

Photo One

**INTRODUCTION TO
PHOTOGRAPHY**

**ASSIGNMENT
PACKAGE**

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Imaging Guidelines

COMPOSITION

PREVISUALIZATION: Determining how you want a photo to look and/or function before you shoot will increase your success rate. How do you want the subject to look? What do you want the image to say? What NEEDS to be included in the image and what NEEDS to be excluded? Which details do you want the viewer to notice? What important relationships must be emphasized?

HOW TO: These elements are identified by asking the following questions:

- Why are you taking the photograph, and is the reason germane to what you understand about your subject?
- What needs to be demonstrated to provide the viewer with the same understanding you have of your subject?
- How can you achieve this goal?

Answers below!

FRAMING: Get as close to your subject as your compositional requirements, and/or lens focal length, will allow. If the subject is a person or a thing, it should be the largest object in the frame. If your subject is a very large, such as a mountain range, or if it is open space, such as the sky, you must carefully select the photographable portion of the subject. This selection must fit your compositional design and adequately describe the subject.

Study or look at the subject through the frame-defining viewfinder of your camera as you make your selection. This will help you (1) visualize (2) crop out unwanted details (3) determine a balance of the elements in your composition, and (4) demonstrate the relationship (structural order) of elements in your view. Remember, the edges of the viewfinder will exclude many things that your naked eye included in your vision.

HOW TO: Framing is fundamentally the process of selecting how much of the scene in front of you will be recorded in your photograph, but it also places what is seen into a basic pictorial order. Half of the process is mental, you make aesthetic choices. The other half is determined by the physical acts described below.

- Move your subject(s) into position.
- If your subjects can't move (trees, buildings, etc.) arrange yourself. Move around the scene analyzing what you see through the viewfinder until the elements of the picture you want to make fall into place. Move forward, back, up, and down.

- If you are using a zoom lens. Try several focal lengths to determine the most advantageous camera optic.
- If your subject is generally taller than it is wide, shoot a vertical. If it is wider than it is tall, shoot a horizontal.

BACKGROUND/FOREGROUND: You have two choices when determining the background/foreground of any photo. Do you want your subject to be interacting the back and/or foreground elements; or do you want your subject to be more visually independent, or even isolated from them? You, the photographer, control not only what the viewer of your picture sees; you also determine how he or she sees it. Using photos of people as examples:

- If one photographs a man in a business suit, how does it effect how we see that person if he is standing in a forest? An old house? An athletic field? An office? On a street? What is seen around your subject changes the meaning of your photograph.
- If you want the viewer to concentrate in the person (or any subject) in your photo, minimize, neutralize or eliminate the foreground/background.

HOW TO: In order to select a background/foreground that supports the assertion you will make about the subject, consider the following possibilities:

- Moving your subject to a neutral location such as in front of a white wall,
- Use of selective focus to blur out the background/foreground when you cannot move your subject,
- Change camera angle to put the sky behind the person by looking up, or the plain ground behind them by looking down on your subject,
- Crop out as much of these areas as you can by moving closer,
- Match the format of your image to the shape of your subject: tall subject = vertical format, wide subject = horizontal subject.

CONTRAST: The difference between the brightness of our subject and that of the background can emphasize or enhance the subject's presence in the photo. Contrast is the term used to describe the difference between the lightest and the darkest parts of an image. The term also describes the transitional values (grays) separating bright from dark.

HOW TO: Carefully look at and analyze the scene. The do the following:

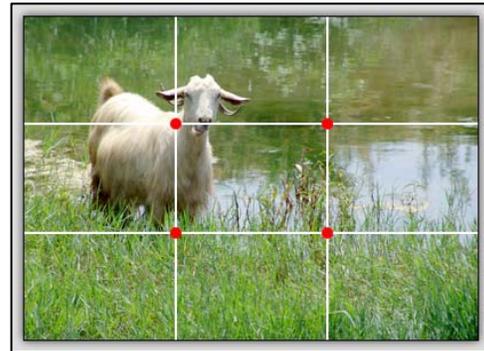
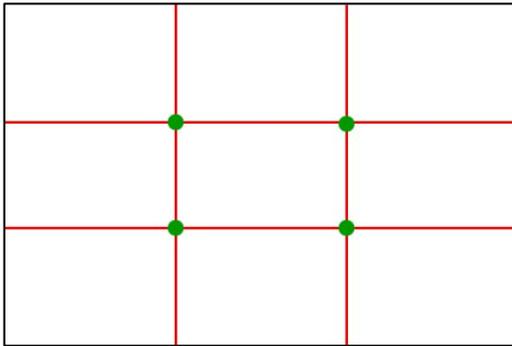
- When the subject is dark, try to place it in front of a lighter background such as the sky or a white wall. When the subject is light, place it in front of a darker background such as deep shadows or wet soil.

- Use color contrasts in the same way. Select backgrounds that are less saturated than the subject.

THE RULE OF THIRDS: There is a very handy system of achieving good compositions that have asymmetrical balance and solid aesthetic or communicative structure called the Rule of Thirds.

HOW TO: To employ this system, the image is divided into 9 zones by dividing lines that resemble a tic-tac-toe grid. To achieve the grid division you will need to select a method from the following:

- Mentally divide the scene while looking through the viewfinder.
- Purchase a viewfinder cover or insert that has the grid printed on it.
- If you are capable and careful, you can mark a grid on the viewfinder or mirror with a felt tip pen such as a Sharpie.
- If you have a digital camera, select the grid from your menu.



Photographic issues to focus on this semester

EXPOSURE: What is correct exposure? How does one achieve it?

APERTURES: What factors do lens apertures control? How does one use them?

SHUTTER SPEEDS: What do they do? How does one apply them? Why?

COMPOSITION & CONTENT: The most common reason snapshots and more serious photos fail is poor composition or vapid content. What are composition and content? What do they do? What use are they to you?

LIGHT INCLUDING FLASH: The manner and method of light use is crucial to quality photography. What are the light types? What are their applications in various kinds of photography?

LENSES: How do they work, and how can one utilize them to best advantage?

MEDIA: How do film and digital media differ? How do they resemble each other? How does each work?

FILTERS: These are devices that enhance, expand and exploit the creative qualities of digital and film media. What are "filters"? What are the types and how do they work?

Photo One Reading Assignments & Weekly Lecture Topics by Chapter & Heading

THREE.....CHAPTER 1 Getting Started

FOUR.....CHAPTER 2 Camera

FIVE.....CHAPTER 3 Lens

SIX.....CHAPTER 4 Exposure

EIGHT.....CHAPTER 13 Lighting

TEN.....CHAPTER 11 Organizing &

TWELVE.....CHAPTER 8 Digital darkroom

THIRTEEN.....CHAPTER 17 Seeing Photographs

FIFTEEN.....CHAPTER 7 Color

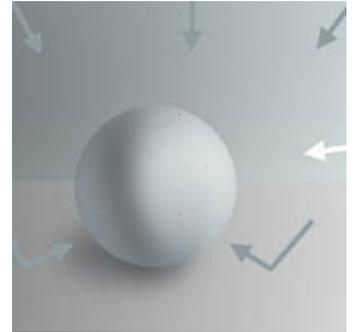
EIGHTEEN.....CHAPTER 18 History of Photography

Photo One
Assignment 1 Reading Light & Lighting Types

TYPES OF LIGHT

1) DIRECT LIGHT THAT COMES FROM THE SAME SOURCE OR THE SAME DIRECTION. TYPICALLY, SUN ON A CLEAR DAY OR LIGHT FROM A FLASH OR STROBE.

- “hot” specular highlights
- “hard-edged” shadow on subject
- Distinct cast shadow
- Loss of some shadow detail
- “harsh” look



2) DIFFUSED LIGHT THAT IS SCATTERED OR COMING FROM MANY DIRECTIONS. TYPICALLY SUN LIGHT ON AN OVER-CAST DAY OR LIGHT IN LARGE SHADOWS AND INDOOR SPACES WHICH ARE LIT BY OVERHEAD FLORESCENT.

- Few distinct shadows on subject
- No specular highlights
- Lower contrast
- “Flat” look
- Very good at rendering details



3) FILL LIGHT AKA *DIRECT/DIFFUSED* DIRECTIONAL LIGHT, WHICH HAS BEEN SOFTENED BY ILLUMINATION OF SHADOW AREAS. TYPICALLY

- Best of direct and diffused lights combined
- More normal contrast relationships
- Good “3-D” characteristics
- Good shadow detail
- Best general portrait lighting
- “Natural” look



For this assignment:

Take 3 images of each different lighting type listed above using a different shutter speed or f-stop for each, for a total of nine (9) images this technique is known as a **{bracket}**

Materials:

1. Full Sun (early morning or late afternoon are best)
2. Camera
3. Subject
4. Reflective Surface (white cardboard, white fabric, windshield reflector, crumpled aluminum foil)
5. Shade

First camera setting will be the recommended one for the lighting conditions. Best time to do this assignment will be early morning or late afternoon in full sun. Sun should be 25° above the horizon to use the **Sunny16*** rule to determine the correct starting exposure.

Begin with your subject (could be a person or an object) in full sun **Directional Light: casts distinct shadows on subject**

For film or manual cameras:

- 1) Start from the Sunny 16 benchmark: f/16 & 250, take a photo
- 2) Change your setting to f/16 & 125 (one stop up) take a photo
- 3) Change your setting to f/16 & 500 (one stop down) take a photo

Result: 3 images of your subject in directional light using 3 different exposures to make a bracket: {125, 250, 500}

Note: you can also change your f-stop to bracket {f/16, f/11, f/22}

*Repeat the above process using **Fill Light: reflect the direct light back from the opposite side***

*Repeat using **Diffused Light: create shade with a piece of cardboard or fabric.***

You will end up with a total of 9 images: 3 each of each different lighting type with 3 different exposures.

For digital or automatic cameras (controls on menu)

- 1) Set your Exposure Value or EV at 0, take a photo
- 2) Change your setting to EV +1 (one stop up) take a photo
- 3) Change your setting to EV -1 (one stop down) take a photo

***Sunny 16** AKA *Sweet 16*: $f/16$ + shutter speed equivalent of the ISO film speed.

USING THE SUNNY 16 RULE

- 1. Gauge Your Light** For the Sunny 16 Rule to work, you must have sun. The rule can also work with other lighting situations such as cloudy and overcast -- take a look at the next list for those.
- 2. Set Your F-Number** Set your f-number to $f/16$. If you don't have strong sunlight, use the next list to determine your starting f-number.
- 3. Set Your Shutter Speed** Take note of your ISO or film speed or "X" in the equation. Now set your shutter speed to $1/X$. So at ISO 400, you'd use a shutter speed of $1/400$ seconds, for ISO 200 a shutter speed of $1/250$, ISO 100 set the shutter at $1/125$, etc.
- 4. Adjust With Reciprocals** You may want to use different shutter speeds or f-numbers. You can adjust one as long as you adjust the other accordingly. Opening up by one full f-number requires cutting your shutter speed in half (and visa versa).

VARIATIONS ON SUNNY 16

1. $f/16$ for Sunny
2. $f/11$ for Slight Overcast
3. $f/8$ for Overcast
4. $f/5.6$ for Heavy Overcast
5. $f/4$ for Sunset

F-STOP GUIDE

Since most cameras offer full stops, half stops, and third stops, you need to know which ones are full stops so you can use the rule of reciprocals to change your f-number and shutter speed. Below is a list of full f-stops.

f/1 - f/1.4 - f/2 - f/2.8 - f/4 - f/5.6 - f/8 - f/11 - f/16 - f/22 - f/32 - f/45

You don't need to memorize these numbers -- there's an easy little trick to them. You actually just need to remember two numbers: **1** and **1.4**. These are the first two full stops in the list. Double them and you get the next two in the list. Double those and you get the next two numbers. Check it out:

1.0 - 2.0 - 4.0 - 8.0 - 16 - 32

- 1.4 - 2.8 - 5.6 - 11 - 22 - 45

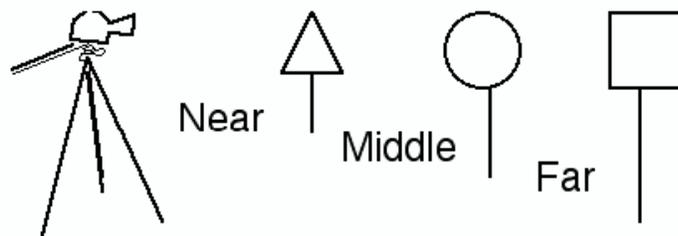
You'll notice that twice 5.6 isn't exactly 11 and twice 22 isn't 45. This is because the bigger numbers are rounded and the starting number isn't exactly 1.4 -- it's 1.41421356... or the square root of 2.

DEPTH OF FIELD ASSIGNMENT PHOTO 1

Step 1) Set F/Stop (Use widest aperture, such as F/2)

Step 2) Balance light by adjusting shutter speed

Step 3) Setup or find three objects that are near, middle and far distances from the camera. i.e. :



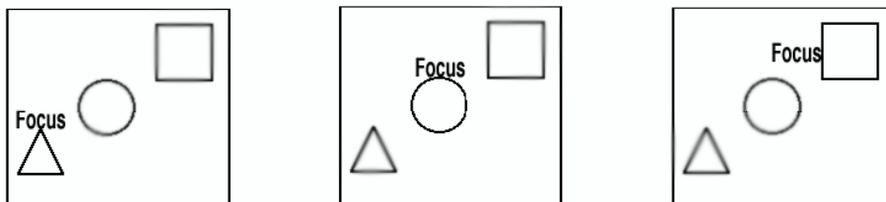
Be sure you can see all three objects in the viewfinder.

Step 4) Focus on near object and shoot.

Step 5) Focus on middle object (do not move camera) and shoot.

Step 6) Focus on far object and shoot (without moving camera).

Step 7) Focus on all three objects at once and shoot.
That is all!



The above boxes represent how your 1st three photographs should look.

A) SLOW SPEED MOTION BLUR

- 1) Select a slow hand-held shutter speed such as 1/30.
- 2) Adjust aperture to balance the light reading.
- 3) Aim into the predicted path of a moving object and set focus.
- 4) When the moving object enters your viewfinder, trip the shutter.



B) SLOW SPEED PAN

- 1) Select a slow shutter speed such as 1/30.
- 2) Adjust aperture to balance the light reading.
- 3) Aim at the moving object as it approaches you. Follow its motion with your camera.
- 4) When your subject passes at a roughly 90° angle to your camera body, trip the shutter. Continue to follow the action for a few seconds after exposure.



C) HIGH SPEED SHUTTER

- 1) Select a fast shutter speed such as 1/500 or 1/1000.
- 2) Balance the light reading by adjusting the F/stops.
- 3) Locate or create a subject that moves through the air.
- 4) Pre-set focus to the approximate distance that the action will occur.
- 5) Pan action or hold the camera steady and wait until the moving object enters your vision, then shoot.



THE RESULT OF THESE ACTIONS WILL BE THREE PHOTOS OF MOTION DESCRIBED IN THREE DIFFERENT WAYS.

ASSIGNMENT 4 MIMETIC SETS

Mimetic set: two subjects mimicking, looking alike or similar to one another.

OBJECTIVE: Structure a land or seascape photo to focus on an aspect of the natural scene that attracts you most. Then, find and photograph either the physical counterpart or the functional counterpart of your natural subject in the urban environment. In other words, take two photographs – one in nature, and one in the city – that look alike OR have the same meaning.

ASSIGNMENT RULES:

- The natural scene must not include any evidence of human presence or influence (i.e. fences, barns, cars, airplanes).
- Each subject set must be composed in either vertical or horizontal format (portrait or landscape orientation). That is one shot each of nature-scape and cityscape in *matching formats*.
- The matching images must be vertical-to-vertical or horizontal-to-horizontal.
- Each photograph must be composed to the best of your ability as composition will be a major factor of evaluation.
- Each image must have a single subject in the following manner:
1) a natural object must be depicted as seen in nature. 2) a man made object must be depicted as seen in the urban environment. 3) the objects must either look like each other in an obvious way, or must have the same function within their respective environments.

This is an exercise in observation, critical thinking and visualization. These three components of creativity are vital to all photographic applications. The recommended method is to walk or drive around **looking** for possibilities that will get you started. Don't sit around trying to "think up" an idea; it usually is not effective and you'll end up with an inferior photo set.

Observation involves looking (the mechanical processes of observing) and seeing (the visual exploration, understanding, and/or remembering of an object or scene being looked upon).

Critical Thinking is an ability and a process of utilizing information, memory, knowledge, experience and immediate cognitions to invent solutions.

Visualization is visual thinking. The learned ability to “see” in thought (to see in the mind's eye).

Assignment 5

SELF DESCRIPTION (SELF PORTRAIT)

This is NOT a “selfie”. A photographic description of one’s features or “looks” is only one part of a self-portrait. In some cases, one’s face may not be seen at all. The purpose of the self-portrait assignment is to describe something of your life; something that your fellow students may not know about you. It could be what you do for a living, a hobby, an avocation, an event in your life, your cultural references, what you like to eat, your values, an achievement, or even a dream. There are endless possibilities.

The Challenge is: You must select a “slice” of your life to put before the camera. *Please resist making the image too busy by trying to cram every detail of your life into the picture.*

Of course, the usual photographic consideration of exposure, focus, composition, etc. apply. Otherwise, there are no restrictions save one:

You must identify yourself in the photo. If you will be visible in the shot, the requirement will be met. If you are not intending to be in the shot, you must find a visual way of definitely identifying yourself in the photo.

Note: Self-timer or cable releases would be useful if you are going to be in the photo.

FORMAL

A formal portrait is a photograph of a person (or group of people) that is made under optimum conditions and under the full control of the photographer. The term “formal” does not refer to the subject’s clothing or to stiff poses, but rather to the relationship between the photographer and the subject. This relationship can take many forms, but is defined by a common goal; the production of a photo that will both meet the expectations of the subject and reveal a quality which the photographer has perceived in the subject.

- To achieve this goal, a photographer must:

- 1) Establish control by eliciting cooperation from the subject
- 2) Put the subject at ease through conversation and courtesy
- 3) Decide which of the subject’s qualities (i.e. physical stature, intelligence, warmth, etc.) to focus upon in the photo. One quality and no more, should be the core assertion of any portrait.
- 4) Select a setting or location which supports the assertion.

- Technically the photographer must:

- 1) Establish lighting system and exposure
- 2) Establish camera angle and composition
- 3) Establish focus strategy



Your assignment is to produce a formal portrait demonstrating your understanding of the use of lighting, exposure, focus and composition.

These photographic elements are to work together to result in a creative yet flattering description of your subject.

Before shooting, experiment with:

- relaxed and contrived poses
- outdoor/indoor locations
- neutral and active backgrounds
- juxtapositional relationships
- hard and soft light
- contrast
- color harmonies



Try unusual, even ridiculous, ways of viewing your subject. This often results in the discovery of just the shot you need.

CANDID PHOTO

A **Candid Photo** is taken when the subject is unaware of the camera. Candid photography, as Kertesz, Bresson, and Strand asserted, should not overstep the boundaries of the personal dignity of the subject (it is not a tool for making people look idiotic). Instead, candid photography is intended to record the spontaneous moment: the moment when **“truth”** appears before the camera. Sometimes this moment is funny, often it is of interest only to a small audience, at times it is profound, yet it always must be the **“Decisive Moment” -when all that is needed to convey the intention of the photographer comes together.**

METHOD:

- 1) Select a subject with whom you are familiar (in order to anticipate the desired behavior, pose, or physical relationship that you want to record)...
or
Select a location where you know that people are likely to be doing what you wish to record. **STAY WITHIN THE LAW!**
- 2) Pre-set exposure and zone focus. This will insure that you will not miss a shot do to “Fiddling” with your camera’s controls.
- 3) Hide yourself ... or hide your camera ... or make it appear that you are not shooting pictures when in fact you are.
- 4) Wait for the precise moment (Don't lose patience) then get the shot. Since candid shots are often shot “From-the-hip” it is always a good idea to get as many as possible in order to insure a successful image.

WHAT MAKES A GOOD CANDID SHOT?

- ❑ **CREDIBILITY** - The image must be convincingly spontaneous and believable - true to what it “says” about the subject.
- ❑ **INTEREST** - The image must “justify” itself. It must be worth seeing in that the viewer should feel that they have either learned something or confirmed something they may already know (faces may or may not be important, but body language often is).
- ❑ **GOOD TECHNICAL EXECUTION** - Focus is most important. Whether you use it to sharpen or purposefully blur the image, focus must be meaningfully applied to the image.

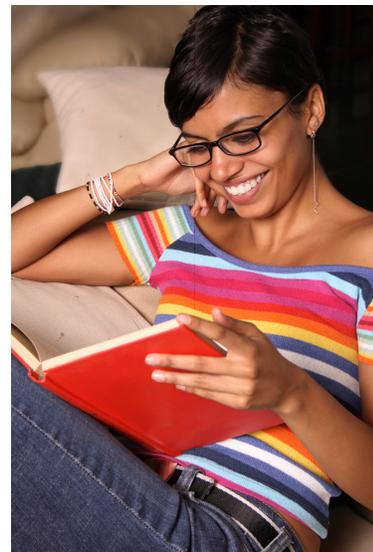


Photo One
Assignment 8

Advertisement

The ADVERTISEMENT PHOTO....

....Is an image designed to make a `thing' (i.e. an object, service, or idea) appear desirable beyond its true value.

The assignment: Make a photo that "sells" an object. The object may not be larger than 24" X 24" X 24" though can be of any smaller dimension.

Method: Use juxtaposition. Compose the object in a manner and setting that will make it look desirable; then relate it to a quality which it does not possess.

Examples:

- 1) Marlboro cigarettes and the macho cowboy cigarettes = masculinity
(object) = (quality it actually does not possess)
- 2) Virginia Slims and independent women cigarettes = modern femininity
- 3) Bvlgari Jewelry and beautiful sexy women
Jewelry = desirable

Look at photo ads in magazines, billboards, posters, etc. for your ideas. Use your imagination or try to copy an ad you have seen.

Object of this lesson: Learn the methods and power of image structuring toward achieving powerful communication.

Note: Make sure that your chosen object is clean and good-looking! NO ONE is going to want to buy a fingerprinted, greasy bottle of perfume or a beat-up raggedy box of breakfast cereal!

Photo One
Assignment 9

ART

The Art photo....

.... is a picture possessing the qualities and fulfilling the functions of visual art. While there is no ironclad classification of what exactly art is, this class will use the following definition:

Visual art can be defined as the process whereby invisible but real aspects of human experience (i.e. knowledge, emotions, sensations, state of being, etc.) are given physical form and thus expression.

Your ASSIGNMENT, should you choose to accept it - oops that was from Mission Impossible! The REAL assignment: Make art with your camera. Take a photo with the intention of producing a work of serious fine art.

Method:

- 1) Select a subject about which you feel strongly (landscape, animals, cars, people, running, anything!)
- 2) Determine what quality your subject possesses that elicits your feeling.
- 3) Photograph that quality.

Note: Please, do NOT just take a photograph of an artwork (such as a painting or sculpture) and turn it in for this assignment! The art assignment requires you create an art photograph with your camera, not make a snapshot image of an existing artwork.

Assignment 10 Editorial Photography

STORY ASSIGNMENT

Tell a story with images: *Describe a sequence in time.*

Using at least three - and no more than 15 shots, show a series of events or conditions, which convey information in story form. Use linear logic to demonstrate a beginning, middle, and an ending.

- A) The **BEGINNING** - an image or series of images introducing the principal characters, locations, or elements of your story.

- B) The **MIDDLE** - an image or series of images describing the relationship in which the principals are engaged.

- c) The **END** - an image or series of images demonstrating the result of the relationship.



PHOTO 1

HUMOR

Make a photograph that contains or is fully focused on comicality. Humor is the quality that makes something seem funny, amusing or ludicrous. To help you, think in the following manner:

- 1) Ironic structure - a photo with a meaning that is the opposite of what is expressed. Example A: The matador appears to be hiding from the white cat rather than the bull.
- 2) Juxtaposition - a chance or odd relationship of objects in the picture – such as. Example B: Horse pulling a car
- 3) Out of-context cropping - removing an object or other visual element from its correct surroundings or application. Example C: Men who seem to be frozen in odd poses are actually supporting a pane of glass not visible on the image.
- 4) Staged Humor - a theatrical presentation whereby the photographer sets up a scene, then photographs it. The scene must be convincingly real or very obviously theatrical. Example D: A convincingly dressed dog.

EXTRA (CREDIT FX)

MATERIALS:

Camera -manual film if possible or digital with manual settings.

Tripod

Flash Light any size or type (can use iPhone application)

External Flash

Night location without much ambient light (such as street lights)

Several "helpers" or a team

PROCEDURE:

Get a few people to help you - you need at least 2 for this project, a team of 4 is ideal. After dark, connect camera to tripod and select bulb shutter setting on camera. Use a large aperture, such as f/2.8, f/4 or f/5.6.

- Get a friend to pose - a pose that can be held for a minute or more.
- Have another friend stand behind the first with a flashlight.
- Focus and a press the shutter release button - keep it depressed (hold it down) for the entire shot. (Remember to have it on Bulb setting)
- Have Flashlight friend outline the Subject with the flashlight (or iPhone) slowly. Works best when light is facing at an angle away from the camera
- Have Flashlight Friend run out of picture frame.
- Get the External Flash Person to set off the flash.
- Remove your finger from the Shutter Release button.

Try variations such as not using the external flash - the subject will just be glowing. Or writing with the flash light in the air - remember if writing a word, you'll need to form the letters in reverse. Try having the subject interacting with themselves by choreographing a scene and freezing the motion two or more times using the external flash. See example page on website: www.photosalinas.org HAVE FUN!!

EXTRA CREDIT MACRO

Objective:

Create an extreme close-up photograph of a subject interesting to you, which adheres to the basic design principles of photography. Pay particular attention to depth of field and the area of focus.

Materials:

Camera

Subject – the smaller the better.

Light tent (optional)

Procedure:

Manual camera - use smallest aperture on camera: f/16 – f/22

Digital automatic - set on “macro” (use the flower icon)

Use natural light, a light stand, or build a light tent in order to control light reflection. See examples of light tents and reflectors on the Macro example page on the class website: www.photosalinas.org

Get close in to your subject, focus carefully, and take the photograph.

Try using other subjects and situations to get the best shot!

Note: Remember the Depth of Field is extremely narrow in macro photography, so care must be taken to ensure the area of focus is where you want it. You may want to take more than one photograph to ensure success.