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PHOTO II



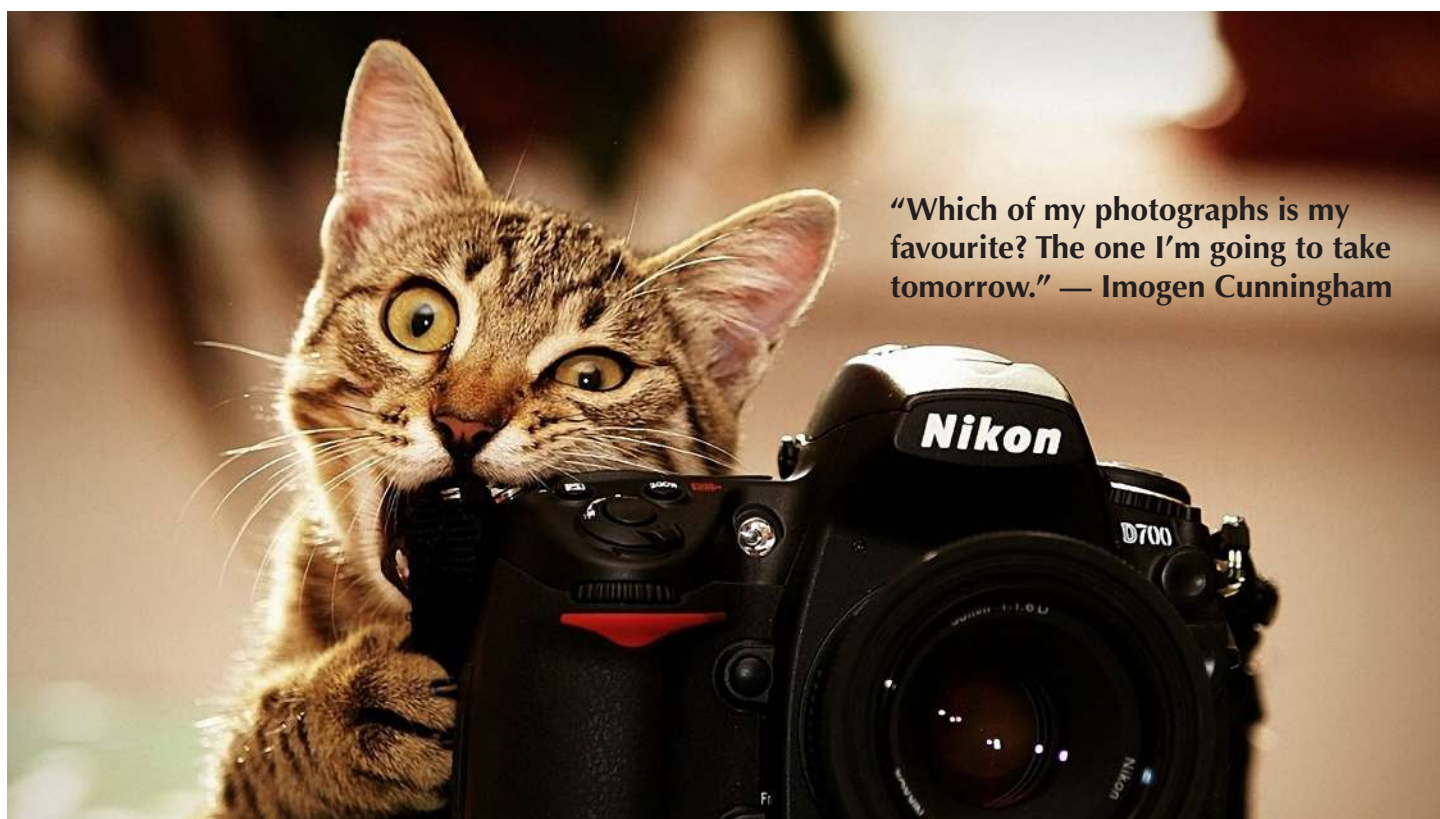
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“Which of my photographs is my favourite? The one I’m going to take tomorrow.” — Imogen Cunningham

Welcome to Photo 2

First of all I would like to welcome all of you brave souls who wished to further your education in photography. This course is a work in progress and will continue to be for the foreseeable future as I add new photo assignments and Photoshop projects to the course.

There are a few details we need to discuss before we get started with the course.

1. This is not a self paced course.

Last year students had the option of working on photo assignments and projects in any order they wish, however, that proved to not work well. So we are now going the more traditional route when it comes to class assignments and when to turn them in. Every photo assignment, and its due date for the 2017-2018 school year, can be found in this document. Along with all the photo projects any worksheet required for the completion of those assignments are included here as well. Each photo project will be worth a minimum of 100 points.

2. Vocabulary is very important.

This is an advance photography course so you will not be allowed to describe a camera control as that *"thingy"* or *"whatsit."* You will need to familiarize yourself with all of the photographic terms, techniques, and camera controls used by photographers today. If I don't understand what it is you are asking, I will not be able to help you.

3. Helping the Photo 1 students.

Much of your work will be done outside of school hours so you and your fellow Photo 2 students will have some free time during the normal school day. If I do not get a student aid for the period you are in, you and your other classmates may be asked to take turns checking out cameras, logging in the class computers and checking on the Photo 1 students outside the classroom.

4. Typical assignment workflow.

After we get started working on our photo assignments we will follow this workflow. You do remember what workflow is, right?

- a) Students will be assigned a photo project to be completed at a prescribed date.
- b) Student use the internet to research other photographer's work.
- c) Students will plan out their project. Any questions about the assignment, ask me.
- d) Use the class computers, Photoshop, and class studio to complete the assignments.
- e) ***Always shoot in the raw file format!***
- f) ***Turn in your projects on time!***



Part one — *What do all those controls do again?*

Before we tackle any of the photo assignments for this school year we need to become familiar with all of the camera controls on our Nikon cameras and the RAW file format. I only chose one camera, the Nikon D-7000, as the object of our study because the basic controls on one Nikon camera are the same on all Nikon cameras. The only difference is where that control may be placed.

On the following six pages you are to read the RAW File Format article (there will be a quiz), and fill out the names of all the camera controls listed. Use the internet and camera manuals to help you. Show me your completed worksheets when finished.



"It is more important to click with people than to click the shutter." — Alfred Eisenstaedt

RAW FILE FORMAT

Highest Quality | Pro Format | Non-Destructive Editing

First off, what is RAW?

RAW is a file format that captures all image data recorded by the sensor when you take a photo. When shooting in a format like JPEG, some of the image information is compressed and lost. Because no information is compressed with RAW you're able to produce higher quality images, as well as correct problem images that would be unrecoverable if shot in the JPEG format.

And happily many cameras these days shoot RAW, including point and shoots, and some smartphones. So even if you're using a little camera, you might still be able to take advantage of the RAW file format (just check your camera manual).

So let's list some of the benefits of the RAW file format.

Get the highest level of image quality

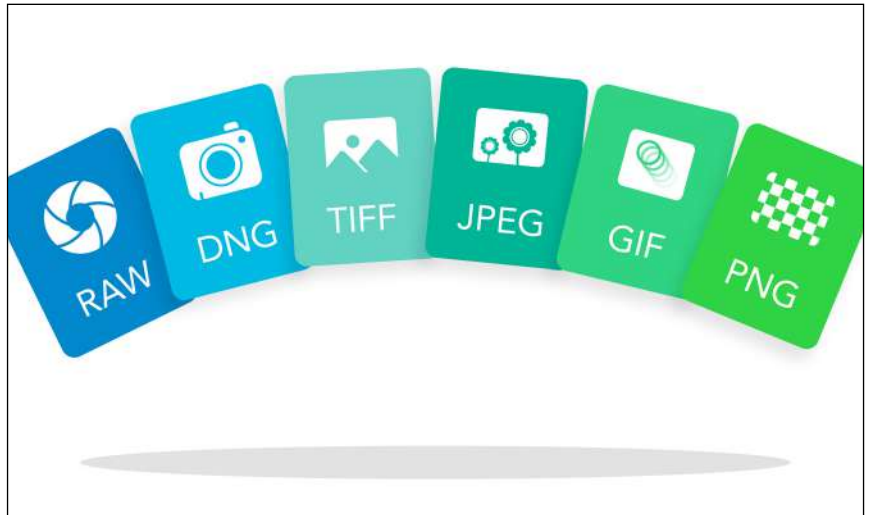
This is one of the biggest benefits. When you shoot in RAW you record all of the data from the sensor. This gives you the highest quality files. Look at it this way: all cameras technically shoot RAW. The only difference is when you shoot in the JPEG format the camera does it's own processing to convert the RAW information into a JPEG file.

However, your camera is nowhere near as smart as your brain, nor is it as powerful as your computer. When you shoot RAW, you're able to do that processing yourself. You can make the decisions on how the image should look, and produce much better results.

Record greater levels of brightness

Levels of brightness are the number of steps from the darkest blacks to the brightest whites in an image. The more you have, the smoother the transitions of tones. Smoother is better.

When you shoot a JPEG image, it is recorded



with 256 levels of brightness, RAW on the other hand records between 4,096 to 16,384 levels! This is described with the term "bit depth". JPEG captures in 8-bit, and RAW is either 12-bit or 14-bit. More bit depth = better. The effect this has on your images is huge. Those additional steps of brightness let you make more adjustments (exposure, blacks, fill light, recovery, contrast, brightness) to your image without a significant reduction of quality, because there's more levels to work with!

Easily Correct Dramatically Over/Under Exposed Images

Obviously you want to get the best exposure in camera, but sometimes things move fast (especially with weddings!) and you might wind up with a dramatically over or under exposed image.

With a RAW file you have all that additional exposure information in the file, so it's much easier to correct the image without a drastic reduction in quality. You can also recover more blown highlights and clipped shadows. Trying to recover blown highlights (overexposed areas) in a JPEG file is almost impossible.

Easily Adjust White Balance

When you shoot JPEG the white balance is applied to the image. You can't just easily

choose another option. With RAW the white balance is still recorded, but because you have way more data, it's easy to adjust. Great white balance and color are essential to an awesome image, and shooting RAW lets you make the adjustments easier and faster, with better results.

Get Better Detail

When you shoot RAW you have access to sharpening and noise algorithms in a program like Photoshop that are way more powerful than those found in your camera. Plus, these sharpening and noise algorithms are always improving, so in the future you'll be able to re-visit your RAW files and take advantage of these improvements.

Enjoy Non-Destructive Editing

When you make adjustments to a RAW file, you're not actually doing anything to the original data. What you're doing is creating a set of instructions for how the JPEG or TIFF (another file format) version should be saved.

What is great about this is that you never ever have to worry about ruining an image, accidentally saving over, or being unable to go back and make changes to your original image file. You can always reset your adjustments, and start over again.

A JPEG file loses quality every time you open them, make adjustments, and save again. True story. It's what is known as a "lossy" file format. So if you're making edits to JPEGs you always have to be duplicating the image and saving out a new version if you don't want to lose file quality.

Get Better Prints

Because of the finer gradation of tones and colors you'll get better prints from RAW files. Even though more and more people are shooting digital, great prints are as important as ever (maybe even more so, due to their relative rarity!)

You'll also get less banding, which looks really bad on a print.

Select Color Space on Output

Color space is a bit of a complex topic, but

here's a quick tip. With RAW you can choose from any color space when you are exporting it out, so you can make adjustments depending on the situation.

Is the image going on to the web? Then output in the sRGB color space to ensure maximum compatibility among web browsers. Are the files heading to a client? Save it in the common Adobe RGB (1998) color space. Do you want the widest color space possible? Use ProPhoto RGB.

Basically there are different color spaces that work best for different situations, and when you shoot RAW you can export a single image in multiple spaces which is way cool.

Have an Efficient Workflow

It's easier to work through large batches of images when you're using a workflow centric program like Lightroom. Its designed to easily process groups of RAW images.

Photoshop is not meant for that kind of thing, it's built to handle one image at a time. In order to take full advantage of all the benefits of Lightroom you should be shooting RAW. And yes, I know we don't have Adobe Lightroom in the class right now, but we might in the future.

It's the Pro Option

Professionals should be providing their clients with the highest quality possible. Issues like banding and blown out highlights are big deals when you're offering your clients printed products. Achieving proper color balance, and choosing the right color space for the situation are critical as well.

By shooting in the RAW file format you take control, and are able to manage these problems to create the best results possible.

Now that some point and shoots are capable of shooting RAW, hobbyists and amateurs can also take advantage of this pro level option, and get better files and prints.

Photo 2 students will shoot all of their photo assignments using the RAW file format setting on their cameras!

Nikon D-7000

Basic controls are the same on all Nikon cameras only the placement is different.



Identify All D-7000 Camera Controls & Parts

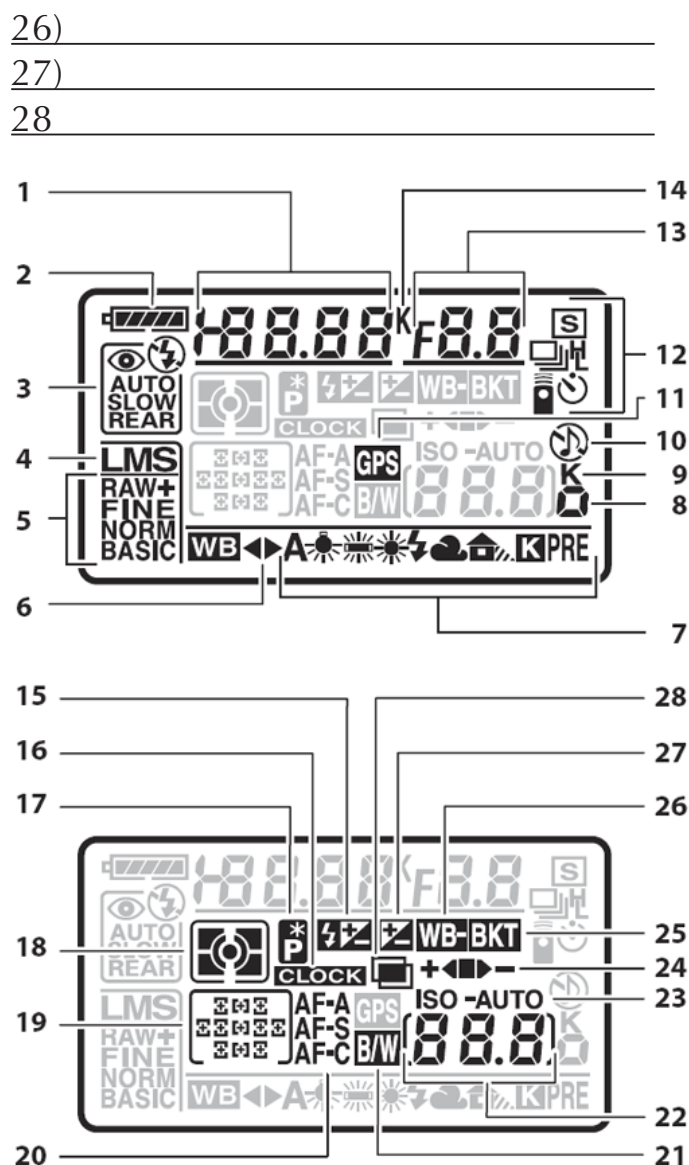
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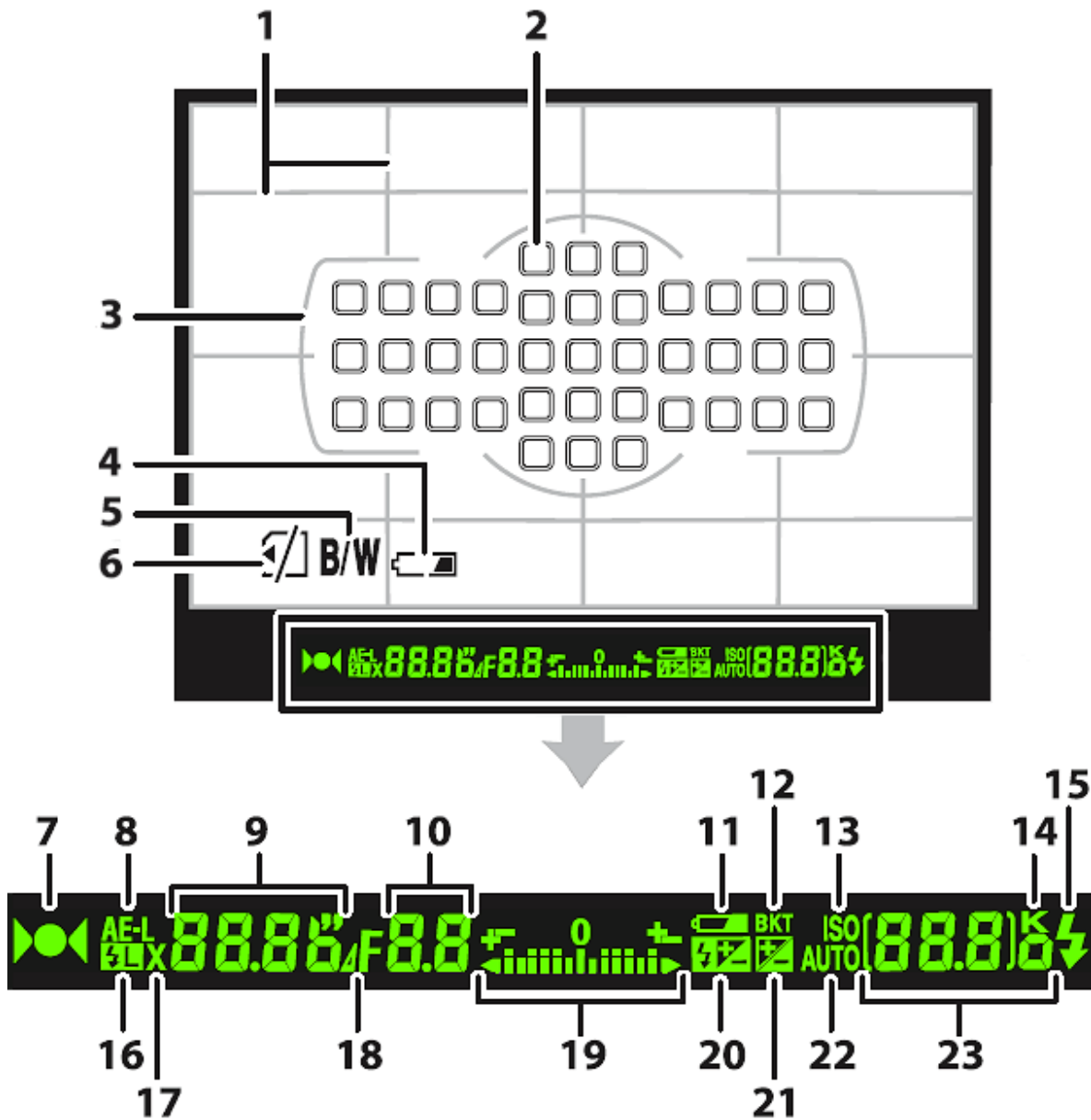
Use the internet or a copy of the
Nikon D-7000 user manual
to help you complete these pages

Identify All Symbols On the Top LCD Display

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Identify All Aspects of the D-7000 Viewfinder



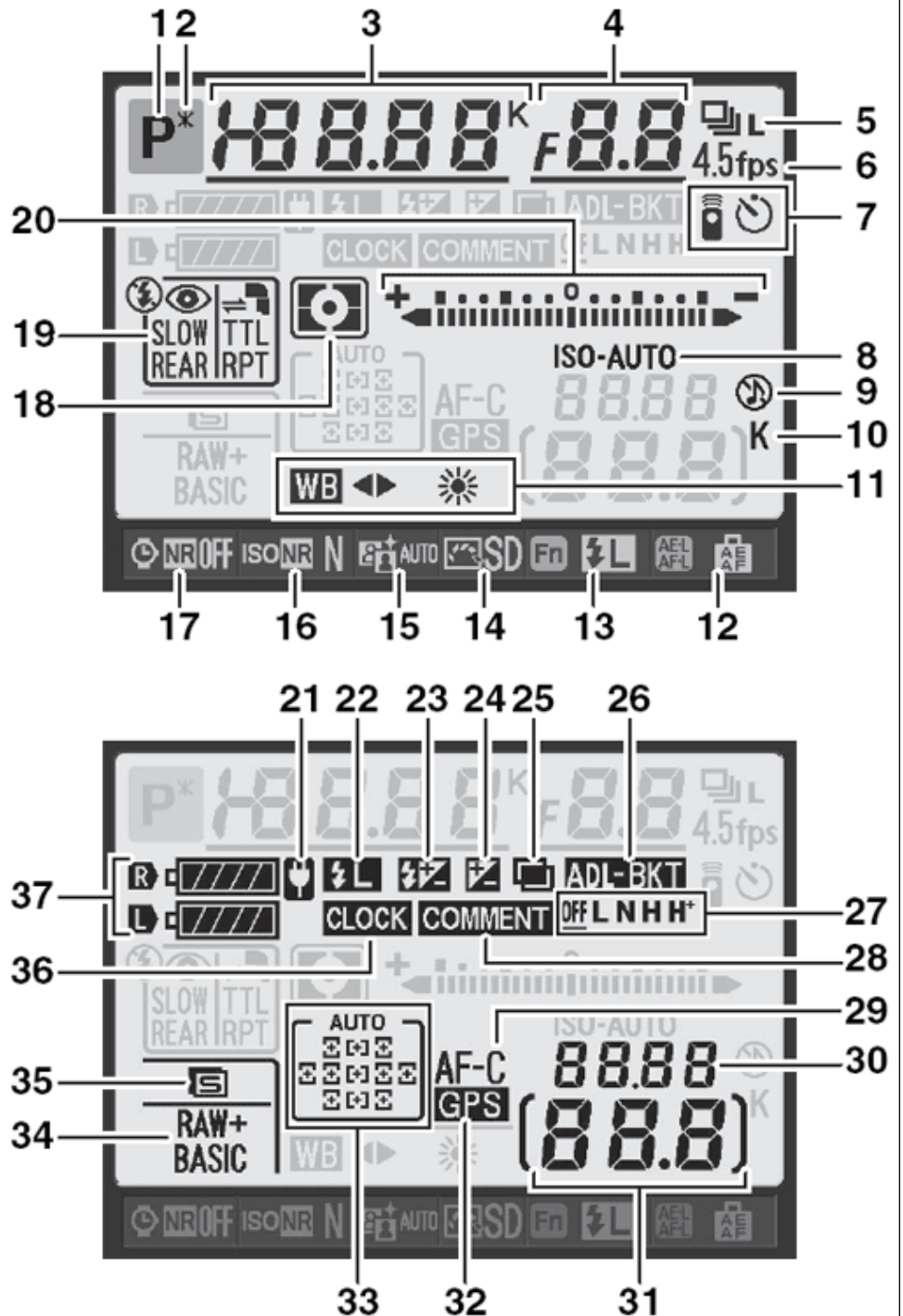
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Identify All Aspects of the D-7000 LCD Screen

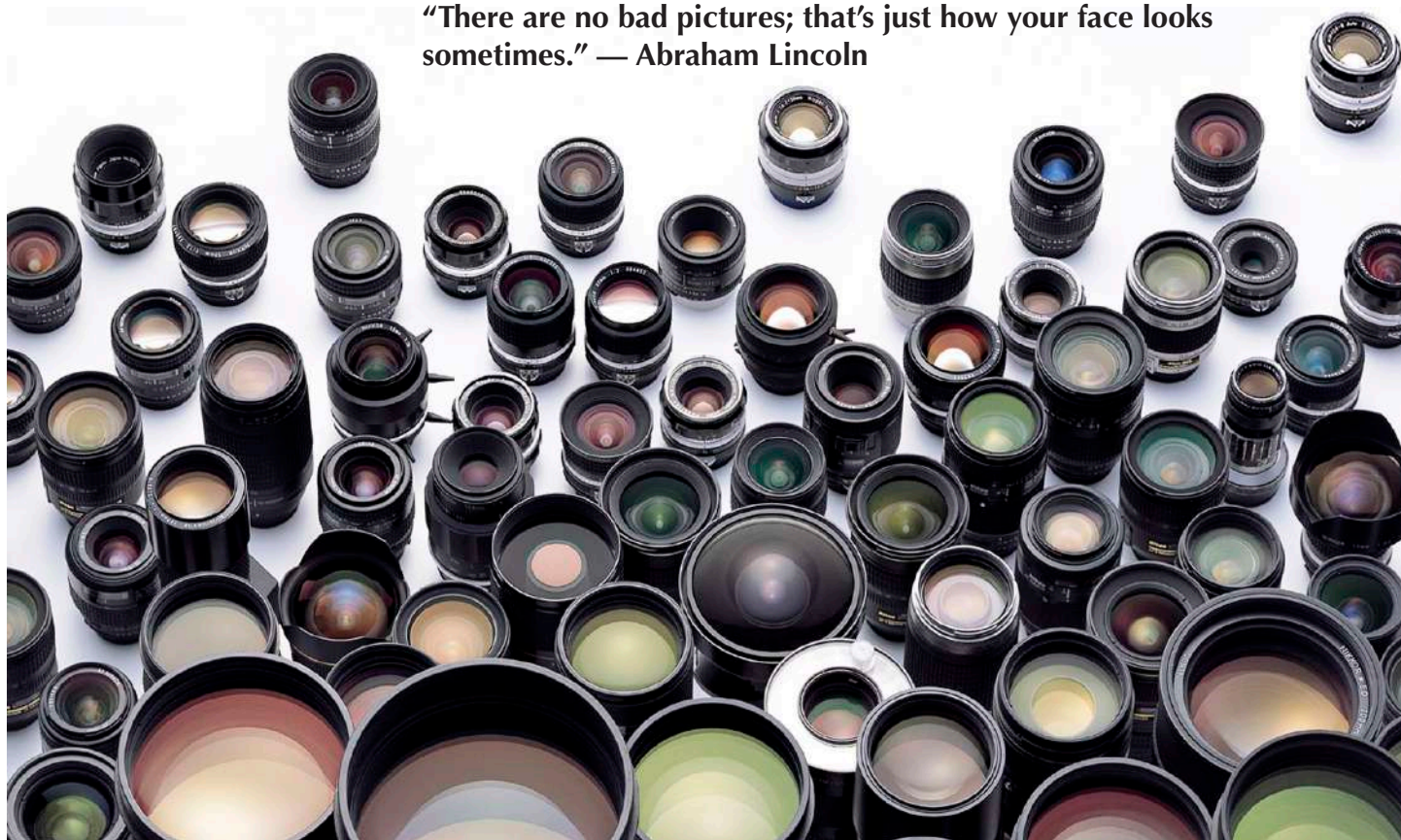
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Yes, there will be a quiz based on these Nikon D-7000 controls



"There are no bad pictures; that's just how your face looks sometimes." — Abraham Lincoln



Part two — *Time to be Creative*

Now that we have re-acquainted ourselves with all the controls on the Nikon cameras it is time to start making images.

Over the next nine pages you will find our first set of three photo assignments, Ten Views, Levitation, and Minimalist. Read each assignment fully and follow the directions listed. Due dates for each assignment are listed on the Table of Contents page.

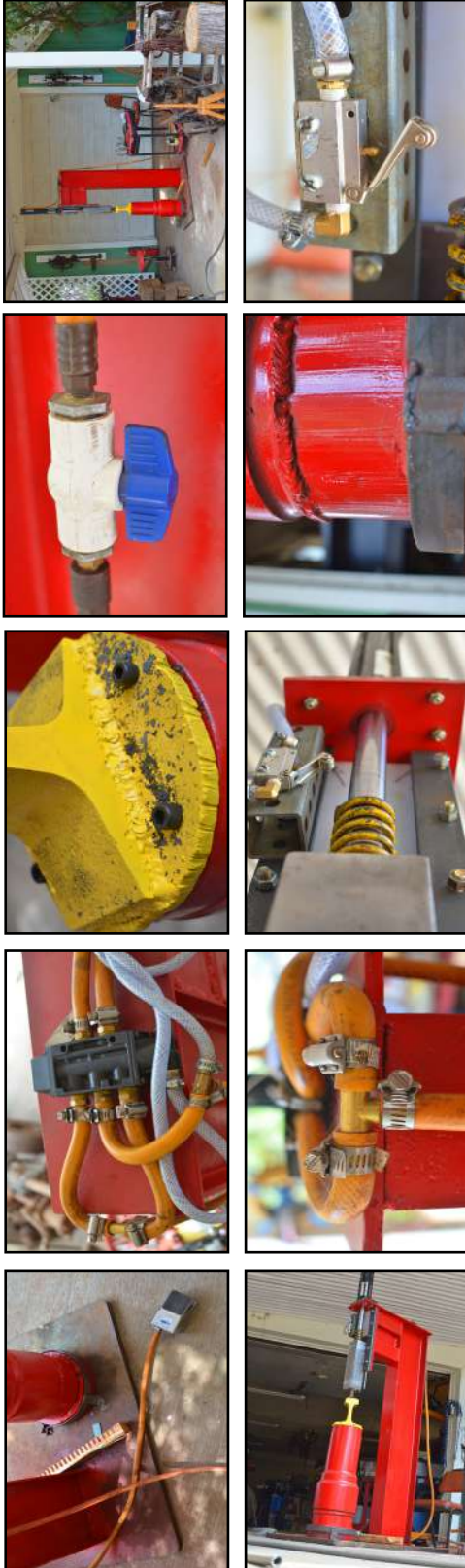
TEN VIEWS

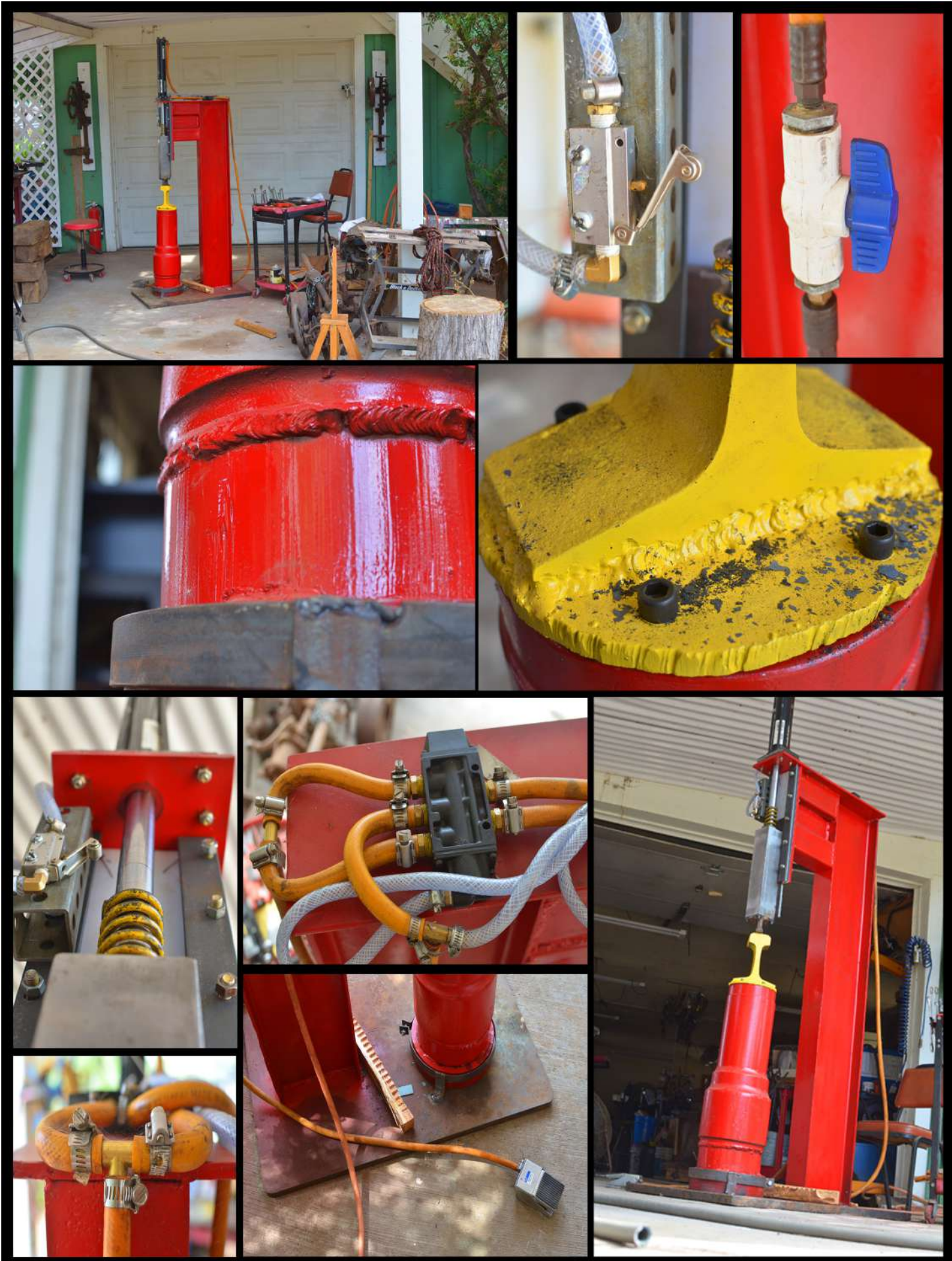
One Subject | Ten Angles | Ten Details

It's Time to Reacquaint Ourselves to the World of the Photographic Arts

For some of you it may have been a long time since you held a digital camera in your hands, for others it might have been just a few months, either way we need to start thinking like photographers again. And the only way to get back into the swing of things is to start making images right now. The first thing we need to do (and this is very important) is to get you to see the world through the eyes of a photographer again. So this is what we are going to do for this first assignment of the new school year.

Take ten (10) different photos of the same object. Include high and low angles, close-ups, and tilted angles. Create a contact sheet and fill in the entire sheet with your photos like you did with the Alphabet Project back in Photo 1. Print a 11x14 photo for your portfolio. And turn it in via Google Classroom.





LEVITATION

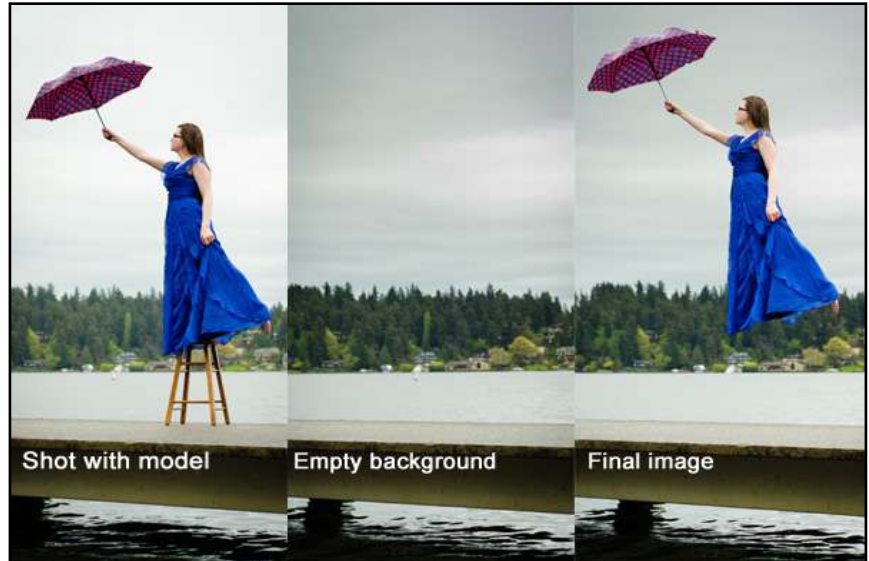
Be Unique | Look Believable | Be Creative

Learning Intentions

Students will create dynamic photographs that gives the illusion of the subject levitating in midair. Students will utilize multiple exposures and layers in Photoshop CS6 to complete their projects.

To Complete the Project

- Create two (2) examples of levitation.
- Make a 1x2 contact sheet in Photoshop and turn that in via Google Classroom.
- Print your best image as a 8x10 on the Canon printers in class. Have a fellow Photo 2 student critique your work.



Make Them Fly

The first time I saw a levitation shot, I stared at it for 15 minutes in astonishment. I could not figure out how the image was made; I was captivated by the story it conveyed, it was surreal, magical and awe-inspiring. However, conceptualizing the image and executing it can prove to be rather difficult and meticulous.

It is important to note that post-processing plays an important role in levitation images and it's impossible to get final results without Photoshop. The final image will most likely be a composition consisting of two or more photos.

The two main ways to achieve this are compositing completely different shots and "building" the composition or taking a few photos in the exact same position with the camera sitting on a tripod.

Once the idea of the levitation shot is conceptualized, my suggestion is to grab paper and pen. Drawing a sketch to visualize your idea, even if you can't draw, it can help you understand what you will need for each image of your final composition.

First you should capture the image of the background then take the image of your subject. It's recommended to try and take the pictures of the character and background in the same place and at the same hour. When it comes to compositions people look for the inconsistencies. Lighting and shadows are



Tips to creating a Levitation Photo

Here are a few tips to help you create a believable levitation photograph.

- If you are lying down on a chair or stool, have your clothing drape loosely over the edge, not bunched up under your body. (see photo above)
- Use manual exposure mode and manual focus when shooting your images.
- Do not move the camera in between photos.
- Use a tripod, you cannot hand hold this project.
- Make sure that whatever you, or your model stands on can be removed from the frame.
- If standing on a stool or ladder, try to point your toes down to make it look more like you are floating.
- If working outside in direct sunlight, make sure to keep the shadow.
- **BE CREATIVE!**



the first thing that will give away the fact that the photo was a composition of images, which is why shooting in both the same time and area is a smart idea. If this is not possible, the lighting will have to be processed in postproduction, which can prove to be difficult.

Although every aspect of a levitation shot is crucial, the most important part of the image is capturing the body of your subject in a natural position.

The great thing about levitation images is that it let's your imagination run wild. It takes creativity to a whole new level.



To help sell your audience to the illusion that your subject is actually floating in the air don't forget to include the subject's shadow in your final image.



Step by Step

1. Use Google to research "Levitation Photos" to help you find examples of other photographers work. You are welcome to try and recreate one of these photos but be sure to add your own style to the image. Remember... **THINK BIG!**

2. Draw out your idea using a pen and paper. Plan out your location, props, models, etc. Share your plan with me **BEFORE** you shoot anything.

3. Get the necessary equipment and your models and find a location to shoot your assignment.

4. Set your camera on a tripod and don't move it.

5. Place your subject in the scene, compose the image, use the **MAUNAL** exposure mode and find your exposure, focus on your subject and **TURN OFF THE AUTOFOCUS**. Make your first exposure.

6. Remove the subject and the chair or ladder they were standing on from the scene. Without changing your focus or your exposure make another image of the empty background.

7. Upload your photos to the computer and open the image of the blank background first. Now open the photo with your subject. Use the **COMMAND-A** to select all of your subjects photo, and **COMMAND -C** to copy. Then go to the image of the blank background and use the **COMMAND-V** to paste the subject photo over the background photo. This will give you a Photoshop document that has two layers, layer one (top layer) will be the subject, layer two (bottom layer) will be your background.

8. Use the **ERASER** tool to remove the chair or ladder your subject was using. While you erase, you will see the background coming through. Make sure you don't remove the subject's shadow.

9. Finish your work in Photoshop and print your final image out on the Canon iPF-6400 printer to be critiqued by a fellow Photo 2 student.

10. Don't forget to make a 1x2 contact sheet of your 2 images and turn them in via Google Classroom.



| CRITERIA | 1 POOR | 2 MODERATE | 3 GOOD | 4 EXCELLENT |
|--|--|---|---|--|
| Technical Qualities: <ul style="list-style-type: none"> Exposure Backgrounds | Poorly executed. Photo is over/under exposed. | Image is erratic with no sense of a center of interest. | Good lighting. No mergers. Proper exposure. | Excellent choice of exposure mode. Paid attention to the background. |
| Composition: <ul style="list-style-type: none"> Organization Principles of Design | Composition is poor, little consideration. | There is some sense of decision making. | Composition follows rule of thirds and principals of design. | Excellent use of composition. Shows a sense of imagination. |
| Content: <ul style="list-style-type: none"> Fulfills the Assignment | Thought was not given to the assignment. Project seems rushed. | Shows a sense of effort and decision making. | Level of work is strong, could be more creative. | Shows inventiveness and imagination. There is a sense of style and experimentation. |
| Communicative properties: <ul style="list-style-type: none"> Visual Impact Emotional reaction | There is little, if any evidence of planning. Image does not portray any impact. | Work shows some effort but student not thinking about the visual impact needed to create an emotional reaction. | Shows engagement with most aspects of communicative properties. The image has some visual impact. | Shows evidence of thinking about the final image. Photo has visual impact and creates an emotional response. |

Chose your best photograph and have a fellow Photo 2 student critique it.

Levitation photo critique (pick your best photo to critique)

Photo Title

What stands out the most in this photograph?

What sort of emotional response does this photograph raise in you?

What technical flaws do you see in this photograph?

What artistic flaws do you see in this photograph?

What is it that you liked the most about this photograph?

If you HAD to change something about this photograph, what would you do differently and why?

MINIMALIST

Less is More | Bold Colors | Modern Simplicity

Learning Intentions

Students will emphasize the elements of art and the principles of design as they create original minimalist photographs that highlight a clean simple image with no more than a single subject.



To Complete the Project

- Use the internet to search for minimalist photos to help find inspiration for your project.
- Create four (4) strong images, each using a different main color, subject, and environment. Create a 2x2 contact sheet in Photoshop and turn that in via Google Classroom.
- Print out your best image as a 8x10 on the Canon photo printers in class. Have a fellow photo 2 student critique your print.



Simplicity Can Be Best

Think of the phrase minimalist photography and what comes to mind? The answer, I suspect, is lots of very plain backgrounds with very little else going on within the frame. A distant monochrome seagull against a clear gray sky or a small window set in a vibrantly colored but otherwise plain wall are two examples of what passes for minimalism in photography today. If you are more gear oriented you may see minimalist photography as putting the emphasis on equipment—the less and smaller the equipment, the more minimalist.

A simple photo can be just as compelling as a photo that has a lot going on. It's important to use a monochromatic color scheme with minimal subjects, one at most. This project will focus on the simplicity of life and capturing this with a camera.

Less is more!

Why is There a Market for Photographic Minimalism?

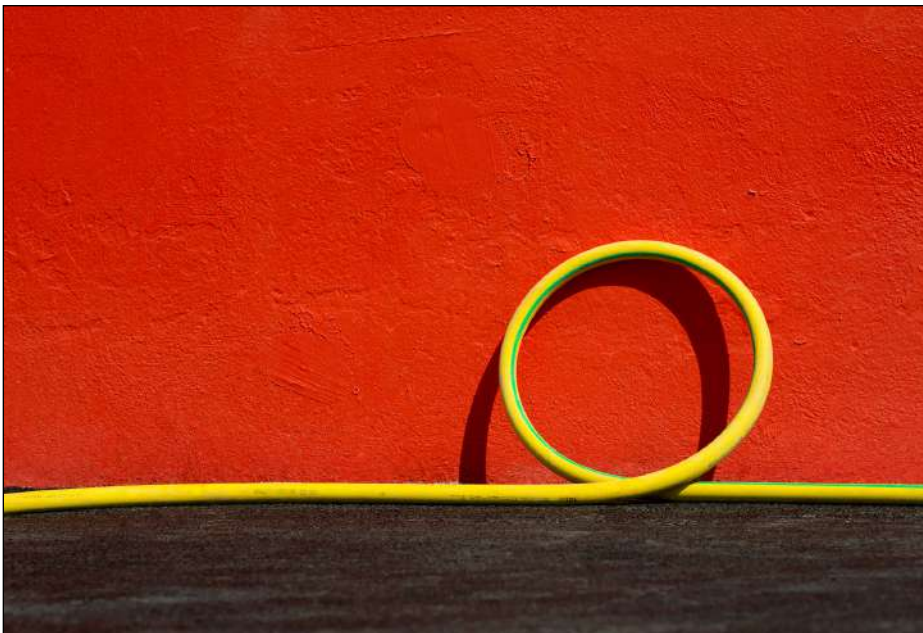
It draws the viewer's attention - If you'd like to emphasize one small part of an image, this is a fantastic way to do it. Although a very shallow depth of field can work well, there's no substitute for eliminating every other distraction from the frame.

These photos are commercial gold - If you have any interest in selling your photography work either through a stock image site, or elsewhere this type of minimal image is in very high demand.

One of the main things that publishers look for is a place to add their own advertising copy (text).

Minimal photography lends itself well to this, providing plenty of space for publishers to work around the main focal point of the photo.

It's more of a challenge - Anyone can grab a camera and start snapping away. Approaching a scene with the intention of taking a minimal-style photo is far more difficult. It requires the right location, extra planning, and - often - perfect timing to ensure your focal point is positioned just right. It's a challenge for even the most seasoned photographer!



Minimalist Photo Tips

- Use only one subject at most for each photo.
- Keep it as simple as possible, make sure there are no distractions.
- Look for geometric patterns and textures.
- Look for a solid color scheme or contrasting colors.
- Use negative space to your advantage.
- Use a shallow depth of field.

| CRITERIA | 1 POOR | 2 MODERATE | 3 GOOD | 4 EXCELLENT |
|--|--|---|---|--|
| Technical Qualities: <ul style="list-style-type: none"> • Exposure • Backgrounds | Poorly executed. Photo is over/under exposed. | Image is erratic with no sense of a center of interest. | Good lighting. No mergers. Proper exposure. | Excellent choice of exposure mode. Paid attention to the background. |
| Composition: <ul style="list-style-type: none"> • Organization • Principles of Design | Composition is poor, little consideration. | There is some sense of decision making. | Composition follows rule of thirds and principals of design. | Excellent use of composition. Shows a sense of imagination. |
| Content: <ul style="list-style-type: none"> • Fulfills the Assignment | Thought was not given to the assignment. Project seems rushed. | Shows a sense of effort and decision making. | Level of work is strong, could be more creative. | Shows inventiveness and imagination. There is a sense of style and experimentation. |
| Communicative properties: <ul style="list-style-type: none"> • Visual Impact • Emotional reaction | There is little, if any evidence of planning. Image does not portray any impact. | Work shows some effort but student not thinking about the visual impact needed to create an emotional reaction. | Shows engagement with most aspects of communicative properties. The image has some visual impact. | Shows evidence of thinking about the final image. Photo has visual impact and creates an emotional response. |

Chose your best photograph and have a fellow Photo 2 student critique it.

Minimalist photo critique (pick your best photo to critique)

Photo Title

What stands out the most in this photograph?

What sort of emotional response does this photograph raise in you?

What technical flaws do you see in this photograph?

What artistic flaws do you see in this photograph?

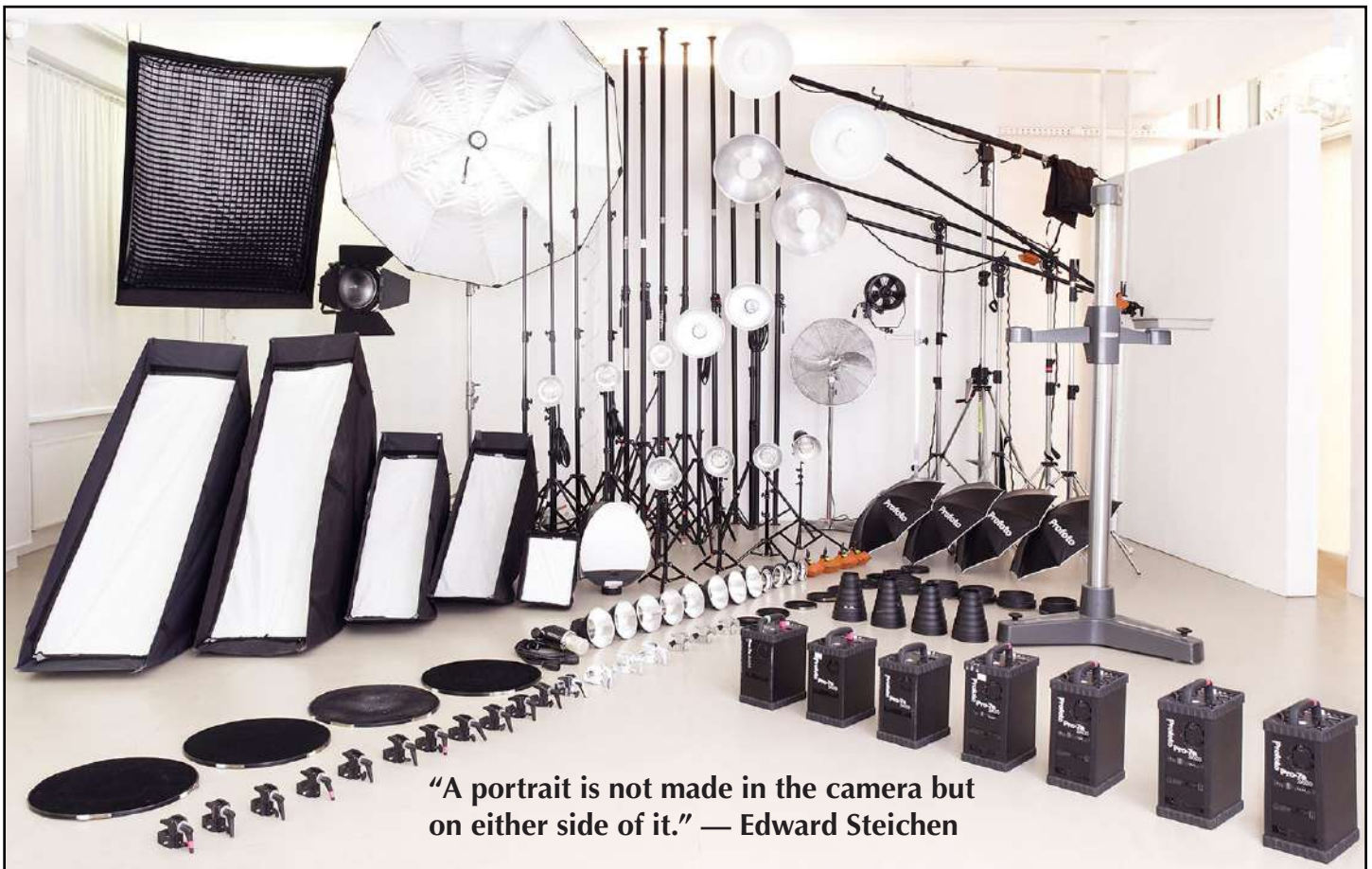
What is it that you liked the most about this photograph?

If you HAD to change something about this photograph, what would you do differently and why?

Part three – *Working in a Studio*

Before we move on to the rest of the photo assignments we need to take a little time to better understand how to use our class studio.

Over the next seven pages you will learn the basics of a photographic studio as well as techniques to use the studio equipment effectively. Read the Fundamentals of Portrait Lighting and assignment fully and follow the directions listed. Due date for the Studio assignment is listed on the Table of Contents page.



"A portrait is not made in the camera but on either side of it." — Edward Steichen



Fundamentals of Portrait Lighting

The success of a portrait is equally dependent on lighting as on the pose of the subject. The manner in how the subject is lighted can actually set the mood of a portrait. The best portrait lighting will simulate natural sunlight. This is because we are accustomed to seeing faces illuminated from above and to one side with shadows cast downward and on one side or the other. Light coming from below eye level casts shadows upward and produces an unnatural, ghastly effect.

Good portrait lighting shows off the subject to the best advantage, emphasizing the form and expressiveness of the facial features. When lighting appears pleasing and natural in a portrait, it produces prominent highlights on the forehead, nose, cheeks, and chin with enough shadows to round out the facial features.

Lighting for a studio portrait normally requires at least two lights. One of these is the **main, modeling, or key light**; the other is the **fill or fill-in** light. Portrait lighting is divided into various types

called lightings. Some of these lightings are as follows: broad, short, butterfly, Rembrandt, split, and rim. These names have been assigned because of the visual effects the lighting creates when it falls on the subject from a given direction.

This visual effect is derived from the modeling or key light. Other light sources that may be added to the modeling light to enhance the subject are as follows:

- **Broad lighting** – The main light completely illuminates the side of the face turned toward the camera.
- **Short lighting** – The main light completely illuminates the side of the face turned away from the camera.
- **Butterfly lighting** – The main light is placed directly in front of the face and casts a shadow directly under the nose.
- **Rembrandt lighting** – This is a combination of short and butterfly lighting. The main light is placed high and to the side of the face turned away

from the camera and produces a triangle of light on the side of the face in shadow.

- **Split lighting** – The modeling light is placed to light completely one side of the face while placing the other side of the face in shadow.

- **Rim lighting** – The modeling light is placed behind the subject and places the entire face in shadow.

Main Light

The main light, as mentioned above, is also known as the modeling light because it is used to model the face (or subject). The main light creates a three-dimensional effect by either emphasizing or de-emphasizing the curvature and characteristic features of the face with highlights and shadows. *The modeling light should always be the one dominant light source in a portrait because it controls the direction of the shadows.*

The direction of the main light establishes four basic portrait lighting—three-quarter lighting, sidelighting, frontlighting and backlighting. When reading other books on portrait lighting, you will often encounter other names depending on what the author wanted to call the lightings. You, as a student in my class, will mostly be concerned with three-quarter (broad and short) and frontlighting (butterfly lighting). As photographers, we also designate each of our lightings as high, medium, and low for vertical position. To go further, we designate the lighting as right or left of the subject. These lighting positions change with each subject. When setting portrait lights, you should always study the effect and view the subject from the camera position, preferably through the viewfinder.

Three-Quarter Lighting

Broad and short lighting are two types of three-quarter lighting, and they are the types that you most often use for portraits. The only difference between the two is the position of the main light and the way it illuminates the subject.

Short lighting is used for people with a normal-shaped face or people who have a wide face.

When short lighting is used, the side of the subject's face that is away from the camera is illuminated. This puts the side of the face toward the camera in shadow. By putting the side of the face toward the camera in shadow, you can provide a slimming effect.

Broad lighting is useful for subjects with a narrow face. When broad lighting is used, the side of the face toward the camera is illuminated, and the side of the face away from the camera is in shadow. This provides a widening or broadening effect of the face.

Flexibility of Three-Quarter Lighting

Three-quarter lighting can be used with almost any type of face. It is flexible because once it is set, the subject can move his head from full face to profile and the lighting remains good at any point you choose to pose the sitter. The degree of flexibility is determined by the type of light used (spot or flood) and the size and type of reflector used.

Main Light Distance

The power or intensity of the main light is not the determining factor for the distance the main light is placed from the subject. It is the visual effect the light has on the subject that determines



1. Snoot



2. Reflector



3. Honeycomb Grid

this distance. When the main light is too high and close to the subject, there may be too much light falling on the forehead and not enough light falling on the lower part of the face. This effect can be improved by moving the main light farther away from the subject and placing it correctly. Highlights on the forehead, the upper cheeks, the chin, and along the bridge of the nose are created by the main light. These highlights give life, brilliance, and form to a portrait, and the quality of these highlights is controlled by the main light distance. To determine the main light distance, start with the light about 4 feet from the subject and about 2 feet above the subject's eye level. The light should be about a 45-degree angle to the lens axis. Observe the forehead highlight and move the light closer to the subject. As the light gets closer to the forehead, highlights spread out to a large, flat area and begin to wash out.

Now, start moving the main light away from the subject. As you slowly move it back, you will find there is a point where the forehead highlight becomes relatively small and bright. When the light is moved back much further from this point, the highlight spreads and disappears. *Between the point where the highlight is brightest and where it starts to disappear lies the range where the highlight still has character.* This point is where you get the most pleasing effect. Once you have found the distance where the main light gives your desired effect, the distance should remain the same regardless of the direction you need to move the light. This main light distance should always be considered as the starting point of portrait lighting.

Main Light Height

To determine the correct height for the main light, move the light directly in front of the subject while maintaining the distance determined for the forehead highlight. Raise or lower the light until the shadow cast by the nose is just long enough to touch the top edge of the upper lip. This is the height the main light should normally be no matter at what position you place it in an arc around the subject.

When your subject is wearing a hat with a visor, the visor shadow should fall naturally across the face. Many photographers think the shadow cast by the visor should not shade the eyes. The shadow from the visor should shade the eyes. However, in a portrait, this shadow should not be so dark that shadow detail is lost, and the eyes are hard to see. To prevent this shadow from being too dark, raise the main light to the desired height, *and instead of aiming it down at an angle, aim it straight.* This way, the light is cast under the visor and prevents the shadow from becoming too dark.

Main Light Direction

By the time you have determined the main light distance and the height for a given subject, you should have a fair idea of the direction of light from the main light. To establish the direction from which this light should come, move the main light in an arc, to the right or left, around the subject. Remember, while moving the main light, its established distance and height should be maintained. The shadow cast by the subject's nose is your key to main light direction. The light should be moved around until the shadow cast by the



4. Softbox



5. Beauty Dish



6. Umbrella

nose merges with the cheek shadow and leaves a small, triangular highlight on the cheek. When this is done, the main light is in position. Remember, the main light must always be the dominant, directional, shadow-pattern forming light.

Fill-In Light

Once the main light has been established, the fill or fill-in light is added. *This fill light is a secondary light and must not overpower the main light. Its purpose is to fill in and soften the shadow areas, making them lighter, and to provide shadow detail.* The fill light is placed slightly above the subject's eye level, on the opposite side of the camera from the main light and near the camera lens axis. The fill-in light should be less intense than the main light and of softer quality. This light is often diffused even when the main light is not. By placing the fill light slightly above the subject's eye level, you can cast a shadow under the chin. This shadow separates the head from the neck. The chin shadow should be soft and unpronounced.

The intensity of the fill-in light can be controlled by either adjusting the power setting of an electronic studio light set or adjusting the light-to-subject distance. The fill light can be moved in an arc to the side of the subject and away from the camera. *The fill light must not produce conflicting shadows (shadows that point toward the main light).*

Catch Light

A catch light provides a small, bright reflection of the main light in the eyes of the subject. It adds life and brilliance to a portrait and gives the eyes sparkle. *There should be only one catch light in each eye, and it should be high in the iris of the eye.* For broad lighting, the catch light should be approximately in the 11 o'clock position. The main light for short lighting should create a catch light at approximately the 1 o'clock position.

The lighting ratio for portraits should usually be about 3:1; 4:1 is maximum for good color portraits.

Background Light

The third light in studio portrait lighting is the background light. A background light is usually placed on a low stand midway between the background and the subject. When adjusted correctly, the background light provides good tonal separation between subject and background. The intensity of the light falling on the background should not normally be greater than the intensity of the light from the main light falling on the subject's face. By increasing or decreasing the intensity of the light on the background, you can control the tone or color reproduction of the background in the finished print. To reproduce the background color to its "true" color in a color print, it must receive the same amount of light as the subject's face.



When taking portraits for use on a roster board, like what I do every year for the NJROTC unit, you want the tone and color of the background to be consistent. When the backgrounds vary in color, the roster board does not appear uniform, and the attention of the viewer is distracted. When a background light is used, it is wise to position it before setting up any other light. It is easier to determine its effect without the interference of the main and fill light.

The background light should be positioned so the brightest area of the light illuminates

the background directly behind the head and gradually falls off into the corners of the frame. When the background light is set in this manner, it separates the head from the body and draws the viewer's attention to the subject's face.

Hair Light

Once the main, fill-in, and background lights are in their established locations, additional lights may be added to the setup to further enhance the portrait. One such light is a hair light. A hair light is usually a small lighting unit placed on a boom so it shines down from above and behind the subject. It is used to lighten the hair (or hat) and shoulders, add detail to the hair, and separate the subject from the background, presenting the illusion of a third dimension.

The intensity of the hair light varies with the subject since it is dictated not only by the color of the person's hair (or hat) but also by the amount of sheen the hair has. The hair light is usually placed on the side of the subject opposite the main light and behind the subject. It should be used from an angle about 6 to 8 feet high and from a position close to the center of the subject area without the light stand or boom showing in the picture. Light from this unit should not be allowed to spill over onto the forehead or tip of the nose. The hair light normally has a snoot attached so light from it does not strike the camera lens. Be sure the hair light is turned off when making any exposure readings. This light does not affect your exposure, but it could influence your meter.

Sidelighting

With sidelighting, the face is lit more intensely on one side than the other. This type of lighting is well suited for young women who have smooth skin and regular facial features, or for men whose rugged character lines should be emphasized.

Butterfly Lighting

Butterfly lighting is often used when making portraits of women. To start, you can place the main light very close to the camera lens axis at about the subject's eye level. This creates a flat lighting, and facial feature characteristics can be lost. By moving the main light higher, you can create a certain amount of modeling that is still very flattering and almost foolproof. This lighting is flattering because it does not emphasize lines or crow's feet around the eyes, wrinkles on the forehead, or shadows around the mouth. It

does, however, emphasize eyes and eyelashes, especially in females. The main light should be just high enough to cast a shadow of the nose about a third of the distance from the nose to the top edge of the upper lip.

Rim Lighting

Rim lighting is often used when making profile portraits. Rim lighting is the same as backlighting, where the subject is lighted from behind, causing the facial features of the profile to be highlighted. In a profile portrait, when a person looks straight ahead, only the whites of the eyes are seen by the camera. This causes an undesirable effect. Instead, have the eyes cheat. Turn the eyes slightly toward the camera, without turning the head, to show enough of the iris so the eye can be seen as an eye, not a white ball. Have the subject's head tipped back slightly. This separates the chin from the far shoulder, gives a better neckline, and reduces the appearance of a double chin. Allow more space on the side of the picture toward which the eyes are looking. This allows the subject to "look" beyond the frame.

Tenting

Photographing small products can be quite difficult if they include bright reflective surfaces. You can easily see other nearby objects reflected in them and sometimes even the whole studio. Also, light from the lighting units may reflect off the surface very strongly at a particular point. These reflections can create an unwanted bright highlight. There are two ways to get around these problems. First, you can use many lights and add reflectors to make sure the lighting is even. This method may solve the problem of light from the lighting units reflecting off the subject surface, but unfortunately there are two great disadvantages: it requires more lights than most photo labs have, and you still have reflections.

The other way to solve the problem is to use the tenting technique. The tent consists of a frame covered by a translucent white material that casts a diffused illumination on the subject. The lights are placed outside the tent and directed onto the translucent material. The color of the background, which is placed inside the tent with the subject, depends on the subject and the effect desired. Strips of black or colored paper taped to the inside of the tent add the necessary dark accents or "bring to life" a colorless object.

FOUR PORTRAITS

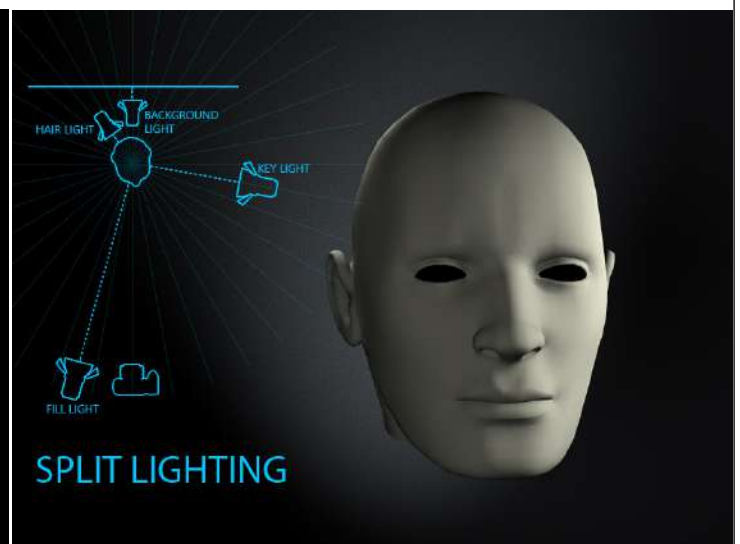
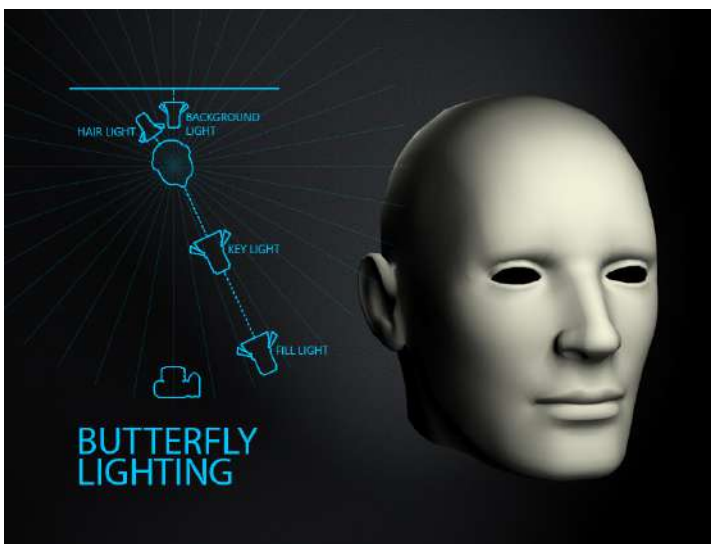
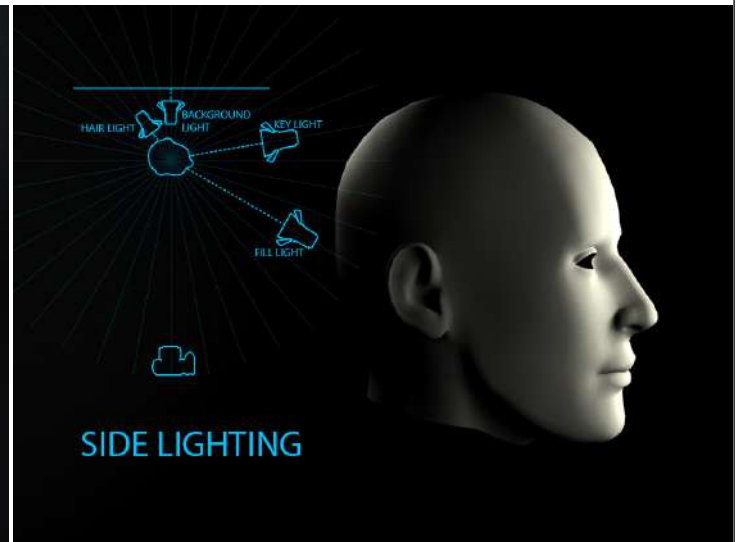
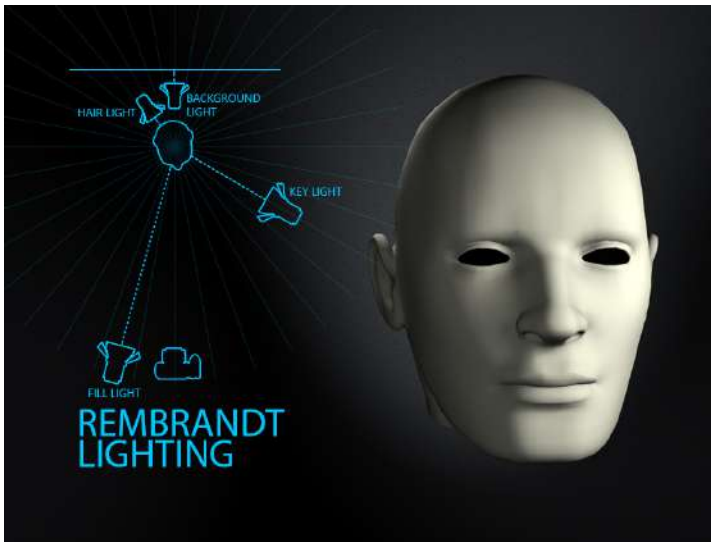
Test your Knowledge

Now that you have read the Fundamentals of Portrait Lighting it is time to test your new found knowledge as you create four example of the more popular portrait lighting styles use today.

For this assignment you will create four (4) portraits of a fellow student while using the following lighting styles:

- 1 portrait using Rembrandt lighting
- 1 portrait using Butterfly lighting
- 1 portrait using Side lighting
- 1 portrait using Split lighting

Follow the light diagrams below, create a 2x2 contact sheet and turn it in via Google Classroom.



Part Four — *The Rest of Our Assignments*

Now we are ready to move on and tackle the rest of the photo assignments that I have created for you. Don't be surprised if I happen to throw a new assignment your way, I might see something cool that I want you to create. Also, if you see a photo or photo technique that you would like to try, don't be afraid to ask, I might say yes.

Don't forget to read each assignment fully and follow the directions listed. Due dates for each assignment are listed on the Table of Contents page.

"If it makes you laugh, if it makes you cry, if it rips out your heart, that's a good picture." —Eddie Adams



CREATIVE SELF PORTRAIT

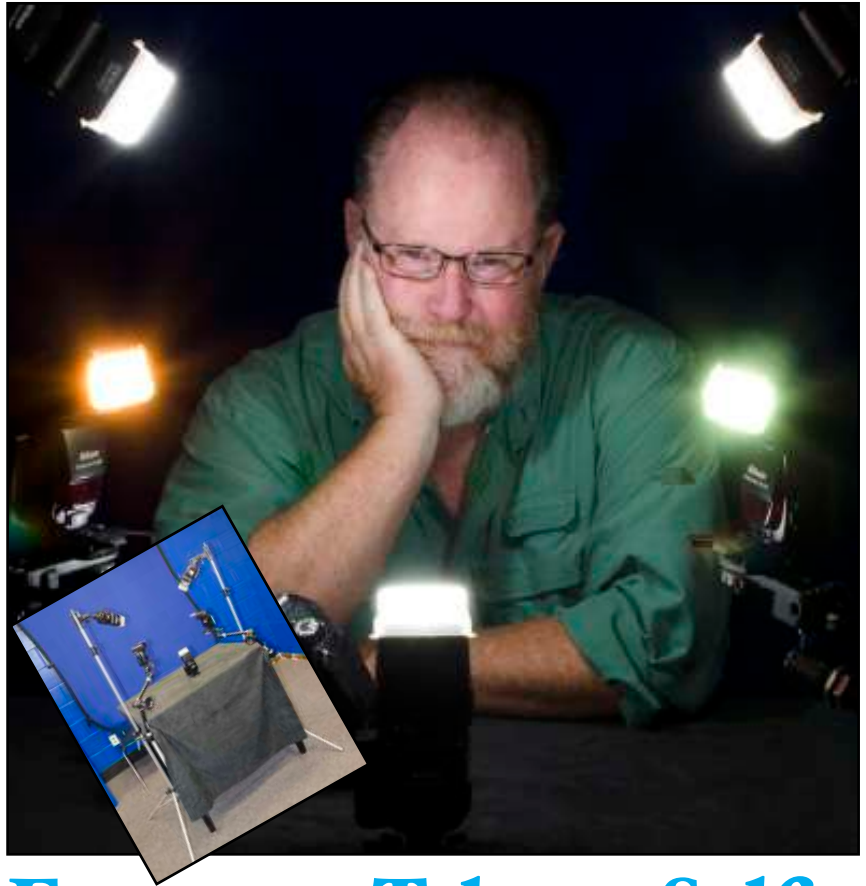
Inpire Creativity | Try New Techniques | Make Better Selfies

Learning Intentions

Students will create a series of creatively produced self portraits utilizing elements of art and the principles of design.

To Complete the Project

- Create three (3) strong, visually instesting self portraits.
- For each portrait you must use a different location. One of those locations must be off campus.
- Create a 1x3 contact sheet (rotate for best fit) in Photoshop. Turn it in via Google Classroom.
- Pick your best image and make a 8x10 print.
- Have a fellow Photo 2 student critique your work.



Everyone Takes a Selfie

Self-portrait photos, or 'selfies', are huge on Facebook, Twitter and Instagram. Sharing what you're doing and where you've been with your friends and followers has become fun, easy and virtually instantaneous.

But self-portraits don't have to be shaky instant shots taken with a smartphone. Since the earliest days of photography, self-portraits have been taken seriously as a way of expressing a photographer's creativity, improving camera skills and practicing techniques. In fact, one of the first photos ever taken of a human, produced on a daguerreotype plate in 1839, was of early photographer Robert Cornelius' own (rather grumpy-looking) face.

You don't need more equipment than your DSLR, a kit lens and a tripod, but the latter is essential as you'll need to compose your photos carefully in advance and have freedom to move about in front of the camera.

Check this website for some interesting Photoshop tutorials that may help you with your self portrait.

<http://photoshoproadmap.com/35-creative-portrait-effects-photoshop-tutorials/>

A Few Helpful Ideas

1. Relax and Be Yourself

The worst self-portraits are the overly self-conscious ones. Imagine you're taking a picture for your best friend, or your mom - whomever you can be yourself around

2. Use a Timer and/or a Tripod

Your standard digital camera should come equipped with a timer. Set up a tripod if you have one (if you don't, a rock or table should suffice), and try setting the self timer with the shutter on the continuous mode (if you have that option.) This will give you a variety of shots to choose from.

3. Play Around with Focus

Selective focus can put you in the spotlight, or make you recede into the background. Either way, it's an interesting and potentially beautiful way to emphasize or de-emphasize your chosen subject matter, which in this case, is you.

4. Play Around with Light

There are many ways to play around with light. One idea: try using a flashlight in a dark room to focus on one element (your face, your hands, etc.). Experiment with capturing the shot with or without the camera's built in flash.

5. Watch Yourself as You Shoot

Want to see what kind of faces you're making? Try placing a mirror behind the camera as you pose. Set the camera on continuous (once again if you have that option) and play around. Or take it a step further - use your mirror as a prop to create multiple reflections.

6. Distract Yourself

Set the camera on continuous and go about your daily tasks, or do something you enjoy. Make pancakes, water the plants, ride by the tripod on your bicycle. Don't pose - try to forget the camera is there.

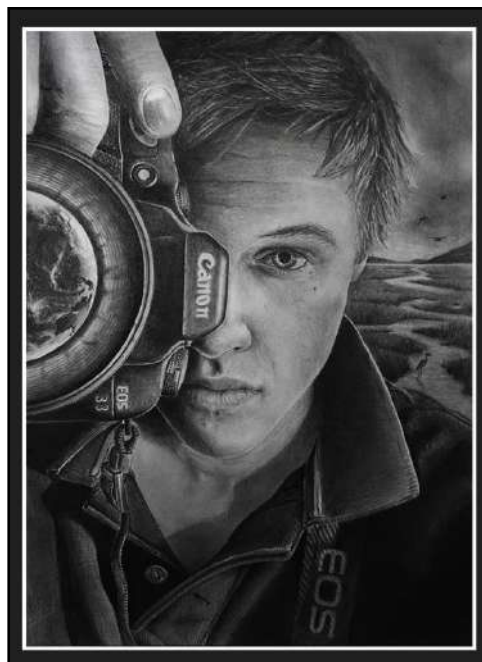
7. Shoot Candid

Some people are good at staring into the camera, and relaxing. Try capturing yourself open and unguarded as you gaze into the shutter.

8. Shoot Outside the Box

Shy? Not to worry. A self portrait doesn't necessarily have to be of your face. Adventurous? Then ham it up. Here are a couple ideas:

- Capture your shadow in an interesting way.
- Take a photo of your feet, or just your hands.
- Play with costumes, or strike a crazy pose.
- Ham it up with lots of emotion.
- Set up an interesting background.
- Get creative with Photoshop.
- Let the landscape do the talking - set your timer and become one with nature.
- Play with perspective - take the shot from up high or down low.
- Get an action shot - jump, run, toss props in the air.





| CRITERIA | 1 POOR | 2 MODERATE | 3 GOOD | 4 EXCELLENT |
|--|--|---|---|--|
| Technical Qualities: <ul style="list-style-type: none"> Exposure Backgrounds | Poorly executed. Photo is over/under exposed. | Image is erratic with no sense of a center of interest. | Good lighting. No mergers. Proper exposure. | Excellent choice of exposure mode. Paid attention to the background. |
| Composition: <ul style="list-style-type: none"> Organization Principles of Design | Composition is poor, little consideration. | There is some sense of decision making. | Composition follows rule of thirds and principals of design. | Excellent use of composition. Shows a sense of imagination. |
| Content: <ul style="list-style-type: none"> Fulfills the Assignment | Thought was not given to the assignment. Project seems rushed. | Shows a sense of effort and decision making. | Level of work is strong, could be more creative. | Shows inventiveness and imagination. There is a sense of style and experimentation. |
| Communicative properties: <ul style="list-style-type: none"> Visual Impact Emotional reaction | There is little, if any evidence of planning. Image does not portray any impact. | Work shows some effort but student not thinking about the visual impact needed to create an emotional reaction. | Shows engagement with most aspects of communicative properties. The image has some visual impact. | Shows evidence of thinking about the final image. Photo has visual impact and creates an emotional response. |

Chose your best photograph and have a fellow Photo 2 student critique it.

Creative Self Portrait photo critique (pick your best photo to critique)

Photo Title

What stands out the most in this photograph?

What sort of emotional response does this photograph raise in you?

What technical flaws do you see in this photograph?

What artistic flaws do you see in this photograph?

What is it that you liked the most about this photograph?

If you HAD to change something about this photograph, what would you do differently and why?

PHOTO TO CARTOON

Now for Something a Little Different

Learning Intentions

Students will explore the possibilities of transforming older photo assignments into a new and different art with the use of layers, blend mode, color dodge, and gaussian blur in Photoshop.

To Complete the Project

- Read the assignment instructions at least once **BEFORE** you do anything.
- Take your three (3) Creative Self Portraits (**complete that assignment first**) and follow the steps outlined in this assignment.
- Make a 1x3 contact sheet (rotate for best fit) and turn it in via Google Classroom.
- Print your best image as a 8x10.
- Have a fellow Photo 2 student critique your work.



Using Photoshop to Turn Images into Cartoons

Filters that turn your photos into drawings or paintings have been around in Photoshop for years. However, there have always been two problems with them: first, they've been used to death, and second, most of them aren't all that convincing.

To get a good result requires more than just slapping a filter over an image – instead you'll need to combine filters with hand-painted brushwork and other Photoshop skills to create a great cartoon image.

The photo-to-cartoon effect is surprisingly easy (*well, I guess it depends on what your definition of easy is*) to achieve. In this assignment you'll

learn how to turn a portrait into a cartoon caricature with the help of a few Photoshop filters, layers, and some painting with the Brush tool.

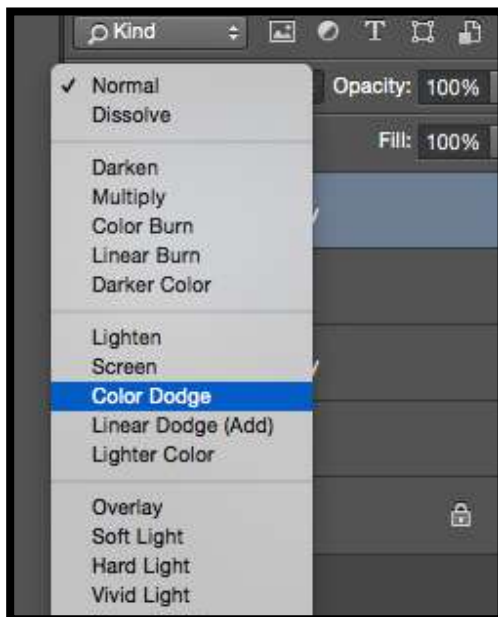
We will begin by creating a sketch of my Creative Self Portrait example seen above, which involves an unusual use for the Gaussian Blur filter. From here we'll use the brush tool along with a lot of separate layers to color in the skin, hair and clothes.

Like it says above, you will need to complete the **Creative Self Portrait** project before starting this unique Photoshop project.

Step By Step

1. Convert to sketch

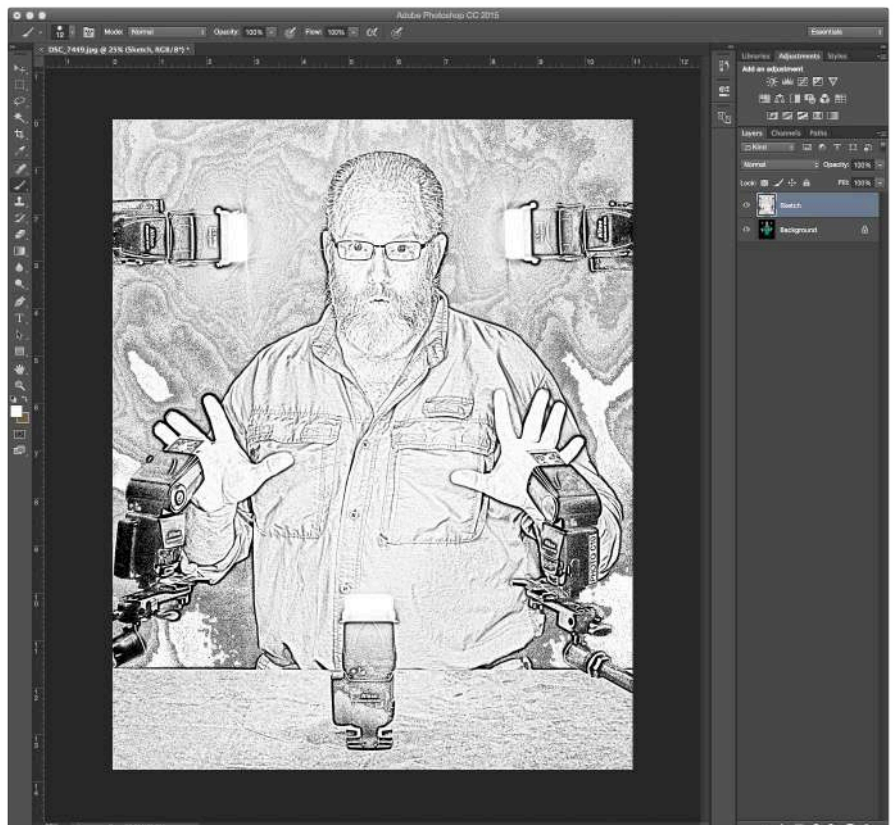
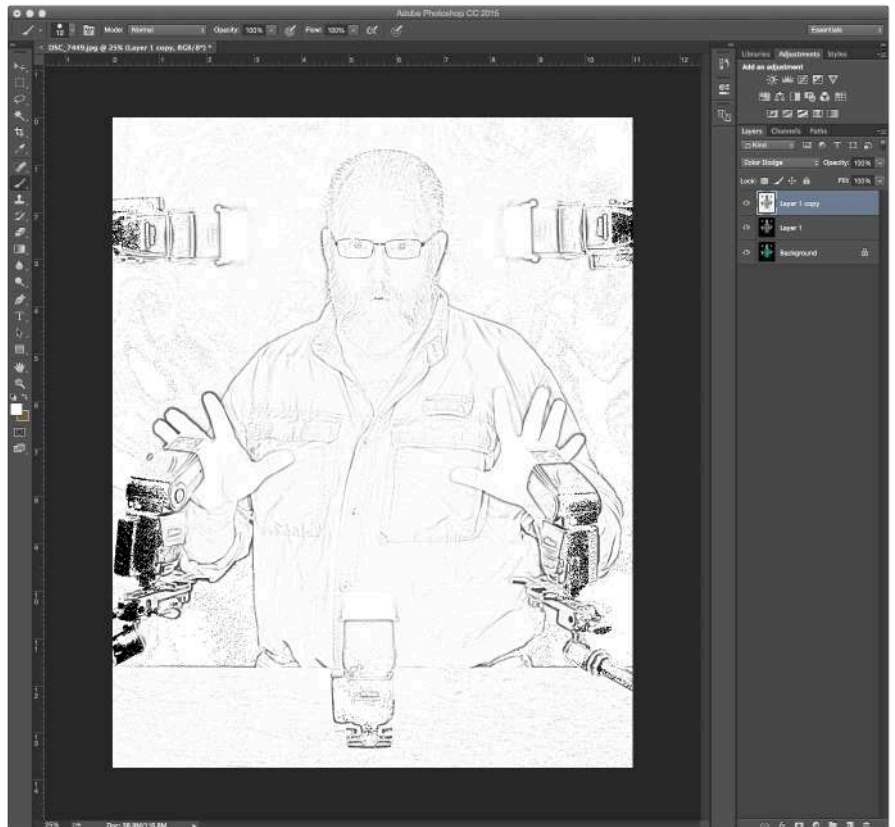
Open your start image. Hit **Cmd+J** to duplicate the background layer, then **Cmd + Shift+U** to remove color. Hit **Cmd +J** again, then **Cmd +I** to invert the tones. Change the *Blend Mode* to *Color Dodge*. Go to *Filter>Blur> Gaussian Blur*. Set Radius to 8px and hit OK.

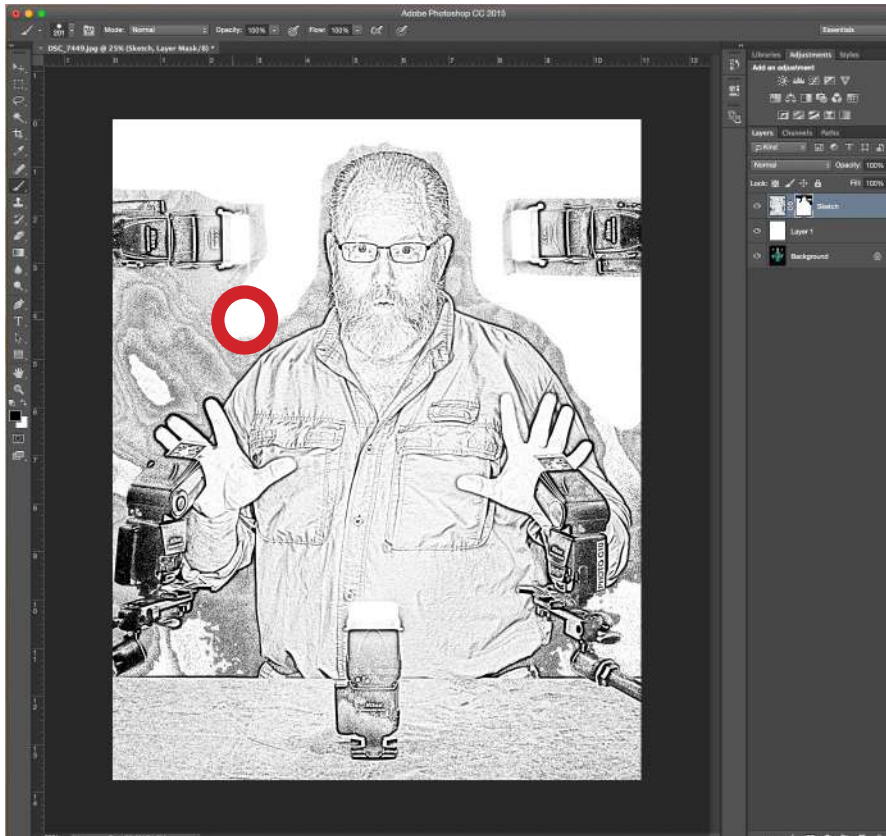


To change the blend modes from **Color Dodge** to **Multiply** use the drop down menu at the top of your **Layers** panel.

2. Make lines stronger

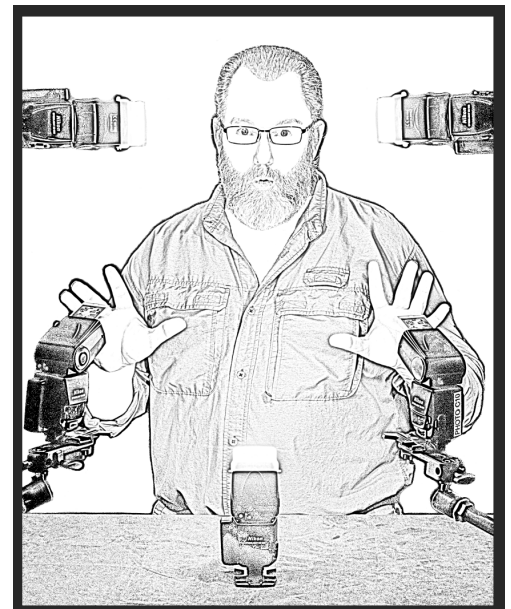
Hit **Cmd+Shift+Alt+E** to merge a new layer, then **Cmd +J** to copy it. Set the Blend Mode to **Multiply**, then copy the layer three (3) times to make the lines stronger. Highlight the top layer, **Shift+click** the layer above the background and hit **Cmd +E** to merge. **Rename the layer Sketch**.



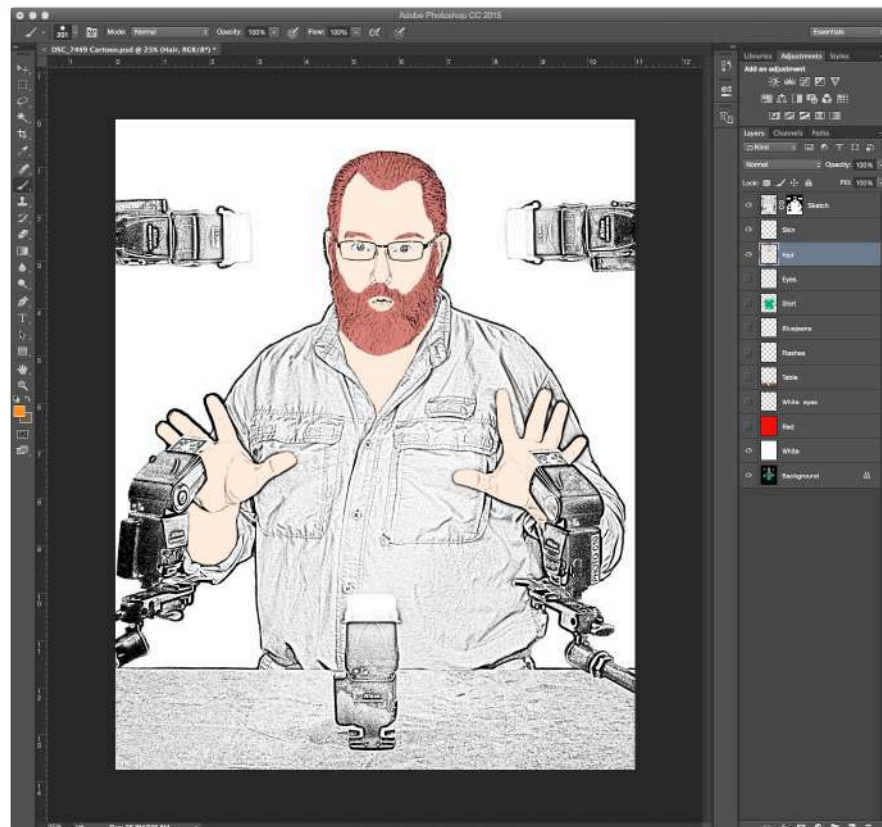


3. Clean it up

Make a new layer, drag it below the sketch layer, then go to **Edit>Fill Layer**. Set Use: **White** and hit OK. Next highlight the sketch layer and click the **Add Layer Mask** icon at the bottom of the Layers Panel. Grab the Brush tool (from the Tools Panel on the left) and set color to black, then paint to tidy up the skin, clothes and hair. ***This will act like the eraser tool.***

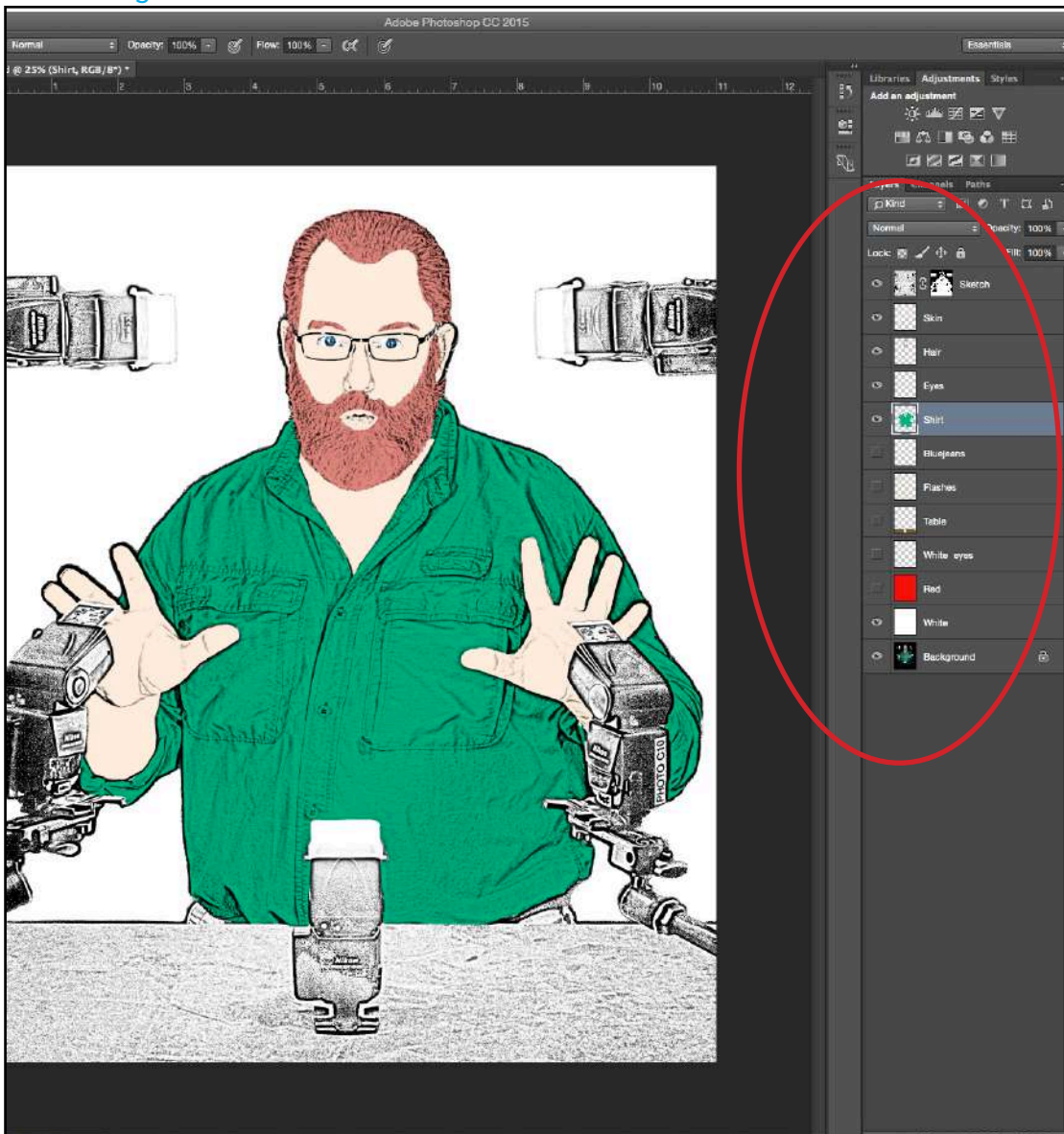


Notice that I removed all of the background detail and most of the detail from my skin.



4. Paint in the colors

Change the **Blend Mode** of the sketch layer to **Multiply**, then make a new layer and drag it below the sketch layer. Grab the Brush tool and choose a color for the skin, then begin painting. Make more new layers and paint different colors for the hair, eyes, mouth and jeans, etc.



When coloring in different parts of an image, always use a separate layer for each color (*and name them*) so you can erase, tone down or change the shade at any time.

| CRITERIA | 1 POOR | 2 MODERATE | 3 GOOD | 4 EXCELLENT |
|--|--|---|---|--|
| Technical Qualities: <ul style="list-style-type: none"> Exposure Backgrounds | Poorly executed. Photo is over/under exposed. | Image is erratic with no sense of a center of interest. | Good lighting. No mergers. Proper exposure. | Excellent choice of exposure mode. Paid attention to the background. |
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Chose your best photograph and have a fellow Photo 2 student critique it.

Cartoon photo critique (pick your best photo to critique)

Photo Title

What stands out the most in this photograph?

What sort of emotional response does this photograph raise in you?

What technical flaws do you see in this photograph?

What artistic flaws do you see in this photograph?

What is it that you liked the most about this photograph?

If you HAD to change something about this photograph, what would you do differently and why?

CREATE A PHOTO BUSINESS

Find Your Specialty | Make a Plan | Create a Proposal

Learning Intentions

As part of a strategy to link classroom instruction to work-related experiences Photo 2 students will organize, create and operate a small photography business.

To Complete the Project pt 1

- Specify a name for your business.
- Create letterhead and business cards.
- Write a business plan.
- Create a document highlighting the startup costs for you new business.
- **Part one due October 27**

To Complete the Project pt 2

- Sell your photographic services to a RHS teacher or administrator and fulfill a photographic need on campus.
- **Part two due December 15**



Senior and sports photography is a popular option for new photographers.

Making Art and a Living

I am one of the lucky ones!

When I started this adventure in photography almost 35 years ago I didn't think about how hard it was going to be to break into the business. All I saw was how glamorous and cool it was to be a "working" photographer. And like I said above, I am one of the lucky ones to have found not one, but three different opportunities to make a living with my photography.

As it is, those days of working as a 40-hour a week employee for the military, a company, or a newspaper, with a weekly paycheck, health insurance and a 401K retirement option are long gone. Today's "working" photographer is more likely to be a small business owner instead of an employee.

According to the United States Department of Labor about 60% of all working photographers in 2012 were self-employed. And if you wish to follow photography as a career after high school chances are it will only happen if you create your own business.

This assignment is just designed to get your feet wet, or to gently introduce you to the world of running a small photography business. We are not going to cover taxes, or if you should run your business as a sole proprietor or to incorporate it. Copyright is another issue we will not cover during this exercise. We will cover that at a later date.

The Business is King

Photography suffers from a few misconceptions that affect people's expectations on the amount of money they can make. At the top of the list is the assumption that photography skill is the most important thing.

This is the first misconception that needs to be addressed: having good photo skills is actually secondary to making money. ***Running a business requires business skills, not photography skills.*** That is the most important foundation that everyone needs to understand and commit to memory. A great photographer with mediocre business skills will almost assuredly fail, whereas a mediocre photographer with great business skills will almost assuredly succeed. In fact, really bad photographers can do quite well if they have a good intuitive understanding of marketing, pricing, negotiations, and interpersonal relationships.

The photo business is not paint-by-numbers game that can be learned by having someone explain it to you, or by witnessing another pro doing as you work alongside him. Oddly, photo schools don't teach the business of photography either—they mostly teach photo technique, and that's it. And that's often all you need if you're just going to work for someone else in the photo services sector. If that's what you want to do, photo schools are fine. If you want to build an independent career with your own business, you have to understand business. Not just the photo business, but the general concepts of business.

So, the first things to remember are that it's not about the photography, and it takes considerable time to build your business smarts to the point where you are capable of earning money in a very competitive business environment. You don't just make money at photography, you develop a career in photography.

The photo world is very difficult, competitive, and doesn't pay well. And that's the good news. The bad news is that it's also terribly unfair and unforgiving. To succeed, you need to learn business skills and ideas, that will be more responsible for your success than whether you know how to configure studio lights to yield a 2:1 lighting ratio. Most photo schools teach nothing about the real world of the business, and what they do teach has been made mostly obsolete by how business (not just technology) has changed.

Now that I have completely scared the heck out of you about starting a photo business, just keep this in mind: People with far less intelligent than you are doing it, so you have no excuse."

Frankly, I think you can handle it.



Weddings can be rewarding and can generate a large income, but you have to a very good photographer.

How to be a better photographer

- Photography is not just a job it's a passion.
- Find a great mentor and listen.
- Hang around with people who inspire and support you.
- There is no such thing as overnight success.
- Seek constructive criticism and learn from it.
- Work your strengths, hire your weaknesses.
- Shoot personal projects that inspire you.
- Have a consistent workflow.
- Back up twice.
- Always shoot in RAW.

Creating Your Photography Business

What is the name of your business?

What type of photography do you wish to specialize in?

Create a start-up cost list of equipment and any other item you may need to start your business.

Read Angela Pointon's "**Sample Photography Business Plan — 5 Critical Elements**" (page 44) to get a better idea as to what is involved in the creation of a business plan. In the space below, write your business plan for your photo business.



Sell Your Service

Now for the hard part finding a customer.

For this part of the assignment you, and your newly formed photography business, will need to find a willing Ramona High School teacher or administrator to provide a photographic service for. This does not mean shooting their wedding or family portrait, it has to be something that helps in the classroom or around campus.

On your business letterhead, create a proposal (contract) that includes what services will be provided to the customer. This proposal (contract) will need to include the date the project is due, complete description of services, and any special instructions the customer may require. For examples of photo contracts, and how to write them, search online.

This part of the project will be due the day we go on Winter Break, December 15, 2017.

Business assignment ideas

AG DEPARTMENT

- How to show an animal (poster)
- Veterinary tool ID (poster)
- How to prep an animal for a show (poster)

BAND

- Band roster photos

FOOD TRADES

- Proper dishwashing (poster)
- Equipment Safety (poster)
- Dry and wet ingredient measurements (poster)

SPORTS

- Proper technique for any type of sports equipment (poster)
- Media guide photos (head shots) of all players (deliver digitally)

NJROTC

- New command roster photos (printed)
- Uniform guidelines with dimensions (poster)
- Cadet installation
- Salute to the Military (Nov)
- Annual AMI Inspection and Pass in Review (Dec)
- Field Meet (Jan)
- Spring Break Trip (NJROTC student only)
- Military Ball and Awards Ceremony (June)

Have your customer comment on your work

Please comment on the quality of the student's work here.

| CRITERIA | 1 POOR | 2 MODERATE | 3 GOOD | 4 EXCELLENT |
|--|--|---|---|--|
| Technical Qualities: <ul style="list-style-type: none"> Exposure Backgrounds | Poorly executed. Photo is over/under exposed. | Image is erratic with no sense of a center of interest. | Good lighting. No mergers. Proper exposure. | Excellent choice of exposure mode. Paid attention to the background. |
| Composition: <ul style="list-style-type: none"> Organization Principles of Design | Composition is poor, little consideration. | There is some sense of decision making. | Composition follows rule of thirds and principals of design. | Excellent use of composition. Shows a sense of imagination. |
| Content: <ul style="list-style-type: none"> Fulfills the Assignment | Thought was not given to the assignment. Project seems rushed. | Shows a sense of effort and decision making. | Level of work is strong, could be more creative. | Shows inventiveness and imagination. There is a sense of style and experimentation. |
| Communicative properties: <ul style="list-style-type: none"> Visual Impact Emotional reaction | There is little, if any evidence of planning. Image does not portray any impact. | Work shows some effort but student not thinking about the visual impact needed to create an emotional reaction. | Shows engagement with most aspects of communicative properties. The image has some visual impact. | Shows evidence of thinking about the final image. Photo has visual impact and creates an emotional response. |

Sample Photography Business Plan – 5 Critical Elements

By **ANGELA POINTON**

I look at those famous photographers, too. You know, the ones who have tons of gear and who seem to be growing bigger and bigger every year. And sometimes I catch myself thinking, “gosh darn it, how did they get so lucky?”

And then I realize that it probably was only a sprinkling of luck on top of a solid foundation of planning and a bucket of sweat to represent their hard work.

Even though I forget sometimes, I have actually come to realize that so much in business hinges on good planning. And it's not to say that plans can't shift and change. They can. But going in feet first with no plan at all can mean rapid disappointment.

As photographers, most of us just want to be behind the camera. If we had all the money in the world, we'd pay someone to do our marketing, respond to emails, do our post processing and do our business planning for us. That stuff is all yucky and boring. Being behind the camera is fun.

The good news about planning, however, is that you really only need to lay out a photography business plan once a year and then visit it monthly to ensure things are staying on track (or to see if things need adjusting).

If you're starting a photography business and have never done a photography business plan before, it probably sounds kinda scary, right? Well what most of us think of when we think of the words “business plans” are really long, drawn out documents that take up a lot of time and hard work. But then, they sit on a shelf to rot.

That's the kind of business planning that I loathe. It isn't helpful to anyone, except, perhaps, a bank if you're seeking funding. A solid business plan, and one that actually works and makes a real impact, however, is a business plan that is simple and fits onto one piece of paper.

I'm going to walk you through each step for creating a sample photography business plan.

- Your Strengths
- Your Weaknesses
- Your Ideal Customer
- Your Financial Targets Your Goals

1. Know Your Strengths

We're all good at a lot of things. However, when you're evaluating your strengths for your photography business plan, you're comparing yourself to your competitors. So let's talk about each of these things for a minute, starting with your competition.

Your competitors are your real competitors.

Meaning, they're the other photographers that your customers are considering when they're looking for someone like you. So if you're a wedding photographer in a really big town, you might have 3-4 actual competitors out of all of the dozens of wedding photographers serving your area. And even though there are other photography businesses, your competitors are only really the select few that your typical client considers.

Now, picturing those few competitors, when you're thinking about your strengths, you want to be thinking of the strengths you offer that these competitors don't. Perhaps it's that you've shot at more locations than they have. Or perhaps it's that you're more networked than they are. List whatever strengths allow you to shine, where your competitors are weak.

For our sample photography business plan, we're going to pretend we're a portrait photographer in Philadelphia. We've evaluated our competition and narrowed it down to three. And after careful consideration, we've listed our strengths as being: better customer experience, more referring partners for our business, and more connections with Philadelphia non-profit groups.

Why are strengths important?

Because when you realize you have a list of strengths that your competitors do not have, you may see some opportunities for further growth. The key to market significance and capitalization is to leverage your strengths to their fullest.

Too many photographers try to match their competition. That just creates more of the same. Leverage your unique strengths, instead, and leave the competition in your dust.

2. Identify Your Weaknesses

So while strengths are competitive differentiators, weaknesses are holding you back from even more success. Just as we all have strengths to leverage, we also all have weaknesses.

The important thing to remember when thinking about your weaknesses for your own photography business plan is that the weaknesses you list should be things you're looking to improve before the end of the calendar year. It's no use listing weaknesses that you have no interest in improving. Think of your list of weaknesses as an alternative version of your to-do list.

When thinking of our sample photography business plan, our fictitious Philly portrait photographer

really wants to improve her skills with lighting, the search engine optimization for her website, and her packaging. These are three things that she believes will enhance her business if she can manage to improve them all before the end of the year. As a result, they're good things to have on her weaknesses list.

3. Your Ideal Customer

When working on your own photography business plan, your ideal customer might not be the type of people that have hired you in the past. No, this is the opportunity to be super critical and super detailed about the type of person you want as a customer moving forward. They're the people that make your job easy, don't ruffle feathers and who are super appreciative of what you do.

They pay what you want them to pay, and they don't think twice about it. So while they might not be who you're working with now, it's important to document who they would be going forward. And be as specific as possible.

For our sample photography business plan, we're going to list the following attributes for this Philadelphia-based photographer's ideal customer (see if any are on your list, too):

- the customer lives in Philadelphia's city limits
- is married with at least 1 kid... usually a dog, too
- active lifestyle and seems to really like marathons
- both spouses work full time jobs
- their extended families tend to live far away
- they commute to work each day via public transportation

• they frequently do day trips and go out to dinner on the weekends

So while much of the above list seems to have nothing to do with photography, it reveals some interesting marketing opportunities. For example, in this photographer's case, they've identified that most of their customers participate in marathons. So what if they found an opportunity to sponsor a marathon as a marketing opportunity? Perhaps they could take shots of runners crossing the finish line as promotional pieces for their business. Or, since their customers' families typically live far away, perhaps they can leverage some product sales by marketing special holiday keepsake books that help to connect families through photography that live miles away?

Some really fun brainstorming can come from listing out the commonalities amongst your ideal customers.

4. Your Financials

All good business owners have a keen awareness for their current financial state. They know the revenue

they need to bring in each month to make their number, along with their current standings against the goal. While financials can be a scary thing for many creative types, what I've found is that awareness actually moderates the fear. A basic understanding of your photography business financials allows you to plan better and manage the business better, thus alleviating this general sense of ignorance and uncertainty.

So while crunching numbers and determining financial goals can seem like nerd-work, it can actually have a really positive affect on your own personal outlook on your business.

Here's how I recommend you start:

A. Determine Your Total Sales Per Month

Grab a calculator and a pen and paper. If you're an ex-corporate type like me, feel free to open up Excel and do this work there, instead.

You're going to determine how much in total sales you want to earn for every month that remains in this year. If you're a wedding photographer or any other photographer that is booked further out, feel free to start your planning for next year, instead.

Your total sales generally consists of:

- Session fees/month
- Average product order amounts per session
- Any other miscellaneous fees you charge your clients

If you've never done this kind of planning before, you're probably thinking, "but I have no idea how much I'm going to book from now through the end of the year." Or, "but everyone orders different amounts of stuff after each session."

Don't worry. The lovely part of planning is that we can use rough numbers for now.

To figure out your session fee revenue, determine how many sessions you think you will reasonably schedule between now and the end of the year. Then, figure out how many sessions, on average, you'll book each month and multiple that number by your average session fee.

To figure out your print and album fees, it might help to look back at the earlier months of this year and figure out an average print/album order amount and go with that.

Finally, add your monthly session fees to your product order fees and other miscellaneous fees to get an estimated total sales number per month. Remember, a rough starting point is fine. There is an opportunity to refine your estimates later.

B. Determine Your Cost Of Sales Per Month

For every shoot you book, you have costs. There might be editing costs (if you outsource your editing)

or second shooter costs or, at the very minimum, your own costs to the print lab or album company.

When thinking of your cost of sales (otherwise known as cost of goods sold), consider anything that is variable and only incurred if a client books you. Your business has other fixed expenses (like your website hosting fees or marketing fees), but those expenses fall into another area.

Again, if you don't know how to figure this out, look back at the earlier months of this year and associate your averages from this time period to what you'll incur going forward. Be sure your cost of sales is a monthly number, as well.

C. Calculate Your Gross Profit

This is a fairly easy number to calculate. Your gross profit is determined by taking your total sales number and subtracting your cost of sales. You should be left with a positive number, which equals your average gross profit per month.

If the number you're left with is a negative number, you need to take a closer look at your prices. A photographer should never have a higher cost of sale than total sale.

D. Identify Your General Expenses

Your general expenses are the fixed costs associated with running your photography business. They consist of things like:

- website hosting fees
- accounting and legal fees
- equipment and computer expenses
- studio rent, etc.

In most cases, general expenses don't vary too much from month-to-month, aside from annual fees or quarterly fees you might pay to keep your business running. For example, I pay my website hosting fee and my email newsletter software fee in an annual payment to take advantage of their annual payment discounts. Therefore, my expenses are abnormally high in the specific month when these two payments are incurred.

Figure out your own personal business expenses per month. Then, add your own compensation to that number. Now, you have a total general expenses number, including owner's compensation. If you're currently running a part-time photography business while still working a "day job" your owner's compensation may be \$0, and that's okay. Obviously, when you're running a photography business full time and are wanting it to be your source of income, you need to provide yourself with monthly owner's compensation.

E. Calculate Your Net Profit

When figuring out your photography business's financials, the two numbers you'll find the most enjoyable are owner's compensation and net profit.

Net profit is simple to calculate. It is your gross profit minus your general expenses. If you've been in business for years, you're likely to have a positive net profit number. If it's your first year being a photography business owner, your net profit number might be in the negative and that's perfectly okay if you're planning for the loss. Many businesses take a year, sometimes more, to get out of a negative net profit (known as operating in the red) and see positive net profits. Smart businesses owners know this ahead of time and save up equity to cover the losses that will be incurred for the first year or so until profits become positive.

If you're at the point where you're making money and you're left with a positive net profit number, you have a couple of decisions to make. You can either boost your owner's compensation and take home more income from the business or you can decide to invest more money into the business to increase its longevity and future success. There are other potential uses for positive net profit, such as charitable donations or keeping more cash in the business for use later, but investments and bonuses for the owners are typical uses. Investments that photographers typically make are in staff, assistants, new equipment or additional marketing.

5. Your Goals

The last piece of a solid photography business plan is articulating some goals for the business. When you're thinking about your goals for the remainder of this year or the next year, review the sections of your business plan that are listed above. They're loaded with ideas for really strong, growth-oriented goals. In the case of the Philadelphia-based photographer we used for our sample photography business plan, she should consider:

- making each of her weaknesses a goal to improve upon before the end of the year
- leveraging some of her strengths through her marketing, such as attending more non-profit group events for marketing and networking, for example
- taking a closer look at her financials for: opportunities to raise prices and earn more per shoot, lower her expenses and/or invest in some things that will help her photography business grow (this is recommended for all photographers)

PHOTO BREAKDOWN

How to Deconstruct a Photograph



This is what pros do to learn new techniques

To Complete the Project

- You must figure out on your own how to re-create this photo.
- Create one example with a subject in the frame at **least five times**.

* Turn it in via Google Classroom, make a 8x10 print, and have a fellow photo two student critique it.

You have created your own photography business and you are about to meet a brand new client. During the meeting, the new client pulls out the photograph you see above, and explains that they want to re-create the look and technique of that image to be used in a new national ad campaign. Now all you have to do is figure out how that photo was made!

So, your job is to figure out what I did to make this image. Write down step-by-step how you think I created this photo and go out and recreate it with you as the subject.

Chose your best photograph and have a fellow Photo 2 student critique it.

Deconstruct a Photograph critique

Photo Title

What stands out the most in this photograph?

What sort of emotional response does this photograph raise in you?

What technical flaws do you see in this photograph?

What artistic flaws do you see in this photograph?

What is it that you liked the most about this photograph?

If you HAD to change something about this photograph, what would you do differently and why?

HOLLYWOOD GLAMOUR

Hollywood Royalty | Classic Beauty | Glamorous Portraits

Learning Intentions

To create striking black and white portraits that are reminiscent of the golden era of Hollywood.

To Complete the Project

- Research glamour photos from Hollywood's Golden Era and find a style you would like to re-create.
- Read the attached story (page 54) "How the Glamour Shot Changed Hollywood" by Kendra Bean, and write a one-page essay on what do you believe was the reason for George Hurrell's success. Was it his traditional artist background, his expertise with photographic and lighting equipment, or was it just luck, being in the right place at the right time?
- Make a 8 x 10 black and white print of **two (2)** different subjects using the hi-key lighting technique used during the Hollywood Glamour era.
- Turn in both portraits using Google Classroom.
- Pick your best portrait and have a fellow photo 2 student critique your work.



The Allure of the Big Screen

The Hollywood glamour era was one of the most influential periods of film history, producing some of the most classic films of all time and creating some of the most memorable stars ever known (Marilyn Monroe, Clark Gable, and Cary Grant come to mind), all the while serving as a potent antidote to the emotional demands of the Great Depression and World War II. The Hollywood glamour world was literally ingrained into our collective psyche, and although the Golden Age of movie-making no longer exists, the lustrous world of the glamour photos still beckons to many. Fortunately, creating a great glamour photo today is much simpler than it was in the 40s: all you need are a good model, a lighting system, an idea of what look you're going for, and a decent post-processing program.



Tips to creating a strong Glamour photo

Here are a few tips to help you with the Hollywood Glamour project.

- Get your light high and angle it down to a steep angle to get the deep shadows indicative of glamour photos.
- Once you have your three lights set and you're happy with how they interact with your subject, start to change things up. Don't change your lights or your model—change your own position instead. You can repose your model slightly, but make no large adjustments.
- When dealing with make-up, make sure the skin tones of your model match. Also, make sure you have powder on hand – speedlights produce a hard light.
- When choosing which shot to use, look at your photos last-to- first. You'll get a fresh perspective that way.
- Learn the proper technique and then go off on your own. Don't hold yourself to any conventions.

Striking images of starlets such as Jean Harlow and Hollywood royalty like Clark Gable are all thanks to the photography genius of photographers like George Hurrell. His classic portraits were a key marketing tool for MGM and Warner Brothers studios to create buzz about their movies.

Those images, made during Hollywood's Golden Era of the 1930's and 40's, are masterpieces of photographic art. They gave the subjects an added air of grace and grandeur. It is a shame that today's actors do not tend to be photographed in this manner.

The style is still very much in demand however. Here's a breakdown on how to achieve this classic portrait style.

Do Some Research

Gather a few images that you'd like to try to re-create. Also look at photographers such as CS Bull and Laszlo Willinger (Marilyn Monroe's photographer).



Lighting

The portraits were typically black-and-white and hi-contrast. The hair and skin highlights were blown-out (usually to hide flaws and wrinkles in their faces). The shallow depth-of-field (due to the limits of their large format cameras most likely) created dreamy, out-of-focus backgrounds.



Posing

More often than not, the stars did not make direct eye contact with the camera and looked away as if pondering how they were going to spend their millions! Hands were used strategically to frame the face, prop the head or add emotion.

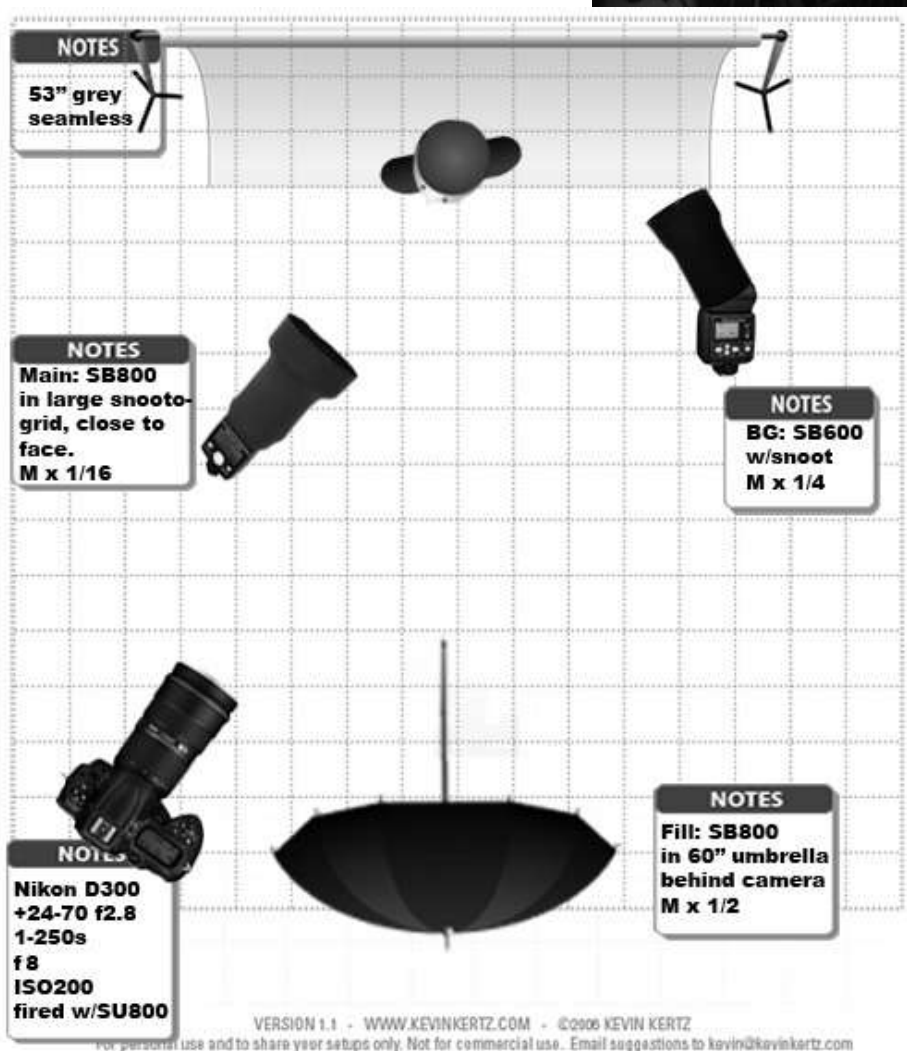
Setting Up the Shot

Hollywood photographers used Fresnel lights used for stage lighting. The lights have a very distinct look and are focusable, giving the light a soft edge along with a soft shadow. The Fresnel lens produces a very even light that is different than a hard speedlite, or a flash head with a softbox.

The same look can be achieved with a softbox, grid and strategic use of go-bo's (a screen or mat covered with a dark



material for shielding a camera lens from excess light or glare.)



Key Light

A large softbox with a honeycomb filter will concentrate light and control light spill. Be sure to look for one with a silver inner reflector and detachable inner diffuser for adjusting softness level. Another technique to add some extra glow to your subject's face is a reflector board such as Savage's Dull Silver board. Clamp the board to a stand and place slightly below and close to the subject's face.

Fill/Rim Light

A key component for this look is to create the beautiful, glowing highlight on the subject's hair and separate them from the dark background. Place the light slightly off to the side of the subject so that only the edge of the light from the softbox catches the subject's face — feather it upwards and more to the left, away from your subject. It will also give an edge to the clothing further creating separation.

Backdrop

Elegantly draped cloth backdrops are easy to create. Try practicing with a silky fabric clipped to a backdrop stand and pinning the fabric to fashion elegant folds. Or, for real simplicity try a large, white muslin backdrop. With the depth of field in these shots the background almost always is well out of focus anyway, so it doesn't matter what you use too much. (To keep the background from falling completely into blackness, use a speedlite shining directly on it and adjust setting accordingly.)

Finishing Touches

Hollywood images were airbrushed extensively to give the allusion of flawless skin. Practice and make good use of Photoshop's airbrushing and band aid tools. Beware, over airbrushing your image can remove too many details causing the skin to look plastic and unrealistic.



| CRITERIA | 1 POOR | 2 MODERATE | 3 GOOD | 4 EXCELLENT |
|--|--|---|---|--|
| Technical Qualities: <ul style="list-style-type: none"> Exposure Backgrounds | Poorly executed. Photo is over/under exposed. | Image is erratic with no sense of a center of interest. | Good lighting. No mergers. Proper exposure. | Excellent choice of exposure mode. Paid attention to the background. |
| Composition: <ul style="list-style-type: none"> Organization Principles of Design | Composition is poor, little consideration. | There is some sense of decision making. | Composition follows rule of thirds and principals of design. | Excellent use of composition. Shows a sense of imagination. |
| Content: <ul style="list-style-type: none"> Fulfills the Assignment | Thought was not given to the assignment. Project seems rushed. | Shows a sense of effort and decision making. | Level of work is strong, could be more creative. | Shows inventiveness and imagination. There is a sense of style and experimentation. |
| Communicative properties: <ul style="list-style-type: none"> Visual Impact Emotional reaction | There is little, if any evidence of planning. Image does not portray any impact. | Work shows some effort but student not thinking about the visual impact needed to create an emotional reaction. | Shows engagement with most aspects of communicative properties. The image has some visual impact. | Shows evidence of thinking about the final image. Photo has visual impact and creates an emotional response. |

Chose your best photograph and have a fellow Photo 2 student critique it.

Hollywood Glamour photo critique (pick your best photo to critique)

Photo Title

What stands out the most in this photograph?

What sort of emotional response does this photograph raise in you?

What technical flaws do you see in this photograph?

What artistic flaws do you see in this photograph?

What is it that you liked the most about this photograph?

If you HAD to change something about this photograph, what would you do differently and why?

George Hurrell



How the glamour shot changed Hollywood

By **KENDRA BEAN**

Among all of the great Hollywood portrait photographers, George Hurrell is arguably the most famous and is considered by collectors and historians to be the best in the business. It was his photos that actually inspired the term “glamour photography.” In 1936, *Esquire* magazine claimed, “A Hurrell portrait is to the ordinary publicity still what a Rolls Royce is to a roller skate.”

Hurrell was born into a large Catholic family Cincinnati. Following two of his siblings, he initially enrolled in a seminary in Chicago after completing high school, with the intent of becoming a priest. But, he said, “As long as I can remember I wanted to be an artist. As a boy, I was drawing all the time, in school and out.” So he decided to study at the Art Institute in Chicago instead.

Although painting was his subject of choice, Hurrell also worked with a camera during this time, as it was common for art students to photograph inspirational locations as well as their finished work. While at school he held a series of jobs, including acting as a colorist for Chicago

portrait photographer Eugene Hutchinson who taught him valuable tricks of the trade, including negative retouching, darkroom developing and airbrushing. Still, Hurrell’s interest in taking up portrait photography as a profession came on gradually. In 1925, he attended a lecture by landscape painter Edgar Alwyn Payne and showed the artist a portfolio of his student work. Payne was impressed and encouraged Hurrell to follow him out to Laguna Beach in California where there was a thriving fine arts community.

Hurrell continued painting but soon realized that he could make more money taking photographs of local artists and the social scene in Orange County. His most prominent patron was the wealthy, and unconventional Florence Leontine Lowe Barnes, known to her friends as Pancho. Pancho Barnes thought Hurrell’s photos were better than his paintings, so when she decided to apply for a pilot’s license, she asked Hurrell to take her photograph. Oroville Wright of the famous Wright brothers processed all pilot’s applications at that time and discouraged female hopefuls from applying. If a woman crashed a plane as opposed

to a male pilot, he believed it would bring negative publicity to the aviation industry. Pancho decided to dress as a man for her photograph. Her license was approved and she later became Hollywood's first female stunt pilot.

Pancho Barnes ended up being Hurrell's ticket to Hollywood. She was best friends with Mexican silent film star Ramon Novarro, whose Latin accent put him at risk of becoming obsolete as Hollywood made the transition from silent to sound in the late 1920s. Novarro was nervous about his prospects for continuing his career on screen and was afraid that if anyone in the business found out, his new contract negotiations with Metro-Goldwyn-Mayer would fall through. He needed new publicity portraits but didn't trust anyone actually working in Hollywood not to gossip about his fears. So Pancho suggested Novarro go down to Laguna Beach and have Hurrell take a series of photos.

Novarro was short in stature and had a drinking problem owing to the personal conflict of being a gay Catholic as well as pressure from MGM to enter into a lavender (fake) marriage, but using a second-hand 8 by 10 camera and an 18 inch portrait lens, Hurrell succeeded in transforming Novarro into the Latin lover coveted by women across the country. In these early Hurrell photographs he looks like a Greek God or a handsome prince from a Victorian painting.

Novarro was so pleased with the outcome of the photos that he showed them to his good friend Norma Shearer, who was married to MGM's wunderkind producer Irving Thalberg and

looking to spice up her image in order to land the lead role in the 1930 film *The Divorcee*. Shearer wasn't considered classically beautiful and in fact appeared to be a bit cross-eyed. But she was determined to prove herself otherwise, so she drove down to Laguna in her Rolls Royce and commissioned some portraits. With clever use of lighting and shadows, as well as a provocative hairstyle and clothes, Hurrell helped Shearer become sexy. She landed the role she was going for and Irving Thalberg offered Hurrell a contract with Hollywood's biggest studio. He earned \$150 per week as MGM's first in-house portrait photographer.

Over the next three years, Hurrell worked on developing his signature style, which owed much to his painterly influences. Before going to Hollywood, Hurrell had improvised with household items such as standard light bulbs and frying pans for reflectors. Now in Hollywood he had professional equipment. He was a big fan of "Rembrandt lighting," named after the Dutch painter Rembrandt van Rijn. This effect was achieved by the use of a sharp focus lens, an overhead key light or "boom" light and a spotlight angled to one side so that the sitter's face was half cast in shadow and a triangle of light appeared beneath one eye.

Hurrell expert Mark Vieira described other facets of the photographer's style in his photo retrospective *George Hurrell's Hollywood*:

"His trademark effects included: Shooting a subject upside down on the floor so that her cascading dress seemed to fly up; an occasional "Dutch

tilt" to throw vertical lines zaniily out of plumb; using only one light, a spotlight, to shoot a subject against a white wall; elongated eyelash shadows; the placement of the boom light so that it shown down from behind, or down the part of the subject's hair, or onto the cheekbones; a spotlight shining up from the floor; lead retouching to lighten the iris of an eye; a tiny dot of retouching 'opaque' to enlarge the specular highlight in each eye; using a spotlight instead of a soft light as the fill."

The key to making a star "glamorous" was to portray them as remote and untouchable to the viewer, not more relatable. This was especially important during the Great Depression. The 1930s is often referred to as "The Golden Age of Hollywood," when millions of Americans went to the movies on a weekly basis. Former POTUS (President of the United States) Franklin Delano Roosevelt put it nicely when he said, "During the Depression, when the spirit of the people is lower than at any other time, it is a splendid thing that for just 15 cents an American can go to a movie and look at the smiling face of a baby and forget his troubles." It's not surprising then, that perhaps the most popular star of the decade was not Crawford, Dietrich or Garbo, but little Shirley Temple.

Hurrell was responsible for making the close-up an integral part of glamour photography. Max Factor's heavy pancake make-up – was all the rage in the 30s and 40s – didn't photograph well up close, so photographers requested they wear nothing except for a bit of lipstick and mascara. Studio retouchers were responsible for smoothing over

wrinkles, pores and pimples, but a trusting atmosphere had to be established between the photographer and his sitter in order to get the best pictures. Each star had to be handled differently depending on his or her personality. Hurrell drew from a bag of tricks that included everything from music to headstands in order to make his sitters comfortable. He also controlled every aspect of the shoot from wardrobe to poses. Props were used to create interest in the photos, the most famous of which was a white bearskin rug that sitters requested so often, Hurrell eventually got sick of it.

Once everything was in place the actor's face became a canvas on which to create alluring works of art.

The biggest and most difficult task of being a studio portrait photographer was placating the egos and insecurities of some of the big names that stepped in front of his camera.

In the summer of 1932, Hurrell argued with MGM publicity chief Howard Strickling over the fact that he was earning extra cash by photographing stars from rival studios on weekends. Strickling won out and Hurrell took his leave from MGM. He set up his own studio on Sunset Boulevard and opened the doors to anyone who would pay his \$500 session fee. Because he had established himself as a photographer who could make stars look sexy, his former clients were happy to follow him.

Hurrell may have left the biggest studio in Hollywood, but if anything, demand for his work only increased. In 1935 he went to New York to dabble in fashion photography, where

he took inspiration from Cecil Beaton and George Hoyningen-Huene. Returning to Hollywood in 1937, he loaned his talents to Warner Bros and Columbia, and then joined the First Motion Picture Unit of the US Air Force during WWII. Hurrell remained in the entertainment business for the rest of his life, trying his hand at advertisement production, direction and cinematography for Walt Disney Productions, and doing freelance stills and portraits for TV shows like *Gunsmoke*, films like *Butch Cassidy and the Sundance Kid* and *All the President's Men*, and stars like Paul Newman and Liza Minnelli. He died in 1992, having been one of few Hollywood photographers

to be celebrated in museum exhibitions during his lifetime.

Main sources and recommended reading:

- 1 "The Art of the Great Hollywood Portrait Photographers" by John Kobal
- 2 "Shooting Stalin: The Wonderful Years of Photographer James Abbe" by the Museum Ludwig, Cologne; text by Terence Pepper
- 3 "The Haunted Screen: Expressionism in the German Cinema and the Influence of Max Reinhardt" by Lotte Eisner
- 4 "Masters of Starlight" by David Fahey
- 5 "George Hurrell's Hollywood" by Mark Vieira

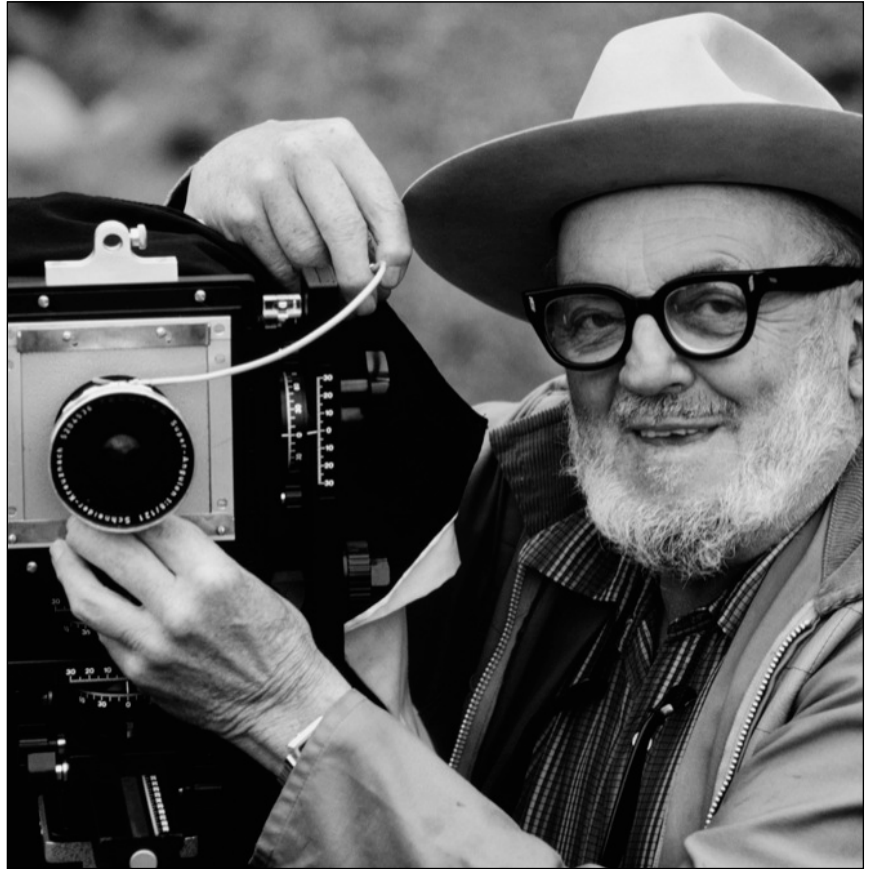


PHOTOGRAPHERS

Photo 2 Research Project

List of Photographers

- Ansel Adams
- Eddie Adams
- Richard Avedon
- Mathew Brady
- Margaret Burke-White
- Henri Carter Bresson
- Robert Capa
- Immogen Cunningham
- Louis Daguerre
- Robert Doisneau
- Alfred Eisenstadt
- Walker Evans
- Lee Friedlander
- Lois Greenfield
- Lewis Hine
- David Hockney
- Horst P. Horst
- Yousef Karsh
- Andre Kertesz
- Heinz Kluetmierz
- Dorothea Lange
- Frans Lanting
- Annie Liebowitz
- Jay Maisel
- Steve McCurry
- Joe McNally
- Eric Meola
- Edward Muybridge
- James Nachtwey
- William Nottman
- Gordon Parks
- Irving Penn
- Herb Ritts
- Galen Rowell
- W. Eugene Smith
- Alfred Stieglitz
- Edward Steichen
- Paul Strand
- Pete Souza
- Pete Turner
- Edward Weston

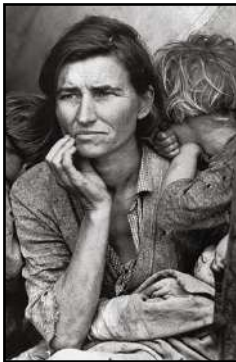
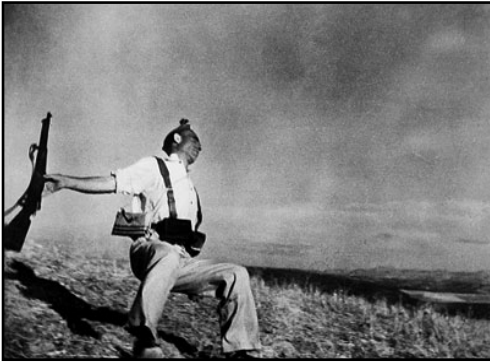


History Research Project –Part 1

Pablo Picasso once said, “Good artists copy; great artists steal.” Photographers are artists too. In this assignment, you will be investigating photographers of note to further your understanding of photographic history – and maybe to find inspiration for your own photography.

The research component of this assignment begins by selecting a famous photographer from the sidebar at left and conducting a quick search either in the school’s library or on the internet.

Take some time to look through your research and find a photographer who’s work you feel is visually interesting and inspiring. Then let me know who you selected as your subject for this assignment. Each Photo 2 student must pick a different photographer – no duplicates will be allowed. You may also choose a photographer that is not on the list however the photographer must have produced historically relevant work



and be approved by me.

Once your choice has been approved you may begin using the resources available to compile information about your photographer. The information you are searching for is covered in the worksheets starting on page ????.

When using the internet as your resource choose appropriate sites and cite them correctly. The definition of an appropriate website is one that is monitored or administered by an academic or similar institution (galleries, universities, official websites, etc.) ***This does NOT include Wikipedia or any fan-created sites.***

It is vitally important that you think critically about the information you find to determine the artistic direction or thrust of your chosen artist. This information will play a key role in the second part of this assignment.

History Research Project –Part 2

The history of photography has many stories... and each person in your class has just learned one of them!

Now its time to build a Google Slide presentation about the photographer you have just researched. Your presentation should begin with a slide that will have your name on it so that we know who's presentation it is. The second slide will be the title slide that may (if available) include a portrait of the artist. The following slides will contain images produced by that photographer. Those images can be found through image-based search engines (like www.images.google.com). When choosing your images, please be sure to take the largest ones possible: images below 640 x 480 in resolution will pixelate if you make them larger on the screen.

Each student in the class will be making a presentation in front of your instructor and fellow Photo 2 students on their photographer. The slides will be your examples — the rest of the information HAS to come from you. You will be evaluated on how well you present your project: the flow of information, the way you connect the images, and the way in which you communicate important information like interest in photography, sources of inspiration and unique style will be the basis of your presentation marks.

NOTE: Should you need to use works by other photographers in your presentation to better tell the story, be sure to communicate to your audience that those photos are not by the photographer you are concentrating on.

We will start our presentations on the Monday before we go on Winter Break.

Photographer Research Worksheet

PART ONE – Basic Information

Name:

Place of Birth:

Date of Birth:

Place of Death:

Date of Death:

PART TWO – Photographic Background

Medium used (tin type, gel print, digital, etc.):

Favorite subject matter:

PART THREE – Biographical Information

What route did this artist take into photography?

How did they get interested in this subject matter?

What techniques did they use in their photography to give their photos a distinct look?

What are their best known photographs (and, if you can find it, why)?

What impact do you think these photographs had on society in general? Why?

What impact do you think these photographs had on the world of photography? Why?

PART FOUR – Examples

Using the site WWW.IMAGES.GOOGLE.COM, attach three/four examples of your photographer's works. Provide the following information about each in these spaces. Don't forget to download those images so you can use them in your Google Slide presentation.

1) Title and Date:

2) Title and Date:

3) Title and Date:

4) Title and Date:

PART FIVE – Relevance

Please state in your own words why you have chosen this photographer to research.

LIGHT PAINTING

Visualize the Image | Grab a Flashlight | Paint Your Canvas

Learning Intentions

Students will apply their knowledge of low light photography as they use portable light sources to paint their exposures onto the scene.

To Complete the Project

Students must create four (4) light painting examples.

- Two (2) must be small tabletop indoor examples.
- Two (2) must be large scale outdoor examples.
- Make a 8x10 print of all four (4) examples.
- Select your best image to be critiqued by a fellow student.



This image was created by using moonlight as the main light source and a small flashlight to make the blue lighting around the arch.

You Be the Bringer of Light

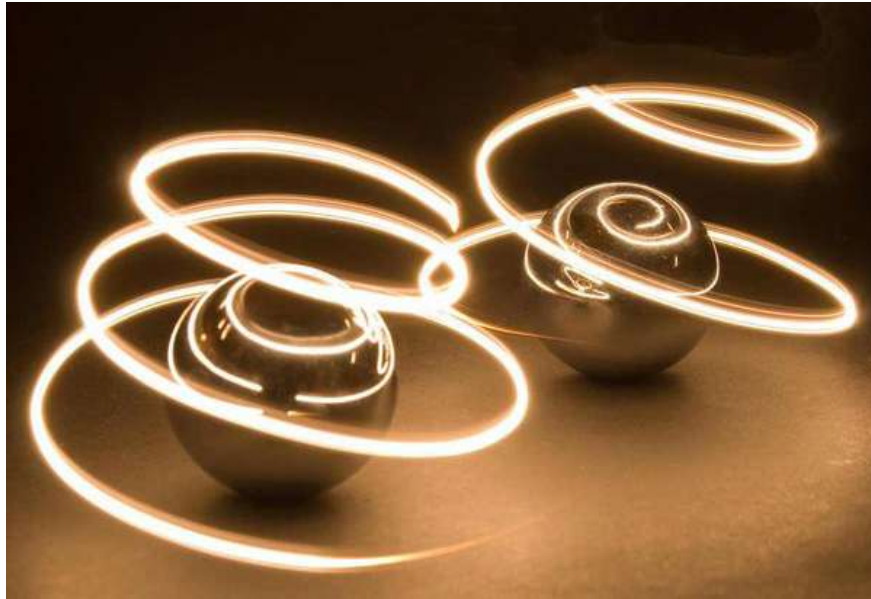
The word “Photography” is a combination of two words, Photo — meaning Light, and Graphy — denoting a process or form of Writing. And with this photo assignment you will literally be creating a image by writing with light.

Light painting is nothing more than a photographic technique which uses long exposures to create magical images in dark spaces. You can create patterns, pictures and words or just highlight objects in your photographs using the light from flashlights, LED's or other portable light sources. Probably the best thing about light painting is that you don't need a fancy location or expensive gear, just darkness to make your images.

The real beauty of light painting is in the crafting of the light. You are the artist. The flash light becomes your brush and the scene your canvas.

While creating masterpieces takes some practice, the basic concept of light painting is little more than illuminating your subject with the flashlight while your camera's shutter is open.





Starting the Process

When getting started with light painting you may feel a bit like a fish out of water. Where to begin? What to do first? It all begins with visualizing your composition. As you look at the scene imagine what it can be, rather than what it is.

Lightpainting

Once the initial ambient exposure is established (steps 2,3,4 next page), the real fun begins. It's time to put the brush to the canvas. At this point you are truly making photographs instead of taking them. You are creating the light. You are designing the overall look and feel of the image.

Should your subject be brighter? Get closer or spend more time painting. Too bright? Spend less time painting or back up. Want to change the color of the main subject? Put a filter over your flashlight. Want the ambient light to be more blue? Change the white balance. The possibilities are endless.

The ambient exposure is controlled by the f/stop and shutter speed. The light painting exposure, though is controlled by the aperture, length of time spent painting, distance from the flashlight to the subject, and subject reflectivity.

1. Wider apertures, shorter painting times. Smaller apertures, longer painting times. I typically use f/8 and f/11 @ 100 or 200 ISO.

2. For shorter painting times, get closer to your subject.

3. Subject reflectivity is also an exposure factor. Darker or rougher subjects will take more time to bring up to the desired brightness. Subjects that are smoother or lighter will require less time.

4. Because of all these variables, it is nearly impossible to give an average painting time for any given aperture.

Experimentation is key. Don't be afraid to make mistakes. Simply open your shutter and start painting.

Tips to creating a Light painting photo

Here are a few tips to help you create your image.

- Check for ideas and examples on the internet.
- How close the light source (flashlight) is to the subject will determine its brightness.
- Use a camera remote if you have one.
- Take a trial photo before painting the light to see how the background will look. This will give you an idea of other light sources that you may have not taken into account disrupting your shot, like the moon, light posts, and car headlights.
- Use different light sources and vary the colors. Try painting your scene using a flashlight tinted with color gels.
- Try using a Light Diffuser. Some light sources may be too bright and give you hotspots (over exposed areas) on your photo. This can be used to diffuse bright led's and flash lights with an intense beam.
- Shoot, shoot, and shoot some more. Use the 80/20 rule. Out of 100 shots; 80 of your shots are going to be not so great (even unusable), while 20 will be usable. And you will probably choose 5 (again ~20%) out of those 20 shots that you will love.

Lightpainting Step by Step

Step 1: Set the camera on Manual mode.

Step 2: Set the ISO of the camera low, I recommend 100 to 400.

Step 3: Set the shutter speed for 10, to 30 seconds. (Not 1/10th or 1/30th, you may need to check the camera because some cameras will display a “4” rather than a “1/4 which may be misleading.) long exposure. If you have a remote shutter handy, or an assistant, you can also use the BULB setting.

Step 4: Set the aperture. This number will vary but if the scene is pretty dimly lit I would suggest starting with f/8. I wouldn't use anything lower than that but it's going to depend mainly on the strength of your light source. Higher the light output, higher your aperture.

Step 5: Set the focus on your subject using the camera's AF (auto focus). Then once you have locked



Almost anything that glows, blinks, or lights-up can be used to create a light painting image. Do NOT use a open flame to make your light.

that in switch the lens to MF (Manual Focus). This step is important to do with light because the camera will try to find focus in the dark and you may be sitting there while it continuously searches.

Step 6: Setup the camera on a stable platform. A tripod works best.

Step 7: Turn off the lights if it is not dark already and hit the shutter.

Step 8: Create your light painting by waving, twirling, throwing, or moving your light source. You can also move the camera or zoom in or out on the lens.

Step 9: View results and repeat.

| CRITERIA | 1 POOR | 2 MODERATE | 3 GOOD | 4 EXCELLENT |
|--|--|---|---|--|
| Technical Qualities: <ul style="list-style-type: none"> Exposure Backgrounds | Poorly executed. Photo is over/under exposed. | Image is erratic with no sense of a center of interest. | Good lighting. No mergers. Proper exposure. | Excellent choice of exposure mode. Paid attention to the background. |
| Composition: <ul style="list-style-type: none"> Organization Principles of Design | Composition is poor, little consideration. | There is some sense of decision making. | Composition follows rule of thirds and principals of design. | Excellent use of composition. Shows a sense of imagination. |
| Content: <ul style="list-style-type: none"> Fulfills the Assignment | Thought was not given to the assignment. Project seems rushed. | Shows a sense of effort and decision making. | Level of work is strong, could be more creative. | Shows inventiveness and imagination. There is a sense of style and experimentation. |
| Communicative properties: <ul style="list-style-type: none"> Visual Impact Emotional reaction | There is little, if any evidence of planning. Image does not portray any impact. | Work shows some effort but student not thinking about the visual impact needed to create an emotional reaction. | Shows engagement with most aspects of communicative properties. The image has some visual impact. | Shows evidence of thinking about the final image. Photo has visual impact and creates an emotional response. |

Chose your best photograph and have a fellow Photo 2 student critique it.

Light Painting photo critique (pick your best photo to critique)

Photo Title

What stands out the most in this photograph?

What sort of emotional response does this photograph raise in you?

What technical flaws do you see in this photograph?

What artistic flaws do you see in this photograph?

What is it that you liked the most about this photograph?

If you HAD to change something about this photograph, what would you do differently and why?

10 FOR 10

Shoot 10 Photos | Over 10 Days | With a 35mm F/1.8 Lens

Learning Intentions

Students will concentrate on the rules of composition as they work to complete this assignment with a 35mm F/1.8 single focal length lens.

To Complete This Project

Create One (1) strong image everyday for ten (10) consecutive days, keep a written journal highlighting all aspects of each image including the name/ location/exposure/date of the photograph, create a slideshow of your images in Adobe Bridge and present them to the class. Have a fellow student critique your work.



Concentrate on Composition

I answer a lot of questions from new photographers as to which lens to buy next after the basic kit lens that came with their new camera.

In most cases I will recommend they pick up a simple, fast (f/1.8 or lower), 50mm prime lens, or a 35mm for those of you using a camera with a smaller DX size sensor. I actually use both with my DX sized cameras.

When I was in Photo School, we had a term we used to describe a fast 50mm lens, we called them the “Nifty Fifty” and there is a number of reasons why these lenses are “Nifty.”

- **It is great for low light photography** - With a wide aperture of f/1.8 you can get up to 3 stops more light coming through your lens which will allow you to work in much lower light levels without increasing your cameras’ ISO.
- **It has a low cost** - Between \$150 to \$200.
- **It is very lightweight** - Only around 6 oz. so it is great for traveling.

• **The most important thing, it has killer BOKEH** - Prime lens typically produce nicer “Bokeh” (how a lens renders the out of focus areas) than most zooms. This really helps to isolate your subjects with visually noisy backgrounds.

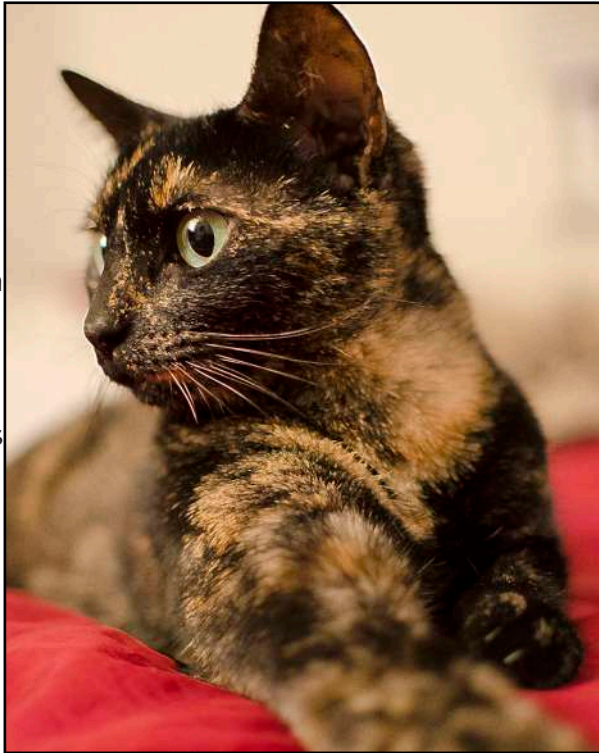
What does this have to do with our “10 for 10” photo assignment?

Using a prime lens challenges you to think more about composition before you press the shutter, which often makes for better photographs in the end. This is why we are going to use a 35mm f/1.8 lens to complete this photo assignment.

Shoot one properly exposed, well composed photo every day for 10 consecutive days using a 35mm lens.

Keep a written journal of your work.

Create a slideshow of your images to be reviewed by myself and maybe my Photo 1 class.



Tips to complete the “10 For 10” Photo Assignment

Here are a few tips to help you with this assignment.

- Walk around the scene you intend to photograph. Look at it from all angles before you shoot.

- Chose a angle that shows the subject in a way that the average person doesn’t normally see.

- If you don’t have a fixed focal length (prime) lens to use (and you may not due to the number of students in this class) just pick the 35mm focal length on your zoom and stick with it. Use tape to lock the lens at that setting if you have too.

- Carry your camera with you, or have it close by at all times, you never know when a good image will just pop up out of nowhere. Like when I cut my beard off!

- **BE CREATIVE!**

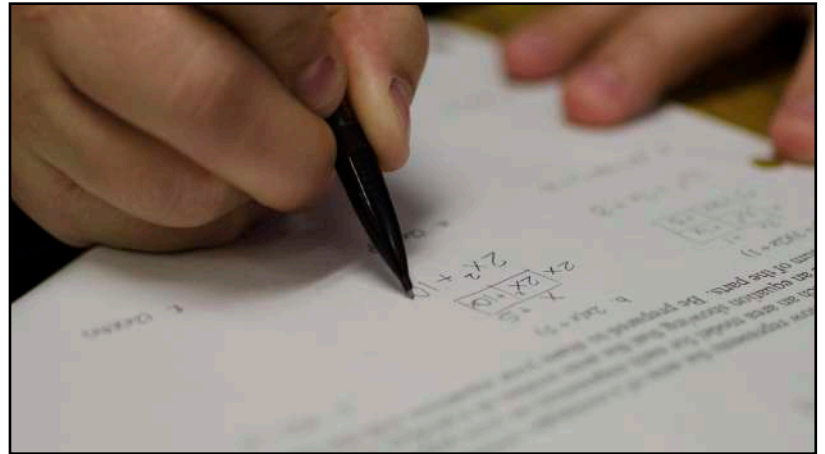


Shooting Step-by-Step

1. This is a pretty straight forward photo assignment in which you have to create one (1) strong image everyday over 10 consecutive days.
2. Keep a written journal of your work include location/exposure/name of photo.
3. All photographs must be shot with a 35mm focal length
4. All photos must be exposed and composed correctly.
5. Create a slideshow with Adobe Bridge of your 15 images and present them to the class for grading.



Always have your camera at the ready, you'll never know when a good photo opportunity will pop up.



| CRITERIA | 1 POOR | 2 MODERATE | 3 GOOD | 4 EXCELLENT |
|--|--|---|---|--|
| Technical Qualities: <ul style="list-style-type: none"> Exposure Backgrounds | Poorly executed. Photo is over/under exposed. | Image is erratic with no sense of a center of interest. | Good lighting. No mergers. Proper exposure. | Excellent choice of exposure mode. Paid attention to the background. |
| Composition: <ul style="list-style-type: none"> Organization Principles of Design | Composition is poor, little consideration. | There is some sense of decision making. | Composition follows rule of thirds and principals of design. | Excellent use of composition. Shows a sense of imagination. |
| Content: <ul style="list-style-type: none"> Fulfills the Assignment | Thought was not given to the assignment. Project seems rushed. | Shows a sense of effort and decision making. | Level of work is strong, could be more creative. | Shows inventiveness and imagination. There is a sense of style and experimentation. |
| Communicative properties: <ul style="list-style-type: none"> Visual Impact Emotional reaction | There is little, if any evidence of planning. Image does not portray any impact. | Work shows some effort but student not thinking about the visual impact needed to create an emotional reaction. | Shows engagement with most aspects of communicative properties. The image has some visual impact. | Shows evidence of thinking about the final image. Photo has visual impact and creates an emotional response. |

Create your slide show and have a fellow Photo 2 student critique it.

10 For 10 photo critique

Do each photo have a title

What image stands out the most in this slide show?

What sort of emotional response do these photographs raise in you?

What technical flaws do you see in this slide show?

What artistic flaws do you see in this slide show?

What is it that you liked the most about this slide show?

If you HAD to change something about this slide show, what would you do differently and why?

Environmental Portraits

Capture the Essence | Show their Personality | Explore their Environment



Capture More Than Just a Smile

Learning Intentions

To create compelling portraits of subjects that include much more than the subject's looks.

To Complete the Project

- Photograph three (3) subjects
- Using three (3) different locations (1 must be off campus)
- Make one (1) 8x10 print from each subject

Environmental Portraiture is a way of showing something about the subject by showing us their environment. This Environmental Portrait should tell us what they do by looking at where they are photographed.

Environmental Portraits are portraits taken of people in a situation (or setting) in which they live, work or play or a place that says something about who they are.

These photographs sit somewhere between the purposely posed shots of a studio portrait (they are posed and they are unmistakably 'portraits') and candid shots which capture people almost incidentally as they go through their daily life.

For this assignment you are going to create three (3) Environmental Portraits of three (3) different subjects, and make



(3) 8 x 10 inch prints. No more than two of your portraits can be made on campus, one has to be photographed off campus.

Spend Time Getting to Know Your Subject

Before you select a location and start shooting, spend some time getting to know your subject. Find out where they spend their time, what the rhythm of their life is like and observing their personality. Out of this you'll not only find appropriate locations but will begin to get a feel for the style of shots that might be appropriate and you'll begin the process of helping your subject relax into the photo shoot. If possible it might even be helpful to accompany your subject to some possible locations to see both how they look but also how your subject behaves and interacts there.

Choosing a Location

Sometimes a location chooses you (it's easy) but on other occasions you need

to be quite deliberate and purposeful in making your choice (and it can take a lot of searching). When choosing your environment you ideally want to get one that:

- Says something about your subject – after all that's what this style of photography is all about
 - Adds interest to the shot.
- Every element in an image can add or detract from your shots. The environment that you place your subject in needs to



Tips to creating a strong Environmental Portrait

Here are a few tips to help you create a Environmental Portrait.

- Shoot in the RAW image file format, use this setting for every Photo 2 assignment.
- Try to capture their personality.
- Watch for distractions—things growing out of people's heads, things in the background that protrude or clutter the background.
- Be sure and shoot more than one location.
- Watch their body language, is it awkward? Work with them to look more relaxed and true to self.
- Get creative, think outside the box—don't be afraid to experiment!
- Sharp, strong angles will give your photograph a dramatic effect

provide context and be interesting without overwhelming the shot

- doesn't dominate the shot

– sometimes the location can dominate the image so much that it distracts your viewer away from your main focal point (the subject). Try to avoid cluttered backgrounds (and foregrounds), colors that are too bright etc. Keep in mind that you might be able to decrease the distractions with clever use of cropping, depth of field and subject placement.

Props?

Props can make or break an environmental portrait. If they are subtle and naturally fit within the context of the environment they can be very appropriate and add to the image nicely but you'll want to avoid anything that doesn't quite fit or that potentially distracts the attention of viewers.

The same goes for the clothes that your subject wears. Try to be

true to the context without getting too outlandish.

Posing

What sets the environmental portrait apart from candid portraits is that you pose your subject (it's a fine line and you might end up doing a bit of both in any given shoot). Don't be afraid to direct your subject to sit, stand or act in a certain way that fits with the environment that you're shooting in. Some of the poses might seem slightly unnatural and dramatic but it's often these more purposely posed shots that are more dramatic and give a sense of style to your shot.

The expression on the face of your subject is also very important in environmental photography and you should consider how it fits with the overall scene. For example if you're shooting in a formal environment it may not be appropriate to have your subject

with a big cheesy smile and you might like a more somber or serious look. Again – mix it up to see what does and doesn't work.

Camera Settings

There is no right or wrong way to set your camera up for an environmental portrait as it will depend completely upon the effect you're after and the situation you're shooting in. You might find that shooting at a smaller aperture (larger numbers) will be appropriate as it will help keep the foreground and background in focus. I generally shoot with a wider focal length in these situations also to give the environment prominence in the shot. Of course this doesn't mean you can't shoot more tightly cropped or with a large aperture and shallow depth of field – ultimately anything goes and you'll probably want to mix up your shots a little.



Chose your best photograph and have a fellow Photo 2 student critique it.

Environmental Portratiture photo critique (pick your best photo to critique)

Photo Title

What stands out the most in this photograph?

What sort of emotional response does this photograph raise in you?

What technical flaws do you see in this photograph?

What artistic flaws do you see in this photograph?

What is it that you liked the most about this photograph?

If you HAD to change something about this photograph, what would you do differently and why?

HIGH DYNAMIC RANGE

Shoot Many Images | Show the Details | Capture the Tonal Range

Learning Intentions

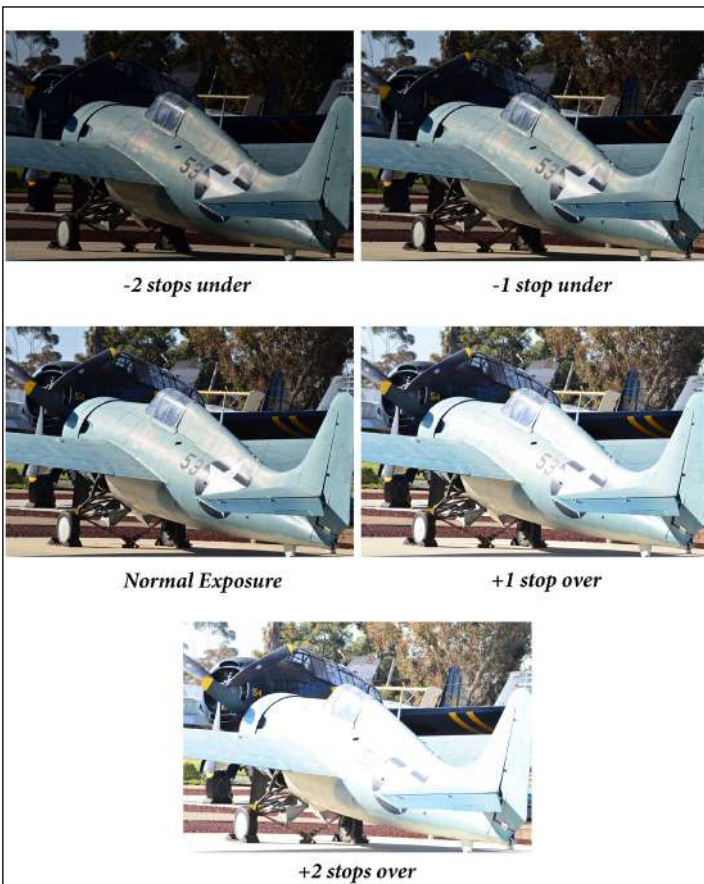
Students will use the RAW camera file format to capture multiple exposures of the same scene and combined them in Photoshop's "Merge to HDR Pro" option to create High Dynamic Range photographs.

To Complete the Project

Create One (1) 8x10 printed example of Four (4) High Dynamic Range photographs, have a fellow student critique your best work.



Capture More Than the Eye Can See



What is dynamic range in photography?

Dynamic range is a way of describing the range of light intensities from the darkest shadows to the brightest highlights. It can be measured in Exposure Value (EV) or 'Stops'.

In many photographic subjects, the dynamic range of a scene from the deep shadows to the bright highlights often exceeds the image sensors capability to capture all the exposure detail present in a single exposure. This is where the High Dynamic Range technique becomes useful.

Recording a scene in HDR involves taking a series of shots so that all levels of the brightness range are recorded. The number of shots you create will vary depending on the range of contrast present in the scene. Three to seven exposures are a typical number that works for most situations, but more may be necessary in extreme situations, especially when the light source, usually the sun, is in the frame. To get the most benefit from HDR, shoot in the RAW image file format to capture as much tonal information as possible.



When you take a picture, there are actually two dynamic ranges to consider: the dynamic range of the scene you're photographing and the dynamic range of the camera's imaging sensor.

Aren't they the same?

The sensor inside your digital camera can only record a fixed dynamic range in a single exposure. As long as the difference in brightness between the darkest and lightest areas of a scene fall within this dynamic range, you'll be able to record detail in both areas simultaneously.

For example, if a camera sensor has a dynamic range of 8 EV (or Stops) and the difference between the shadows and highlights is 6 EV, then you'll be able to capture detail in all areas of the scene.

However, if the dynamic range of the scene or subject exceeds that of the camera sensor, you'll end up with a picture where the shadows are completely black or where the highlights have 'blown' and become totally white, and if you remember from Photo 1, you cannot recover detail from a overexposed area.

There are a number of different styles of HDR that you can pick from to make your images. One style, the **Scott5** preset that I used to create the examples seen in this document, tend to create very exaggerated images with overly saturated colors, implausible shadow detail and over the top glowing edges. This style looks more like a hand drawn illustration than an actual photograph.

On the opposite end of the spectrum are the styles that just try to extend the tonal range of the image resulting in photos that have excellent details in both the brightest highlights and the darkest shadows. These look more like traditional photographs not like illustrations. In fact, you might not know they were HDR images to begin with.

Tips to creating a strong High Dynamic Range (HDR) photo

Here are a few tips to help you create a good HDR photograph.

- Use a tripod so there is no movement between photos.
- Shoot in the RAW image file format.
- Shoot in Aperture Priority mode to keep the same aperture for each of the five photos. You don't want your depth of field to change during the shoot.
- Shoot quickly to avoid moving leaves, clouds, and other objects.
- Make sure you review your photos **BEFORE** you move on to your next subject. You don't want to find out later that you missed a few shots in a sequence.
- Take at least 5 consecutive images of the same exact scene – each one with a different exposure. The variation between each exposure should be one stop (EV) of light.



Shooting Step-by-Step

1. Find an interesting subject to photograph. Avoid having any moving object in the scene.
2. Set your camera on a tripod or steady surface.
3. Set your exposure mode to Aperture Priority. You don't want your depth-of-field to change during the 5 exposures.
4. Use the Exposure Compensation mode on your camera to create 5 photos of the same scene using a different exposure for each shot. Use the following sequence -2, -1, 0, +1, +2. (Just like the Bracketing photo assignment from Photo 1)
5. Check to make sure you have made your five (5) exposures **BEFORE** you move to the next subject.

Photoshop Step-by-Step

1. Highlight your five (5) photos in Adobe Bridge.
2. Select Tools>Photoshop>Merge to HDR Pro
3. Photoshop will now open all of your selected images and merge them into one file. It will also align all of the photos based on their content. After the software has completed that task, the Merge to HDR dialogue box will open.
4. Select a preset from the drop down menu (I highly recommend the Scott5 preset for at least one of your photos.)
5. Make sure to check the Remove Ghosts check box to help correct for any movement that may have occurred during the exposures.
6. Save your image as a .psd file.



| CRITERIA | 1 POOR | 2 MODERATE | 3 GOOD | 4 EXCELLENT |
|--|--|---|---|--|
| Technical Qualities: <ul style="list-style-type: none"> • Exposure • Backgrounds | Poorly executed. Photo is over/under exposed. | Image is erratic with no sense of a center of interest. | Good lighting. No mergers. Proper exposure. | Excellent choice of exposure mode. Paid attention to the background. |
| Composition: <ul style="list-style-type: none"> • Organization • Principles of Design | Composition is poor, little consideration. | There is some sense of decision making. | Composition follows rule of thirds and principals of design. | Excellent use of composition. Shows a sense of imagination. |
| Content: <ul style="list-style-type: none"> • Fulfills the Assignment | Thought was not given to the assignment. Project seems rushed. | Shows a sense of effort and decision making. | Level of work is strong, could be more creative. | Shows inventiveness and imagination. There is a sense of style and experimentation. |
| Communicative properties: <ul style="list-style-type: none"> • Visual Impact • Emotional reaction | There is little, if any evidence of planning. Image does not portray any impact. | Work shows some effort but student not thinking about the visual impact needed to create an emotional reaction. | Shows engagement with most aspects of communicative properties. The image has some visual impact. | Shows evidence of thinking about the final image. Photo has visual impact and creates an emotional response. |

Chose your best photograph and have a fellow Photo 2 student critique it.

High Dynamic Range photo critique (pick your best photo to critique)

Photo Title

What stands out the most in this photograph?

What sort of emotional response does this photograph raise in you?

What technical flaws do you see in this photograph?

What artistic flaws do you see in this photograph?

What is it that you liked the most about this photograph?

If you HAD to change something about this photograph, what would you do differently and why?

FEATURE PHOTO

Record the Commonplace | Record The Everyday | Show A Slice of Life

Learning Intentions

Students will use their photography skills to capture a "slice of life" in and around Ramona.

To Complete the Project

Create six (6) Feature Photos and provide complete cutlines (captions) for each image. Print all six images as 8 x 10's. Select your best image and have a fellow student critique it.



Photo by Tim Hall

Ramona High School senior Jennifer Markus walks her "Welcome to California Dreamin'" sign down Main Street during the last RHS Homecoming Parade Oct. 16, 2008.



Photo by Tim Hall

Ramona residents Ethyle and Richard Peters share a playful moment as they stand amongst the new wildflowers in Borrego Springs, CA. on March 9, 2005. The couple spent the afternoon exploring the area after late winter rains caused an explosion of new growth.

If It Makes You Laugh, If It Makes You Cry, That's a Great Photo

Feature photos differ from news photos in several ways. A news picture is about something new and timely. Because of that timely nature, news photos can become stale or old very quickly. In comparison, a feature photo published days or even weeks after it was made can still be viable in showing the reader a little of the "slice of life" in their community. Many feature photos are timeless in their appeal.

With "hard" news, the event controls the photographers' actions. When a news photographer reaches the scene of an accident they are mainly limited to just recording the tragedy

as it unfolds. You would never see a press photographer rearrange the injured or the wreckage to create a more artistic image.

Feature is a kind of catch-all phrase for a variety of stories or individual images ranging from funny street scenes to off-news images to trends. Features do not need to have a news peg to give them immediacy or an element of conflict to give them tension. Features do not necessarily need to take on hard-hitting issues, though features can be about broad social issues like health care and education.

Features frequently provide some relief to viewers from the weight of daily news. This is your opportunity to express your self both in the kinds of stories you select and how you choose to shoot them.

When shooting features, the photographer controls the event: the photographer chooses the subject, the time, the place, and approaches the assignment as they see fit in order to create a timeless image that catches the viewers attention. On a feature, as compared to a news assignment, you can have more influence as to the outcome of the photo.

What makes a great feature photo is that it evokes a emotional reaction in the viewer. If a person looks at a feature photo, or any photo, and it makes them smile, makes them laugh, or makes them cry, that is a mark of a great photo.



Tips to creating strong Feature photos

Here are a few tips to help you with the Feature Photo project.

- Children can make great subjects because they act in natural ways, look cute, and will quickly ignore you. Children do silly things without any encouragement. However, it is always best to get their parent's permission BEFORE you start taking photographs.
- Sometimes animals seem to act like people. Pet owners often believe their animals exhibit human emotions, and treat their animals as if they were little human beings. For this reason pets can make great subjects for feature photos.
- To help you with finding a fresh feature photo idea, you can always jump in a car and take a drive. A new location can often kindle new feature photo opportunities.
- It is always best to be able to candidly photograph your subjects, you get the best reactions that way.



Photo by Tim Hall

Ramona Outback Amateur Radio Society (R.O.A.R.S) members Duane Heise and Ken Donam work the 40-meter amateur radio bands during the Amateur Radio Relay League's (ARRL) annual Ham Radio Field Day. The radio club set up their radios at CDF Fire Station 82 at Dye Road and Highway 67 on June 25, 2006.



Read it or don't read it, but at least learn how to write one!

What do you think is one of the hardest aspects of being a photojournalist?

Believe it or not it's caption writing. And YES, if you want to work in this field it **IS** part of our job. A **HUGE** part.

Whether you work for a wire, a daily, weekly, monthly or simply submit "stock" images to an news agency on spec, your photos need to be captioned and they **NEED** be done properly.

You don't have to be a writer. As a matter of fact, you **SHOULDN'T** try to be a writer, *"just the facts ma'am"* is all you need to keep in mind to turn out a good caption. The four W's of caption writing are **who, what, where** and **when**.

Captions are easy. Every organization has their own slightly different style, but the basics are the same. As stated above, who, what, where, when and when appropriate, a **how** or **why** in a second sentence. Be simple, be concise and be factual. Forget you know adjectives and slang. No one *"puts up a monster slam dunk"*, all you need to say is *"... dunks over ... or dunks the ball over..."* A *pitcher delivers a pitch* he doesn't *"sizzles one past"*, a player *"hits a home run"* not *"crushes the ball for a home run"*. Keep it simple, that's enough. There should be no editorializing, in other words, don't interject perceptions or feelings, just say what's happening.

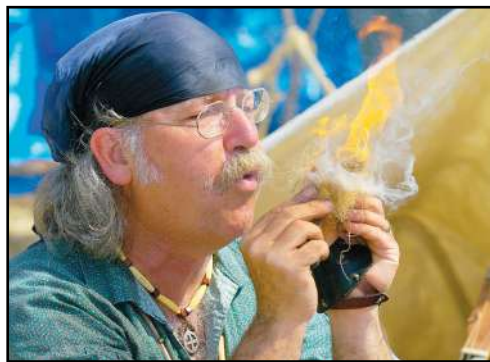
Yes, you can say players 'celebrate' their win, 'congratulate' the winner after the game, etc.

Who: Exactly that; who is in the photograph? Usually identified 'Left to Right' or just 'From Left', for example, *"Mary Jones (left to right) and her daughter, Cindy:"*

Sample Caption:

"Mary Jones and her three children (left to right) Jenny, Bobby and Cindy OR Mary Jones and her three children (from left) Jenny, Bobby, and Cindy," you get the idea.

What: What are they doing: *"plant flowers in a garden*



for the new opening."

Sample Caption:

"Mary Jones and her three children (left to right) OR (from left) Jenny, Bobby and Cindy, plant flowers in a garden for the opening."

Where: Simply tell the reader where this is taking place, "at the new Ramona Community Center in Ramona, California". As stated earlier, caption style varies. Some will abbreviate the state and some will not.

Sample Caption:

"Mary Jones and her three children (L-R) Jenny, Bobby and Cindy, plant flowers in a garden for the opening at the new Ramona Community Center in Ramona, California."

When: Simply the date for example, "Thursday, May 20, 2015."

Now put it all together!

Sample Caption:

"Mary Jones and her three children (from left) Jenny, Bobby and Cindy, plant flowers in a garden for the opening at the new Ramona Community Center in Ramona, California, Thursday, May 20, 2015."

That's it, done, simple.

If you have more information then it would be appropriate to add a second sentence. For example:

Sample Caption:

"Mary Jones and her three children (from left) Jenny, Bobby and Cindy, plant flowers in a garden for the opening at the new Ramona Community Center in Ramona, California, Thursday, May 20, 2015. The Jones family donated over a thousand dollars to help build the center." Then add your byline according to style.

Photos by Timothy Jay Hall

Double check **EVERYTHING!** If you are prone to typos (I am) hit spell check.

Did I say Double Check? Check it again, ID's, the date, scores, plays, innings, quarters, location, everything you can. The 45 seconds it takes to do this will save you time and embarrassment later. Ultimately you are responsible; never count on an editor (I had a great editor by the way) to catch your mistakes. After all, they were not there, you were.



Use the information at left to write a cutline in the space below.

[illegible]

| CRITERIA | 1 POOR | 2 MODERATE | 3 GOOD | 4 EXCELLENT |
|--|--|---|---|--|
| Technical Qualities: <ul style="list-style-type: none"> Exposure Backgrounds | Poorly executed. Photo is over/under exposed. | Image is erratic with no sense of a center of interest. | Good lighting. No mergers. Proper exposure. | Excellent choice of exposure mode. Paid attention to the background. |
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Chose your best photograph and have a fellow Photo 2 student critique it.

Feature Photo critique (pick your best photo to critique)

Photo Title

What stands out the most in this photograph?

What sort of emotional response does this photograph raise in you?

What technical flaws do you see in this photograph?

What artistic flaws do you see in this photograph?

What is it that you liked the most about this photograph?

If you HAD to change something about this photograph, what would you do differently and why?

THE PHOTO ESSAY

Informative | Artistically Strong | Educational



A Combination of Art and Journalism

Creating a photo essay is a combination of art and journalism. As with a written essay, the elements of a photo essay should be structured in a way that easily conveys a story to the viewer. Each individual photo contributes to the overall story, theme, and emotions of the essay. The photos you choose must not only be compositionally and artistically strong, but also informative and educational.

There are two types of photo essays: the narrative and the thematic. The narrative essay tells a story through a sequence of events or actions. They may follow an individual or activity over a period of time and present this story in chronological order. A thematic photo essay focuses on a central theme (e.g. homelessness, the environment, etc.) and presents photos relevant to that theme.

Regardless of what type of photo essay you choose to present, the following elements should be considered during its creation:

The story - Your essay should be able to stand alone, without a written article, and make logical sense to the viewer.

A range of photos - A variety of photos (wide angle, detailed, portraits etc.) should be included. See the types of photos section discussed below.

The order of the photos - It is important that the order of your photos effectively tell a story, in an interesting and logical sequence.

Information and emotion - Your photos should include both informational and emotional photos. Those essays that effectively evoke emotion while providing information tend to convey their messages the best.

Captions- In a photo essay, captions are your best opportunity to describe what is happening in words and ensure that the viewer understands. Include informational content in these captions if necessary.

Types of Photos

By including a variety of types of photos in your essay, you will ensure that it is both interesting and informative. The following types of photos, presented together, can create a successful photo essay. Not only is it important to choose powerful photos, but also to present them in an effective order. While the order of some photos (e.g. the lead photo, and the clincher) is set, the order of most types of photos in your essay is your preference.

The Lead Photo - Similar to the first two sentences of a newspaper article, your lead photo should effectively draw in your audience. This is usually the most difficult photo to choose and should follow the theme of your essay. It could be an emotional portrait or an action shot, but ultimately it should provoke the curiosity of the viewer.

Learning Intentions

To analyze the main points of what is involved in the creation of a strong Photo Essay, and create their own.

To Complete the Project

Students will need to create two (2) Photo Essays using a minimum of seven (7) images each, with the 20 x 24 photoshop template provided.



Edit your Photos

Before you start to layout your two (2) Photo Essay projects you need to look at all of your images in Adobe Bridge and select at least ten (10) photos to be used for each essay. You don't have to use all of the images but it is always better to have too many photos than not enough.



Tips to creating a strong Photo Essay

Here are a few tips to help you create a well designed Photo Essay.

- A good picture story is a logical, well-organized, self-contained unit in which each part has a specific function.
- An odd number of photographs should be used but this is not set in stone.
- The most important image in any photo essay is the **LEAD** photo. First, it must attract the viewer's attention and make that person want to know more about the subject. For that reason the **LEAD** photo should be the **LARGEST** in your photo essay.
- Almost as important as the **LEAD** image is the last or **CLINCHER** photo.
- Picture stories are viewed in the same manner in which we read, from left to right. Therefore, the lead photograph should be one that has the subject facing toward the viewer's right and the ending photograph facing toward the viewer's left
- Headlines, cutlines and text have double functions. First, they give the reader facts that supplement the pictures editorially. Second, they serve graphically as elements of composition that contribute to the organization of the picture story.



The Scene- Your second photo should set the stage and describe the scene of your story. An overarching photo taken with a wide angle lens is often effective.



The Portraits - Your photo essay should include at least one portrait. Capturing an emotional expression or telling action shot can effectively humanize your story. These photos often evoke strong emotions and empathy in the viewer (whether it is a positive and enthusiastic emotion, or a sympathetic and concerned emotion.)

The Detail Photos - Detail photos focus in on one element, be it a building, a face, or a relevant object. These photos are your best opportunity to capture specific objects. The captions of these photos should be informative and educational.

The Close-up Photos - Similarly, close-up photos provide an opportunity to focus in on specific objects. These photos are tightly cropped, simple shots that present a specific element of your story. Again, this is an excellent opportunity to present information in the caption.

The Signature Photo - The signature photo summarizes the situation and captures the key elements of your story in a telling moment.



The Clincher Photo - The final photo, the clincher, should evoke the emotion you want the viewer to walk away with, be it a feeling of hope, inspiration, or sadness. Decide on this mood before you select this photo.

Remember, these suggestions are only guidelines. Photo essays are a form of art, and like any artistic creation, breaking the rules can sometimes create the most powerful result. Don't be afraid to try something different.



| CRITERIA | 1 POOR | 2 MODERATE | 3 GOOD | 4 EXCELLENT |
|--|--|---|---|--|
| Technical Qualities: <ul style="list-style-type: none"> Exposure Backgrounds | Poorly executed. Photo is over/under exposed. | Image is erratic with no sense of a center of interest. | Good lighting. No mergers. Proper exposure. | Excellent choice of exposure mode. Paid attention to the background. |
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Chose your best photograph and have a fellow Photo 2 student critique it.

Photo Essay photo critique (pick your best Essay to critique)

Photo Title

What stands out the most in this photo essay?

What sort of emotional response does this photo essay raise in you?

What technical flaws do you see in this photo essay?

What artistic flaws do you see in this photo essay?

What is it that you liked the most about this photo essay?

If you HAD to change something about this essay, what would you do differently and why?

REFLECTIONS

Be Creative | Find the Reflective | Capture the Abstract



Learning Intentions

Students will use various reflective surfaces to create images with creative reflections.

To Complete The Project

- Look up creative reflection photographs to get inspiration for your photos.
- Think about all the reflective surfaces that can be used for this project, you'll need to find at least four.
- Create **FOUR (4) 8x10** images using a different reflective surface for each photo.
- Have a student critique your best image.

Creativity is Key

Reflective surfaces exist all around us. In this project, we will focus on creating photos using reflective surfaces such as mirrors, windows, water, plastic cups, even marbles! Anything reflective will work.

The wonderful thing about using reflections when taking photos is that they can completely alter the image from something fairly straightforward to something richer or abstract or otherwise more artistic.

When Shooting Reflections

Specularity of Surface

Many objects have a combination of diffuse and specular reflective properties, which means that the reflected image may lack the clarity and detail of a pristine mirror image. Consider, for example, the reflected image visible on an aluminum baking sheet, plexiglass, a fogged up mirror, or shiny granite. Somewhat less specular surfaces can be especially interesting in the way they reduce subjects to a blur of abstract colors. A pear sitting on a table might reflect nothing more than subdued greens and reds on the surface of the glossy wood.

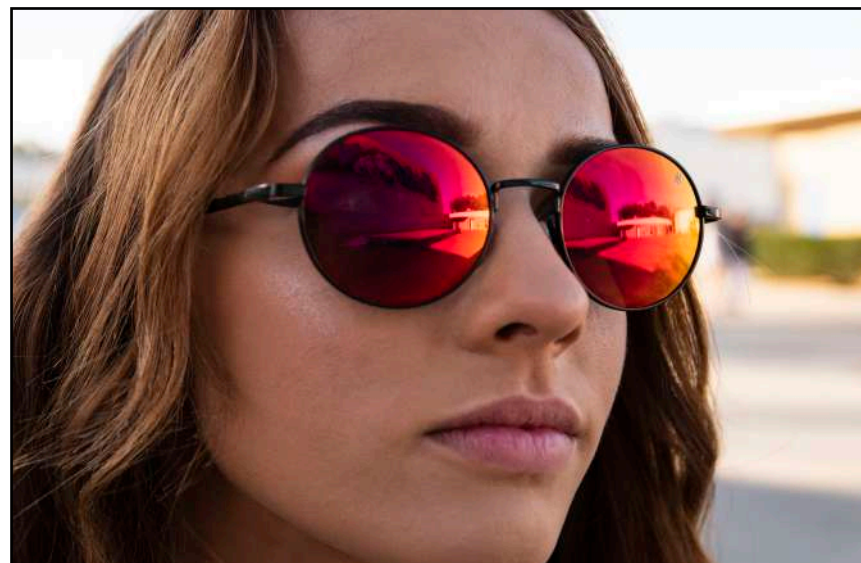
Opacity of Surface

Mirrors are traditionally comprised of glass laid upon an aluminum or silver backing for an opaque, tremendously specular surface. However,



glass without the backing is also highly specular, and its “opacity” depends on the proportion of light on each side of it; the side with a higher proportion of light shining on the glass has more specularity. This is also, in part, how one-way mirrors work: the window in a brightly lit interrogation room yields a specular reflection back like a mirror, whereas the observers are located in a dark setting that doesn’t

throw (as much) light against the glass. Consequently, if you want to make glass more mirror-like, increase the differences in the amount of light on each side, either adding light to the side with your subject, or darkening the side opposite. If, however, you want to juxtapose the a subject’s reflection on one side of the glass with the setting or subjects that appear opposite, try to balance the light on each side to some degree.



Creative Reflection Photography Tips

- Use a large depth of field (f/11 or higher)
- Think about the angle of light and the affect light has on the reflection.
- Experiment with focus. Try focusing on the reflection or the subject.
- Remember to be creative!



Curvature of Surface

While traditional mirrors are flat, convex and concave “funhouse” mirrors produce distortion that can be comical or simply unexpected. The same is true of other convex or concave reflective surfaces, such as the front or back of a common spoon.

Disruption of Surface

Consider objects with very high specularity whose surfaces have been disrupted in some way, and observe the way such a disruption affects the integrity of the reflection. Examples here abound, including a cracked (but intact) mirror, crumpled aluminum foil, or a water-based reflection disrupted by falling raindrops.

Area of Surface

See if you can incorporate reflections against surfaces that are very small or irregular in shape, letting that surface serve as an unexpected frame or abrupt crop on the reflection. Small or irregular surfaces might include the blade of a highly polished knife, the

overflow drain in a bathtub, a very small puddle pooling on the asphalt, or a compact mirror.

Continuity of Surface

Can you find a single subject’s reflection that appears on multiple, discontinuous surfaces, such as a sink full of individual metal pots, broken shards of glass, or a collection of small puddles? The result might be a reflection divided, or it might yield a reflection repeated throughout.

Reflections and Processing

You might take creative liberties with your reflections by deliberately changing them to reflect a different reality, generate an unsettling or unexpected viewing experience, or otherwise make a

statement about the subject’s relationship with its mirror image. A favorite example of creative processing as it relates to reflections appears in Tom Hussey’s “Reflections” series. On the flip side, if you want realistic fidelity between your actual subject and the mirror image, be sure that any processing, cloning, etc that you do is reflected on both sides.

Symbolism and Messaging

Mirrors and reflections are, of course, commonly used in the arts for their metaphorical significance. Reflections are often thought to suggest narcissism, wisdom, truth, introspection, transformation, illusion, past (the area behind the subject reflected in front of her), or alternate reality. In literature, mirrors and reflections play a significant role in such works as *Snow White*, *Through the Looking Glass*, *Dracula*, and *The Picture of Dorian Gray*. Again, processing and compositing can be used to emphasize these metaphors or tell an interesting story.





Okay, these photos are not reflections they are refractions however If you would like to try and create one of these I will accept it for this assignment. Why? Because they are really cool!



| CRITERIA | 1 POOR | 2 MODERATE | 3 GOOD | 4 EXCELLENT |
|--|--|---|---|--|
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Chose your best photograph and have a fellow Photo 2 student critique it.

Reflection photo critique (pick your best photo to critique)

Photo Title

What stands out the most in this photograph?

What sort of emotional response does this photograph raise in you?

What technical flaws do you see in this photograph?

What artistic flaws do you see in this photograph?

What is it that you liked the most about this photograph?

If you HAD to change something about this photograph, what would you do differently and why?

STILL LIFE

Take Complete Control | Create a Story | Experiment With Composition



Learning Intentions

Students will demonstrate understanding of exposure, composition, and lighting as they create Still Life images.

To Complete the Project

- Take a little time to research “Still Life Photos” online. Study the images and break them down as to how the objects are arranged and what type of lighting was used.
- For each of your Still Life images you will need to have 3 to 5 different objects all of which have been selected for a specific reason and can be tied together in some way.
- Create Three (3) 8 x 10 Still Life images that illustrates a concept that interests you.
- Have your best image critiqued by a fellow student.

Let your Image tell your story

Until now most of your photos have been a kind of found art. Your photograph captures something beautiful already existing in the world. This is not to say there's no creativity involved. Your interpretation of the scene, as expressed by your composition and your creative control over the camera, is what makes the captured scene “art”.

With this assignment we'll extend your creative control beyond the camera to the scene itself. Because in still life photography, you arrange the scene, choose the background, and can alter the lighting however you want. You should take time with each shot to make it just how you like it. There are plenty of second chances to get the shot right with still life photography.

First

The first thing to consider while shooting still life photographs is the object or objects that you are going to capture in your picture. The idea is to let the photograph tell its own story. The picture has to communicate with the viewer on a very subtle yet sensory level. It has to appeal to the different sensibilities of the viewer.

Therefore the objects which are used in the picture need to be arranged or composed in a certain fashion. Still life photographers often experiment with different groups of objects and arrange and re-arrange them several times to get the right composition so as to convey their 'story' effectively.

Second

The second thing to consider is the background on which the objects are being kept. That too becomes part of the 'story' being told by the photographer. They add to the picture by providing a contrast to the collection of objects in the photograph.

Different backgrounds create different effects of light and dark. Cloth will have folds while paper will have creases and so on. This has to gel with the composition that the photographer has in mind.

Still life photographers use black velvet cloth to absorb the light so that they do not get unwanted reflections and bright spots in the picture.



Tips to creating a strong Still life photo

- Use a Tripod!
- Make sure the background is not distracting. Eliminate the background.
- Use a cloth or backdrop to get rid of any distracting area under and behind the objects you are photographing.
- Think about your lighting. If you are shooting this project at home, window light is a good option.
- Think about the photograph's center of interest and make sure it is in sharp focus.
- Don't place your object in a row.
- Overlap objects creating a compositional triangle, with the tallest object to the side - not centered.
- Do not fill your viewfinder with your composition, remember you have to crop your final image to an 8 x 10. So, leave some room on either side of the image in the viewfinder so you can make the crop.
- If you are taking pictures of food always try and get hold of perfect fruit and vegetables etc. Another tip is to gently spray them with water before you take the picture. This helps to give them a natural, fresh look.
- Avoid clutter

Third

This is the third aspect of still life photography which is as equally important as the first two. After all, these photographs use the play of light and shadow effectively to convey the 'story' of the picture.

Many Still Life photographers use natural light as far as possible because natural light gives a special glow and effect to the composition. Ideally, they place the composition near a window to act as the light source. However, we don't have access to any great natural light (window light) sources here at Ramona High School, so we will be using the studio for this project. But, if you have a great window you can use at home, feel free to use that light source.

The compositional element of your still life work is an absolutely crucial part of ensuring that your work is engaging and unique. Consider the rule of thirds, how can that be applied to your shoot to create a strong composition. Ensure there are no distractions within the frame, just the subject and the backdrop.

Be sure to vary the composition of the subject matter through the shoot and think outside the box. Where are you leading the eye within the image? Are you utilizing negative space or might it work to try and fill the frame? Engage with the subject, what are its defining features? What is it used for? Are you able to put it into context or does it work as a stand alone subject? Having a suitable backdrop for your subject matter will play a crucial role in the overall success of your shots. It's best to keep it nice and simple, so it doesn't interfere with your subject. A plain painted wall or a large sheet of white or plain colored paper would be ideal.

Think about how your choice of background contrasts the subject, do you want a neutral background, or are there tones that may work in complimenting the shades within your subject. For smaller objects, you may not need a backdrop as such, but instead require a surface to place the items on, for which something like black velvet is ideal, as it absorbs light and looks like a solid black surface.

Ideas

- Still life as a self-portrait
- Show the passage of time
- Illustrate the process of aging
- Make an instructional illustration
- Make an album cover for your favorite band
- Illustrate a cover for your favorite classic novel
- Illustrate a specific season or month of the year
- Take a trip to a zoo or aquarium or museum for ideas
- Illustrate a song from the Sixties, Seventies, Eighties, Nineties, etc
- Find a traditional historical still life, make the same still life in your photographic style

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|--|--|---|---|--|
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Chose your best photograph and have a fellow Photo 2 student critique it.

Still Life photo critique (pick your best photo to critique)

Photo Title

What stands out the most in this photograph?

What sort of emotional response does this photograph raise in you?

What technical flaws do you see in this photograph?

What artistic flaws do you see in this photograph?

What is it that you liked the most about this photograph?

If you HAD to change something about this photograph, what would you do differently and why?

NIGHT PHOTO

Lose the Light | Create Atmosphere | Find Detail in the Dark

Learning Intentions

To record the night by using long exposures, on or off camera flash, or a flashlight to “paint” the light onto your subject.

To Complete the Project

Shoot four (4) night scenes that require one or more of the following:

- Use of a long exposure.
- Use of camera flash in a creative way.
- Use of light painting.

Print your best image as a 8x10 and have it critiqued.



You can use a zoom lens in combination with a rear sync flash setting to create the light patterns seen above.



Embrace the Darkness

The definition of night photography, for the sake of this assignment, is the creation of images taken outdoors after the sun has dropped below the horizon and the skies have darkened. What you chose as your subject is completely up to you.

What kind of subjects am I talking about? Well, how about the Milky Way Galaxy (see page 2) raising up in the eastern sky, a trail of headlights or taillights on a busy road, the San Diego skyline, Balboa Park buildings lit up, the U.S.S. Midway Museum pier side, or, well you get the idea. And don't forget you can light paint your subject or use Nikon speed light flash units like in the photograph at the top of this page.

In many ways, exploring the night with your camera is an adventure that only a few have experienced. It can be a challenge.

For SAFETY reasons all students must go out with a parent or partner. It is night time after all. I do not want ANY of my students hurt!

Let's go over a few things you will need to know:

Tell someone where the heck you are going!

Seriously, avoid shooting night photos alone in remote, or not so remote locations. Being in a small group of two or three is more fun. It is always more fun with a little help.

Arrive at locations before sunset

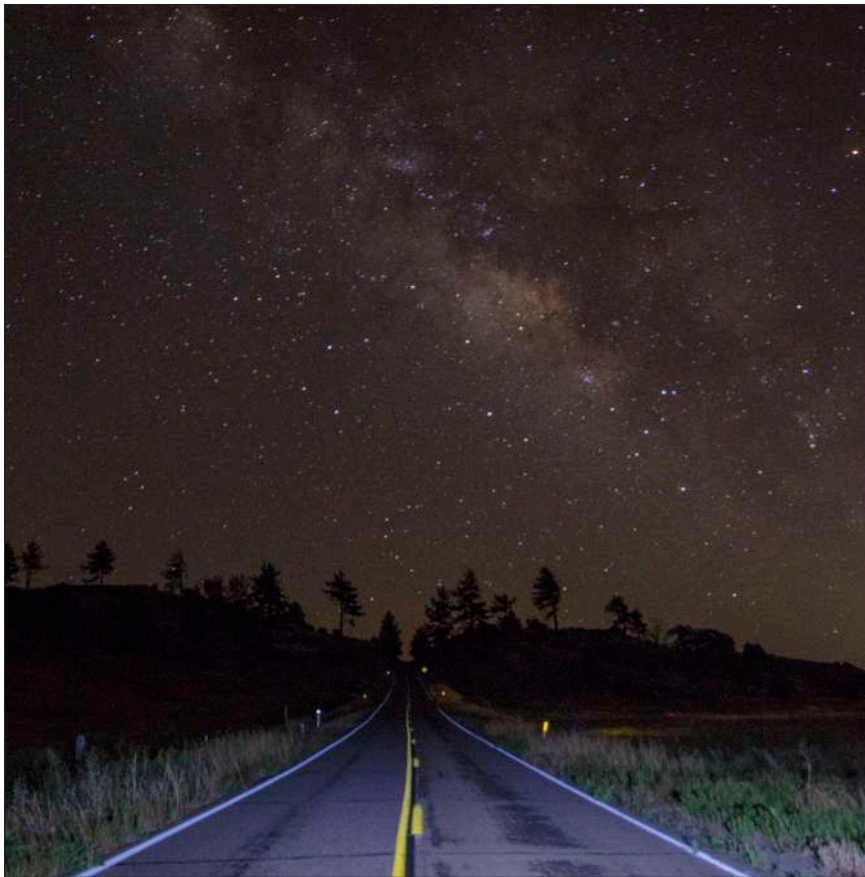
Get familiar with the environment and obstacles around you before it gets dark. Always consider unpredictable issues with accessibility, wildlife, government restrictions, and public unawareness of a friendly photographer who might be mistaken for someone not friendly.

Look for the light

Good light can make, or break a picture: stars, candle light, the glow of a computer screen, the almost invisible pink of city lights or sunrise on the horizon, the moon behind a soft box of clouds. Use it to form interesting lines, make silhouettes, illuminate your subject, or create a mood.

Embrace darkness

Once you are sure of your exposure settings, cover or turn off your LCD screen to allow your night vision to develop. This works well if you are shooting a scene like the one below.



If you chose to photograph the Milky Way as one of your subjects for this assignment remember to turn off the long exposure noise reduction feature in your camera's menu settings, if you don't, it will blur your final image. Also, don't forget a flashlight, you can use it to light paint areas of the scene to bring out details, like I did in the road.



You will be working with very low shutter speeds on this assignment, however with a steady hand and a lens equipped with the latest VR (vibration reduction) technology, you can shoot handheld at 1/2 a second. That was my exposure for the photo above.

Tips to creating successful Night photographs

Here are a few tips to help you with this project.

- If your plan is to photograph the Milky Way, don't use a shutter speed longer than 30 sec, it will blur the stars due to the rotation of the Earth.
- Sturdy tripod.
- Cable release so you don't shake the camera as you press the shutter button. You can also use the self timer feature.
- Penlight or other small flashlight.
- Lens hood to prevent lens flare which can be a big problem at night.
- Portable, battery powered flash like the Nikon Speed lights and extra batteries.
- Small colored gels for the flash.
- Something to keep you warm if it gets cold.

Instead of the image preview, use histograms to determine if your picture is exposed correctly. An underexposed picture can look bright enough to night-sensitive eyes.

Focus

Your camera should have no trouble focusing on a well-lit subject or one that emits its own light. But a truly dark scene will make its auto focus struggle. If you can, shine a light on your subject to get the focus. Otherwise, consider focusing manually and use your lens' distance scale.

See Movement

Use long exposures to capture in dramatic ways the movement we take for granted: the winding taillights of a car on a mountain road, Earth's rotation

How do I get set for the night lights?

Here's a guide to the rough settings you're likely to need for popular low-light subjects.

NAILING NIGHT EXPOSURES

| Subject | Shutter speed | Aperture | ISO setting |
|--------------------|---------------|----------|-------------|
| Aerial fireworks | 20 secs | f/11 | 100 |
| Fairground rides | 15 secs | f/16 | 100 |
| Traffic | 30 secs | f/22 | 100 |
| Floodlit football | 1/125 sec | f/4 | 1250 |
| Lightning strike | Bulb | f/11 | 100 |
| Stage show | 1/60 sec | f/4 | 400 |
| Rock gig | 1/125 sec | f/4 | 800 |
| Floodlit cathedral | 4 secs | f/16 | 100 |
| Full moon | 1/250 sec | f/8 | 100 |
| Moonlit landscape | 4 mins | f/5.6 | 100 |
| Skyline at dusk | 1/30 sec | f/5.6 | 100 |
| Skyline at night | 15 secs | f/5.6 | 100 |



made visible with star trails, moon-bright clouds streaming across the sky.

Be Still

If you're holding the camera, stabilize yourself as you take the picture. Hold your breath. Lean against a wall or tree. Use your camera's mirror lock-up feature. For longer exposures, set your camera on a tripod or other stable surface so the still things in your frame are rendered sharp. Be sure to set up on a surface that won't shift, even a little bit, over the course of a long exposure. Using a cable release to trip the shutter while your camera is on a tripod helps you avoid camera shake. For very long exposures, set your camera to bulb and use a cable release to keep the shutter open for minutes or hours.

Bring a flashlight

That's in case you drop something, hurt yourself, or need to change a lens in the dark. Or you might want to use that flashlight for some light painting.

Lightpainting

Photograph yourself, or a friend, using a small pen light to write words or draw pictures (remember to write backwards!). During a long exposure, you

can also use a flashlight to zap a little light on a subject you want to pop.

In nature, we are not a nocturnal species. Since ancient times, the outside at night has been seen as an unsafe environment, or as a mysterious or dead world. A night scape photographer reveals the real hidden beauties of night by seeking original ideas that add life and moving stories to a frame. It is perhaps best described by this Persian proverb: "Night hides a world but reveals a universe."



| CRITERIA | 1 POOR | 2 MODERATE | 3 GOOD | 4 EXCELLENT |
|--|--|---|---|--|
| Technical Qualities: <ul style="list-style-type: none"> Exposure Backgrounds | Poorly executed. Photo is over/under exposed. | Image is erratic with no sense of a center of interest. | Good lighting. No mergers. Proper exposure. | Excellent choice of exposure mode. Paid attention to the background. |
| Composition: <ul style="list-style-type: none"> Organization Principles of Design | Composition is poor, little consideration. | There is some sense of decision making. | Composition follows rule of thirds and principals of design. | Excellent use of composition. Shows a sense of imagination. |
| Content: <ul style="list-style-type: none"> Fulfills the Assignment | Thought was not given to the assignment. Project seems rushed. | Shows a sense of effort and decision making. | Level of work is strong, could be more creative. | Shows inventiveness and imagination. There is a sense of style and experimentation. |
| Communicative properties: <ul style="list-style-type: none"> Visual Impact Emotional reaction | There is little, if any evidence of planning. Image does not portray any impact. | Work shows some effort but student not thinking about the visual impact needed to create an emotional reaction. | Shows engagement with most aspects of communicative properties. The image has some visual impact. | Shows evidence of thinking about the final image. Photo has visual impact and creates an emotional response. |

Chose your best photograph and have a fellow Photo 2 student critique it.

Night photo critique (pick your best photo to critique)

Photo Title

What stands out the most in this photograph?

What sort of emotional response does this photograph raise in you?

What technical flaws do you see in this photograph?

What artistic flaws do you see in this photograph?

What is it that you liked the most about this photograph?

If you HAD to change something about this photograph, what would you do differently and why?

WILDLIFE

Know Your Subject | Know Your Gear | Be Patience

Learning Intentions

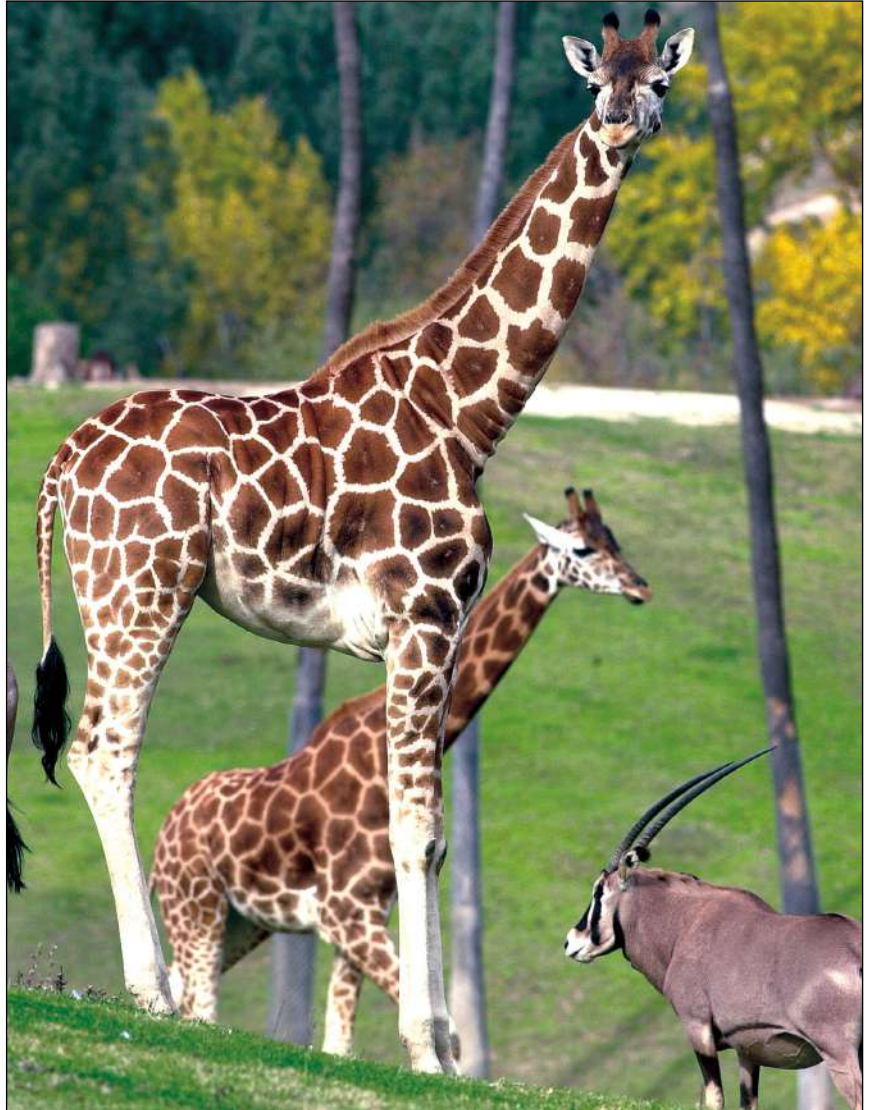
Students will be required to show patients as they create captivating images of both domestic and wild animals. Insects can also be used as subjects.

To Complete the Project

Students will need to make ten (10) compelling photographs that include wildlife (this includes insects) and family pets.

Only half (5) of your images can be of your pets, the other half (5) must be wildlife.

Select your best image, make a 8x10 and have a fellow student critique it.



Who Doesn't Love Animals

Ever since digital SLR technology has become more readily available, more and more people have become photography enthusiasts, and more and more photography enthusiasts have started venturing into a genre previously reserved for only a select few...Wildlife Photography. It seems that this field, in conjunction with Landscape Photography, has really seen a huge growth spurt in these last few years...at least as it pertains to the amount of people practicing them as serious hobbyists or budding professionals.

Tips to creating great wildlife photos

These tips are mainly for pet photography, however some can also apply to wildlife photography.

- **Use Natural Light** - if possible always use natural light when taking your pet's portrait. Avoid flash, because it can cause red-eye and also frighten the animal. Instead try to go outside or, if it is not possible, in a room well lit by a large window.

- **Keep the Eyes Sharp** - Having sharp eyes is important in any kind of portrait photography. So make sure to focus on your pet's eyes and keep the tack sharp.

- **Go to Them** - It is very important that you pet feels comfortable and at ease, so instead of forcing him to come to you, you should go to him. Most important is to get down to his level.

- **Be Patient** - Pet photography requires a lot of patience. No matter how excited your furry friend is, if you are patient enough, he will relax and you will have the opportunity to get a decent shot.

- **Experiment** - Take your time, try different approaches, angles and compositions. Shoot a lot you will have time to worry about the results later.



Let's take a look how you can become a better wildlife photographer by following these rather common sense steps.

Know your gear

Yes, I know you are a photo 2 student, but let's be real. You don't know everything about photography. Heck, I don't know everything about photography but, I do have a rather deep well of knowledge in this profession. So listen up.

The really great action-packed moments in wildlife photography last on average between 5 and 20 seconds. So, if you are not intrinsically familiar with the settings of your camera or the abilities of your chosen lens, you WILL either miss the moment completely or not capture the peak action of your subjects. Here are some things you NEED to know:

- Know what the minimum shutter speed you can use to obtain a sharp image with your camera/lens combo. If you are hand holding your camera don't use a shutter speed that is slower than the focal length of your lens. An example would be if you are using a 300mm lens, don't use a shutter slower than a 1/300 of a sec.

- Know how to quickly toggle between focus points or focus modes in your viewfinder.

- Know how high you can push your camera's ISO setting and still achieve acceptable results.

- Know how to be able to make most, if not all, of the necessary adjustments to your exposure/focus settings without lifting your eye from the viewfinder



Know your subject

Goes without saying, right? Since much of wildlife photography is based upon capturing fleeting moments of natural history (read: interesting poses or behavior), it pays to be able to somewhat predict your subject's behavior beforehand. Given, not every species is as predictable as the next, but there are patterns of behavior ingrained into every animal species. Knowing your subject can make the difference between being ready and prepared for capturing that "golden moment" and watching that "moment" fly by.

Work the light

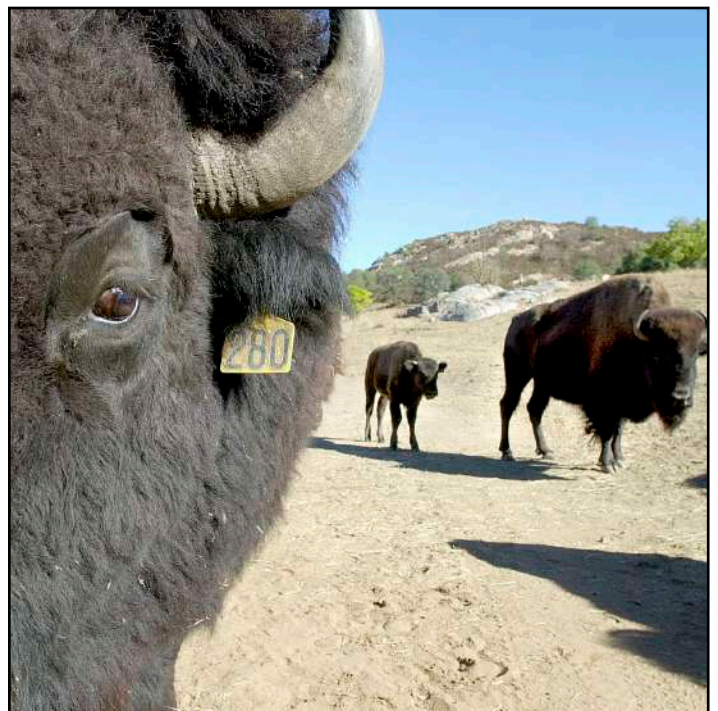
Since photography is all about painting with light, you need to know how to use the light to your best advantage in wildlife photography as well. Often we will find ourselves in a position where the light isn't ideal, or, heaven forbid, the light is sweet but from the wrong direction...and we also aren't always in a position to move around to a better spot. The good news is that light from the wrong direction can add lots of mood to an image. Shooting into the light is tricky to pull off, but if you adhere to tip #1 (Know your Gear) you can get some pretty interesting images from a less-than-ideal light position.

Get low

The point-of-view of a wildlife photograph is just about everything. How you portray your subject can make all the difference in the world. In short – try to get an eye-level perspective (even lower if you can). This brings the viewer of your image right into the scene and confronts them with the view of the world from your subject's perspective. Obviously "eye level" is relative (you will pretty much always be at a lower perspective than for example a giraffe), but you get the idea. Always bear in mind the constraints of your environment.

Patience isn't a virtue, it's a necessity

As a wildlife photographer, your images are predicated on the fact that things in nature are unpredictable. Anything can happen at any time...but most things happen only rarely, or at the very least, they rarely coincide with the exact time that you are in that specific spot. It is therefore imperative that you become patient...very patient.



Check out your backyard

All of these photos are from my parents backyard.



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Chose your best photograph and have a fellow Photo 2 student critique it.

Wildlife photo critique (pick your best photo to critique)

Photo Title

What stands out the most in this photograph?

What sort of emotional response does this photograph raise in you?

What technical flaws do you see in this photograph?

What artistic flaws do you see in this photograph?

What is it that you liked the most about this photograph?

If you HAD to change something about this photograph, what would you do differently and why?

WINDOWS or DOORS

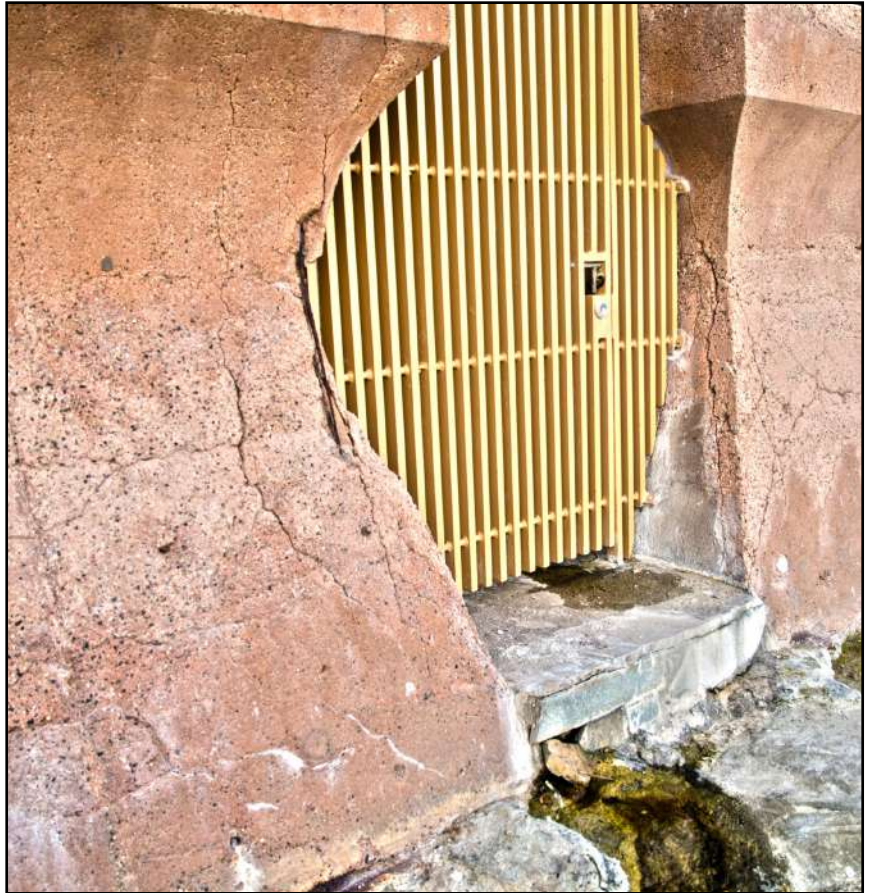
Peeling Paint | Cracked Windows | Ornate Doorknobs

Learning Intentions

To create striking and artistic photographs of doors or windows that are either the primary subject or where it frames the subject and becomes part of the composition.

To Complete the Project

- Create ten (10) photographs that show an array of different doors or windows.
- Create a 2 x5 contact sheet of your images.
- Print two (2) 8 x 10 prints and select one to be critiqued.



Architectural Structures

The goal for this assignment is to show a window or door in a new and creative way, such as having them shrouded in vegetation or with shadows dancing upon them.

Windows and doors come in many sizes, shapes, and forms and you are going to have to stretch your photographic thinking to create strong compositions with these two subjects.

These two ubiquitous architectural structures have a magnetic draw for photographers. And as your instructor i'm interested in photos where the door or the window is either the primary subject or where it frames another subject and becomes part of the composition. Let me mention that there is a small catch, a-ha you say but never fear, ***the catch is . . . you can't show the entire building, just the windows or doors.***

Also take note that it's windows or doors, not windows and doors. Did you catch that? What you post will be either windows and no doors, or, doors and no windows. I'm sure you all will dazzle us with beautiful images, and I'll be watching and enjoying your seeing what you have directed your cameras to capture.

Compile a collection of 10 photos that show an array of different doors and windows. Your picture should tell a story. Pay close attention lighting and mood when shooting your picture. Be creative, and provide Photoshop editing if needed.

Hopefully its a theme that is both accessible to everyone (we all have doors around us) but also opens up some creative options. You might like to find an interesting door to photograph, or photograph a portrait subject standing in/ against a doorway, or you might use an open doorway to frame a shot, or zoom in for a more abstract shot on a number or door knocker on a door....



Window and doors photo tips

- Look for unique shapes and sizes.
- Look for bright colors or patterns.
- Look for old and weathered buildings.
- If you happen to go to the city of San Diego check out the reflections of another skyscraper in the windows of other buildings.
- Check out the older historical buildings along Main Street.
- Check out local churches.
- **Take a look at the Guy B. Woodward Museum along Main Street, they are open Thursday through Sunday.**



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Chose your best photograph and have a fellow Photo 2 student critique it.

Windows or Doors photo critique (pick your best photo to critique)

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