

- Composing to meet client expectations
- Composing with natural light and a set structure
- Creating a personality for an inanimate object

CREATING ARCHITECTURAL PHOTOGRAPHY



Architectural photography can take many forms. If the shot is being created for the architect, they will want the photo to illustrate their vision of the building, and for the structure to look architecturally sound (no weird angles). Interiors can be particularly difficult.

KEY LESSON: For an architect- do not bend vertical lines and study how the building makes use of natural light and artificial light. A great time to shoot architecture is right after dusk- when the natural lighting balances in intensity to the artificial lighting. Look for key details and try to highlight them.

EQUIPMENT

- Camera

Any camera (depending on end use)

- Any lens + lens hood:

A wide angle to normal (tilt-shift is a plus)

- Filter (optional):

Polarizing and graduated ND filters

- Tripod + Shutter release: Highly suggested
- Post-production software: Highly suggested

TIPS! The	se settings can v	ary widely. This is a	starting point.
Shooting Mode	M or A/Av	Metering mode	Evaluative / Matrix
ISO	400	Focus mode	Single shot
Aperture	f/8 - f/16	Format	RAW
Drive Mode	Single shot	White balance	AWB AUTO
Shutter Speed	As needed (Use	e a tripod if necessa	ry)
	Shooting Mode ISO Aperture Drive Mode	Shooting Mode M or A/Av ISO 400 Aperture f/8 - f/16 Drive Mode Single shot	Shooting Mode M or A/Av Metering mode ISO 400 Focus mode Aperture f/8 - f/16 Format Drive Mode Single shot White balance

Post-process to correct for converging lines to gain experience

SAMPLE PHOTOGRAPHS













ACTION ASSIGNMENT!

- **1-** Study the sample photographs:
 - **A-** This is a classic 'clinical' architectural photo. There is no distortion. If your equipment cannot correct for converging line distortion up close- shooting from a distance can be an alternative.
 - **B-** To display an architectural era, scout for a shooting location that shows more than one building. Put interesting details in the foreground and use juxtaposition to place an overall view in the background.
 - **C-** Architecture photography as art is an easier way to get started. Scout your intended subject. Look for interesting shapes and angles at different times of the day.
 - **D-** The trick to architectural interiors is balancing interior and exterior exposure. Shoot camera raw /expose for shadows. Don't forget composition.
 - **E-** A sunset, or sunrise, will often provide the most dramatic lighting. Bring a flashlight. With extended exposures, you'll need a tripod and a remote shutter release. Notice the converging lines due to focal length, camera position, and an upward angle.
- 2- Set aside one full day to explore architectural photography: Begin the 1st half of your shoot by trying to create 'clinical' architecture shots. For the 2nd half of your shoot, create artistic architecture shots.
- 3- Explore your chosen subjects carefully: study space, shape, color, light, and the architect's intent.

- Does your shot have a pleasing composition? Did you study, and highlight, the architect's intent for design?
- Did you use juxtaposition and find interesting details? Does your shot have pleasing light?



Using simple elements to

convey a message
• Willingness to break rules

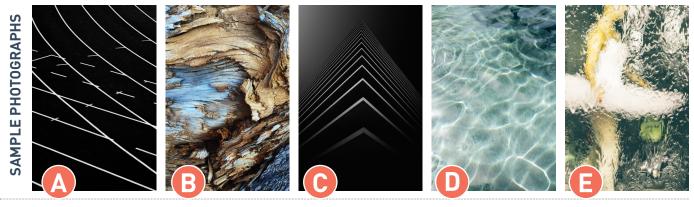
CREATING

ARTISTIC ABSTRACT PHOTOGRAPHS

PHOTZY.COM

By definition, abstract artwork is: art that does not attempt to represent external reality, but seeks to achieve its effect using shapes, forms, lines, colors, and textures.

KEY LESSON: To create abstract photography, you need to adjust your thinking. Don't look at the world around you in its physical form. Imagine that you see it through blurry eyeglasses. You want to only see shapes, colors, lines, forms, and textures. Now, you must compose a meaningful shot, from that blurry vision, that a viewer will recognize with some effort.



EQUIPMENT Camera: Any DSLR, mirrorless, hybrid, compact or smartphone Lens + Lens hood: Any lens (manual focusing is a benefit)



ACTION ASSIGNMENT!

- 1- Study the sample photographs.
 - **A-** By eliminating details, and framing something simple -the photo becomes abstract-but still recognizable
 - B- Look past the obvious, to 'see' details that tell a smaller story about a bigger picture.
 - **C-** Shoot design elements in-camera, and use post-production to add abstraction to the resulting photo.
 - D- Abstract photography often depicts a familiar subject in an unfamiliar way.
 - **E-** There is a difference between abstract and 'semi-abstract' artwork. This image borders on being more semi-abstract.
- 2- Self-assign two shots
 - **#1** For the first shot- pick an object and set about creating an abstract photo of the object (think of the tree bark or the water examples).
 - #2 For the second shot- go on a photo shoot and 'find' a subject that you will photograph in an abstract manner (think of the running track or the building examples).
- 3- Explore your chosen subjects carefully and from all angles.
- **4-** Setup your camera: Due to the creative nature of abstract photography, there are no set rules on how to set up your camera.
- 5- The key to this Action Assignment is to change your visual perception of objects that you photograph.

- Does your shot have a pleasing composition? Do viewers need to contemplate what they are looking?
- Can a viewer ultimately discern what they are looking at?
- Does your shot generate visual excitement?
- Did you simplify to the basic elements of shapes, forms, lines, colors, and textures?



GETTING STARTED IN BIRD PHOTOGRAPHY

PHOTZY.COM

Bird photography is fun and personally rewarding. Equipment can be a factor in your quest for great bird photographs.

However, some of that can be overcome with a little knowledge on bird behavior, as well as putting in some effort doing research.

KEY LESSON: Distance can be an obstacle. A super telephoto lens resolves that problem. You can invest in a 200_{mm} lens, and couple it with a less expensive teleconverter for good results. Learn the birds in your area and set up feeders near a window inside your home. Try to find an area that receives good light in the morning and/or in the evening.

Skill Points:

- Composition with limited POV (point of view)
- Patience & learning bird behavior
- Creating sharp photos with a moving subject

EQUIPMENT

- Camera

DSLR, mirrorless, or compact camera

- Any lens + lens hood

Min. moderate telephoto: 200mm

- Tripod

Necessary with super telephoto lenses

- Flash (optional as a fill light)

S A	X				
AUTO	TIPS! The	se settings can vary	widely. This is a star	ting point.	
a w	Shooting Mode	S/Tv	Metering mode	Center-weighted	
	Shutter Speed	1/1000 th or faster	Focus mode	Continuous	
	Aperture	at least f/ 5.6	Format	RAW + JPG	
	Drive Mode	high speed burst	White balance	AWB AUTO	
	IS0	800 and adjust as n	needed to facilitate s	shutter speed	
	Focus Points	Center grouping			

SAMPLE PHOTOGRAPHS









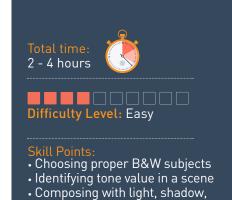




ACTION ASSIGNMENT!

- 1- Study the sample photographs:
 - A- Without a telephoto lens you will not capture the intricacies of the bird's feathers & face. Use a 200mm lens or longer. Consider using a teleconverter.
 - B- A 200mm lens with a 2x teleconverter creates a dramatic closeup and eliminates unnecessary background.
 - C- Once you're able to capture a close shot, look for interesting plumage, lighting, and shape.
 - **D-** Midday light is generally not flattering for bird photography. Try to shoot early or late in the day. Look for a background that color contrasts with the bird for better separation.
 - **E-** Try to set up your feeders in a position that will place the bird looking toward the camera or perpendicular to the camera- not away from the camera.
- 2- Assign a shooting location: Many park reserves have established blinds for photographers- check your area. Or, begin at the zoo. Use the zoo setting to get used to the long telephoto lens. At the same time, research and set up your bird feeding area outside your home.
- **3-** Begin by practicing on capturing the bird sharply in focus and with the face visible. Study the sample photos.

- Is the image sharp and free of camera shake?
- Can you see the bird's feathers & colors?
- Did you compose using the bird's shape, and/or background contrast?



GETTING STARTED IN BLACK & WHITE PHOTOGRAPHY



Black & white photography requires two skills to get started. The first is learning to 'see' a great black and white subject. The second is converting the color file to black & white (if you're not shooting film).

KEY LESSON: Black & white photography is reliant on tone, as there are no color contrasts. Look for subject with strong light and dark values. It's also helpful to seek subjects with texture and strong shapes. When converting a digital color file to B&W - try to use a method that converts each color channel separately.

EQUIPMENT

Camera Lens + Lens hood
Any camera Any lens

shape, and texture

Proper exposure

Post-processing software Mobile or desktop

Black & white viewing filter
Optional but highly recommended

Camera functions are less important here. Use the settings that you are comfortable with.

SAMPLE PHOTOGRAPHS













ACTION ASSIGNMENT!

- **1-** Study the sample photographs:
 - 1- The best subjects for B&W photography have a bright white, a deep black, and a full range of tone in-between. An inexpensive B&W viewing filter will teach you to see in 'tone' versus color.
 - 2- Great subjects for B&W photography will often display strong shapes and texture.
 - **3-** Vastly different 'colors' can convert to 'very similar' tones. When converting to B&W try to separate the tonal values of different color channels.
 - 4- If the 'color value' of a scene isn't particularly interesting- look to B&W as an alternative if the scene displays separated tone values, texture, and/or strong shadows.
 - 5- Learning to judge contrast is an important part of B&W photography. A higher contrast photograph, such as the hands, creates a different mood than a soft contrast image of the same subject.
- 2- Great black & white subjects are everywhere. Look for strong light and shadow. It's also helpful if the lighting highlights texture. Judge the subject looking for tone and ignoring color value. I.e. blue and red may produce the same tone. However, a deep dark blue will have a different tone than a bright light red.
- 3- Begin by looking for subjects that meet the criteria discussed above. Setup your camera.
- **4-** Post-process the color files into B&W images. Experiment with converting the different color channels separately.

- Does your image display good tonal range?
- Do you have strong light and shadow?
- Did you make use of texture?
- Is your contrast appropriate to the subject?



Creating intimate portraits

on multiple subjects

Capturing great expressions

multiple people

CREATING PORTRAITS OF COUPLES

PHOTZY.COM

Couple portraiture is often completed in one of two ways.

The couple is looking at the camera (most often used for announcements or as a gift) The second version is looking at each other, or involved in some activity, (they would likely hang this in their home).

KEY LESSON: It's important to depict the loving relationship. Watch them as you create their portraits and pose them. Do they look comfortable? Does their body language indicate that they are comfortable? If not, change immediately.

SAMPLE PHOTOGRAPHS











EQUIPMENT

- Camera

Any DSLR, mirrorless, hybrid, or compact camera

 Any lens + lens hood from a normal view to a 135mm telephoto

- Lighting

Indoor: Window or doorway **Outdoors:** Natural light, Golden Hour or shade

- Clothing & Props



	>			
7 34	Shooting Mode	A / Av	White balance	AWB AUTO
	Drive Mode	Single shot	Format RA	W Additional .jpeg
	Focus Mode	AF-S	Metering	Center weighted
	Shutter Speed	1/125 th to 1/500 th	Focus Points	Center grouping
	ISO A	400 adjust to facilitate shu	utter speed (mini	mum 125th)
	Aperture	f/5.6 - f/8 -watch the dept	th of field-	



ACTION ASSIGNMENT!

- **1-** Set up a portrait session with a couple for indoor and outdoors. Use clean backgrounds with a neutral or solitary color.
- 2- Indoor: Use a large window or patio door. Use reflectors as necessary. Position the couple to create different types of lighting across their two faces. Make the lighting cohesive with the pose. Outdoors: Shoot during the Golden Hour. Study the sample pictures. Try a variety of poses. Go no wider than ½ body length. Focus on expression, touch, and posing. Carefully pose the hands.
- 3- Setup your camera following the tips and adjust as needed.
- **4-** Try different poses. Experiment with shooting at chest level, to eye level, and also shooting down on the couple. Do not shoot up at them. Always watch the hands, hair, and expression.

- Did your depth of field cover both subjects? Is your image sharp?
- Does your lighting look pleasing on both subjects? Is your color accurate? (Look at the skin)
- Did you capture interesting and loving expressions?
- Do both subjects look comfortable with the pose?



- Portrait lighting of a group
- Working with different personalities
- Proper posing
- Capturing expressions

CREATING PORTRAITS OF FAMILIES



Family portraiture will be the most difficult to master as you learn. You're dealing with multiple individuals of varying ages. The lighting can be challenging, as well as managing the different personalities. The family may be as small as two people or as large as dozens of people.

KEY LESSON: Avoid backlighting unless it has a muted intensity. Do not "line up" subjects. Vary the height of the heads. Coordinate clothing to avoid clashing colors and patterns. Have family members touch each other. Avoid hats. Be careful of the depth of field.

SAMPLE PHOTOGRAPHS









EQUIPMENT

- Camera

Any DSLR, mirrorless, hybrid, or compact camera or smartphone

- Lens + lens hood

Larger Groups -> 18mm - 28mm Smaller groups-> 28mm -135mm

- Tripod & Shutter Release
- Clothing & Props

Similar colors and no distinct patterns

AUTO TIPS!

Shooting Mode	A / Av	White balan	ce AWB AUTO
Drive Mode	Single shot	Format	RAW + JPG
Focus Mode	AF-S	Metering	€ Evaluative / matrix
Shutter Speed	1/125 th or faster	Focus Points	All focus points
IS0	400 adjust to facilitate shutte	er speed (minim	num 125th)
Aperture	f/8 - f/11 Small groups f/	16 Larger grou	ps



ACTION ASSIGNMENT!

- 1- Start with a small family- no more than four. Set up a portrait session outdoors and select a clean background with a neutral or solitary color.
- 2- Shoot during the Golden Hour. Be conscious of the light intensity in the eyes of the subjects. Use backlight only if low intensity such as a light overcast sky.
- **3-** Mount your camera onto the tripod. Look over the camera when shooting the pictures to engage the group. Keep heads tilted toward each other, and have family members touching.
- 4- Setup your camera following the tips.
- 5- Study sample photographs.

- Did your depth of field cover the entire group?
- Is your image sharp and free of camera shake?
- Did you capture interesting expressions on everyone?
- Is everyone's eyes open?
- Did you use soft even lighting?
- Is your color accurate? (Look at the skin)
- Did you pose with varying head heights?



Working with depth of field

Creating appropriate color balance

CREATING MOUTHWATERING FOOD PHOTOGRAPHY



You can create awesome food photography with a smartphone and some editing software. However, there are some key considerations. The food needs to appear delicious. Color balance, lighting, and the food's appearance of freshness is extremely important.

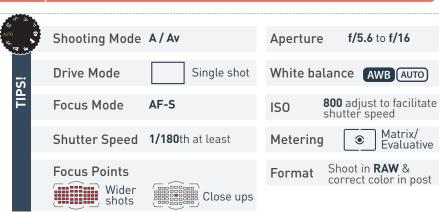
KEY LESSON: Food appears best when the main light comes from the rear (backlighting). However, sometimes, you will want to use some fill lighting into the front areas. Don't let the food dry out. Set up camera and lighting first. Then prepare the food. Photograph the food while it is moist. Always color correct.

EQUIPMENT

- Camera
 - Any camera including a smartphone
- Lens
 - Any close focusing lens
- Bounce Cards
- To create front fill light
- Kitchen items props
- Filters

Close focusing filters allow a lens to focus closer (Optional)

- Tripod and lens hood (Optional)



SAMPLE PHOTOGRAPHS













ACTION ASSIGNMENT!

- 1- Study the sample photographs:
 - A- A simple composition, with props, helps in the creation of a delicious looking food photo.
 - B- Backlighting, or side lighting, is essential, because it shows texture.
 - **C-** Foods that display strong color values will confuse the camera white balance. Shoot in camera raw and carefully adjust color balance in post.
 - **D-** When shooting down onto the food, depth of field is less a consideration than layout and composition. In this case, side lighting replaces backlighting.
 - **E-** Depth of field is important when shooting directly at food. Use it to guide the viewer's eyes. Backlight the scene, and provide a lot of fill light to the front.
- 2- Backlight your 'set' with window light. Use bounce cards for front fill light. Three priorities: backlight or side light, pleasing color, fresh looking food!
- **3-** Select the food carefully. Look for flaws. Create a composition.

- Did you properly place the focus for the composition? Is your image sharp and free of camera shake?
- Is the color balance pleasing and does the food look appetizing? Does the food appear fresh or dried out?



- Exposing for a predominance of light tones
- Conveying a message through tonal selection
- Proper post-production

CREATING BEAUTIFULLY EXECUTED **HIGH KEY PHOTOGRAPH**

High key is a stylistic genre, where the subject is reproduced primarily as white or light colors or tones. This style can be discovered, or created through lighting, props, wardrobe, and post-production techniques. A correctly executed high key image will also have a small area of 'black' to create a full contrast artwork.

KEY LESSON: High key photography is often misunderstood. **It is NOT** an overexposed image, or one in which all of the dark areas have been removed, or altered, in post-production. A high key image begins incamera. It requires proper exposure, and a keen photographer's eye toward light, shadow, and tone.



Camera

Any camera including a smartphone camera Lens + Lens hood Any lens

Post-processing software Necessary

There are no set rules on how to set up your camera. Be cognizant of exposure. If possible, check the histogram to make sure that the vast majority of tones are falling into the upper third of the scale.

SAMPLE PHOTOGRAPHS













ACTION ASSIGNMENT!

- 1- Study the sample photographs:
 - A- Let's start with what high key isn't... This image is simply over-exposed. Over-exposure created incamera, or in post-production, does not create a true high key effect.
 - B- This is an exquisitely 'spotted', exposed, and processed high key shot. It consists of primarily white or light tones along with small areas of black to produce a full contrast effect.
 - C- High key does not mean simply white with some areas of black. It can include various colors. However, they should be light toned and fall into the upper third of the histogram.
 - D- A properly executed high key image will have at least 75% of the image surface area in the white or light toned area of the histogram.
 - E- Post-production can be used to enhance the high key effect by increasing the brightness value of some middle tones. Be careful. If you go too far, your high key image will look faked. This is a good example of post-production helping the final effect.
- 2- Self-assign two high key shots: For the first one you will assemble your subject by choosing the subject, props, clothing, location, etc. Keep all chosen tones in the upper third of the histogram. Use the appropriate lighting to create the high key effect. For the second shot, you must go out on-location and 'find' a high key subject. This may require you returning to your chosen subject to 'get the right light' for the high key effect.

- Does your shot have a majority of white or light tones with a small area of black?
- Were you able to primarily create the effect in-camera or did you have to rely heavily on post-production?



- Basic composition
- · Spotting problems: crooked horizon, trashcans
- Finding interesting light
- Creating sharp photos

CREATING JAW-DROPPING LANDSCAPE PHOTOGRAPHY

Landscape photography allows you time to think through your process before clicking the shutter. In order to instill 'visual excitement', and a 'story', into landscape imaging, you have two primary tools: composition and light.

KEY LESSON: Create your landscape images within 2 hours of sunrise or sunset. Watch out for manmade objects that will ruin the composition and mood. Focus on these tools of composition: leading lines, layering, focal point, and juxtaposition with an object of known size. Also, look for

- Camera

Any camera including a smartphone

EQUIPMENT - Lens + Lens Hood

Any lens, but typically you want a wide-angle to a moderate telephoto

- Tripod Optional (but highly suggested)
- App software Photo Pills
- Notepad Take notes and be sure to record location Metadata on the camera

id refi	lections.				
√ Д И В	Shooting Mode	M or A / Av	Drive Mode Single shot		
TIPSi	Shutter Speed	1/60 th or faster for wide-angle to normal lenses 1/200 th or faster for moderate telephoto lenses			
	Aperture	f/5.6 - f/16 depending on desired depth of field			
	White balance	AWB AUTO	Format RAW JPG optional		
-	Metering	Matrix / Evaluative			
	Focus points	All focus points			
	IS0	200 (and adjust to facilitate shutter speed)			

SAMPLE PHOTOGRAPHS









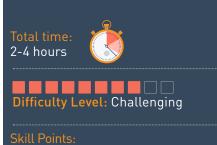




ACTION ASSIGNMENT!

- 1- Study the sample photographs:
 - A- Watch out for manmade objects that destroy the composition (see red arrow).
 - B- Layering is a powerful tool to indicate depth perception.
 - C- Reflections increase interest, objects of a known size create depth perception.
 - D- A focal point can help lead the eyes into the shot. It can also add story and mood.
 - E- Motion can add visual excitement to a static shot.
- 2- Self-assign a landscape location that you can return to.
- 3- Study your location for the recommended composition tips and setup your camera. Recommended: Use a tripod and include an object of known size.
- 4- Visit your location more than once. Use the Photo Pills app to help you predict where the Sun will be when you return.

- Did you properly place the focus for the composition?
- Is your image sharp and free of camera shake?
- Did you compose using the tools in the Key Lesson?
- Does your image convey the location with beauty & story?



CREATING ROMANTIC LIGHTHOUSE PHOTOGRAPHS



KEY LESSON: Shoot as close to sunrise or sunset as you can. Your best angle of view will likely be some distance away. Bring a flashlight. Find a vantage point where the lighthouse is juxtaposed against the landscape, the water, or both. Time your shot to the moments when the exposure for the sky is close to the exposure for the lighthouse.

- Composition with limited point of view
- Spotting problems: crooked horizon, trash cans, etc.
- Balancing exposure between the sky and foreground

EQUIPMENT

- Camera: Any camera including a smartphone
- Lens + Lens Hood: Any lens, but typically you want a wide-angle to a moderate telephoto
- Filters (Optional): Graduated ND and/or a polarizing filter
- Tripod: with a sturdy head and a wired or wireless shutter release for long exposures
- App software Photo Pills
- Notepad Take notes and be sure to record location Metadata on the camera

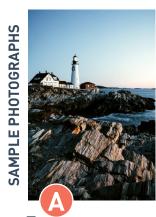


Shutter Speed 1/60th+ wide-angle to normal lenses 1/200th+ moderate telephoto lenses

Aperture f/2.8 - f/11 depending on desired depth of field

150 200 and adjust to facilitate shutter speed

Metering Matrix / Evaluative













ACTION ASSIGNMENT!

- **1-** Study the sample photographs:
 - A- Shoot early or late in the day. Include foreground objects to show depth perception and to add interest.
 - B- Using a silhouette of the structure can be quite dramatic once the light levels get very low.
 - **C-** If the natural lighting does not introduce color, you can create it in post-production. Experiment with motion blur of the water.
 - **D-** Strive to be shooting when the light levels of the sky match the light levels on the lighthouse for a balanced exposure.
 - **E-** Use foreground objects to create composition and then add interest with the lighthouse in the distance.
- 2- Self-assign a lighthouse location (if possible-pick one that you can return to often).
- 3- Set your shoot time for 1 hour before sunset, and plan on shooting up to 1.5 hours after sunset.
- 4- Study your location for the recommended composition tips and camera POV and setup your camera.
- **5-** Visit your location more than once if possible. Use the Photo Pills app to help you predict where the sunset will occur in relation to the lighthouse and your potential camera position.
- * Tip: Experiment with blurred motion and watch out for camera blur due to the wind.

- Is the lighthouse sharp and free of camera shake?
- Did you compose using the sample pictures for ideas?
- Is the color pleasing? (Doesn't need to be accurate)
- Did you experiment with motion blur in the water while keeping the lighthouse sharp?
- Did you frame the shot tight enough or wide enough?



- Exposing for a predominance of dark tones
- Conveying a message through tonal selection
- Proper post-production

CREATING DRAMATIC LOW KEY PHOTOGRAPHY

A low key photograph is reproduced primarily as black or dark hued colors or tones. This style can be organically discovered, or created through lighting, props, wardrobe, and post-production techniques.

KEY LESSON: Low key photography is often misunderstood. It is **NOT** an underexposed image, or one in which all of the light areas have been removed, or altered, in post-production. A low key image begins in-camera. It requires proper exposure, and a keen photographer's eye toward light, shadow, and tone. Study the sample images.

EQUIPMENT

Camera

Any camera including a smartphone camera

Lens + Lens hood Any lens Post-processing software Necessary

There are no set rules on how to set up your camera. Be cognizant of exposure. If possible, check the histogram to make sure that the vast majority of tones are falling into the lower third of the scale.

SAMPLE PHOTOGRAPHS











ACTION ASSIGNMENT!

- 1- Study the sample photographs:
 - **A-** The left side of this image is simply underexposed. The right side is properly exposed. Underexposure created in-camera, or in post-production, does not create a true low key effect.
 - **B-** This is an exquisitely 'spotted', exposed, and processed low key shot. It consists of primarily black or dark tones along with small areas of bright tones to produce a full contrast effect.
 - **C-** A properly executed low-key image doesn't necessarily need an absolute white (255 on the histogram). However, the included light tones should be in the upper third of the histogram. The light tones versus dark tones will have a significant impact on the mood of a low key photograph.
 - **D-** Carefully crafted lighting can help to create a low key image. However, most low key photographs will require some fine-tuning in post-production.
 - **E-** Post-production can be used to enhance the low key effect by decreasing the brightness values of some middle tones. If you go too far, your high key image will look faked.
- 2- Self-assign two low key shots: For the first one you will assemble your subject by choosing the subject, props, clothing, location, etc. Keep all chosen tones in the lower third of the histogram. Use the appropriate lighting to create the low key effect. For the second shot, you must go out on-location and 'find' a low key subject. This may require you returning to your chosen subject to 'get the right light' for the low key effect.

- Does your shot have a majority of black or dark tones?
- Were you able to primarily create the effect in-camera or did you have to rely heavily on post-production?



CREATING SKILLFUL MACRO PHOTOGRAPH

Macro photography is not 'close-up' photography. It is defined as a photograph in which the size of a small subject is reproduced onto the negative or image sensor at 1/2 life size to 5X life size.

KEY LESSON: The simplest way to get to macro magnifications is with a macro lens. You can also use extension tubes, a reversal ring, or a bellows. Depth of field is crucial; do not use an aperture wider than f/16. Shutter speed is also crucial; use a tripod or increase ISO.

- Composing with extreme minimal depth of field
- Creating sharp images at high magnification
- Capturing a moving subject

EQUIPMENT

- Camera
 - Any camera with macro capability
- Any lens + lens hood
- Macro lens or a lens with needed accessories
- Extension tubes or reversal ring for low expense entry
- Tripod + Bounce cards Highly suggested
- External off-camera flash Helpful

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AUT	• 🚡	TIPS! Thes	se settings can vary	widely. This is a st	tarting point.
		Shooting Mode	A/Av	Metering mode	Center weighted
		Shutter Speed	1/125 th or faster	Format	RAW + JPG
5		Aperture	f/11 to f/22	White balance	AWB AUTO
ISO 400 And adjust as ned				necessary for shu	tter speed
Lens Use a tube, reversal ring, or filte A hellows is not recommended for				er if necessary.	
				recommended f	for heginners











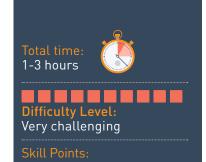




ACTION ASSIGNMENT!

- 1- Study the sample photographs:
 - A- Begin with objects that don't move. This will help you learn how to place focus, work with minimal depth of field (DOF), and achieving a sharp picture.
 - B- Proper focus placement is critical in macro photography. For subjects that don't move, use a tripod. Keep the f/stop closed down. However, do not go to the smallest f/stop. Use the aperture just before the smallest. If the smallest f/stop on your lens is f/22 – then use f/16.
 - C- Excellent macro photography typically examines common objects from an unusual angle. This is part of what makes these photos exciting. Be prepared to get onto the ground.
 - D- The use of a tripod is difficult with moving subjects. Instead, brace the camera tightly to your face and tuck the elbows in. Set your focus ring. Use your upper body as a focusing tool by gently moving it forward and backward. When the proper part of the subject comes into focus, freeze your body, and release the shutter.
 - E- Part of the fun in macro photography is to highlight common subjects very closely. Make sure that your shutter speed is fast enough to create a sharp picture. Pay attention to your lighting, especially backlighting. Use reflectors or electronic flash if necessary.
- 2- Setup your camera. Drive mode and focus mode are optional to preference.

- Did your shot have a magnification of 1:1 or larger?
- Is your image sharp and free of camera shake?
- Did you use the upper body technique to place focus?
- Did you properly place your DOF window?



- Portrait lighting that depicts shape
- Composing a shot that pleases the client
- Creating an intimate and safe atmosphere

CREATING MATERNITY PORTRAITS



Maternity portraits are a very personal, and intimate, interaction between the photographer and the subject. The purpose is to highlight the woman and her family. It's important to find out what the expectations are for the final portrait.

KEY LESSON: The key, to great maternity portraits, is to share the sense of caring and intimacy. Some mothers will wish to be alone in their portrait, and others will include a family member(s). Keep the lighting simple. A side or backlight scenario shows the gentle curves of her pregnant body. Study the sample photos for ideas.

SAMPLE PHOTOGRAPHS











EQUIPMENT

- Camera

Any DSLR, mirrorless, hybrid, or compact camera

- Any lens from a normal view to a slight telephoto+ lens hood
- Lighting

Indoor: Window or doorway Outdoors: Natural light, Golden Hour or shade

- Clothing & Props

M	~ 8 ¹		
	₽ }	TIPS!	
al.			

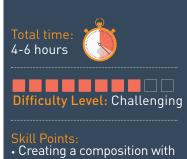
Shooting Mode	A / Av	White bala	ance (AWB AUTO
Drive Mode	Single shot	Format	RAW	Additional .jpeg -optional-
Focus Mode	AF-S	Metering		Center weighted
Shutter Speed	1/125 th to 1/500 th	Focus Points		Center grouping
IS0	400 adjust to facilitate shutte	r speed (mir	nimum ′	125th)
Aperture	f/8 - f/11 -watch the depth o	f field-		



ACTION ASSIGNMENT!

- 1- Select a family. A good time for these portraits is between the 6th and 8th month depending on how the mother's body changes.
- 2- Set up a portrait session time for indoor and outdoors.
- **3-** Select clean backgrounds with a neutral or solitary color.
- 4- Indoor: Use a large window or patio door. You don't want direct sunlight- but a bright indirect light. Keep the background neutral. Use reflectors as necessary.
 Outdoors: Shoot during the Golden Hour. Use backlight or sidelight. Watch your exposure. Position subject to show the curves of the body. Study the sample photos.
- **5-** Setup your camera according to the tips provided and then adjust as needed.
- **6-** Focus on the bellybutton area, the woman's eyes, or the other person's eyes depending on the setup and framing.

- Did your depth of field cover the outline of the belly and/or anyone else included in the shot?
- Is your image sharp?
- Is your background neutral or a complimentary color?
- Did you capture an interesting expression on everyone pictured?
- Does your lighting accentuate body shape?
- Is your color accurate? (Look at the skin)



- only a few elements
- Using negative space, shape, and colors
- Simplification

CREATING TRUE MINIMALIST PHOTOGRAPHY



Minimalism is a genre of art that emphasizes extreme simplification of form by the use of basic shapes and monochromatic palettes of primary colors, objectivity, and an anonymity of style. It's also sometimes referred to as 'Reductionism'.

KEY LESSON: Your Minimalist photo should contain a liberal use of negative space. It should also be a very simplistic composition that makes use of one to four colors- often times one is a primary color. Shape and repetition are common in Minimalist artwork.

EQUIPMENT

Camera

Any camera including a smartphone camera

Lens + Lens hood Anv lens

Post-processing software Highly suggested

There are no set rules on how to set up your camera. Due to the creative nature of Minimalism.

SAMPLE PHOTOGRAPHS









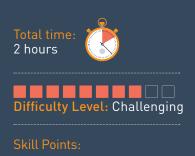




ACTION ASSIGNMENT!

- 1- Study the sample photographs:
 - A- Minimalism is a fantastic genre when you wish to go beyond a 'beginning photographer's' eye. It requires no special equipment. It only requires that you open your mind to negative space, simple shapes, and minimal colors or tones.
 - B- Minimalism is a very subjective art form- much like abstract. We won't go so far as to say that a photographer should not create Minimalism in post-production. However, as you learn the art, begin by creating the Minimalistic representation in-camera.
 - C- The very best examples of Minimalism convey a message or a mood. Minimalist photography is all about simplification. It typically uses one subject, and an excessive use of negative space.
 - D- Begin your exploration of Minimalism using a simple solid color background, a one or two-color scheme for the entire image, and a few simple shapes.
 - E- As you begin to become comfortable with the idea of composing in a Minimalist fashion, you can then begin to include other composition elements such as spot color, focal points, and leading lines. However, an ample amount of negative space is almost always included.
- 2- Begin the 1st half of your shoot by organizing Minimalist shots with chosen objects and backgrounds (think of pictures A & D). For the 2nd half of your shoot go out and find Minimalist compositions that already exist (think of pictures C & E).
- 3- Explore your chosen subjects carefully: study negative space, shape, and color. The key, to this Action Assignment, is to change your visual perception of composition and subject matter.

- Does your shot have a pleasing composition? Is your subject primarily composed of color and shape?
- Did you make liberal use of negative space? Did you simplify?



- Photographing celestial bodies
- Creating visual interest in a night shot
- Working with slow shutter speeds
- Focusing on a distant object

CREATING MOONSCAPE PHOTOGRAPHS



KEY LESSON: Photographing the Moon is tricky. It's much brighter than one would realize. It's also moving at a rapid pace. Finally, it can be buried in a massive sea of black sky if you don't plan your shot correctly. Your camera must be on a tripod. A shutter release is optional, but highly recommended.

EQUIPMENT

- Camera

Any DSLR or mirrorless, and some compact cameras

- Lens + Lens hood

Depending on desired effect from 50mm to 400mm

- Tripod

Sturdy with a good solid head

- App software: Photo Pills
- Shutter release: Wired or wireless

An St			
TIPS! These s	ettings can vary widely	. This is a starting	point.

Shooting Mode	Manual
IS0	400
Aperture	f/ 8
Shutter Speed	1/30 th
Drive Mode	Single shot
White balance	AWB AUTO
Format	RAW

Use Live View if possible, and the Magnify function – focusing on the Moon is quite tricky. (You cannot just set the lens focus ring to 'infinity')















ACTION ASSIGNMENT!

- 1- Study the sample photographs:
 - A- Detailed Moon photography can only be made with longer telephoto lenses (300mm 600mm), note: it is difficult to eliminate camera shake at these magnifications.
 - B- Get a shot like this with a 100_{mm}-200_{mm} lens. Great for including foreground interest
 - C- It is possible, yet difficult, to include foreground in a super telephoto (300mm-600mm) shot.
 - **D-** When working with normal focal length lenses include some foreground interest, and then use the Moon as a focal point.
 - E- Be ready when the Moon presents itself, such as this shot taken from an airplane.
- **2-** Set up your photography shoot for the next full moon phase. Set your shoot time to begin at dusk. It works best if the sky hasn't completely darkened.
- 3- Include foreground interest if needed. Shoot in the camera raw file format.

TIPS: Shoot a test picture. Review it. Adjust exposure as necessary. Do not lower the shutter speed below 1/30th and do not close the aperture further than f/16. In post-production use the Clarity function to add contrast to the Moon. You can photograph other phases of the Moon cycle- but start with a full Moon.

- Did you properly focus the Moon or foreground object?
- Is your image sharp and free of camera shake?
- Did you capture some light in the sky? (not complete black unless using a super telephoto for a close up)



CREATING PORTRAITS OF NEWBORNS



The newborn age begins at birth and ends at two months. This type of portrait typically concentrates on the face. Props can add a 'cuteness factor', but don't go crazy, or it will detract from the child's presence.

KEY LESSON: On newborn portraiture, the child is typically lying down, or being held by a parent or sibling. If a sibling is holding the child have the parents take responsibility. Simple props and coordinated clothing works best. Lighting options are open. Study the sample photographs.

SAMPLE PHOTOGRAPHS



props & lighting









EQUIPMENT

- Camera

Any DSLR, mirrorless, hybrid, or compact camera

- Lens + lens hood

50mm - 135mm

- Lighting

Window light, occasionally outdoor natural light, and large (48in x 48in) white and silver bounce cards

- Clothing & Props

TIPS!

Shooting Mode	A / Av
Drive Mode	Low speed burst
Focus Mode	AF-S
Shutter Speed	1/125 th to 1/250 th
ISO	400 adjust to facilitate shutter speed

Aperture f/5.6

White balance AWB AUTO

Format RAW + JPG

Metering Center weighted





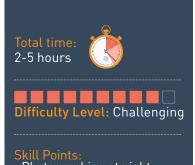
Center grouping



ACTION ASSIGNMENT!

- 1- Select a model. Select a clean background with a neutral or solitary color, and a few simple props and clothing. Create a set of portraits trying different support methods and props:
 - Laying down and shooting down, or laying down on the side, and shooting from eye level
 - Parental support newborn over the shoulder
 - Propping up (if possible closer to 2 months)
- 2- Use a window indoors with bright indirect light for your main light and the bounce cards to lighten the shadow side (if needed).
- **3-** Setup your camera following the tips, and adjust as needed.
- 4- Check the child's skin for cradle cap or loose skin, which is common in newborns. Experiment with changing your lighting. It's great to practice lighting on newborns, because they don't move as much. Don't forget to position their hands.

- Did you properly place the focus on the eyes?
- Did you frame the shot tight enough?
- Did you create enough depth of field?
- Is your color accurate?
- Is the lighting pleasing and can you see all of the newborn's features?
- Did you position the hands?
- Did you use a complimentary prop or clothing?
- Did you experiment with the lighting?



HOW TO SHOOT GORGEOUS **NIGHT SHOTS**

PHOTZY.COM

The real expertise in night imaging is selecting an appropriate subject and determining the proper exposure.

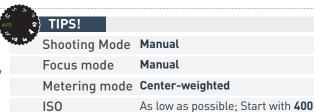
We will concentrate on 4 types of night photography: The cityscape, the motion blur, the artificial light boost, and the dusk mix shot.

KEY LESSON: Night photography requires a few extra pieces of equipment. If there is any wind, you might want to attach a 5 to 10 lb. weight to the tripod to eliminate vibration. Always bring a flashlight. Always shoot in manual mode. Always use manual focusing.

- Photographing at night using available light
- Using moving light sources
- Using long exposures
- Mixing light sources

EQUIPMENT

- Camera: Any camera with a "Bulb" setting
- Lens: Wide-angle to moderate telephoto (14mm-100mm)
- Tripod & Remote Shutter Release: Necessary, must be sturdy
- Sandbag: Recommended
- Misc: Flashlight, non-reflective black card, masking tape













ACTION ASSIGNMENT!

- 1- Study the sample photographs from left to right:
 - A- Look for plenty of artificial lighting. Plan on shooting as soon as the Sun is set until 1.5 hours after sunset. You want some light, and color, left in the sky. Set the white balance to "Auto". Tip: Always bring a black card. You can stop the exposure by holding it in front of the lens should something interrupt like the headlights of a car. Simply remove the card when the interruption is over and continue the exposure.
 - **B-** Find a location that mixes traffic with city lights. Set your starting exposure time for 10 seconds and the ISO at 400. Set the aperture as necessary. Vary the shutter speed to adjust exposure first before changing the ISO. Do not go above ISO 1600. Expose for the highlights. Tip: Experiment with shutter speeds between 1/2 second to 15 seconds. Use a wide-angle lens.
 - **C-** This shot should be taken from 1 hour after sunset until you're done. Expose for the night shot, and then use artificial lights to highlight subjects within your composition. Use ISO 800 to begin, and your widest aperture. Tip: Try different artificial light sources. Try different white balance settings.
 - D- A dusk/night mix shot requires you to shoot an image right at sunset, and then tape your black card over the lens. At some point after sunset, fire your second shot by removing the card to expose for the night shot. Set your ISO to 400 and the aperture to the widest setting. Experiment with exposure time. Tip: Practice covering and uncovering the lens without affecting the camera exposure. Once the card covers the lens- exposure stops. Tape it in place. In the reverse, remove the tape, let the camera settle, and remove the card from in front of the lens.
- 2- For all four shots, practice manual focusing in the dark.

- Are your shots sharp? Focused? Free of camera shake? Does the cityscape have some color in the sky?
- Did you capture an accurate exposure in your motion blur?



- Portrait lighting, exposure and framing
- Capturing expressions
- Timing and Patience

CREATING LOVING PET PORTRAITS

quipment

Pet portrait photography requires patience; equipment knowledge, exposure knowledge, basic lighting knowledge, and it wouldn't hurt to know a little bit about animal behavior as well.

KEY LESSON: There are a few key considerations in pet portraiture. You may have to contain the pet based upon their behavior. The best shots often happen when you get down to their level. Focus on the eyes, and frame them up close. Capture interaction with humans when appropriate.

SAMPLE PHOTOGRAPHS









EQUIPMENT

- Camera
- Lens + lens hood
 50mm lens, or a zoom lens anywhere between 18-300mm
- White & silver bounce cards
 Window light, outdoor natural light, and large bounce cards
- Helper + Treats and toys

TIPS!

3			
Shooting Mode	M or A / Av	Metering	Center weighted
Drive Mode	High speed burst	White balan	ce AWB AUTO
IS0	400 then adjust	Format	RAW + JPG
Shutter Speed	1/250th & faster (telephoto) 1/125th (normal lenses)	Focus	Center grouping
Focus	AF-S or AF-C	Aperture	f/ 5.6 - f/ 11



ACTION ASSIGNMENT!

- **1-** Select two pets, one pet for indoors and one for outdoors.
- 2- Indoor pet photograph:
 - Pick a shooting location with a bright window & indirect light.
 - Elevate the pet using a table or chair so that the window light is even with their entire body.
 - Use a large white or silver bounce card (available at any art supply store) to bounce light back into the shadows.
 - Get the attention of the pet toward the camera with toys or treats (Use a helper)

3- Outdoor pet photograph:

- Photograph on a lightly bright overcast day or in the shade.
- Lower the camera down to the pet's level
- Set up the silver bounce cards on either side of the pet
- Get the attention of the pet toward the camera with toys or treats (Use a helper).

- Did you properly place the focus on the eyes?
- Is your image sharp and free of camera shake?
- Is your background neutral and free of distracting objects?
- Did you capture an interesting expression, action, or interaction with the pet?
- Is your color accurate?



CREATING DYNAMIC SPORTS PHOTOGRAPHY



Sports photography is demanding. You need excellent timing to capture peak action. It helps to have an understanding of the sport, and a thorough knowledge of your camera equipment is imperative.

KEY LESSON: Practice your sense of timing and event knowledge. Look for the unusual angle, framing, and clean background. Be aware of your shutter speed. Play with freezing and blurring movement.

SAMPLE PHOTOGRAPHS









EQUIPMENT

Focusing

- Camera
- Telephoto lens + lens hood 200mm or longer with Image stabilization (zoom lens a plus)
- Memory cards
 With high-speed write
- Monopod(optional)
- Electronic flash (optional)
 For sports portraits or setup shots only – no live action

Slow-Paced Sports
M or A / Av
burst High speed burst
800 then adjust
1/1000th down to 1/125th
AWB AUTO
um # Center grouping
- for faster buffering (RAW preferable)
mid-distance • close-ups
r



ACTION ASSIGNMENT!

- **1-** Review the sample photographs. Start with a sport that you have an understanding of the game and rules.
- **2-** Setup your shoot time for bright light. Avoid low light while learning sports photography.
- 3- Set your camera up on the monopod (if applicable).
- 4- As the action begins watch for interesting shapes, key moments of action and emotion, leading lines toward the action, interaction between players or coaches. Stay tight with your framing. If the sport uses a ball, include it in the action whenever possible.
- 5- Work on the timing of your shutter release. Capture peak action, and the players with their eyes open!
- **6-** For action passing by perpendicular to you, you will need a faster shutter speed. For action coming toward you you can use a slightly slower shutter speed.
- **7-** Try to tell the 'story' of this sport with as few elements as possible.

- Did you capture a unique storytelling expression?
- Did the lighting provide your image with good color saturation, highlights, and shadows? Are colors accurate?
- Is your image sharp where it's supposed to be, and blurry where it could be to imply motion?
- Is your background clean of visual obstructions?
- Does your image imply motion and emotion?



Mastering basic camera

CREATING STILL LIFE PHOTOGRAPHS



Themes surrounding still life art provoke thought and reflection in a viewer. The order of arrangement of the objects within the still life (the composition) as well as the lighting and color scheme are meant to touch the emotions.

KEY LESSON: Still life is a genre of photography that most often depicts all 7 formal elements of art including: line, shape, form, tone, texture, pattern, color, and composition.

EQUIPMENT

functions

- Camera

With option to use manual shooting mode.

- Lens

Close focusing down to at least 40cm (17 inches)

- Light bounce cards of varying sizes in white & silver
- Window & Table with indirect light and no window shade
- Remote camera release & tripod (optional, but highly recommended)

SAMPLE PHOTOGRAPHS







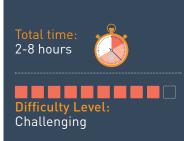




ACTION ASSIGNMENT!

- **1-** Review sample photographs, gather food items, flowers, and kitchen props.
- 2- Position your table next to the window and slightly to one side of it. This creates a sidelight that is also slightly coming from the front.
- 3- Set up your still life composition on your table.
- **4-** Concentrate on the 7 formal elements of art as discussed in the theory section. Don't be afraid to copy an existing photograph.
- 5- Use the positioning and window light to create a mood and story. Use the bounce cards, if necessary, to fill in deep shadows.
- **6-** Use the ISO setting, color balance, and chosen aperture to create a technically proficient image that helps to convey your story.
- 7- This is a still subject; therefore shutter speed is a moot point other than the prevention of camera shake.

- Do your photographs convey the intended message to others? Ask around. Share your work.
- Did you properly expose for the lighting, and did you create shadows that gave your still life photograph dimension without becoming solid black areas?
- Does the color balance of your still life photograph look appealing and help reveal your intended story?
- Does the composition lead the viewer's eyes through the still life, and did you create a stopping point within the composition for a final resting spot?



- Capturing a story element
- Difficult lighting
- Anticipating action
- •Composition on the fly

CREATING CANDID STREET PHOTOGRAPHY



Street photography is an art form that combines candid photography with un-meditated, chance encounters, and random incidents. People are usually included- but not always.

KEY LESSON: Street photography depicts a story. While the moment may be random, you should select a location first, and then wait for the storytelling moment to occur.

SAMPLE PHOTOGRAPHS









EQUIPMENT

- Camera

Smaller cameras are an advantage. Smartphones work well as they attract less attention

- Lens + lens hood

A wide-angle fixed lens or a wide-angle to normal zoom lens

TIPS!

Shooting Mode A/Av f/5.6 and adjust **Aperture** Drive Mode Single shot White balance AWB AUTO RAW + JPG 400 then adjust IS0 **Format** optional Shutter Speed 1/60th & faster Center Focus grouping Focus Mode AF-S



ACTION ASSIGNMENT!

- 1- Choose a street location. Pick three or four interesting backgrounds along your street to photograph. Limit yourself to a single street, and use an area no longer than three city blocks: Look for storytelling signage, events, alleyways, architecture, and lighting.
- **2-** Begin your shoot by hanging around one of your three chosen spots. Watch for interesting activity as people pass through your spot. Shoot when inspired.
- **3-** Photograph for about 20 minutes before you rotate to the next spot. Spend at least two hours shooting at each spot.
- **4-** Concentrate on capturing your subjects with peak action, at a close range, and with interesting light and emotion.

- Did you capture peak action?
- Did the action, background, and subject tell a story?
- Did you get close to your subject?
- Did you capture an interesting expression?
- Did you place your maximum focus on the correct spot? (Usually the subject's face)
- Is your lighting interesting?



CREATING **STREET PORTRAIT PHOTOGRAPHS**



Street portrait photography differs from candid street photography. It places the viewer interest on a single person, even though that person may be in a crowd. You may or may not engage with the subject.

KEY LESSON: Street portraits convey a message about the subject, through facial expression, body language, clothing, situation or location. Street portraits focus on the person rather than the surroundings.

Skill Points:

- Engaging strangers
- Anticipating action & emotion
- •Fast exposure & focus
- •Composing on the fly

SAMPLE PHOTOGRAPHS









EQUIPMENT

- Camera

Smaller cameras are an advantage. Smartphones work well as they attract less attention

- Lens + lens hood
- 35mm to 80mm range f/2.8 or wider aperture is an advantage
- Electronic Flash (optional)
 For a gritty effect

TIPS! Shooting Mode A/Av

Shooting Mode	A / A !
Drive Mode	Single shot
ISO	400 then adjust
Shutter Speed	1/125 th & faster
Focus Mode	AF-S

Aperture	f/5.6 or	wider
White balan	ce AWB	AUTO
Format		+ JPG optional
Focus		Center grouping
Metering		Center weighted



ACTION ASSIGNMENT!

- 1- Pick a busy street location, a form of public transportation, and a crowded event. Spend 2-4 hours, at each location, shooting street portraits. Try some shots candidly and engage the subject for others. *Make these shots tell the viewer something about the person and not just the situation.
- 2- Setup your camera, and then warm up by capturing candid portraits first, in each location. Remember to 'get close' and reveal some aspect of the subject.
- **3-** After you've warmed up, begin to ask permission and engage your subject while taking their portrait. Use these exact words, "May I create your portrait?" Don't say shoot, or take, as these words invoke mistrust. Compliment them. Tell them what you find interesting about them.
- 4- Place the critical focus on the eyes.

- Did you capture an emotional expression or storytelling body language?
- Did you stay close to your subject?
- Did you place your critical focus on the eyes?
- Is your color accurate?
- Is your lighting interesting?
- What could you have done to improve your efforts?



- Composing to establish a location
- Working with people
- Creating compositions that creates interest

CREATING MEANINGFUL TRAVEL PHOTOGRAPHS

Travel photography is a genre that should accomplish two tasks. Visually tell a viewer where the picture is located, and entice a viewer to 'go there' in their mind.

KEY LESSON: To establish the place in a travel photograph look for meaningful architecture, clothing, food, iconic landscapes, activities, and interesting people. Excellent tools of composition for travel photography includes, spot color, leading lines, camera POV, and frames. Study the sample photographs.

SAMPLE PHOTOGRAPHS











EQUIPMENT

Camera

Any camera including a smartphone

Lens + lens hood

Any lens – but typically you want a moderate wide-angle to a moderate telephoto

Optional - Monopod is easier to travel with

Notepad

Take notes and be sure to record location Metadata on the camera

σ Δ		-		
AUTO	Shooting Mode	A / Av	Drive Mode Single shot	
	Shutter Speed	1/60th + for wide-angle to normal lenses 1/200th + for moderate telephoto lenses		
υ ·		nding on desired depth of field		
F	White balance	AWB AUTO	Format RAW JPG optional	
	Metering	Matrix / Evalua	ative	
	Focus points	All focus points		
	IS0	400 (and adjust to facilitate shutter speed)		



ACTION ASSIGNMENT!

- 1- Study the sample photographs before traveling. Self-assign themes before traveling, for example – traveling to Rome – set aside several hours to photograph the Trevi Fountain.
- 2- Explore your chosen themes carefully and from all angles. Whenever possible use a person and/ or architectural elements in your shots. Plan on 2 to 4 hours per theme- Shoot early or late in the day when the sun is low. Go back more than once if you can. Photograph some people candidly, but force yourself to ask locals if you can include them in your travel photograph.
- 3- Arrive on the scene:
 - Composition, is the location being conveyed?
 - Is there visual interest through people, architecture, clothing, signage, food, etc.?
 - Is the background clear of visual snags? Evaluate the light for color balance.
 - Change lens focal lengths and try different camera perspectives- high and low

- Is your image sharp and free of camera shake? Is your color accurate?
- Does your image convey the location?
- Does your shot generate visual excitement?
- Is your lighting pleasing?
- Is your background free of eye snags?



- Basic composition with a limited camera POV
- Working with the environment
- Finding interesting light
- Creating sharp photos

CREATING INSPIRING WATERSCAPE PHOTOGRAPHS



This genre is similar to landscape photography, except for two very important points. Unless you have a boat, your camera point of view will be limited to the shoreline, and also, water is not a static subject.

KEY LESSON: Create your waterscape images within 1 hour of sunset (Shoot from before to after). Focus on these tools of composition: leading lines, layering, and a focal point. Try to include motion, reflections, and vibrant color to enhance your scene.











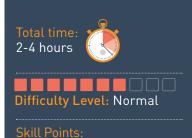


- **EQUIPMENT** Camera Any camera including a smartphone
 - Lens + Lens Hood Any lens, but typically you want a wide-angle to a moderate telephoto
 - Tripod + Shutter release Optional (but highly suggested for slow shutter speed options)
 - Filters: Graduated ND filter and a polarizing filter (Optional)

ACTION ASSIGNMENT!

- 1- Study the sample photographs:
 - A- Sunset (or sunrise) provides dramatic light and color- enhance color saturation in post-production.
 - **B-** The composition tool of layering can give your waterscape image the perception of depth.
 - C- A slower shutter speed can create interest when the lighting is poor.
 - D- Leading lines help provide depth perception a graduated filter can bring some color and interest back to the sky.
 - E- In waterscape photography, the time of day is of utmost importance.
- 2- Self-assign a waterscape location. Set your shoot time to begin 1.5 hours before sunset, and plan to shoot through 1.5 hours after sunset. Study your location for the recommended composition tips (come up with several camera POV options)
- 3- Setup your camera with these general tips: Shooting Mode: Manual or Shutter priority (water motion blurred or sharp?) / Drive Mode: Single shot / ISO: 200 (adjust to facilitate shutter speed) / Aperture: f/5.6 - f/16 depending on the desired depth of field / Focus Points: All / Format: RAW (preferable) / Metering: Matrix/ Evaluative / Shutter Speed: depending on blurred / White balance: Auto / Focus Mode: Single shot. Focus on foreground objects, if none, focus on the horizon line.
- 5- In post-production pay special attention to the Clarity, Vibrance, & Color saturation settings

- Did you properly place the focus? Is your image sharp and free of camera shake?
- Did you compose using the tools in the Key Lesson? Did you experiment with the water movement?
- Does your image convey the location with beauty & story?



HOW TO PHOTOGRAPH WINDOWS & DOORS

Windows and doors are a favorite subject for many photographers. Not only do they have their own beauty, but they also create strong mood by creating distinct frames.

KEY LESSON: When photographing a window or door, ask yourself the following. "Is the window or door my subject, or is it a lead-in/frame for my subject. This is a common mistake- not establishing the purpose. If the window or door is the subject, this will dictate how you compose your shot.

- Properly identifying a subject
- Composition
- Proper exposure

EQUIPMENT

Camera

Any camera including a smartphone camera

Lens + Lens hood Anv lens

Post-processing software Mobile or desktop

Camera setup: Camera functions are less important here. Use the settings that you are comfortable with.

SAMPLE PHOTOGRAPHS













ACTION ASSIGNMENT!

- **1-** Study the sample photographs from left to right:
 - A- This is a properly composed 'door shot' where the entire composition works to push the viewer's eyes toward the door, which is the subject.
 - B- This is a complex window and door photograph- where the windows and door as a group form the subject of the photograph. The brightest window in the upper left becomes a 'focal point' due to its contrast relative to the rest of the picture.
 - C- This door shot is right on the edge of being ill-composed. It's clear that the doorway is the intended final resting spot for the composition. However, the visual interest isn't very strong.
 - D- In this example the window gains the strength of being the subject through the 'motion' of the blowing window curtain.
 - E- This is a very complex window photograph. At first glance, it may appear as though the window is strictly a frame. However, it isn't really framing much of anything substantial. The composition in this shot is reliant on the repetition of shape. The circular window, the circular table, and the circular bar outside of the window reinforce the window as the subject.
- 2- Look for interesting windows and doors. Also take into account what surrounds them. Try to use the environment to highlight the window or door. Study the example photos.
- **3-** This lesson is about developing an artist's eye for a specific type of image. Continue practicing over time.

- Does your image highlight the window or door as the subject?
- Did you make use of the surrounding environment?



CREATING DRAMATIC **ZOO PHOTOGRAPHS**



Zoo photography presents very specific problems that you will need to overcome: wire fencing, glass reflections, limited mobility, crowds, low light levels, or possible highly contrasting light levels, and an unpleasant or unrealistic background.

KEY LESSON: Zoo photography requires planning; the time of day and weather are important factors. Evaluate the habits and activity times for the animals that you wish to photograph. Practice patience. Learn the zoo rules. Ask a zookeeper; you may get special access.

SAMPLE PHOTOGRAPHS









AWB (AUTO

optional

RAW + JPG

Wider shots & closeups

EQUIPMENT

- Camera

Any camera with a longer focal length lens - higher ISO capability a plus

- Lens + lens hood 200mm telephoto lens, or a zoom lens of 18-300mm, or a fixed lens of 5-12X
- Monopod with ball head (optional)
- Flash (optional) Check zoo rules

TIPS!		
Shooting Mode Mor A / Av	Aperture	f/5.6 or wider
Drive Mode High speed burst	White balar	nce AWB AUT
		

Drive Mode	High speed burst	White balance A	
ISO	800 then adjust	Format RAV	
Focus Mode	AF-S	Metering Mid-distance	
Shutter Sneed	1/300th Telephoto		

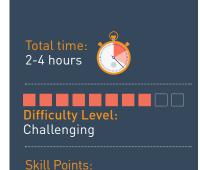
1/125th Wider lenses



ACTION ASSIGNMENT!

- 1- Pick two animals. Limit yourself to two. Follow the key lesson and research your chosen animals. When are they most active? What type of enclosure are they in? When will there be fewer crowds? (Times/days of week).
- 2- Plan on a minimum of 4 hours, 2 hours for each animal.
- 3- Arrive on the scene and choose your camera position Consider: Direction of the light. Background. If shooting through wire fencing keep the camera right up to the fence. Try to position the camera in the shadows. If shooting through glass, position the camera close and angled at a 45-degree angle to the glass to prevent reflections.
- 4- Check Exposure settings. Is your shutter speed fast enough? If not adjust it to a higher number. Keep your aperture wider than f/5.6 – the wider the better
- 5- Always be alert to the following as you move: Focus placement on the eyes, backlighting, objects in the background, visible fencing or reflections, animal expressions or movement.

- Did you properly place the focus on the eyes? If so, is your image sharp and free of camera shake?
- Did you capture an interesting expression, action, or interaction with the animal?



- Composing in macro
- Using backlighting
- Working with shallow depth of field
- Environmental challenges

CREATING STUNNING FLOWER PHOTOGRAPHS



Flower photography requires a keen eye to details.

It also works best with some specialized gear. However, you can start with a set up as simple as your smartphone camera.

KEY LESSON: A primary concern to great flower photography is composition. These are the main composition tools in flower photography: camera position (POV), lines within the flower itself, a flower juxtaposed against other flowers or a background, depth of field, a focal point, and backlighting. Study the sample photographs.

SAMPLE PHOTOGRAPHS











EQUIPMENT

- Camera

Any camera including a smartphone camera

- Lens + lens hood
 - Any close focusing or macro lens.
- Filters

Close focusing filters allow any lens to focus closer

- Tripod + Field Support Clamp < Internet research
 <p>Optional but highly suggested.
- Flash

Optional but comes in handy as a fill light

- Bounce Cards

Can be used in lieu of a flash and as a windbreak



ACTION ASSIGNMENT!

- 1- Study the sample photographs: look for eye snags surrounding the flower (see red arrow in photo A). Study the flower (A) closely and determine the composition based upon the Key Lesson and the sample photographs.
- 2- The wind is your enemy. Shoot on a calm day or create a windbreak. Use the field support clamp. Shoot early or late in the day when the sun is low. There is usually less wind in the morning.
- 3- Setup your camera with these general tips: Shooting Mode: Manual or Aperture priority Drive Mode: Single shot / ISO: 800 and adjust as needed to facilitate a proper shutter speed / Shutter Speed: 1/250th / Focus Points: Single center focus point for extreme close ups and all the focus points for wider group shots / Metering: Matrix/Evaluative / Focus mode: Single shot / Aperture: from f/5.6 to f/16 depending on the desired depth of field / Format: RAW (preferable) / * If using backlight, use the electronic flash for fill-flash or front fill bounce cards
- **4-** Choose your camera position Consider: Composition, how close you can focus, backlight or front fill light use, wind , etc.

- Did you properly place the focus for the composition?
- Is your image sharp and free of camera shake?
- Did you compose using the tools in the Key Lesson?
- Did you frame the shot tight enough?
- Did you make use of the shape or color of the flower or surrounding flowers?



CREATING PORTRAITS OF CHILDREN

PHOTZY.COM

Portrait photography of children requires a balanced skillset. Equipment & lighting knowledge is important, but so is the understanding of a child's mind.

KEY LESSON: When starting out in child portraiture, keep things simple. Concentrate on one of two types of shots: either a simple head & shoulders shot (with a fantastic expression), or an activity shot- where the child is engaged with props. Children won't wait for you. Engage them as if it's playtime. Capture the child's unique features, such as messy hair or big eyes.

Skill Points:

- Portrait lighting
- Working with children
- Quick exposure setting
- Timing & Patience

SAMPLE PHOTOGRAPHS











EQUIPMENT







Lens + Hood Headshot -> 50_{mm} - 135_{mm} $\frac{1}{2}$ Body -> 28_{mm} - 70_{mm}



Lighting
Window light, outdoor
natural light, electronic
flash, large bounce cards.

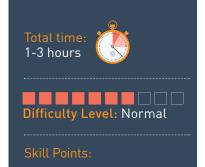


Props & clothing
Use props to engage
the child in playtime.

ACTION ASSIGNMENT!

- 1- Select a model. Create one portrait of the model indoor and the other outdoors.
- 2- Select a clean background with a neutral or solitary color and a few simple props and clothing.
- 3- Indoor: Use a window with indirect bright light for your main light and the bounce cards to lighten the shadow side. Outdoors: Shoot during the Golden Hour. Place the brightest light behind the child. Use the bounce cards or electronic flash to light the face. As the Sun sets, use the natural light from the Sun as the main light. Experiment with placing the child in the shade.
- 4- Setup your camera with these general tips: ISO: 400 (then adjust as needed) / Format: RAW (preferable) / Focus Points: Center grouping / Drive Mode: Single shot / Focus mode: If the child is actively moving, switch to continuous focusing mode / Metering: Center-weighted / Shutter Speed: 1/250th telephoto 1/125th normal to wide-angle lenses / Shooting Mode: Aperture priority / Aperture: From wide open to f/5.6 -Make sure the depth of field covers the eyes / White balance: Auto
- 5- Study sample photographs. If the child becomes agitated, create playtime.

- Did you properly place the focus on the eyes? Is your image sharp and free of camera shake?
- Did you capture interesting expressions? If so, does your portrait tell a story about the child?
- Is the lighting pleasing and can you see all of the child's features? Did you make use of props?



CREATING PORTRAITS OF MEN



Portrait photography of men is a great way to begin learning portraiture. Male portraits tend to be more forgiving with lighting and posing. There are two main considerations in male portraiture: physique and masculinity.

KEY LESSON: It's acceptable to have shadowing across the male face, as long as it looks natural. Watch for a double chin when posing. Keep the shoulders back, chest out, and tummy in. Side lighting is preferable. Keep the lens of the camera positioned at or just below the eyes.

- Achieving masculine lighting on the face
- Proper framing
- Capturing expression

SAMPLE PHOTOGRAPHS











EQUIPMENT



Camera Any DSLR, mirrorless, hybrid, compact or smartphone



Lens + Hood Headshot: 85mm - 200mm $\frac{1}{2}$ Body: $35_{mm} - 100_{mm}$





Lighting Window light, outdoor natural light, electronic flash, large bounce cards. the model.



Props & clothing Simple clothes and props that represent



ACTION ASSIGNMENT!

- 1- Select a model. Set up a portrait session indoor and another session outdoors. Select clean backgrounds with a neutral or solitary color.
- 2- Indoor: use a window for lighting. Use side lighting. (Optional bounce cards if necessary). Outdoors: shoot during the Golden Hour. Experiment by using sidelight and backlighting along with bounce cards.
- 3- Keep the chin slightly elevated to eliminate a double chin. Keep the camera slightly below eye level for a masculine pose. Pose the arms to give a sense of masculinity (study the examples).
- 4- Setup your camera with these general tips: ISO: 400 (then adjust as needed) / Format: RAW (preferable) / Focus Points: Center grouping / Drive Mode: Single shot Metering: Center-weighted / Shutter Speed: 1/250th telephoto - 1/125th wider lenses Shooting Mode: Manual or Aperture priority / Aperture: From wide open to f/5.6 - Make sure the depth of field covers the eyes / White balance: Auto
- 5- Use the bounce cards as needed. Remember deeper shadowing on men is acceptable and often desirable.

- Did you properly place the focus on the eyes? Is your image sharp and free of camera shake?
- Did you capture an interesting and pleasant expression? Did you frame the shot tight enough?
- Did you use side lighting?



- Portrait lighting
- · Working with a teen model
- Using clothing & props creatively
- Proper framing

CREATING PORTRAITS OF TEENS

This genre requires a bit of finesse learning "what's hot" in today's market. Of all the portrait subjects, teenagers follow trends more than any other. It is important to understand what teens, and parents, find acceptable and desirable.

KEY LESSON: Keep things simple. Concentrate on either a simple half body shot or a full length shot. Teens don't always want to smile, so accommodate them, and then ask for a few smiles at the end. Let them be involved in picking the clothing and the location.

SAMPLE PHOTOGRAPHS









EQUIPMENT

smartphone





hybrid, compact or



Lens + Hood Headshot -> 50_{mm} - 135_{mm} ½ Body -> 28_{mm} - 70_{mm}



Lighting
Window light, outdoor
natural light, electronic
flash, large bounce cards.



Props & clothing
That meet current
trends and represent
the model.



ACTION ASSIGNMENT!

- **1-** Select two models: one male and one female. Select a clean background or a storytelling background. Create one portrait of each model indoor and one outdoors.
- **2- Indoor:** use a window with indirect bright light for your main light and the bounce cards to lighten the shadow side. **Outdoors:** shoot during the Golden Hour. Try different backgrounds. Expose for the facial skin.
- **3-** Select a few simple props and clothing that compliment the backgrounds, and represent the personality of the model (Do they play sports? Do they love music?).
- 4- Setup your camera with these general tips: ISO: 400 (then adjust as needed) / Format: RAW (preferable) / Focus Points: Center grouping / Drive Mode: Single shot / Focus mode: Single shot / Metering: Center-weighted / Shutter Speed: 1/250th telephoto 1/125th wider lenses / Shooting Mode: Manual or aperture priority / Aperture: f/5.6 or wider-Make sure the depth of field covers the eyes / White balance: Auto
- 5- Get your camera settings and lighting figured out, and then concentrate on mood and style.

- Did you properly place the focus on the eyes? Is your image sharp and free of camera shake?
- Did you capture a pleasant expression that pleases the teen and the parents?
- Did you frame the shot appropriately? Can you see all of the teen's features?
- Does your portrait tell a story about the teen?



- Portrait lighting
- Proper framing
- Capturing expression
- Skin retouching

CREATING PORTRAITS OF WOMEN



Portrait photography of women requires an attention to detail. Equipment & lighting knowledge is as important as being constantly aware of small details such as hair, hands, makeup, and the pose.

KEY LESSON: Concentrate on one of two types of female portraits: either a simple headshot or a half-body shot. Use broad even lighting across the face. Keep any shadowing on the face to a minimum. Don't over-sexualize the shot. Don't remove all of the skin texture in post-processing.

SAMPLE PHOTOGRAPHS











EQUIPMENT







Lens + Hood Headshot -> 85_{mm} - 200_{mm} ½ Body -> 35_{mm} - 100_{mm}



Lighting Window light, outdoor natural light, electronic flash, large bounce cards.



Makeup & clothing
That meet current
trends and represent
the model.



ACTION ASSIGNMENT!

- 1- Select a model. Set up a portrait session indoor and another portrait session outdoors. Select clean backgrounds with a neutral or solitary color. Study sample photographs.
- **2- Indoor:** use a window for lighting. **Outdoors:** shoot during the Golden Hour. Experiment with lighting from different directions.
- **3-** Keep the model's hair out of her face. Keep the hands close to her body. Watch for wrinkles or sagging skin around the neck, arms, and legs. Keep the chin slightly elevated.
- 4- Setup your camera with these general tips: ISO: 400 (then adjust as needed) / Format: RAW (preferable) / Focus Points: Center grouping / Drive Mode: Single shot / Metering: Center-weighted Shutter Speed: 1/250th telephoto / 1/125th wider lenses / Shooting Mode: Manual or Aperture priority / Aperture: From wide open to f/5.6 -Make sure the depth of field covers the eyes / White balance: Auto
- 5- Use bounce cards to lighten shadows under the eyes.

- Did you properly place the focus on the eyes? Is your image sharp and free of camera shake?
- Did you capture an interesting and pleasant expression? Did you frame the shot tight enough?
- Did you bounce light up into the face to eliminate shadows under the eyes and create broad even lighting?