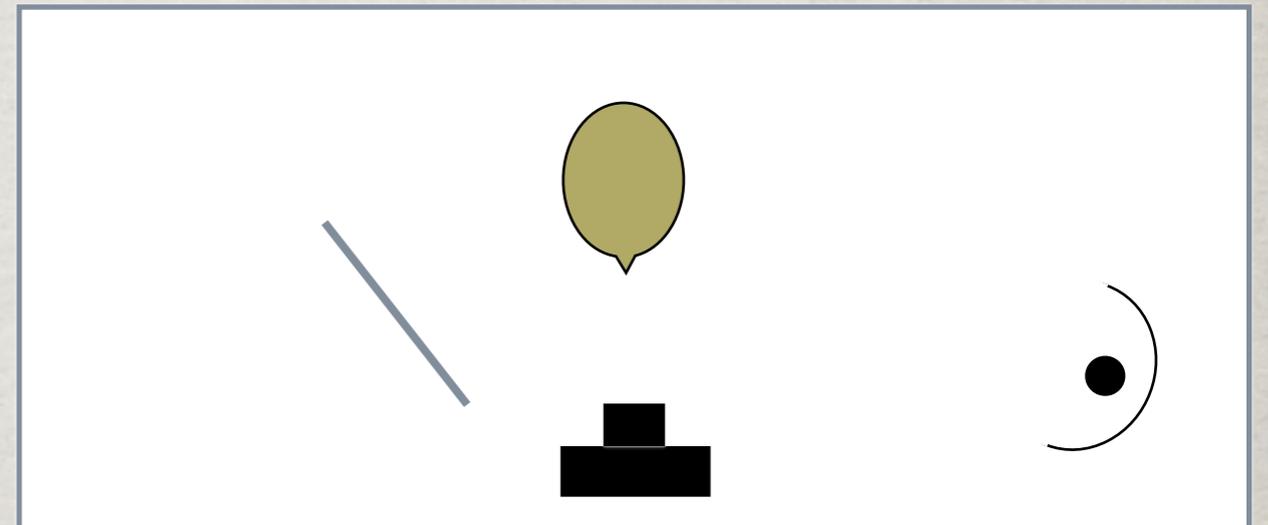


PHILIP CHISOM'S

P O R T R A I T D E M O N S T R A T I O N

With special thanks to our charming models
and to Philip Chisom

BROAD / REMBRANDT LIGHTING



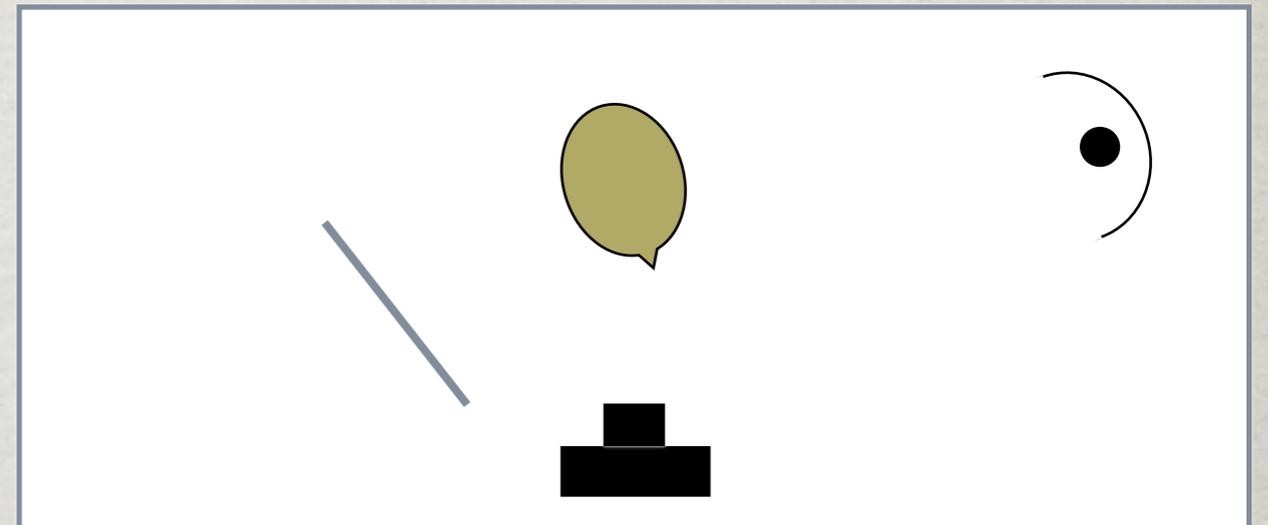
The one, soft light is placed at about 45° to one side and above the sitter's eyeline. It creates a shadow. Notice the triangular patch of light on the cheek to the left of her nose.

A reflector on the left bounces light back in to prevent deep black shadows.

If you want to separate the hair from the background add another light behind and to one side of the sitter.

You can achieve the same effect by sitting your subject next to a window, but not with sunlight shining in.

SHORT LIGHTING

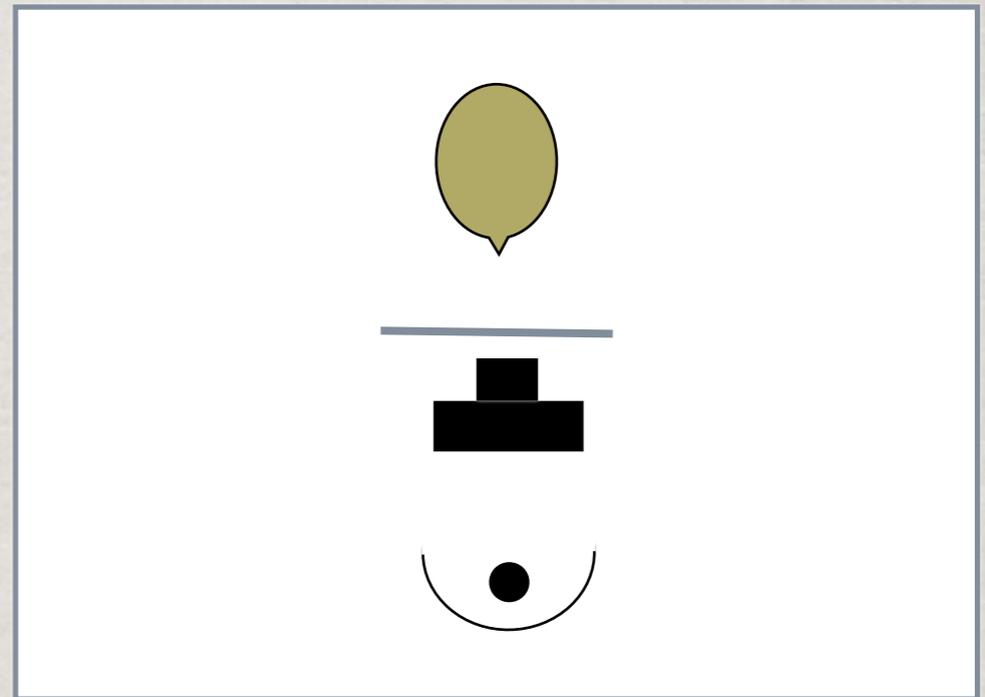


The same light is placed to the side and illuminates the far side of the face. This makes the face appear narrower.

The reflector on the left fills in the shadows enough to give a little detail.

In all portraits a catchlight (a reflection of the light source) always livens up the eyes.

BUTTERFLY LIGHTING



A soft and glamorous effect is given by a soft light in front of the sitter and high above her. It creates a butterfly-shaped shadow under the nose.

The reflector is placed on the sitter's lap to fill in the shadow under the chin.

A soft light means one that is wide, giving blurry shadows like a cloudy day rather than a hard light which gives sharp-edged shadows like a sunny day.

SOME OTHER PICTURES FROM THE SESSION



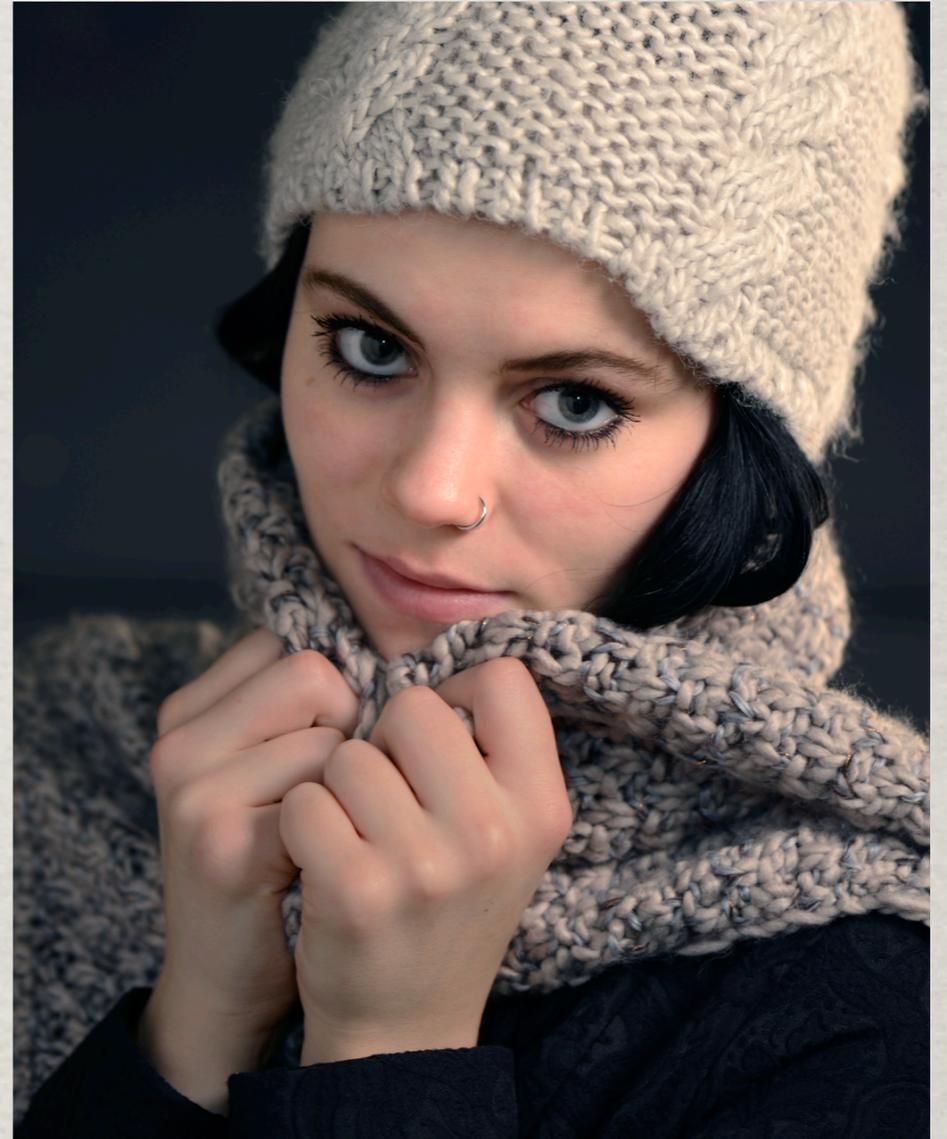
Trevor Shelly



Trevor Shelly



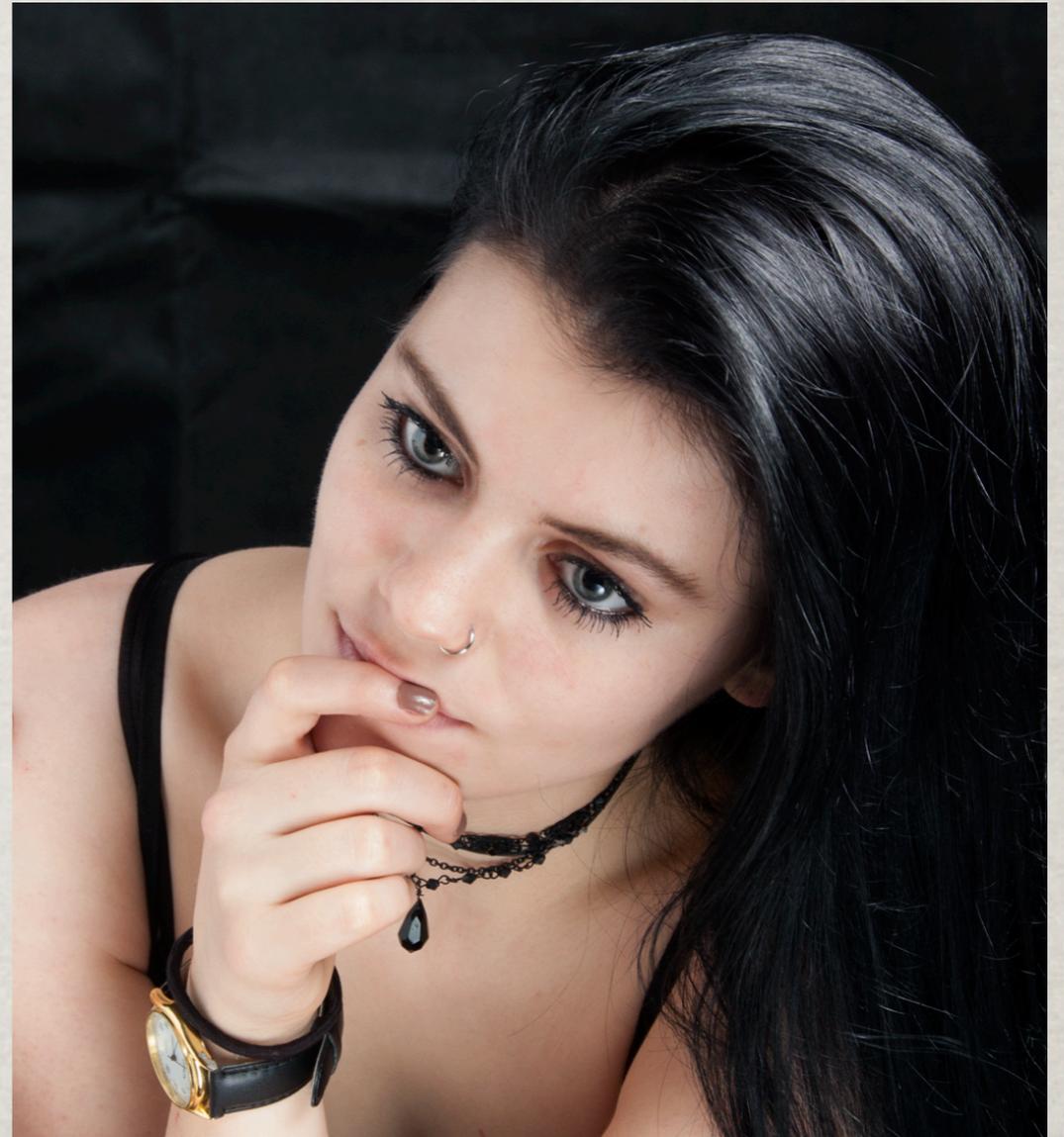
Trevor Shelly



Alan Meek



Bill Kelly



Bill Kelly



Ken Bladon



Ken Bladon