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Photo for Media, the Portrait.

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Publisher	Volda University College
Year	2018
ISBN	978-82-7661-338-4
Print set	Author
Distribution	http://www.hivolda.no/andre

The front page portrays a young lady running to investigate whether there could be any crocodiles, or possibly a hippopotamus, hidden in the darkness at the mouth of the river. The location is Botnasanden, Volda, Norway.

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The front page picture is unusual. The model occupying less than 0,25% of the total space of the picture is very unusual for a portrait, and portraying the person from behind is unusual indeed. It can be argued with some weight that this is more of an illustration than a portrait. On the other hand, the model is recognizable for those who know her and will agree that yes, this is just how she was at that age.

As such it fits the criteria for a character portrait.

She knows very well what a crocodile is, having studied a big one at close range behind glass at the aquarium. She is less sure of what a hippopotamus is, but eager to (hopefully) find out. What she has absolutely no idea of, is danger.

This is not unusual for very young persons. The space included with no visible nearby support or protection underlines this uncorrupted lack of fear.

As such this is also a portrait of a type or an age, as well as an illustration.

The following is an attempt not just to present the different types of portrait photography a journalist may have to take a shot at during a (hopefully) long and prosperous career, but also at how to do it and how different portrait styles may fit or not fit a given purpose.

This compendium is part of a series intended for students attending the course the course Photo for Media at Volda University College, and is not approved for any other use or distribution.

I have to the best of my ability tried to get in touch with all participants prior to publication, regrettably without a 100% success. Should any photographer or photographed person here presented in any way today object to being part of this work, I would appreciate being contacted at gauteh@hivolda.no.

I would also point out that pictures made by former students have been chosen from among the very best in my archive regarding the efforts of the authors as well as the models, and that the interpretation of the different visual signals are my own and do not in any way represent any other meaning than that.

I will also point out that the question of what that purpose is will, in most cases, have more than one answer.

My version of the English language is as always my own, and I am once again grateful to my friend Howard Medland for arresting my worst abuses of it.

Volda, October 2018

Gaute Hareide

Introduction.

Portrait photography is both the oldest and the most widespread photography profession, and naturally so since common vanity has made the portrait the most popular form of image since time immemorial.

Today the success of the cell phone camera has given the portrait a new boost. The number of self-portraits in particular has exploded, giving photography's old nickname: "The Mirror that Remembers" new actuality. Even if "selfies" cover only about 6% of all the millions of pictures published each day on social media, that still represents a huge rise in self-portrait production from close to nothing before. Access and narcissism is an effective combination.

In traditional media's use of photography, the portrait has been dominant from the start. Most stories can use a portrait as illustration. They are also highly cost-effective. Getting a portrait of someone is relatively cheap, it is often available for free and it is rarely linked to one particular occasion, so it may be used again. And again, any time that person can be linked to a case.

A portrait is not just a portrait, though. There are different styles, types and field sizes but not quite universal agreement on what is what. The following may function as a guide:

Field Sizes (the term is borrowed from film) are basically:

Extreme long shot - showing one or more persons in wide surroundings.

Long shot - also called full figure, showing one or more persons full body and some surroundings included.

Medium shot - also called half figure, showing the person from the waist up, often including hands.

Close-up - showing the head with the neck and normally the torso included down to just below the collar bone (like a "bust").

Extreme close-up - showing the eye(s) and nose and little more than that.

Types:

Single is the most common (*selfie no. one*), usually close-up or medium.

Couple - usually medium, long shot if wanting to include the dress. A standard for weddings.

Trio - Friends, associates, bands, family (often about a year after a wedding), often a vertical long shot.

Group-of-Four - Friends, associates, bands, family (often some years later), considered as difficult to arrange, medium or long shot.

Large group - full family, friends or associates; medium or long shot.

Extreme long shot for still portraits is used only when the environment or the space is as important as the person or persons, see front page picture.

Extreme close-up is used only on special occasions, to focus on emotion, as illustration.

Portrait styles:

Mug-shot: The purpose is identification. It is the only type of portrait that can be forcibly taken.

Passport: The purpose is neutral identification. Formal demands are white background, visible hair-, skin- and eye-colour, ears, no smile.

Formal portrait: The purpose is identification in a neutral but slightly positive setting, like a formal presentation. Also called *Traditional Style*.

Character portrait: The purpose is to reveal or indicate inner qualities. This can also be done in Traditional Style as well as all the others.

Environmental Style: The purpose is to connect someone to certain interests and/or activities in certain surroundings, also called *Situation Portrait*.

Candid Style: Photographing someone who is unaware of being photographed or simply does not care and therefore does not pose.

Lifestyle Style: In principle like Character in Environment; Formal or Candid. It means presenting people as they are, doing what they do (Candid) or posing as doing what they do (Formal). In the first case we have personal documentary. In the second case we have a danger of fake; that the pictures will just show what the photographer or the person(s) feel is fashionably correct at the moment.

Glamour Style: The person(s) will definitely pose, often with the aid of a stylist and a make-up artist. The image will be constructed, but not necessarily fake. Many people *are* glamorous, and try to show it when they can.

Conceptual Style: Free use of strange settings or not, combined with a refusal to explain anything of your work - due to unwillingness or inability, it may be hard to tell the difference. More artistic than media related.

Surreal Style: Free use of any tricks and treats before and after shooting, as long as the final result does not look normal.

Abstract Style: This is hard to separate from Surreal Style but it will mainly simplify and/or split and rearrange rather than introduce new elements.

Lighting styles:

Portrait lighting ranges from high to low contrast, from natural to artificial, from flattering to not. Lighting styles will only be treated briefly here, as that is not the major part of press portrait photography. We will look at Rembrandt style lighting, at traps to avoid with ambient indoor lighting, and how to fill some light into the deep, dark shadows when needed.



Portrait photography raises two often opposing questions: How do you want to present a person, and how does that person want to be presented?

Portrait photographers have to place much weight on the second consideration if they want to stay in business. Customers who are not flattered by their image tend not to return and not to recommend your services.

Media often place more weight on the first consideration, since the agenda here is to tell a story and not necessarily a flattering one. The following is an attempt at introducing approaches to either target.



Diverse cultures have diverse opinions of what a portrait is or should be. Some religious groups claim that no images should be made of any living thing because that is against God's will. Others believe that photography is magic; that the camera sucks in a part of your spirit and makes you weaker (though this idea is less common today.) Many more have strong opinions on how and when they should be photographed.

According to Pierre Bourdieu, ordinary people will resent being surprised by the camera in any ordinary situation. Their concern will be to prepare for the photograph, preferably to dress up, take up a dignified attitude, to strike a pose. It is all about honour, about presenting oneself and to be re-presented at a respectful distance, looking straight into the lens with the head held high.

The following story may illustrate the point: I was enjoying a cup of heated goat's milk in Maria's Taverna, Plaka, Crete one fine Easter day in 1976 when a young, Greek Orthodox priest came in, sat down at the heavy wooden table and was served a glass of red wine. Light from a four pane window cast a cross of light and shadow onto the table, made the wine glow red in the plain glass as his profile was outlined against the shadowy wall, and I was mesmerized.

It was one of the most beautiful scenes I had ever seen, and I was itching to capture it with my silent little Rollei 35. Young and slightly intimidated by an alien culture, however, I did not want to offend, and asked permission. The request was presented through Maria, and was received in a rather astonishing way. The priest looked at me, smiled a very big smile, nodded energetically, emptied his glass of wine in one great gulp and rushed out.

Two hours later he returned with his father, having hauled him in from the fields and back home for a wash and a change into his Sunday best. Now he was ready to be photographed by the esteemed tourist, with his father, who had to be part of his Formal Portrait; the only possible type of portrait in his mind.

I returned with copies in September, and they were much appreciated. For my part I regretted the loss of my mesmerizing motif. By the time of his return the light had changed and the opportunity was gone. Forty years later I think it was for the best. The picture in my mind gets better every time I tell the story.

The purpose of a portrait is to identify. The difference between portrait types has to do with *what* we want to identify and *how* we do it. The *what* may be a human or other being, single or group, individual or type, and the *how* may be formal, informal, respectful, caricature or even obscured.

When you photograph someone, you take their likeness. That is an expression and it is accurate. To a degree, the likeness *is* the person and used out of context that can be a problem. For more of this, see “Ethics and Law”.

One ground rule for media portraits is respect. When publishing somebody’s portrait we present that somebody to an audience. Taking care to obtain and select a presentable portrait of that somebody is common decency. Failure to do so is unprofessional, unless of course we have a good reason to present that person in an unfavourable way. See character portrait.

Another ground rule is relevance. Pictures used out of context will at the very best confuse the readers, at worst corrupt the story. Smiling faces at bad news is definitely wrong, to mention one stumbling stone.

The following few points should be considered as standard for all.

Distance. People have a comfort zone that should not be invaded by cameras. If you do, people’s faces will look distorted with big noses and wide cheekbones. Use a short telephoto lens for single face portraits, or zoom in with your pocket- or cellphone- camera from a safe distance of a meter or more. Digital zoom (cropping, that is) will be OK for such motifs.

Level. The camera should be at eye-level. Low camera angles make people look powerful or arrogant, while a high camera leaves them small and vulnerable.

Gaze. People who have a message of any kind should normally look straight into the lens. This will give eye contact with the readers and convey a feeling of sincerity and trust. People interviewed on video or TV, however, should look at an interviewer to the side of the camera to avoid a feeling of propaganda. People with a story to tell may be looking at something within the frame, or at nothing in particular - as if captured in an introvert moment.

Light. The light has to reach the eyes. Eyes hidden in shadows or behind sun-glasses for that matter, will *not* support a feeling of sincerity and trust. See later pages for types of light.

Setting. A formal interview may require formal dress and background, while a more casual presentation can be done in a casual style. The issue should be mentioned when making appointments, giving people a chance to prepare and suggest. Both dress, pose and surroundings will affect the reader’s opinions and should be appropriate for the case in question. This should also be considered when using portraits from the archive.

Expression. Many of us are not fond of being photographed and take on a stiff expression we hope will look less bad than usual, or just resign and prepare for the worst. A good approach for a photographer is to establish a cooperation. Include the model(s) in the process. Ask about locations or activities. Use the display to present early shots, point at things to preserve or improve, test other locations or light when possible. This approach will not always work, but often. Most people will relax more, given a feeling they are being treated seriously.



An out-of-context use of a portrait in Dagens Næringsliv, Norway; 2011-01-13. The headline predicts a substantial drop in oil prices. The illustration, including the tilted horizon and her expression in the direction of the title becomes involuntarily (?) funny. Is she looking for the oil price to fall over her, or what?

Mug-shots.

Anyone arrested on suspicion of a crime may have their portrait taken by the police as part of the identification formalities. The mug-shot, as it is generally called, is compulsory in most jurisdictions. It is also the oldest type of formal portrait photography, starting in Belgium as early as 1843. Below right a cartoon illustrating how an unwilling model is having his portrait taken, by force.

The mug-shot as we know it today was standardized by the Paris police clerk Alphonse Bertillon in the 1880's, as part of his identification system for criminals along with body measurements and general characteristics.

Recently, a legal debate has emerged in the US, about private websites publishing mug-shots on the Internet and then charging a fee to remove them. Publishing is legal according to US law. Threatening to publish is *not* legal, according to US law. The question now is whether charging a fee for removal should also be legal, or not. Below the mug-shot of Al Capone from 1931, as he was arrested for tax evasion.



Passport pictures

is a slightly less formal type of portrait photography, as only a frontal view is needed. The background should be uniform white, the gaze directly into the camera, the expression neutral, no glasses, eyes open, hairline and ears visible.

There is a saying that if you look like your passport picture, you are too sick to travel. The reason for this is that the passport picture is for recognition, and should therefore show all spots, wrinkles and double-chins we normally try to hide. This is also why the ears should show; they are excellent characteristics of an individual.



Formal Portraits.

Below are two almost identical portraits of two almost identical men. Both are Caucasian, both have reached the years of wisdom, both are wearing dark suit, white shirt and tie, both are photographed in the same style, looking straight

into the lens; each striking their own, personal pose for their Traditional Style Formal Portrait as former rectors of Volda University College. As we see: Even if the style is identical these two individuals are clearly not identical at all.



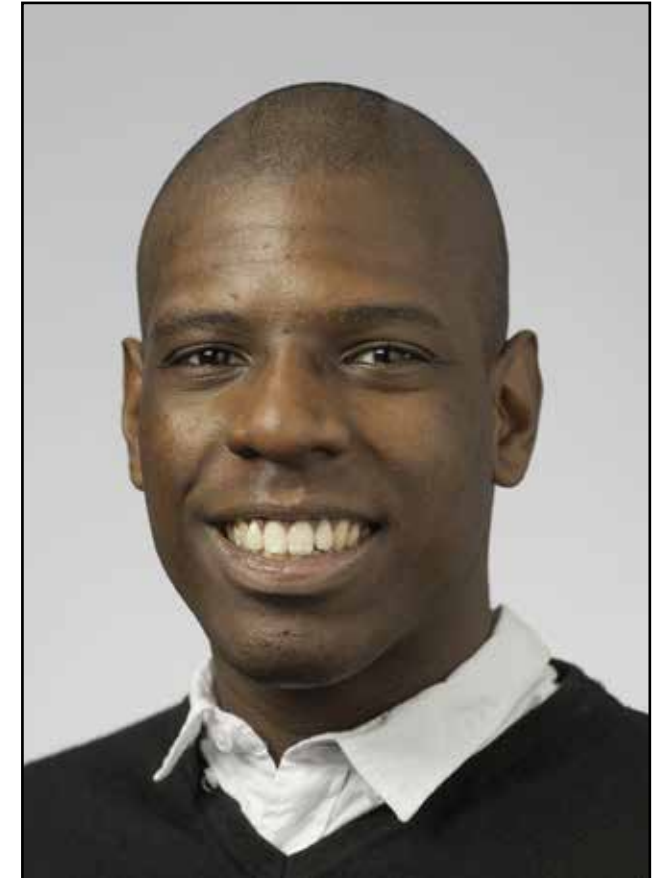
Formal Portraits, Rembrandt Light.

Formal Portraits require looking into the lens (thereby meeting the eye of anyone looking at the picture, evoking confidence). It means groomed a bit; casual is OK but neat and tidy is a must, as for public appearance. It means a soft or neutral background, not blending with any hair- or skin-colour. Traditional style means *fully* groomed. Traditional also means Rembrandt Lighting.

The planet Earth circles around a Sun (just one, not two or three). This means that what we see as natural light, the type of light that has been dominant for most of our existence as a species, is light from one light source. The moon at night works the same way, only weaker. This light normally comes from somewhere above, never from below, rarely straight above or straight sideways. Under a blue sky the light gives distinct, hard shadows. In hazy weather the

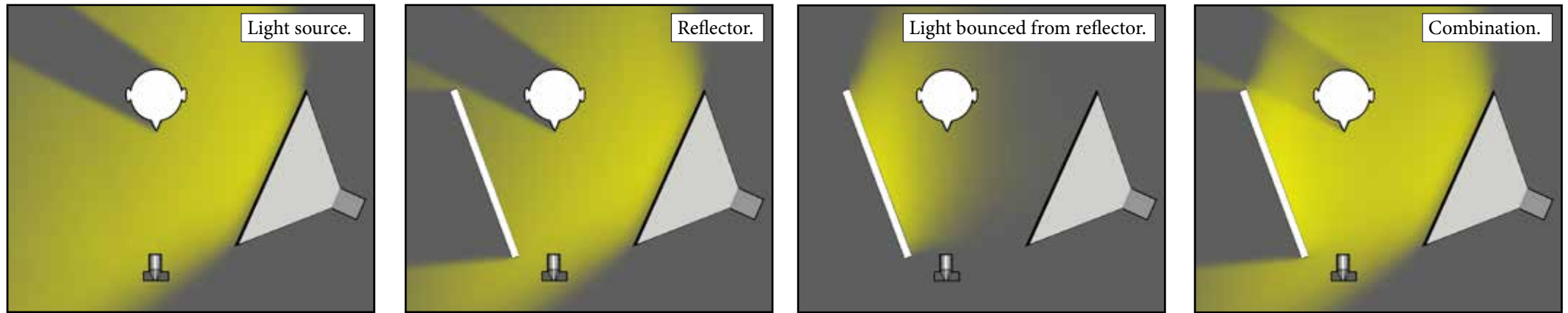
shadows still have a direction, but now with a varying degree of softness. In overcast weather, the light gets so soft that we hardly notice the shadows.

Rembrandt imitated the light from the sun on a hazy afternoon by using light from a window, a part way up the wall. Placing his model so the light fell on half the face, leaving the other half partly in shadow he created an impression of form. The light should reach one or both eyes. The shadow from the nose should meet the shadow of the chin, creating a lighted triangle under one eye. There should be a spark of light reflected in one or both eyes, giving contrast, and the overall contrast of the motif should be adjusted with a reflector opposite the light source, but closer to the observer (or camera). Larger windows give softer shadows. Such is the recipe for Rembrandt lighting. It is actually that simple.



It is even more simple if you don't have a window and need to do it in a studio. Use a light source of some size, preferably a flash unit with softbox or umbrella; all mounted on a stand. Find a neutral background, possibly the back of a framed poster pinned on the wall. You need a reflector, a foldable one or a sheet of Styrofoam, and a chair for the model to make sure your camera can be at the model's eye-level. Start by placing the light source approximately 45°

above and 45° in front of the model, adjust until the light reaches the eye(s), and the shadow of the nose touches the lip and the shadow on the opposite chin. You will now have the characteristic Rembrandt triangle more or less defined. Place the reflector partly in front of the model so it bounces light from the softbox back into the shadows from the frontal direction, and adjust the distance until the shadows have the desired amount of lightness.



A large light source gives soft but deep shadows. A reflector positioned close to the camera will lighten those shadows without appearing as a second lamp. The studio set-up described above is as simple as it gets, and is what you may expect to manage outside a professional photo studio. For this reason, and because the light it provides can also be found in the field, below a window or

under any kind of structure shielding off light from above; it is included here. Other ways of creating effects by studio lights are outside the scope of this particular introduction to media photography. Below can be seen a selection of Rembrandt light created from a window, a hazy sun, from below some outdoor roofing or by an external camera flash bounced off a wall.



Light create shadows. Highlights and shadows and all the shades in between is what any photograph is made of. Shades are also created by the reflectivity of surfaces, like skin tone, whiteness of teeth, fabric, metal, wood, glass; but the shades that describe form are the shadows created by one source of light. Rembrandt lighting is one way of using this, and the amount of light reflected from the surroundings decides how deep the shadows should be. Below are examples of low-key and high-key portraits from my school-days. Low-key means having as deep shadows as possible with darkness all around, suitable for bad mood and dark depressions. High-key should be all light and bright, and will therefore be best with a blond model. I did it first with a guy and got scolded by my teacher. High-key is for girls, he said, go and find one. So I did.

Gaze direction and expressions were supposed to reflect the tonality and I feel it makes sense. An extrovert low-key person might look disturbingly sinister, while a high-key face in a troubled mood could seem a bit strange. I'm less convinced about the gender bit. Through some odd years of living I've met men fully fit for high-key. And I have definitely met women far into the dark side. So maybe we should not be overly strict on stereotypes.



Light with little or no shadows is called flat, since it describes form less clearly. The most common is the camera flash, but this is seldom recommended for portraits due to small but hard shadows, a risk of overexposed reflections from forehead, nose-tip and occasional acne, plus the risk of red eyes (see page 14). A softbox close to the camera will be a better choice. The face of the young man below still has depth, as the light comes slightly from the side. The young woman's face has more form with the light more sideways, while a reflector placed very close to her face helps bring out the pale tender skin of the redhead.

Rules are made to be broken, and portraits can be made by any kind of light there is. As long as the result is good, who cares? Those who follow rules all the time tend to go stale. Still, it may be wise to test the rules before you break them, in that way you at least know what you are doing.

One advantage of flat, soft light is that you do not have to worry about where the shadows fall. This means that the model can move more freely, and you can concentrate on trying to catch a good expression. It's *so* much easier.

When photographing children in particular, using soft, high-key lighting with some space to move will be a good idea.

People are different. We are short and tall, wide and narrow, dark or light, and we are more or less asymmetrical. This is good, making all of us unique. For a formal portrait, however, we try to de-emphasize these differences, since the formal portrait above all should be a neutral presentation of a person.

The number one unbreakable rule is that the camera should be at eye-level. Short photographers therefore need to ask their models to sit down, and it is a good idea to put the camera on a tripod to make sure it stays at eye-level. Looking up at or down at someone unconsciously places them above or below us in the social pecking order, and such a position in a formal portrait is a strong suggestion in that direction.

A broad face may work well partly sideways with light from the side not facing the camera, while a narrow face may be seen better head-on and with lighter shadows. Wrinkles come out distinctly with deep shadows, so less contrast

may be desired in such cases. People with an extra chin should lean forward stretching their necks a bit, but be careful not to overdo it. Be also observant if people lift their eyebrows too much, since that will wrinkle the forehead. Light skin tones may work well with deeper shadows, giving a wide range of tonality from perhaps 15% density in the highlights to 75-85% in the dark. Dark skin tones are more of a challenge, since the natural density here might be above 70% even in the highlights, and too deep shadows will easily become completely dark. The reflector has been moved a bit closer in the far right version below. These two examples also indicate how hairdo, shadows and smile can affect the perception of one and the same face form in two different photo settings.

Flat faces may benefit from having the light a little extra bit to the side, while longer noses as a rule should be turned more directly towards the camera.

Generally speaking the smaller part of the face should receive most of the light, since light seemingly increases while shadows decrease an area, but the full effect of this also has to do with hairdo. Be careful to choose a background that lets the person stand out against it, grey is generally a good choice .

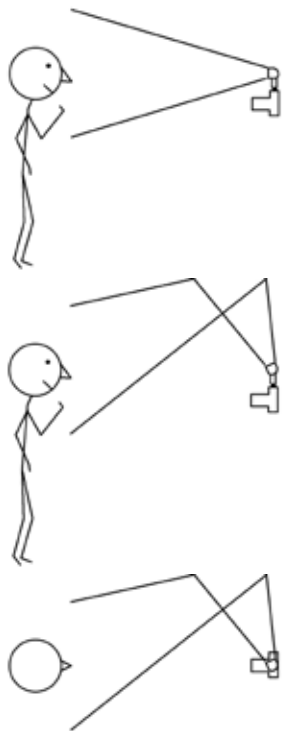


An external flash can be used in cases when the light is low, or even better when the light is bad. Light flashed directly from the camera into the face of the poor victim is possible and common, but not nice and should be avoided. The pain in the eyes is one thing, the effect of the light is another. Direct flash will often result in red eyes, if it is dark and the pupils are wide open. The light from a flash positioned close to the lens will then penetrate the iris of the eye, illuminate the blood-filled vessels of the retina and make people look like vampires. One remedy to avoid this is to use the anti-red-eye setting, which means



that the flash will flash a few times before the real flash, to make the iris retract and minimise the problem. By then, the expression you wanted is also retracted. The other option is to fix the red eyes later. Digital image treatment have tools for that, and most media accept this form of editing.

The “twins” above may illustrate what it can do, quite easily.



If you have an external flash with an adjustable head, you may avoid the red-eye problem and make the person less of a victim simply by not sending the light directly into the face. Instead, you may tilt or turn the flash head to make the light bounce off the ceiling or the wall, or the corner between them. The light reaching your model will now not come directly from the flash, but as reflected light from the wall or the ceiling or a mix of both. The effect is that the light will reach the model more sideways, creating more shadows. The shadows will also be softer, depending on the reflexivity of the surfaces. Mirrors will give no softening at all, textile curtains will give a lot.

A third effect is weaker light, partly because the light travels a longer distance and will spread more, and partly because some light will be absorbed or reflected away from the motive. This means you must use large lens openings, or not use this technique if the room is too wide or the ceiling too high or the flash too weak.

A fourth effect is that the light will change the colour balance, since some of the colours will be absorbed. The light will adapt to the surface that reflects it.

The upper student’s test result below has neutral coloured wall and ceiling, the curtains show the change of light on the background, the harshness of direct flash is clearly seen, and the room is larger giving deeper shadows.

The lower test has warmer colours from wall and ceiling, the room is smaller giving less deep shadows, and the last picture is done with the flash directed at the corner between wall and ceiling, giving a Rembrandt type light effect.



Downlights are loved by architects and hated by all decent photographers. Their light hits our heads from above, making skulls like mine shine like up like the crescent moon while my nose and chin form an upward arrow. The bags under my eyes stand out while my eyes are hidden in the dark and the shadow under my nose reminds me of a dictator I prefer not to mention. Even pretty people look bad under a downlight and the only comfort we ugly ones have is that we know we are ugly and have learnt to live with it. But why rub it in, and why make people look bad when you can avoid it? So, dear students and everyone else, remember this: Never Ever Ever Photograph Anyone Under a Downlight!

If my students have learned only *that* from my lectures, I may rest in peace assured my life has not been wasted.



Direct sunshine is another case where a camera flash makes all the difference.



Downlights are not the only problem. Windows are a bad no. 2. With bright daylight outside and darker light indoors people tend to become silhouettes against a splendid view. A flash, preferably an indirect one bounced off the wall behind you may fix this problem quite nicely. As mentioned on the previous page, the flash should be used when the light is bad, not just when it is low.

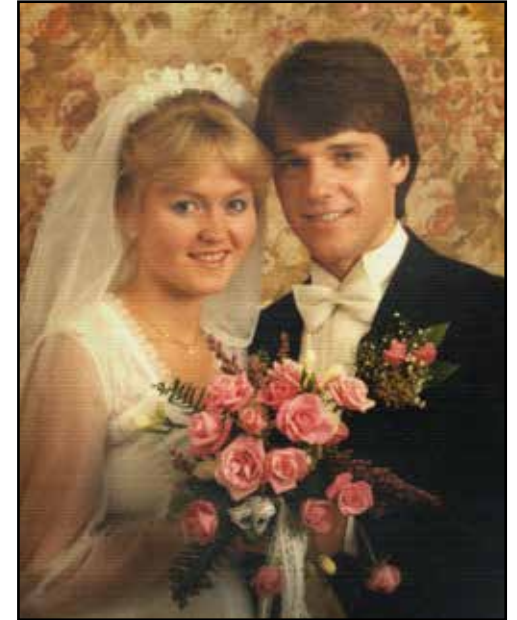




A wedding is a formal occasion, and wedding photos are more or less bound by tradition. The minimum requirement is the “Couple” shot, but there is room for a personal touch.

To the left a medium shot where light and background make the bride stand out as the princess of the day, while the groom plays his traditional part as more of a cherished accessory. To the right a close medium shot in the studio, with flowers, in colours, background and style typical of the early 1980’s.

Below from the left a couple re-enacting a sepia-tone style from their old family albums as stiff as they managed to make it, an affectionate moment in the park, a completely spontaneous snap-shot as opposed to the normal and formal pose, and another couple at a time when there is already one more person to be included in the picture.





The trio may be parents with child, or three generations, or any other relationship. It can often work as a vertical long shot, as that will fill the format quite nicely. The group-of-four is considered a challenge to arrange, since it easily becomes “square” or awkward. Try to position people so their heads come at a more or less equal distance, not too far apart (depending on relations), and so that they do not come in a straight line or directly above or below each other.

Try to ask the persons to stand with their weight on one foot while they pose for the camera, as this gives a more relaxed pose. Try also to have them pose towards the centre of the group. This will make the group look less stiff, make it more compact, and make it look more closed.

One very important thing regarding all arranged portrait photography, groups or not, particularly outdoors: Ask everyone behind you to leave. Especially those with cameras. Intentionally or not, they will damage your picture by drawing attention to themselves while *your* models should be looking into *your* lens and nowhere else.





Here is a selection of more or less arranged group-of-four pictures made by FME- students over the years, all of them with a different approach.

To the left a well observed and used reflection from the ceiling.

Above a very sinister gang you probably would not want to offend in any way.

Top left a group of happy medal winners, viewed from below, underlining their top position.

To the right four people close but not too close to static symmetry, and each seeming to agree on the phrase: "Mine is better!"





The main purpose of a group photo is identification. This means that all faces should be visible, and even with small groups this is a challenge. Small groups may be arranged on a flat surface by placing the shorter in front and the taller at the back, and so that all heads are placed between the heads of those behind them. This requires a firm hand and some times physical action, since many people are fond of hiding (and many believe you can see them if they can see you).

Larger groups need some kind of amfi theatre; a wide staircase or a slope might do the trick. If nothing like that is available, you may of course use the step-ladder responsible press photographers always keep in the car, or you may climb a balcony or lean out of a window. The point is to get high up so you can see all the faces. If there is direct sidelight of any kind, use a flash from the camera to fill in the shadows.

Group photographs have to be arranged. In this type of photography you not only *can* be The Boss, but are expected to be. Even when, we may say *particularly* when, you are dealing with dignitaries like tycoons, politicians or royalty. You are not doing your job if you do not take charge and boss people around until you are satisfied. They depend on you to make them look good, and expect you to make the necessary decisions.

But do it with a smile, and never tell people they are difficult, even when they are.





Press photography means many group photos in need of a good background. The “DOKFILM” sign above the movie entrance behind the doc-film committee is as suitable as it gets, while the fog can be a good friend in other cases. Including the tree as part of the composition in the team presentation bottom left was nice. An indoor setting may open up for a more surreal style by tilting the camera, but make sure that such creativity is used only when it is relevant for that particular group.





Relevance is an all-important issue. Settings like the one to the right will not always work. Status is *one* thing to consider. Peeping through tyres will work fine for fun folks but less for lawyers and bank managers, and more important people should always be placed in a dominant position; front, centre or top.

Kids need to be lined up like other groups, and then to be given room to act. Kids play, so let them.

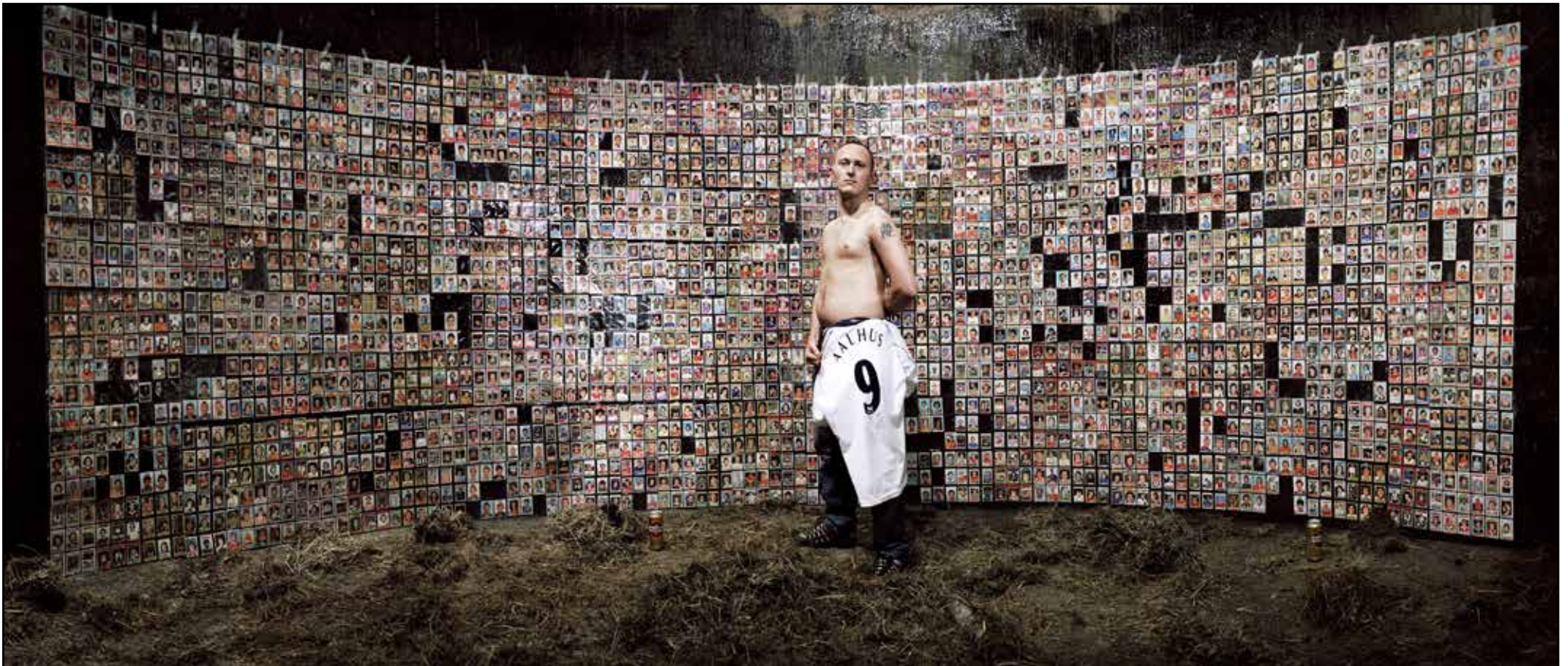
Students on an outing are little less playful, so a cabin roof setting is all right. The blankets fit well with the half snowy, out-of-focus mountains behind, as do the expressions.





Some photographers have done remarkable work in the crossover between staged portrait photography and documentary. The leading international capacity in the field would be Britain's Jimmy Nelson, who travels the world picturing people of diverse cultures as they pose in traditional costumes on locations important to them for religious or economic reasons.

In Norway, Oddleiv Apneseth documented the people of Jølster during the year 2008, by having people pose in different outfits, locations or groups. Apart from deciding on which settings to use and what people to include, a project like this is a huge organizatory and diplomatic challenge. For one; the people at the far back of the rafters group to the left need to know that they are just as important to the story, as the farmer posing with his football card collection below.

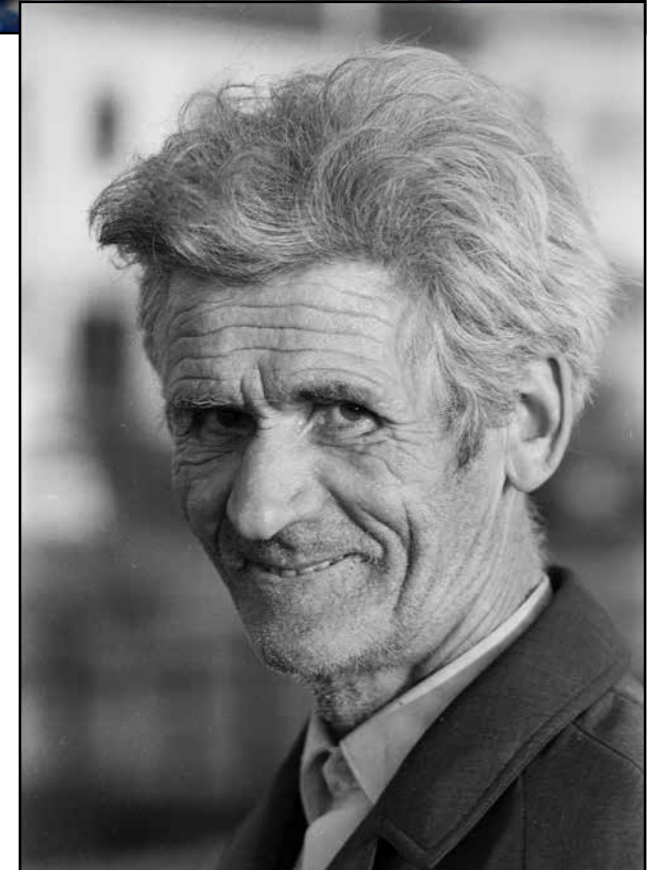
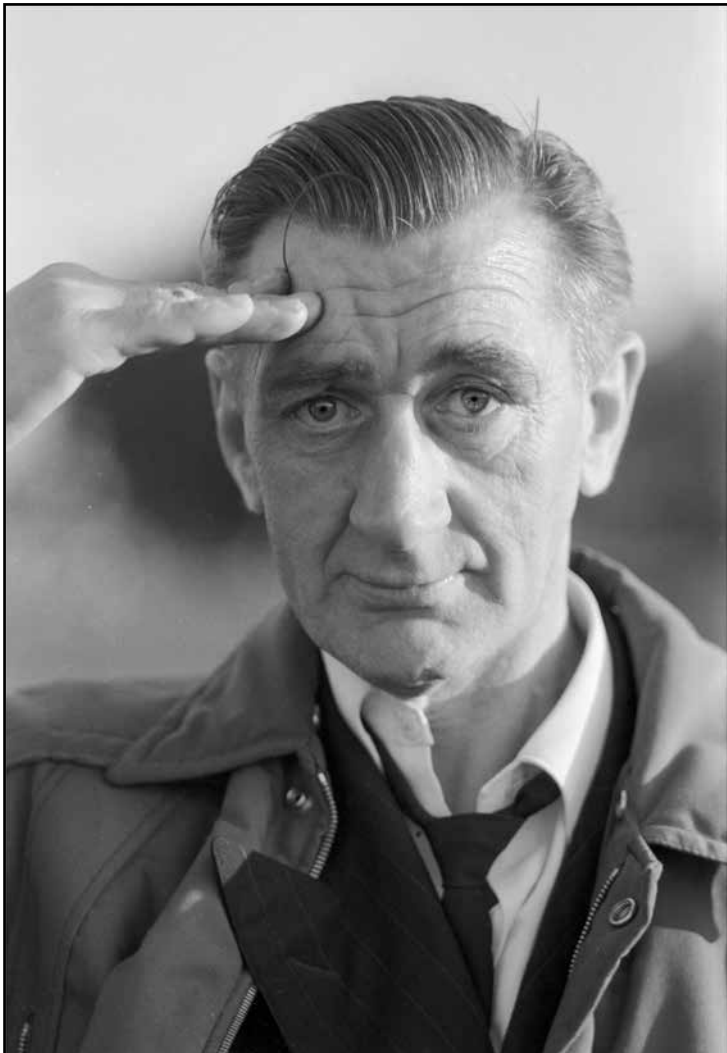


The character portrait is often arranged, but not always. The elderly below responded spontaneously to the camera each in their particular way, according to their individual personalities and general view of the situation. The men are chance meetings at the marketplace Ravnkloa in Trondheim in the early 1970's, while the woman was found in a retirement home in the same area and agreed to let me have her portrait.

The young lady to the right is a more recent addition to the world's population, and has no understanding of or interest in the camera. Only one thing matters here and now.



Food. Keep it coming!





Good character portraits often require relationships where people do not care about your camera. There are many clues here to the character of this person.

Many character portraits are constructions. Yousuf Karsch's (1908-2002) famous 1941 portrait of Winston Churchill, the sinister leader of the freshly established coalition to beat Hitler, does not show a man thinking of war at all. The only thing on Churchill's mind at that particular moment is that a cocky little photographer has just had the nerve to steal his cigar. Out of his mouth! The world, of course, never heard of that trick until much later, and only saw the face of The Warrior that would Win the War; as Karsch intended.

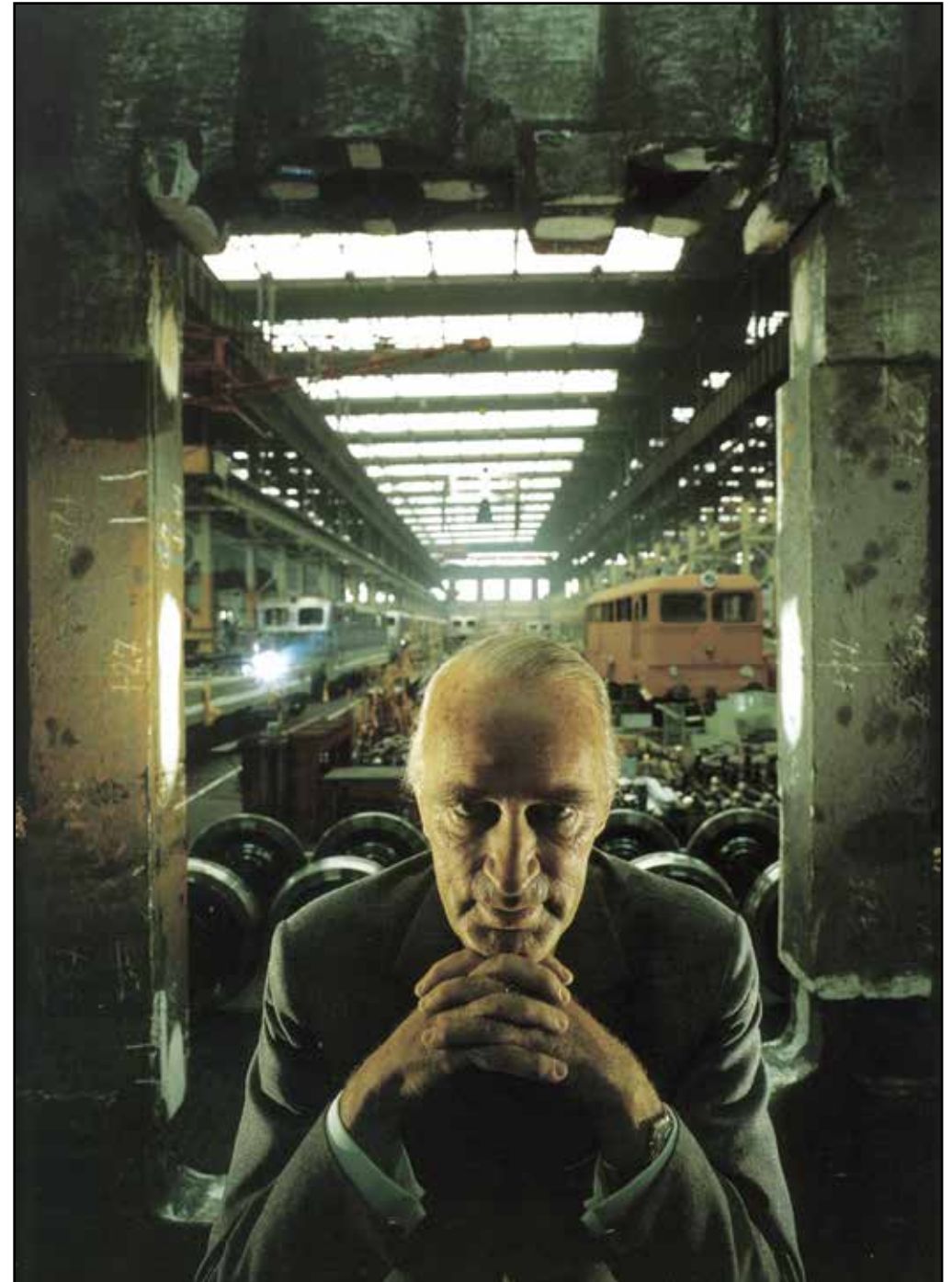
Another of the great portrait photographers, Arnold Newman (1918-2006), has expressed his conviction that no photo can show the complete character of any person; only, at best, parts of what is revealed on the outside. Designing a photograph to describe a person in a certain way, however, is absolutely possible and Newman did his worst when assigned to portray Alfred Krupp. Why he got that assignment is a mystery, since Krupp was convicted for massive use of slave labour during the war, and Newman was Jewish and saw Krupp as the Devil incarnated.

The idea was to show Krupp in one of the factories, and Newman had them build a scaffolding two meters up to get the right perspective, a scaffolding that had room for only him and his model. He then had a huge steel-cast construction element craned over as a frame between Krupp and the factory floor in the background, placed a lamp low on each side and asked Krupp to lean forward.

An over-angled camera position like this would normally make Krupp look less powerful. For portraying the Devil it fits just perfect.

Being a character portrait as this is (or a character killer, some would say) it is also an environment portrait. Newman is seen by some as the "father" of that genre. There may also be others with a claim to a part of that parenthood, but Newman was beyond doubt a world-recognized pioneer in the field.

The Krupp portrait is perhaps not a perfect example of the genre, as it is a mix between this and the realization of a pre-conceived idea with a decisive use of external light, and one may argue that a steel-works plan with flying sparks in the behind could have been even better. But as an example of what was practically and accessibly possible, it is a masterpiece.





The opposite page presents an excellent photo of a cameraman deeply focused on soon-to-be action. The camera is turned away from the low sunlight, but his gaze is fixed on something and his right hand shows readiness for action any second. Beautifully framed by cranes and cables the setting is defined as heavy industry, but outside any active area since his hard hat has been put aside. Respectfully under-angled we are given a feeling that this is a capable person.

Working people is a genre crossing both environment and candid styles, as the surroundings, dress and tools do tell us something about the persons, while their focus on what they are doing makes them apt to not notice the camera.

Family and friends offer much of the same, since they are photographed mostly in their natural habitats, and probably so used to you photographing them that they have stopped posing for it. Even when in a less than good mood.





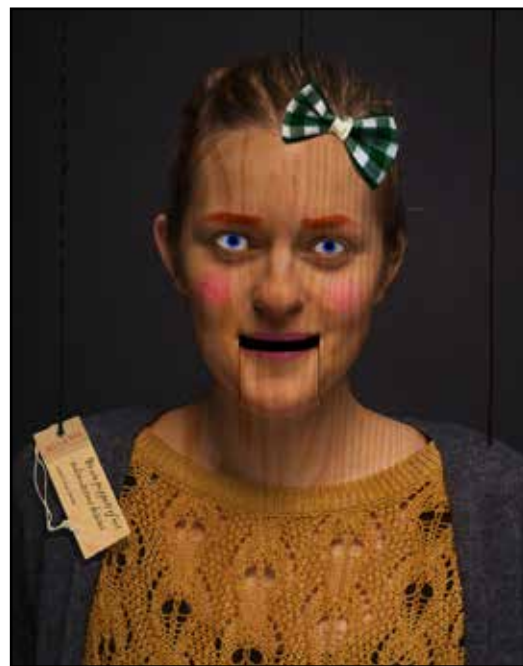
Lifestyle photos are documents on who you are and what you do. So what do you want to present of yourself? Your interest in old stamps? That you can afford trashing your wedding dress? That you cherish a rest with a sleeping baby, or a beer on a Sunday outing? All you are and do may be part of a lifestyle photo, whether that is fitness, chess, shopping or TV-sports; or anything else.



Glamour photography can be traced back to 1865, when the 21 year old Sarah Bernard was photographed by the always pioneering Nadar in his studio. The style focuses physical perfection with a touch (or more) of erotic attraction, and has been much used to promote artists, fashion, fragrance and make-up.

As a genre of portrait photography, it favours fantasy over reality; including styling, lighting, posing and retouch to obtain perfection of visual impression.





For media, conceptual, surreal or abstract photography styles have no place in the daily routines of reporting. Illustration is a different matter. How do you illustrate split personality, the power of knowledge, fear of losing face, the feeling of being run as a marionette, the vulnerability of life, a demonic character or the effects of a very wet summer?

Illustrations by brush or pencil will often be a better and quicker choice. In other cases, the semi-realism of manipulated photographs have more impact.

One thing to remember: Photographic illustrations must be marked: "Illustration".





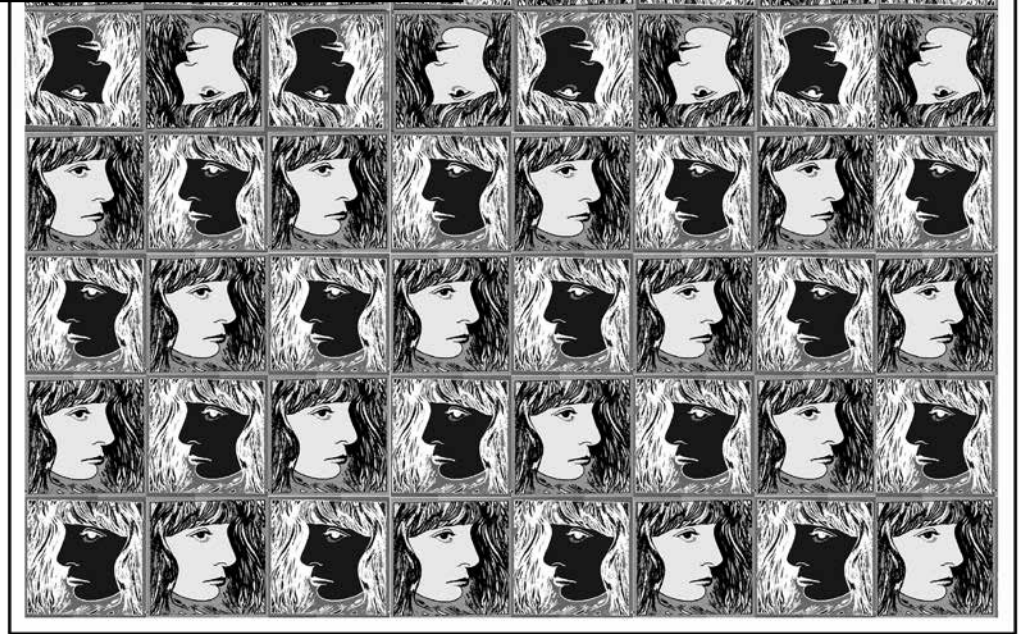
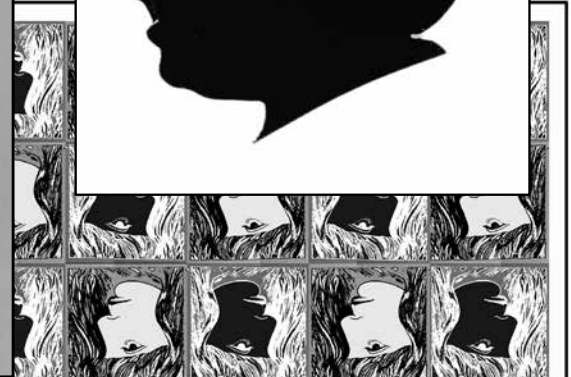
A piece of advice is to be playful and experiment when you have the chance. The list of styles presented here is just a list. There may be other styles and you may create your own. What matters is that the image you catch or create fits the story you want to tell.

The child to the right became a silhouette and the abstraction worked well at the time. A series of darkroom tricks turned the lady into another abstraction, ending as a chessboard

To the left a series introducing the fourth element of time to a portrait. Elna Leiten in her 95th year was still as engaged and energetic as always. The collage is my attempt at portraying this remarkable lady, as I soon realised that in her case that could not be done in one single shot.

The gentleman below was just smiling curiously as I for some reason had to take position on the roof outside his window.

Bottom line: See every person as unique, as we all are!



Professional portrait photography differs from media photography in one area, the one of realism. When photography was introduced in 1839, its capacity for re-presenting reality correctly was marvelled at and praised, but not by all. Artists, even in the tradition of seeing Art's purpose as imitating Nature, had discovered that it sometimes was profitable to add some flattery to "the likeness".

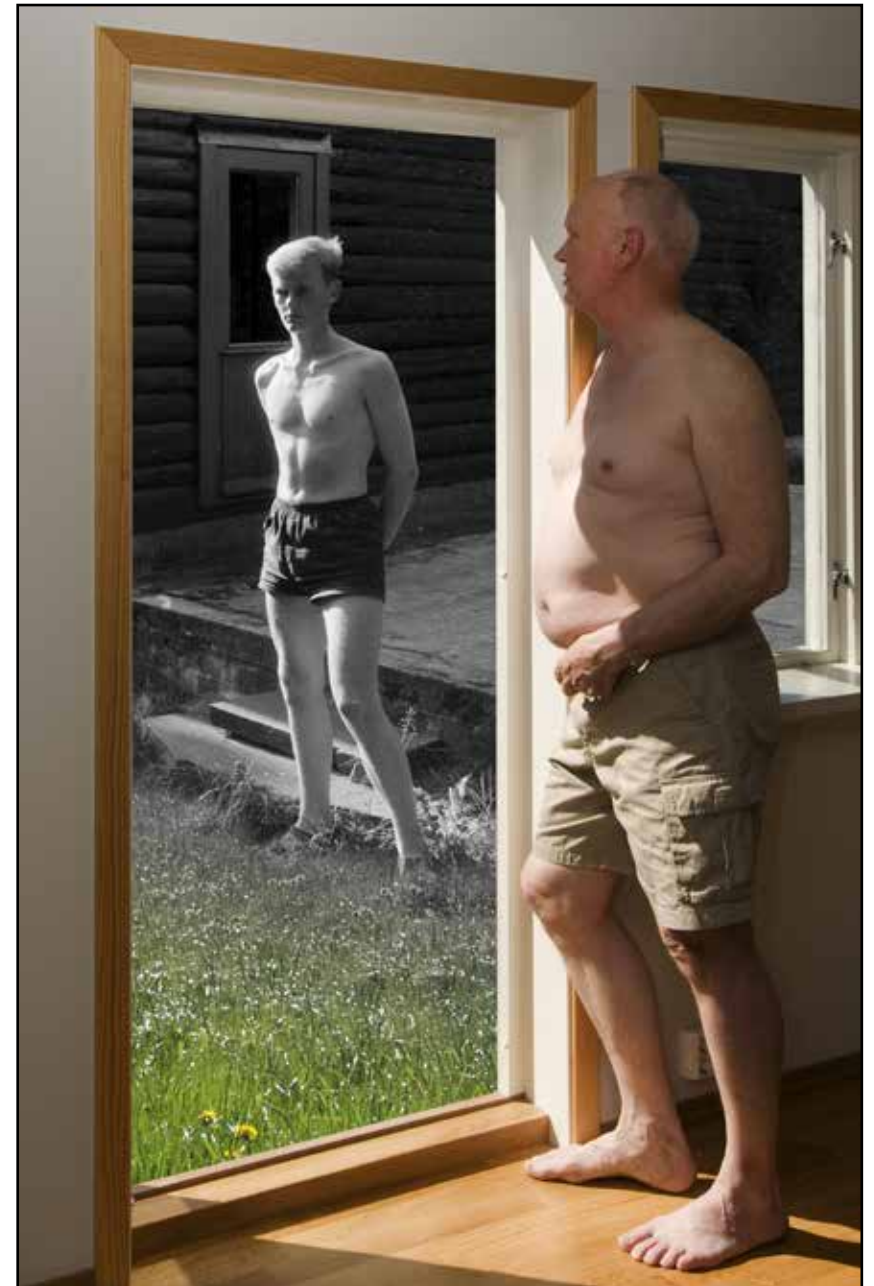
In a recent TV-series about young Queen Victoria, Prince Albert is in London for courtship, and in a brief scene comments on this new invention of photography. His brother Ernest is less impressed, wondering why anyone would want a picture showing them exactly as they are. The phenomenon is further pointed to in Lewis Carrol's poem *Hiawatha* (1857), where the photographer is scolded by the entire family when he finally manages to produce a group photo with perfect likenesses of everyone.

Adjusting reality became normal with the dry plate ca. 1880, which allowed for retouch also on the negative. Since then "flattery" has become part of professional photography, in degrees from reducing the impact of occasional acne to whitening of teeth, smoothing of skin and removal of birth-marks, double chin or other undesirables. Even before that time photographers deliberately used low-quality lenses to de-emphasise skin impurities, much like the "beauty" filter on cell phone cameras in selfie-mode does today.

Media photography is less tolerant to this practice, according to an idea that media photos should report reality as it is. Since digital handling made it possible to change photographs to perfection, traditional news media have adapted a no-go attitude to "doctored" photos, and photographers caught at having removed or changed details in a picture have suddenly found themselves out of a job.

The picture is not quite black-and-white. Reducing the lighthouse-effect of acne in a portrait intended to show a person at a certain age, not a certain day is accepted by many even in traditional news media. In addition, there are many types of media, not all of them equally concerned with the absolutely exact re-presentation of faces. Consequently, it would be wise to check on each employer's policy in the matter, and always to be open about what you do.

For portraits as such digital handling may be both good and entertaining. Reducing the effect of acne in a person's portrait is an act of kindness, and combining multiple exposures with diverse tricks and adjustment can be both fun and illustrative, as the photos on pages 30 - 33 have tried to show. To the right is an attempt at illustrating myself in my summer



of 56, looking back to my summer of 16, wondering what happened to the waistline and the hairdo. Still standing, though, that's not bad!

One last piece of advice regarding portrait photography in general: Whenever you photograph people even ever so slightly in the public eye, make sure to get more than one facial expression. Portraits illustrating articles about someone, or mentioning someone are often stock photos. All media try to have updated archives of people to illustrate possible future stories, and the expression

should fit the story. Ambassador X is praised: Find a happy smile. Minister Y is worried: Find a thoughtful expression. President Z has made a fool of himself again: Just pick one of the bunch. Below is a series of the first Google hits on Trump-Images the day he declared Media as Enemy. Not that they do not differ very much from earlier. Flattering pictures of the man seem hard to find.



Notes. Here are references, additional information and considerations:

P.1 and 3.

Extreme long shot can also be used to show loneliness, or vastness, or urge for freedom, to mention some.

P.4.

The nickname: The Mirror that Remembers came since Daguerreotypes have a mirror-like surface, see “Photo for Media; the Beginning”.

The word “selfie” was included in the Oxford English Dictionary in 2013.

Self-portraits have a longer story. Starting with painters posing for themselves via a mirror to save money and trouble in hiring a model, it has been part also of photography since the start, and exploded when cell phone cameras made it possible to use the phone as a “mirror” that could preserve its image.

Some recent facts on selfies and cell phone camera use: A 2015 research on photo habits in the US by GfK on behalf of Intel and Lineage labs shows an average of Family and friends 29%, Vacations and traveling 20%, Kids 19%, Pets 13%, Selfies 6%, Food 4%, other 9%. The average of selfies in the age group 18-24 was higher; 16% or 6 a day, while it plummeted to 1% for the age group 65+. 58% gave chronic oversharing of selfies as the reason for “unfollowing” someone on Facebook. A more disturbing thought is that some selfie-photographers take risks, some even with fatal results like falling off cliffs.

<http://www.refinery29.com/2015/10/96521/american-smartphone-photography-habits-study>

<http://www.prnewswire.com/news-releases/the-bevy-american-image-index-reveals-photo-loving-american-millennials-take-at-least-six-selfies-every-single-day-300167662.html>

<http://metro.co.uk/2015/10/31/millennials-take-an-average-of-at-least-six-selfies-a-day-5472990/>

<http://all-that-is-interesting.com/selfie-deaths>

Portrait field sizes, types and styles, see:

<http://webneel.com/different-types-of-photography>

<http://learnmyshot.com/9-fundamental-styles-of-portrait-photography/>

<http://myportraithub.com/different-types-of-portrait-photography/>
and others...

P.5.

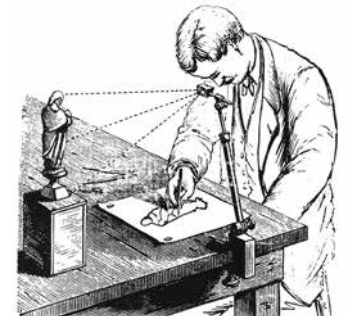
Most kids like to act and put on faces, this young man is no exception.

P.6.

On the “peasant’s” approach to photography, see Bourdieu, P. and L. Boltanski (1990): *Photography : A Middle-brow Art*. Pages 80-82.

On “posing”, see Barthes, Roland (1980), *La Chambre Claire*, part 1, 5 (Norsk utgåve; *Det lyse rommet*, side 20-23) “... as soon as I feel observed by the lens, everything changes: I start posing, I rearrange myself into a different body, I change in advance into an image.”

To understand this particular book better, one should know that the title refers not to an illuminated chamber where everything is clearly observed, but to an aid for drawing that could be used in broad daylight. A “Camera Lucida” (Bright Chamber) as opposed to a “Camera Obscura” (Dark Chamber). Barthes loved words, and playing with double meanings, and testing his audience. He was in many ways a playful child, as great minds often are. The Camera Lucida consisted of a set of lenses and prisms or half transparent mirrors letting you see the motive and your pen drawing the motive at the same time, the one superimposed on top of the other.



The title therefore seems chosen to indicate duality and split vision rather than clarity. His views in this book are not clear at all, as one may observe when studying the text. Still grief-stricken by his mother’s death as he was and contemplating what life he had left until his own end, his views, at least to this reader, seem to be rather the opposite.

P.7.

Dagens Næringsliv has a competent staff of photographers with a challenge: To produce an endless row of interesting photos of sinister men in suits (plus some sinister women, and a few exceptions). As a result, and in pure desperation, they began occasionally tilting their cameras. This started a trend. Since they did it, and they are good at what they do, many thought that tilting had to be creative. Just to put that straight: It can be if you know what you are doing. If not, it isn’t.

P.8.

Passports: <https://travel.state.gov/content/visas/en/general/photos.html>

<https://www.persofoto.com/lexicon/passport-photo/size/>

Mugshots: <http://jimfisher.edinboro.edu/forensics/bertillon1.html>

P.10.

Light. Go outside and take a look. Then go back inside and study light from windows. Then study faces. Then practise until you are aware of the difference between how you see a face and how the camera sees it.

P.11.

The illustration shows a basic set. One extra light on the background can be used, for better control of the lightness of the background, but only one light on the model. A short telephoto lens will give acceptable distance to the model, at least one meter, preferably more. If the light is too strong for an acceptably large lens opening, try using a neutral density filter. These filters just reduce the amount of light; they do not change the character of it. Tilt the camera to portrait position, not landscape, and use a tripod.

Outside the studio, look closely at how light falls on faces in different settings, and test how an external flash, bounced off some surface, can make shadows slightly less deep, or provide the main light for the portrait. The examples below are all made without any studio lighting equipment.

P.12-13 + 16-21.

Practise! All faces and all models are different, so as soon as you know how to do it the Rembrandt way go on experimenting with other ways of doing it. Look for inspiration in books, magazines and the Web, and do not be afraid of failing. There is usually a bit of that on the road to success.

<http://improvephotography.com/category/photography-subjects/portrait-photography/>

Weddings and coming-of-age sermons are today often a topic for event-photography, and can be covered as such both for the involved and for media. The job is much the same. Formal shots of the involved, snap-shots of the happenings, meetings, hugs and conversations. But stop shooting after the third drink is served, before people relax too much; and before your own second!

Diverse advice:

<http://improvephotography.com/1305/101-portrait-photography-tips-to-improve-your-photography/>

Page 14 - 15.

There is good light and there is bad light. The flash is often seen as “Bad Light”, because it is harsh and flat, but it can also be your best friend if the available light is bad, and you can’t wait or move. An old rule was to use the flash when the light was too dark. Now, with high ISO-possibilities we rather say that you should use the flash when the light is too strong. Like full sunlight. Strong light creates deep shadows, and the flash may fill light into these shadows, bringing out details from the dark side.

Notice the good use of outdoor flash top right page 18!

In lower light, indoors, the flash should preferably be used indirectly. Modern flash units are programmable, giving you great aid in improving your pictures if you take a bit of time to learn how to ask them properly. So read the instructions and learn the settings and practise on this also!

Page 22.

The staged group portrait in the style of Jimmy Nelson and Oddleiv Apneseth requires intimate knowledge of the persons or the culture they present. Since you are directing people into positions then and there, you have to be certain that these positions are not contrary to their nature.

Page 23.

Knowledge of the individual is also crucial for the character portrait. Dimitri Koloboff (1894 -1983) emphasized this in a conversation we had in 1982, claiming that meeting and talking with a person first, building an impression of that person’s character, was essential for knowing how to present that person in a photograph.

Page 23 shows character traits revealed primarily through expressions and dress while page 24 has clues to the person’s character scattered all over. Notice the mismatched china, the misplaced tablecloth and the tilted lampshade, the need for comfort revealed by the reclining arrangement, the stack of pictures - all and more take part in telling a story.

Page 25 For more about Newman, see:

Peter Adams: Who Shot That? ISBN 0-9757813-0-8

“I am convinced that any photographic attempt to show the complete man is nonsense. We can only show, as best we can, what the outer man reveals. The inner man is seldom revealed to anyone, sometimes not even to the man himself”.

<http://photoquotations.com/a/510/Arnold+Newman>

Arnold Newman (1918-2006) is acknowledged as one of the great masters of the 20th and 21st century and his work has changed portraiture. He is recognized as the “Father of Environmental Portraiture.” (Quote arnoldnewman.com)

Page 26.

This picture is too flattering to me to be excluded. I have just set fire to a car, and an offshore support vessel is coming in to put out the fire, using seawater sprayed with a force equal to the take-off thrust of a DC9 aircraft. The car was crushed as planned, illustrating the point that this kind of spray equipment should be used with care. The analogue tube-type TV-camera was sensitive to strong light and could be damaged by direct sunshine, so I had to wait for the first spray of seawater to filter the sun right behind the set before I could start filming. A tricky shot from 1985, at Ulstein Shipyard. It went well. The instruction film was used world-wide on hundreds of vessels with this equipment, with no alterations, for the next 27 years.

Page 27.

The hostess of a farm resort serves her guests their self-mixed pizzas, while a young man on vacation is visibly displeased with being confined to the hotel room, since the wind is too strong for the beach today.

Page 28.

Stamp collection has become a hobby for fully grown men. “Thrash The Dress” was introduced around the turn of the millennium and is possibly not a lifestyle, unless you claim that determined waste is. Caring for children is possibly also not a lifestyle, just one side of enjoying life. As a can of beer after climbing a mountain can be.

Page 29.

Glamour is predominantly feminine. Google images: “glamour photography” and see how many men you can find. My count was approximately 1,5%, one day in March 2017. Nadar’s photo is Public Domain (PD), the (CC) stands for creative commons, permitting credited re-use of photos without other compensation or permit. I am grateful to be able to use these pictures under that license.

Page 30.

Photo for Media-students over the years have made different attempts at visualising an abstract or selling an idea or a product. These are seven ideas, well performed, in the range of portraying people. They make me proud.

Page 31.

In need of demonstrating the concept of “layers” in Photoshop to my students, I remembered an image with a slightly suitable attitude from a fashion shoot some years earlier. After playing with fire in different forms that attitude was developed into a more or less precise impression of what some men some times feel is the essence of women. Writing this, I still feel like playing with fire.

The wet man is standing waist-high in water just as high up as to indicate how much rain has fallen that summer, and expressing his opinion on the matter to the one in charge. The image appeared in *Sunnmørsposten* as a comment to the very wet summer of 1983. It was highly praised and earned press photographer Roger Engvik an award for the best press photo of the county that year.

Page 32.

The photograph has two dimensions, width and height. The third, depth, may be included as an illusion. Here is an attempt at including the fourth: Time.

Page 33.

The portrait of the woman started as a colour slide, projected onto black and white film and solarized, then tone separated in a few steps and rasterized. It was a project I played with at a time when I was serving as a soldier inside a mountain with too much time on my hands and too little to do.

Page 34.

Thinking about time one day, I thought it would be interesting to see if looking back in time could be illustrated. This was the outcome.

Page 35.

The current president of the US is not treated nicely by the media in general. Looking into it, one may be able to understand why. This, however, is just a presentation of how expressive expressions can be.

I have not been able to identify the photographers of all the pictures of the president, so I have decided to leave them all anonymous, even if that is both a crime and against all my principles. Considering this man's statements about how he likes to treat those he does not like, however, it may be for the best.

P.39.

On expressions, smile or no smile: "Helene Muri vill not smile to the camera. She is afraid of being seen as less serious. And the topic is too grave for un-seriousness. *Helene Muri vil ikke smile til kamera. Hun er redd for å bli oppfatta som useriøs. Og temaet er tross alt for alvorlig til å spøke med.*" Quote NRK website 2017/03/19 on experiments regarding lowering global temperature by creating artificial clouds over tropical areas.

Expressions are important, as mentioned. They should fit the story. See Trump portrait series. Consider also the following little anecdote.

At a gallery presentation in Kristiansund (nle.no) 2017 Finnish artist Elena Brotherius was asked why she looked so sad in all her self-portraits, and she answered to the effect that it was hard to keep up a smile for the prolonged exposure time many of those pictures required. After the session she was asked to pose with photobook-author Magnar Fjørtoft for a picture, and at the crucial moment he looked at her and said: "Remember to smile now". She cracked. Contrasted with her self-portraits in the background, this candid shot captured at 1/60 sec., f:3,5, ISO1000, clearly shows a considerably more humorous side of the seemingly sad artist. Not sad at all, as we can see. Just serious.



Magnar Fjørtoft and Elena Brotherius enjoying a well timed remark.

