

The  
Teachers  
**WORKSHOP**  
Brooks Institute

2016 Creative Resource Guide



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**Name:** Christy Gutzeit  
**School:** Brooks Institute

**Assignment Name: Photoshop Layer Tennis**

**Assignment Description:**

1. Part 1:  
Place students into groups of 2. Provide each group with a folder of images containing a landscape, portrait, object, and 2-3 textures. *(You may either provide the images or have students shoot their own images.)*
2. Part 2:  
In Photoshop, begin by opening an image from the folder. Student #1 has 5 minutes to add a new layer to the image. After 5 minutes the file is given to Student #2 and they have 5 minutes to build on the image using only 1 layer. After 5 minutes the image is then given back to Student #1 where they will add another new layer. This will continue for a designated amount of time. *(Students are encouraged to use adjustment layers, blend modes, selections, layer masks, duplicate layers, text, etc. The idea is that they are creating one cohesive piece.)*
3. Part 3:  
After the designated amount of time each group will present their final piece.

*(Some modifications to this assignment may be the incorporation of a theme, a contest between groups where the images are all the same, or specific types of layers are required (i.e. must have at least 1 adjustment layer, must use at least 1 blend mode, etc.)*

**Resources/Links:**

<http://www.lynda.com/Photoshop-tutorials/Photoshop-CC-Essential-Training/122999-2.html>

<http://layertennis.com>

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**Name:** Greg Cooper

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**Assignment Name: Smart Phone Photography**

**Assignment Description:**

Most modern smart phones have a large enough digital capture sensor to produce images with enough quality for reproduction in print and/or online. This assignment is designed to have the student make images (or video) with a camera that they ALWAYS have in their pocket.

- 1) Shoot around your campus for one day using only your smart phone. Shoot a variety of locations – but make sure the images are candid. Do not stage the images or allow your friends to mug for a photo. The key is variety, perhaps its best to think of it as a “Day in the Life” of your campus. Do Not Use the Instagram app to capture your images – No Square Photos! The best choice is ProCamera 7 but the built-in camera app on your phone will suffice.
- 2) Use whichever on-phone image manipulation app you choose to correct your image. Photoshop Express is nice (and free) but if you want the best, use Filterstorm Neue. Avoid using Instagram filters, they are CLICHÉ!
- 3) Submit your images (at least five) directly from your smart phone via Dropbox (another free app).

**Resources/Links:**

<https://itunes.apple.com/us/app/procamera-7/id694647259?mt=8>

<https://itunes.apple.com/us/app/adobe-photoshop-express/id331975235?mt=8>

<https://itunes.apple.com/us/app/filterstorm-neue/id728479183?mt=8>

<https://itunes.apple.com/us/app/dropbox/id327630330?mt=8>

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**Name:** Ralph Clevenger  
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**Assignment Name: Digital Image Management Workflow**

*We use LightRoom but the process with other image catalog software will work.*

**Assignment Description:**

1. Image creation
  - a. Shoot an assignment in your camera's raw format.
2. Image ingestion workflow.
  - a. Copy images from card to computer, then remove the card. *Don't erase card until you have 2 copies of all your images.*
  - b. Ingest images from desktop into image catalog software (Lightroom) and copy image files to external hard drive.
  - c. During Ingestion
    - rename images
    - add copyright
    - add keywords if appropriate
  - d. After ingestion
    - convert to .dng format (if desired)
    - edit images and apply rankings
    - add any additional keywords
    - add captions/descriptions
3. Backup *(you should have 3 copies of all your images)*
  - Backup all image files onto additional hard drives
  - One hard drive should be stored off site

**Resources/Links:**

<http://dpbestflow.org/node/633>

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**Name:** Greg Voight, MA  
**School:** Brooks Institute

**Assignment Name: Conceptual Contrast using Juxtaposition**

**Assignment Description:**

1. Preproduction:  
Create a story to tell using a single image. This will require you to think in a condensed and simple fashion. Often times the most memorable photographs are built around simple stories and concepts. In this image you should try to use visual contrast (juxtaposition) to tell the story. Juxtaposition is putting two things in a photo that are opposites. Examples of a story title might be:
  - a. "Strong and Weak"
  - b. "High and Low"
  - c. "Near and Far"
  - d. "Cold and Warm"
2. Photo Production:  
Create several images that communicate the intended story. Use people, props, and locations to help tell your story. Try to tell your story in as many ways as you can, then choose the image that works the best (this is editing).
3. Post Production:  
Work your magic in Adobe Camera Raw, Lightroom, and Photoshop. All images must have © name, model release numbers and pertinent keywords and description metadata.

**Resources/Links:**

<http://www.shutterstock.com/s/juxtaposition/search.html>

<http://www.expertphotography.com/advanced-composition-techniques-juxtaposition/>

<http://jpgmag.com/themes/183>

<http://www.pbase.com/pnd1/juxtaposition>

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**Name:** Rob Winner

**School:** Brooks Institute

**Assignment Name:** A picture is worth a thousand words

**Assignment Description:**

1. Preproduction:

Poetry is designed to encapsulate a mood, feeling, experience or state of mind in a rhythmic, sometimes musical fashion. It frequently includes symbolism and the use of metaphors and similes.

2. Photo Production:

Select a poem or maybe even a piece of music and illustrate what the poem or song means to you. Consider the use of symbolism to illustrate your concepts. Barbwire, for example could be used to illustrate tension, or adversity. Rusty nails could be used to indicate age; a bent nail might indicate inferiority. The treatment of the photograph and the lighting plays into the mood and sets the tone for the overall feeling of the poem. A high key, light toned photograph may give the feeling of aloofness or serenity whereas a low key or dark-toned photograph might give the feeling of eminent danger or solemnness.

3. Post Production:

Work your magic in Adobe Camera Raw, Lightroom, and Photoshop. All images must have © name, model release numbers and pertinent keywords and description metadata.

**Resources/Links:**

<http://edsitement.neh.gov/lesson-plan/seeing-sense-photographs-poems>

<http://meanjin.com.au/articles/post/the-art-of-collaboration-poetry-and-photography>

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**Name:** Russ McConnell  
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**Assignment Name: Chaos & the Beauty Within**

**Assignment Description:**

Topic	Using your Peripheral and Foveal vision
Purpose	Explore your peripheral and foveal vision capabilities. Discover chaos and find beauty within it.
Activity	<p>CHOAS - Explore your surroundings (any surroundings) and use your peripheral vision to rather quickly scan a subject matter that exudes randomness or chaos. This represents your peripheral vision where you are not focusing on anything specific. Shoot images of several areas that show this sense of randomness or chaos with no apparent center of interest.</p> <p>THE BEAUTY WITHIN - Use your foveal vision to scan the scene that you have just photographed for Chaos. Create photo compositions that utilize your sharper sense of seeing, to find beauty within the Chaos. Shoot several images of this beauty.</p> <p>Review all the images.</p> <p>Select the one that best represents "Chaos"</p> <p>Select the one that best represents "Beauty Within"</p> <p>Present them side by side</p>

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**Name:** Bill Robbins

**School:** Brooks Institute

**Assignment Name:** One Word, No Copy

**Assignment Description:**

This is an opportunity for you to use one of your existing photos in a bleed double page spread for a client of your choice. ***You will need to add one word and the logo or word art to the layout.***

**PART A**

The finished size of this ad is 11x17; **the photo must be used as a full bleed to the format of 11x17, all image top, bottom, side to side**, in the 2x page format.

Incorporate within the layout the word that you have chosen to inspire the viewer, this could be a word that works in harmony or brings up a contradiction. You will need to pick a typeface or font that also conveys what your thought might be. Be attentive to position of the word and size of the type, also you will need to include the brand ID; this might be in the shape of the company logo or the letter art of the company.

**Step 1**

Choose an existing photo image from your files; keep in mind that you will need to use this image full bleed at 11x17.

**Step 2**

Choose a company that you will use as the client, you will need to include the company logo art in the completed layout.

NOTE: Steps 1 and 2 are interchangeable, does not matter which you do first.

**Step 3**

Make a list of descriptive words that would make a unique pairing with the image and the chosen company, start with the literal and work into more interpretive, use humor, verbs, and juxtaposition as example.

**Step 4**

From your list choose three to work with as possible finals.

**Step 5**

From your list of three choose one to work with as your final.

**Step 6**

From you final choice of word create three variations of the font solution for the word, this might be all caps, all lower case, a mix of fonts caps and lower case ect.

**Step 7**

From the three variations choose the hero to use in your final 11x17 layout.

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*(Bill Robbins – One Word, No Copy continued)*

**Step 8**

Print out the two seconds at 5x7 which will be mounted on the backside of the 16x20 presentation board.

**Step 9**

Print out the hero and mount on 16x20 white board (two second choices will be mounted on the backside of this board).

The purpose of this assignment is to make you aware of the value of your existing work to a vast variety of clients along with working with only three elements, the photo, the word and the client ID. As you have heard many times “keep it simple”, this assignment leaves you with many choices that have to be made and there are many right answers to the problem, but you need to bring just one in to class.

Refer to text Color Harmony when thinking about the statement you want to make using the elements within the layout. What emotion does the color from the image provide, how does that mix with the color of the font work. How do these both work with the logo art?

**PART B**

**2<sup>nd</sup> part of assignment is to create an estimate/invoice for this image as a stock sale, 1yr unlimited media, United States only.**

Presentation

11x17 on 16x20 white board.

Name on back of mount board.

Job Jacket as outlined in class and lecture.

**Resources/Links:**

[http://www.istockphoto.com/article\\_view.php?ID=10](http://www.istockphoto.com/article_view.php?ID=10)

<http://ezinearticles.com/?Conceptual-Stock-Photography---Best-Selling-Concepts&id=1959439>

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**Name:** Dean DePhillipo  
**School:** Brooks Institute

**Assignment Name:** Dialogue Sound Assignment

**Assignment Description:**

- Compose a 2-shot at a table or bench (2 people), Medium to Long shot (shows both people). These 2 people will be talking to each other.  
*Remember you're capturing sound here so get the mic as close as possible to the subjects. We must hear both voices clearly!*
- Shoot an OTS (over the shoulder shot) showing each person while that person is talking.
- Shoot a "cut-in or insert" shot. This is a close up of something in the original 2-shot that relates to the conversation we hear.
- Shoot a "cut-away" shot. This is a shot of something not in the original 2-shot that relates to what the people are talking about. For instance:  
*One person is talking about a great new coffee shop they went to last night, so you need a shot of the coffee shop at night.*
- These clips should be edited to show a normal conversation path. For instance: It's good to start out with the 2 shot (of the people holding the conversations). You may want to insert the insert shot in-between the OTS shots of the people talking. The cut-away should happen when they talk about whatever we see in the cut-away. Remember we should still hear the conversation while we see these other shots. Length should be from 1 to 3 minutes.

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**Name:** Paul Meyer

**School:** Brooks Institute

**Assignment Name:** Commercialization

**Assignment Description:**

1. Preproduction:  
Look through your personal work and find an image that you really love that has a lot of visual impact (but little or no “commercial” value.)
2. Photo Production:  
Create at least two images that have the same “feel” and look as your “inspiration” shot. One of the images must sell a product or service. The other shot can be used as a “bridge” between the original and the commercial image. This shot may or may not have any commercial value on its own but is used to tie the other two shots together.
3. Post Production:  
Present all three images in a layout that allows the first image to capture the viewer’s attention. The second will lead the viewer to the third image that sells the product or service.

**Resources/Links:**

<http://www.stocklandmartel.com/>

<http://www.commarts.com/> (subscription required but worth it!)

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**Name:** Ralph Clevenger  
**School:** Brooks Institute

**Assignment Name:** Resting Athlete – simulated sunset

**Assignment Description:**

Make 1 image in an overcast or open shade environment showing a “resting athlete” lit by sunset lighting created by a flash. You must use one (1) specular, gelled flash. Style the model and chose the location based on the athlete’s “sport”. *Remember the idea is to make it look like they’re lit by a sunset.*

**Equipment needed for assignment:**

- DSLR + lens
- small TTL flash
- tripod
- flash/ambient meter
- gels for flash (recommend *Full Sun* or *½ Sun*)
- wireless flash trigger or sync cord

**Required Camera and Flash Settings:**

- File Type: RAW (Convert to DNG for FTP)
- Exposure Setting: Manual mode, you set the f/stop & shutter speed
- ISO: OPEN
- White Balance: OPEN
- Flash mode: manual, zoom open

**Required Ambient Lighting Condition:**

- Overcast or open shade (*don’t show any sky or sunlight*)

**Required Subject and Location parameters:**

- Person must be styled as an “athlete”. Pose the model in a resting situation, like leaning against a wall, use props and location to support the sport being depicted.
- Overcast or shaded environment. No sunlight or sky can be visible in any of your photographs.
- You can only use 1 specular, gelled flash as the key. Diffused reflectors for fill light are OK.

*(Ralph Clevenger – Resting Athlete continued)*

**How to do the assignment:**

1. Pick your sport, find a model and dress them sporty, add some athletic props, and chose an appropriate location, walls help a lot. Remember it must be in a shaded or overcast situation, set your WB appropriately. NO visible sky, pay attention to your background.
2. Meter the ambient with your meter. Remember, it's a good idea to underexpose your ambient so your shadows go a bit darker.
3. Use warming gels on the flash to simulate the warm sunlight you're trying to fake.
4. Get your flash as far away from the subject as possible, it needs to be specular, like the sun. *Remember you can use any ISO.*
5. Position the flash just above eye level to simulate the sun low on the horizon.

*Tip: shadows really help give your image a sense of realism.*

Great gels for the flash  
<http://stickyfilters.com/>

The Strobist Blog; a great source for everything about lighting  
<http://strobist.blogspot.com/2006/03/lighting-101.html>

Syl Arena's lighting and imagemaking blog  
<http://pixsylated.com/blog/>

Workshop at the Ranch – Dave Black Photography  
<http://www.daveblackphotography.com/>

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**Name:** Scott Miles

**School:** Brooks Institute

**Assignment Name:** Still Life / Small Object Photography

**Assignment Description:**

Still life photography methods can be applied for a variety of purposes from creating fine art images to photographing products or art objects.

1. Build a simple tabletop set, compose your image with the camera on a tripod.
2. Decide what direction the main light should come from (this will help you to understand how the direction of light renders the shape / form / texture of the subject).
3. Determine the correct exposure and color balance for the image.\*
4. Take a photo like this, showing the effect of the direction of the light.
5. Place diffusion material (like architect's vellum or Rosco Tough Rolux) in front of the light, re-calculate the exposure and shoot another image.
6. Place a fairly large, neutral white reflector fill card on the side of the set opposite the light source. Place it as close to the subject as possible without seeing it in the shot.
7. Observe the difference between these images.
  - a. Notice the difference in the transition from the bright areas into the shadow areas. Is this shadow-edge transition more pleasing with the addition of the diffusion material?
  - b. When the reflector fill card was added, did this make the contrast of the image more pleasing? What could you do to adjust the amount of fill light added by the reflector fill card?

**Resources/Links:**

Tabletop Studio: <http://tabletopstudio.com/> - especially the "Product Photography How-to Guide"

Rosco diffusion gel filters:

<http://www.rosco.com/filters/cinegel.cfm?CategoryID=6&menuReturn=photo>

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**Name:** Scott Reid, Don French

**School:** Brooks Institute

**Assignment Name:** For the Hock of it

**Assignment Description:**

Explore design concepts utilizing multiview abstraction

**David Hockney** (born 1937) is an English painter, draughtsman, printmaker, stage designer and photographer. He is considered one of the most influential British artists of the twentieth century. Hockney worked with photo collage, using Polaroid prints, to create composite images that he referred to as “joiners”. These collages showed an affinity to techniques and approaches of both Cubism and Futurism.

In some of his work he took multiple photos of a subject from different angles and at different times. These were arranged into a formal grid in such a manner that the overall grid pattern remained constant while the content/subject matter within each shape varied.

As his concepts progressed, he would move the camera around as he photographed a stationary object. These images would then be put together in a photo collage to create a composition that encompassed multiple viewpoints of a single object.

1. Create a photo collage on board (approximately 12” x 18”) utilizing photo prints. Pick a subject and photograph it from multiple viewpoints and angles (approximately 20 images). The subject shouldn’t be too big or too small.
2. Print the images to a uniform size. Quick, cheap prints from a photo machine are good or you can print yourself. Use the prints to create a photo collage on board.

**Resources/Links:**

<http://www.hockneypictures.com/>

[http://en.wikipedia.org/wiki/David\\_Hockney](http://en.wikipedia.org/wiki/David_Hockney)

<http://thedelightsofseeing.blogspot.com/2011/03/cubism-joiners-and-multiple-viewpoint.html>

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**Name:** Tim Meyer

**School:** Brooks Institute

**Assignment Name:** Making the Cut

**Objectives:**

1. To assess a portrait and determine the techniques use of lighting, pose, expression and style within the image.
2. To emulate an image through careful observation and research.
3. To be inspired by the life and work of a renowned portraitist.

**Equipment/Supplies:**

- Digital camera
- Model, No self-portraits.
- Flash equipment or natural light
- Incident Meter

**Assignment Requirements:**

**Part One      Luck of the Draw**

Pick a card from the deck of self-portraits of renowned artists. Write down the name of the artist and start researching that artist's work and biography. Start collecting images for inspiration. Pay particular attention to:

Historical Perspective Atmosphere Color Palette	Mood of the portrait Pose and expression Styling and props
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**Part Two      Research & Inspiration**

Collect **five** examples of the artist's work that are of interest to you. Evaluate each image based on the above criteria. Research the artist's biography and answer the following questions in written form:

Who was this artist? What makes this artist so distinctive?	How would you describe this artist work? 3 interesting facts about this artist?
--	--

***\*Site all reference material and sources and include a bibliography. You will be docked a whole grade if this information is omitted. Three sources must be sited at least one must be a book from the library.***

*(Tim Meyer – Making the Cut continued)*

**Part Three   Create a Portrait & Share the Life of the Artist with the Class**

1 – 11 x 14 portrait in the style of the chosen artist, bleed-mounted on 11 x 14 board with in a manila envelope. Present an oral summary of the artist to the class during critique with

***inspirational images and written material uploaded to FTP site***

**Critique:**

1. Proper use of lighting techniques achieving correct exposure, lighting direction and ratio.
2. Good composition, background control, proper “styling” and use of corrective techniques **both posing and lighting** to illustrate the subject and the artist’s style.
3. Print quality.

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**Name:** Kevin Langmaack

**School:** Central Valley Christian High School

**Assignment Name:** Where do I fit in?

**Assignment Description:**

Think about who you are as a person. What are your gifts, strengths, talents? Who are your friends? What do you contribute, enjoy, engage in? Each person is uniquely created and plays an important role in the body. How do you fit in at CVC?

**Assignment Description:**

1. Take photos of places or events or activities around campus
2. Working with a partner, take photos of each other during class time.
3. Use your knowledge of photography to take good pictures.
4. Use one of our 4 techniques to remove the background from the photo of you.
5. Place yourself in a new context...a different place around campus.
6. You will be making a statement about where you feel you fit in...think about it.
7. Consider scale, lighting. Perhaps you are small hanging from a locker door. Or maybe you are larger than life. Maybe sitting on the scoreboard or in an unusual place.
8. Create a realistic shadow using the method shown in class.
9. Use curves or other adjustments to make you fit into the original picture.
10. Be prepared to explain your visual statement about where you fit in.

**Resources:**

Where do I fit in the picture? Song by Clay Walker -

<http://youtu.be/zTqgvlcUZyM>

Where do I fit into the world population? -

<http://www.bbc.co.uk/news/world-15391515>

Putting yourself into a photo - <http://youtu.be/TbDL6b97kY0>

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**Name:** Dana LePoidevin

**School:** Principia Upper School

**Assignment Name:** A Day in the Life — The Quotidian Photo Essay

**Assignment Description:**

Photography is a highly effective medium for recording the quotidian — the every-day, ordinary aspects of our lives. Those things that we live with every day are those we tend to appreciate years later as historical documents. Recording the images of ceremonies (e.g., graduations and birthday parties) is important. However, it is a special challenge of the photographer to capture the essence of a time and place. This is your job and challenge. Specifically, produce a series of photographs covering 24 hours in your day. Remember that it is most important to document those details and habits of our lives that seem the most common. Make sure to consider perspective, the edges of the frame, visual clues and your center of interest. Pay attention to the light, it's direction and the mood it conveys.

1. Produce approximately 9-12 images within a 24 hour period.
2. Capture those moments that define you: habits, those things that might be peculiar to you, the mundane actions.
3. Include things that have special meaning to you.
4. After the selection and editing process, go to your Google Drive and create a Presentation document for your images.
5. Insert your Google Presentation into a new post on your website.
6. Select one image from your series, the image that seems most iconic, and print it for display.

Examples:

<http://members.efn.org/~hkrieger/vet.htm>

<http://www.insidecolby.com/photos/viewalbum.php?id=61&photoessay=1>

<http://diydiva.net/2008/09/photo-essay-a-day-in-the-life/>

**Resources/Links:**

<http://www.photographymuseum.com>

<http://www.c4fap.org> Center for Fine Art Photography

<http://www.nearbycafe.com/teachingphoto/> Teaching Photography

<http://craftandvision.com/blog/> Craft and Vision

<http://www.youngphotographersalliance.org/index.php> YPA

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<http://www.lpportraits.com>

**Name:** Jen Bladen

**School:** Harvard-Westlake School

**Assignment Name:** LIFE magazine photo essays

**Assignment Description:**

- Our middle school library has a collection of LIFE magazines going back to the 1940s. With the help of the librarians, we lay out select magazines from each decade. The students choose magazines to flip through.
- After students have had a chance to look at the magazines, I distribute the worksheet below (with both sides of the paper exactly the same – essentially two copies of the same page). We discuss the worksheet.
- Students find a photo essay in one of the magazines. They fill out the worksheet describing the essay they found. Students share their found photo essays with the class.
- Using the other side of the worksheet, students plan their own photo essays of some aspect of life on campus. I check to make sure they're on the right track.
- Students have a week or two to shoot their photo essay. After photo editing, students share their photo essays with the class.
- \*\*\*When I use this assignment with yearbook journalists, I have them design and lay out a spread using their photo essays. I also include this list of requirements for that extension of the assignment.

**Checklist for photographs on a spread**

- Balance of boys & girls
- Balance of all grades (9-12)
- Balance of ethnicities
- Every photo has a caption
- Every photo has a credit

**Every spread should have**

- A photo of a large group
- A photo of a small group
- A photo of two people interacting
- A photo of a single person reflecting

**Resources/Links:**

<http://life.time.com/history/w-eugene-smith-life-magazine-1951-photo-essay-nurse-midwife/> a 1951 LIFE photo essay

<http://life.time.com/history/vietnam-photo-essay-by-larry-burrows-one-ride-with-yankee-papa-13/#1> a 1960s LIFE photo essay

*(Jen Bladen – Life Magazine continued)*

### **Visual Diversity**

LIFE magazine was an American all-photojournalism monthly for more than 40 years. (It is now “the largest, most amazing collection of professional photography on the Web” at [www.life.com](http://www.life.com).) For a typical assignment at LIFE magazine, the editors expected the photographer on location to shoot at least seven basic types of photos to ensure complete coverage of the situation and to guarantee enough good pictures for a layout.

- 1) **INTRODUCTORY OR OVERALL:** Usually a wide-angle shot that establishes the scene.
- 2) **MEDIUM:** Focuses on one activity or one group.
- 3) **CLOSE-UP:** Zeroes in on one element, like a person’s hands or intricate detail of a building.
- 4) **PORTRAIT:** Usually either a dramatic, tight head shot or a person in his or her environmental setting.
- 5) **INTERACTIVE:** The subject conversing with others or in action.
- 6) **SIGNATURE:** Summarizes the situation with all the key storytelling elements in one photo – often called the decisive moment.
- 7) **CLINCHER:** A closer that would end the story.

Note: If you concentrate on holding your camera both horizontally and vertically (for “landscape” and “portrait” photos), you should have enough photos with this list to fill a spread with diversity and variety.

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**Name:** Susie Stroll

**School:** Riverside City College

**Assignment Name:** Fortune Cookie Project: *Lady Luck Will Soon Visit You!*

**Assignment Description:**

Each of you will choose a fortune cookie that I will provide. There is a message contained inside. This fortune will be the basis for your photographs. The best results for the assignment occur when students do not try to illustrate the fortune but instead use it as a jumping off point to create interesting images.

You may produce images that express the conflict between what is said in the fortune and your actual circumstances.

You may use a toy camera (Super Quad Cam, a pinhole camera, a Holga camera, or an underwater throwaway camera) for this assignment as well as your DSLR.

Turn in 2 interesting and well composed prints. You can use black & white film, color or digital for this assignment. Turn in your proof sheets if you do black & white. Your name should be on the border of the back of your prints and on your envelope. **You must also turn in the “fortune” that was in your cookie.**

**Resources/Links:**

Another great website is that of Mike Butkus who has copied and sells at low low price every camera manual for older cameras. He is a wonderful guy and provides a great service to all. [http://www.butkus.org/chinon/on-line\\_manuals.htm](http://www.butkus.org/chinon/on-line_manuals.htm).

One of my personal favorites is Marcy Merrill's Junk Store Camera review site: <http://junkstorecameras.com/> She reviews cameras that she has purchased and tried out. Her running commentary is worth reading, amusing but accurate. She has a great deal of knowledge and a wacky sense of humor.

I love [www.blurb.com](http://www.blurb.com) for my independent study students who are working on one theme for a semester or year long project.

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**Name:** Teri Brudnak

**School:** Corona del Mar High School

**Assignment Name:** Dream House

**Assignment Description:**

Lesson from the Visual Imagery class "Dream House":

(you may have to log in to see this page)

<http://edex.adobe.com/resource/6f571c67aa/>

**Resources/Links:**

List of Books:

*A Short Course in Digital Photography*, Barbara London and Jim Stone

*The Hot Shoe Diaries: Big Light From Small Flashes*, Joe McNally

*Experimental Digital Photography*, Rick Doble

*Digital Art Studio*, Karin Schminke, Dorothy Simpson Krause, Bonny Pierce Lhotka

*Digital Alchemy*, Bonny Pierce Lhotka

*The Complete Guide to Altered Images*, Karen Michel

*The HDRI Handbook*, Christian Bloch

*Digital Landscape Photography*, John and Barbara Gerlach

*The Art of Photoshop*, Daniel Giordan

*The Art of Photoshop for Digital Photographers*, Daniel Giordan

*Direction the Story*, Francis Glebas

*Cinematic Storytelling*, Jennifer Van Sijll

*Greenscreen Made Easy*, Jeremy Hanke, Michelle Yamazaki

Online Learning:

<http://www.lynda.com>

<http://www.videocopilot.net/tutorials/>

<http://tv.adobe.com/>

<http://ae.tutsplus.com/>

<http://library.creativecow.net/tutorials/adobeaftereffects>

<http://www.cinema4dtutorial.net/>

<http://www.cineversity.com/>

<https://vimeo.com/cineversity>

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**Name:** Tom Johantgen  
**School:** Saint Francis High School

**Assignment Name:** Mini Theme Project

**Assignment Description:**

**Resources**

1. Learning to take a series of pictures in one theme. You will take 9 photos and arrange them on one page, three rows, three columns with the name of the "city or place" going across the bottom of the print with your name on it. (see example)

**Project Directions**

Go to a location and spend a day/weekend taking as many photos as possible.

1. Remember to experiment by changing your point of view.
2. Write what settings you use for future reference.
3. Transfer the photos onto your computer
4. View pictures and pick out 9 images for your print.
5. Resize and place the images on your print using PhotoShop

**Photograph qualities**

1. Photo quality (overall composition of images)
2. Arrangement of photos on your print

**Computer Techniques**

1. Use PhotoShop to crop and rotate and clean up any picture that needs it before you turn it in. a. Follow the Work Flow that we talked about in class.
2. Print out your project and mount it on black/white backing for display.

**Project Presentation**

You will be asked to present your photos on the overhead projector in class and explain, to the class, how and why you chose and placed your images in your project.

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**Name:** Whitney Leonard

**School:** Little Rock Central High School

**Assignment Name:** Indoor and Outdoor Lighting

**Assignment Description: Learning about Light and Lighting Techniques**

Objective: Students will learn about natural and artificial light in both outside and

studio setting photography. They will learn how to adjust for different lighting conditions, how to use and modify available light with photography

equipment and techniques and they will practice taking photos in both outdoor and studio lighting conditions.

Length: 4-6 days

Goals/Standards:

LRSD: Goal 4. 4.4 Plan, evaluate and revise content for selected media through photography.

ADE: Fundamentals of Photography; Unit 4: The Nature of Light in Photography. 4.1 Define terms related to light in photography. 4.2 Explain the nature of light in photography. 4.3 Discuss the use of natural light in

the

production of photographs. 4.4 Discuss the use of artificial light in the production of photographs. 4.5 Describe how to meter for correct

exposure

of photographs. 4.6 Explain the use of light modifiers in the production of photographs.

Activities:

1. Students will take notes on the Light PowerPoint and learn about lighting conditions, exposure settings, lighting tools for outdoor and indoor (studio) photography.
2. Read, summarize and answer questions on PDN.edu article "Big Light".
3. Read and take notes on National Geographic chapter 4; "Light".
4. Take 16 photos that show understanding and mastery of various lighting conditions in both indoor and outdoor situations.

**Resources/Links:**

"Big Light" by Joe McNally. PDNEDU.COM Fall, 2009

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[www.whitneyfloraphotography.com](http://www.whitneyfloraphotography.com)

**Name:** Thom Hunt

**School:** Patrick Henry HS, San Diego, CA

**Assignment Name:** Night Photography

**Assignment Description:**

This assignment is designed to teach beginning photography students to use the camera in limited light situations, without the use of artificial light. The assignment may be done in color or black & white, on film or with digital cameras.

The assignment will expose beginning students to the use of the bulb setting on the camera. It will also expose them to the advantages of using a tripod. In addition, the advantages of bracketing exposure will be discussed.

Students are shown a slide show of night, or limited light, photography. These examples should emphasize many of the unique aspects of night photography such as:

- Changes in the amount of “bleed” or “twinkle” in the photography, depending on the exposure.
- How to capture streaming lights, such as car headlights, flashlights, or any other mobile light source.
- How movement will be captured with longer exposures including how to make a “ghost” image.
- How to override your light meter or automatic settings on the camera.

Students will take 24 exposures (or more) in a variety of night or limited light situations. They will turn in a contact sheet and three of their best, edited images.

**Resources:**

<http://photo.tutsplus.com/articles/inspiration/into-the-dark-100-beautiful-examples-of-night-photography/> A nice gallery of night photography examples  
<http://www.cambridgeincolour.com/tutorials/night-photography.htm> A very extensive site examining the ins and outs of shooting at night  
<http://www.digitalcameraworld.com/2012/02/17/night-photography-tips-9-essential-steps-for-beginners/> A concise summary of tips to assist a beginning student while taking night photos

**Contact Information:**

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**Name:** Melanie Sherwood

**School:** Austin High School, Austin, TX

**Assignment Name:** Product Photography

**Assignment Description:**

1. Choose a product other than food to photograph. Using the elements and principles of design arrange the product with at least two other elements into a pleasing still life arrangement that shows the scale of the product.
2. Light the product so that there is enough separation from the background and use light to reveal the essence of the product (texture, translucency, etc.)
3. Shoot the product on both a black and a white background. Try at least 3 different compositions. Consider carefully the highlights and reflections.
4. Shoot both a horizontal and vertical versions of the product leaving room for advertising copy.
5. Watch carefully your depth of field, make sure the focus is on the product and that it is clean and you can read the label.
6. You will be turning in 6 images:
  1. Horizontal and Vertical Black Background (2 images)
  2. Horizontal and Vertical White Background (2 images)
  3. Your choice showing your best compositions (2 images)

**Resources/Links:**

<http://www.thephotoargus.com/inspiration/35-superb-examples-of-still-life-photography/> --Great examples of still life photography

[http://www.tabletopstudio.com/TTS\\_Product\\_Photography\\_Tips.html](http://www.tabletopstudio.com/TTS_Product_Photography_Tips.html) - Product Photography Tips

<http://youtu.be/lTuYBwRAzfs> -Lighting Tips for Product Photography

<http://youtu.be/U7LSnYgOc-A> - Kerry Garrison Typical Product Shot

<http://youtu.be/ODtFYyxYQWo> - Creating amazing photos with water and a bottle

<http://youtu.be/RMqmOQK6odM> --Tabletop Studio Photography done with mirrors

<http://vimeo.com/10819580#at=0> -- Product Photography post processing

<http://youtu.be/TM4zca0NH9M> - Smick Product Photography Tutorial

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**Name:** Sarah Rochlitzer

**School:** Carpinteria High School

**Assignment Name:** Five Approaches to Landscape Photography

**Assignment Description:**

You will turn in five different landscape images, each one focusing on a different approach.

1. Golden Hour- one image must be taken at the "Golden Hour" (one hour after dawn or one hour before sunset), be sure to bring a tripod
2. Leading Lines or S Curve- one image must skillfully incorporate leading lines or an S curve to lead the viewer's eye to a point of interest.
3. Photoshop Enhancement- one image must improve on nature with Photoshop. You may enhance colors, convert to black and white, take out an eyesore, create a high pass filter, color correct, increase contrast, etc...
4. Texture- one image must have texture, or textural contrast, as the main point of interest or primary compositional element. Think grass, sand, rocks, leaves etc...
5. Interesting Foreground- one image must have the main point of interest be something in the foreground of the image, be sure your composition leads the viewer's eye there

**Resources/Links:**

<http://digital-photography-school.com/11-surefire-tips-for-improving-your-landscape-photography-tips>

<http://digital-photography-school.com/4-rules-of-composition-for-landscape-photography-tips>

<http://www.anseladams.com/>

Ansel Adams: American Experience Movie

<http://www.lynda.com/Photoshop-CS5-tutorials/landscape-photography/62645-2.html> -Lynda.com tutorial

<http://www.lynda.com/Digital-Photography-tutorials/foundations-of-photography-exposure/71923-2.html> - Lynda.com tutorial, Aperture in Depth Section

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**Name:** Anna Petrick

**School:** High Tech High North County

**Assignment Name:** Faces of 6<sup>th</sup> grade

#### Essential Questions

- How can you approach portrait photography?
- How do you genuinely capture one or more aspects that define this child?

#### Other Questions

- How do you set the environment for portrait photo?
- Do you use lights?
- How do you achieve an interesting face/pose modeling?
- Do you tell your model what to do? Why?

#### Requirements

- Take at the minimum 24 photos of your subject. You will need to turn in all 24 photos.
- Number each photo the 6<sup>th</sup> graders (first and last initials\_01) (first and last initial\_02), etc..
- Think about lighting, shade, bounce, diffusion, background, composition, ISO, shutter speed, exposure)
- You will take two of you favorite photos and enhance them via photoshop or digital photo professional.

#### Resources

##### Types of Lighting

<http://www.picturecorrect.com/tips/portrait-photography-lighting-the-5-classical-types/>

##### Funny video about Photoshop

[http://www.youtube.com/watch?v=S\\_vVUIYOmJM](http://www.youtube.com/watch?v=S_vVUIYOmJM)

Portraiture <http://www.youtube.com/watch?v=14r1t2DMVhE>

<http://www.infiniteskills.com/training/photoshop-cs3-portrait-retouching-techniques.html>

[http://en.wikipedia.org/wiki/Portrait\\_photography](http://en.wikipedia.org/wiki/Portrait_photography)

<http://digital-photography-school.com/10-ways-to-take-stunning-portraits>

#### Contact Info:

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**Name:** Natalie Thornton

**School:** Xavier College Preparatory High School

**Assignment Name:** Becoming the Designer

**Assignment Description:**

Description: With their knowledge of Adobe Photoshop and Illustrator, students will design a logo for a business or non-profit organization that they create. Students can create a business that reflects their own interests (i.e. a skateboarding shop, a non-profit to help the homeless, etc). Once the business is chosen, students will draft the mission statement of the business and name the business. When the name has been chosen, students will research logos and collect a sampling of their favorites. Students will then begin to draw their own logo for their chosen business. Designing the logo will take place on paper first, and when the final design is chosen, students will create the design using the program of their choice (Photoshop, Illustrator, InDesign). Students will hand in their sketches and a reflection paper in which they explain their reasoning and the meaning for their design.

**Resources:**

[http://psd.tutsplus.com/articles/web/40-logo-design-tutorials/?search\\_index=2](http://psd.tutsplus.com/articles/web/40-logo-design-tutorials/?search_index=2)

[http://vector.tutsplus.com/sessions/logo-and-identity-design/?search\\_index=4](http://vector.tutsplus.com/sessions/logo-and-identity-design/?search_index=4)

[http://vector.tutsplus.com/articles/web-roundups/the-process-of-designing-a-killer-logo/?search\\_index=6](http://vector.tutsplus.com/articles/web-roundups/the-process-of-designing-a-killer-logo/?search_index=6)

[http://vector.tutsplus.com/articles/inspiration/inspiration-fantastic-logos-across-the-color-spectrum/?search\\_index=8](http://vector.tutsplus.com/articles/inspiration/inspiration-fantastic-logos-across-the-color-spectrum/?search_index=8)

**Contact Info:**

Natalie Thornton

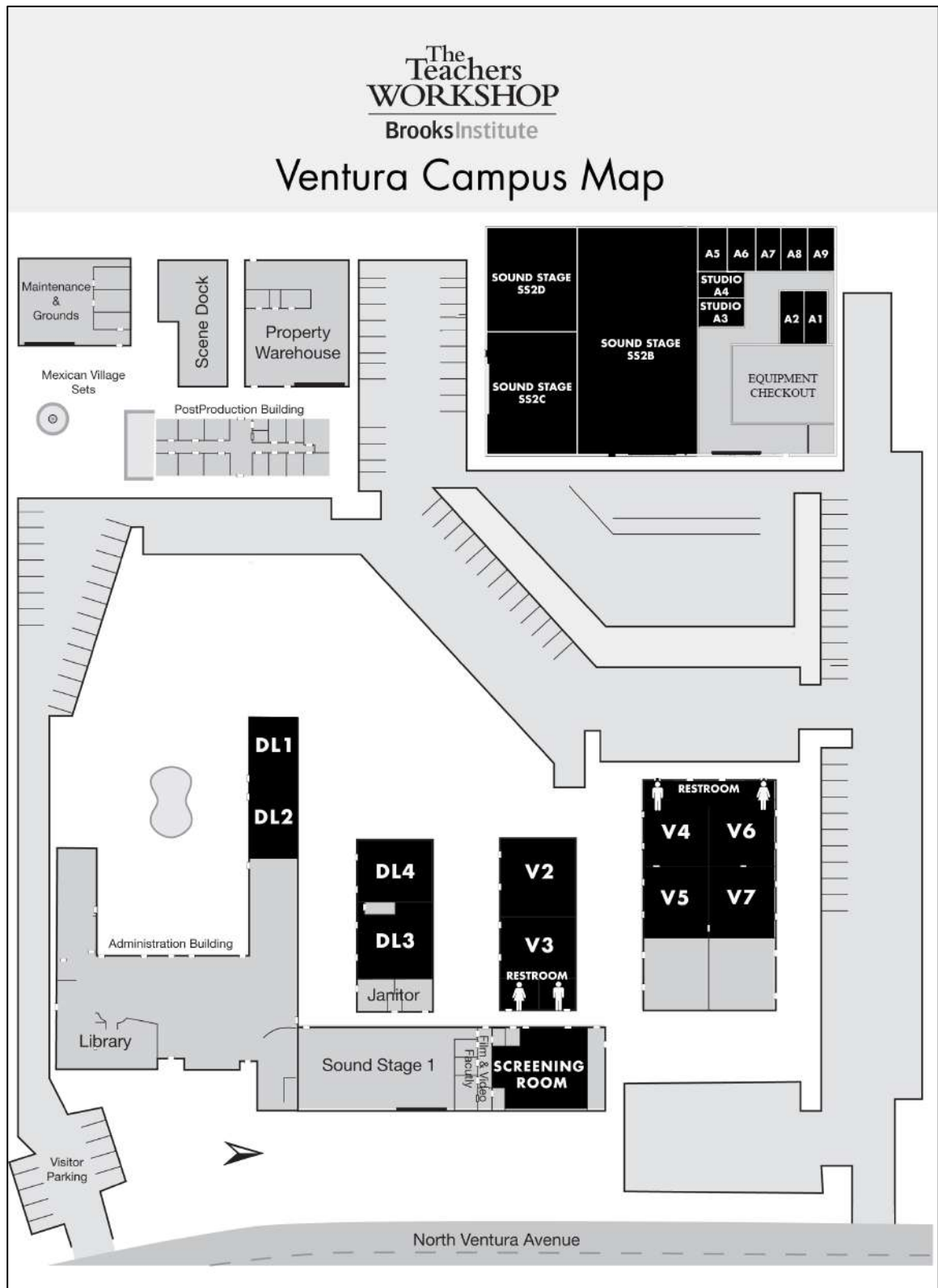
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BrooksInstitute / EXTENSION  
**WORKSHOPS**





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