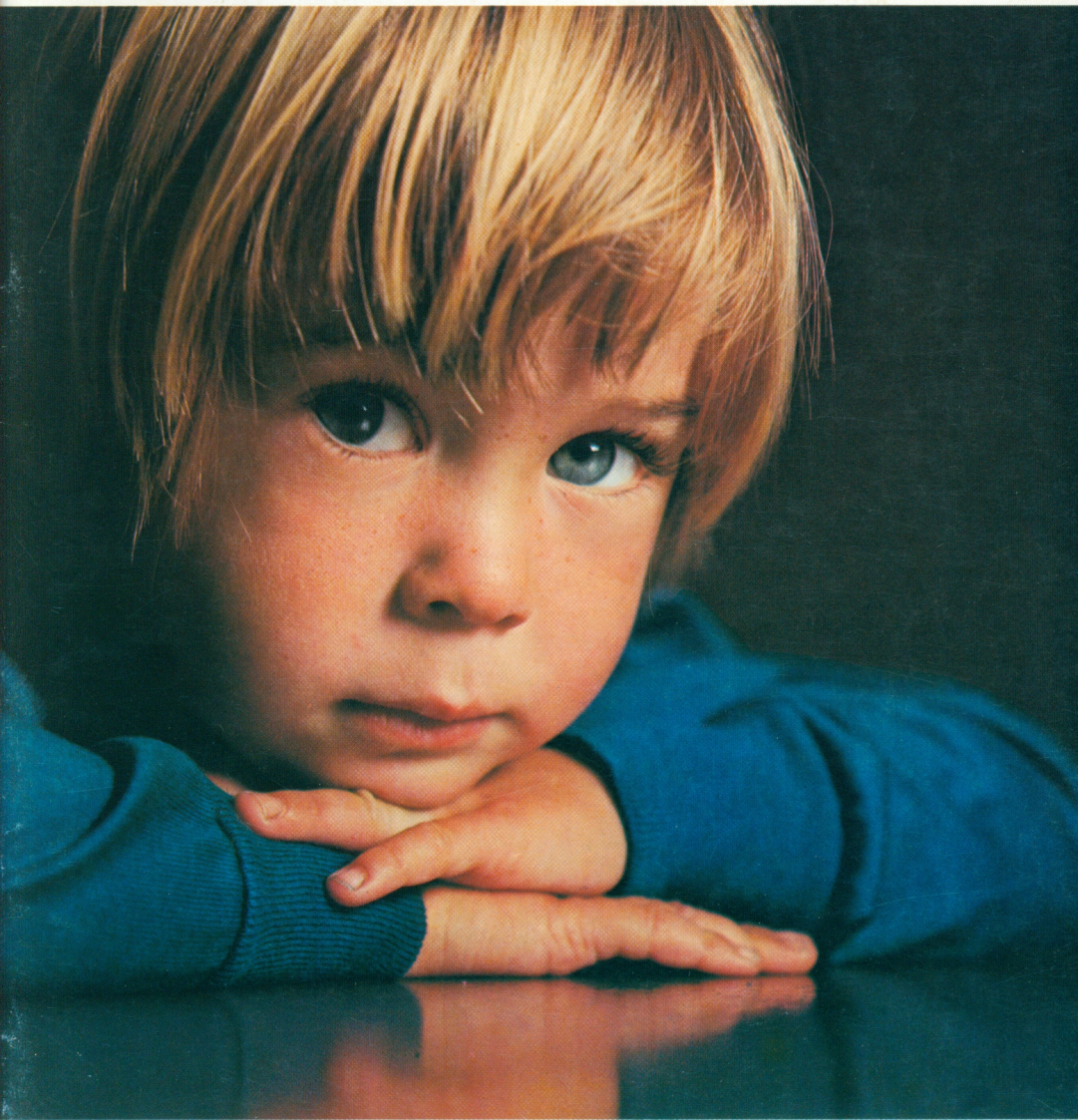


H A S S E L B L A D[®]



CHILD
PHOTOGRAPHY

Child photography—the psychological approach. *By Josef A. Schneider*

The distinction of being the first American photographer to use the Hasselblad was rather accidental. I had received an assignment to photograph Carl Gustav, then the Crown Prince and now King of Sweden. My first thought was “Why me?” I knew the answer would come when I was in Sweden. Naturally, I packed my usual equipment—a 4×5 Graflex with a reducing back for 2¼×3¼ roll film (the Graflex was an old work horse), a tripod, a cable release and three portable speedlights (recycle time of three seconds). As a safety factor, I included a twin lens reflex.

While making my arrangements in Sweden, I met Baron von Essen, who was the press secretary at the Royal Palace. He mentioned the Hasselblad to me and I was intrigued—something new to look into. No sooner was I out of the Palace when I called Mr. Hasselblad who kindly made one available to me. It was the 1600F. It was like a new toy. In the process of familiarizing myself with the Hasselblad, I fell in love with it. As a pro who has handled dozens of cameras I immediately knew it was different. It cradled well in my hands, was faster to operate, etc.—and speed is important with kids. How often has it happened when you are in the process of changing film and you see the expression you want and you feel so helpless.

In the Palace I set up both cameras—the Graflex and Hasselblad—but within five minutes, I abandoned the Graflex. The Hasselblad was a single lens camera like the other but worked much faster and more easily with less noise and less bulk. Furthermore, the difference between the 2¼ square neg of the Hasselblad and the 2¼×3¼ neg of the Graflex was indistinguishable in 16×20 inch prints.

The actual shooting was an event in it-

self. The Crown Prince was very formal and proper and no matter what I did to break down his reserve, he gave me that watch-the-birdie wooden smile. I immediately sensed why previous pictures of him had missed the mark and why I had been given the assignment.

I had to create a situation so powerful that this charming and good-looking youngster would forget the camera, lights and surroundings and be his sweet uninhibited self. Language was a barrier, of course. I racked my brain and tried several psychological tricks. The one that broke the ice was the old coin trick. The Prince was eight years old, and at this age boys all over the world are obsessed with the collector’s instinct. They stuff their pockets with string, marbles, hoptoads and rusty nails *ad infinitum*. And in Sweden? I figured the Prince could use some new American coins to add to his collection. So, I put a penny between the pages of a book that he was holding and in the twinkling of an eye, he leafed through the pages, snatched the penny and pocketed it. And sure enough—six pennies later—the Crown Prince’s reserve broke and he gave me that real smile, full of depth and meaning. In

*Cover photo: Phoebe Dunn
Photo at right: Josef A. Schneider
(Color print-copy from the middle of the 1950 s.)*

The Swedish Crown Prince, now King of Sweden, was so thrilled trying to pocket a coin (hidden in a book) that he became oblivious to the camera. He was completely lost in the spirit of the play. The 2¼×2¼ single-lens reflex Hasselblad 500C/M is the basic component in the Hasselblad system.

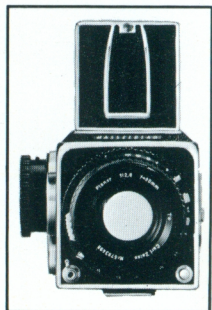


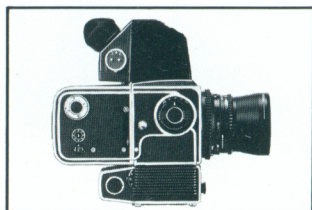




Photo: Ulf Sjöstedt

A special technique is needed to capture movement in this way. You have to experiment until you master it. A prism viewfinder gives you an un-reversed screen image making it easier to follow the subject as you pan. 1/15 s,

f/16 with the 60mm Distagon 3,5. With a Hasselblad 500 EL/M and a Magazine 70 you're always at the ready for fast and furious picture-taking.



effect he was saying, "Gee, you are my friend." I had reached him. He was oblivious to all external surroundings. All he wanted was more pennies in the book which he could pocket. It was a wonderful game. With my foot on my pneumatic cable release and with my hands free to give him pennies (an assistant was winding the camera) I shot as fast as the speedlights recharged.

Eight years is an age for rough stuff, a time of boundless energy, and we put it to use, tossing a teddy bear high in the air, putting out fires with his new fire engine that squirted real water. My drenched jacket attested to its authenticity. He had a wonderful time and I got marvelous pictures with a wholesome vitality, alive vitality and that inner glow that is impossible to obtain in any other way. The results of the event were so successful that I was scheduled to do an outdoor session with the prince. Subsequently, I was to come back several times to do the rest of the family.

The outdoor shooting presented some problems. With the Crown Prince on his white horse, a shutter speed of 1/250 sec was needed. While the sun was hazy, I worked with the Hasselblad and was able to get roll after roll of full-action pictures. However, once the sun came out in full blast, I had my problems. How do you work at 1/250 sec, using fill-in flash to fill in harsh shadows, when you are using a focal plane shutter? I had to switch to a twin lens camera.

Two days later at a lunch date with Mr. Hasselblad, I discussed this problem. I asked him if he could "kill" the focal plane shutter and substitute a leaf shutter. Mr. Hasselblad was non-committal but I had the strange feeling that the design for a leaf shutter was on the drawing board.

The rest is history. The whole camera world knows the success of the Hasselblad 500C and the 500EL. True, it makes

the lenses more expensive, but it makes the camera more versatile.

No camera can truly be called a universal instrument if you cannot synch speedlights at high shutter speeds. I have had assignment upon assignment to photograph children outdoors where I must synch speedlights at 1/250 sec. If you examine every camera on the market you will realize that the Hasselblad is the most advanced in the field—as well as the fastest. And if I stress speed, please remember that I am talking about child photography where speed is, without question, essential.

The most photographed subject in the world is children. When the stork delivers the baby, he should also bring along a camera. He would save everyone lots of trouble and effort. With the arrival of a new baby comes pressure upon the parents for pictures and more pictures—good, bad or indifferent. And many a parent after starting off with a simple Instamatic Pocket Camera will upgrade his equipment as the "bug" of photography infects his blood stream.

Professional photographers all over the world make a comfortable living photographing children. Since children change so rapidly, repeat business offers unlimited possibilities—far greater than wedding or adult photography.

Child photography is difficult. It is like photographing a rocket taking off for the moon. You make your most careful preparation ahead of time and when the action starts you have to shoot fast and furiously. You cannot afford to miss. It's now or never. It requires as much skill as piloting a 747 across the Atlantic. And with all the skill you can muster it is still a nerve-tingling business. If you can see me at the end of a shooting session, whether I am shooting for a box design or for a magazine cover or directing a baby for a Hollywood production or for a TV commercial, you will realize that this is

an understatement. Sometimes the on-looker begins to doubt my sanity: bounce beach balls off a kid's head, inviting the subject to pull my glasses or pull my nose, crawl on all fours and bump my head against the child's tummy, hoping like hell I get out of range before I click. TV commercials in the United States are big business, and with my background in child psychology, I am called upon to choose babies and children (in the US and Europe) and direct them on the set. As a result I get thousands of baby photographs sent to my studio by parents who hope to qualify "baby" as a model. And from this staggering batch of "photographs", I have discovered why child photography misses the mark. What you see, more often than not, is a gross distortion of baby. What hurts is that 80% of these photographs are taken by professionals.

There are basically three approaches to the field of child photography. First, there is the "Glue Technique", where the child is ordered to a given spot and commanded to "Stay There!" or "Don't Move!" Here you have to force the child into a situation or a chosen spot, pin him down, use tacks—glue him to his seat if necessary—so you can arrange your lights and focus your camera. If you don't get the inevitable tears, you will end up with the static "look at the birdie" stare. But your pictures will be *technically* perfect.

The second ridiculous assumption that is believed by too many otherwise talented people is the "candid" approach. Let the youngster alone and trust to luck or endurance. Surely, if you shoot enough pictures, you'll get something! Well, you've heard the story about the monkeys: set them at a typewriter for a certain length of time and they will write every work ever written in an American novel. Now, that's just fine, but what a waste of time, at least as far as novel

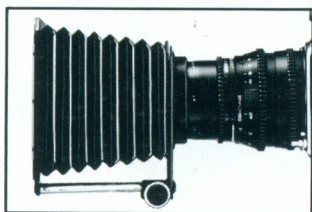
writing goes. The analogy holds true for picture-taking as well. If my child stalks the room, I do not stalk with him, wasting film, time, money and yes, of course, my peace of mind. It seems to me that every time I come across a blurry, out-of-focus, off-center and cluttered picture it is held up to me as a "candid" shot. Yes, the boy's smile must be lovely, but too bad his hat has fallen over his face and we can't see it!

Now we come to the third approach, which is the only way I know how to reduce mistakes to a minimum, keep down costs, and add a touch of timelessness to a baby picture. I call it the "psychological approach." This technique keeps that candid look, but you yourself induce the situation—one that is favorable that the child falls into it easily, naturally. Then you add a stimulus for action that is very much connected with the situation. I cannot emphasize this psychological approach enough. It has paid off handsome dividends for me.

As a further example, on a later trip to Sweden I was called upon to demonstrate my methods of work at one of the palace functions. Actually, in a way, they were trying to justify why they had chosen me, a foreigner, to photograph the Royal Family. There were two children, a year old boy and a three-year old girl, at the affair, both with sleepy heads drooping. No amount of persuasion could get the little one-year old boy to take his pacifier out of his mouth. One of my cardinal rules is never to interrupt a child's routine in order to take pictures. I never photograph tired, hungry, or sleepy children. We have a bottle-warmer in the studio, a hot plate and a place to give baby a nap if necessary. But here was the exception that proves the rule. Everyone wanted to see just how wonderful I must be, since I was called all the way from America when there were Swedish photographers just itching to do the job.



Photo: Dhiraj Chawda



Pictures of children don't have to be posed. There are plenty of examples of bad pictures resulting from too much posing. The objective is to elicit the kind of expressions and moods desired. The picture was taken in the

studio of an Indian photographer. Use of a Hasselblad Professional lens shade is the most effective way to shield the lens from the entry of extraneous light.



They had that “well kid, do your stuff, if you can!” attitude. I tried to think of the most powerful stimulus I could in order to divert the boy from his pacifier: to make him forget his sleepiness. Removing the pacifier produced the inevitable tears. A piece of bread and butter, a lollipop, toys of all sorts were of no avail. Racking my brain, I remembered the magical delight that flame has for the very young. Standing no more than three feet from my subject, I lit a match a few times and blew it out. Then I “invited” him to blow. Out went the pacifier as he blew out light after light with great glee and delight. I can still remember the Swedish photographers rushing up close to take pictures—and the child was oblivious to all this chaos.

The variations on the use of flame are innumerable. You may use a birthday cake, a tin pie plate with many candles on it. The fascination that it holds for youngsters is forever amazing and the variety of magnificent expressions you will capture is endless.

As for the other little toddler of three, with whom I could not communicate (I speak no Swedish), she stayed put all

right, but her response was rather like old dish water—washed out. This time I again made use of “forbidden fruit”. Bright red nail polish—I put a dab on her thumb nail. Her eyes lit up “Yummy!” She put a dab on me. “Oh, well, *pour l’art.*” I’ll never forget that evening. I had forgotten to bring the polish remover with me. I went to my hotel with a vermillion spot on my left cheek. (No one saw my hands, as I kept them in my pockets.) As for the little girl, I paid for her dress, which went the way of my shirt. What a mess! But the pictures? Beautiful! Worth it? Then times over!

Wherever I go, be it on location or a TV studio, or on a Hollywood set, I pack a little bag of tricks. I put in a mirror, shiny trinkets like bracelets, earrings, lollipops, balloons, beads, toy telephones, nail polish, with variations depending upon the expected age level of the youngster.

For example: Several years ago I was commissioned to photograph Shirley Temple’s four year old daughter Lori, for a fashion ad. I sensed it might not be an easy shoot. Like all psychologists I know that four year olds are as changeable as the hues of a chameleon. Once again, I stuffed my “Santa’s Bag” full of tricks and flew off to San Francisco.

My appointment with Lori was for after school. Perfect timing for the afternoon sun. I arrived early. Surveying the scene, I found the key area for my shot. I was ready. I had a vision. I knew, or I thought I knew, how my picture would look.

In came Lori. She had a different plan. She wanted to go swimming in her backyard pool. Nothing I said would change her mind. Lori was going swimming not having her picture taken. I knew I was caught in a tight situation. I could see the sun disappearing, my plane taking off without me.

To meet the challenge of this four year

Photo: Josef A. Schneider

From two years on, children are fascinated by stories. You need lots of patience—like going fishing. You set the stage—like baiting the hook. With your hand on the cable release you wait for the right moment. The motorized Hasselblad 500EL/M automatically advances the film and cocks the shutter. Release cords of varying length can be used to trigger the camera.



old I dove into my bag of tricks and came up with a rope of imitation pearls which I proceeded to put over my head. Lori stopped in her tracks. Oh, how she wanted them! "Come with me," I said as I walked over to the selected spot with her hand in mine. Very, very slowly I proceeded to remove the pearls from around my neck. "Here they come," I announced. Her look of anticipation filled the viewfinder frame, and that same look will fill her mother's heart all the years to come.

Moments later, when Lori safely had her pearls, she made a beeline for the pool. Did I say that child photography is like photographing a rocket? I didn't get many frames—maybe twenty—but each one was perfect.

Call it "imitation," call it "forbidden pleasure" but Lori has seen her mother, innumerable times, in front of a mirror in her dressing room using make-up. Oh, those itching fingers! How she would have loved to get her hands on mommy's lipstick, cold cream, face powder or earrings.

Eastman Kodak could put me in their vest pocket and not miss me. While I have done hundreds of assignments for Kodak, I was overjoyed at receiving a call from the Chairman of the Board to photograph his three grandchildren in Rochester. I packed my new Hasselblad 500EL with remote radio control (it fires without a cord) plus some speedlights and was off. Upon arrival my enthusiasm was dampened somewhat when I was told he wanted a group of three (they ranged in age from 2 to 8 years) in front of the fireplace. These ebullient youngsters were all over the place—like shooting stars they came darting in and out of the room. Now what, pray tell, is a photographer without his subject? No matter how skillful I might be, first and foremost I had to get these uninhibited youngsters into one room.

Once again I resorted to child psychology. Relying on the element of jealousy between brothers and sisters, I pulled out a balloon from my magic bag of tricks. I blew it up and threw it in the air. As the balloon hissed and girated in the air and fell to the ground all three youngsters made a dash to get it. But the oldest, who was bigger and stronger, retrieved it. "Me too!" yelled the others. At this point, I knew I had them "hooked." To get their hands on the balloon they would do anything. "All right," I said, "get into this corner and I'll try this game again. I will do it again and I have more balloons." They grouped, I blew. And oh! Those expressions of anticipation. Breathless after twelve balloons, the youngsters were tired and so was I. It was all over in fifteen minutes. Simple and easy, if you know how.

To a successful child photographer more important than a knowledge of light patterns is a knowledge of the behaviour patterns of children at all levels. This was my key to success with the little prince. There is a pattern of development into which all children fit, and there are differences in likes and dislikes from one age to another. What would have happened if I had used the "candid" technique with young Gustav, or the "glue" approach? I shudder to think of the consequences. Why, I would probably be writing this article from the Prince's room in Sweden.

The study of child psychology must begin before a shooting session. I certainly do not wish to see anyone with a list of age level patterns in one hand and a camera in the other. This knowledge must be at one's fingertips, ready to use, and even then it must be tempered with an eye towards adaptation to the situation at hand.

Physical activities with model, camera and lights is only a very minor part of taking pictures. And an ideal working

studio for children has to create a favorable impression from the start—color, mirrors, moving objects, etc., with the idea of gearing the children into having a recreational activity. My reception room walls are covered with activity. A Mondrian-type design runs chair-rail style on two walls with large samples of my work above. Another wall is completely mirrored except for a tank full of colorful fish. The kids love to look at themselves and the fish!

Once you have a keen understanding of how to use various devices and games, they will prove their worth to you year after year just as they have for me. Below is a list of the basics to be included.

- 1 Pipe Cleaners
- 2 Beads
- 3 Small cookies or crackers (no more than 1/2" in size)
- 4 Jelly beans
- 5 Raisins
- 6 Small wooden blocks
- 7 Toy telephones
- 8 Nail polish
- 9 Mirrors
- 10 Water paints
- 11 Coins
- 12 Rubber beach balls
- 13 Birthday candles.

While the devices are used to occupy the children, in order to confine them in some way I place them on a 4' x 5' platform about 2 or 3 feet above the ground. There is enough space to allow a parent to stay close at hand when necessary and also for placing my various hobby size props on it. (I have different hobby horses, many size chairs, stools, etc.)

Every artist knows that all creation takes place in the mind. This is the real difference between the great professional and the simple amateur. The physical part is minor. The expert doesn't shoot aimlessly and haphazardly. He has a preconceived idea of what he's going to go after from the child's behavior pattern, etc.,



Photo on top: Ulf Sjöstedt. Photos in under: Phoebe Dunn





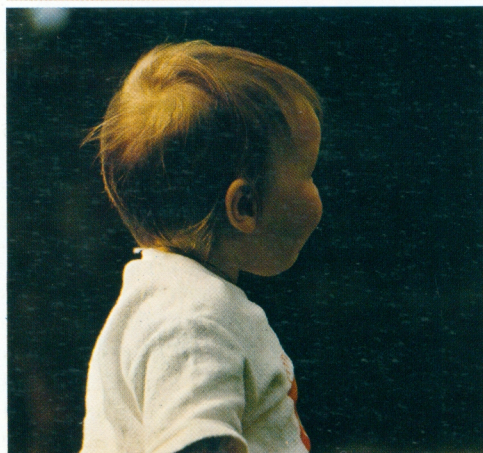
and then he shoots. He starts off with the idea plus the emotion he wishes to convey. Then the image and then the technique. It is a three-step affair. Sometimes we get the image first, as happens quite often. You see a little girl who is sad because she's broken her doll and you proceed with the idea. No matter which comes first, image or idea, they should both be clear in your mind before you proceed. If you begin otherwise, you will have only a snap. Remember, a good picture provides its own explanation—no caption is needed.

Years of experience enable me to pre-judge the character of a child with whom I have to work. Pre-judging is terribly important. It helps you determine whether to work fast or slow or to take frequent breaks in the shooting session. Babies and children are much more im-

Photo: Jovan Dezort

You can always get pictures with spontaneous facial expressions if your child subjects are unaware of being photographed. For example when they're busy with something. If you have enough equipment to spare, an extra camera can provide exciting recreation for them with delightful photographs as a result.





pressionable and more astute than most people realize. Believe it or not, at the tender age of two months, they can distinguish two-dimensional and three-dimensional form. Also, a young baby can assimilate an amazing amount of varied experiences, provided he feels safe and secure. Therefore, always allow a period of play activity in the shooting room before proceeding. Don't warm up to the baby. Let him warm up to you. Ignore the child. In this way you always have a chance to judge the baby and put him into a category. While no child falls into categories exactly, it does help to classify.

A Mesomorphic Child—a very even-tempered child—who rarely cries and can be pushed beyond normal limits in shooting. A type of baby that will be happy even if awakened from it's sleep. Laughs very easily and a delight to work with. Your approach is slow—no rushing. It will warm up to strangers quickly.

B Endomorphic Child—a live wire, always into everything. Will not stay put—can crawl faster than you can run. Full of action and sparkle. If you are an expert in handling kids your results will be terrific. But you have to work awfully fast. His span of attention is short. You will only get your pictures in the first five minutes. It loves rough play.

C Ectomorphic Child—a sensitive, delicate child who clings to his mother—afraid of new people—cries easily. Very slow to accept new faces or experiences. Very suspicious and unresponsive to toys. Prefers to be left alone with mother—always looking to mother for assurance. If you are going to photograph this kid you'll have to take an hour or so—being in the same room with him and mother. Any motivation to achieve an expression will be through mother.

Depending on their environment and their position in the family group, children are either food-oriented, toy-oriented

or people-oriented. This helps creating a recreational activity.

When I lecture or teach before professional or amateur groups, I am always asked what to do with specific age levels. Here is a rough guide whether you are working at home or in a studio, be you pro or amateur.

Infancy to Six Months

With a very young baby who cannot hold it's head up, I recommend placing a non-patterned blanket on the floor with the camera on a tripod about three or four feet above the baby. Tilt your camera downward so that it creates a 45 degree angle to the floor. An alternate method, if it can hold his head up slightly, is to place the baby on his tummy on the couch with the camera below eye level and pointed upward. A third possibility is to cradle the baby in mother's arms and gently rock. Babies love this rocking motion and you should get baby to coo and goo. Raise your camera above baby's eye level and tilt downward. With one hand on the cable release, use your free hand to "entertain" the infant.

Gentle chuckling under the chin, tickling the lips with a diaper or tissue and clucking sounds will evoke excellent responses. At this tender level, infants prefer high pitched sounds to low pitched ones.

Clothing? Nudity is best. Just a diaper or simple T-shirts are the alternatives. Non-patterned pajamas work well too. And this admonition about simplicity in clothing will be more honored in the breach than in the observance—particularly later when proud relatives bring strongly patterned and oversized garments and insist that baby be photographed in them. The eyes, nose and mouth create such strong patterns that anything else is an intrusion.

When the baby reaches three to four months and can hold up it's head very

well, an alternate method of handling it can be used. Have the mother lay down on her back with the blanket over her stomach. In that way, she can support the baby in a sitting position with the hands under the blanket. You can use a couch or bed for this, but, as always, watch your background! If it is patterned or cluttered, scotch tape a blanket or sheet to hide the distraction.

Six to Nine Months

As the baby reaches the five or six month age, it will start to grasp it's feet and eat it's toes. (A hint: Have scotch tape handy for placing a bit on the feet in case a little enticement is needed. A bit of honey on the toes helps, too.) You will also be able to photograph the baby sitting next to mother or alone during this stage. Here you can vary your results greatly by changing the camera angle. If your camera is higher than the baby's eye level and tilted downward, the child will appear thinner. If the camera is placed lower than the baby's eye level, he will appear chubbier. Pictures in the bath tub are sheer delight. Try blowing bubbles to entertain him. The response is terrific. You always need a free hand and that is why I recommend a tripod and cable release. To attract baby's attention you might try a mirror, brightly colored squeaking rattles or a repetition of his coos and goos. A head and shoulder pose of parent and baby very seldom done by amateurs but very effective is to drape the baby over mother's shoulder. The parent is almost in profile and only one shoulder is visible to the camera, but the baby is full faced. The parent tickles the baby's toes or blows in his face to evoke a strong response.

Nine to Twelve Months

The nine to twelve month old enjoys three new activities. Firstly, he sits in his high chair and attempts to feed himself.

This can be hilarious. Set the stage and shoot fast. Bump your head into his tummy to produce mountains of laughter. Secondly, he stands in his crib. Toss a blanket over the distracting crib bars and then proceed. Try telephones that buzz, bells that jingle and blanket "peak-a-boo." Gently throw a blanket over baby's head—then whoops! Pull it off. Do it several times. Eventually, the baby will do it himself. Loads of laughs for everyone. Thirdly, there are the crawl situations. Here, you must set a trap by placing a new toy in a strategic position and letting the little tiger crawl after it. Be prepared. He crawls faster than you can run!

At this level they are multiple-minded and can concentrate on more than one toy at a time. Give him two small toys and introduce a third. He drops one to pick up the third. Keep up the game. It is delightful. Infants at this level are often shy of strangers and it is of the utmost importance that you allow him a warmup period. The best procedure is never to have the mother out of sight. With the mother sitting alongside the baby—but out of camera range—toss a ball to the mother and have her toss it back to you. The baby responds to the mother and not to you and it makes your effort that much more effective.

One Year to Eighteen Months

Action is the key here. They are crawlers and then toddlers and into everything. To a child, play is an attempt at living as they constantly imitate their elders. Broken down alarm clocks that ring, eyeglasses, beads, straw hats, jelly beans, small pocket-books, real pennies, old magazines that can be ripped up and toilet paper to be unrolled are some of the things that easily amuse this age group. Pots and pans on the kitchen floor work wonders to amuse and delight. Ask him to identify parts of his body,

"Where is your nose, eyes, etc.?" Make a big fuss when he responds. Children love that game. A variation of this theme is to ask him to take away parts of your anatomy. Try taking away his chin, or nose or finger. You are involving him in an activity and his expressions will sparkle. Put a block or two on your head as if you were attempting to balance it and slowly let it drop. Try it several times, and you will be surprised and delighted with your child's reaction.

Eighteen Months to Two Years

Love of action is still the thing in this stage. He loves to climb. He is very imitative. Take advantage of these characteristics. Place a small ladder in a key spot and watch his delight when he reaches the top.

His ideas are expressed in gestures and his pet word is "no". Never ask him to pose—just create the situation and he'll fall into it. For amusement use a balloon, blowing it up and gurgling the air out while he runs to catch it, or letting the air escape on his bare skin.

Another ploy is to let him choose a toy and while it's still a novelty in his hands

Photo: Josef A. Schneider

Playing "mommy" is a never ending delight. Trying to feed the bird caught her complete attention. Once again, you are limited to maybe three or four frames. Birds do fly away and youngsters invariably spill milk. And that's what happens here. The Hasselblad system has film magazines for different film lengths and formats. They can be switched in mere seconds.

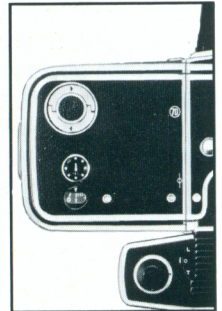


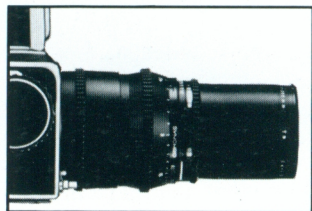




Photo: Ulf Sjöstedt

Pictures of children can be amusing in many ways and appeal to many different senses. The frightening closeness of the child to the horse has been emphasized by the use of a long focal length lens and tight framing.

Lenses in the Hasselblad system can be switched quickly and are available in focal lengths from 30 to 500 mm.



get the super responses. Build up blocks and knock them down—he'll do the same.

Three to Six Years

This is quite a group with their phony smirks and smiles. Whoever taught them to "smile for the camera" should have his mouth taped shut! Sometimes you'd think they were vaccinated with a phonograph needle! Stories work wonders—so does praise. Try to stir the child's imagination and you'll have it made. I use plastic scissors to cut out paper dolls, pipe cleaners to be bent into shapes and finger paints. The forbidden pleasure technique works wonders when I get recalcitrant children in the studio. Coins work wonders too as shown when I was photographing the Crown Prince (now the King) in Sweden.

Before six years, we have to trick the children into doing what we want them to do in the exact place and the exact time. Their games center around material objects that they can touch: balls, blocks, phones, rattles. With children older than six, you must create a situation in which they are oblivious to the camera. Involve them in thoughts or words. Ask them to draw a cat or express their feelings by asking whether they like their mommy or daddy better.

I meet them on their own ground, always remembering that they are individuals. Rewards for cooperation must be forthcoming. Promises must be fulfilled, and interest in what you are doing must be aroused. The imagination of a child is a remarkable thing. It is this ability to believe in a game or story that is so fascinating. That faith, lost by all of us as we grow older and what actors spend years trying to recapture, is the key that will unlock the door to good picture taking. Stir a child's imagination and you have won your hardest battle.

The prime problem there, is making him

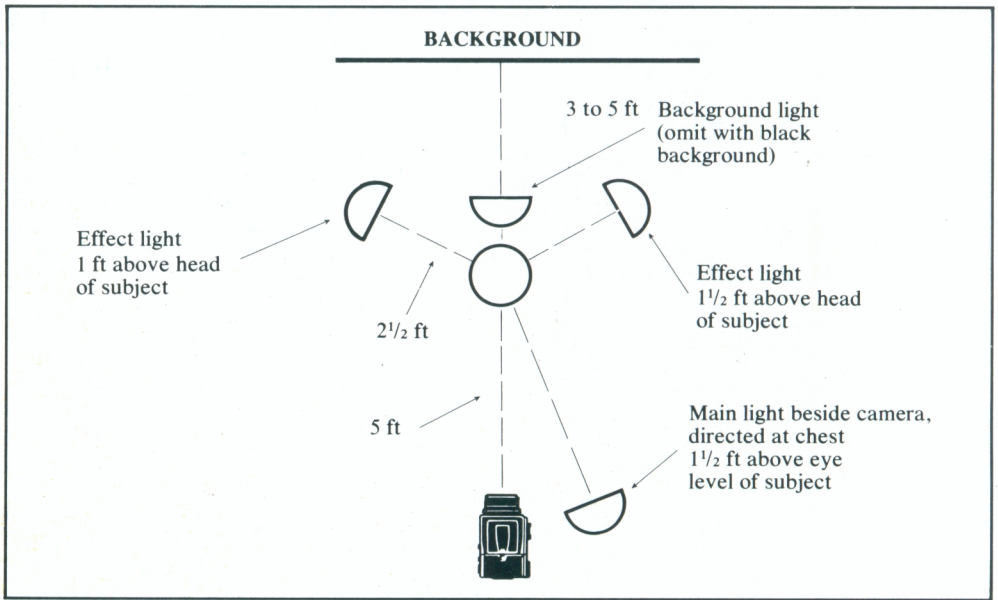
oblivious to the camera. The best thing is to get him involved in some physical activity, such as making a pair of eye-glasses with pipe cleaners, tying them around his fingers or inviting him to tie them around your fingers. Give him a sugar cube with a basket nearby and invite him to throw it in, in basketball fashion. Put a coin in your hand and make a fist and invite him to try and get it. Use it as a tease at first, making him struggle, doing it several times and finally allowing him to retrieve it to put into his pocket. Put red and green lollipops behind you on your belt. Pull out one and ask him to name the color. Then put it behind you, pulling out the other and simultaneously saying, he guessed wrong. Do this several times. Eventually he'll catch on to what you've been doing, but by that time it will be past history. You will already have gotten your photos! Another technique is one I call "purposeful confusion". I give the child many directions such as "Put your left hand on your right knee, no, no! Put your left hand on your left knee, your left hand on your chin," etc. While he's in the middle of changing his movement I shoot and shoot. He's thinking, in the meantime, "What, is this guy crazy?" and that's fine . . . because again, I get my pictures.

Film

Film is rarely a problem in child photography. My commercial accounts prefer transparencies, and my own preference is for negative color using the new Vericolor II from Kodak, I am more convinced than ever that this is the medium for me.

Lighting

The pay-off in lighting is correct placement of lights—not how expensive your equipment is. I use whatever I can lay my hands on. This includes available light, incandescent lights or speed lights.



Basic lighting setup is simple and allows the child to move freely

I prefer, of course, the set-up I have in my studio. Here, I use animation strobes (as distinct from conventional speedlights). Instead of waiting two or three seconds between firings, I can fire my lights as fast as three times a second.

While I believe that simplicity is the key here, lights can definitely make or break a picture. With lighting alone you have the power to alter or accentuate contour. There is no such thing as a perfect face—no face is truly symmetrical. With adults, make-up is used to accentuate the strong points and tone down the weak points, whereas that's not possible with children. So the lights must be used to do the same job.

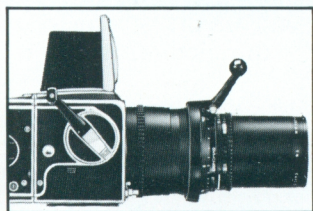
There are five light reflecting areas: the forehead, nose, chin and two cheeks. The more light they reflect, the more prominent the area. Bad features are reduced by shadows. You can make a fat face thin, or round out a thin face. You

can glorify the hair, accent a forehead, tone down the ears, dramatize the eyes. In this way you are really painting with light the way an artist uses his brush. I determine this before I start to shoot. Camera angle helps, a broad face photographed from above is narrowed, a thin face photographed from below is broadened. However, you can only decide these things when you can see exactly how the light falls on the subject. For this reason I have no use for either flash bulbs or speedlights not equipped with modeling lights. In Hollywood, they use stand-ins while fussing with the lights, here in the studio I use a life-size doll. As long as you can see the lighting effect *before* you take the picture, any lights will do.

In a pinch you can even improvise lights. I still remember the time I spotted a beautiful baby while vacationing in a small town. I knew she would be a per-



Photo: Lars Gustafsson



Always be prepared when photographing children playing at the beach! Use a long focal length lens but make sure you keep your fast-moving subject in focus. A quick-focusing handle on the lens makes this easy. You

can also save time using a rapid-winding crank.



fect model and I was determined to bring back some test shots of her to show to an art director. I had my camera with me, but no lights. At the local general store, I bought some sockets, plugs, wire, floodlights and three aluminum mixing bowls. Within two hours, using a knife, screwdriver and the sharp point of a compass to cut holes in the mixing bowls which served as reflectors, I had three usable lights. With music stands borrowed from the hotel musicians I was in business again. I am sure no self-respecting amateur would be caught dead with such an outfit, but it did the trick and I was able to bring back some exquisite studies.

Again I say, your own technique and your own ability and ingenuity count for more than any high-priced equipment. It is still the man (or woman) behind the camera, that makes the difference.

While I vary my lighting considerably, depending upon the subject and mood, here is a basic set-up that takes care of the normal movements of a child. This arrangement produces an attractive balance no matter which way the child turns his head.

The best distance to work is between four and six feet from the subject. In this way you are close enough to entertain the child, and yet your subject is not over-

whelmed by your camera. For me the ideal lens for the 2¼ square format is a 120mm or 150mm. For the 35mm format (which I rarely use) I prefer a 90mm or 105mm lens.

Outdoor Pictures

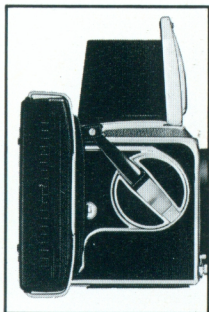
Photographing children outdoors adds risk and cuts down the control you have indoors. You run the risk of bad weather, bad backgrounds and general confusion. Even when you have avoided all this, the sun is bad medicine and hard to control. Children squint and fret quickly in strong sunlight, so it's best to use backlighting with some natural reflector to fill the shadows. A sandbox, sand or water at the beach, concrete pavement and steps, or light-colored buildings work nicely. In gardens, where the grass soaks up light, you can spread newspapers or towels for emergency reflectors. In the absence of any reflecting material I use the speedlight on the camera to fill in.

My camera is an integral part of me, like a third eye that is as quick to see as my other two, since the perfect composition of line may only last for a second. I must be able to focus rapidly and shoot fast, and neither the view camera nor the rangefinder camera meet both these qualifications.

Without question, the Hasselblad is my most important ally. It is truly the finest instrument of the photographic medium. But photography, especially the photography of children, is more than a technical medium, more than an art. According to my own experience this end of the business is a combination of skills—of intuition—of knowing children. It is the ability to recognize the moment—to seize it and to capture it on film.

It is my aim to perpetuate the essence of every child—to capture a particular feeling of the moment and to preserve that moment as a joy forever in the hearts of all who will see it.

Photo: Josef A. Schneider (Courtesy of Eastman Kodak)



A speedlight was used to fill in the shadow. Putting a jelly bean in the flower and having her identify the color made the session a recreational activity. Make a few test exposures using a Hasselblad magazine for Polaroid film to check out your exposure and setup.

H A S S E L B L A D[®]



Photo: Phoebe Dunn

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