWO

THE DIFFERENCE BETWEEN
ART AND PHOTOGRAPHY

DIFFERENCE BETWEEN ART AND PHOTOGRAPHY

The real difference that lies between a painting
and a photograph is the relation to time.
A painting consists of only one image whereas in
photography several images can be produced.
Photography being supervisual has a different
meaning of time, thus in a second an image can be
captured laughing or crying by a machine.
The painting develop over a period of days,
showing the whole aspect of the subject and this
painted image is tied up on the painter's
imagination. Whereas the camera merely records and
taken as the truth. Photography therefore merely
inhabit's the split seconds of recording, in this
way revealing problems. The photographer dominate's
how the sitter would appear emotionally by means of
illumination and background. The painter sum's up
and express the person's character. A photo does
not only describe the model but also how the
photographer relates or interacts to the person.
The personality of the photographer dictates the
sort of photo's he is going to take. Therefore a
photographer should be able to understand people.

The difference between the photograph's aura and a painting's aura is that the depredations of time tend to work against paintings. There is a more rapid sequence of rediscovery in photography than in any other art. New photographs change the way in which we look at the photographs of the past. [1977; p. 140; p. 85; SONTAG, SUSAN; PHOTOGRAPHY] [1982; p. 83-98; DAVAL, JEAN-LUC; PHOTOGRAPHY, HISTORY OF AN ART]

CHAPTER THREE

GENERAL HISTORY:

MASTER PHOTOGRAPHERS

ON PORTRAITURE

HIGH ART PORTRAITURE

Julia Margaret Cameron (1815-79)

Few photographers have ever equaled in spiritual
intensity the master portraits of Julia Margaret
Cameron, an English-woman who took up photography
as an amateur in 1864. Julia Margaret Cameron was
endowed with a combination of eccentricities,
energy, and inspiration that prompted her to
photograph great Victorian personalities and
enables her to reflect their spirit, power, and
character better than any portraitist.

She was a dedicated artist " primitive " with a
camera. Her photographs are out of focus, not
deliberately soft focus - this was later to become
the vogue in photography.

It was the soul of the subject she was after. The
camera provided her with the ideal instrument to
record the facial characteristics of her heroes.

[1977; p.51 ; The picture History of Photography]

[1980; p.135 ; Photography : Essay & Images]

PLATE I

JULIA MARGARET CAMERON

Mrs. Herbert Duckworth, 1867. Albumen print.

Collection Beaumont Newhall.

" What is focus - and who has a right to say what

is the legitimate focus. - My inspirations are to

ennoble photography and to secure for it the

character and uses High Art by combining the real &

ideal & sacrificing nothing of truth by all

possible devotion to Poetry & Beauty ----- "

[1982; p. 78; NEWHALL, Beaumont; The History of

Photography]

PLATE 1

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STRAIGHT PORTRAITURE

Alfred Stieglitz (1864-1946)

" Open confidences are being made every day, and it
remains for the eye to train itself to see them
without prejudice or restraint. "

- MAN RAY

"   Although Alfred Stieglitz championed many
photographers who manipulated negatives and prints,
in his mature years he preferred to stick closely
to basic properties of the camera, lens and
emulsion. Stieglitz was by conviction and instinct
an exponent of the 'straight photograph', working
chiefly in the open air, with rapid exposures,
leaving his models to pose themselves, and relying
for results upon means strictly photographic. He
fully conceived his picture before he attempts to
take it, seeking for effects of vivid actuality and
reducing the final record to its simplest form of
expression ".
[1982; p. 169; NEWHALL, Beaumont; The History of
Photography]

PLATE 2

ALFRED STIEGLITZ

Portrait of Georgia O'Keeffe, 1922.
Palladium print. George Eastman House, Rochester,
New York.

" The picture was the result of instant
recognition of subject and form - spontaneity of
judgement and composition by the eye. "
[1982; p. 170; NEWHALL, Beaumont; The History of
Photography]

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PLATE   2

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Edward Steichen (1879-1973)

In the addition of photographing fashions in B&W
and color Edward Steichen produced a great quantity
of portraits of celebrities, which appeared
regularly in Vogue and in Fanity Fair.
These photographs are brilliant and forceful; they
form a pictorial biography of the subjects.
Steichen's work is a straight forward form of
photography that relies for its effectiveness on
the ability to grasp at once the moment when a face
shows character, on the dramatic use of artificial
lighting, and a solid sense of design. "
[1982; p.263; NEWHALL, Beaumont; The History of
Photography]

PLATE 3

EDWARD STEICHEN

Paul Robinson in the Title Role of the Play

" Emperor JONES ". 1933. Gelatin-silver print.

The Museum of Modern Art, New York.

" I have almost found invariably found that the

sitter acted as a mirror to my own point of view.

In photographing an artist, such as Paul Robinson,

the photographer can count on getting a great deal

for nothing, but that does not go very far unless

the photographer is alert, ready and able to take

full advantage of such an opportunity ".

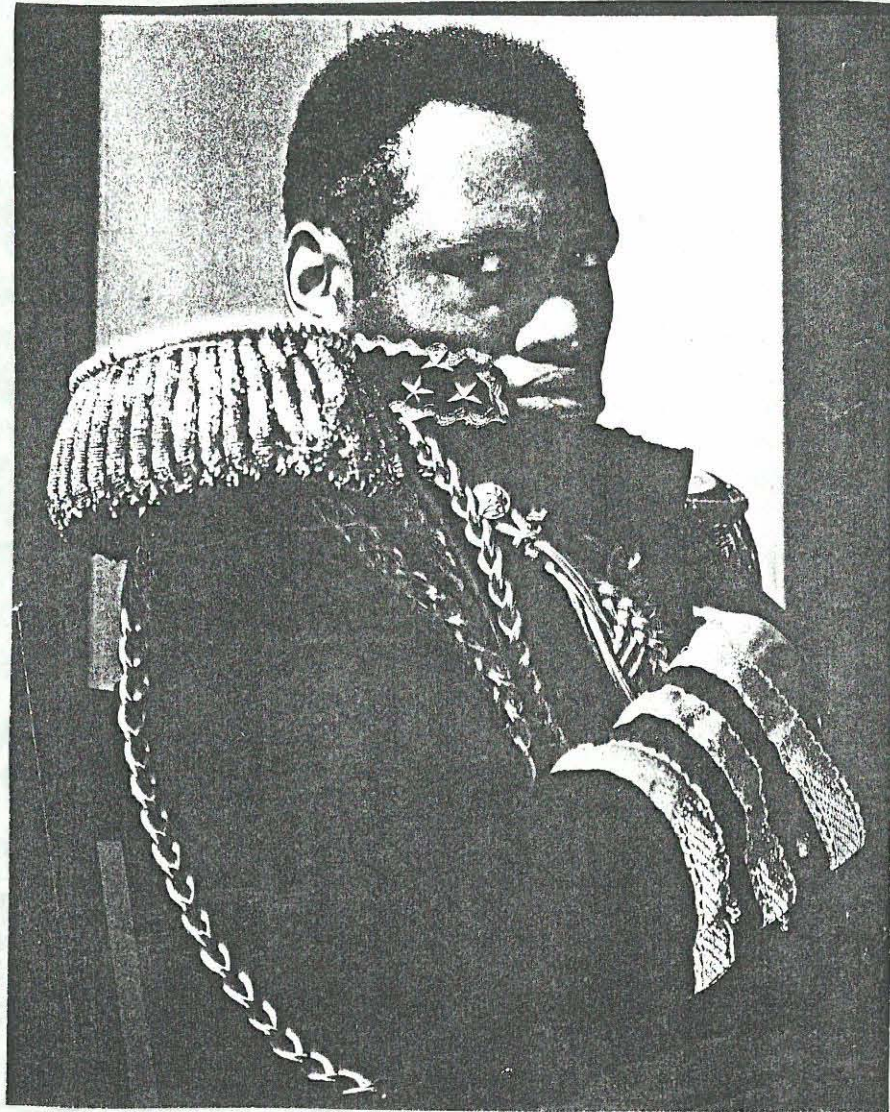[1982; p. 266; NEWHALL, Beaumont; The History of

Photography]

PLATE   3

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A NEW WAY

Diane Arbus (1923-71)

Diane Arbus could be referred to as an exponent of
a new way of photographing a common heritage;
instead of entering photography through an
apprenticeship or being self-taught she studied
with Lisette Model, Friedlander and Elexey
Brodovitch, as well as working 'privately' for
herself as she was a commercial photographer -
Arbus worked in fashion photography. She liked to
photograph 'stereotypes' , and she successfully
challanged existing notions of what a photograph
should look like as well as what it contained and
what it might mean. The work of Arbus presented the
world with a new perseption of the fashion industry
and forced viewers to step outside the visual
habits of a lifetime. Diane drew attention to the
image of the average American as subjected to
photography's undiscriminating record. " Concern
with subject matter led Diane Arbus to Phgotograph
with alarming frankness people on the fringes of
'normal' society; such as gaints and dwarfs.,
transvestites and nudists. She showed with
compassion, the normality of the seemingly
abnormal, using her camera with direct simplicity".

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PLATE 4

DIANE ARBUS

Identical Twins, Roselle. 1966, New Jersey.

Gelatin-silver print. The Museum of Modern Art,

New York.

" I really believes there are things which nobody

would see unless I photographed them. "

[1982; p. 290; NEWHALL, Beaumont; The History of

Photography]

PLATE 4

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CONTEMPORARY

Arnold Newman (1918-)

Arnold Newton's approach is an emphasis upon the
setting often an elaborate nature, specially built
for the occasion. His portraits are distinguished
by the way he has introduced into them objects
symbolical of the profession or interest of the
sitter. Newman, an environmental photographer,
" made use of the sitter's natural environment to
amplify and expand his personality and to pinpoint
and comment on his particular contribution to the
world. As Newman is interested in abstract shape,
geometry and compositions; his sophisticated
lighting technique and the mastery of the
scientific side of photography, brings his
brilliantly creative mind's eye to bear the
subjects of his portraiture. Explaining it and
exposing their relationship to the world that they
have influenced ".

[1983; p. 176; BOOTH, Pat; Master Photographers]

PLATE 5

ARNOLD NEWMAN

Igor Stravinsky, 1946. New York.

" What is important is that the environment should

be symbolic of the subject. "

[1983; p. 176; BOOTH, Pat; Master Photography]

PLATE   5

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CHAPTER FOUR

GENERAL SYNOPSIS ON

STUDIO PORTRAITURE

GENERAL SYNOPSIS ON PORTRAITURE

OBJECT COMPOSITION

" Pictures are an arrangement of objects.

Each object has appeal some more some less.

The arrangement of objects in the space of a picture has different impact depending upon its placement.

A given object has less impact if placed in the center of a given space than the same object placed off center.

An off center main object should have a counter balancing smaller or lesser object to complete the composition.

Only one object should dominate - lesser objects helps to balance and subordinate.

A grouping of several objects that are connected is viewed as a single object.

The viewers eye will go first to the **highest and largest area of contrast** - if this area is not the main interest of the picture then the impact is lost. " *

EYE GUIDANCE

" Always provide an entry for the eye to enter the
picture. This may be accomplished by an apparent
line, an implied line or dramatic spot.

Provide an exit for the eye. This not as important
as the entry, but it should not be neglected .
There must once again be implied or apparent line
to take the eye out of the picture . This exit
should not be abrupt . The eye wants to be able to
stay in the picture. The exit should rather be
subtle than abrupt. The eye wants to stay long
enough to appreciate the essence of it, but it
should be provided with an easy way out.

Do not have divided interests in the picture. No
more than one main interest. Each object in the
picture should be subordinate to the main center of
interest. "*

LINES

" If many lines go in one direction insure there is
one line going in the opposite direction to offset
the trend of one direction.

Do not have all lines in the picture running in the

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same direction. Do not have lines that parallel
the bottom of the picture. This prevent the
entrance of the eye.

Be sure that lines which parallel the edges are not
too close to the edge.

Lines that outline the main objects in the picture
should be avoided.

Avoid white or light lines that lead out of the
picture.

Do not have lines that lead the exact corner of the
picture, unless they can be successfully opposed by
contrasting lines. "*

LIGHT AND DARK

" Light areas attract the eye more rapidly than do
dark areas.

A light area is more dynamic and strong when placed
directly next to a black area. In this way, we not
only balance but acquire separation.

More breadth is achieved with light against light
than dark against dark.

A small spot of light requires a much greater
amount of dark to balance it.

The **strongest light** in a picture should be on the **main center of interest**.

Avoid having several areas in the picture with the same degree of light. This creates confusion and the eye jumps about without knowing where to rest; cluttering the picture and offending one of the first rules, which is to have a picture that appears simple and well planned. "*

MASS

" Avoid having two masses of equal size on the same or different planes of the picture.

Avoid either areas of dark or light that are blank unless they are part of the design.

Do not place the main center of interest or the important subject too close to the edge.

Do not scatter the objects about in the picture unless they are tied together or connected.

When the subject is turned or has action toward a direction be sure that it has room to proceed in that direction.

Avoid light areas at the edges of the pictures. The eye is easily carried to light, and so may slip out of the picture.

If such light areas occur they may be burned in to
help contain the eye. This is the basis and reason
for vignetting, creating a closure. "*
[* 1984; p. 273-274; CROW, Cappy; W.P.P.W.]

DESIGN AS ORDER

" A photograph is an abstraction of reality. By experiencing the three-dimensional world, the photographer interprets it in order to and produce a two-dimensional image. Objects become elements in a design, and by making a good design, the photographer becomes artistic, leaving an lasting impression."*

In today's competitive world, one can not merely shoot a face or situation - as these " Lickety-split " snapshots rarely endure, and in the end don't give credit to the professional.

" If, its easy, it probably won't be any good. To be innovative is very important, for the existing rules of composition is in general unsuitable for everyday practice. This is not to discredit any good principle of composition which could be worthwhile, but, rather, to emphasize the need for the photographer to seek out a more direct method of getting the job done." Several aspects of design that could be beneficial to the photographer :

TASTE -SEEING -IDEAS - "

TASTE

By having a good taste, there will be a good
design. Applying design is therefore applying
taste. Whether acquired or developed it is an
important tool of the photographer.
If the photographer uses poor judgement, and
exercises poor taste, it can proof disastrous.

SEEING

Observation is the key to success in photography.
The photographer must master the process of seeing.
To 'see' is to look with perception. A developed
sense of 'seeing' is prevalent in all creditable
works.
Learn to 'eye' the world, wherever or whenever,
keeping in mind the technical aspects. Use color
as form, as well as shape. Depth must be implied
with perspective. Various focal length lenses
should be used to compress or extend space. Values
separate. Colors have the effect of causing the
subject to recede or advance.

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Lines divide space as well as control texture and
pattern.
This all helps to form the photographer's visual
interpretation.

IDEAS

There are lots of good ideas, therefore go out and
do something about them. You cannot separate an
idea from your ability to implement it. It is
therefore what the photographer does with the
subject or situation that matters. The character of
his work is a reflection of knowing what to do, and
how to do it .
[1984; p. 241-249; HAILEY, Jason; W.P.P.W.   ]

SEEING BELIEVABLY

" Since beginning of organized art, and the
invention of the artist's paint brush, artists
have made concerted efforts to create within the
confines of their two-dimensional canvases a
feeling of a third-dimensional entity.

The most impressive paintings created always seemed
to give the viewer a visual feeling that the
subject painted has depth, dimension, texture, and
projection. There would always be a clear feeling
of a third dimension.

Photographic art is really no different, and in
capturing the image of their choice, masters of the
photographic profession tend to strive for those
same qualities of depth, dimension, texture, and
projection.

Considering the fact that it is possible to get a
three-dimensional quality in photographs, it should
be borne in mind that many formal rules do not
always apply.

Yet, one can establish some base rules from which
to operate, especially in order to make a fine
portrait study of the human form.

BASIC RULES

Some basic rules to bear in mind when embarking on
portrait photography are as follows: "

1.) Your eye goes to the brightest area

2.) Your eye goes to the brightest color

3.) Your eye goes to the area of contrasts

4.) Depth is created by selective focus

5.) Dimension is created by highlight and shadow.

JUSTIFICATIONS

* The legitimate theater, the jeweler, and the
entertainment industry have always known that
illumination of the entertainer, the product, or
the performer, is imperative in order to get, and
to keep viewer attention.

* Brilliance in color is a prime requirement in
the painting of fire and emergency vehicles. An
obvious method of getting attention is to paint
or photograph it colorful.

* A light area attracts the eye more rapidly than
a dark area. A light area is stronger when placed
directly next to a dark area and a dark object
appears darker when placed against a light area;

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thus commanding viewer attention.

* When any two items project toward you, your only
opportunity to judge which of those two projections
is taller, is by the length of the shadows cast.
As an example, when a face is turned directly to
the camera, the only way the viewer can judge the
size (and forward projection) of the nose, is by
the shadow cast to the side. "

[1984; p. 277; JACK, Donald; W.P.P.W.]

KEY ON LIGHTING

You have a person before you - a three-dimen-
sional subject whose image you wish to record
on two-dimensional film. The film has height and
width but no discernable depth. The sculptor can
render him in three dimensions including depth,
but as a photographer you cannot do this - you
must create the **illusion** of depth.

LIGHTING SOURCES

" The lighting set-up used to photograph one's
subject will determine the photographic contrast
achieved. Balance your light in order to obtain a
full-range of tones from pure whites to pure
blacks. A negative without full scale will give a
weak print no matter how you print. If it isn't on
the negative - it won't ever be there to print."*
[1984; p. 184-185; CURTIS, Jack; W.P.P.W.]

The main light serves two purposes. First it performs a mechanical function by setting **contrast,** which is also called " scene brightness range or lighting ratio ", and secondly it has an aesthetic function , which is to illuminate the eyes of the subject and shape the face.

The proper method of determining exposure is the establishment of the main light at a proper camera-to-subject distance, with appreciate lighting ratios. " The distance and placement of the main light from the subject, is very important in assuring maximum tonal graduation in the face. By placing the main light too close, facial tones become 'blocked' or burned out."*

" Parabolic reflectors and spots give more contrast than do larger light sources such as umbrellas. When used as main lights, diffused reflectors, umbrellas, and bounce lighting are considered low contrast sources. Spots and parabolic reflectors are therefor considered hardiest sources "**

[* 1984; P. 184-185; CURTIS, Jack; W.P.P.W.]

[** 1984; p. 291; CRICCHIO, Frank; W.P.P.W.]

POSITIONING THE MAIN

The factor which determines the position of the
main light is " what the light does for the subject
aesthetically."***

To be sure that the planes of the face are
illuminated in such a way that they will project,
giving a sense of roundness and contours. This is
accomplished with shadows created by the main
light.

To properly light the **eyes,** lower the main light
until it is reflected in the subject's eyes.

At this point do not stop when you have a highlight
in the subject's eyes. Instead, continue to lower
the main light until you illuminate the **color** of
the subject's eyes. When the main light is properly
adjusted, the eyes will have highlights and the eye
coloring will be plainly evident.

This concept, however, does not work for the
subject who is wearing glasses. At this point, you
lift the main light to escape the reflections and
bring in a second floodlight from the side of the
face. Expression is everything to a photograph and
light **must** get into the eyes.

[*** 1984; p. 252; MILLER, Bill; W.P.P.W.   ]

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FILL LIGHT

The shadows of the photographic subject are
illuminated by the fill light - the **only** light that
photographically registers subject shadows on the
film. Fill light also raise the illumination level
in all subject areas. In practice, small reflectors
actually give more contrast than large reflectors.
Reflectors designed for main light, generally
create a light pattern which is brighter in the
center with light gradually falling off in
intensity toward the edges. The fill light pattern
should be soft and broad in nature and an even wall
of light should be created at the photographic
plane. The fill light should be non-evident, non-
directional and non-specular in the final print.
[1984; p. 291; CRICCHIO, Frank; W.P.P.W.]

BACKGROUND LIGHT

" The background light like the main light, has an aesthetic function. This function is to separate the subject from the background. Unless there is such separation, the subject will look like a cut-out image, pasted on the background.

The background light should be located three feet from the background and at a height just level with the shoulder blades of the subject. The light should be tilted upward about 45-degrees.

With the background illumination showing between the <u>ears</u> and <u>shoulders</u> of the subject.

This glow should **not** show above the head of the subject or down around the waist. This glow should be brighter on the main light side than on the shadow side of the subject. If the glow is allowed to show too much on the shadow side of the subject it will create a light trap, which is a glow completely surrounded by shadows."

[1984; p. 295; CRICCHIO, Frank; W.P.P.W.]

HAIR LIGHT

" The eye will always be drawn to a bright
highlight surrounded by shadow. This is because it
is an area of high contrast. It does not
necessarily follow that the brightest area of a
photograph will always pull the eye to that spot
because it is possible to have such a large bright
area without it being a high contrast area.
Remember that a hair light should not call
attention to itself. Instead of being a hair light
as such, low watt second, flood light should be
used just to pick up and illuminate the hair on the
shadow side where the main light leaves off.
The effect should be a soft glow and look like it
is coming from the main light."
[1984; p. 295; CRICCHIO, Frank; W.P.P.W.]

LIGHTING STYLES

One specific style of lighting cannot be endorsed over another , because in general photography no one source of illumination can be considered best for lighting every situation.

BROAD LIGHT

Always consider umbrella illumination, or any other broad based light source, similar to a wide bristled paint brush, in that the umbrella is not a controllable application of light into a portrait scene. This light source cannot be used to light a specific expression or subdue any undesirable conditions in a portrait, such as poor choice of clothing design, or accessory colors.

SMALL LIGHT

" A small point source of illumination can be manipulated to illuminate exactly what you want, and that's called, ' control of light ' . With a small point source of illumination, a balding head

or an outfit with too much color, can be easily
subdued from viewer attention, almost any degree.
No broad source of illumination can produce that
type of control.
On the other hand, a small spotlight, which
represents maximum control of the spread of
illumination, tends to be a very harsh lighting,
which produces an extreme contrast from highlights
to shadows, without giving any graduation of tones,
or 'steps, from high to low '   ".*

BOUNCE LIGHT

Bounce light, **direct** from above, is considered the
worst kind of illumination on the human face, and
the 45-degree angle, the best bounce angle.(Dark
pockets appear below the eyes if direct, ceiling
bounce is used.) The 'North light ' wall bounce
gives a beautiful effect. If the subject is turned
towards the wall, no reflector or fill light is
necessary; however, with the broad side of the face
turned towards the wall, the 'short light' effect
is created, thus leaving the broad side in shadow,
and there-fore showing fewer complection defects.
One exception though, when photographing older

people is to use the key light in very close
proximity to the axis of the face. The soft wall-
bounced illumination fills in the wrinkles of the
face. This is achieved by bouncing the camera
flash just over your shoulder, off the wall behind
you.

[* 1984; p. 295; CRICCHIO, Frank; W.P.P.W.]

[1984; p. 332; CROW, Cappy; W.P.P.W.]

CHAPTER FIVE

THE AUTHOR'S APPROACH

<u>AUTHOR'S APPROACH</u>

PORTRAITURE OF THE RENOWNED

When we say 'portrait' , we think of 'resemblance'.
But what is resemblance ? It is very difficult to
determine, because it varies with each observer and
arise more from personal impression, or from
frequently expressions, than from precise
similarities.

A portrait is a picture which contains one or more
images which represent human beings, not as symbols
or carriers of other ideas, but for their own sake.
Pictures which represent human beings in a
disparaging way may be accepted as portrait by
others, but rarely by the sitters themselves. The
portrait photographer is expected, ordinarily, to
picture his sitters so that the emotions of
admiration and respect are aroused by the
portraits, rather than ridicule and disrespect.

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APPROACH

ARRANGING COMPOSITION

It will always be a challenge in environmental
portraiture to come up with a good compositional
concept in the limited time period that is allowed.
The actual photographing of the subject is not that
time consuming; what does take a certain amount of
time is the technical aspects of setting up the
lights and decision on a creative composition.
Make sure of the compositional elements; does it
work or not. Test the lighting and make sure
everything is working, when you call your sitter.
Be professional.

PRESSURE

Dealing with renowned people can put a lot of
pressure on you as photographer. They are used to
dealing with many photographers; therefore do not
ask for to much of their time, as they will only
allow you a limited time. Set up the equipment as
quickly as possible. Test whether the equipment is
working before calling the model.

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Make sure everything is right the first time.

There is nothing worse than going back to explain

that something went wrong and could you please get

another appointment. (Most likely you won't.)

It is important to remember that the sitter you are

photographing is normally doing you the favor, so

you cannot waste their time.

If you have not see the required location before

the shoot, try not to previsualize the arrangement,

as it normally does not match your expectations,

and this causes more pressure.

ARRANGING THE APPOINTMENT

Always use a dairy and confirm all appointments;

therefore assuring, you will never arrive and find

that the "sitter" has forgotten.

If the shoot has to be postponed; set another date

immediately. The most important rule is to be

professional at all times.

Where it is possible arrange with the model to view

the location beforehand.

This will assist you in deciding what lighting is

required, and whether there is enough space for a

specific type of shoot.

If you are not able to see your location before the
shoot, take enough equipment with you in case you
encounter problems. Once you are there you have to
make do with the equipment you have available.

The lighting equipment which is used by the author:
A portable Broncolor Kit , consisting of three
flash units. A Mamiya RB67 equip with a 127mm
lens or a 90mm lens. A digital flash meter, Calcu-
Flash-S and reflectors.

THE CHALLENGE OF COMMUNICATION

The challenge is to get the subject to relax, and
assist you in creating the required portrait.
You, the photographer is the one person who must
bridge the gap between the lens and the subject.
To bring these two together you must master the
word " communication ".
If you have any knowledge of their field of
interest, start talking about that. If not, talk
about something you know something about, usually
photography.
The ideal situation is to get the subject to talk
about himself; this is not as easy as it sounds.

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You will have to work on key questions to ask when you start this conversation but, do not let it sound rehearsed.

CHAPTER SIX

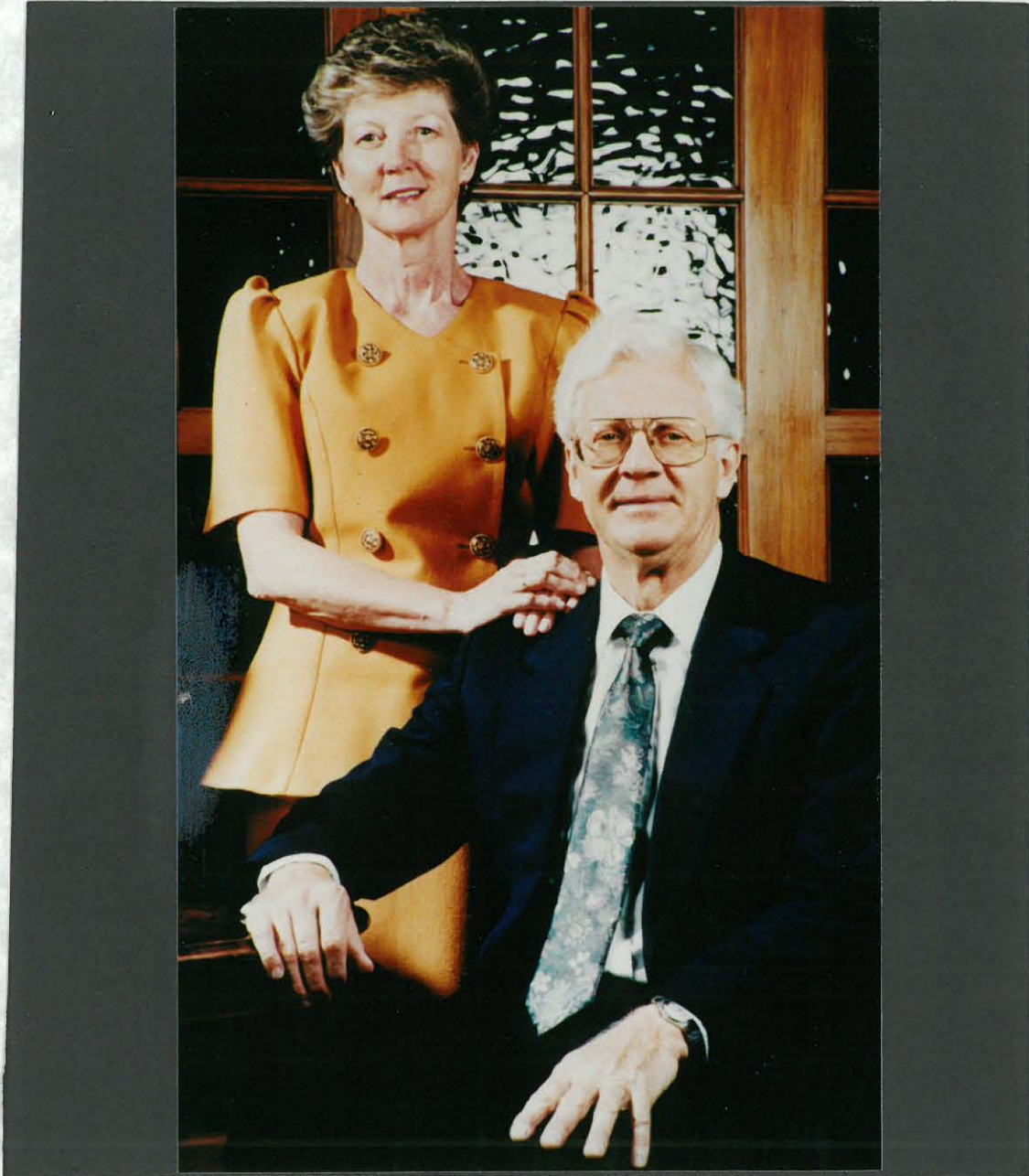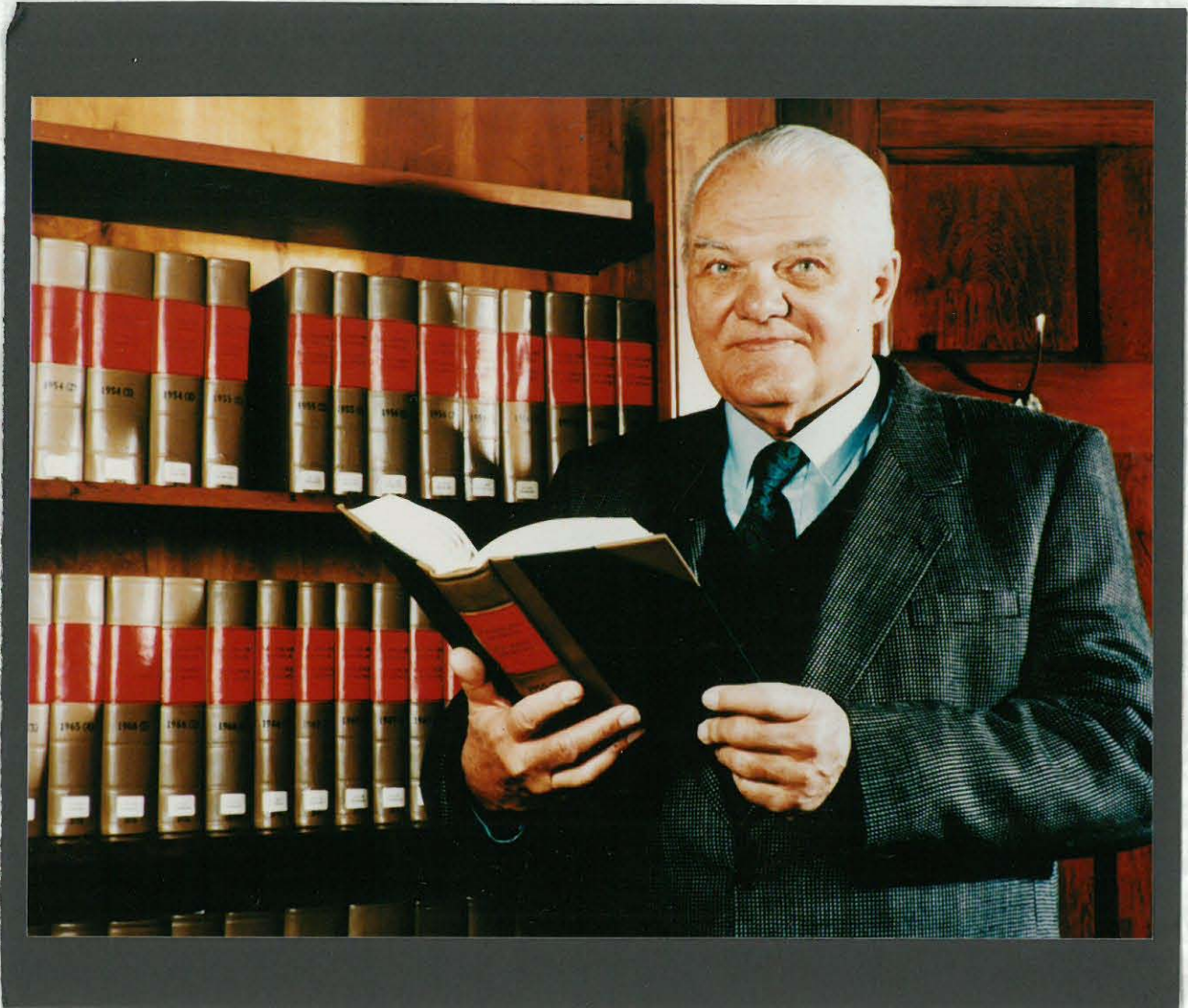AUTHOR'S PERSONAL WORK

PLATE 6   CHIEEF JUSTICE   CORBETT

PLATE 7   MR & MRS VAN DER WATT

PLATE 8   PRESIDENT-JUDGE LICHTENBERG

PLATE 9   APPEAL JUDGE STEYN

PLATE 10   BRIGADIER OTTO

PLATE 11   COMMANDANT POTGIETER

PLATE 12 MAYOR OF BLOEMFONTEIN 1991-1992

PLATE 13   TOWN COUNCIL 1990-1991

PLATE   14   MRS MAARTENS

PLATE 15 MR SEYFFERDT

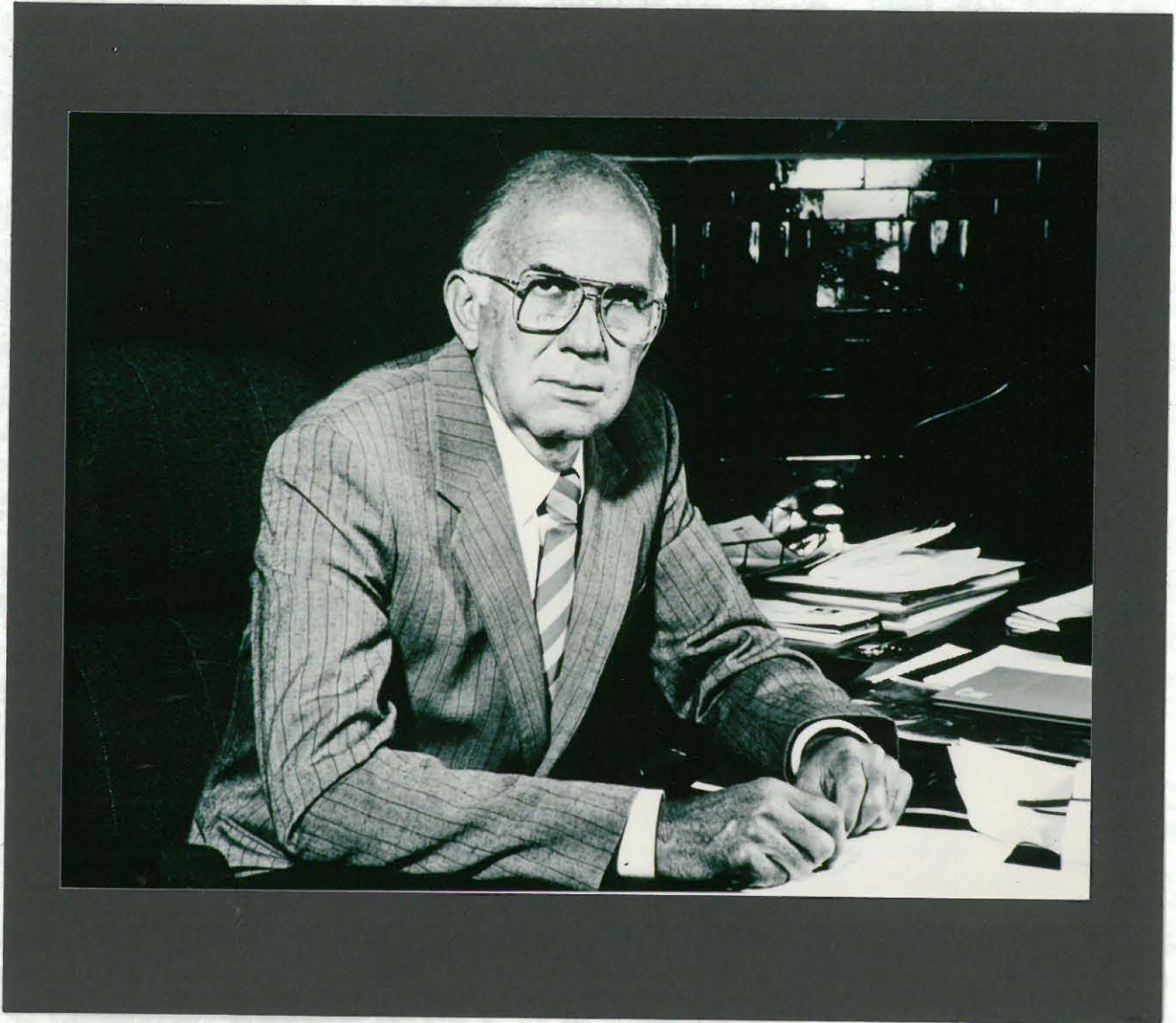PLATE 16 RECTOR RETIEF

PLATE 17 RECTOR VAN LILL

PLATE 18 RECTOR BRINK

CONCLUSION

The primary objective underlying a portrait
photographer's education is that the photographer
will have a firm understanding of the art,
technique, business and psychology that is
necessary for a succesful proffesional career
in portraiture.

As beauty is lodged in the mind of the beholder,
great photography is acceptable as such only after
being so judged by those qualified to judge.
That is way you should let your photography be your
thinking, in tangible form.

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