

For those moments when you need a kick in the pants to get that camera clicking

CONTENTS

01	Point your camera at the strangest animal of all	p.5	11	Create your own "Flat Stanley"	p.125
02	Tear it up!	p.10	12	Pick a Theme	p.133
03	Get all smudgy	p.20	13	Take your shutter for a drag	p.143
04	Create a Mashup	p.31	14	A touch of RED can do ya	p.153
05	Mirror, mirror, on the wall- who's the most creative of them all?	p.43	15	One day, One place	p.160
06	Go black & white: literally	p.52	16	Tell a short diptych or triptych story	p.169
07	Get Creative with a Pin and Tinfoil	p.74	17	A day in the life of	p.180
08	Time to get your Jackson Pollock on!!	p.84	18	Then and Now	p.190
09	You CAN take this lying down!	p.105	19	Silly Juxtapositions	p.198
10	Get theatrical with your subjects	p.116	20	The Grand Puba	p.206

Photographers are creative and curious individuals. But, not unlike authors, those of us that point a camera to express ourselves can face a wall.

Have you ever sat around wishing you were taking pictures, but feeling like there was absolutely nothing to take a photograph of?

The truth is that within minutes of where you are-right now- there are interesting photographs to be created. The trick is to open your mind to the possibilities. I make no claim that this is easy. In fact, it's quite the opposite.

That's why when we go on vacation we get excited about taking pictures; everything is fresh and our imagination becomes ignited.

When developing the idea for this 'Creativity Catalog', I wanted it to be like an old book. A book that you love: filled with passages that inspire you.

I don't see this book as being overly authoritative, you know, trying to hammer home specific points. My hope is that it will be an inspiration to you. That, when the time comes that you face 'the wall', you will flip through this catalog finding inspiration. Perhaps, you'll stick a virtual thumb into a random page and execute whatever project is listed.

Wherever necessary, I'll pass along guidance and commentary.

Originally, I was going to put this into an organized fashion- with specific chapters such as tripod ideas, lens ideas, post-production ideas, etc.; but I realized that it would help promote the creative process by making the catalog completely randomized.

That way, you can't pre-judge what section to go to.
You must make your way down the path blind- seeking
your photographic light. I'm confident it will be a fun
journey.

Shall we start?

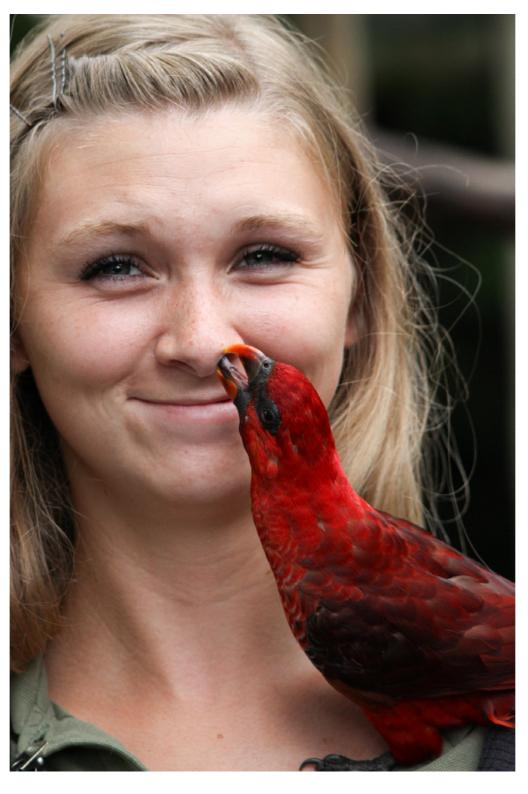
POINT YOUR CAMERA AT THE STRANGEST ANIMAL OF ALL



Sean Tornton https://www.flickr.com/photos/smichaelthornton/3458918055/

Taking a photo safari at the zoo isn't exactly the newest idea, but here is your challenge from the Creativity Catalog...

Do not point your camera specifically at the animals. Concentrate on capturing unique moments of 'humans' interacting with the animals.



Taking this approach will give you a fresh perspective on an old subject. Resist the temptation to photograph the animals alone.

Sharpen your eye, and sense of wit, as you use a 'street photography' approach to this zoo related assignment.



Tambako The Jaguar https://www.flickr.com/photos/tambako/3004871705

You could plan this assignment around a special event such as the 'Annual Penguin Walk' at the Zurich Zoo. Or, you could throw caution to the wind and just pick up your camera and go.



David Woo https://www.flickr.com/photos/mckln/3134985100

I've decided that I will refer to the creative missions in this book as 'Photo Safaris'. A Photo Safari requires you- the photographer- to go on a hunt for fantastic images. That's what this book is all about: generating excitement within you to go create images.

The idea behind this Photo Safari (shooting at a commonly photographed location such as a zoo) is to look for a new angle within an old subject.

You could apply this same thought process to fairs, carnivals, or any event for that matter.

For your zoo Photo Safari, you'll probably want to bring a wide-angle lens and a medium telephoto lens. An electronic flash might also come in handy.

Try to keep your equipment simple, so as not to attract too much attention from your subjects, as well as not burdening your creative process. 02

TEAR IT UP!



 $Mary \\ https://www.flickr.com/photos/goodsardine-clean/357576990/in/photostream/$

Many artists find 'paper' fascinating. (I do!)

It can be torn, crumpled, ripped, or shredded. You can draw on it, write on it, paint on it, or dribble whatever stuff suits your fancy onto it. Sometimes light will pass through it, and sometimes it won't. It can be shaped, molded, or sculpted.

This Photo Safari is: use paper to bring a new perspective to something ordinary.

Maybe you're bored with taking the same old photographs of your kids?

How about introducing paper as a prop, costume, or something completely abstract?

I like the idea of using paper for infusing creative energy because it's affordable, plentiful, and it's easy to acquire.

You can go with plain paper, or you could get some fancy, special paper!



M Yashna https://www.flickr.com/photos/yashna13/5886508429

How about stretching your imagination by gluing shredded paper to a model? This could be easily accomplished by using skin adhesive that is sold at costume shops. Perhaps you could create a futuristic robohuman or a delightfully silly costume for a fancy ball?

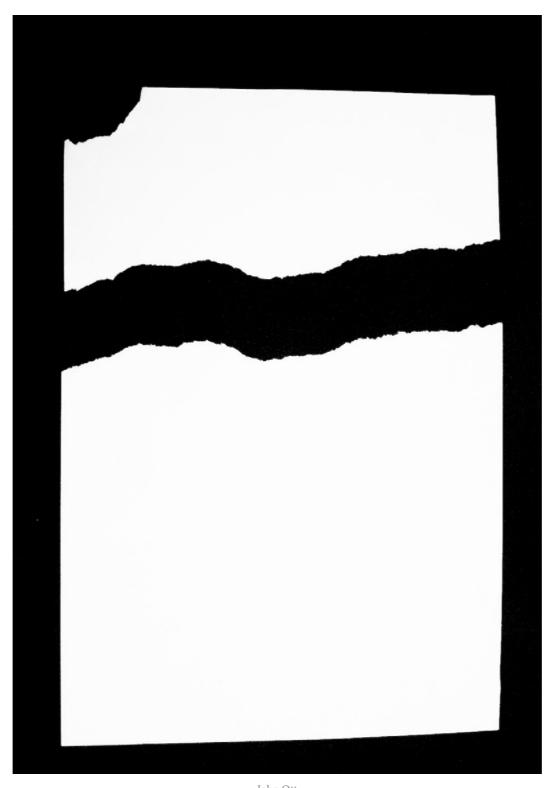


Mark Sebastian https://www.flickr.com/photos/markjsebastian/4360872901

When you allow yourself to think outside of your normal boundaries, strange and wonderful things happen. You'll feel that 'wall' lift. As it leaves your mind, you'll become energized.

Use paper to tell a story or make a social statement!

And if you don't have any models to work with- or you just don't want to deal with anyone- try using paper as the subject: not an augmentation to the subject.



https://www.flickr.com/photos/thousandshipz/3086241570

This photographer used plain white watercolor paper against a solid black background. He tore the paper to create a textured surface along certain edges and created a minimalistic composition.

If you stare at this photograph, you begin to see things in your imagination!

Here's a tip- if you want your background to go solid black, pick up some black velvet cloth. This material absorbs all light.

You could experiment with white paper or colored paper: perhaps even mix them up



David Lytle https://www.flickr.com/photos/dlytle/8103365996

Another variation on this theme would be to tear up photographs or magazines and create a new visual statement by removing or adding elements to the composition.

But, maybe you're the kind of photographic artist that doesn't like to make stuff.

When you think about a Photo Safari, you want to find the photograph. Well, strap on your photojournalistic hat and go looking for paper compositions. They are out there!



Clive Darra https://www.flickr.com/photos/fsse-info/516326731

You might find inspiration in a stack of newspapers lying in your recycle bin.



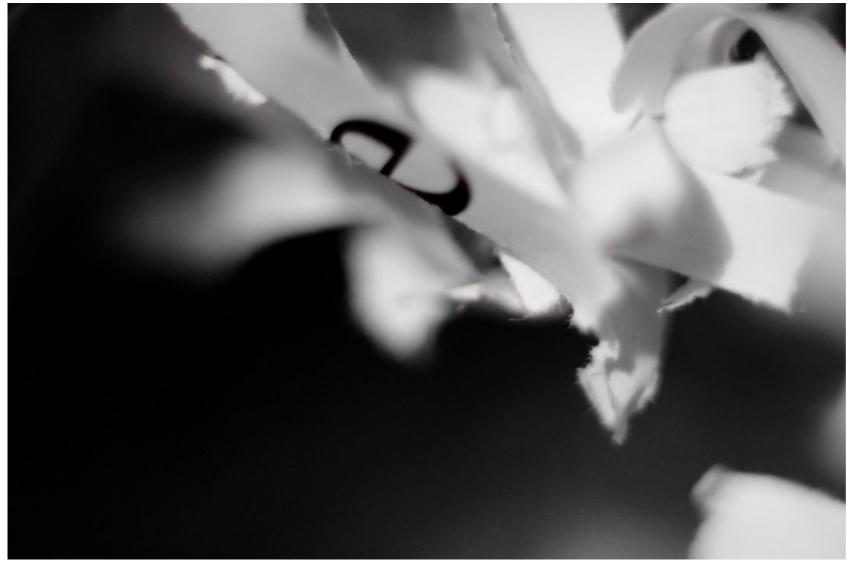
Angle Harms https://www.flickr.com/photos/aisforangie/15752584

Or, you may find that inspiration in a derelict building across town. The idea is to keep your mind open. Look for images of paper only- don't let your mind wander. When I look at the image above, I see a face wearing a mask and staring at me through a hole. What do you see?

Before we put the paper Photo Safari to rest, there's one more concept that I'd like to explore with you.

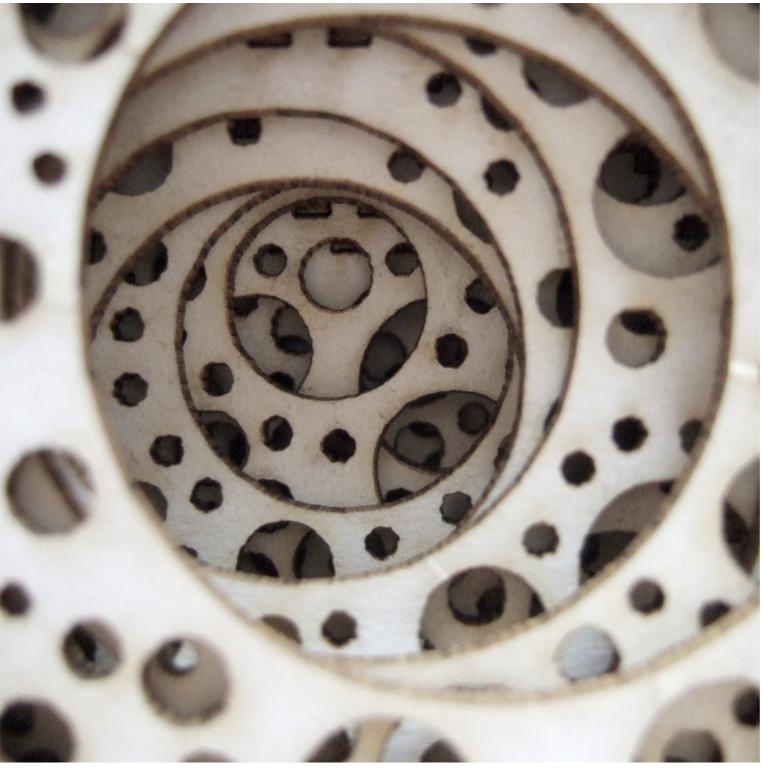
This angle will truly resonate with photographers that love macro photography. You haven't tried macro photography? Well maybe now is the right moment! You can pick up a simple set of close-up filters for just a few dollars.

What does paper have to do with macro? Look for hidden details.



Judit Klein https://www.flickr.com/photos/juditk/4699475144

A simple letter or graphic mark can create interest and mystery when viewed upclose. When I begin to explore the world while thinking of macro photography, I like to look at things through a magnifying glass. It creates a tunnel vision that helps me isolate details.



Jared Tarbell https://www.flickr.com/photos/generated/1278618271

Art and craft stores sell stamps and paper cutting dies. You could create your own shapes for your macro image of paper. Let your childlike fascination run free: cut it, shape it, color it, rip it, etc.

03

GET ALL SMUDGY...



Sarah https://www.flickr.com/photos/dm-set/3397034342/

Sometimes new ideas can be born from old technology. This is a re-birth of creativity. I remember being fascinated by this technique when I was just fourteen years old (that was many years ago!). I actually collected various types of glass on which to try this.

It's the old smearing Vaseline trick! There are so many amazing effects that you can create with this simple trick.

First of all, you can accomplish this technique with a simple UV filter (if you don't want to carry pieces of glass around). If you decide to use a filter, I would buy an inexpensive one specifically for this project. Once the Vaseline is smeared onto the filter, it's difficult to get it completely off.



John Keane https://www.flickr.com/photos/johnkeane/2542091810

In case there's any confusion, this is the stuff we're talking about.



19x19" Color Coded Protective Wrap (Black)

Sarah ttp://goo.gl/jB4uv9

I bought two of these lens wraps to cover my glass and protect it while moving around with it.

What's really cool about this as a project is that the effect is quite variable. You can slather it on heavy or barely put any on the glass at all. You can create a vignette by just putting it around the edges of the glass, or you can create what looks like a Monet painting by drawing swirls and lines on the glass with the Vaseline and your finger (or use a brush for a different look).

If you decide to use a filter, you're somewhat limited because your canvas is small. I like using a piece of glass that measures about 12 inches by 12 inches. If I'm looking for something really wild, I'll use textured glass.

Here are some important points!

- · If the glass has sharp edges, cover them with duct tape.
- · If possible, use glass that is thicker than standard window glass (like table glass).
- · Consider using Plexiglas (although Plexiglas or plastic will scratch easily. I prefer glass).
- · Put your camera on a tripod.
- · Use a wide-angle to a short telephoto lens. (A standard 50mm works great).
- · Using your hands, support the smeared glass in front of the lens.
- · If you have 'Live View' on your camera the effect will be easier to see.
- · When the glass is positioned, and you like the effect, snap the shutter.



R. Nial Bradshaw https://www.flickr.com/photos/zionfiction/9061874777

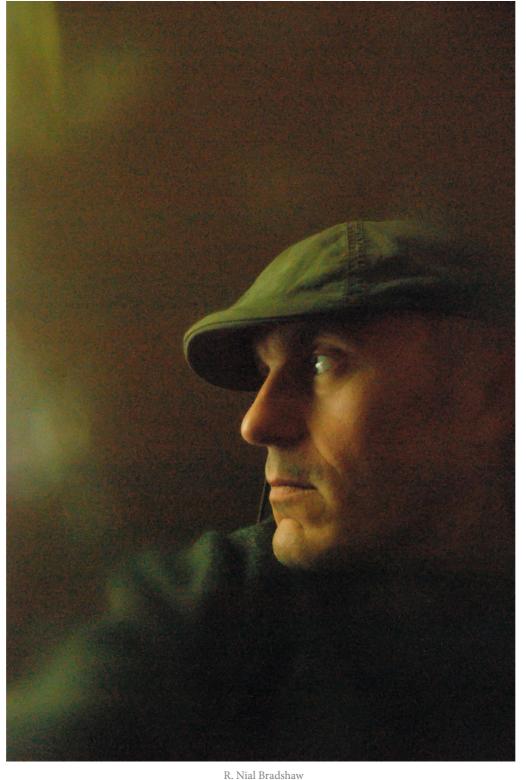
This photograph is a great example of the effects that you can achieve with a piece of glass and a jar of Vaseline.

You can see that the Vaseline was heavily smeared around the outside edges- but the center was left clear.

The Vaseline has a tendency to create light flares wherever a strong backlight hits it. That's why the upper right-hand corner of this image is completely blown out with highlights and has the cool bokeh effect.

If you look carefully you can see that the photographer added paint-like strokes in the Vaseline, which created lines of movement.

Do you feel your creative juices flowing? Let's look at some more examples.



K. NIai Bradsnaw https://www.flickr.com/photos/zionfiction/8585026160/in/set-72157631613773166

In this example, the effect was used to mitigate background details and focus attention on the man's face. Notice that there is no dramatic light flare because the backlighting isn't directly hitting the glass.

I want to point out that indeed, all of these effects could be accomplished using post-production software.

But, I counter that statement with this-

This Catalog is about fun and adventure.

A big part of that is the element of the unknown.

I think that this is an aspect of photography that is becoming lost; with digital photography, we get instant gratification.

Are you old enough to remember the days when you would drop off your film, anxiously wait for it to be processed, so that you could rush back to the photo lab and see what you got?

The element of surprise can provide you with a pretty good shot of creative adrenaline.

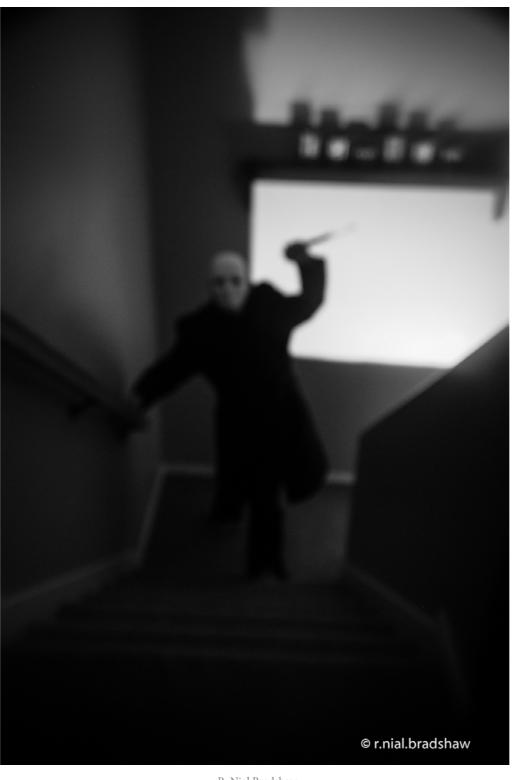


R. Nial Bradshaw https://www.flickr.com/photos/zionfiction/7774537130

Today, photographers have a tendency to just shoot and then do their creating in software where everything is reversible.

I challenge you to embrace the idea of creating in-camera.

Here you can see how a very light dab of Vaseline, in just the right spot, can create a focal point in your composition.



surreal and horrifying scene.

This photographer went the opposite direction and laid it on thick to create a

R. Nial Bradshaw https://www.flickr.com/photos/zionfiction/9581300882



José Manuel Ríos Valiente https://www.flickr.com/photos/josemanuelerre/5364603276

The Vaseline project can also be combined with other creative elements, such as movement or colored gels, to further stretch your creativity!

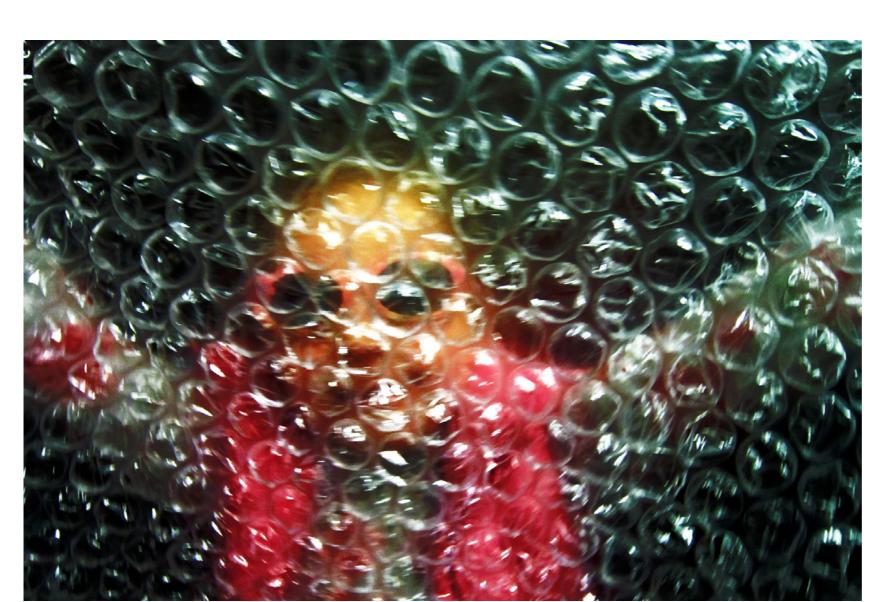


R. Nial Bradshaw https://www.flickr.com/photos/zionfiction/9309766733

When playing with this Photo Safari don't hold back on your inner-child.

Let smearing some Vaseline be the first step along the path of discovery.

Try as many variations as you can think of: different textures of glass; different translucent objects; smear paint, cooking oil, motor oil, cosmetics, etc. Try everything that you can get your hands on. Perhaps you'll discover the next cool technique that everyone else will want to imitate.



Petras Gaglias https://www.flickr.com/photos/gagilas/11357313634

How about some textured glass or plastic?



Chad Kainz https://www.flickr.com/photos/smaedli/3425740766

Saran Wrap stretched over glass looks like rain!

04

CREATE A MASHUP

Are you familiar with the term: mashup photography? The term is relatively new.

The concept surrounding it has been around for a LONG time.

This is the definition of mashup photography- when a photographer uses existing photographs to create a new photographic image. This new creation can be done physically or electronically. In the old days, they were often created through the use of double exposing the film.

What I love about mashup photography is that it leaves the window of creativity wide open for you. A mashup Photo Safari project could be completed in minutes: or it could take days, weeks, months, or even years.

It can be simple, or, extremely complex.

You can pre-plan it, or just let it happen.

Are you beginning to see why this is such an exciting project!

Let me begin by sharing a mashup or two of my own.



This mashup took a year to create. The idea was pre-planned, but the execution was completely random.

The photographs were created over a 244-day period while I lived in Argentina with my wife's family. The finished piece is comprised of 300 images. All the original images were created using an iPhone 4 and the Hipstamatic App. The images were transferred from the phone to my computer for assembly in Photoshop. The final photograph was printed as a 30" x 40" print. I framed it and gave it to my mother-in-law on Mother's Day.

Kent DuFault https://www.flickr.com/photos/35449761@N04/14303772079/in/photostream/

This Photo Safari project had some thought put into it.

- 1. I wanted to end up with a large print.
- 2. I wanted to create at least 1 image each day of the project.
- 3. I wanted to make sure that all of the family members were equally represented.
- 4. I wanted to make certain that some special family friends and neighbors were represented.

Outside of those parameters, everything was random. I, in fact, created almost a thousand images.

I had so many images that I had to go through the editing process three times!

The first edit was to pick my very favorite images. This brought me down to about 500 images.

I then began to assemble the mashup with an eye to color placement and subject matter.

After the initial creation, I did a second edit to balance out who was represented in the mashup.

Finally, I did a third edit for esthetics. I tried very hard not to double up on any images- but I failed! LOL (Can you find the repeats?) - which is fine. It gave the final art piece personality.



Chad Kainz https://www.flickr.com/photos/35449761@N04/14311432840/

Here is a second mashup of mine that I'd like to share with you.

This mashup Photo Safari idea was completely random. It had no planning whatsoever. I attended an event that had a mechanical bull ride. It was fun watching the various people try to ride it. Unfortunately, the background was busy and quite visually disturbing. Right there, on the spot, I made a decision to do a mashup of photographs depicting the expressions and body language of the various riders.

I took about 25 images. When I got home I narrowed it down to my 8 favorite images and put together the mashup in less than 30 minutes.

The mashup technique gave me a much more interesting final photograph (art piece) than any of the single photographs would have.

Let's take a look at how some other photographers have used the mashup technique, and how that might inspire you to create some of your own.



Vincent van der Pas https://www.flickr.com/photos/archetypefotografie/7563612984 Let's say that you have some spare time on a Saturday afternoon. You don't really have the time to go anywhere, but you would like to create something interesting with your camera.

Pick an object that you find interesting and photograph it in as many ways as you can think of: up close, far away, blurred, sharp, upside down, sideways, in silhouette, under harsh light, under soft light, etc.

Then create an interesting mashup that tells the story of the object. The above Photo Safari project looks as if it could have been torn out of a fashion magazine.

What can you do with a pair of shoes and your camera?



https://www.flickr.com/photos/jdhancock/7385470852

Here is another example utilizing a child's toys. Free up your mind to the endless possibilities that lie right within your home.

Combining multiple images gives you a chance to create within a creation!



Dee Ashley https://www.flickr.com/photos/dionnehartnett/5808881711/in/photostream/

This photographer combined the idea of a mashup with taking a shower to create a drama infused piece of artwork. In the previous examples the originals were pinned together with no background. Here the artist used a textured background to add a three-dimensional quality to the final image.



José Manuel Ríos Valiente https://www.flickr.com/photos/josemanuelerre/4897398340

This photographer used the mashup technique to commemorate an event.

What events could you commemorate with a mashup? Think about it. It could be something as simple as a trip to the mall. It could be a wedding, anniversary, birth, or graduation. All events lend themselves well to the mashup technique because it helps tell a more complete story!



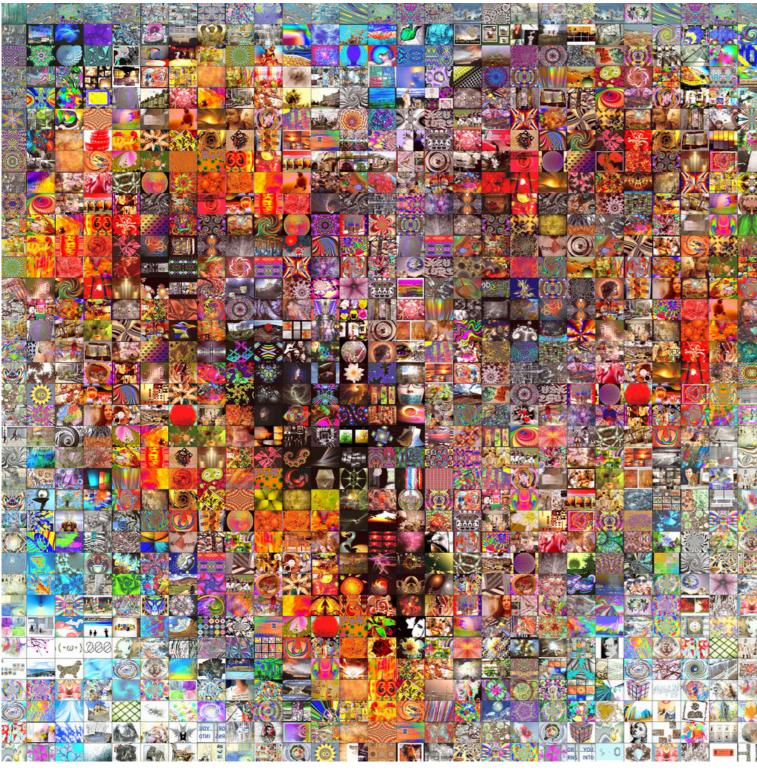
Kris Krüg https://www.flickr.com/photos/kk/230544325

Don't forget about the possibilities of 'physically' assembling a mashup and then re-photographing the originals. This example shows Polaroid pictures.

I've also witnessed excellent work that was done by combining photographs with images cut from magazines and newspapers. Let your inner-child run crazy.

I have saved the 'Big Kahuna' mashup idea for last. This is for those of you that really dig a challenge.

Let me show you an example, and then we'll talk about it.



This is the ultimate mashup Photo Safari project. For this project, you combine your photographs (and any other artwork that you wish) into a mashup collage- that when viewed from a distance- looks like another object. In this example it's a heart. It could also be a flag, or a person's face. The more detailed you make it- the more challenging it is.

QThomas Bower https://www.flickr.com/photos/qthomasbower/3470650293

If you decide to take this on, here are some tips to help you.

- 1. Using Photoshop, create a blank document at the size you wish the final image to be, and the dpi should be 180.
- 2. Place a photograph (of the object shape that you wish to re-create with the collage) on layer one. Title it background.
- 3. Determine how many images you want to use for the collage. My example from Argentina was 300 images. The above example is 972 images. You don't need to know the exact number. But it helps to have a starting point.
- 4. Create a new layer titled, grid. On that layer create a grid that matches the number of images for your final mashup. In the case of my Argentina example it was 15 across by 20 high. The more detailed the object that you're trying to re-create, the more images you'll want to include on the grid.
- 5. For your first attempt, use something simple like the heart shown above.
- 6. Create a project folder. Inside that folder create two folders: ready to use and used.

- 7. Begin to gather your base artwork and put them into the ready to use folder. I find it helpful to crop and size them to the correct grid size and dpi before putting them into the folder.
- 8. When you're ready to begin creating the mashup, search through your 'ready to use' folder for artwork that approximates the shading of the object that you're trying to re-create. It doesn't have to be exact, but it should be close. Place it on a layer above the grid layer.
- After you have used an image in the mashup, move it to the used folder.
- 10. Try to work in sections. When you're happy with a section you can merge those layers to keep your file size more manageable.

This is an extensive project. But you're up for it!!

I'm telling you, a project of this caliber is so satisfying when it's completed. You can't believe that you actually did it, and you'll be ready to do another!



MIRROR, MIRROR, ON THE WALL- WHO'S THE MOST CREATIVE OF THEM ALL?

Photo Safari #5 involves using a mirror, or mirrors, to create your masterpiece.

Oh, I can hear it already. You're saying, "Wait a minute! That's nothing new! People always use mirrors in their photography."

Awe... That's your challenge. While it's true that mirrors are often used in photographs, you must find a way to use them with your own unique vision and creative thoughts.

I'll tell you about one of my first mirror projects.

I was doing some remodeling on an older home that I had purchased. The first order of business was to clear out all the junk that had been left behind. In a back bedroom there was a shattered mirror lying on the floor. I stood over it thinking about picking it up, when I noticed my reflection. The image was disjointed and quite interesting. I then began to wonder- what might I create by placing the broken pieces in different designs and in different locations?

Voila! A Photo Safari was born.

I gathered up the pieces and put them in a box. I then placed a pair of leather work-gloves in the box (because you don't want to handle broken glass with bare hands). I then placed the box in the back seat of my car.

Over a period of months, I photographed the bits and pieces of glass in all kinds of locations.

This is the beauty of a project like this. If you're feeling uninspired, introducing an unknown factor (such as a broken mirror) can ignite your imagination. Suddenly even the most mundane location (or subject) takes on a new meaning.

Let's look at some examples of mirrors being used in a creative way!



Jamle https://www.flickr.com/photos/jamiecat/11175173663

Isn't it interesting how this photographer pieced together a rather mysterious yet recognizable scene, using three pieces of a broken mirror?

Imagine the mosaic you could create with dozens of pieces of broken mirror that are all in different shapes!

It is worth repeating, though- the edges of a broken mirror are very sharp! PLEASE wear gloves and handle with extreme care!



Look at this cool use of a shattered mirror. In this case, the photographer isn't using the reflection in the mirror- but insteadusing it as a metaphorical statement about the meaning of the photograph.

That's the key to opening up your creativity. Allow your mind to expand beyond the obvious.

This is one trick that I like to do.

Let's say that I've decided to use a shattered mirror in some photographs. First, I will sit down with a pad of paper and a pencil. I will set a goal for how many ideas I want to generate. This goal is usually a minimum of 25 and a maximum of 100.

I will then begin writing down every idea that comes into my head, and I won't stop

until I've reached my goal.

I write them down quickly. I don't judge them. It's easy to think, oh that one is stupid and cross it off. But don't do it! Just keep writing until you hit your goal.





Derrick Tyson https://www.flickr.com/photos/derricksphotos/4048097518

Now...

Sometimes there will be ideas that just jump out at you and you will want to start immediately; that's cool.

And other times that won't happen. Put your list aside for a day or two and then revisit it. I guarantee that something will be born from your effort.

I love the creativity behind this diptych mirror photograph. Here, we have a mirror- but steam has accumulated across the reflective surface. The photographer cleverly removed some of the steam to review a partial sharp image. And, the two images together form a nice story.

Think about this. What could you spray across a mirror to create a new image? Paint? Oil? Wine? The list is endless!



https://www.flickr.com/photos/pagedooley/8706551449

Here, we have a more traditional use of multiple mirrors in a photograph. Use this idea as a springboard to something deeper.

This photograph depicts an object being reflected twice. What if you create an image where an object is reflected three times, five times or even ten times?

What if each mirror used in your photograph had a different shape? You want to know a great place to find oddly shaped mirrors? Thrift shops and flea markets! And, they're really inexpensive.

This sub-idea, from the mirror Photo Safari, could be a real challenge as you study the angles: sort of like playing a game of billiards.



Jenny Downing https://www.flickr.com/photos/jenny-pics/3258771445

I like this image because the mirror isn't the subject but it's a part of the subject. It definitely adds a storytelling element to what would otherwise be a fairly mundane photograph.



Bùi Linh Ngân https://www.flickr.com/photos/linhngan/2664750418

This mirror project involved a texture and some Photoshop magic. Keep in mind as you work through the Creativity Catalog that the goal is to open up your own reservoir of ideas. You might take the idea of using mirrors and come up with an idea that didn't even occur to me.

Don't be afraid to combine ideas. Perhaps, you'll shred some paper, use several mirrors, and smear one of them with baby oil... I'm sure you understand my point!



Christian Holmér https://www.flickr.com/photos/crsan/4804870020

In conclusion, use a mirror anyway it suits you. It doesn't have to be complicated to provide you with awesome opportunity!

06

GO BLACK & WHITE: LITERALLY

Much creative inspiration comes from history. This is why creative education at a university level includes studying the masters of the past.

If you're a writer, you will read Steinbeck and Shakespeare.

If you're a musician, you'll dig deep into the Beatles and Bach.

If you're a painter, you'll stare at the strokes of Van Gogh and Monet.

If you're a photographer, well, there's a long list.

For this Photo Safari we're going to go back about thirty-five years, when I first began studying photography. Back then, a Creativity Catalog would have had an entire section devoted to choice of film.

One of my favorite films to get 'creative' with was called orthochromatic litho film, or, just litho film.

The thing that was cool about litho film was that it could be developed in a way that eliminated all middle tones. This gave the photographic print a graphic poster effect.

It worked well for experimentation as you could change the developing chemistry and the development time. Changing those two components resulted in a stronger or weaker graphic effect. You could shoot the film in camera, or, it also came in sheets-and could be exposed in the darkroom under an enlarger.

A lovely aspect of orthochromatic litho film was that you had to train your eye to see the right kind of subject. Not all subject matter converted well to the graphic high contrast effect provided by the film.

Which brings us to our next Photo Safari assignment.

This project will be comprised of two elements.

- 1. Train yourself to 'see' subject matter that will reproduce well as a high contrast image.
- 2. Develop a technique to create your own high contrast images using your digital files.

Orthochromatic litho films, and developer, are still available for purchase; however, as most of us are using digital cameras these days, we're going to concentrate on going through this process using digital means.

If you would like to try orthochromatic litho film, here is one place you can still find ithttp://www.freestylephoto.biz/514510-Arista-Ortho-Litho-Film-2.0-4x5-100-Sheets

First of all, let's talk about the pre-visualization of a photograph as it relates to the orthochromatic litho film look.

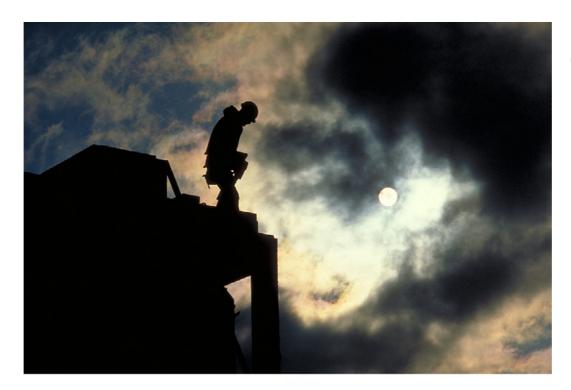
- 1. Look for scenes that are already high contrast. This is an opportunity when you're stuck shooting in midday light.
- 2. You want scenes that have clearly definable shapes.
- 3. Photographs with strong repeating patterns usually work well.



Kent DuFault https://www.flickr.com/photos/35449761@N04/14519319414/

This above example is a perfect subject for the high contrast orthochromatic litho film look: existing high contrast, strong shapes, and a repeating pattern.

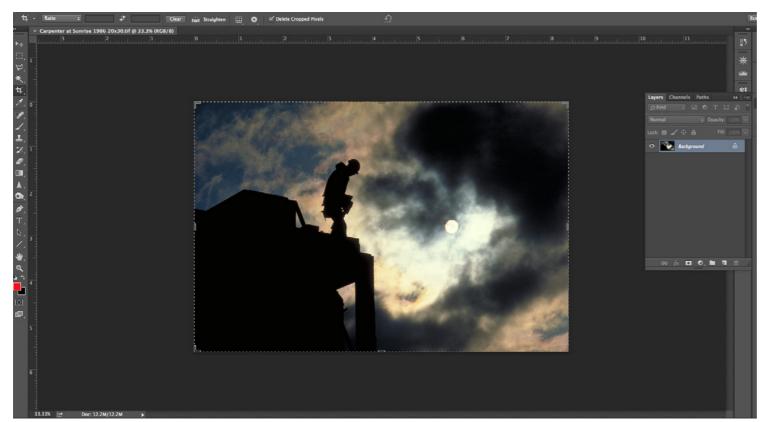
I'm now going to show you a postproduction method using Photoshop, where you can create this look with existing digital files.



I'm going to show you how to turn this color image of a carpenter at sunrise into a high contrast litho film effect.



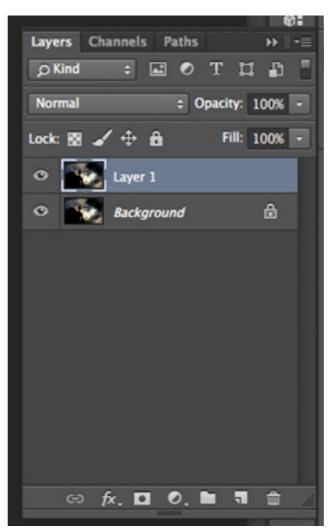
Kent DuFault https://www.flickr.com/photos/35449761@N04/14597564412/



Kent DuFault https://www.flickr.com/photos/35449761@N04/14618316663/

Step 1:

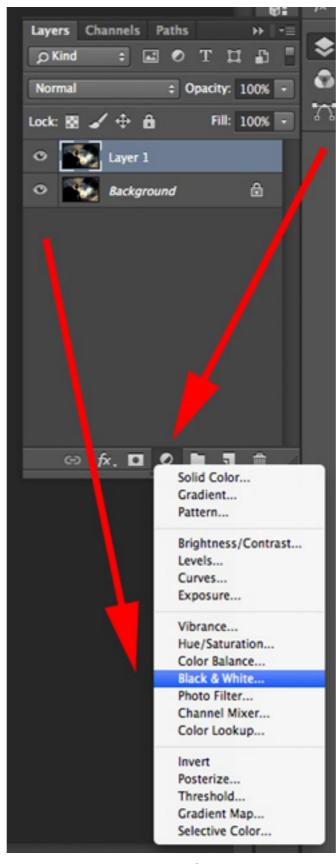
Open your image in Photoshop.



Kent DuFault

Step 2:

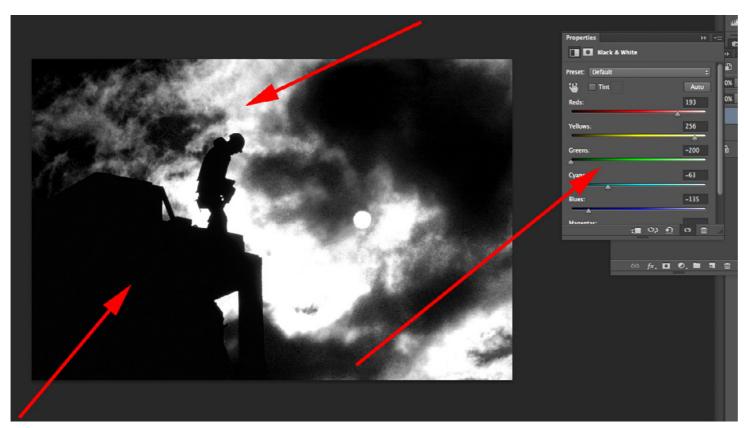
Duplicate the background layer.



 $Kent\ DuFault \\ https://www.flickr.com/photos/35449761@N04/14411728919/$

Step 3:

Create a Black & White adjustment layer above layer 1.



Kent DuFault https://www.flickr.com/photos/35449761@N04/14411772709/

Step 4:

Move the color sliders on the Properties menu of the Black & White adjustment layer until you get a high contrast image that still maintains detail where you desire it.

In this case, I wanted the area around the carpenter to be white, so as to really accentuate his shape against the sky. But, I didn't want to lose the shape of the sun through the clouds.



Kent DuFault https://www.flickr.com/photos/35449761@N04/14595114201/

Step 5:

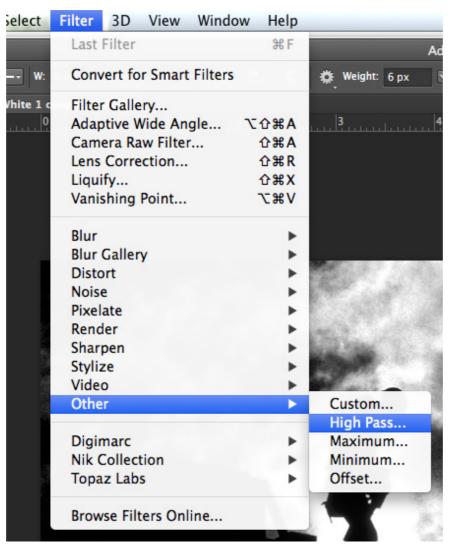
Merge the Black & White adjustment layer and layer 1 to form a layer titled- Black & White 1.



Kent DuFault https://www.flickr.com/photos/35449761@N04/14412055617/

Step 6:

Create 4 layer copies of Black & White 1.



Step 7:

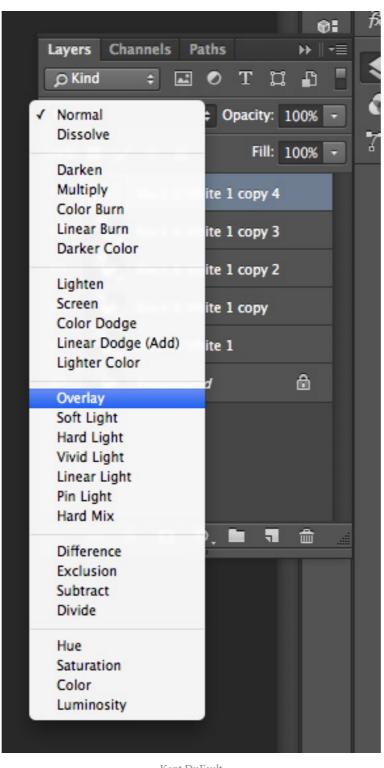
Choose Black & White 1, copy 4. Go to the filter menu: select other: High Pass.

Kent DuFault https://www.flickr.com/photos/35449761@N04/14575550546/



Kent DuFault https://www.flickr.com/photos/35449761@N04/14596673364/

Choose a radius of 8. As you develop your skill with this technique you will find that you can vary the effect significantly by changing the radius on each of the different levels.



Kent DuFault https://www.flickr.com/photos/35449761@N04/14618719653/

Step 8:

Change the Layer Mode from Normal to Overlay.

Once you've completed this step you will see the full image once again. Click the layer on and off. You will see how this step has added contrast, and it has sharpened the edges.

We are now going to repeat this process to each of the four layers. As we step down through the layers we are going to increase the radius of the High Pass filter.

- Black & White 1 copy 3 Radius 100
 Overlay layer mode
- Black & White 1 copy 2 Radius 400
 Overlay layer mode
- Black & White 1 copy Radius 800 –
 Overlay layer mode



Kent DuFault https://www.flickr.com/photos/35449761@N04/14596876314/

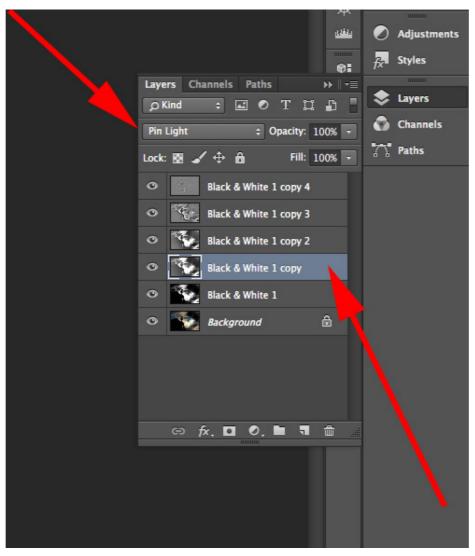
Step 9:

Once you've completed step 8, you will have a very high contrast orthochromatic litho film effect.

But! You may have lost some detail that you wanted to keep.

In the above image, I was happy to lose the detail around the carpenter as it made him stand out against the dramatic sky. I was not happy about the loss of detail around the sun as it was now blending into the sky.

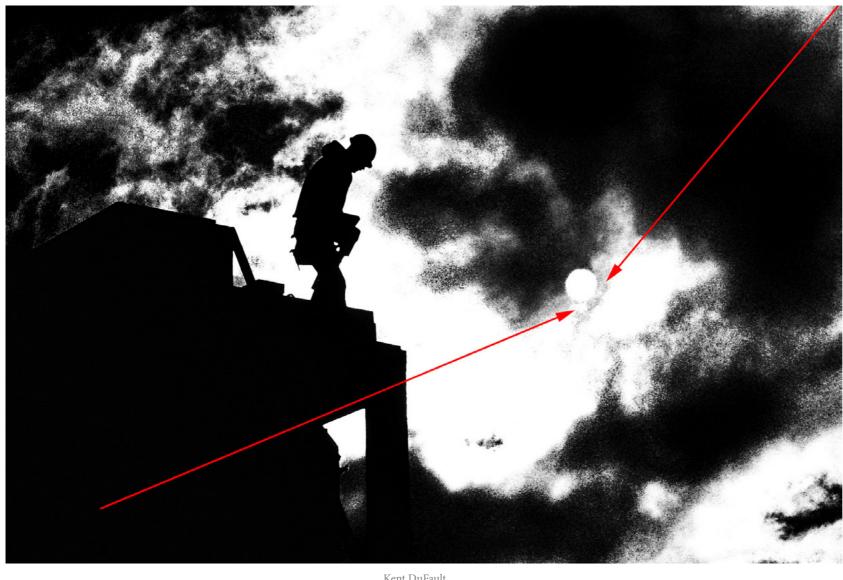
This is where you can fine-tune the image by changing the layer mode of each of the four layers. The options that generally work best are overlay, hard light, vivid light, or pin light. There are occasions where soft light or linear light might also work.



Kent DuFault https://www.flickr.com/photos/35449761@N04/14575899456/

Step 10:

For my example photograph, I changed the layer mode of Black & White 1 copy to 'Pin Light'. I discovered this 'best option' by going through all four layers and changing the modes. This kind of experimentation is fun!



Kent DuFault https://www.flickr.com/photos/35449761@N04/14412390589/

You can see how some of the black area returned, and the sun once again has a nice round definition.



Kent DuFault https://www.flickr.com/photos/35449761@N04/14595641301/

Here is the final image-

Let's look at some other examples for creative inspiration!



Kent DuFault https://www.flickr.com/photos/35449761@N04/14517353611/

This photograph was a perfect choice for the application of this technique. It was already, primarily, black & white. There were also the strong shapes of the eyes juxtaposed against the repetitive pattern and texture of the fur.



https://www.flickr.com/photos/35449761@N04/14520731485/

This photograph was originally taken using a box-shaped pinhole camera. By putting the original file through my ortho/litho post-production technique, I was able to give the image an even more abstract, mysterious look.



Kent DuFault https://www.flickr.com/photos/35449761@N04/14519667802/

The high contrast look can turn even an ordinary subject into poster possibilities.



Kent DuFault https://www.flickr.com/photos/35449761@N04/14334284237/

You'll also find that portraits can become interesting with the litho effect.

Here is a helpful tip: If you're applying this effect to a portrait, be mindful of the lighting on the subject's face. Full lighting with little shadow generally works best.

GET CREATIVE WITH A PIN AND TINFOIL



Bill Hartmann https://www.flickr.com/photos/hartman045/3975288463

Have you heard of a pinhole camera? I mentioned it briefly in the description of the bridge photograph in the previous chapter. Pinhole cameras date back to the very origins of photography. They were comprised of a simple light-tight box, which held a light sensitive material (film). They had no shutter or lens per se. The lens was a tiny hole and the shutter was a small black card that the photographer used to cover the hole, or reveal the hole.

Pinhole images lend themselves to moody subject matter. The focus is generally soft, overall, with one particular location (within the frame) having the sharpest focus. A pinhole image will also generally have a dark vignette.

Because the hole (aperture) used to make the exposure is very small, exposure times are lengthy, even in bright light.

This makes pinhole photography an excellent choice for creating ghostly images as objects move in and out of the frame during the exposure.



Matt Callow https://www.flickr.com/photos/blackcustard/247625993

Since pinhole images start out looking antique, they lend themselves to post-production fun as you manipulate them into something even more unique.

There are two ways to get into pinhole photography using your digital DSLR camera. If you're crafty you can make the pinhole mechanism, and if you're not, you can buy a commercially made one for under \$25.00 USD.

Here's a link to the Canon version: http://www.amazon.com/dp/
B007TPVQ16/?tag=hotoge-20

Here's a link to the Nikon version: http://www.amazon.com/dp/
B007TPXL46/?tag=hotoge-20

If you're going to build one, you will need:

- 1. A body cap for your DSLR
- 2. A 5mm drill bit and a drill
- 3. Tinfoil
- 4. A #7 sewing needle
- 5. Rubber cement
- 6. Wood or Styrofoam
- 7. A fine-point Sharpie pen
- 8. Fine grit sandpaper
- 9. Black duct tape

This is what you need to do:

- Find the center point of the body cap and mark it.
- Carefully drill a 5mm hole in the center of the body cap (don't have it mounted to the camera).
- 3. Use the sandpaper to remove any plastic filings around the 5mm hole. You want the hole to be clean and smooth.
- 4. Tear off a piece of tinfoil. Using a single layer, form it to fit inside (the side that will face the camera) the body cap. Using the fine-point Sharpie pen, trace the 5mm circle onto the tinfoil. Remove it.
- 5. Lay the tinfoil onto some wood or Styrofoam. Make sure that the side that will face away from the camera is pointing up. You should be able to see the circle that you traced.
- 6. Using the #7 pin, carefully poke a hole into the center of the circle that you created with the Sharpie.
- 7. The hole should have very clean, defined edges. If not, use the sandpaper to clean it up.
- 8. Dab some rubber cement on the inside of the body cap and push the tinfoil back into place.
- 9. Cut small strips of black duct tape and place them over the tinfoil (camera side). Cover the tinfoil so that just the hole from the #7 pin is visible.
- 10. Attach the body cap to your camera.



George Redgrave https://www.flickr.com/photos/funfilledgeorgie/14011208816

When you're finished, your final pinhole device should look like this.

Pinhole Exposures-

Pinhole exposures will be long: ranging anywhere from 15 seconds to several minutes. I don't recommend using an ISO above 400; although you will be tempted to- in an effort to shorten up your exposures.

Resist that temptation!

Part of the fun in discovering pinhole photography is taking advantage of the long exposures. It creates an element of surprise as objects move in and out of your frame, or the sun goes in and out of the clouds, or trees blow in the wind.

In my mind, the longer the better, but that does mean that you will need a tripod and a cable release. You can also get by with just setting the camera on a sturdy object such as a table.

A very helpful tip- Suppose you don't want something interrupting your long exposure. Perhaps you're shooting a street scene, and you don't want the occasional passing car to muck-up your shot. Carry a small (mine is 6" x 8"), flat, black piece of cardboard. When you want to stop the exposure (such as when the car is approaching), hold the cardboard in front of the pinhole; when the object has cleared your frame, remove the cardboard and continue the exposure.



Kristy Hom https://www.flickr.com/photos/crunchyfootsteps/3858936877

For this pinhole photograph of a stack of blueberries, the camera was placed one inch away from the subject and the exposure was 6 minutes.



Stephanie Carter https://www.flickr.com/photos/stephcarter/408294542

This image gives you a nice example of how a longer exposure can create ghosting and mystery.



Kristy Hom http://goo.gl/lvhtQI

Earlier, I discussed how pinhole images lend themselves to post-production hijinks. This photograph is an excellent example. The photographer took what began as a simple pinhole image of a tulip and transformed it into artwork using compositing techniques!

80

TIME TO GET YOUR JACKSON POLLOCK ON!!

I hope you know who Jackson Pollock was- but in case you don't- he was a famous modern American painter whose career was based on splattering paint across huge canvasses.

I'm here to help push you in new directions. We have chosen photography as our creative outlet, yet, after a while, it can become stagnant. This is because we are limited to the confines of our own thinking, in our own world.

One suggestion that I would like to make to you is to study the artistic endeavors of those outside of photography. By doing so, you may discover possibilities that are often overlooked by photographers.

Some of the paper projects listed in Chapter 2 were born from my own time spent viewing paper-cutting artists.

Check out these amazing examples!

The Paper-Cut-Project

Yulia Brodskaya - Artist

Spend some time at an art gallery or your local art museum; there is inspiration that can come to you from all art forms.

But-back to this chapter...

I want you to get your Jackson Pollock on by photographing splashed paint. However, I want you to do it in a way that you've never done it before!



darkbuffet https://www.flickr.com/photos/darkbuffet/2337124377

This photograph depicts splattered paint on an old concrete slab. Most of us have probably taken a picture similar to this one. If you have, then that's not your assignment. If you haven't, then feel free to explore this possibility.

I would encourage you to go a step further.

Part of opening up your creativity is the introduction of a multi-medium. You've heard of multimedia art, right? This is where artists combine all sorts of different materials into one piece of artwork.

You could even take this assignment to that level- if you wanted to.

What I'm asking is that you combine paint and photography to produce your finished artwork.

Now, think about this. There are all kinds of paint. Each one would have its own characteristics. One might be thick and smushy. Another might be thin and runny. One might produce a deep color, and another, barely a tint.

Once you've developed your photographic idea you could spend a lot of time just trying different paints.

Here is a Photo Safari (Jackson Pollock style) that I'm currently working on.

I have an 18" \times 18" piece of safety glass that is 3/8ths inches thick. The edges of the glass are sanded smooth so that it can't cut anybody. Because the glass is safety glass, it won't shatter into shards. Again, it's just another safety element.

My subjects are children. I tell them that I'm going to photograph them with their face pressed against the glass. But, before we do that, I ask them to paint the glass with a set of tempera paints. I ask them to paint how they're feeling.

I'm not ready to publish those results yet. Hopefully though, it will get your mind open to the possibilities.

Let's see what some other photographers have done.



 $I an\ Compton \\ https://www.flickr.com/photos/gotnomarbles/5344387924/in/set-72157625795245516$

This photographer took it to the extreme as he pelted his fashion model with paint balloons. You can see more samples of this here: More Fashion Splashin'

Now, a word of caution if you decide to go this route with your project. Do a little research on your paints. You may want to use paint that's meant for use by children. This would be formulated to not hurt the eyes or create a problem if some gets into the mouth.

Even so, careful examination of these images indicates that most of the paint was carefully applied, and only a small amount was used to create the splash effect.



Luke Baldacchino https://www.flickr.com/photos/lukebaldacchino/5973059915

What do you think of this idea? The photographer combined bright neon paint with post-production technique to create a truly dynamic image!



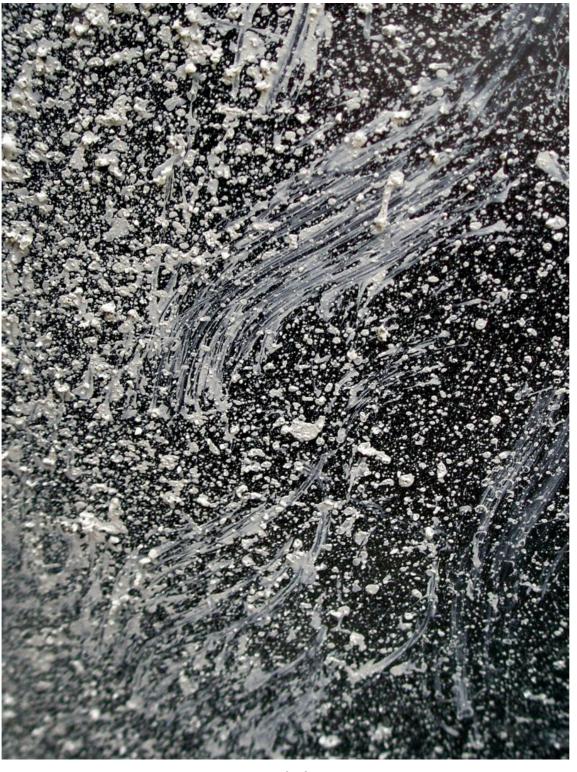
Steve Snodgrass https://www.flickr.com/photos/stevensnodgrass/4923279674/in/photostream/

This is one of my favorite examples of using multimedia to open up the creative mind. The photographer photographed a real daisy under a piece of glass after painting in the yellow disc portion of the flower: beautiful and intriguing.



Orin Zebest https://www.flickr.com/photos/orinrobertjohn/2761693942/in/photostream/

Combine splattered paint (that you either found or created) with other disparate objects to make a new statement.



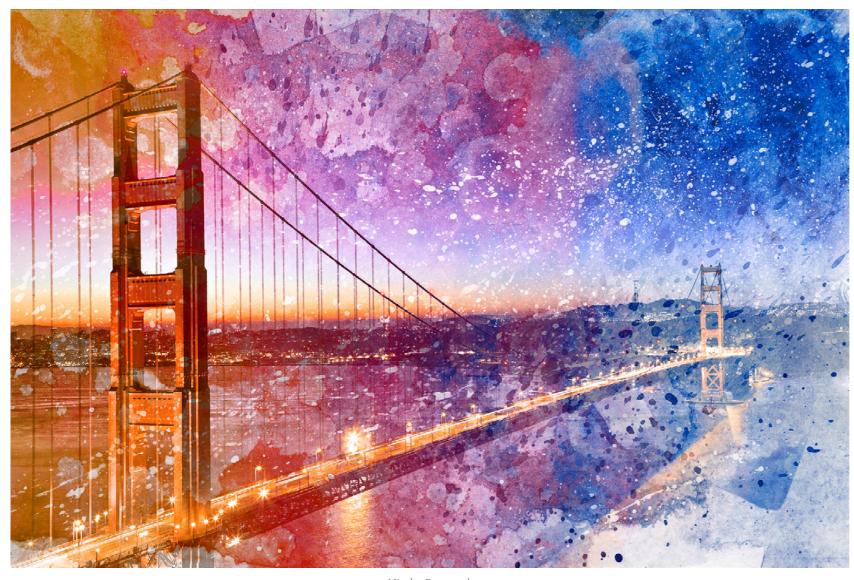
tanakawho https://www.flickr.com/photos/28481088@N00/2268661946

Use your creative judgment to select a background. Should it be textured or smooth? Should it be opaque, translucent, or semi-translucent? What color should it be? Then select a paint color or colors. What lighting will you use? Then splatter your paint. Work it with your hands or brushes or cotton balls or old silverwareget creative. Will the paint be flat or textured? Will you try to form an image in the paint or go completely abstract?



Philippe Put https://www.flickr.com/photos/34547181@N00/4624284489

This is another of my favorite techniques. Years ago, photographers/artists would colorize a black & white image with special paints that would seep into the emulsion of the photographic print. This is similar-but you use 'real' paint to get artistic over your printed photograph. Again, this is utilizing multimedia. There are so many options to explore here as well. You can make choices about how the print will look. What kind of texture it will have. Will the photograph be black & white or color? Will you deconstruct the print by tearing it or cutting it? What kind of paint will you use?



Nicolas Raymond https://www.flickr.com/photos/82955120@N05/12110418324

I saved this one for last because it does require that you have access to software. Still, it's pretty cool. With this technique, you photograph your paint splash, and then merge it with another image using Photoshop layer blending.

Let's look at a quick tutorial-



Trevor Cameron https://www.flickr.com/photos/camshafter/2514992069

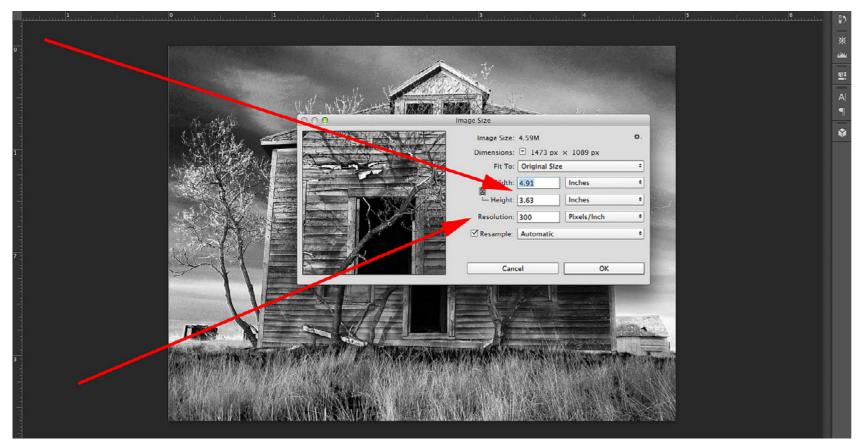
My goal for this Photo Safari is to create a scary photograph of a murder scene that I would like to use on a murder mystery party invitation.

I'm going to start with this simple black & white photograph of an old abandoned farmhouse.



Zach Zurn https://www.flickr.com/photos/zachzurn/4643941102

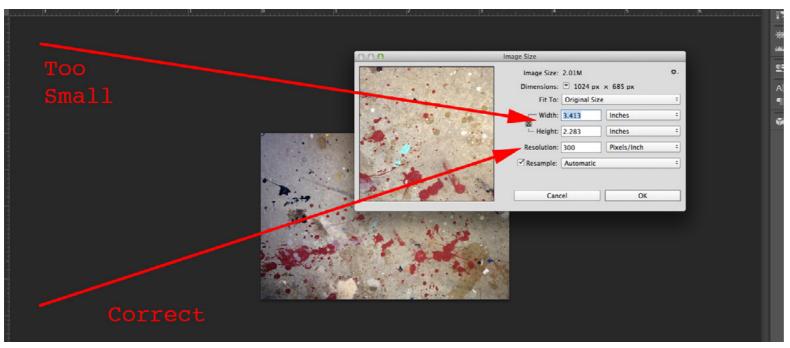
We will combine the farmhouse photograph with this image of splattered paint for a completely new effect!



Kent DuFault https://www.flickr.com/photos/35449761@N04/14442380880/

Step 1:

Open the photograph of the farmhouse in Photoshop and check the resolution.



Kent DuFault https://www.flickr.com/photos/35449761@N04/14625803121/



Kent DuFault https://www.flickr.com/photos/35449761@N04/14625803001/in/photostream/

Step 2:

The farmhouse will be our base layer. Now, I'll open the paint splatter photograph and check the resolution. I want it to match (or be close to) the farmhouse. If it's not, I will adjust it. In this case, I'm not worried about degradation of the paint photograph (if I have to increase the resolution some). In a moment you'll see why.

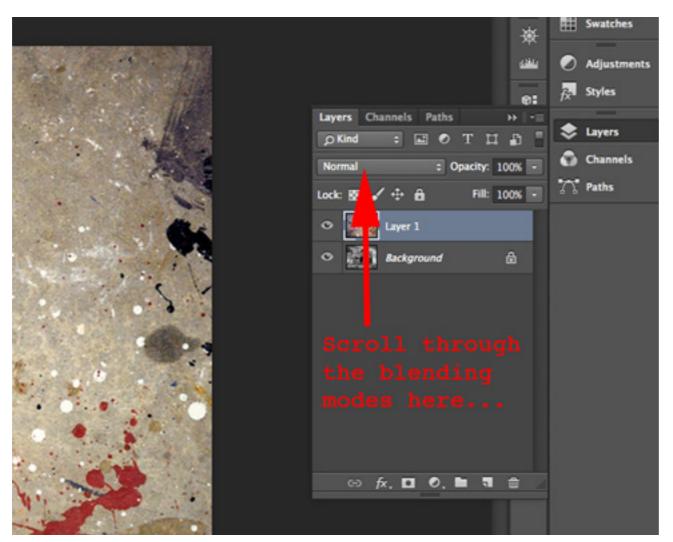
As you can see, the resolution is correct, but the image size is a little small. So, I'm going to resize the image (up) to match the shortest dimension of the farmhouse photograph.



Kent DuFault https://www.flickr.com/photos/35449761@N04/14442613967/

Step 3:

Copy the entire paint photograph and paste it into a new layer on top of the farmhouse background layer.



Step 4:

Now comes the fun part. I'm simply going to change the blending modes. This part is so cool, that I guarantee that you will have a hard time choosing which one you like the best. I'll show you my four favorite options.



Kent DuFault https://www.flickr.com/photos/35449761@N04/14442304739/

Example 1 – Darker Color



Kent DuFault https://www.flickr.com/photos/35449761@N04/14442251530/in/photostream/

Example 2 – Lighter Color



Kent DuFault https://www.flickr.com/photos/35449761@N04/14648836533/in/photostream/

Example 3 – Overlay



 $\label{lem:kind} Kent~DuFault~https://www.flickr.com/photos/35449761@N04/14442304409/in/photostream/$

Example 4 – Vivid Light

Pretty cool, huh? They're all so different. Yet, they all convey the message that I'm trying to achieve: a scary, murderous, house. I'm telling you, photography and paint make a fun combo!

Which version do you like best? I'm leaning toward 'Vivid Light'. It has that creepiness factor!

09

YOU CAN TAKE THIS LYING DOWN!

This Photo Safari is a simple suggestion that can bring you BIG results. You don't need any extra equipment or software. All you need is a camera.

Now, before I tell you what the Photo Safari is, I want you to imagine yourself with a group of people, in front of a famous (often photographed) landmark. In your mind, look around.

What do you see?

You probably see a bunch of photographers standing around you snapping away with various types of cameras and lenses.

Photographers often overlook one of the simplest and most powerful building blocks of photographic creation: point of view, also known as POV.

POV is what makes every photograph unique. And, if you bring a unique POV to your process your photography will open up to an entirely new world- one that is unfamiliar and therefore exciting.

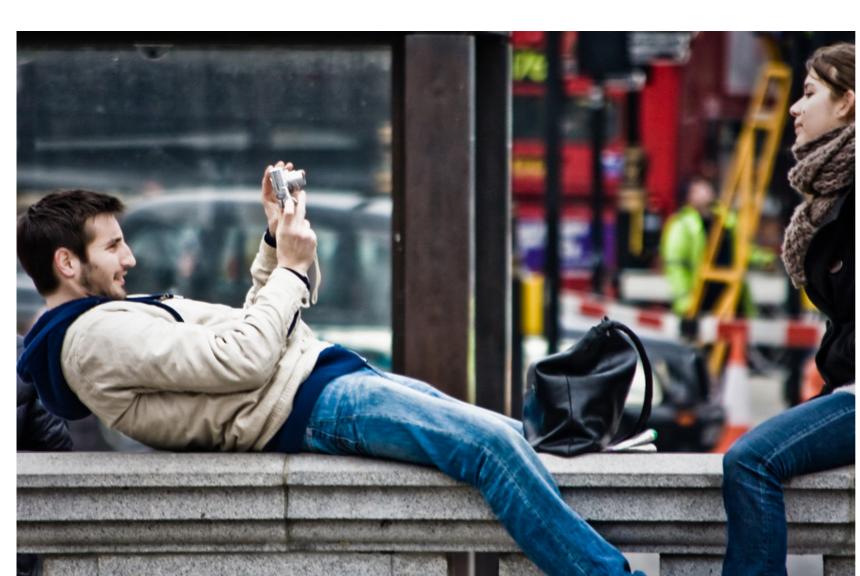
So, here is your Photo Safari; you CAN take this lying down and, in fact, you MUST take it lying down!



Louise Docker https://www.flickr.com/photos/aussiegall/621370589

I want you to go out and shoot, shoot, shoot while lying on the ground looking up.

Now, when I say lying on the ground...



Garry Knight
https://www.flickr.com/photos/garryknight/3294787879

I don't mean this!



Arkansas ShutterBug https://www.flickr.com/photos/tanyaspillane/2671197048

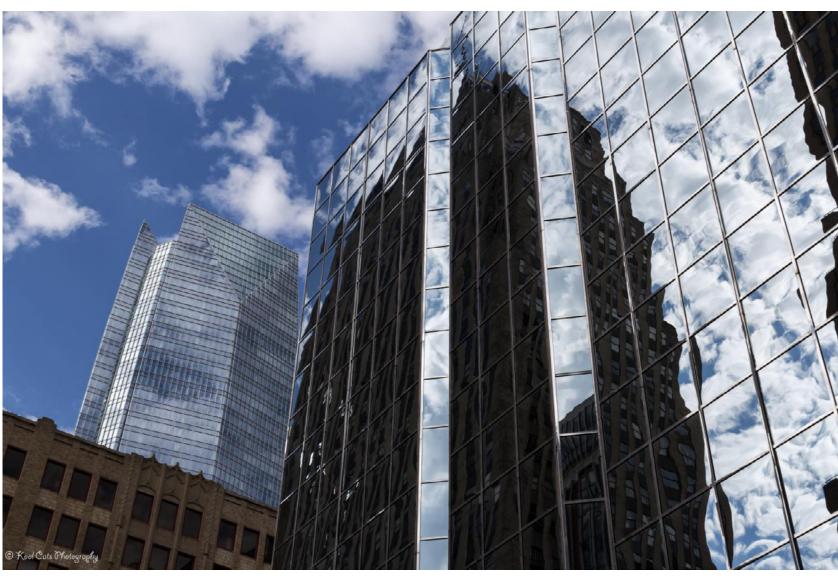
I mean this! Literally, lying flat on your back shooting straight up.

This is a very open-ended assignment. You can choose any subject you want, with one caveat: architecture.

Architecture has been singled out because we often photograph it looking up from our normal POV.

If you want to shoot architecture-

It should NOT look like this-



Kool Cats Photography https://www.flickr.com/photos/katsrcool/8959231067



Shuets Udono https://www.flickr.com/photos/udono/2388720616

But more like this: straight up!

Even a slight angle of the camera, or shooting straight up from a standing position, will not achieve the same effect. You must lie down, and shoot straight up.

The goal is to push your POV by photographing subjects that you normally wouldn't shoot from directly below.

Let's look at some examples to get our creativity flowing!



Looking straight up has provided a very unique POV on this bird. It would be a normal POV to be looking up at a bird sitting in a tree. But in this case, the camera is literally under the chin of the egret and pointed straight up toward the sky. You have to admit that the unusual POV is so unique it makes you wonder if you've ever seen another image like it! Imagine doing this with your dog, cat, or hamster?



Looking straight up at familiar objects presents them in a new light: such as this suspension bridge. We know it's a bridge, but it now becomes a piece of abstract art.

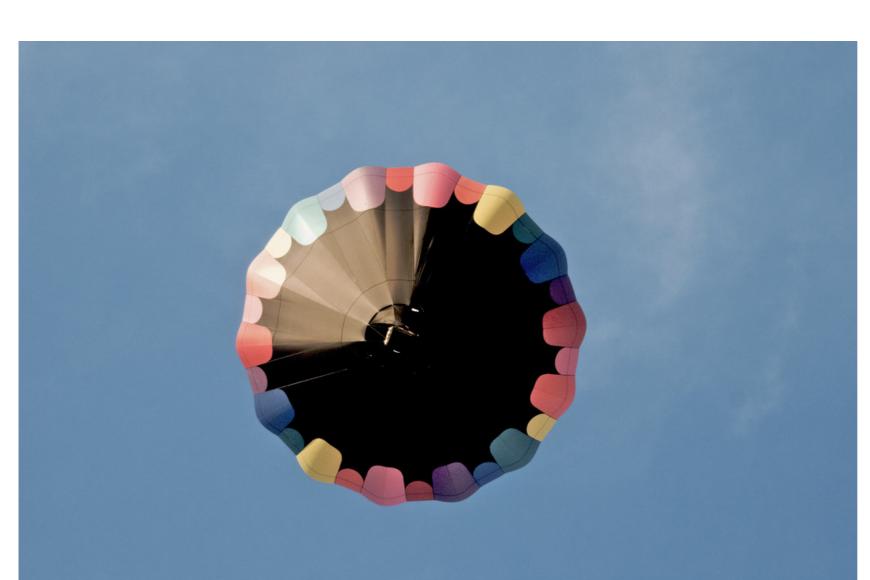
Michele Ursino https://www.flickr.com/photos/micurs/7999759288



In transition https://www.flickr.com/photos/seanj/96795910

When playing with this Photo Safari, I encourage you to think outside your normal creative process. What would it look like to photograph your kids playing basketball directly over you? What would it look like to photograph your spouse eating from below? Could you create a wonderful, dynamic, portrait looking straight up at someone?

I'll give you a tip- If you successfully create portraits looking straight up at your subjects, you could be creating groundbreaking work! I looked everywhere for a photograph to illustrate my point regarding shooting a portrait looking straight up at the subject. I couldn't find a single one!



Richard Schatzberger https://www.flickr.com/photos/schatz/2876719525/in/photostream/

Don't be afraid to go abstract!

GET THEATRICAL WITH YOUR SUBJECTS



Bjørn Bulthuis https://www.flickr.com/photos/bjornb/4023355

The idea behind this Photo Safari idea came to me many years ago when I became bored with my own photographic opportunities.

A creative lockdown happens to all of us. We all have a situation that we call 'normal life'. After a while, normal life can become uninteresting to our creative energy; that's why photographers love going on vacation. It brings new ingredients to our process.

While others go on vacation to lounge by the pool, photographers will be roaming the streets in search of the ultimate image.

Unfortunately, most of us spend most of our time in 'normal life'.

I was in that moment a number of years ago when I felt the need to shake things up.

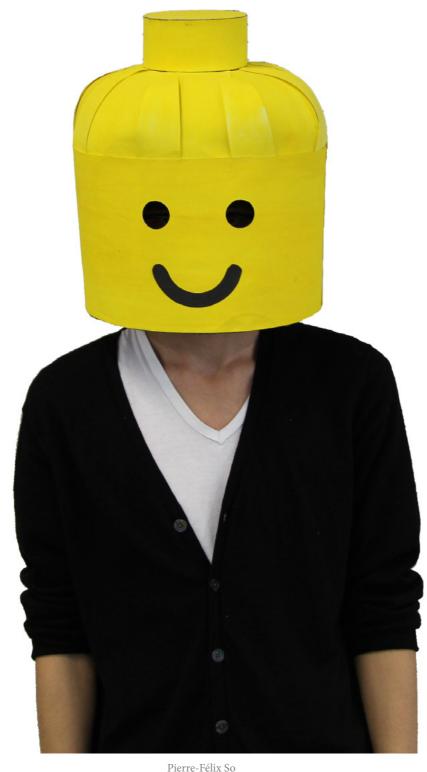
I went out and purchased a bunch of cheap women's nylons (the kind that bank robbers seem to prefer).

They went into my camera bag, and I began opening my eyes to the individuals around me.

These people were my friends, family, and co-workers.

But, I was now looking at them in a new light. I was looking strictly for personality traits.

When I found someone that I thought would make an interesting subject, I asked them if they would pose for me.



Pierre-Félix So https://www.flickr.com/photos/lego-lm/6512252165

But-I had a special request.

I would pick my location, have them face away from me, pull a nylon stocking over their head, and on the count of three, turn to face me; they were instructed to do the first thing that came into their mind.

It was an interesting experiment. Some people became aggressive, others turned shy, some were hilarious, and many did nothing!

I shot hundreds of people like this until I had a collection of 20 outstanding photographs.

They were all printed in black and white and displayed at several galleries.

The exhibition was titled, "What Lies Within".



Cory Doctorow https://www.flickr.com/photos/doctorow/58782557

Your assignment is to insert a theatrical flair into your subject. This could be a single image project, or it could be a longer-term project such as my nylon idea.

The photographer above simply took an object that they found, painted it, and created a compelling self-portrait. Remember, whatever prop you choose doesn't have to be expensive or elaborate. What it should do is invoke feelings within the person who is your subject.

Let's look at some possibilities...



Emily Hildebrand https://www.flickr.com/photos/emilyrachelhildebrand/10881369274

A great place to start this Photo Safari is your local costume shop. It's there that you'll find makeup, wigs, costumes, clip-on ears, etc. If you haven't been to a costume shop lately, they have some pretty amazing stuff for the creative photographer.

This example above would take some effort. However, it really got my creativity flowing. How about you? I imagined doing a series of portraits with each person having his or her own color. I would then take the final images and (utilizing Chapter 4) combine them into a mashup? (You're free to use that one! Ha ha ha...).



Richard https://www.flickr.com/photos/rich701/5805924293

Another alternative is to costume your subject to a particular era. This adds a new challenge to the process as it may require some research. It doesn't necessarily have to be historical. Draw upon your imagination and make it futuristic.



 $Beatrice\ Oettinger\\ https://www.flickr.com/photos/artspotting/7797779340/in/photostream/$

When I first saw the above photograph, it immediately reminded me of the movie, "The Blair Witch Project". Movies can be a real source of ideas. I keep a pad of paper and a pen near the couch in our living room. If a movie or a television show sparks an idea, I write it down. I do this no matter how small or seemingly insignificant the idea may seem.

Later, when you review those ideas, they will often ferment into a full-blown project.



Neil Rickards https://www.flickr.com/photos/neilrickards/141520893

If you're good with a sewing machine and a glue gun, create your own costumes. Imagine your children dressed up as little mice- that could be a lot of fun!

Another great place to find inspiration is your local surplus store. You never know what you'll find in these (often) cavernness enclaves of junk and miscellaneous stuff. I also like to lurk through estate sales for prop ideas.

Look for local places that will introduce you to props that you don't see in your normal life!



Joe Gannon https://www.flickr.com/photos/brunkfordbraun/408428562

Here is my final example. As you can see, the costuming doesn't have to be complicated.

Have you ever acted on stage? For a number of years, I was active in a community theater.

That experience taught me something about myself (and people in general).

When you place a subject in a theatrical setting they have a tendency to act out and do things that they normally wouldn't do.

The acting out might take the form of an expression, action, or body language.

I encourage you to give the theatrical Photo Safari a try. You'll be amazed at the opportunities that will be presented to you. 11

CREATE YOUR OWN "FLAT STANLEY"



Chris LeCroy https://www.flickr.com/photos/cowbellsolo/456216247

Have you heard of the "Flat Stanley Project"?

A schoolteacher from Canada created the Flat Stanley Project in 1995. The idea was to send a paper doll through the mail to various classrooms around the world. Wherever Stanley went, the members of the receiving class photographed him and then described his experiences in a letter. They would then forward Flat Stanley (along with all of his pictures and letters) to the next class. Eventually, he would make it back to the originating class.



Erik Ogan https://www.flickr.com/photos/erikogan/6343351

As you can see, Flat Stanley gets around.

This Photo Safari is for you to create your own variation of the Flat Stanley Project. What do I mean by this? I mean for you to find an object that you will carry around with you and photograph it in various locations.

Photographer, Horst Wackerbarth, undertook a great example of this type of Photo Safari.

In fact, he made an entire career out of it!

Have you heard of the book, "The Red Couch – A Portrait of America"?

Back around 1980, Wackerbarth began touring around the United States with a red couch in the back of his truck. Wherever his whimsy took him, he would photograph the people and places of that location with the red couch.

The first book was so successful that he continued the project in various locations around the world.

You can check it out here: The Red Couch - An American Portrait

Be sure to look carefully at the images; sometimes the couch is hard to spot!

Now, I'm not saying that you should consider carrying a couch everywhere, but consider this example –



Kent DuFault https://www.flickr.com/photos/35449761@N04/14703672036/

Photographer, Clarisa Ponce de Leon, took this small China doll (that she had purchased at a gift shop) and photographed it in various locations as if the doll were vacationing and taking in the sites.

It was very clever, as she used forced perspective to make the doll appear much larger than it actually was. The doll was in fact just about 3 inches tall: much easier to haul around than a couch, right?!

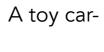
Your Photo Safari assignment is to find your object! Look for something that you find visually interesting. Then, begin to explore juxtapositions by placing your chosen object in different settings.

Here are several ideas to get you thinking!



Nicki Varkevisser https://www.flickr.com/photos/clickflashphotos/3402287993

A plastic chair-





Vesna Tiricovska https://www.flickr.com/photos/pukich/5943987592

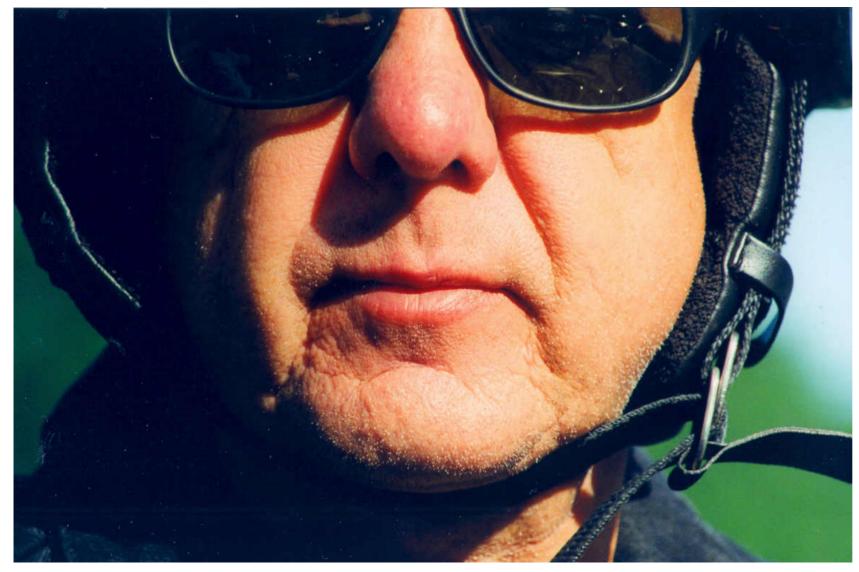




Shiv https://www.flickr.com/photos/67276179@N08/8742430792

12

PICK A THEME



Elvert Barnes https://www.flickr.com/photos/perspective/39751560

You may think that this Photo Safari is similar to *Flat Stanley*, or *Theatrical*, but it's not. This assignment will challenge you in a new way.

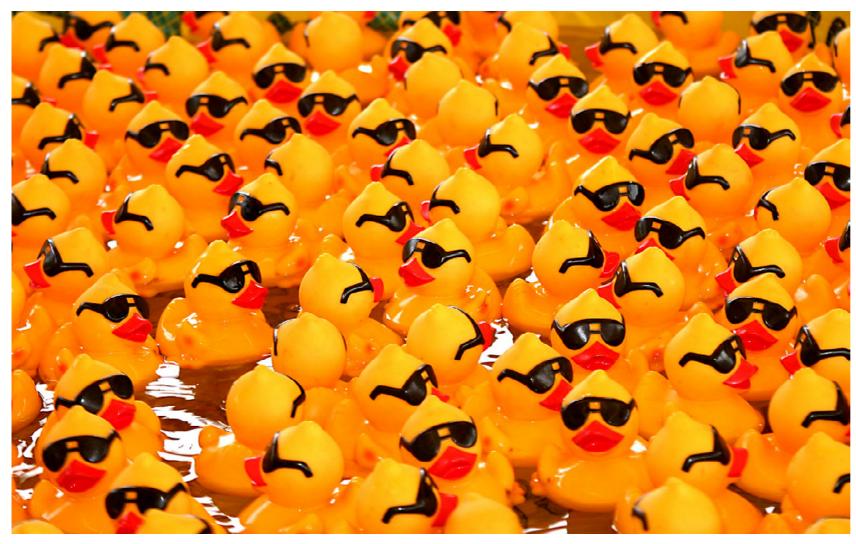
For this assignment, you need to hunt for your subject. Don't carry it with you!

Here's how I like to set it up. I will pick 10 themes and write them on slips of paper. An example of the types of themes might be: hands, strange cars, sunglasses, colorful shoes, grocery bags, trash bins, old men's mouths, umbrellas, weird signage, and the color purple.

I want you to take special notice to the theme: old men's mouths. You want your themes to be somewhat specialized. This is how you hone your creativity and vision. If the theme was simply, 'old men', that would be too easy.



This is a great example of the 'old men's mouths' theme. The image focuses on the facial structure surrounding the man's mouth.



David Dennis https://www.flickr.com/photos/davidden/70342823

This is another photograph of an old man with a very interesting mouth and chin. Does it follow the theme? I would say, "no". The mouth is not the focus of the image. It is an element of the overall subject.

Let's throw our 10 slips of paper into a hat and draw one out to see what our theme is...

(Drum roll, please)

We have drawn, 'Sunglasses'. Now let's look at some examples as to how that theme might be interpreted.



Gideon https://www.flickr.com/photos/malias/365170553

There's not a real pair of sunglasses in this photograph. Does it fit the theme? Absolutely! A viewer cannot look at this photograph without thinking, sunglasses.

My point here is- don't take your theme too literally. There will be obvious thoughts as to what you might search for in a photograph. And, there will be less obvious answers. Push your imagination.



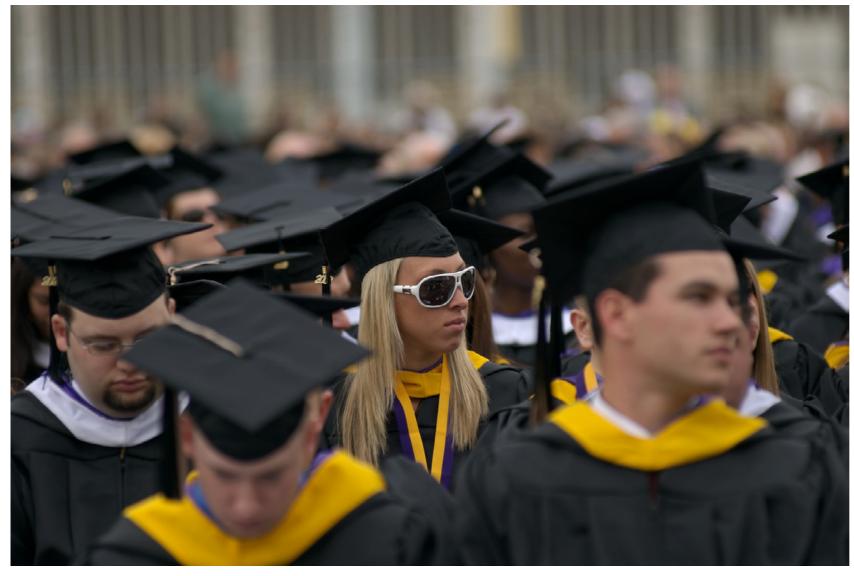
Alexandre Baron https://www.flickr.com/photos/alexbip/493766546/in/photostream/

As you go in search of photographs for your theme, you may just get lucky. You may start this Photo Safari as a one-day project, and then it will blossom into a long-term project. This has happened to me numerous times. I find that I'm enjoying it so much that I don't want it to end; at least not until I have a body-of-work that represents my vision of the theme.

Which brings up a question- At what point does a photographer have a body-of-work?

Personally, I like to work a project until I have 20 (what I consider to be) outstanding photographs.

I have talked to different gallery owners and art curators about the topic of how many pieces represent a body-of-work to them. The minimum number that I have been told is 10.



Andy https://www.flickr.com/photos/m00by/2538527977

What do you think of this photograph? Does it meet our theme? I think it does. Despite the fact that there is a lot happening here, the moment that you look at it, you notice all the sunglasses.

What makes the above photograph work (in my opinion) are the two women that are in front and slightly off to the right. First of all, they are positioned in the sweet spot for the Rule of Thirds. Secondly, the lighting and their physical size (compared to the crowd) force the viewer's eyes to them first. The sunglasses on these two women dominate their physical appearance. It's only after viewing them that we explore the rest of the scene, and it becomes apparent that there are a lot of sunglasses in this crowd.

Without the sunglasses this photograph would carry very little appeal. The sunglasses take this from an ordinary crowd scene to something special.



Andy Elck https://www.flickr.com/photos/andreweick/4506696250

When pursuing a thematic Photo Safari, carry your camera with you at all times. You never know when an image will present itself.

This brings up a question. Would you consider adding a photograph that was taken with your smartphone to your body-of-work?

Many photo purists would probably say, "no". I would say, "Yes"; provided that the image maintains the same look as the body-of-work.



Ben EEkhof https://www.flickr.com/photos/beneekhof/14048931902

This is typical of a smartphone image that has been heavily processed. It would not match your body-of-work unless ALL the images had these effects.

Take a look at these last two examples. I put them in simply to help you visualize how you might explore your theme.



Bon Adrien https://www.flickr.com/photos/derfokel/6264119397

13

TAKE YOUR SHUTTER FOR A DRAG



Moazzam Brohi https://www.flickr.com/photos/seedingchaos/191413123/in/photostream/

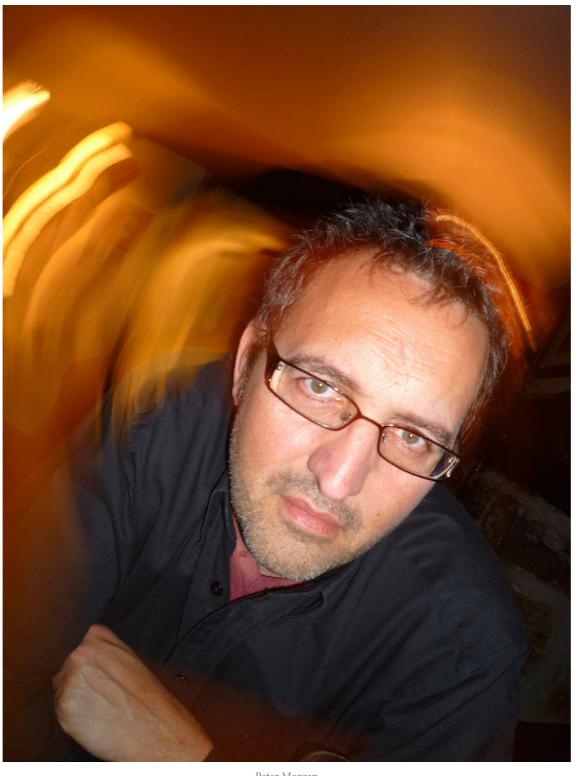
Look at the image above. Do you know how that was created? Do you believe it happened in-camera or in postproduction? Many photographers who were born to the photographic medium in the digital era aren't familiar with some of the techniques that date back to the early film days.

The above photograph was created entirely in-camera using a technique called 'dragging the shutter'.

So, what exactly is a shutter drag?

It involves manually slowing the shutter down so that the ambient light records some areas of the photograph in blurred motion, while other areas of the image are recorded in sharp focus. This is typically done through the use of an electronic flash. The momentary burst of light (from the flash) creates a sharp image while the ambient exposure creates blur and ghosting.

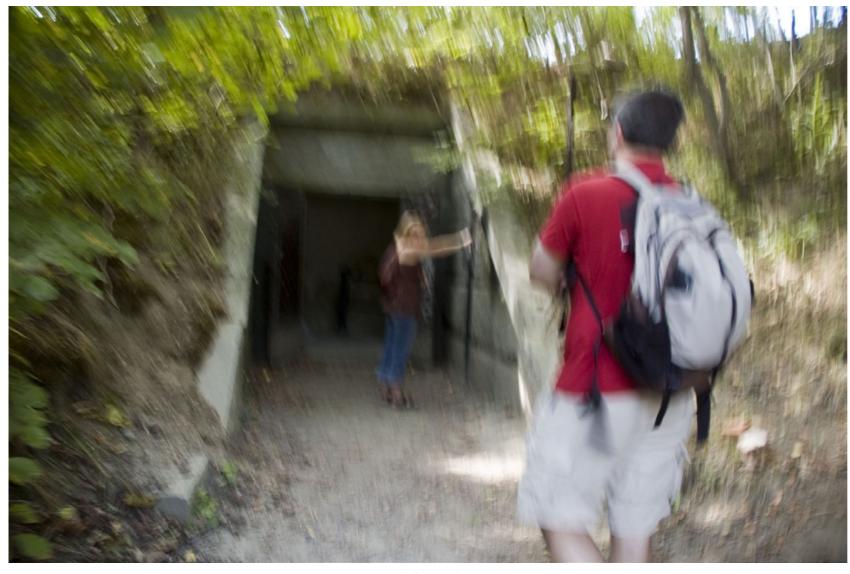
The results are an image that feels vibrant and full of motion.



Peter Morgan https://www.flickr.com/photos/moogan/4943196422

Dragging the shutter is really fun because it's somewhat unpredictable. The images are one-of-a-kind because it's virtually impossible to exactly repeat the procedure.

Let's define what a shutter drag is, and what it isn't.



ChefMattRock https://www.flickr.com/photos/chefmattrock/3909708917

Does this photograph depict a shutter drag? No, it does not. It obviously incorporates one element of the technique- a slow shutter speed- but a properly executed shutter drag will have blurry areas AND sharp areas of focus. Without the sharp areas, it's just a blurry picture.



Joel Nilsson Nelson https://www.flickr.com/photos/joel_nilsson/7722084350

How about this image? Does it depict a properly executed shutter drag? Yes, it does depict a shutter drag. We have blurred motion with the waterfall, but the woman is sharp and in focus.

This shutter drag was accomplished using a different technique than the previous examples. Here, there was no electronic flash to freeze the action. The only light source was the ambient light. The model remained sharp because the photographer steadied the camera with a tripod and instructed the model not to move. Since the water was the only object in motion, it became the blurred area.

That's the fun of creating 'shutter drag' photographs; the possibilities are almost endless.



Tob Boudon https://www.flickr.com/photos/robboudon/131218708/in/photostream/

Now, here's a problem; the unintended shutter drag!

Many photographers end up with images like the above- but they have no idea how or why it ended up looking like this.

Helpful hint – If you're at a wedding, or in some other low light situation, and you're getting images that look like the above (and you don't know why), you are probably in Program Mode, or Aperture Priority Mode, with your flash turned on. You must take control of your shutter speed. This means that you must use manual mode or shutter priority mode.

An important question- What slow shutter speed should you be using when attempting a shutter drag?



George Rulz https://www.flickr.com/photos/koadmunkee/4375260174

That depends on the effect that you want to achieve. A shutter speed of 1/30th to 1/8th of a second would produce an effect similar to the above.



Jonathan Vahsen https://www.flickr.com/photos/fotojona/9361195020

A slower shutter speed range of ¼ of a second and longer would provide more blurred action.

When you begin to plan your shutter drag photographs, ask yourself these questions.

- 1. What shutter speed range will you be using?
- 2. Will you be using an electronic flash to freeze the action?
- Should you stabilize the camera on a tripod or monopod? Doing so will help keep more of the image sharp.
- 4. What shooting mode will you use: manual or shutter priority?
- 5. Is your background light or dark? The darker the background, the more pronounced the effect. The lighter the background, the bigger the need to stabilize the camera or you'll just end up with a blurry photograph.
- 6. What metering mode will you use? I recommend center-weighted.
- If using an electronic flash, what mode should your flash be set at? I recommend Manual Mode for subjects that aren't moving and ETTL Mode for subjects that are moving.



Mariano Kamp https://www.flickr.com/photos/mkamp/2642246332

Here you can see an image where the background was lighter. Notice how the shutter drag effect becomes less pronounced and it looks more like 'just a blurry picture'. A shutter drag works best with a darker background.



Cameron Russell https://www.flickr.com/photos/camkage/4551774840

You can get extremely experimental with a shutter drag. This is a moment to let your childlike fascination emerge!

Remember, the camera will only record where light hits an object.

This means in a completely dark area the shutter can be locked open using the bulb setting and a cable release; nothing will be exposed until light hits an object.

I actually carry a 10" x 10" piece of flat black cardboard (acquired at the local art supply store) that I clip to a light stand and place in front of the lens between exposures. The cardboard prevents ANY light from entering the camera until I'm ready for it.

By doing that, you can move objects around within the frame, change color filters on the flash, and change light sources (go from a flash to a flashlight). Just place the cardboard in front of the lens between your different setups!

14

A TOUCH OF RED CAN DO YA



Kent DuFault https://www.flickr.com/photos/35449761@N04/9390890639/

A critical path to creativity is honing your vision. This is easier said than done. I have been honing my vision for close to four decades, and I'm still working on it.

It's easy for the creative eye to become lazy.

One way to combat this is to pick something that you like and always be on the lookout for that 'thing'. When you spot that 'thing' (whatever it is), create a composition around it. The key is that your 'thing' should always be a key element in the composition. It should BE the subject, or closely related to the subject, such as a focal point, a frame, or a leading line.

I have pursued this Photo Safari for many years. My 'thing' is the color red. I call my project, "A Touch of Red".

As you can see here, the red clothing is an integral part of the subject. The goal is to keep your project in your mind, your eyes open, and your camera ready.



Kent DuFault https://www.flickr.com/photos/35449761@N04/12421629365/

Here are some other 'red' examples to help you get a feel for how your 'thing' might pop up anywhere and lead you to creativity!

This touch of red presented itself while visiting the local mall with my family. We were sitting down for a lunch in the food court when I noticed the repetitive touches of red throughout this scene.

The color red is not the subject in the case above. I see it more as a focal point and a frame. The subject is the smiling man looking straight at the camera. Everything in the image points the viewer's eyes toward his smiling face. But, the repetitive color of red reinforces the scene.

Imagine if this were a print hanging on the wall. What is the first thing that a passerby would notice? Obviously it's the large red Coke sign. The sign is what I call an anchoring point. It causes a viewer to pause, examine the photograph, and finally come to rest on the subject.



Kent DuFault https://www.flickr.com/photos/35449761@N04/9393657510/

One of the reasons that I like using a 'color' for my 'thing' is that it offers a lot of opportunity to incorporate the thing into a photograph. This is another great example of where I spotted my color red. It is certainly not the main subject. However, the red coat, in conjunction with the woman's angled arm, helps move the viewer's eyes directly to the elderly couple. This occurs despite the fact that they are small within the frame AND there are strong competing elements in the composition.

Let's look at one last example.



 $Kent\ DuFault \\ https://www.flickr.com/photos/35449761@N04/9390888843/in/photostream/$

Here, the red number 40 is buried in the composition. It is literally the smallest element in the photograph, yet it holds the most weight because it is incongruous with everything around it. When you look at this photograph, the red 40 is the first thing that you see. Then, you take in the rest of the composition.

As you can see, having your own personal 'thing' (that's always in the back of your mind) will help you develop your eye for spotting a composition.

I encourage you to consider using a color. It doesn't have to be (particularly if you're a black & white photographer), but I find it to be the most fun!

What might be your 'thing' if you are shooting in black & white?



Kent DuFault https://www.flickr.com/photos/35449761@N04/14731003838/

You could look for a strong visual element such as dense black objects against light tones.



Kent DuFault https://www.flickr.com/photos/35449761@N04/14917607415/

Or, it could be something more clearly defined, such as 'curves'.

15

ONE DAY, ONE PLACE

Slowing down is a way to spark creativity. We live in a world that bustles 24/7. It's easy to let that need for speed creep into our photographic world. We see something. We snap a photograph. We move on.

The 'One day, One place' Photo Safari forces us to stop and really examine what's in front of us. It also forces us to view the location through changing light at different times of the day.

The more you can focus in on 'one place' the more this Photo Safari will help you.

What do I mean by this?

Instead of assigning yourself the location 'downtown', be more specific and say 'the public library downtown', and even better, say 'the lounge area on the 3rd floor of the public library downtown'.

See where I'm going with this?

Next, you want to plan to spend a good portion of a day photographing in your chosen location.

I can hear your thoughts- how can I spend an entire day photographing in one spot? Especially if I make the location as specific as you stated above!

That, my friend, is the challenge to this creative Photo Safari. You will be forced to open up your creative vision- or become bored out of your skull.

Let's examine a location and pick up some ideas on how to explore your creative options.



John WIsniewski https://www.flickr.com/photos/johngonefishing/9835694856

GRAND CENTRAL STATION - NEW YORK CITY

Even a place as interesting as this could become boring if you spend ten hours there. So, how do you infuse new enthusiasm as the hours slip by?

Experiment with unusual angles...

Position your camera high or low. Try holding it at an angle. Push yourself to capture images that you wouldn't normally attempt.



Josh Hallett https://www.flickr.com/photos/hyku/3510557353

Look for storytelling details...

Imagine yourself as a photojournalist. Your images must tell a story about your chosen location. You have one day to tell your story. One technique that is often used by photojournalists is to capture unique details. Try to pick details that are unique to your location. Make an attempt to photograph the details in an interesting way. A fun way to celebrate your completion of the 'One day, One place' Photo Safari is to take your photographs and produce a small photo book that tells the story you created.



Josh Hallett https://www.flickr.com/photos/hyku/2039498196

Arrive early and stay late...

It's important to plan your Photo Safari so that you can experience the location in changing light. I like to start as early as I can and stay until after dark. Does this mean you have to stay for 12 hours? No! You can leave and go do other things; just come back to the location every few hours. An example might be to arrive at dawn (such as the photo above), stay for several hours, and then conduct a schedule of 2 hours on and 2 hours off through sunset.



Jim Trodel https://www.flickr.com/photos/trodel/3598771506

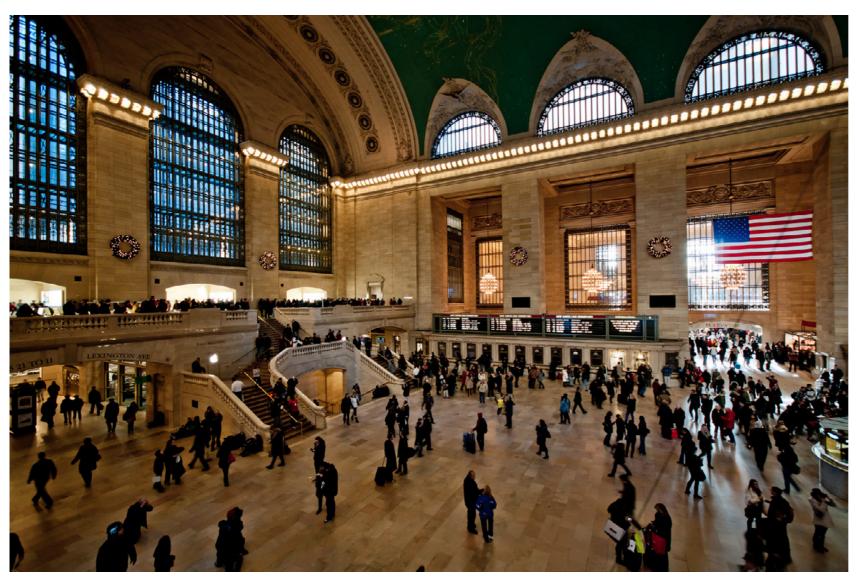
The 'look' of a location will change dramatically from sunrise to sunset. This is true for interior as well as exterior. Photographing the same subject through changing light will help hone your eye to creative compositions.



Josh Hallett https://www.flickr.com/photos/hyku/3522254666

Take out an exotic lens...

If you have an exotic lens, or lenses, that you rarely use, now is the time to pull them out. This goes for filters as well. If your well of ideas is beginning to feel tapped out, a super wide-angle lens or a set of close-up filters can often renew your vigor!



Ray Smith https://www.flickr.com/photos/15132846@N00/6582825309

The Human Factor...

No matter how many times you return to a location, the one thing that is constantly changing is the human factor, whether it's physical people or evidence that folks have left behind. Keep your eyes open as to how humans are interacting with your location. Are they happy, sad, angry, worried, etc.?

Large groups of people often lead to interesting photographic opportunities.



Annie Mole https://www.flickr.com/photos/anniemole/2855633032

Don't forget to include some 'action' using techniques like panning and a shutter drag.

TELL A SHORT DIPTYCH OR TRIPTYCH STORY



 $Kent\ DuFault$ https://www.flickr.com/photos/35449761@N04/14970394005/

Are you familiar with the terms 'diptych' and 'triptych'?

Here is a definition of a diptych-

A diptych is a drawing, painting, or photograph consisting of two parts. The format of the art may be landscape or portrait, but they will usually be the same size. It is sometimes a continuous but divided image, or it may be composed of separate, closely related images.

A diptych, or a triptych (3 panel), is a great way to illustrate a story that can't be completely explained in a single photograph. Or, you can simply use it as a way to expand your photographic expression. The diptych above was created to illustrate this young woman's struggle with mood swings.

There are two ways to go about creating a diptych or triptych story; you can plan it ahead of time or go through the creative process in editing.

I've done it both ways and find either one equally satisfying. That being said- I tend to plan my diptych Photo Safari.

The planning process involves the following steps.

- 1. I decide what the subject will be.
- 2. I decide what story I want to tell about the subject.
- 3. I determine how I'm going to display the end product.
- 4. I determine what type of photographic technique I'll utilize (more about that in a minute).
- 5. I loosely plan my composition
- 6. I execute the Photo Safari plan.

Here are some different ideas you could incorporate into your diptych/triptych Photo Safari.



This technique is a great way to tell a portrait story. You can use a method such as the one above, which shows us the man's headshot along with a detail that hints at his personality.

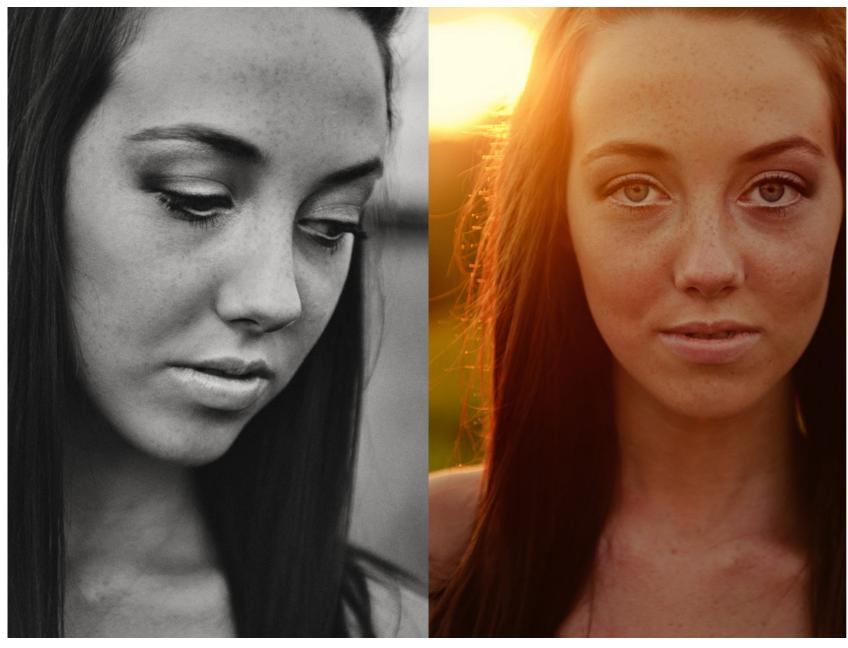






martinak15 https://www.flickr.com/photos/martinaphotography/7416497772

This triptych covers the same ground as the previous example. We see the face. We see the detail that reveals personality. But this photographer added another interesting feature by placing the three shots vertically to give us a feeling of the girl's height.



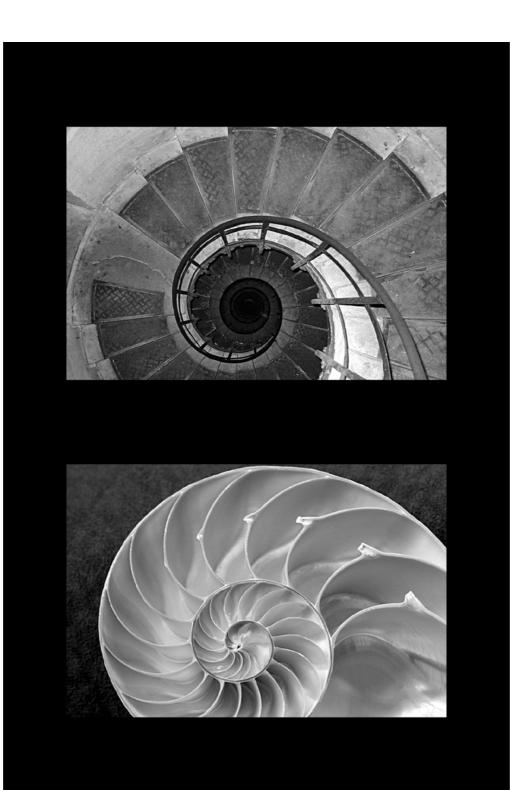
Sean McGrath https://www.flickr.com/photos/mcgraths/4897110371

This example utilized expression, as well as 'color' versus 'black & white' to establish two differing moods of the same subject. Are you beginning to generate your own ideas as to how you could combine two or three images to tell a larger story?



Caroline https://www.flickr.com/photos/hills_alive/4580689414

The images don't necessarily have to be directly related in subject matter. You can explore other creative connections such as a repetition of color.



Philippe Teuwen https://www.flickr.com/photos/doegox/1576374315

Or, a repetition of shape!



Mobilus In Mobili https://www.flickr.com/photos/mobili/11111352803

The diptych, or triptych, is also a fantastic way to show the passage of time.



Joe Green https://www.flickr.com/photos/joeandsarah/1400594934

How you're going to present the final image is also an important consideration. Will you combine the photographs into one physical image or will you use your display method to create the story?

This photographer used his display method to create his triptych.



rpavich https://www.flickr.com/photos/rpavich/8418944675

This photographer came up with a really cool concept. He used a triptych of family portraits to illustrate the relationship. He then placed them within a Polaroid shaped frame, and placed those over a textured background. The total effect really draws a viewer's eyes to the faces. And, no one would have to tell you that these three are related. The message is strong through the composition and execution of the triptych!

17

A DAY IN THE LIFE OF...

This Photo Safari idea dates all the way back to 1981. It was that year that National Geographic photographer, Rick Smolan, had the idea to produce a coffee table picture book in which all the photographs for the book were taken in a single day, in a single country, by hundreds of professional photographers.

The book was titled, "A Day In The Life Of Australia". Smolan went on to produce dozens of these books in countries all around the world.

They were a BIG hit, and for good reason. It's very interesting to us (curious humans) to peek into the lives of everyone else.

You can check out one of the books here to see what it looked like.

I have personally completed many 'day in the life of' projects.

My very first project was a 'day in the life of a farm family'. I shot the project for a farming magazine. It opened my eyes to a lifestyle that I couldn't even imagine prior to spending the day with these folks.

There was one moment from that day that has always stuck in my head.

The family (that I was photographing) had two boys, ages 8 and 10. At one point in the afternoon, I took a photograph of them running up the gravel driveway toward the house and barn. What made this image so incredible was the fact that they were barefoot. Being a tenderfoot city boy, I couldn't imagine running barefoot over gravel!

The thing that is so super cool about a 'day in the life of' project is that you can do it on any subject that you choose! As long as life is happening, viewers will find it interesting.

It could be a day in your life, your pet's life, your kid's life, your softball team, your barber, etc.



 $Rookuzz \\ https://www.flickr.com/photos/72283508@N00/3401804171/in/photostream/$

You could do a day in your own life. Look for interesting tidbits that others don't know about you. You could produce a small book that you can give to your kids or parents on Christmas or a birthday. What a wonderfully personalized gift.



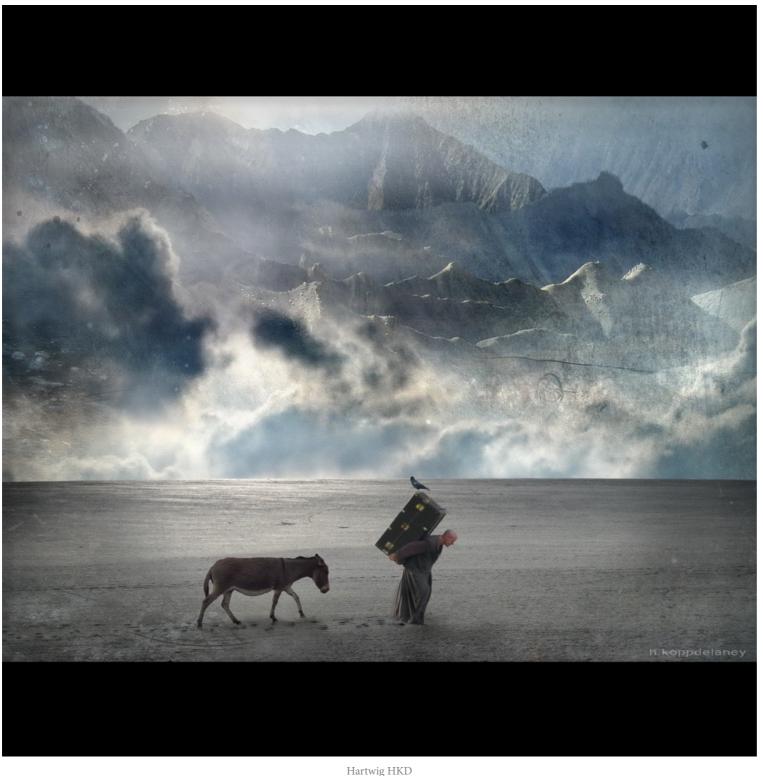
Envato https://www.flickr.com/photos/we-are-envato/11075025366

If you've never attempted a 'day in the life of' Photo Safari: kids and pets make a great subject to start with. They are full of energy and generally offer ample opportunity. This project is photojournalistic in nature. It will help you hone your skills for other types of work such as street photography or portraits. Keep your rules of composition in mind. Remember, viewers want to see storytelling details. A photograph of your pet doing nothing isn't interesting. If your cat is staring out a window, go outside and shoot back through the window: give a different perspective.



Kent DuFault https://www.flickr.com/photos/35449761@N04/11238376405/

When planning a 'day in the life of' Photo Safari, your subject can be a person, place, thing, or an event.



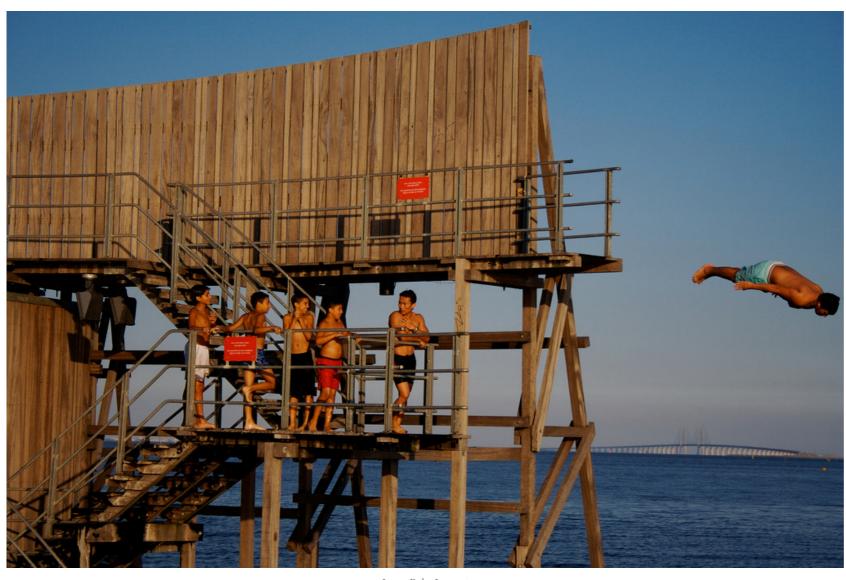
Hartwig HKD https://www.flickr.com/photos/h-k-d/4387411713

A fun time to plan a 'day in the life of' is when you go on vacation. Pick an aspect of your destination that you find particularly interesting, such as this monk...



Or these school children...

186



Janus Bahs Jacquet https://www.flickr.com/photos/insouciance/213332617

Or, the activity at a beach... The goal is to explore the subject throughout as much of the day as possible!

When shooting a 'day in the life of' project, the human element is very important. Does that mean that there should be a person in every shot? No. In fact, it's more interesting if there aren't people in every shot. However, look for ways to show to the human presence.



 $Kent~DuFault \\ https://www.flickr.com/photos/35449761@N04/5454935302/$

This photograph from my 'Day in the Life of a Farm Family' project tells a story without humans in the shot. The open doors indicate their presence. They could be anywhere just outside the frame. The open doors also create a storytelling tension. What happened that made them stop there? Why were they in such a hurry that they didn't bother to close the doors. It's subtle details like this that will really make your story come together in an interesting manner. Just so you know- one of their cattle was giving birth in the field!



 $Fion a McAllister \\ https://www.flickr.com/photos/fionamcallisterphotography/13244093784$

Here's a final example of a 'day in the life of' photograph. What could this day in the life of be about? Life on a sheep ranch, life of a baby sheep, and life in New Zealand. As you plan your projects, think creatively!

18

THEN AND NOW



Asher Isbrucker https://www.flickr.com/photos/asherisbrucker/10735651936

What's really fun about the 'Then and Now' Photo Safari is that it can take many forms.

Perhaps, you can think of a new version that hasn't been tried?

One of the first 'Then and Now' photo exhibitions that caught my eye was created by a photographer who took old family photos and recreated the scene in his current time.

The idea is to match the original photo as closely as possible. Some photographers even go back to the original location. This can take some effort. But the results can be quite stunning as your viewers are forced to recognize the passage of time.



 $Harsha~K~R \\ https://www.flickr.com/photos/mynameisharsha/3286880391/in/photostream/$

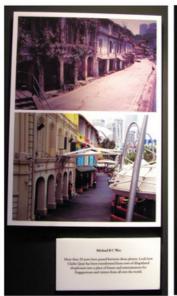
Here's another example. This photographer went as far as to use a similarly striped shirt and a name badge.

Some other variations of this Photo Safari include: comparing old photos of a particular location to its modern equivalent; comparing old photos of relatives to current relatives that have a strong resemblance; comparing siblings from childhood to adulthood; comparing photos of a younger person to their older self after enduring some momentous moment.



Robert Couse-Baker https://www.flickr.com/photos/29233640@N07/8179017540

This is a great example of a 'Then and Now' photograph. If you really want to challenge yourself, look for opportunities that tell the story without setting something up. This image was captured at a Memorial Day Parade in the United States.







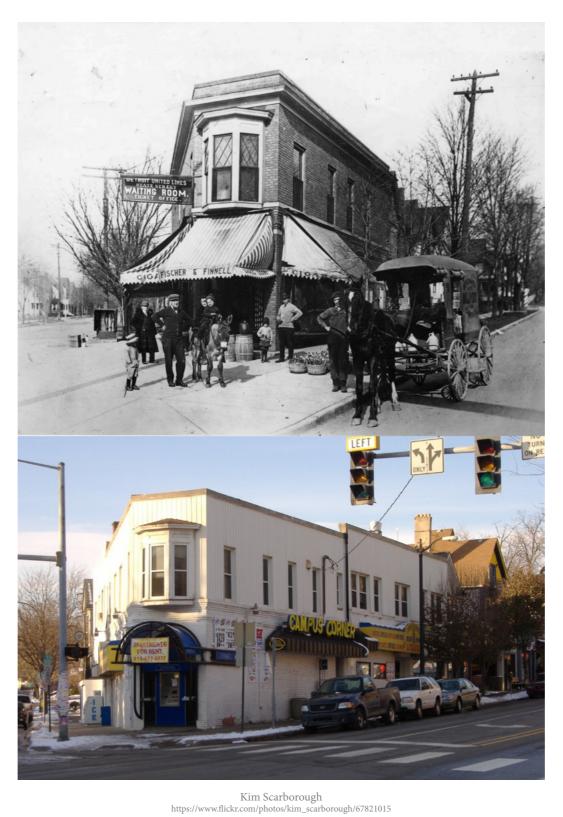




or a photo book, on a particular subject using the 'Then and Now' idea. How about a study of your old neighborhood, your family history, the family cabin, a vacation spot, or a state fair. As you can see, this is limited only by your imagination. A photo book produced with this theme would make great gifts for your family and friends!

You could consider doing an exhibition,

https://www.flickr.com/photos/23066640@N08/3823739156/in/photostream/



How about a 'Then and Now' of your old neighborhood?



Rick Cooper https://www.flickr.com/photos/randa/5623270688

Compare relatives of the past to the present. It's fun to see the changes in clothing and fashion. For example, in this photograph, the woman on the right was 20 years younger than the woman on the left when each respective photograph was taken. I bet you never would have guessed that!



Erik Mauer https://www.flickr.com/photos/squirrel_brand/4921121963

Our final example is challenging and rewarding! Take an old photograph and return to the location where it was taken. Try and hold the photograph in the exact same location as where the original was created, and then create a new photograph that depicts old and new in the same scene.

19

SILLY JUXTAPOSITIONS

This Photo Safari is fun, because it not only hones your photography skills, it also takes your cognitive thought processes for a spin.

Plus, it's a lot of fun!

With silly juxtapositions there is only one requirement; you can't create it. You must find it.

This is the challenge, as it forces you to open your mind to everything around you. You can't lock yourself into your own world.

Silly juxtapositions is a perfect 'ongoing' Photo Safari. It will help you to get into the habit of carrying your camera with you on a daily basis. The reason being...

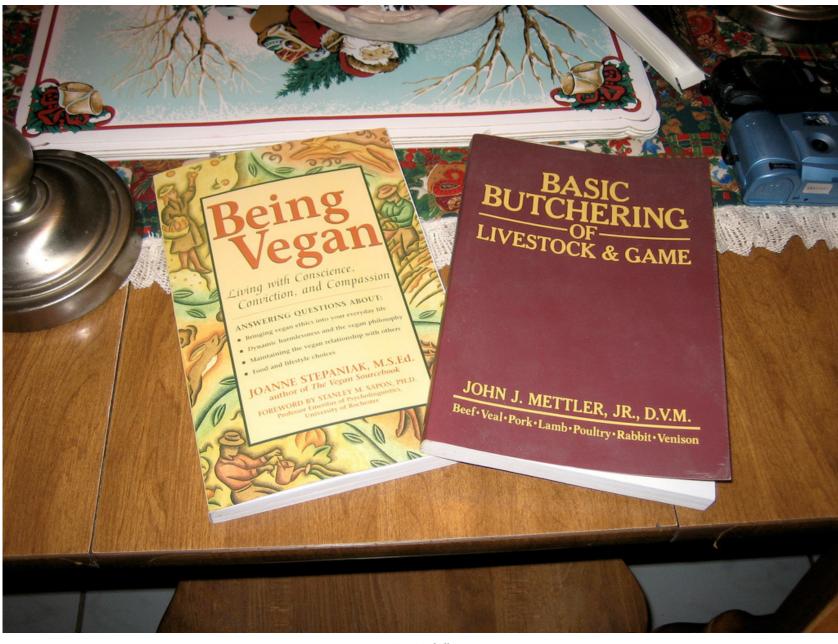
You never know when you'll come across one. It might be on your way to work, or the gym, or your church.

When you work at making yourself aware you'll discover that silly juxtapositions are everywhere! You just have to find them.



Thomas Leth-Olsen https://www.flickr.com/photos/thomasletholsen/11692062146

Silly juxtapositions rely on your personal sense of humor. That makes them unique to you. This example is a strong "visual" silly juxtaposition. It's clear what each component of this image is- yet, putting them together creates an irony. Do you find it funny?



Kate Haskell https://www.flickr.com/photos/fuzzcat/98880603

This photographer's discerning eye captured a silly juxtaposition that doesn't rely on the visual. In fact, this photograph is pretty basic in its execution. Is it any less effective? I don't think so. Some may argue that the message is stronger than the first example!



Silly juxtapositions can be controversial: not everyone may think it's funny or interesting. This photograph was captioned- 'We all must make a choice in life'- which I happen to think is clever. Using this Photo Safari as a tool will help you make a statement about yourself as a photographer and a person.

Daniel Oines https://www.flickr.com/photos/dno1967b/5641054577



Dave Matos https://www.flickr.com/photos/dmatos/2370188082 No matter where you are, or what you're doing, a silly juxtaposition can present itself.



Tatiana Travelways https://www.flickr.com/photos/travelways/8866098374

Some scenes that present a silly juxtaposition would seem obvious. Yet, it takes a keen eye (and a great sense of photographic composition) to create a photograph that clearly displays the opposing elements (that create juxtaposition). This photograph has great interest because of the man's display of strength and his awkward position to his surroundings. But, is it a silly juxtaposition? It would seem that each of us must answer that for ourselves. I don't believe it does. I like the photograph. It is interesting. I don't think the people walking in the background are a clearly defined opposing element.



Smabs Sputzer https://www.flickr.com/photos/10413717@N08/7520952254

Here is one last example. I wanted to include this one because it is a silly juxtaposition that would have been easily missed. In your photographic travels, don't forget to look around. I once had a great photographer tell me... never forget to look behind you. Those words have lived with me. It's easy for us to walk around, looking straight ahead, with our cameras hanging around our neck. But some of your best images (whether they're a silly juxtaposition, or not) will come from somewhere other than straight in front of you. Don't forget to look up, down, behind you, etc.

20

THE GRAND PUBA

A lot of ideas have been presented to you in this book. Many of these ideas can be broken down into sub-ideas.

It was my hope to create a book 'that you could stick your finger in anywhere' and find some inspiration.

My last suggestion for you is kind of a mega-project.

I want you to carefully think about and select a subject that you love. Make it something accessible and involved in your daily life. It could be your child, your pet, your work, a friend, or friends, a sport, an activity: something that motivates you outside of photography.

Once you've selected your subject, I want you to complete each of the nineteen Photo Safaris using that particular thing/person as your subject.

Don't try to rush through the process. This may take months, maybe years.

The goal, at the end of Photo Safari #20, is to have nineteen images that you would be proud to hang in your home.

In fact, that would be a great idea! Frame them and put them up in a decorative collage on the wall. It would pay homage to your commitment to your hobby and your craft.

Good luck! And keep shooting!

Kent DuFault

(Who actively began 'creating' photographs at age 8- and has never stopped.)

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