

# RENOWNED PEOPLE IN BLOEMFONTEIN

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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 preemptory 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 exist 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 succeed is dependent upon the utilization of your 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.

**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**



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**

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

-11B-



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 ]

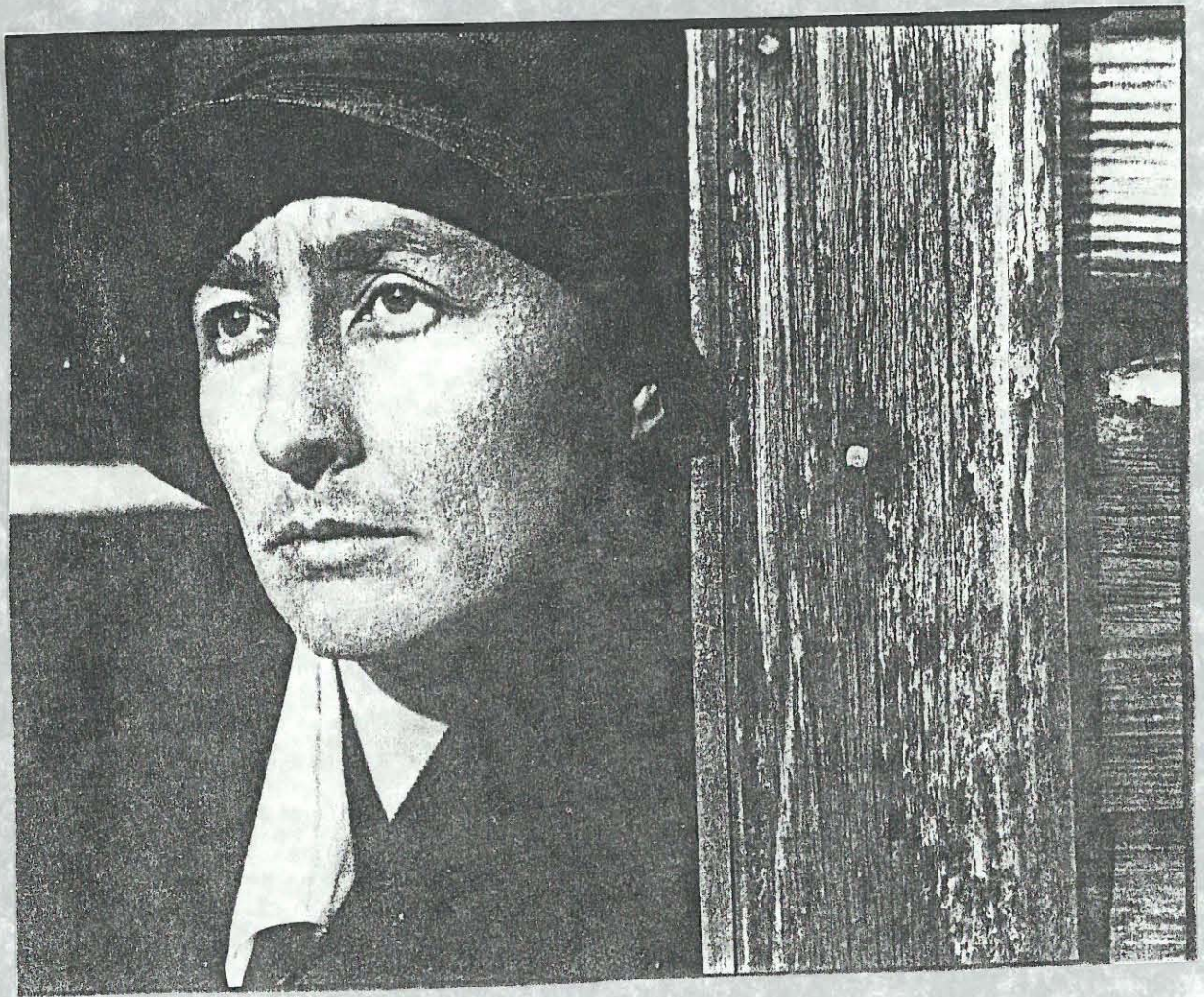


PLATE 2

-13B-

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 Vanity 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

## 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 challenged 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 perception 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 indiscriminating record. " Concern with subject matter led Diane Arbus to photograph 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".

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

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

-19B-

**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

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.



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 prove 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.

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;

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-dimensional 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. ]



## MAIN LIGHT

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 hardest 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. ]

## 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 ears and shoulders 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 complexion 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

## AUTHOR'S APPROACH

### 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.

## 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 too 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.

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.

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



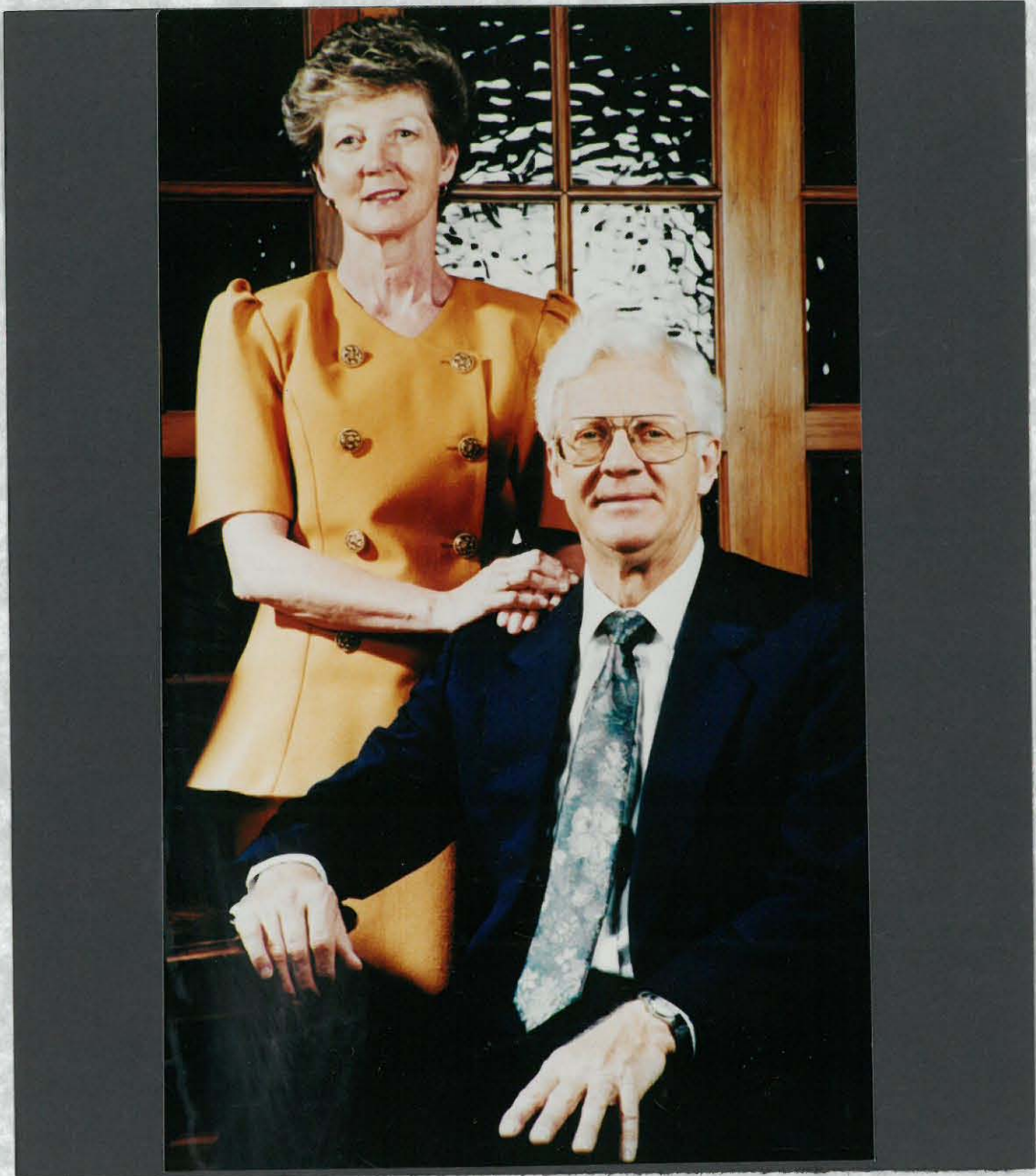


PLATE 7 MR & MRS VAN DER WATT



PLATE 8    PRESIDENT-JUDGE LICHTENBERG

THIS BOOK IS  
THE PROPERTY  
02 AUG 1999  
TECHNIKON  
FREE STATE



THIS BOOK IS  
THE PROPERTY  
02 AUG 1999  
TECHNIKON  
FREE STATE

PLATE 9 APPEAL JUDGE STEYN

TECHNIKON  
OVS/OFS  
1993-02-22  
PRIVAATSAK X20539  
PRIVATE BAG  
BLOEMFONTEIN

93/0670



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

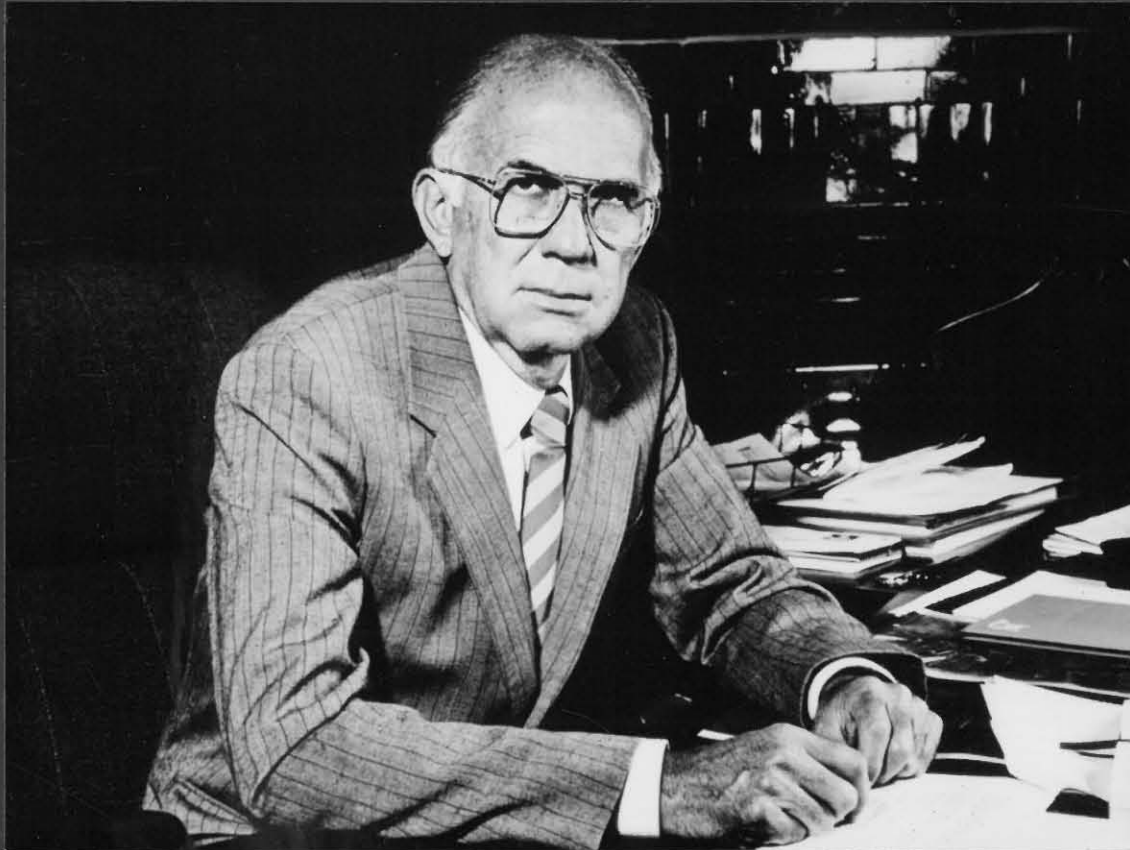


PLATE 18 RECTOR BRINK

## 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 successful professional 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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