

Faces in Phases

Discerning Design in Portrait Photography

*Initial attempts
&
Studying the masters*



13

14



H.14

H.14
PRAYOD
H.14

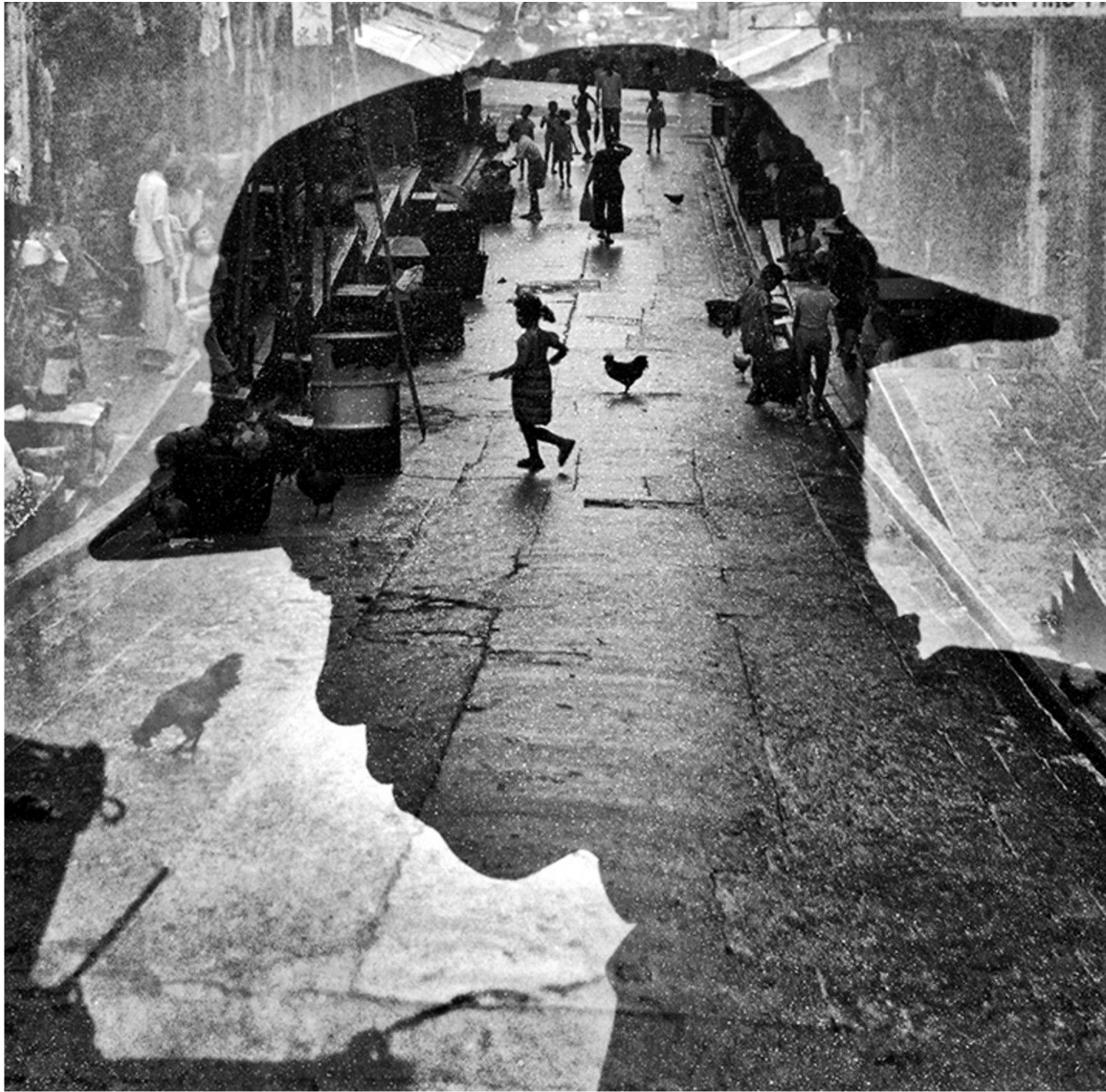
H.14
PRAYOD
H.14



Irving Penn



Henry Cartier-Bresson



Fan Ho

Experiments with Composition

IIT R&D Magazine

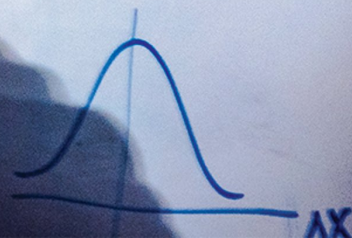


$$H = -\epsilon_N \sum_{nn} (\hat{n}_i \cdot \hat{n}_j)^2$$

$$+ \epsilon_c \sum_{nn} \left\{ \hat{r}_{ij} \cdot (\hat{n}_i \times \hat{n}_j) \right\}$$

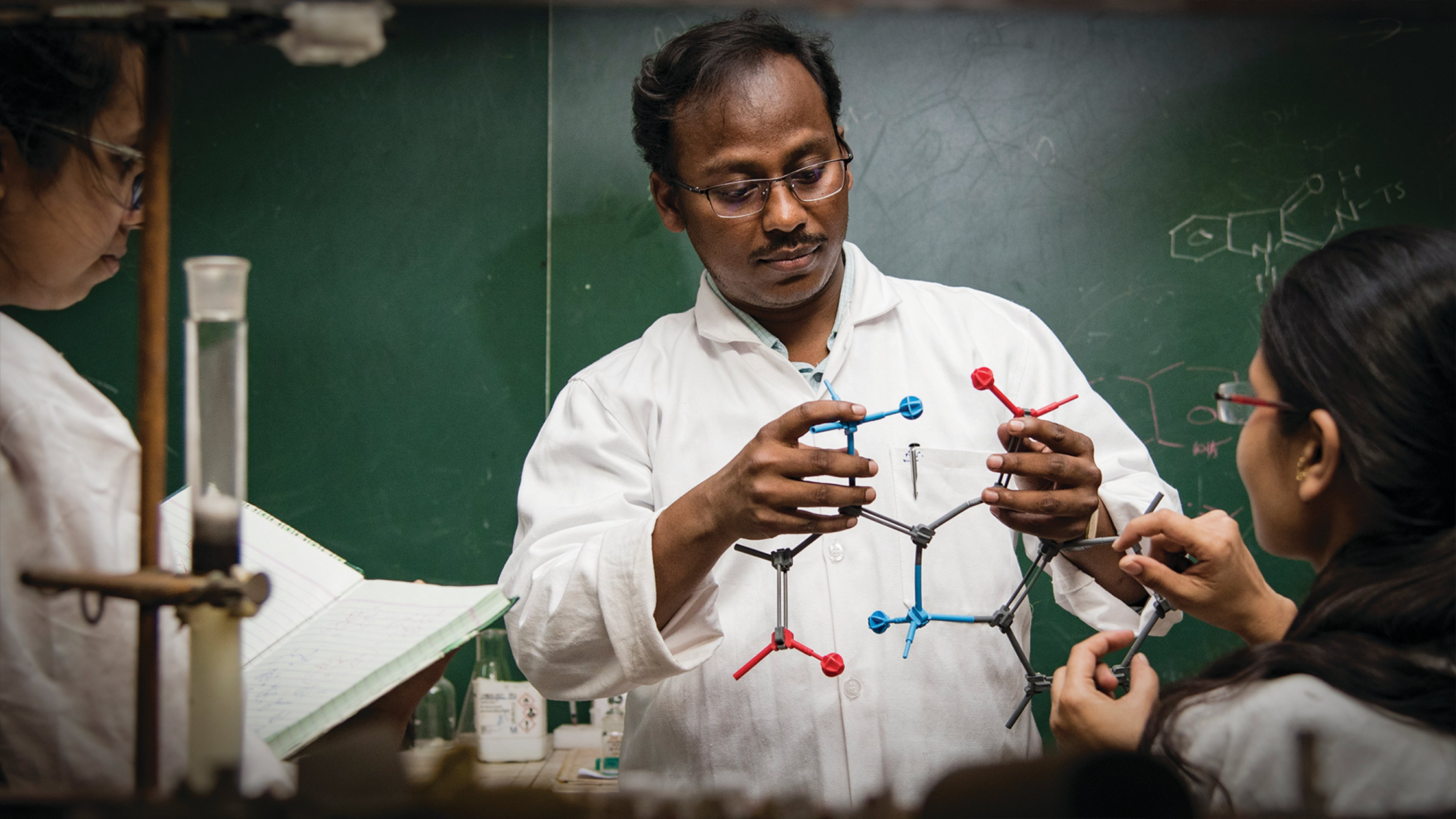
$$\dot{x}_i = v_0 \hat{n}_i + \sum F_{ij} + \xi^T$$

$$\dot{\theta}_i = \sqrt{2D_r} \xi_i$$



(6x2)





Key learnings

Composition rules and concepts

Lines

Line is possibly the most basic element of visual composition.

Line serves many purposes in visual composition. They can divide the composition, direct the viewers eye, define shapes and can make a statement to the feel or interpretation of the image by the viewer.

Vertical, Horizontal, Diagonal, Organic and Implied lines



Shapes

Shapes are defined by contrast of differing light or colour areas.

Shapes that are abstracted either by blur, shadow, distance or scale begin to have a more dramatic effect and can often create interest and a stronger visual impact.

Cropping, Scale, Fragmentation, Focus, Lighting, Metaphor, Implied shape



Simplification

Simplification is the technique of reducing a composition to only the most essential elements that support the visual statement.

It should be noted here that simplification implies minimalism. While this is a major part of minimalism, its not limited to that visual style only. It just means your pairing down to only the essential elements.

Reframing, Proportion, Focus, Changing Location



Negative Space

Negative Space is the technique of using elements of low impact to contrast your subject in a picture. Negative Space isn't always a flat colour, its a contrast to the high impact nature of the subject. This could be a flat colour, but could also be an area of low contrast, low texture, subtle gradient, etc.

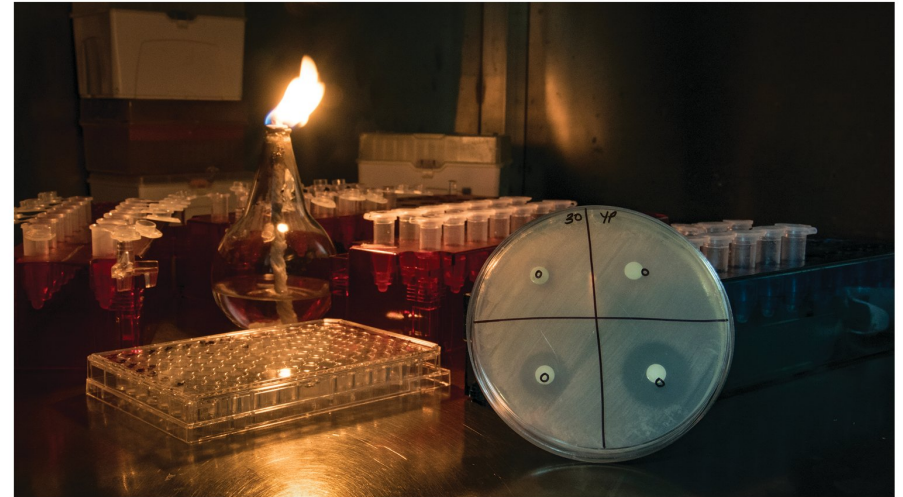
This concept in making images is similar to how we exist as human beings. If we don't get a balance of space and activity we can feel claustrophobic. This concept works in visual composition in much the same way. Having a balance of high and low impact activity can emphasise the subject in the photograph as well as give a natural and calming desire to the viewer.



Rule of Thirds

The Rule of Thirds is a common technique for achieving balance in your composition. If you subdivide your photo into thirds both vertically and again horizontally, you'll wind up with an evenly spaced grid. The sections where lines cross are points of interest.

These points are where you want to place your subject, parts of the image where you want attention to be drawn or show points of activity. Rarely will you use all four points – many times one or two – but this is what creates balance in your composition.



Rule of Odds

The Rule of Odds states that framing your subject with 2 surrounding objects (thus creating an odd number of 3) suggests balance and harmony visually. We tend to prefer balance and feel comfortable with these groupings of 3. This is a very subjective rule, but it does create balance.

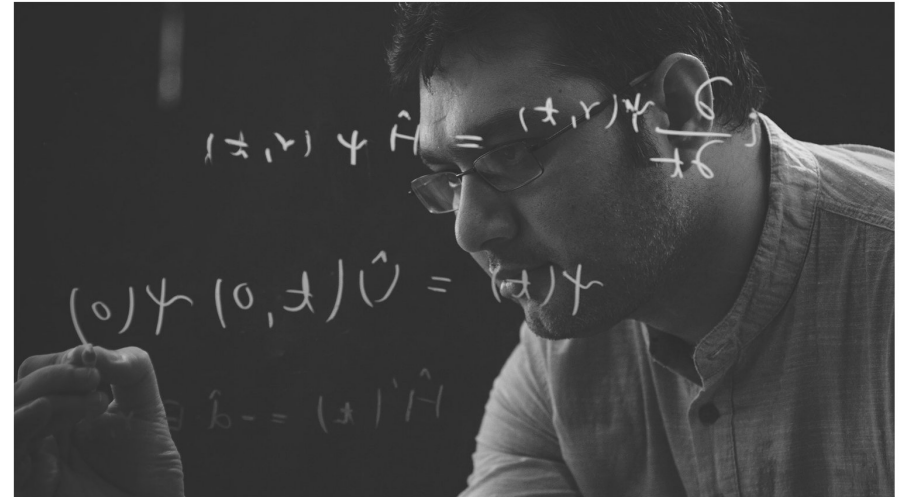
Objects of 5 or more create more density than the viewer will perceive and the effect is null at that point. Larger numbers of objects, however can be divided visually into groupings of 3, thus bringing more cohesion to the composition.



Rule of Space

The Rule of Space is simply a technique that creates a sense of motion, activity or conclusion in your composition. It simply involves creating negative space that relates to your subject.

For example, if you place negative space outside your subjects head in a portrait, you imply maybe there is thought going on – particularly if you direct your subject's eyes toward the negative space.



Sub-Framing

SubFraming is simply taking an object or subject in your image and framing it with lines within the composition, thus having a picture in a picture.

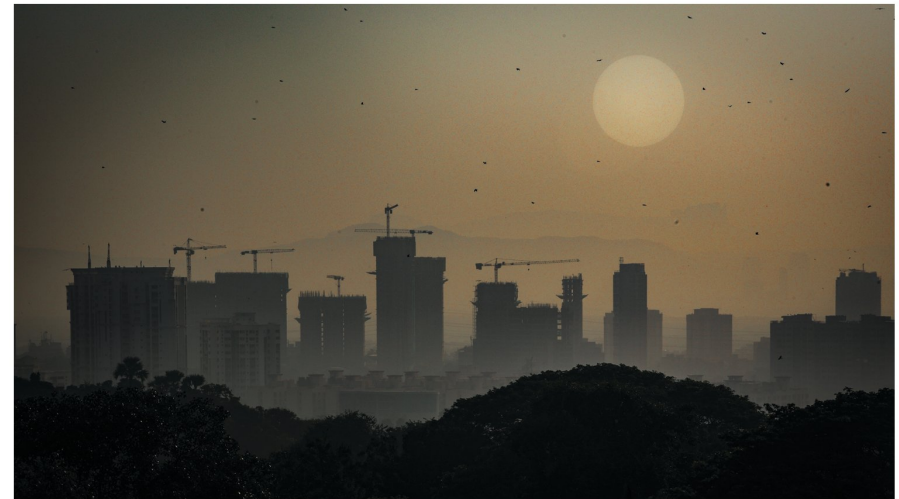
This is a nice way to place emphasis on something in the composition and is particularly effective when an object is small and surrounded by detail.



Rhythm

Rhythm is a very important part of visual composition. Unlike the “rule” series of thinking, rhythm simply exists. Its in every composition to some degree. What’s important is learning to control the rhythm elements of visual composition.

Most obvious visual rhythms occur through repetition. Sometimes there is symmetry to this repetition and sometimes objects can be syncopated against other like symmetrical objects. Chaos adds complexity and simplicity adds tranquility.



Tempo

Tempo is another metaphor to music as in with Rhythm. Much like using Rhythm, Tempo can give you a nice variety in the pacing of your images and thus create more interest. In music, tempo indicates the pace of the music and how fast or slow it moves over time. This is a challenge to represent this in a still photograph and your own personal interpretation is essential.

It has to deal with showing a moment in still image giving a sense of time and speed.

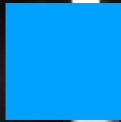


Experiments with Persona

Ravinder Jadhav











Experiments with Light

Studio lights



Split light



Broad light



Paramount light



Rembrandt light



Loop light

Key learnings

Lighting rules and concepts

What do we see first

1. The brightest part
2. Areas of contrast
3. Human faces
4. The middle of the photo
5. Saturated colours
6. Patterns
7. Big Things
8. What is in Focus

Qualities of light

Hard light

Relatively small light source

Creates light with hard-edged, well-defined shadows and specular highlights

Direct light

Soft light

Relatively larger light source

Creates light with soft edged shadows, less-defined shadows and fewer specular highlights

Diffused or reflected light

Controlling and shaping light

Relative Size of modifier

Bigger modifier will light the scene more evenly

Relative distance of subject from light

Also known as inverse square law, light rapidly falls off as the distance increases

Contrast

Translates depth (distance highlights and shadows)

Amount of shadows

Position of shadow - Placement of light

Shadow darkness/density - Intensity of light

Control shadows with fill light, modifiers and flags
(negative fill)

Control contrast in camera with

1. Subject matter (light subject on dark matter)
2. Clothing
3. How the subject is lit

Putting it all together

Studio Photography

Everyone is a mirror

The qualities we most admire in **others** are our own and the same goes for those qualities we dislike. The characteristics are often, the keys to hidden aspects of our own personality.













