THE MOST COMPREHENSIVE PORTRAIT EDUCATION IN THE WORLD.

WEEK 2
CAMERA BASICS

by SUE BRYCE
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## Week Two

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**NOTICE OF DISCLAIMER:**  
The information in this book are based on the author's experience and opinions. The author can not be held liable for the use or misuse of the information contained in this book.
If this segment teaches you anything it’s going to be work with what you’ve got.

You will be pleasantly surprised to see the 6D compete in ISO tests against the Canon Mark iv and Nikon 750. Start with what you’ve got and make money to upgrade. I built my business up to $480k turnover in my garage with ONE Canon 20D and One kit lens a 24-105 seriously ONE only when we moved to our big studio in year 2 did we buy a second body and lens and I bought the same set YES that’s right!!!!! Second and third year in business over a 1.7 million in sales with two 20Ds and their kit lenses. I DID NOT upgrade to the 5D Mark ii until 2008. In 2009 I purchased the Mark iii as I believed video was the future of marketing. Below you will see my kit now, isn’t it dreamy yes. However, I also own an education business hence the extra bodies but for shooting portraits my kit is still the same. Canon 5D Mark IV one 35mm lens and one 50mm lens THAT’S IT! The constant light and Profoto strobe are recent additions, I worked successfully for 25 years with no other light source. I would love to buy an 85mm this year I have never owned one simply because I am always in close quarters to my clients and have not had the room until now. What I cannot live without is VFlats and Polyboards they have been with me for 27 years.
SHOOTING RAW

The only three things I adjust in RAW are the first three bars:

EXPOSURE, CONTRAST & HIGHLIGHTS.

And even then 98% I do not need to adjust Exposure, just Contrast and Highlights.

I drop my highlight and contrast to retouch on the most neutral and base image. I can and then add contrast in editing unless it is shot for high contrast or silhouette then, I bring my highlight down and keep the contrast. I can beg you to shoot RAW but honestly, I can’t make you yes if your image is perfectly exposed then you should be able to shoot jpeg no problem.

However, RAW is ALWAYS the best option. The diagonal line you see from exposure to contrast to highlights is a general setting for me on 95% of my images.
On Canon Picture Style I use neutral, on the Nikon it’s called Set Picture Control.

*Note: It does NOT affect RAW files. It DOES give you a great base image and an idea of what you want your file to be. It WILL change your video.*

If you are shooting video for Animoto where you will not grade the footage change your setting to Portrait or customize a Picture Style that suits the look you want this will help shoot more contrasty and punchy footage including monochrome.

If you are professionally editing shoot video in neutral.

I suppose the big question here is WHY bother setting picture style if it doesn’t change the RAW file. All I am doing is trying to SEE my final result.
This is how it looked in the back of my camera and this is how it looks with the top three bars moved in that diagonal edit a very neutral base image for editing and I will add contrast in post.

AWB
I set my camera to Auto white balance! again, this is easily adjusted in RAW but will change the color cast in video significantly example image set to white balance cloudy tones warmer.

Image shot in Portrait Style this is what the it looked like on the back of the camera.

This is how it looked in the back of my camera and this is how it looks with the top three bars moved in that diagonal edit a very neutral base image for editing and I will add contrast in post.
I shoot ONE focus point and I evaluative meter

*(Always to the eye)*

The majority of Canon EOS cameras have four metering modes: Spot, Partial, Centre-weighted Average and Evaluative, all of which work in the same way. However, each of these modes takes an exposure reading from a progressively larger part of the frame.

As the name suggests, Spot metering offers the most precise metering - anywhere from 1.5%-10% of the total picture area, depending on the camera - while at the other end of the scale, Evaluative metering takes a series of readings in zones that cover the entire frame.

You can see the [Metering Diagram](#) here.

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**TOGGLE, FOCUS & RECOMPOSE**

Take your focal point to the highest outer edge closest to the eye so when you recompose you are not moving to much.
There are three ways to minimize or increase light in your camera.

**WHEN I NEED MORE LIGHT I CAN:**

1. **OPEN UP** my aperture.

2. **INCREASE** my ISO

3. **SLOW** my shutter

**WHEN I NEED LESS LIGHT I CAN:**

1. **SHUT DOWN** my aperture.

2. **DECREASE** my ISO

3. **SPEED UP** my shutter

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Open Up Your Aperture 1.2
Wide Open
(Stop down decrease the Aperture 22)

Up your ISO
decrease your ISO
(Higher ISO is more noise/grain.)

Slow Down Your Shutter, Speed Up Your Shutter
(Still, blur, drag.)
Keeping the Aperture the same, decrease the ISO.
(Which lets in less light and start slowing your shutter which gives you more light.)

Keeping the Aperture the same, decrease the ISO to 320, and slow the shutter to 100/s.
As you will see both images look the same.
(Which lets in less light and start slowing your shutter which gives you more light.)

Keeping the Aperture the same, decrease the ISO to 400, and slow the shutter to 200/s.
As you will see all three images look the same.
(Which lets in less light and start slowing your shutter which gives you more light.)
At 1/100s hand held this image is sharp.

At 1/20s hand held this image is unusable.

At 1/50s hand held this image is starting to get soft eyes and movement.

At 1/20s hand held this image is unusable.
The lower the f stop number the wider or bigger the aperture.

The wider the aperture the narrower the depth of field. 1.2 wide open (Note some lenses only go to 4.0)

Changing your aperture from f/5.6 to f/4 equates to 1 full stop.

ISO on a camera stands for International Standards Organization, which is the governing body that measures the sensitivity of sensors in digital cameras. ISO settings determine how sensitive the camera’s sensor is to light. Originally it was used for film sensitivity to light example 100 iso film | 3200 iso film. The lower the number the lower the sensitivity to light and bright light. Example: In bright light you would use 100iso film and low light 3200iso film.

Most natural light scenarios will have you shooting between 100 - 1,600 ISO. My go to ISO indoors is always 640.
Shutter Speed or Exposure time allows you to capture still “Freeze Frame” or “Blurred” images. It also allows more and less light into your lens.

**But when is it too slow?**
Classic example of a slow shutter on running water like a waterfall is usually around 1/100s - 1/30s to “Freeze” a subject in motion you will need 500-1000/s.

**For portrait how slow is too slow?**
Under 1/50s is almost impossible to hand hold. 1/50s - 1/100/s is a risk.

**Learn to listen to your shutter.**
I can hear it slowing down when I am in the *zone* my ear is trained to hear my shutter getting slower. As soon as I hear it, I know I am under 100 and I UP my ISO.

*The ultimate aperture range for me (for the look I love) is 2.8 - 5.6*

**For singles and couple.**
Note: Couples are always posed on the same plane to avoid one being in focus and the other not.

**5.6 - 8 for Groups.**
NB: If the aperture is narrower than 2.8 you run the risk of images being too soft however I love going shallower for video.
As most of you know you want to keep a portrait aperture but focus is vital.

The greatest test is posing on the same plane. Meaning both eyes are as close as possible on the same plane (distance from camera) when using a narrow aperture like f5.6 - f9. Toggle focus over one eye on either subject, check their distance apart, and recompose.

The ultimate and consistent ISO range for me is 160, 320, 640 and up to 1,600.

The noise levels are lower at the corresponding ISOs: 160, 320, 640, 1,250, and 1,600.
When shooting indoors (in my studio) with a natural light window, my go to ISO is 640.

If it is a bright day I go straight down to 320 or 160. If it is a dark day, I go straight up to 1,250 or 1,600. And as you will see by today’s test I do push it up to 2,000 and beyond.

GOLDEN RULE: NO PHOTO SHOP TECHNIQUE WILL CURE FOCUS OR BLUR
Please watch **Shooting with Angles** for the correct use of 35mm - 50mm when shooting curves and all portraits.
SHOOT DEMONSTRATION

1/30s - 1/100s

*(students try)*

Overriding the Light Meter - **VS-** Dark Backdrop

1. In camera meter 1/40s, f5.4, 2,000 ISO *(Obviously over exposed.)*

2. Speed shutter up to 1/125 *(Slightly under in camera meter.)*

3. Push the shutter to 1/250s *(1.2 stops under in camera meter.)*

4. Speed up shutter to 1/400s *(2 stops under.)*

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1/30s, f5.6, 2000 ISO

*Meter in camera says this is perfect exposure.*

1/80s, f5.6, 2000 ISO

*One stop under in camera.*

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Metered at 1/640s f5.6 2000iso under exp.

Slow shutter in 1/200s

Same setting, move model closer to reflector
• f1.2 to f8 with Two People or More.
• ISO 160 - 4000 +
• 1/30s - 1/100s “Hand Held”  
  Go up to 1/500s and Compare the Sharpness.
• Dress Movement with 50/s 500/s
• Overriding the Meter light - VS- Dark Backdrop