



Portrait Photography Primer

Consider Your Subject & Style

- **Whose portrait are you looking to capture?**

A friend, a spouse, a child, a group of children, a newborn baby, a grad, a bride & groom, a family reunion, a sports team, your pet dog or a show horse...

Your subject dictates where, when, how and with what equipment you decide to shoot.

- **What style of portrait are you looking for?**

Fun, fresh, playful? Modern and edgy? Whimsical, nostalgic, vintage?

Determining the look and feel of the portrait you'd like to take will help you decide how to style your subject.

Location, Location, Location!

Outdoor/Location Photography

- Making use of natural, outdoor light allows for simpler photography
- Requires less equipment
- Wider range of more creative, unique backdrops and settings.
- Good for active subjects and large groups

Indoor/Studio Photography

- Provides a more controlled lighting environment
- May require additional lighting equipment
- Sometimes the only option
- Works best with less active subjects, individuals and small groups

Selecting Outdoor Locations

- Subject to the season

Mid/late spring, summer, early fall best for shooting outdoors, although winter can make for some stunning and unique portraits. Each season offers different colours, tones, quality of light and feeling to an image.

- Consider your subject & style

The setting should reflect your subject and help to achieve the style of image you're going for.

- Look for settings that offer interesting textures, colours, lines, and visually appealing backdrops that suit the style of the image you'd like to create.

- Watch for busy backgrounds and avoid over-crowded places.

- If possible, check your location prior to shooting at about the same time you plan to shoot

Outdoor locations can change and a walk through can help you identify how best to use the site.











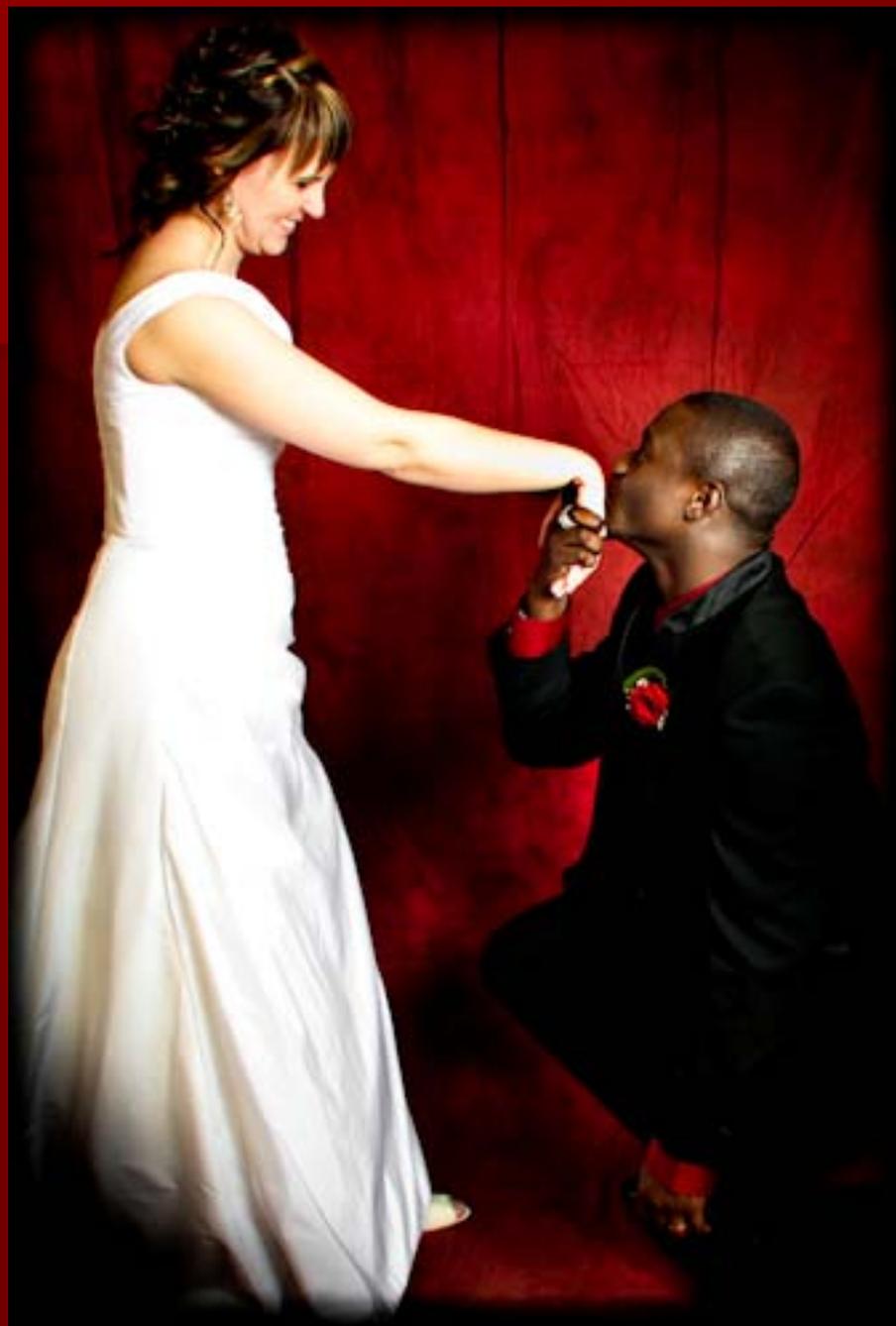
Selecting Indoor Locations

- Select indoor locations with big windows and plenty of available light or be prepared to use additional lighting and/or a tripod
- Rooms with light coloured walls and furniture will offer more light than rooms with darker coloured walls and furniture.
- The colour of a room can cause your images to have hues of the same colour. A lower, white ceiling is great for bouncing and diffusing light from an on-camera flash.
- A simple muslin backdrop and stand, curtains, lengths of fabric, patterned wall paper, wood, stone or other textured wall paneling can all make for good indoor backgrounds.
- Use props! An interesting piece of furniture, plants, a vase of flowers...the list is endless... Props should be simple yet bold and do avoid clutter.













Clothing Choice

- Clothing should be kept simple so as not to detract from the face.

- Comfortable & coordinated are key

If clothing is not comfortable your subject will not be able to relax. Coordinated does not mean too matchy-matchy, but rather that clothing be in matching tones.

- Solid colours are great; use patterns sparingly

Avoid overly bold patterns and mixing patterns. Neutrals like tans and cream colours are great for a brighter/lighter look. Colours like maroon, cranberry, brown, mustard, olives, greens, purples and navy blues—essentially any earthy or jewel tones—always work well. Khaki pants, cords and jeans tend to photograph well. Dresses and skirts are also nice either in solid colors or lightly patterned. Whites and blacks can work but be aware that they can throw off your exposure.

- Avoid clothing with words/logos, clothing that is too tight/baggy, as well as sleeveless shirts. Large or frilly collars and other details or designs in clothing can also work if they're kept simple. V-necks are great!



Clothing Choice

- **Accessories!**

Hats, scarves, unique jewellery, hair clips can all add a splash of colour to a portrait.

- **For children and babies, cute clothing, handmade clothing items like sweaters, hats and scarves are always a nice touch.**

- **Don't forget about the shoes!**

Sometimes shoes are overlooked. To allow for full body shots, make sure shoes match the outfit.

- **Variety is good.**

If the situation permits, try having a few different clothing options and accessories on hand and play with them.

Hair & Makeup

- Hair should usually be kept natural. Try tying or clipping hair back for a variety of looks, or adding a hat or other hair accessory
- Makeup, even applied to a natural affect, goes a long way in a photo.
- Men who do not sport beards should be clean shaven.
- Hands are often visible in shots so clean, well manicured nails are good.

Posed vs. Candid Shots

- Whether you decide to shoot posed shots or candid shots really depends on your subject, and the nature and style of the photographs you want to capture. However both styles work for both indoor and outdoor shooting.
- Posing your subject gives you more control over your lighting and works best with subjects that are more stationary.
- Timing is the key to great candid shots and they generally lend a high degree of intimacy to a photograph while also allowing you to capture your subject in a more relaxed and natural state. Candid shots work great for subjects who may find it harder to hold a pose such as young children and pets. Candid photography also works well with more reluctant subjects.
- Taking a mix of both candid and posed shots is always worthwhile, as is setting up a posed-candid shots.

A Few Things to Keep in Mind

- Portrait (vertical) format tends to work very well for portraits
- Alternate your angle and perspective; shoot from above and below
- Watch for headroom; avoid awkward cutoffs such as at the joints
- Check what the hands and feet are doing
- Scan the frame and check the background
- Get close up and step back and get a wider view.



General Posing Tips

- Generally avoid shooting a subject straight on
- Angle the subjects shoulders slightly
- Avoid straight joints; if it bends, bend it (ie. a slight bend in the arm at the elbow, tilting of the head, leaning slightly forward at the waist, relaxing fingers, and bending a knee
- Whatever the pose, it's really important that the subject be comfortable. Discomfort is magnified in a photograph.

Posing Women

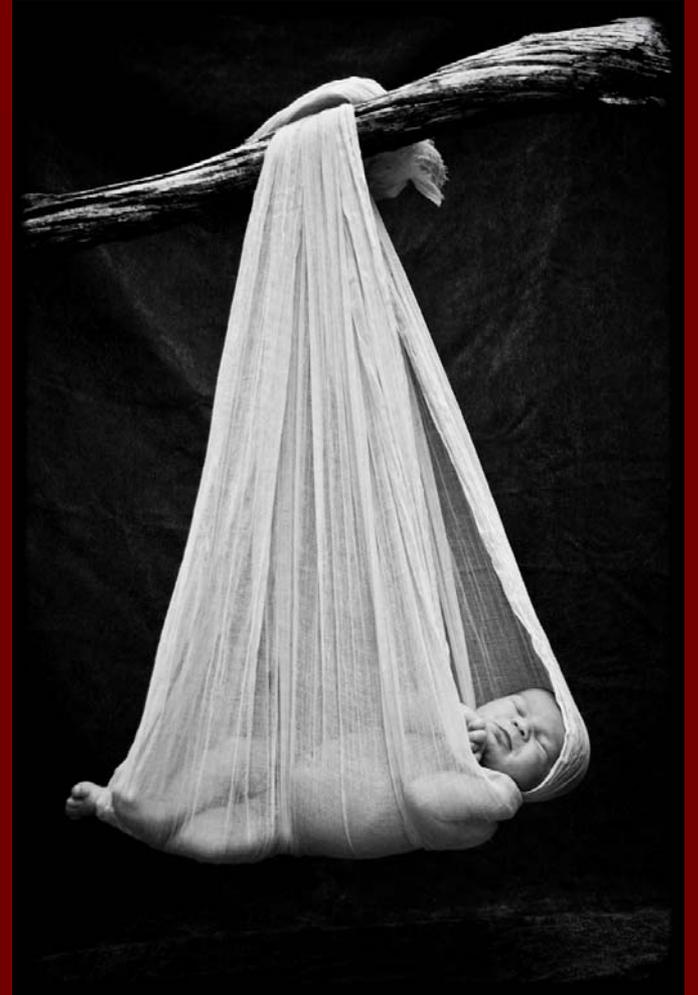
- Avoid shooting the shoulders straight on; angle the subject slightly towards the camera
- One foot stepped slightly out with weight shifted to back hip helps to extend the length of the body by creating a longer line
- Women tend to lean away from the camera so a slight bend at the waist towards the camera can help
- Avoid arms glued to the side of the body; try a hand on the hip, holding an object; or a hand in front or back pockets
- Avoid shooting from below; shooting from above can minimize a larger frame

Posing Men

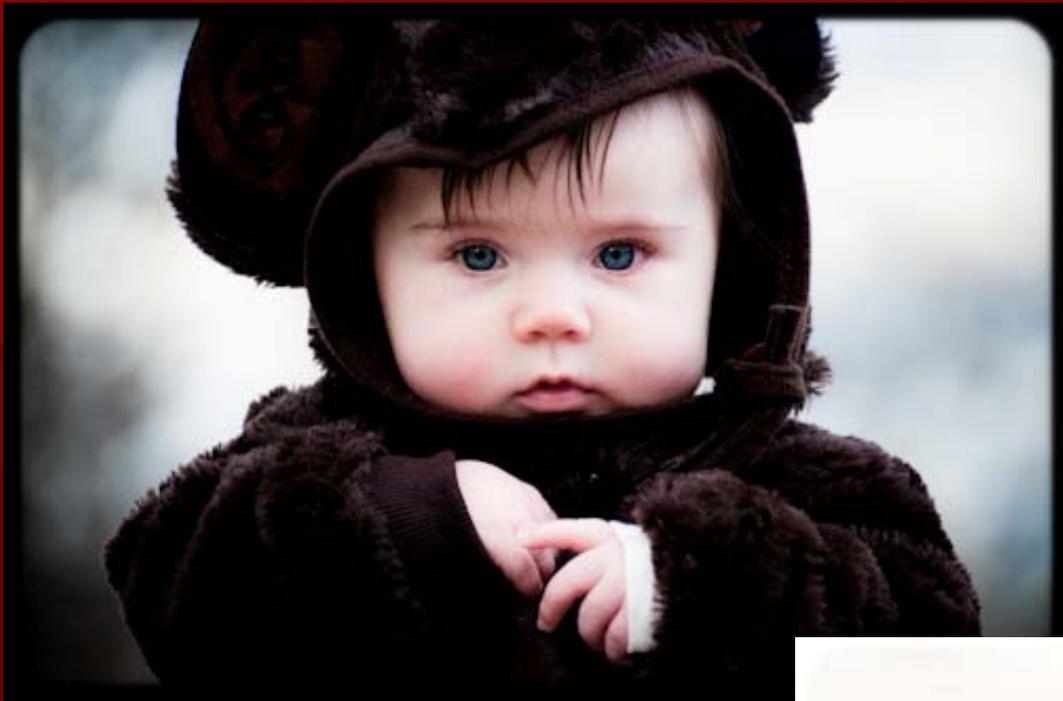
- Shoot low; also shooting from below can lend an air of strength to an image
- The head tipped slightly back or slightly down shows confidence
- Legs should usually be apart whether sitting or standing
- Leaning forward at the waist towards the camera works well
- Men can be photographed with shoulders straight to the camera
- Poses with arms folded, leaning on a wall, and hands in pockets all work well.

Photographing Children & Pets

- Opt for candid, particularly for very young children.
- When it comes to newborns, indoors in natural light is usually best and within the first two weeks of birth.
- Get down low
- Use continuous focus and shooting; use faster shutter speeds
- Let 'em play; select a few photogenic toys to use as props works great, especially antique and handmade toys
- When in doubt, blow bubbles













Photographing Groups

- Encourage subject contact; any distance between subjects in a group shot will be magnified a hundred fold in a photograph
- Encourage subject interaction; looking, smiling and laughing at each other can be a great alternative to having everyone look at the camera
- Aim for balance and a sense of symmetry
- Avoid placing subjects' heads all on the same level; use a visual triangle
- Lighting even a small ground can be tricky indoors; most groups are best photographed outdoors.



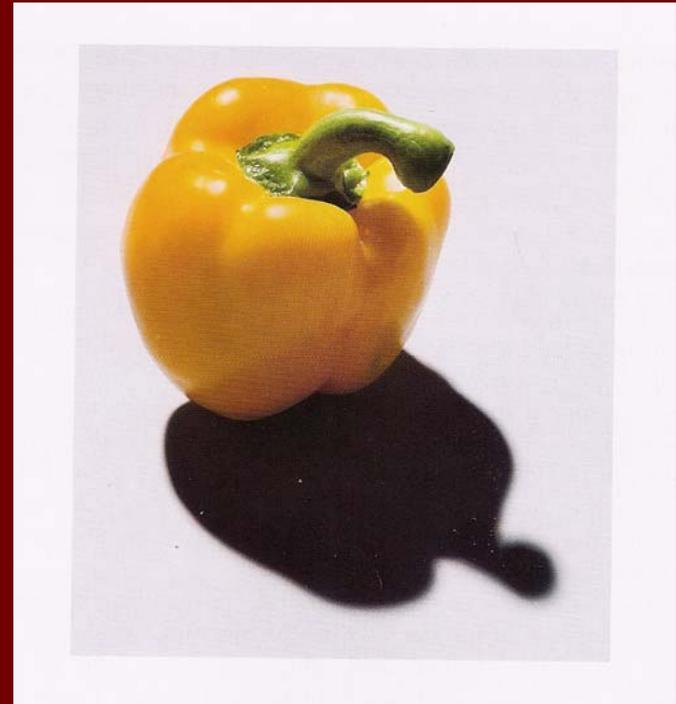
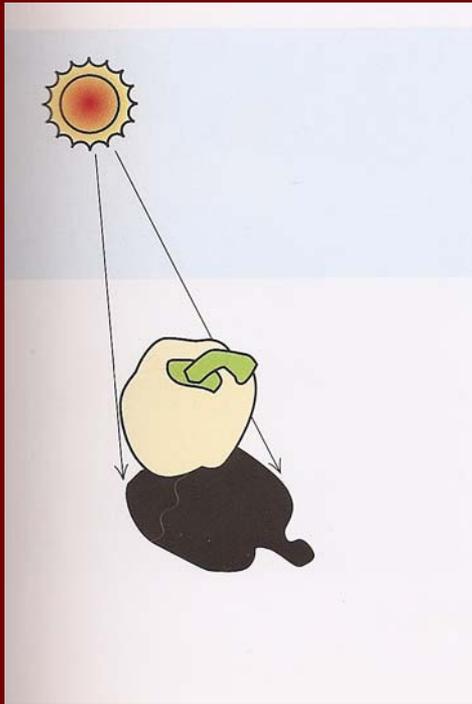


Basic Lighting: Working with One Light

These basic lighting suggestions apply whether you are shooting outdoors with the sun as your light or indoors with natural window lighting or a flash. The principles of size and direction are generally the same.

Basic Lighting: Working with One Light

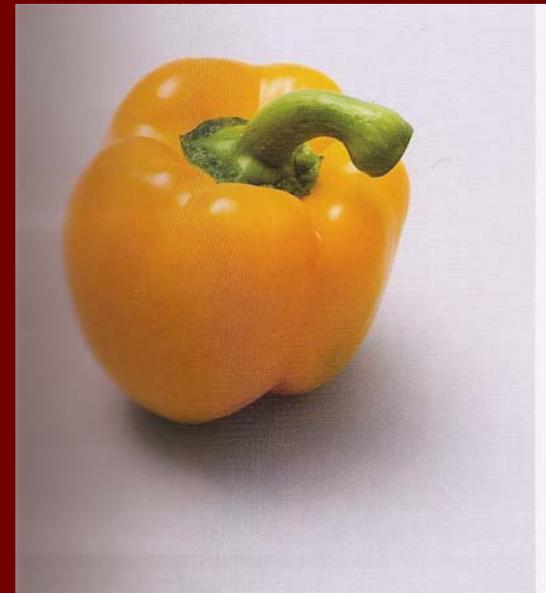
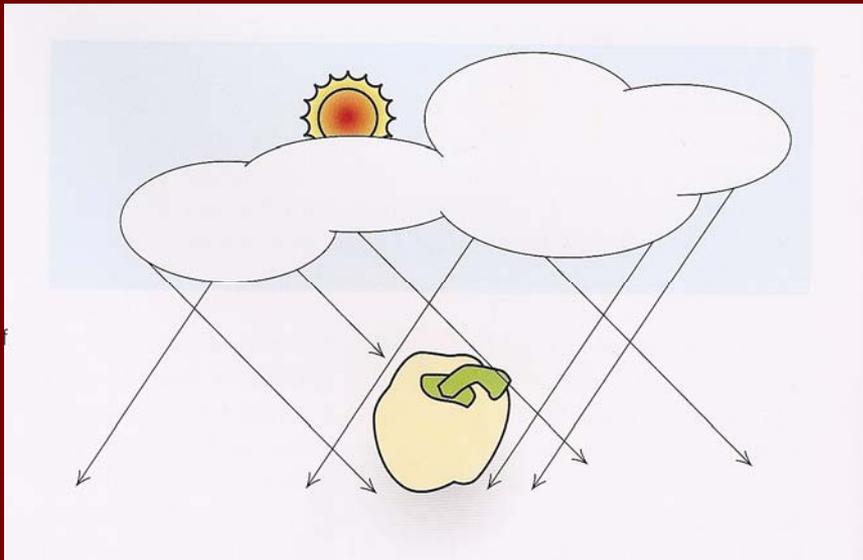
The rays from a small, high-contrast light source all strike a subject at approximately the same angle, producing a hard-edged shadow.



Basic Lighting: Working with One Light

On overcast days, cloud scatters the sun's light rays, causing them to strike the subject from many different angles. This produces the soft shadow characteristic of larger lights.

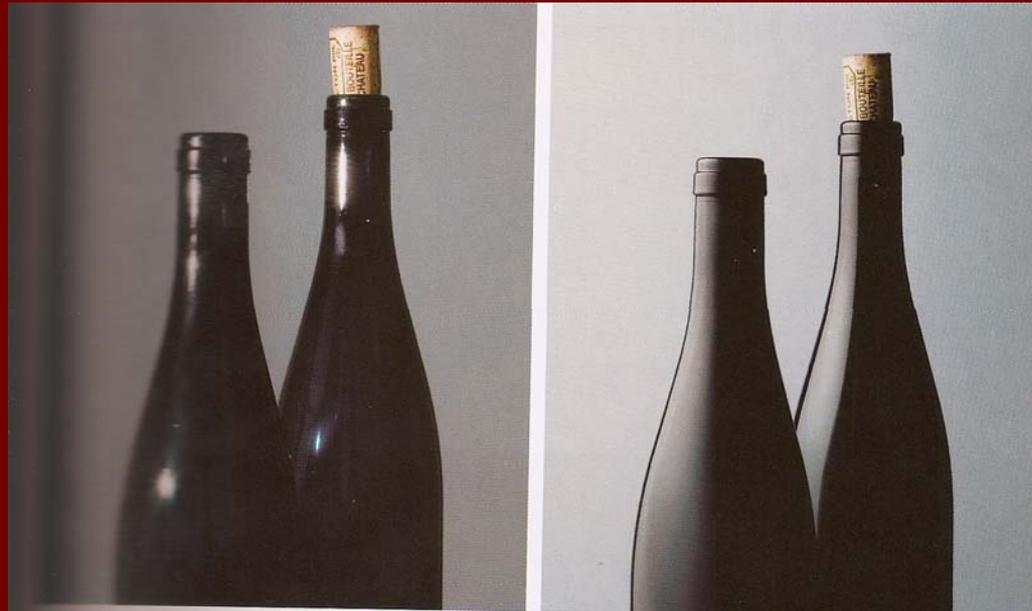
So a shadow so soft that it is just barely visible is the result of a very large light source



Basic Lighting: Working with One Light

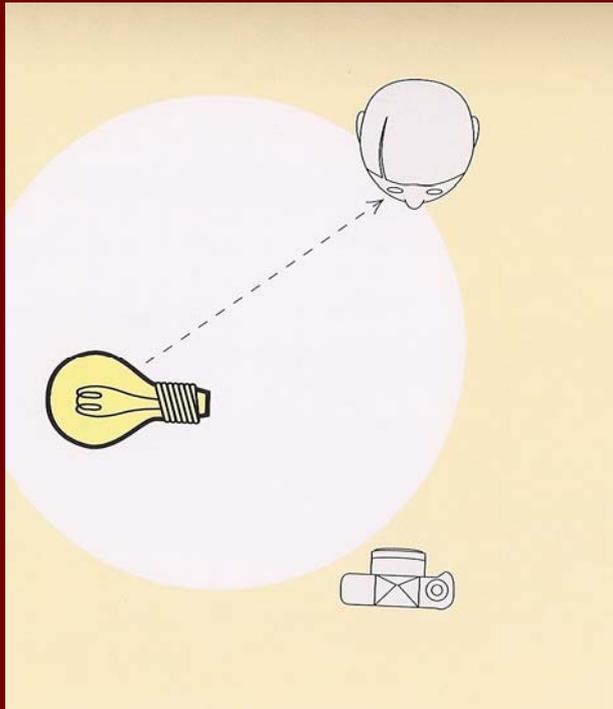
Photography tools such as umbrellas and diffuser screens and techniques such as bouncing an on camera flash are all done with the purpose of softening and diffusing light, causing it to strike the subject from a wider range of angles.

A small light source produces small, hard highlights on the bottles at left. Larger highlights can be produced with a larger light source as seen at right.



Basic Lighting: Working with One Light

This diagram shows the simplest of portrait lighting set ups. Here the subject is lit by a single bare bulb placed to the side. Note that the sun on a sunny day could take the place of the bulb in this diagram. Both situations would produce a similar hard, harsh light as seen in the portrait here.



Basic Lighting: Working with One Light

The same way clouds will soften the sun's light, adding a simple shade to the bare bulb will result in softer shadows that define the features of the subject and add depth.



Basic Lighting: Placing the Light

- The key triangle extending from the eyes, through the cheek, to the lip line is the starting point for good portrait lighting.
- Flat lighting is the result of placing the main light too near the camera.
- Raccoon eyes are the result of lifting the main light too high above the subject's face.
- The result of placing the main light too far over to one side is that one half of the face will be lit while the other is in complete shadow with the key triangle lost.

Broad Lighting vs. Short Lighting

Short Lighting:

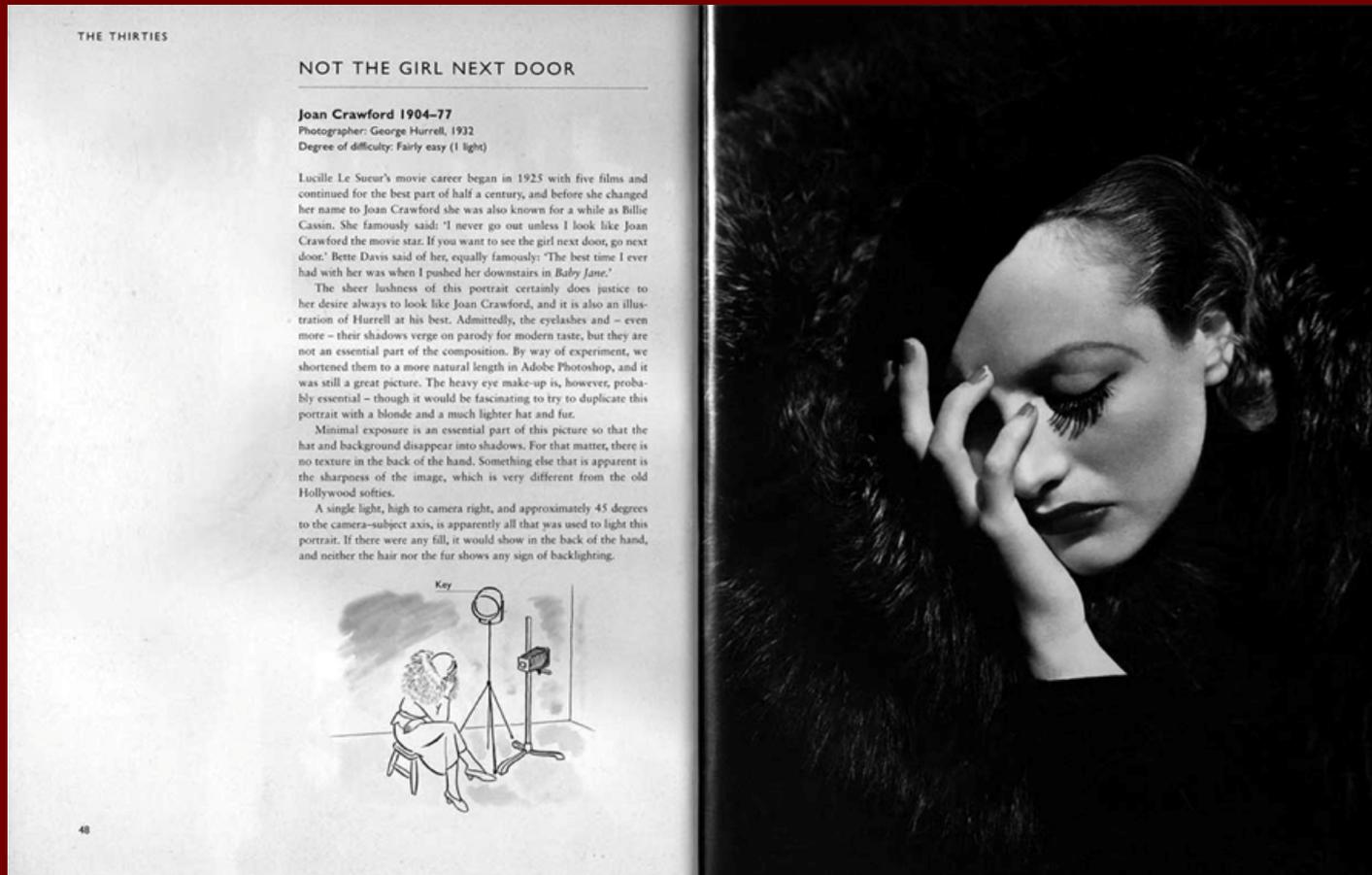
- Putting the main light on the side opposite the visible ear produces short lighting.

Broad Lighting:

- Broad lighting means putting the main light on the same side as the visible ear.
- This is the best lighting to use with subjects who wear glasses.

Study Light

Paying attention to lighting in classic photographs, and in television and movie cinematography are great ways to increase your knowledge of light.



EVACUEE

Dame Elizabeth Taylor b. 1932

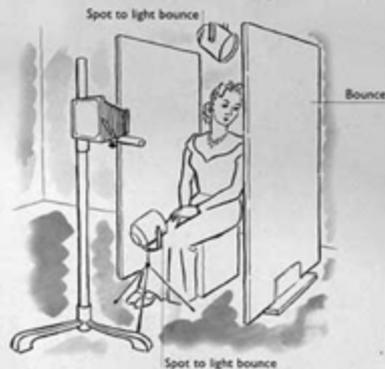
Photographer: C. S. Bull, 1948

Degree of difficulty: Surprisingly easy (2 lights, maybe more)

Little Elizabeth Rosemond Taylor was evacuated to Hollywood during the dark days of World War II. Her first film appeared in 1942, and she was a star at the age of 12 with *National Velvet* (1944). In her late sixties she was still 'bankable,' and the media reported her private life in a manner hardly less breathless than was the fashion of the 1930s.

This portrait owes a certain amount to William Mortensen, who advocated very flat lighting, with the contrast boosted by extended development, though its tonality is to a considerable extent the result of its being a conversion from a colour original. While we are not sure how this portrait was achieved, we are reasonably confident that it could be reproduced in the fashion we have drawn - and that may have been the way that it was actually shot. In the original print, though it may not hold in reproduction, the hair is well differentiated from the background.

The key is extremely soft, probably because it is all indirect. A big white bounce, directly beside Ms Taylor, could be lit with one or more powerful spots: we have drawn only two, though three or even four would be entirely feasible. Another bounce to Ms Taylor's right (camera left) would provide a small amount of fill: if it were at the right angle, this could account for the rather bright right ear and shiny earring. Everything in the picture, including the background light and the shadow on the right shoulder, could be achieved with one single light used as described - though retouching has almost certainly helped.



IN LIKE FLYNN

Errol Flynn 1909-59

Photographer: Not recorded, 1937

Degree of difficulty: Easy, except for retouching (1 light)

Errol Leslie Thomson Flynn was a hell-raiser of the deepest dye, who shared a house known as Carrhosis-by-the-Sea with David Niven. As far as we know, he is the only major Hollywood star ever to hail from Tasmania.

We chose this portrait, rather than one of the more obvious costume shots, partly because it illustrates an interesting technique and partly because costume shots on set are of limited use to the photographer who wants to re-create a portrait with another subject. If the set costs thousands to reproduce, this will render the lighting of academic interest to most portrait photographers.

Note how the pipe is seriously out of focus: if it were in the plane of focus, it would cast an extremely awkward shadow. Anyone trying to re-create this picture with roll film or 35 mm would have to decide for themselves whether to use a very wide aperture and leave the pipe out of focus, or to keep it in focus. It would also be possible to make a case for using a weak backlight to provide more roundness in the pipe.

The picture is heavily retouched and it is disputable how much of the smoke was actually there on the unretouched negative. On the other hand, the shape of the nose and cheeks was achieved by lighting alone, and the effect is well worth studying.

A single spot is flagged to a tall, thin strip of light by using two flags. The light is slightly behind Mr Flynn's face, though obviously, the final effect was almost certainly achieved by asking him to move his head slightly rather than by moving the flags.



FALLING IN LOVE AGAIN

Marlene Dietrich 1901-92

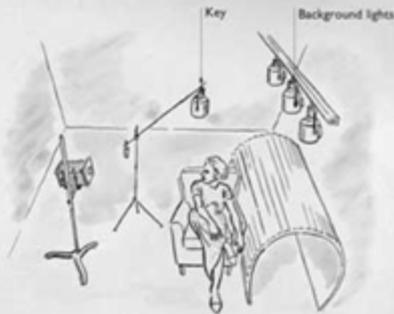
Photographer: George Hurrell, 1936
 Degree of difficulty: Fairly easy (4 lights)

Two of Maria Magdalena Dietrich's movies came out in 1936: *Desire* and *The Garden of Allah*. Marlene was 35 in that year; *Der Blaue Engel* was six years past, and *Destry Rides Again* was three years in the future. Hurrell was running his own studio at the time, in the six-year gap between MGM and Warner Bros.

The use of chiaroscuro is masterful: light against dark, dark against light. With light alone, Hurrell creates a dark frame around Dietrich's face and shades her hand until the fingertips are a pure silhouette – although close examination of the original print reveals that the definition of the fingers (and indeed of much of the hand) owes a very great deal to retouching, probably to counteract unsharpness resulting from limited depth of field.

Compositionally, a strong use of horizontal lines makes for a languid effect, while the props all suggest luxury and even decadence: the textured background, the leather chair, the sequined dress.

Compared with many Hollywood portraits, this would be comparatively easy to re-create. The key light, a spot, is high and central; look at the shadows of the nose and eye sockets. From the evidence of the arm, there may also be a fill from above, and possibly even a third light, a very tight spot as a hair-light: so hot that the top of the hair is burned out, as are parts of the sequined dress. A set of background lights – probably three, again spots, again from above – completes the lighting.



I PLAY JOHN WAYNE ...

John Wayne 1907-79

Photographer: Robert Coburn, 1938

Degree of difficulty: Easy (2 lights)

Marion Michael Morrison was the archetypal Hollywood cowboy and action hero, though it could fairly be said that he was a star long before he learned to act. In *True Grit* (1969) he was, without doubt, both a star and a great actor; in *Stagecoach* (1939), for which this is a publicity shot, with the actor looking younger than his 31 years, he was more of a star. But then, as he said himself: 'I play John Wayne in every picture regardless of the character, and I've been doing all right, haven't I?' Although his movie career began in 1927, it was not until 1930-31 that it really took off, and by the time *Stagecoach* was made he was well established in the Hollywood firmament.

One of the most remarkable things about this shot is the precision of the framing, with the edge of the hat so close to the edge of the picture. Mr Wayne was almost certainly upright, with the camera tilted to create the pensive, downward-looking pose: this would be much easier to hold. Another useful trick, which Robert Coburn may or may not have used, is to put a lighting stand or a bamboo cane or something similar behind the hat, out of shot, so that when the rear of the brim was against the upright object, the front was where he wanted it. The set of the jaw is emphasized because it is skimmed by both lights.

This is a straightforward two-light portrait. The key is almost dead level with the subject, to camera left: it is set as high as possible, without the shadow of the hat obscuring the eyes. The fill/kicker, to camera right and behind the subject, differentiates the hat (white, of course) from the background and stops the hair, neck, and bandanna (and a tiny part of the ear) from disappearing into blackness.



TOP HAT AND TAILS



The best date we have for this picture is 1951, and C. S. Bull may have been the photographer; both of which observations are less remarkable than the fact that Mr Astaire was over 50 at the time. The only way we can see to achieve this picture is with powerful, high-voltage electronic flash. This light is just above his eye-line: look at the hat shadow, and the reflections on cane and shoes. Everything in the picture is as sharp as it can possibly be expected to be, and this would simply not be achievable with any shutter or film available at that time, plus continuous lighting. However, it is possible that the background is continuously lit with an immense wattage, or even that the flying star was 'comped' into the background using (pre-digital) image manipulation techniques.

Fred Astaire 1899-1987

Photographer: Ernest Bachrach, 1935

Degree of difficulty: Moderate (4 or 5 lights)

After he changed his name, Frederick Austerlitz became a byword for cinematic dancing – a well-deserved reputation, which never really declined. After starting in vaudeville, he moved to the silver screen when his sister, Adele, retired in the early 1930s, first with MGM in 1933, then later with RKO, where he made his best known pictures alongside Ginger Rogers.

The pose is a cliché, but it is supposed to be. Fred Astaire's entire persona was unique, and dressing like some *fin-de-siècle* man-about-town was something that he could carry off better than anyone else. The chiaroscuro and the arrangement of light and dark areas are masterful: the lit side of his face is against dark, the dark side against brightness (with a rather awkward-looking ear, it is true), and the face itself is set off by the dark hat above and the white shirt and tie below. This sort of use of tones can be adapted to many other subjects.

The key is clear enough, from camera right, just forward of the subject and very slightly above his eye level. A second light from camera right, low and further forwards, lights his left hand and arm, and creates the faint diagonal shadow running across the chest. There may also be a hair light on the right, although the hair effect looks more like bad retouching. There is a fill, low on camera left – look at the second reflection in the ring – but it is very weak. Finally, there is a background light, probably a scrim, presumably between two flats.



I WANT TO BE LET ALONE



The lighting in this picture, taken in 1931 for inspiration, is simple enough: a key from high on camera right, as evidenced by the nose shadow, and a fill from camera left, still fairly high, as shown by the catchlights and the lip shadow.

Greta Garbo 1905-90

Photographer: C. S. Bull, 1931

Degree of difficulty: Fairly easy (4 lights)

Greta Gustafson grew so weary of the attribution 'I want to be alone' that she actually said: 'I never said, I want to be alone. I only said I want to be let alone.' Her first movies dated from the silent era, though she hated to be reminded of it, and she suddenly retired in 1941, with the explanation: 'I had made enough faces.' Her own utterances were often those of a woman with her feet very firmly on the ground; the Garbo legend seems to have grown *malgré elle*.

The utter timelessness of the larger picture is fascinating, given how dated the smaller picture seems, as is the fact that both pictures were taken by the same photographer, in the same year. The greatest difference is between sharp focus and soft focus, but there are many other, smaller differences: the severe, timeless hairstyle of the big picture; the harder, more modern lighting; and the difference between a pretty girl looking demurely at the camera and a beautiful woman lost in her own thoughts.

The distinctions between key, fill, and kicker are somewhat blurred here. The strong light from camera right is definitely a kicker – an effect light-cum-hair light – but there are two candidates for the key, the strong light from camera left and the weaker one from camera right. The former throws the dominant shadows on the face, which is one definition of a key, while the latter gives the highlights and shadows on the nose, normally taken as being defined by the key. There is also a weak fill from camera left: look at the highlights on the hand.



Finding the Right Light Outdoors

The Golden Hour

This is the approximately one hour of light right after the sun comes up and right before it goes down. This light is ideal for most types of photography, including portraits because of its quality, colour, and the low angle from which it comes.

The length of the golden “hour” is longer the further away you get from the equator and shorter (to almost non-existent the closer you get to the equator.

Golden light is soft.

The light is traveling through more of the Earth’s atmosphere, and that really softens it up and soft light makes people look pretty. Harsh light doesn’t.

In fact, golden light can become so soft that you can have your subjects facing straight into the sun, and they won’t squint, they won’t look shiny, and the light will be super flattering.

Finding the Right Light Outdoors

Golden light is warm.

Warm as in color temperature. With golden light, more of the blue wavelengths are scattered, and so the light naturally looks more red/yellow. Warmer tones are generally more flattering on people.

Golden light is dimensional.

Just before sunset the sun is very low in the sky. This produces more directional light because of the low angle. Basically, it adds more dimension to the scene. Shadows are longer (and softer) than during the day, and things just look more interesting and dynamic.

Remember, photographs are 2D representations of a 3D world. Dimension in the light helps suggest that three dimensionality.

How to Shoot in Golden Light

Front Lighting

Your subject faces the sun. Golden hour is the perfect time to do this with natural light, since they won't be super squinty. It's even, gorgeous, and easy to shoot.



How to Shoot in Golden Light

Backlighting

You can also put the sun behind your subject to get backlighting going on. This is really awesome during golden hour, as it creates that warm, glowy effect. Expose for your subjects' skin tones, and enjoy the magic.



How to Shoot in Golden Light

Rim Lighting

This happens when you're using the sun in a backlit situation. If you have a dark background behind the subject, you can see a faint glow outlining them. This is called rim lighting, and it gives your subject separation from the background. This works because it draws attention to your subject.



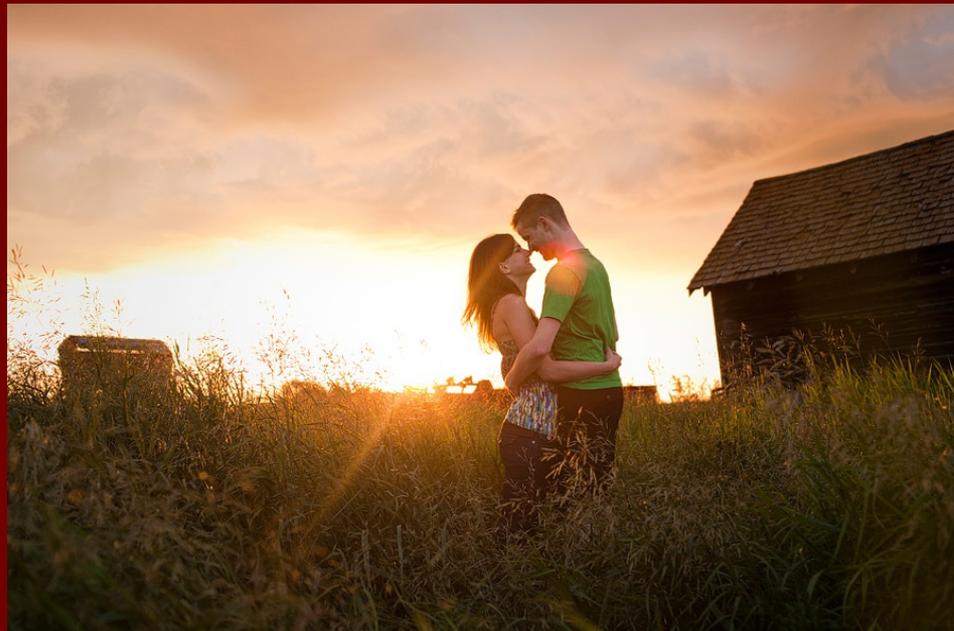
How to Shoot in Golden Light

Flare

Flare is that awesome glowy, rainbowy effect that happens when light hits your lens. It works especially well during golden hour, when the sun is at a great angle, and has lots of colour to play with. It happens in backlit situations, just like rim lighting.

To get flare, just play around with how much sunlight actually hits your lens.

The neat thing about flare is that it's super unique. Different lenses at different apertures render flare differently. Different light at different intensities produces different effects. And when you change up the angle things get different. Play around.



Shooting Outdoors on Cloudy & Sunny Days

Cloudy Days

Shooting on cloudy days is optimal. When clouds cover the sky, they act basically like a giant soft box in the sky, softening and diffusing the light of the sun. Cloudy day light will produce very few shadows making it ideal for portrait photography.

Sunny Days

While sunny days can offer vivid bright colours, sunny days can make shooting tricky, especially for portraits. This is because the sun produces a bright, harsh light that can be unflattering, can force your subject to squint their eyes, and which produces hard, dark shadows.

The solution? Shoot in the shade.

Shooting Outdoors on Cloudy & Sunny Days

Shooting in the Shade

- Use your eyes. Is this shade flattering? Adjust until you like it.
- Shoot manual. With shade, and manual camera settings, you will barely have to think about your camera and your lighting, and get to focus totally on your subject.
- Face your subjects out of the shade. This brings more light onto their face and into their eyes, which is very important.
- Unless it is high noon, there will always be one side of a building in shade, so it's all around you. Fences, houses, cars, and even people can also be great sources of shade

Shooting Outdoors on Cloudy & Sunny Days

Ways to Shoot in the Shade

- Place your subject fully into the shade for super consistent and easy light
- Place your subject just at the edge of the shade for a “natural” hair light, and nifty separation
- Experiment with facing your subject different directions in the shade, and placing your subject different distances into the shade
- One thing you can try is placing your subject, then walking in a circle around them having them follow you. Watch the light/shade and how it interacts with your subject. When you like what you see, shoot.

Shooting Outdoors on Cloudy & Sunny Days

What if there's no shade?

- Place the sun behind your subject, and focus on their faces. You'll still have nice light—they won't be squinty or have harsh shadows on their faces. The downside? Your background is going to “blow out” or go completely white because there is just too much light behind them for the camera to handle.
- An alternative is to photograph your subject at an angle to the sunlight. Sometimes the shadows produced by direct sunlight can be interesting and fun to play with. Don't be afraid to experiment.
- Tools like reflectors, diffusers, and fill flash can also help when it comes to shooting outdoors in bright sunlight.

Finding the Right Light Indoors

Indoor Lighting

Learning to find the light indoors opens up a whole new realm of possibilities for great portraits. With a few key elements, and a bit of creativity, you can create gorgeous portraits no matter where you are.

- Use wider apertures, higher ISOs, slower shutter speeds and tripod if necessary.
- Seek out rooms with large windows; control light with blinds if necessary.
- Wall, ceiling and furniture colour will affect the amount of light reflected; usually the brighter, light coloured rooms work best.
- Using tools such as reflectors and bounced flash can also work well.

Finding the Right Light Indoors

Control The Light Sources

Often you'll walk into a room that you want to shoot in and the windows are open and all the overhead lights are on. The more light the better, right? Wrong.

When you have both natural and artificial light going on, you're mixing sources, and that can make it impossible to properly white balance the image. This is especially bad when both light sources are hitting your subject. So control the light sources, and stick to just one. Most of the time this means shutting off all the overhead lighting, and working with just the window light. And when I say all the lights, I really mean all the lights. If the light is on in the kitchen, it can still spill into the living room and affect your image.

Sometimes you might actually want to use that overhead lighting to create a different mood. No problem. Just close the windows, and work with only the artificial sources.

Finding the Right Light Indoors

Watch Your Backgrounds

Shooting in homes and other indoor locations is fantastic, but definitely has the challenge of busy backgrounds. You need to find the balance between showing the environment, but keeping it simple enough to maintain the focus on your subjects. Pay attention to any objects that are strongly drawing your eye away from the subjects. Sometimes you'll need to do a bit of "redecorating" to get things just right for the image.

You can also balance things out by doing some portraits that show off the environment, and then some that are super simple, and all about the people. This is really easy to do in practically any indoor location. You just need to find a window that is by a blank wall, and you pretty much have a photographic studio all ready for you!

Finding the Right Light Indoors

Window Light

The key to great photography with window light is using your eyes. Look at what's in front of you, decide if you like it, and adjust to taste. Once you start to experiment, the possibilities are endless.

Tips for Shooting with Window Light

- Use your eyes. Think about the light in front of you. Does it look interesting?
- Shut off all other lights in the room so you only have one light source (otherwise white balancing is going to be a pain.)
- Expose for the bright side of the subject to avoid blowing out your highlights
- Expose for the subject when using backlighting (and the window is going to blow out. That's ok)
- If the sun is coming directly through the window, you'll end up with harsh light instead of soft. You might want that, or you might want to use a different window to get the soft stuff
- When shooting people, try to get catch lights in their eyes to brighten them up. Catch lights are the little white reflections of the light source that show up in eyes. They're good things.

Finding the Right Light Indoors

Different Types of Lighting To Try With A Window

- Different positions along the window (back, middle, front)
- Front lighting and backlighting
- Adjust the angle that your subject is facing the window at
- Adjust the distance your subject is from the window



