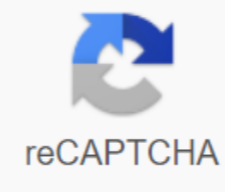




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## Portrait photography tips and tricks pdf

Portrait photography tips can run the gamut from simple tweaks to your camera settings to the seemingly impossible task of getting kids to stay still. While many photographers upgrade to a decent DSLR or mirrorless camera to give them more control when they take family portraits or photos of friends, it's always a challenge to take great photos of people. The difference between amateur and professional portraits can be huge. So we've compiled this list of 14 of the most important portrait photography tips for each photographer to know. We start with the basics on aperture, shutter speed and lens choice, then proceed with focusing and photo composition techniques, before showing you how to use natural light and reflectors to dramatically improve your results. The helpful advice below will help you get a better portrait photographerWe discuss than some of the more advanced portrait photography tips, such as the benefits of using flashguns and other accessories when shooting portraits. Whether you're taking portraits of your friends or being commissioned to photograph a family, and whether you're photographing in a pristine studio or outdoors in your local park, the helpful advice below will help you become a better portrait photographer.

1. When exposure compensation image 1 of 2While the camera has taken a balanced reading for the scene, leaving the model is too dark in the 2Dialling frame image 2 in an exposure compensation of +2.3 stops, it has correctly exposed the face, but some background details are blown. That's fine, we can't have it either way... Your camera's measurement system plays a crucial role in taking photos. It works out how much light the camera needs to enter to create a correct exposure. It's very smart, but it's not completely waterproof. The problem with multi-zone measurement systems is that it takes an average measurement, and this reading is supposed to be a midtone, or in other words, halfway between white and black. More often than not, this assumption is good, but a measurement system can struggle when a frame is dominated by areas of extreme brightness or darkness. When shooting portraits, light skin tones can easily trick the camera into underexposed the shot. You will notice this more when shooting full-face photos or when there is a lot of white in the scene - brides at weddings are a good example. However, this can be quickly corrected with your camera's exposure compensation controls. For starters, try dialling in to +1 stop of positive exposure compensation to lighten people's faces. View your photos, and if you feel they need to be further illuminated, increase this further. More information: The to Z of Photography: Exposure compensation
2. Aperture adviceImage 1 of 2Fast lenses are ideal for portraits. An aperture of  $f/1.4$  has nicely faded the background and isolated our subject ... Figure 2 of 2 ... while an aperture of  $f/13$  has brought the background in sharp focus When shooting portraits, it is best Set a large aperture (around  $f/2.8$ - $f/5.6$ ) to capture a shallow depth of field so that the background behind your subject is pretty blurry, making them stand out better. Shoot in aperture priority mode to control depth of field; in this mode, your DSLR will helpfully set the shutter speed for proper exposure. Specialized portrait lenses tend to have even wider maximum apertures (from  $f/1.4$  to  $f/2.8$ ) to further blur backgrounds. More information: The A to Z of Photography: Aperture
3. Shutter speedS When setting the shutter speed, the focal length of your lens becomes a camera shake (and blurry results). As a general rule, make sure your shutter speed is higher than your effective focal length. For example, at 200mm, use a shutter speed of  $1/250$  sec or faster. This also means you get away with lower shutter speeds when using a wide-angle lens - such as  $1/20$ sec with a focal length of 18mm. While it won't help if your subject moves quickly, don't forget to use your camera's anti-shake system. While some camera systems have these built-in around the sensor, camera systems prefer to have the system in the lens - the advantage is that you can see the effect in the viewfinder. Not every lens will have this technology though, but if you have it - use it. You'll be able to shoot handheld at much lower shutter speeds than you might otherwise normally do and still get away with pin-sharp shots.
4. Increase your ISOPeople's move a lot when they're photographed, not to mention blinking and constantly changing their facial expressions – and there's nothing worse than a picture of someone half blinking or gurning instead of smiling! To avoid these problems and prevent motion blur from appearing, use a quick shutter speed. This will also help to ensure sharp photos and avoid the camera shake, because more often than not you will shoot portraits handheld. While in Aperture Priority mode and maintaining a large aperture, to increase your shutter speed simply increase your ISO (from ISO100 to ISO400, say). In low light (indoor and outdoor) you may need to increase it to ISO1,600, 3,200 or even 6,400. A little grain is infinitely better than a blurry, useless picture. More information: The A to Z of Photography: ISO
5. Lens choiceOur lens choice has a big impact on your portrait photos. For portraits with visual impact, a wide-angle lens is a must. Shooting from a low angle will make your subject bigger than they actually are. This is a great technique for fooling the eye and changing the perspective of objects and people. However, be careful not to go too close, as you might see some distortion, which is not flattering at all. To add even more drama on a wide angle shot, just try to tilt the camera at an angle. When using a medium telephoto, such as 85mm or 105mm, the model is still the main subject in the scene, but the background plays an important role in the image – the steps in the picture above appear out of focus act as another point of interest. Always pay attention to what is happening in the background. A telephoto lens like a 70-200mm  $f/2.8$  is one of the best tools for making beautiful portraits. If you zoom in closer to focus more on your subject, you'll then reduce the amount of background and foreground distraction on the screen. Buying guide: Best portrait lens: fast prime lenses A guest post from San Diego Wedding Photographer, Wayne Yuan When full-time photographers shoot 30+ weddings a year, we must admit, sometimes it's easy to fall into the same old formulas when it comes to portraits. Even with new poses, taking portraits can be very mundane as the same compositions and angles are used for every pair—we certainly are through that creative rut where our photos start to look very familiar. Over the years we have challenged ourselves to stay informed about our game with a few useful techniques. Here are some of our best tips to help keep things fresh and unique for each pair.

1. Use a longer lens. Many photographers out there say their 50mm is a must-have portrait lens, but what a mid-range lens offers is a very familiar perspective, something that our eyes are used to seeing all the time. To create a more interesting image, we avoid taking portraits in the middle segment because the images look too ordinary. Most of our portraits are shot at 200mm or 85mm to create beautiful image compression that a 50mm might not produce. The compression will not only flatter your subjects with less function distortion, but shooting at a longer focal length will also lead to more dramatic background blur (bokeh) and bring the background closer to your subject. It may be harder to communicate with your subjects while shooting at 200mm, but the difference will be clear and worth it. Our solution to this problem was to have one of us interact with our couples at close range while the other shoots from a distance.
2. Find corners that are not eye level. Many times we are stuck to see what is right in front of us. After all, it is the easiest answer to everything. Challenge yourself to find a different angle from above or below eye level to give a new perspective to the image. This technique can also be used to flatter subjects of different body types and heights. In the image below, we asked the bride to sit on the floor to focus on her face and her ornament while fading from the rest of her body. It makes a more interesting image than the typical straight-on wedding portrait.
3. Use off-camera flash. During a wedding our speedlites are never on-camera, even during the reception. Flash rarely flatters a person's face when it's straight ahead, and the image loses its dimensionality. Using Flash to light our subjects from the side, we are able to create both light and shadow on our subjects, flattering their features and bringing a greater range of highlights and shadows to the image. It also helps us details in the background to create a more dramatic landscape.
4. Overwhelm the sun with flash. Shooting at noon is not an easy task when using natural light. But with some artificial light, something as simple as a few speedlites can reduce the power of the sun and darken the image for better exposure. We use this technique especially when we try to create environmental portraits that focus on the landscape. Using our speedlites, we are able to overpower the sun and underlight the sky while only lighting up the subject. To create this amount of artificial light, we need to use 2-4 off-camera speed slitten (without diffuser) to generate enough light to overwhelm the sun. Keeping the speedlites closer to the subject (on the side) also helps bring more light to the subject and allows us to make the background even more underexposed for dramatic effect.
5. Find taillight. It takes time and practice to train your eye to find great light. Once you learn how to find the light in each situation, it will help you master taking some amazing portraits. After all, lighting is the essence of photographic images. Whether you are using the sun, a window, or a regular light bulb, these light sources can be used to create beautiful edge light (a.k.a. its light, edge light) when the light source is in place behind your subject. The effect that rim light creates can improve the dimension of your image by separating your subject from the background, sketching and focusing on your subject.
6. Look for silhouettes and reflections. Learning to search for reflective surfaces and exploiting possibilities will greatly improve your images both visually and profoundly. For silhouettes, it is the key to find a strong light source and place it behind your pair; this can be anything from the sky to a window or even a piece of light on a wall. For reflections, try to be creative with the different types of reflective surfaces; sometimes the best reflections can be found in unexpected places such as floors, glass, puddles and granite walls.
7. Shoot through objects. When objects get in the way, we like to use them to our advantage. In fact, many times we are purposefully trying to find elements to place in the foreground of our image. Learning to find gaps between tree branches, abstract objects, or even ordinary household items are simple, everyday things that will help improve your images by bringing an interesting, and sometimes colorful, element to your composition. Using a longer lens will help blur out the foreground objects to frame the subjects in a more intimate way.
8. Use the sun as a light source. It is not uncommon for photographers to avoid shooting in the sun and for the open shade for easier and even exposure. We covered back lighting earlier as a solution for shooting in harsh sunlight situations. But sunlight can also be used as a direct spotlight on your subject. Because of the areas that come into direct contact with the sun, the background and shadows will dramatically darken, drawing focus and light on your subjects. Applying this technique to different light situations will lead to different visual effects.
9. Use video light for night portraits. Video lights are very useful if there is no light source available to light up your subject in dark situations. The great thing about video lights is that they have a constant light source so you can see what the image will look like in the camera. We use LED video lights, which give us enough power to last 2+ hours. They are a great alternative to speedlites for low light situations and are quicker to adapt for dark situations.
10. Use gels on your speedlites. Adding CTO (orange) or CTB (blue) gels to your speedlites will change the mood of your image. Sometimes shooting in an environment that is cloudy and very blue, adding a CTB gel will warm up the whole environment if you adjust the white balance correctly. CTO gels can also be used to mimic sunlight. For more examples of how to take great photos, check out our website: San Diego Wedding Photographer – Wayne Yuan Wayne and Angela are photographers/owners of Wayne Yuan Photography. They live in San Diego and New York, but shoot weddings worldwide. Join our Facebook Fanpage| Ask a question

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