

# Photography Concepts Assignments

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# Assignments Photography Concepts

## Instructor: Judy Wilson

**This pamphlet contains all of your assignments excluding instructions for your midterm project and your final project. Those can be found by clicking on the bottom right links of the web page.**

All InLab assignments will be due at the end of class on the assigned day. I will allow an extension until 8 pm if I see the extra time is needed to complete it. The InLabs cannot be completed unless you have completed your prior OutLab. I will allow some in class time to do OutLabs if all lectures are complete. OutLabs all consist of you taking the particular assigned photographs. Once the photographs are complete, you are required to bring them to class on removable storage discs. Your best shots will be used InLab. Each InLab assignment will consist of you creating a sample page for a pamphlet that you will eventually turn in as your midterm portfolio project. Thursdays are typically set-aside for your lab time. If you miss lab, you miss an assignment. Watch the agenda closely and make note of your assignment due dates. Due dates are posted well in advance. Remember to bring your **equipment to class everyday**. Equipment includes USB, Camera, Earbuds (optional- if you don't have them you will not be permitted to listen to audio if it is disturbing others), Camera Manual, Note-taking Device.

“What you should know” will be covered thoroughly in class and is considered your **FIRST** assignment (**DUE JAN 22**, beginning of class). We

will start this the first day. You cannot move on until you have completed this assignment:

## **InLab #1 Graphics Photography**

### ***"What you should know"***

Instructor: Mrs. Judy Wilson

Create folders and subfolders on your external hard drive. Keep your files organized.

1. Create a new folder on your hard drive. Title it PhotoConcepts2240\_Your first and last name- ex. PhotoConcepts2240\_JudyWilson

2. Create a subfolder within the folder you just created and title it Photos\_RAW\_your first and last name. Example- Photos\_RAW\_JudyWilson. Create the following subfolders in Photography\_YourFirstandLastname.

Photos\_jpeg\_YourFirstandLastname.

    Date\_jpeg7x5Print(example of sub sub folder)

    Date\_jpeg (example of sub sub folder)

Photos\_web\_YourFirstandLastname.

    Date\_optimized72 (example of sub sub folder)

ContactArchive\_YourFirstandLastname.

    Contact\_1\_YourFirstandLastname.(example of sub sub folder)

MidtermPSDBook\_YourFirstandLastname.

    PSD\_pp1\_5 (example of sub sub folder)

        Resources (example of sub sub folder)

        Midtermpp1\_5.psd (example of a file)

FinalWebPage\_YourFirstandLastname.

    Resources (example of a sub sub folder)

    WebPage\_YourFirstandLastname (example of a sub sub folder)

        Index.html (example of a file)

        main\_css (example of a sub sub folder)

            main.css (a file)

        js (example of a sub sub folder)

        images (example of a sub folder)

InLabs\_YourFirstandLastname (screenshots of your PSD in progress)

InLabOne.jpg or.png (example of a file)

OutLabs\_YourFirstandLastname.

You may want Folders 1-10 here, so that you can store any additional instructions for the Out Labs which will be your Photographs.

MidtermExam\_YourFirstandLastname.

BookNotes (an example of a sub sub folder)

FinalExam\_YourFirstandLastname.

BookNotes (an example of a sub sub folder)

\*This is an example of mind mapping. You just made a flow chart for your Photography Concepts Course.

<http://www.youtube.com/watch?v=X4TwDcVelpc>

3. How to Open Photoshop. Have a basic understanding of Photoshop tools. Understand layers in Photoshop. How to place or import photographs into photoshop.

Open Photoshop.

Go File New. Width- set to 8.5". Height- set to 11". Resolution- set to 150ppi. Color Mode- set to RGB, 16bit. Background - transparent. Leave the Advanced options alone for now.

Title your Photoshop document as Photoshop\_YourFirstandLastname.

Choose any photo from online or elsewhere. You may temporarily drag and drop the file onto the desktop. Go File Place and choose the file from your desktop. Grab the corner grip and adjust the size to fit on the background, but do not increase the size of the photo past 110%. Do you understand why? Pixelation. Press enter to accept the placement.

Create a new layer.

Choose another photo and place it onto this layer as you did your last photo.

Save the file in Photoshop\_YourFirstandLastname and close it.

<http://tv.adobe.com/watch/visual-design-cs6/exploring-layer-basics/>

4. Understand terminology so that you can build on it:

<http://www.sphoto.com/homedd/>

Pixelation

Resolution, Megapixel

<http://www.vividlight.com/articles/3116.htm>

<http://www.vividlight.com/articles/1114.htm>

DPI

HTML, Web page, Web gallery

[http://www.youtube.com/watch?v=2Xmf0ph5T\\_g](http://www.youtube.com/watch?v=2Xmf0ph5T_g)

<http://gnwda.org/tutorials/coding/HTML.htm>

Thumbnail

Print

<http://www.jnevins.com/resolutiontutorial2.htm>

RGB

CMYK

Creative Suite, Adobe Photoshop, Adobe Bridge, Adobe Acrobat

<http://tv.adobe.com/channel/how-to/>

Mac, Preview, Finder Window

<http://support.apple.com/kb/HT2506> - images

5. Recognize and understand the following extensions:

(<http://www.seniormag.com/compcorner/definitions/ext/>)

.jpeg

.tiff

.gif, .png

.psd

.doc

.pdf

.fla, .swf

.html

.pptx

.pps

.bmp

6. Know how to navigate and use your college library. You can access the library on the home page. Librarians at FSU library can assist you with using references and will show you how to add references to your reports if you do not know how to do this.

<http://library.fairmontstate.edu/>

**Make Contact Sheets for this assignment and upload them in the appropriate drop box. Remember: no more than 16 photographs per sheet and attach your metadata to each photograph. Title the contact sheets. Add appropriate footers:**

**Google Images or obtain picture images. Drop 8-16 of your choice in Contact\_1 folder in Contact Archive folder on your external storage.**

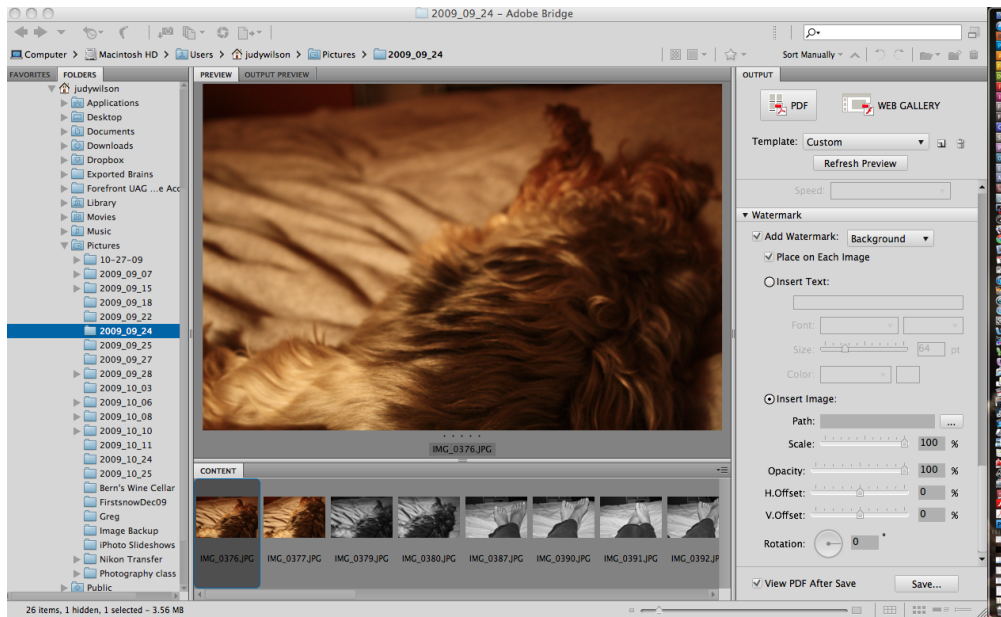
**Follow this tutorial to create your first contact sheet:**

### **How to Make Contact Sheets for this Class**

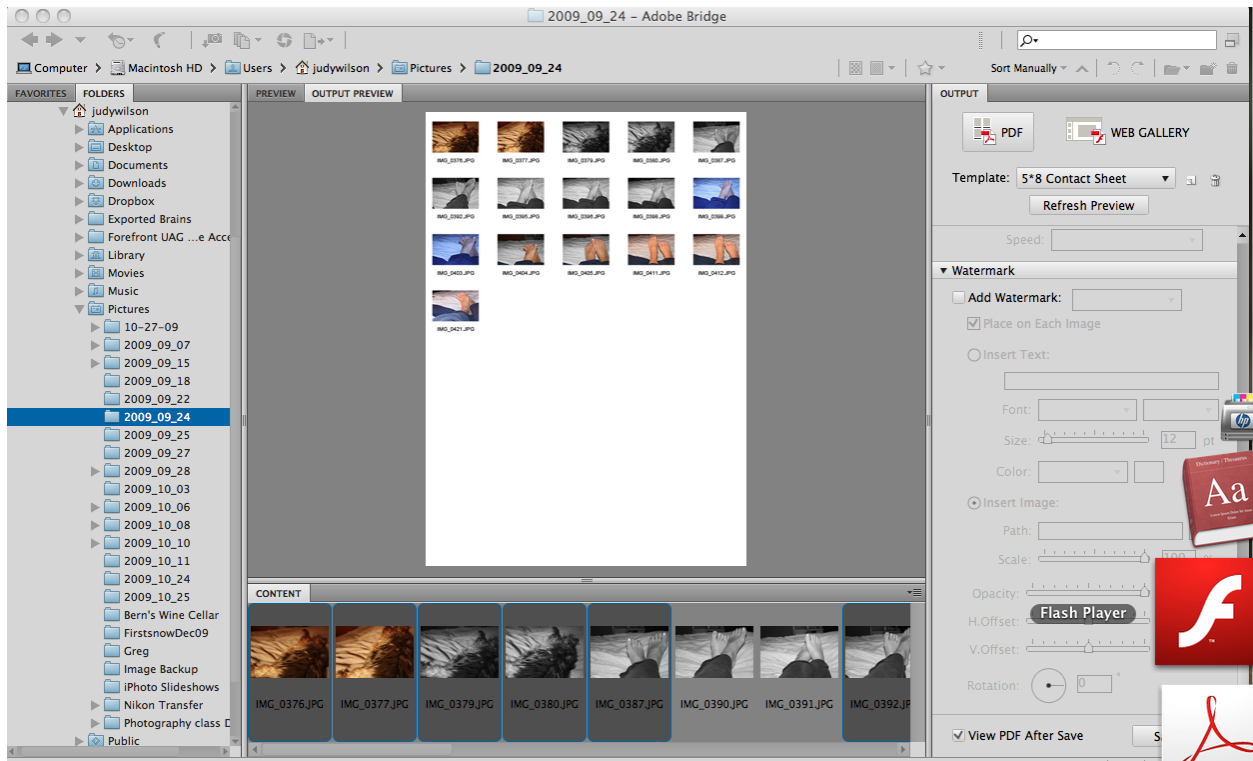
There are many options available to a photographer to make contact sheets. For this class, we will use Adobe Bridge, Preview and Adobe Acrobat to pull together a contact sheet that you can use to study your camera and your shots. Many professional photographers archive their libraries in this manner. This is a successful way to learn how to take professional shots and organize your picture libraries. Contact Sheets can also be used to present a number of images to a client when the client needs to make a final decision about which photographs to utilize.

1. We will use Adobe Bridge, Acrobat and Preview for this exercise. If your monitor is large enough to tile these applications, tile them as your documents open. Start with Bridge. There is a left sidebar that reveals the folders located on the hard drives of the computer. Navigate to your pictures in your file.





2. In the content bar located on the bottom select up to 16 pictures with your command key if you wish to skip pictures. If your selections are adjacent to one another you may select them with your shift key.
3. With your selection chosen, on the right sidebar select output, pdf, choose template 5\*8 contact sheet. Then hit the refresh preview button to preview your selection.

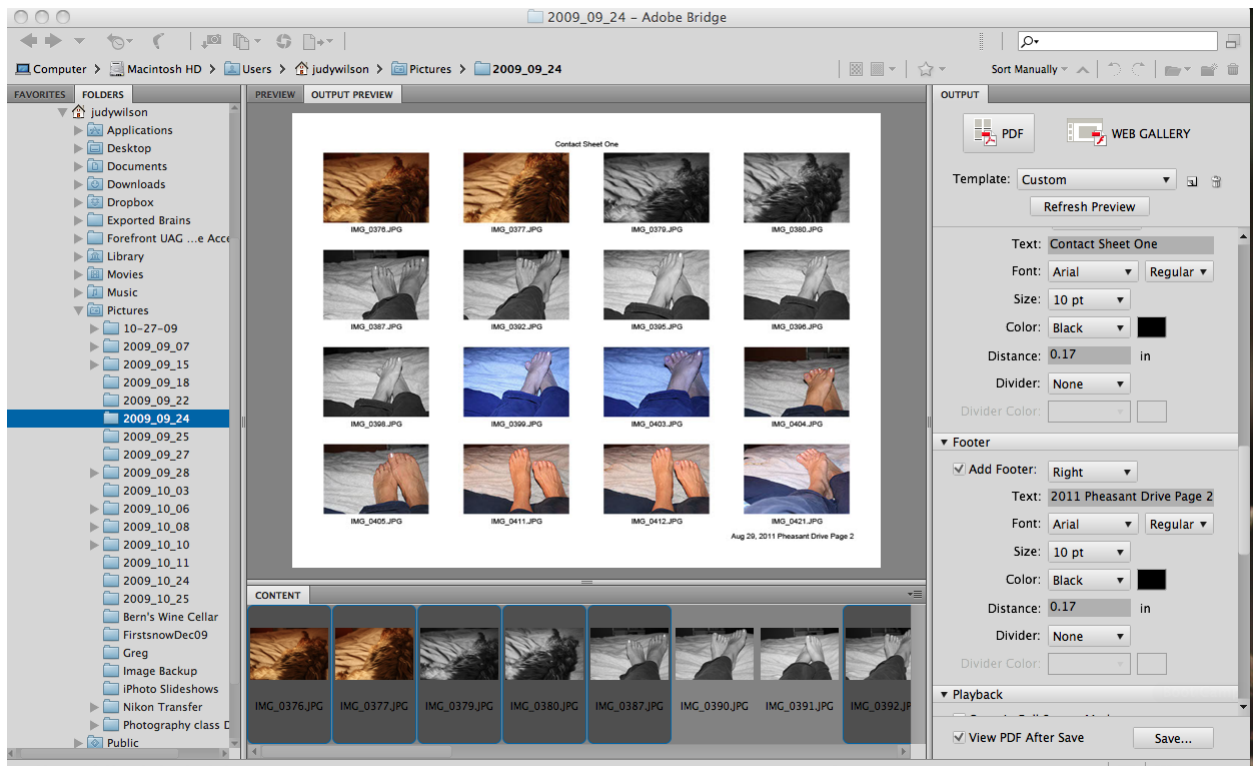


4. Under documents, on the right sidebar choose the landscape button. In layout, set top, right, bottom and left margins to .5 and columns to 4 and rows to 4. You may hit refresh preview button anytime.

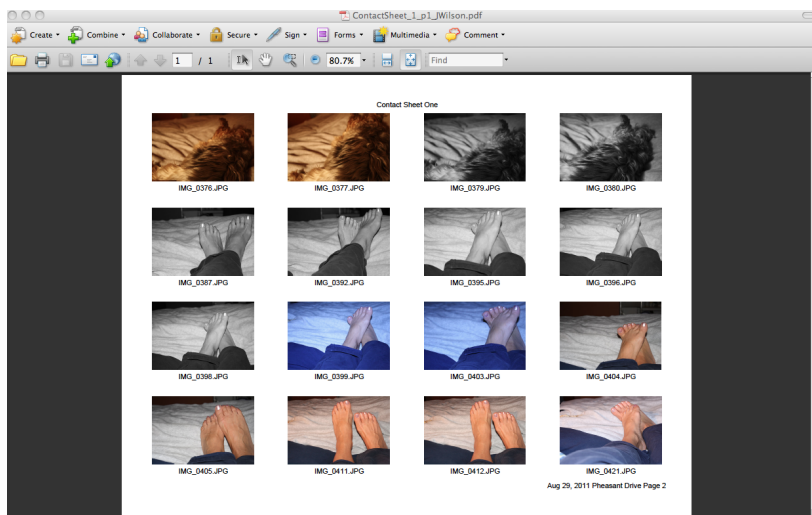
5. Continue on and add a header. Title it "Contact Sheet One", so that you know it goes with Assignment One or your first shoot. Center the header.

6. Then add a footer. Your footer should contain your location and the date of the shoot. Also add a page number if you are going to have more than one page. (Note: most likely you should. Your first shoot covers the first four chapters of the e-book.) Right align the footer.

Add a watermark is optional- just know that this is possible.

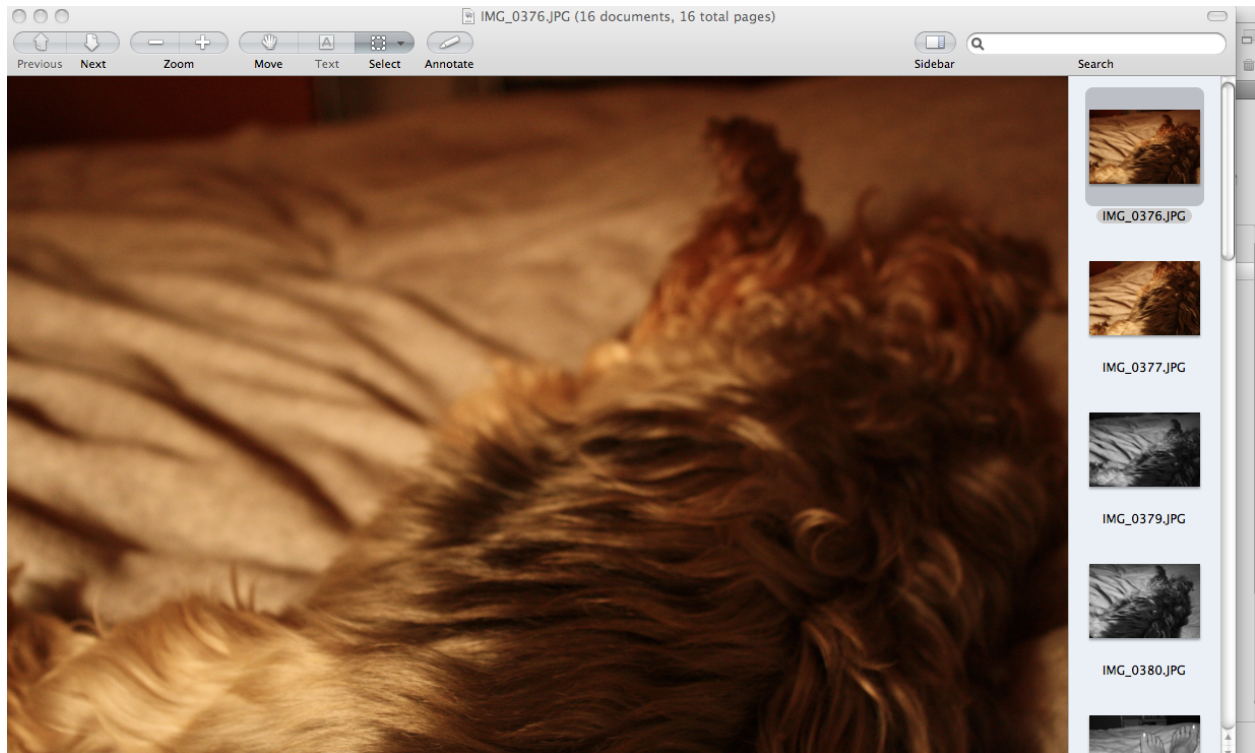


7. Check view the pdf after saving on the bottom of the right sidebar and then click save. Save as ContactSheet\_1\_p1\_Yourname. You may save it and work from the desktop as long as you remember to move your files to your external hard drive when you are finished. Your desktop should look similar to this:



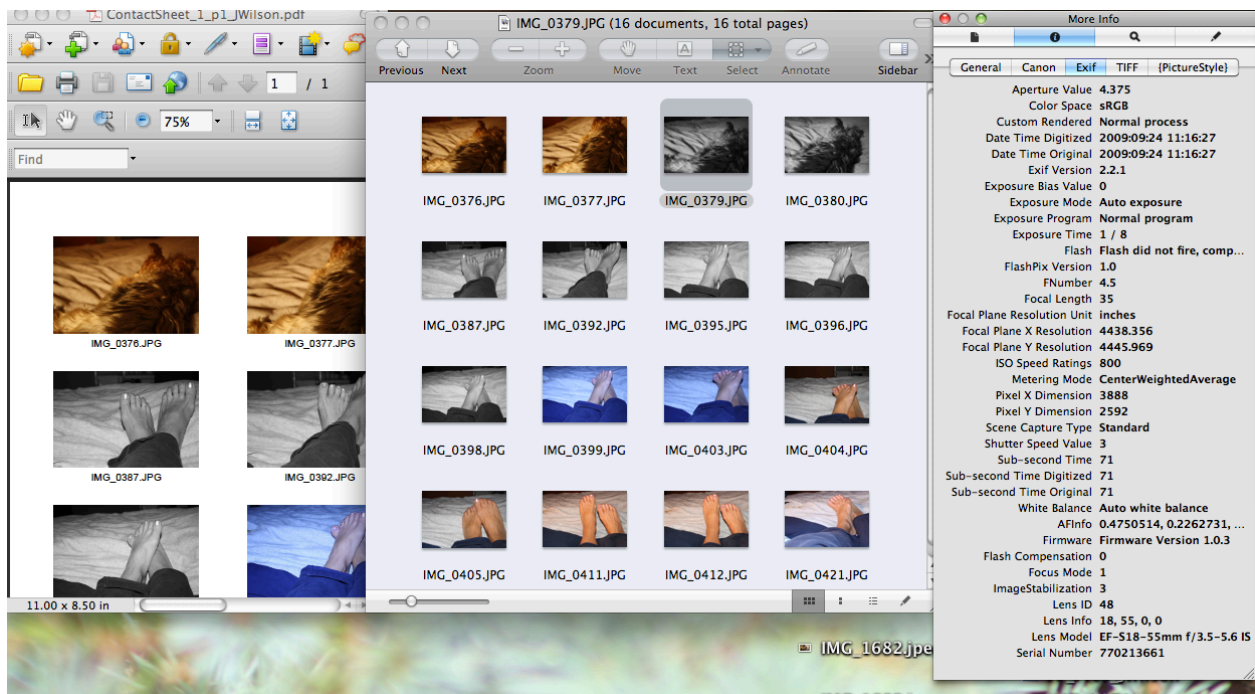
Minimize your pdf for now. You should be able to see Bridge with your same selected files at this point on your desktop.

8. Right click on your selection and open with preview. If you did this step correctly, every picture should open with preview. You should see a list or thumbnails on the right, like this:

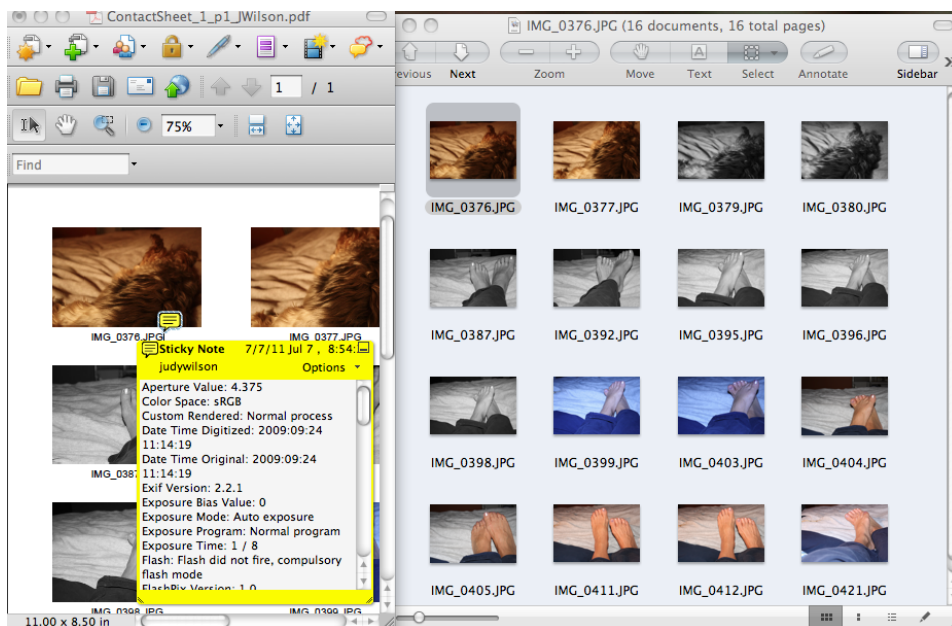


Scroll to the bottom of your right side bar and select the contact sheet icon, so that all you see are thumbnails. Go to tools and open inspector. Click on one of the thumbnails and in the inspector box; reveal your metadata for your camera. What is metadata? Exchangeable Image File Format that gives your camera settings at the time the photograph was shot, EXIF. We will copy this particular information into our contact sheet so that we can learn about our camera and it's particulars.

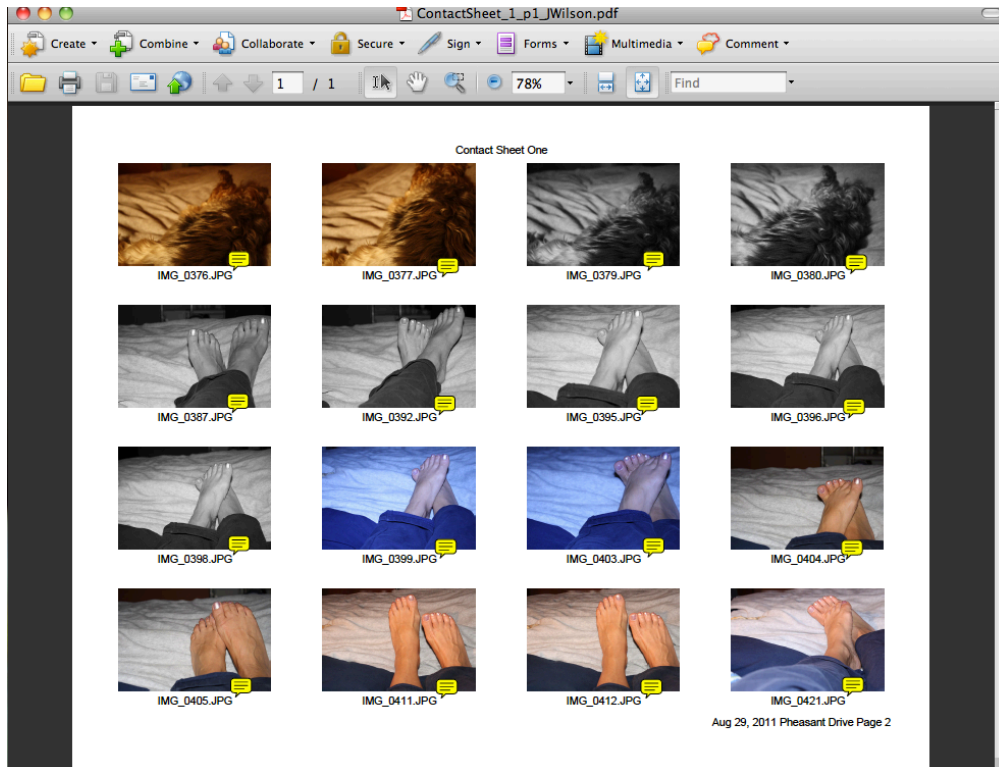
Tricky (on a laptop): Maximize your pdf of your contact sheet now and arrange both windows and the inspector dialog box so that you can view them at the same time, Like so:



9. You want to locate your first image on your pdf in preview; then click on it in preview to reveal the EXIF in the tool inspector. Once you have it, hold down and drag on the mouse until it is all highlighted then go to edit in preview and select copy (command, c). Go back to your pdf and click after the image title, right click, insert sticky note (you may choose to pre-insert all of your sticky notes at once then edit them as you go) and click inside the dialog box of the sticky note and right click paste (command v) text. You should have something like the following:



Minimize the note and make proper adjustments to its location if needed. Do this step for all the thumbnails located on your contact sheet and don't forget to save it. Close Preview and Bridge (If you already haven't done so) without saving. Now you have quick access to the information and only when you need it.



Save the PDF to the appropriate folder for this assignment.

## Out Lab #1 (DUE: 1/24)

**Read your manual. Charge your battery ahead. Make sure you purchased the proper storage card for your camera. Make sure your SD is formatted with your camera. Set your image recording quality to jpeg high setting. Do not shoot in RAW, unless you know how to convert RAW to .jpeg or .tiff.**

*Take enough shots so that you have some to choose from.*

Review some compositional rules either by researching online or reading your assignment before shooting. The biggest challenge for most of us is to refrain from putting our subject in the center of the picture or placing our horizon line in the middle of the picture. So place your subject somewhere other than in the

center of the photograph and move your horizon line either down in the lower third of the photograph or in the upper third of the photograph. Lock your focus by focusing in on your subject, holding the shutter down halfway, then recompose the photograph so that the subject is not in the center of the picture and snap the shot. Be careful not to move forward or backward, just side to side, because you are focused for your distance already.

### **Working with Automatic Settings on Your Camera:**

#### 1- Everything Automatic

Automatic shoot indoors morning, afternoon and night some with natural window light and some with different light such as Tungsten, Halogen or Incandescent. Take at least 15 different shots.

2- Automatic Portrait Setting: Do 10 shots of different people. Set your red eye if you have one.

3- Automatic Action (Sports) Setting: 15 shots of different action- try throwing something like feathers or leaves up in the air. Try taking a picture of a passing vehicle.

4- Automatic Close-up Setting: 10 shots of little things like pennies or ants.

5- Automatic Landscape Setting: 15 shots in the morning and late afternoon.

6- Automatic Night Setting: 20 shots early evening, night and early morning.

7- Automatic Flash Off: Go to someplace like Brooks Gallery and shoot about 10 paintings or subjects- whatever the gallery is displaying- make sure it is in a gallery setting.

8- Automatic with flash- Take about 5 shots of people or animals about 10 -15 feet away from the subject in direct sunlight- outside in the afternoon bright sun.

**In Labs #2 (DUE: 1/24), #3 (DUE: 1/31),  
#4 (DUE: 2/7), #5 (DUE: 2/14), #6 (DUE: 2/21),  
#7 (DUE: 2/28) Instructions apply until midterm**

**NOTE OF CAUTION: ALWAYS BACK UP YOUR FILES ON A SEPARATE DRIVE OR CLOUD STORAGE SUCH AS DROPBOX.**

1. Open Bridge. Navigate to your folder on your removable storage. Hopefully you have done your archiving before you came to lab today. If you haven't done so, please do it now. Remove your photos from your SD card or camera to your USB archive folder we began in class.
2. Choose 10 (or so) shots that you consider your best and copy (opt drag) them in Midterm PSD Book/PSD\_pp1\_5/Resources / PageOne folder after archiving them.
3. Now select them all and go to File, Open with..., Photoshop software (whatever version). If you created your PSD file already for this project, PLACE the files into your Photoshop document instead (file, place). If not, Create new file in Photoshop, choose your dimensions. If you are printing your pamphlet, choose 300ppi. If you are submitting a coded pamphlet or electronic pamphlet, set your resolution to 72ppi. I chose to set my resolution high in case I decided I want to print it eventually- you can always export print out for the web. Use sRGB for your color profile. It is fairly standard and more versatile than other color profiles.
4. Now, if you did not place the files, you have to drag your open images into your new document and arrange them nicely on the page and do what we graphic artists do best. So, grab the layer of the first picture and drag it onto your new document- it should just drop right in with transform handles, ready to be scaled. Be careful scaling up- you shouldn't have to scale up if you set your camera as instructed.
5. Once you have all your photographs in place, start adding some type. Do a block that contains your EXIF on one or so of the pictures, a block that contains some information about where the picture was taken. The blocks should contain some information about compositional rules or about the particular camera settings you just studied.
6. Once you have the document arranged the way you like it, place the layers into a group by clicking on the group icons on the



bottom of the layers panel then placing the layers in the group folders (shift select then drag). Rename the Group page one. See web page for examples.

7. Save the document to your specific folder. Take a screenshot and upload it to the appropriate assignment drop box. (Watch the file size of the screen shot; reduce the ppi and the measurement before uploading-easily done in PREVIEW.) You will do this for the next five labs. As you get better at this, I expect you to do more than one page. You need at least eight by midterm; because, you will need these for your midterm project. Make sure these pages are cohesive to make a nice portfolio piece. Remember: as you get better with the camera, you can swap out some of the images and rearrange photographs if you leave them on their separate layers. Do not flatten or merge the file and make sure you are saving it as a PSD file (Photoshop file). We will do this when we have accumulated enough pages to export the document out as a PDF or web pages. Remember to keep this accumulated work BACKED UP.

## **READING ASSIGNMENT DUE DATES:**

The book is a very short read, mostly pictures and diagrams and very practical. Please read the assignments and your camera manual and study the diagrams in the book to get a better understanding of the following lectures.

**CH 1-4: DUE 1/22**

**CH 4-9: DUE 1/29**

**CH 10-14: DUE 2/5**

**CH 15-END: DUE 2/1**

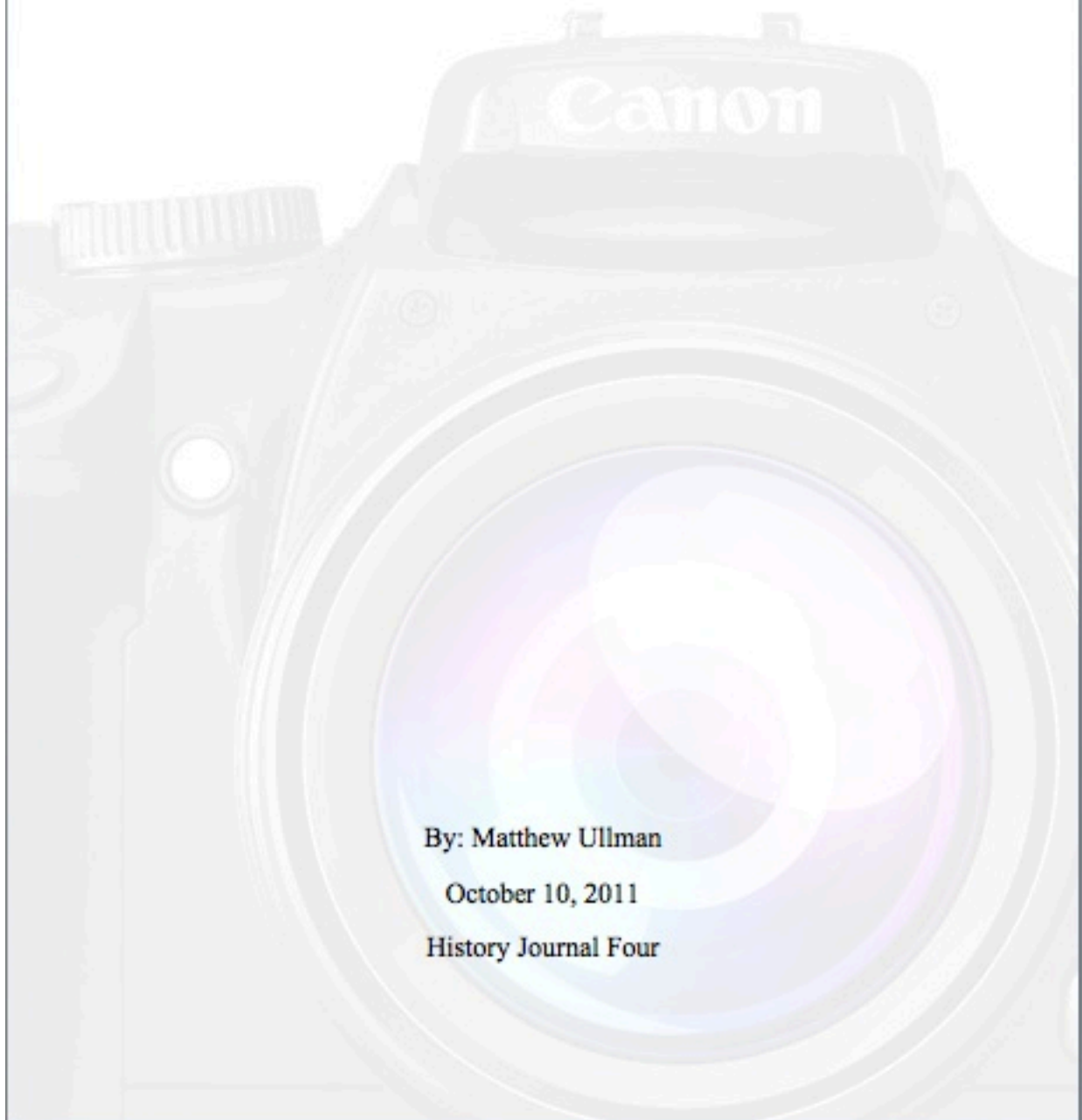
## Journal Articles (DUE TUESDAYS)

Write a one-page report 12pt font default margins (two pages if you double space) on each of the following topics. These reports should be submitted with cover pages that show a date, title, your name and the assignment number. Edit your work. I will be checking for accuracy, misspellings and grammatical errors. If these reports are done correctly, your outcome will be a better understanding of the importance of photography in your field of study. **DO NOT PLAGARIZE.** Give credit by footnotes, bibliographies and quotes. Mark clearly where you quote other artists' work. You may insert photographic work of photographers as long as you subtitle their work and you may use your work to elaborate on technique or procedures. Your paper can be longer than one page single spaced, but cannot be shorter. You **MUST** have one page of typing without your examples. **(READ ARTICLE INSERT BEFORE BEGINNING):**

<http://www.robinurton.com/history/photography.htm>

The following is a sample journal article from a student that is well done. He did all of them cohesively and the same throughout and did them well in advance of his deadline:

# The Camera



By: Matthew Ullman

October 10, 2011

History Journal Four

"Louis Daguerre was the inventor of the first practical process of photography. In 1829, he formed a partnership with Joseph Nicéphore Niépce to improve the process Niépce had developed. Daguerre's process 'fixed' the images onto a sheet of silver-plated copper. He polished the silver and coated it in iodine, creating a surface that was sensitive to light. Then, he put the plate in a camera and exposed it for a few minutes. After the image was painted by light, Daguerre bathed the plate in a solution of silver chloride. This process created a lasting image, one that would not change if exposed to light" ("Invent").

"In 1879, the dry plate was invented, a glass negative plate with a dried gelatin emulsion. Dry plates could be stored for a period of time. Photographers no longer needed portable darkrooms and could now hire technicians to develop their photographs" ("Invent"). With this, it became possible to make cameras portable, instead of using a room, or large box.

The first box camera ever made was created by Nicéphore Niépce. The box camera was portable. When exposing the photo, it would take several hours to complete the exposure process to create the picture. It used the process of exposure through a lens with high contrast of light to create a picture on asphalt material. Basically it would burn away part of the material till there was a small image that could then be wiped down as a visible image.

"The effect of light in darkening a prepared paper was discovered by M. Charles in 1800 or by Thomas Wedgwood in 1802. Photographic papers have been used since the beginning of all negative-positive photographic processes as developed and popularized by William Fox Talbot (Great Britain/1841-calotype)" ("History") William Fox Talbot is responsible for the creation of cameras.

The first commercial roll film was introduced by Kodak in 1888 ("Kodak"). It made photography easy for everyone, and anyone could do it with little to no experience. The film could never be removed from the camera unless it was done in a dark room only, as well as loaded into it prior to taking photos with it. The film was loaded into the cameras like a cartridge, making it quick and easy to move it around and interchange.

Photography changed the entire era of how we take pictures. We can create memories of times we once experienced with just a click of a button. It can be used to send information on events, art, or anything visual that you need to see to understand what it is. It is used as another art form, just like drawing or painting. Not everyone can take a 'perfect picture.'

## Bibliography

Invent. Bellis, Mary. About.com Inventors. History of Photography. 9 October 2011

<<http://inventors.about.com/od/pstartinventions/a/stilphotography.htm>>

Kodak. Unknown Author/Various. Box Camera. 9 October 2011

<[http://en.wikipedia.org/wiki/Box\\_camera#Creators.2FInventor](http://en.wikipedia.org/wiki/Box_camera#Creators.2FInventor)>

Film. Unknown Author/Various. Kodak. 9 October 2011

<<http://en.wikipedia.org/wiki/Kodak#Origins>>

History. Unknown Author/Various. Photographic Paper. 9 October 2011

<[http://en.wikipedia.org/wiki/Photographic\\_paper#History](http://en.wikipedia.org/wiki/Photographic_paper#History)>

1. What is camera obscura? Where did the term originate? What and who records the earliest writings of camera obscura? Remember use your library and other resources to write your report. Quote, footnote and provide bibliography for your resources. Save the document as [JournalOne\\_YourFirstandLastName](#) and submit it as soon as you finish it. (DUE: 2/5)

2. When was the world's first photograph recorded and who took this photograph? Why is the image difficult to decipher? Elaborate on heliography. Remember use your library and other resources to write your report. Quote, footnote and provide bibliography for your resources. Save the document as [JournalTwo\\_YourFirstandLastName](#) and submit it as soon as you finish it. (DUE: 2/12)

3. Who figured out how to permanently fix an image and what does this mean? Remember use your library and other resources to write your report. Quote, footnote and provide bibliography for your resources. Save the document as [JournalThree\\_YourFirstandLastName](#) and submit it as soon as you finish it. (DUE: 2/19)

4. When were light-sensitized paper and the box camera introduced and who gets credit? How did this change the era of photography? Remember use your library and other resources to write your report. Quote, footnote and provide bibliography for your resources. Save the document as [JournalFour\\_YourFirstandLastName](#) and submit it as soon as you finish it. (DUE: 2/26)

5. What is photojournalism? Who is Matthew Brady and what does Timothy O'Sullivan have to do with photojournalism? Remember use your library and other resources to write your report. Quote,

footnote and provide bibliography for your resources. Save the document as **JournalFive\_YourFirstandLastName** and submit it as soon as you finish it. **(DUE: 3/19)**

6. Research a career field that utilizes photography skills. How can you apply your photography skills? Explain how archiving your own photography will help in other areas of your degree? Remember use your library and other resources to write your report. Quote, footnote and provide bibliography for your resources. Save the document as **JournalSix\_YourFirstandLastName** and submit it as soon as you finish it. **(DUE: 3/26)**

7. How important is it to understand the basic mechanics of a camera? Does looking at the history help? Explain the basic mechanics and how looking at history helps us understand our digital camera? Some terminology I expect to see in this report: Aperture, Depth of Field, Shutter Speed, Lenses, Reflection, Refraction and so forth. Remember use your library and other resources to write your report. Quote, footnote and provide bibliography for your resources. Save the document as **JournalSeven\_YourFirstandLastName** and submit it as soon as you finish it. **(DUE: 4/2)**

8. Explain three creative techniques of Photography that are considered innovative and artistic, for example, surrealism, pinhole photography and "burning in and dodging out." Please use analog photography here or historical techniques for at least two of your techniques. You may use one current technique such as HDR (High Definition Range). Remember use your library and other resources to write your report. Quote, footnote and provide bibliography for your resources. Save the document as **JournalEight\_YourFirstandLastName** and submit it as soon as you finish it. **(DUE: 4/9)**

**9. What is your favorite subject to shoot with your camera? How can you apply your photography to your particular field of study? Are you willing to study further and if so what are your plans? Remember use your library and other resources to write your report. Quote, footnote and provide bibliography for your resources. Save the document as [JournalNine\\_YourFirstandLastName](#) and submit it as soon as you finish it. (DUE: 4/16)**

**10. Write a tutorial that will explain to a layperson how to use aperture settings, shutter speed settings and ISO settings together to get the best shot in a particular environment. Remember use your library and other resources to write your report. Quote, footnote and provide bibliography for your resources. Save the document as [JournalTen\\_YourFirstandLastName](#) and submit it as soon as you finish it. (DUE: 4/23)**

## **Out Lab #2 (DUE: 1/31)**

**Charge your battery ahead. Make sure you have room on your external camera storage card. Do you have prior shots stored on your USB storage? Then, you may reformat your SD in your camera device. Use a tripod where necessary.**

### **Working with Priorities**

*Take enough shots so that you have some to choose from.*

Review your manual for your particular camera settings for a shutter priority, aperture priority, all manual setting, depth-of-field setting and program AE (a setting that sets both your f/stop and shutter speed). Read your book assignment (Part I), if you already haven't done so, to refresh before setting out to shoot. Remember your compositional rules. Review learning modules that cover the Exposure Triangle.



### 1- Program AE

This setting will set your exposure and shutter speed for you, so adjust other settings as you move about shooting. Under low light manually turn on the flash. Move your ISO levels according to your available lighting. At first this takes some guessing until you are used to your camera and you know what it is capable of. After pressing your shutter halfway, turn your adjustment dial to change your aperture/shutter speed combinations. Program shift is cancelled after you release your shutter and flash must be off to do this. The combinations will blink if ISO needs adjusting or the flash needs turned on.

Take 20 shots in a variety of settings and different camera control combinations.

### 2- TV: Action

This is the Shutter Priority setting. These shots must have action. I want running water, passing cars, sports shots, blowing trees in the wind or something like this. Please do some outdoor water shots. We have a fountain on campus. Take shots there. Use different ISO and flash combinations to obtain correct lighting balance and by this time, you should be able to adjust your white balance. If not leave it set on AWB (automatic).

Here you should freeze the action in one shot and create motion blur in one similar. On my Canon, I turn the adjustment dial to the right to set a fast shutter speed (which will freeze the action) and the left for a slower shutter speed.

Take 20 shots in a variety of settings and different camera control combinations. Also you may try panning. Panning is also suggested in the Aperture Priority Mode.

### 3- AV: Changing Depth-of-field:

This is the setting that allows you to set your desired aperture and adjusts your shutter speed for you. Recall the higher the aperture, the sharper the focus with wider depth of field. So to narrow your depth of field, begin with a low f/stop setting. On my Canon, I turn the adjustment dial to the right to increase my f/stop number. I suggest you use a tripod while taking these shots. Experiment with telephoto lenses now if you have them. Do not be concerned if you don't. Improvise. Don't forget to make proper adjustments if your shutter speed is blinking. Make sure to turn on image stabilization on your lens or camera body if you have those options.

Take 20 shots of a variety of items in different types of lighting particularly small and with a variety of depth-of-field and if you are brave enough, you may try an outdoor portrait like the one in the following website:

<http://www.photonhead.com/exposure/simcam.php>

#### 4- Manual Exposure

Use the prior website to get a handle on how shutter speed and aperture settings work together, then experiment with your manual setting and other camera controls to do the following shots. Your manual setting on your camera can be used in conjunction with a BULB setting that allows you to expose the picture for as long as you hold down your shutter button. This is great for taking shots of fireworks or night pictures. Of course, a tripod is a necessity. Here is where a remote comes in handy. If you don't have these settings or materials, don't overextend to get them. Just experiment if you do.

Take 20 shots of a variety of settings in different types of lighting adjusting all settings on your camera and record these in a notepad, so that you can remember what you have already attempted. Be creative with your composition and show me style.

#### 5- A-DEP: Automatic Depth-of-Field

This setting evaluates overall depth of field and attempts to focus the whole composition. It is fairly effective. If the aperture blinks, it indicates the desired depth of field cannot be obtained. All the subjects in the AF points that flash in red in the viewfinder will be in focus.

Take 20 shots of different subjects in a different settings experimenting with this setting. Try shooting 2 -3 people together in this setting. Pay particular attention to your AF points in your viewfinder.

### **Out Lab #3 (DUE: 2/7)**

**Charge your battery ahead. Make sure you have room on your external camera storage card. Do you have prior shots stored on your USB storage? Then, you may reformat your SD in your camera device. Use a tripod where necessary.**

### 1) Focus lock and Focus Zones:

Experiment with locking focus and adjusting AF Focus points on the camera, move your camera slightly to the left or right (if necessary) to recompose.

Take 10 shots practicing this of any subject you desire.

2) Create some noise! Readjust your ISO settings starting from low, moving to high in both natural light and low light (indoors or night). Then if your camera has a noise reduction control, experiment with it on and off.

Take 10 shots that show noise, and 10 shots of the same with reduced noise. In other words, do two shots of the same scene, one with noise and the other with reduced noise.

3) Try applying the traditional sunny 16 rule with the following digital changes:

[http://www.photokaboom.com/photography/learn/tips/054a\\_exposure\\_sunny\\_16.htm](http://www.photokaboom.com/photography/learn/tips/054a_exposure_sunny_16.htm)

### **Traditional Sunny 16 Rule:**

You don't need a light meter. You can set the exposure using the Sunny 16 Rule.

In bright sunlight, set the lens opening to f/16 and the shutter speed to the reciprocal of the ISO.

### **An Example**

You're photographing in bright sunlight. What's bright sunlight? Use the shadows to evaluate the brightness of the sun and sky. In bright sunlight, shadows are dark with sharp edges. Let's say you've set the ISO to 200. For the correct exposure, set the lens opening to f/16 and shutter speed to 180. 1/180th is the closest shutter speed to ISO 200. In other lighting situations, use the table below:

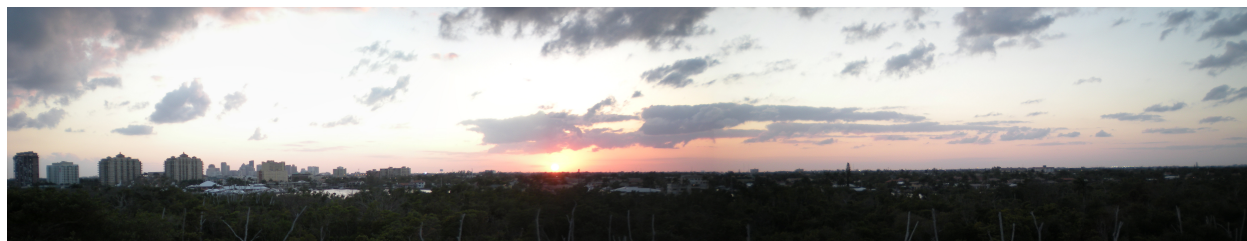
Aperture	Lighting Conditions	Shadow Detail
<i>f</i> /22	Snow/Sand	Dark with sharp edges
<i>f</i> /16	Sunny	Distinct
<i>f</i> /11	Slight Overcast	Soft around edges
<i>f</i> /8	Overcast	Barely visible
<i>f</i> /5.6	Heavy Overcast	No shadows
<i>f</i> /4	Open Shade/Sunset	No shadows
Add One Stop	Backlighting	n/a

([http://en.wikipedia.org/wiki/Sunny\\_16\\_rule](http://en.wikipedia.org/wiki/Sunny_16_rule))

Experiment with these combinations in manual mode. Take 30 shots.

4) Review panorama in your e-book. Apply your new knowledge to the following assignment:

Take 3-5 horizontal shots moved about 60 degrees from left to right of beautiful landscape. Try this in different places at different times of day. You will need these photographs to do In Lab\_Panorama. Have two separate scenes that you feel will stitch together well in Photoshop. Here is an example from my point-and-shoot:



Example of a Panorama

**Make a panorama in Photoshop Thursday by following this tutorial:**

<http://tv.adobe.com/watch/learn-photoshop-cs5/creating-a-panorama/>

5) Proper Metering Modes (Read the following article insert to get a better understanding): Review your camera manual to find meter mode controls and shoot 5 different shots changing the metering modes and shooting in the appropriate environment to demonstrate the difference the light meter can make. Do some before/after.

## Digital Camera Metering and Metering Modes

(<http://easybasicphotography.com/digital-camera-metering-modes.html>)

A key element in taking pictures is obtaining a correct exposure reading. In other words you don't want your picture to be too dark or too light. All digital cameras are equipped with built in light meters. The camera's light meter reads the luminance (brightness or radiance) of light being reflected from a scene or subject. Please note that camera light meters are only reading the radiance or brightness of the light and not the color of the light.

In order to reproduce that same luminance in an image, the camera's metering system is programmed to assume that an average scene is reflecting about 18% of the light in it. Specifically, reflected light from a middle tone of gray (halfway between black and white) is used as the standard. So when you manually set your camera's aperture and shutter speed to obtain the correct exposure value, they are being set so that the overall reflected light from the scene will be recorded and reproduced in the image somewhere in a mid-tone range. The same thing happens when the camera is used in the automatic exposure mode.

Another thing you should know about light meters...if you are taking a picture and something white like snow dominates the scene, the camera meter will assume it is too bright and set an exposure value to

try and make the snow darker or in a mid tone range. The whole picture will be underexposed. The reverse is true if you are photographing something that is predominantly dark or black. The meter will assume it is too dark and suggest an exposure value to lighten it so that it records more in the mid tone range. In those type cases, you will have to use your camera's exposure compensation feature or manually adjust the aperture and shutter speed.

Digital camera light meters are a great tool but all lighting situations are not the same and certain metering modes will work better under certain lighting situations.

The following is a summary of the most common digital camera metering modes. Digital SLR camera users are able to manually switch between the metering modes listed below. Compact camera users may have one or more of the following modes in their cameras, but might not be able to manually change between them.

### **Center Weighted Average**

This metering mode assumes that the main subject is located somewhere in the middle of the frame. When calculating a proper exposure, the camera meter will concentrate on, and give the most weight to a 60-80% area of the middle of the frame. The light readings for the remaining areas around the frame are also taken into account and averaged in with the rest of the scene, but are not given as much weight.

So the center weighted average mode will be less influenced by very bright or very dark areas around the edges of the viewfinder.

The pictures to the right show an approximate area for a center weighted metering image and the resulting image.



The center weighted average mode is included in just about every compact and Digital SLR camera and works well in most average picture taking situations. That is provided there are no *extreme contrasts* of light in the main area that is being metered.

### **Evaluative or Matrix Metering Mode**

The evaluative or matrix metering mode measures light in multiple areas of the entire frame. (It is also know as pattern metering) These areas are called zones and are analyzed individually. The grid below shows an example of how a sixteen zone focusing area might look. The five very small rectangles across the middle are the focusing points. The number of zones in a camera might be fewer than sixteen or sometimes a great deal more. The exact method of calculating the exposure value from the readings in these individual zones can vary from camera to camera.



Some of the factors taken into account when the exposure is being calculated are the areas at the auto focus points, the distance and position of subject. In or out of focus areas as well as background and foreground brightness is also considered in the exposure calculation. The light readings taken from the scene are averaged out and are also



compared to thousands of images stored in the camera's database of typical pictures. The camera will then set an exposure that is typical of the scene being taken. That method works well for a typical scene like the one above. Yes, you could say there is some guessing in this equation, but the evaluative mode works well in most situations and is more accurate than the center weighted mode. The only problem is that you don't always know what areas in the frame are carrying the most weight in the calculations, so you might get unexpected results every now and then.

### **Spot Metering or Partial Metering**

The light meter will take a reading from a small area or spot of the frame when you use the spot-metering mode. This area might be 1-5% of the viewfinder area and it is usually in the center of the frame, however, some advanced cameras might offer multiple spot metering areas within the frame.



Partial metering works basically the same as spot metering but will cover a slightly larger area or spot in the frame.

The photo of the statue on the left was originally taken using the center-weighted mode. The statue is too dark with not enough detail. The spot in the picture on the right shows the approximate area that might be used in the spot-metering mode. The picture on the right

shows results after spot-metering. Please note that in this case the exposure value had to be adjusted to EV-1 because the metered area was very dark and without the EV-1 adjustment, the overall picture would have been too light. Spot metering consists of taking a light reading from a very small area in the viewfinder while basically *ignoring* the light readings from the remainder of the frame. Spot metering is good to use in back lit situations to keep the subject from being underexposed. Spot metering will give a more accurate reading for a particular subject in an image, however, there is always the possibility that the other areas in the frame will be overexposed or underexposed. That is, if the overall lighting in the frame is not even.

So spot metering is best used when the main subject needs to be properly exposed more than anything else in the frame.

### **Out Lab #4 (DUE: 2/14)**

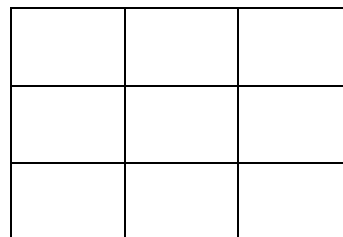
**Charge your battery ahead. Make sure you have room on your external camera storage card. Do you have prior shots stored on your USB storage? Then, you may reformat your SD in your camera device. Use a tripod where necessary.**

### ***The Rules of Composition***

1) Isolate the Focal Point: Decide what the subject is and focus on it.

What is a secondary focal point? When the focal point of interest fills the photograph, the secondary focal point is the subject that breaks up the monotony.

2) Rule of Thirds



Where are the sweet spots? What are sweet spots?

### 3) Focus Off-Center:

■ **Use focus lock** Virtually all digital cameras have a two-step shutter release—press lightly on the button (so it only goes half-way down), and you set in motion a series of events in which the camera prepares to take the picture. Most importantly, the camera measures the distance to the subject in the autofocus zone (usually the center of the viewfinder) and locks focus. As long as you keep some pressure on the shutter release, you're now free to reposition the camera and compose the shot any way you like. When the scene is composed to your liking, just press down the rest of the way to capture the photo. Focus lock is a common and powerful way to lock the focus on a person, and then recompose slightly to put him or her in the rule of thirds sweet spot.

■ **Use focus zones** many cameras—especially models with multi-segment metering (see Chapter 3 for an explanation of that)—let you control what part of the viewfinder is used as the focusing zone. Instead of focusing from the center and using focus lock to recompose the shot, you can use a control on the back of the camera to tell the camera to focus using a zone on the right, left, top, or bottom of the viewfinder, like the ones depicted in the following viewfinder illustration. That way, you never need to focus lock and recompose. Just set the active focus zone over the subject and take the shot. With practice, you can change focus zones using your thumb without ever looking away from the scene in the viewfinder.

What do you have to be careful with if you are using focus lock? Focal distance- the photographer can not twist or torque his or her body before pressing the shutter release.

4) Fill the Frame? What does this mean? Limit empty space, unless the empty space is part of the message.

### 5) Move the Horizon

Where should the horizon line be if you are taking a seascape? Top one third of the photograph.

Where should the horizon line be if you are emphasizing the sky? Bottom one third of the photograph.

What is the golden rule that applies to these two questions? Rule of Thirds

### 6) Use lines, symmetry and patterns

What do lines symmetry and patterns add to a two-dimensional shot?

Perspective, sense of depth, a viewer's path, artistic quality and balance

7) Tell a story. What is photojournalism? The photograph can stand by itself and tell the story without the viewer reading additional information about the incident.

8) Know when to Break the Rules.

Perspective- change the position of the viewfinder as well as your position, for example stand on something or squat.

Ignore symmetry- What is this change called? Asymmetrical balance. What does it create for a story? Disruption, Drama and sometimes Tension.

Surprise the viewer- Take a common shot and add a twist, for example frame the window or door as well as what you see through the door.

Add additional focal points- What is a good way to maintain interest of a photograph that has several focal points? Make another compositional rule dominant in the photograph; for example, create a line or geometrical pattern for the viewer's eye to follow.

9) Emphasize depth of field

Define depth of field: The region of proper focus that is available to the viewer of the photographic image.

What are the factors that determine the depth of field?

Aperture, focal length, and the distance the photographer is away from his or her subject

The focal length of a telephoto lens is a \_\_\_\_\_ angle of view compared to the focal length of a 35 mm lens and a fish-eye lens, which have a \_\_\_\_\_ angle of view.

What additional piece of equipment is necessary when using a telephoto lens? Tripod.

**Shoot 10 photographs for each rule, excluding #8. I want 20 for #8. I am giving a great deal of leeway here, so that you can apply some artistic ability to these photographs. Keep your final portfolio in mind as you shoot these.**

**Tutorial Suggestions:**

<http://tv.adobe.com/watch/learn-photoshop-cs5/gs02-straightening-a-crooked-image/>

**Review the following ideas for your final portfolio:**

(Careful with this one- just the PSD file-not converted to html and set up more like a front page on an entire website)

<http://www.1stwebdesigner.com/tutorials/portfolio-psd-photoshop-tutorial/>

(same with this one)

<http://www.grafpedia.com/tutorials/2073>

(interesting read from a photographic artist's perspective)

<http://www.luminous-landscape.com/columns/portfolio-8.shtml>

(getting started with photo galleries)

<http://www.youtube.com/watch?v=hEdp0dl1VGU&feature=related>

## **Out Lab #5 (DUE: 2/21)**

**Charge your battery ahead. Make sure you have room on your external camera storage card. Do you have prior shots stored on your USB storage? Then, you may reformat your SD in your camera device. Use a tripod where necessary.**

Working with Flash, Filters and Reflections.

### FLASH AND LIGHTING

Two ways to use flash-

As the main source of lighting

As a secondary source to fill in shadows

Range of Flash- Maximum range is about 20 feet for a built-in.

Minimum range is about 3 feet for a built-in

Settings for a built-in flash are typically:

Off

Auto

Forced

Red eye

When using a flash for fill, what other setting does a professional photographer typically change?

The intensity of the flash can be reduced on professional cameras in bright light.

What is rear curtain sync? Adjustment made to the flash so that it fires at the tail end of the exposure-also called\_\_\_\_\_.---slow sync. What do

photographers typically use this setting for? To make a proper adjustment on moving lights at night

What is a mount called that is located on a camera body that holds an external flash? Hot shoe.

What is a Slave Flash? External flash unit with a built-in light sensor firing at approximately the same time as your digital camera's built-in flash unit.

Define Reflection: The act of light moving off of one subject and onto another. Reflection can take the place of what to a photographer? \_\_\_\_\_ -- an external flash.

Ways to provide reflection onto your subject in bright light?

Wear a bright white tee shirt.

Use white poster board

Purchase Litediscs.

Move the subject next to something that already provides reflection, for example, water.

Why would a photographer want to use reflected light over an external flash?

--Looks more natural

What is another common use for a posterboard or Litedisc when using it outdoors? Block a breeze to prevent the wind from moving your subject.

What is the biggest hurdle to overcome with indoor photography? --The color change in light.

When does red eye typically occur? --When the pupils of the subject are dilated.

Steps to take to reduce red eye-

Use red eye reduction mode on your digital camera

Use an external flash off-camera: situate the external flash to the left of the camera or to the right but never where the light can reflect back into the camera lens.

Find natural light sources and try to take the picture near them.

- 1) 10 photographs where flash is the primary source of lighting.
- 2) 20 photographs where flash is the secondary source of lighting.
- 3) 15 photographs where lighting has been reflected onto the subject to soften a shadow.
- 4) 5 photos changing red eye reduction and built in flash settings.

## Tutorial Suggestions:

### Flash lighting

<http://photo.tutsplus.com/tutorials/lighting/10-ways-to-shoot-stunning-portraits-with-only-one-light/>

<http://www.apple.com/findouthow/photos/-redeye>

You just finished a tutorial in Iphoto? Did you notice the site has other helpful tutorials? If you complete some of these tutorials, It will assist you with your final portfolio project.

Here is a helpful Photoshop site that you may use to reduce your red eye if you prefer Photoshop:

[http://help.adobe.com/en\\_US/photoshop/cs/using/WSfd1234e1c4b69f30ea53e41001031ab64-7601a.html](http://help.adobe.com/en_US/photoshop/cs/using/WSfd1234e1c4b69f30ea53e41001031ab64-7601a.html)

Use the following link to learn more about editing in Photoshop CS5:

[http://help.adobe.com/en\\_US/photoshop/cs/using/index.html](http://help.adobe.com/en_US/photoshop/cs/using/index.html)

### **Out Lab #6 (DUE: 2/28)**

**Charge your battery ahead. Make sure you have room on your external camera storage card. Do you have prior shots stored on your USB storage? Then, you may reformat your SD in your camera device. Use a tripod where necessary.**

### **White Balance**

What is the biggest hurdle to overcome with indoor photography? --The color change in light.

Why does a digital camera come equipped with a white balance option?

Light sources have different color temperatures depending on how it is illuminated.

When in a difficult setting where the photographer is having trouble adjusting his or her white balance what picture mode should the photographer switch to? The camera's RAW mode, if he or she has this option. Why? --White balance can be easily adjusted on the computer after the pictures are transferred onto the hard drive.

What are the typical modes for white balance on a camera?

Incandescent lights, fluorescent lights, external flash unit, overcast, cloudy and bright.

How to set White Balance manually:

Press the menu button, advance to white balance, scroll through the options and select the best suited for the environment, then press menu until the screen returns to normal view. (Maybe twice)

White balance can be manually adjusted with a \_\_\_\_\_ or \_\_\_\_\_  
\_\_\_\_\_. --White or gray card.

How? Have your subject hold the card in place while you get to your camera settings where you can record the balance yourself. Once there fully focus in on the card and press the shutter to record the white balance, then exits the menu. There are also ExpoDiscs that are in the form of a filter, which fits over the lens that once snapped in place, the photographer takes the reading and removes it before shooting.

You may experiment with manually setting your white balance, but it is not required for this assignment. Show before/after.

- 1) 10 Photos in Tungsten Lighting, adjusting your white balance.
- 2) 10 Photos in Incandescent Lighting, adjusting your white balance.
- 3) 10 Photos in Shade, adjusting your white balance.
- 4) 10 Photos in Cloudy weather, adjusting your white balance.
- 5) 10 Photos with the flash on, adjusting your white balance.

### **Suggested Tutorials:**

**Camera Raw to adjust white balance during post processing:**

<http://tv.adobe.com/watch/photoshop-cs6-featuretour/adobe-camera-raw-70-in-photoshop-cs6/?go=12414>



## **Working with Preview:**

<http://www.apple.com/science/productivitylab/> - previewworkflow

More on iPhoto:

<http://www.apple.com/findouthow/photos/> - exposure

<http://www.apple.com/findouthow/photos/> - books

NOTE: YOU DO NOT HAVE TO BUY ANYTHING HERE

## **Out Lab #7 (DUE: 3/21)**

**Charge your battery ahead. Make sure you have room on your external camera storage card. Do you have prior shots stored on your USB storage? Then, you may reformat your SD in your camera device. Use a tripod where necessary.**

### **Night Photography**

What is the biggest shortcoming of most digital cameras that prevents the photographer from extending his/her library of night or low light shots? Limited shutter speed settings or no way of taking the desired shot because the camera is not capable of long exposure time. How can we compensate for this shortcoming? Using the widest aperture setting, a tripod and adjusting the ISO to a larger number and working with flash and its particular settings. BULB setting if your camera has it.

A camera with a bulb setting allows you to do what? Hold the shutter release down to acquire as long an exposure as you need usually up to 8 seconds.

What should a photographer do if he/she wishes to shoot with a long exposure time?

Use a wireless remote control for his/her shutter release or use the self-timer on the digital camera.

Why? Prevent camera movement or shake.

What is EV? Can it be used for night photography? Explain.

Exposure meter adjustment that is set up by bracketing on a digital camera that allows the photographer to adjust his/her aperture setting or f/stop number

without changing any of the other settings of the camera. To use the setting for night photography, adjust it by moving it down a few brackets to overexpose the photograph.

What is noise and how do we minimize it?

Noise is granular dots that show up on a final photograph usually caused by a high ISO setting or long shutter speeds. To minimize noise, keep the shutter speed as short as possible, use noise reduction features if the camera is equipped with them, or eliminate noise reduction in photo editing software (as a last resort).

Experiment with bulb setting, tripods and exposure bracketing for this assignment. Remember where your noise reduction controls are located? How do you set your ISO?

- 1) 21 photos at night of your choice with EV bracketing, so 7 different scenes.
- 2) 29 photos experimenting with a wide aperture and tripod, bulb setting if you have the feature, and ISO change and noise reduction.
- 3) EV Bracketing for HDR (High Definition Range). Review this tutorial so that you have a better understanding where you might need these photographs in the future: <http://tv.adobe.com/watch/learn-photoshop-cs5/indepth-hdr-pro/>

Choose an area where there is great contrast between light and dark tones. Bracket your exposures until one is over exposed and another under exposed. Have about 5 bracketed pictures to work with in Photoshop. Be careful not to move your camera while shooting. Use a sturdy tripod.

Do 2-3 scenes of 5 bracketed pictures each.

## **In Lab #8 (DUE 3/21)**

**Start experimenting with Web Galleries. Use Adobe Bridge to start. Place your web pictures into a separate folder before you start and navigate to that particular folder, select the photographers and in output press the web gallery button instead of the pdf button. Explore the Internet for other options. Also begin a new PSD document for your final web page portfolio. Choose resolution for the web and an appropriate size for the web page. If you are unsure use the default settings for a web page.**

**Take a screenshot at the end of the session of your PSD web page in progress and upload it to the appropriate assignment dropbox.**

**Use the following link to finish your HDR photographs:**

<http://tv.adobe.com/watch/learn-photoshop-cs5/indepth-hdr-pro/>

Upload your finished photograph(s) to the appropriate drop box for this assignment.

Try this Gallery Tutorial:

<http://tutorialzine.com/2012/04/mobile-touch-gallery/>

Night Photography Basics:

<http://www.ephotozine.com/article/introduction-to-night-photography-4717>

## **Out Lab #8 (DUE: 3/28)**

**Charge your battery ahead. Make sure you have room on your external camera storage card. Do you have prior shots stored on your USB storage? Then, you may reformat your SD in your camera device. Use a tripod where necessary.**

## **Macro Photography**

Close-up Photography

Close-up photography is also known as \_\_\_\_\_ photography. Macro Look for the \_\_\_\_\_ to set your camera to shoot a macro photograph.

What is an extension tube? It is a tube that is placed between the lens and the camera body to allow the photographer to shoot with greater magnification. (It is not needed for your assignments)

What is a reversing ring? Glass lens that fits between the lens and the body camera to provide the photographer with a better macro effect than what the lens can provide by itself.

What common problem does point and shoot cameras have with macro photography?

Parallax: what you see in the viewfinder is not quite what gets photographed.

How do photographers deal with parallax when shooting with a point-and-shoot?

Camera comes with close-focus marks, correction marks or parallax marks that guide the photographers as how to shoot with the particular camera.

You should not need to purchase snap on macro or screw on macro filters for your assignments for this class, but if you have them, experiment with their variations.

A \_\_\_\_\_ tripod works well with indoor macro photography. --Miniature

Use a \_\_\_\_\_ lens and a \_\_\_\_\_ tripod for outdoor macro photography. --telephoto and sturdy

Why would a photographer use a beanbag? Beanbags are pillows of little beans that have a tripod screw on the end that can be attached to the bottom of a camera body to provide stabilization for the camera while the photographer takes a picture so that camera shake is avoided.

What are the three determining factors of macro depth of field?

Distance, Aperture, and Light.

What line of sight takes a better macro picture (typically)? --Parallel

What's a great way to diffuse a flash? Photographer's Gel or cover it with a white tissue.

What's a plamp? --clamp made specifically for a tripod to hold a subject still.

I don't think it's necessary to experiment with flash while attempting macro photography closer than a couple of feet. Why? Blockage. What is that? Lens is in the way of light emitted from the flash. Other reasons? Most cameras will not let the flash fire in the macro setting. You may experiment on your own, but it is not required for our assignments.

Why do photographers use light domes or tents? To keep light from reflecting off of the subject back into the camera lens

1) Experiment with a variety of these techniques. Remember what you've studied about depth-of-field and wide apertures. Use your tripod and different lenses (and filters if you have them). Take a variety of shots of different subjects. Shoot 50 photographs. (Make sure you have some similar shots of the same scene but slightly different (Maybe the subject has moved slightly, or the exposure is different, etc.)

### **In Lab #9 (DUE 3/28)**

Add the macro photographs to your archive just as you have been doing and incorporate these into your final web page gallery folder. Take a screenshot at the end of the session of your PSD web page in progress and upload it to the appropriate assignment dropbox.

**Suggested tutorial on composite out of two similar photographs:**

<http://tv.adobe.com/watch/adobe-evangelists-terry-white/fix-a-family-photo/>

Designing a Website Template or Page to be exported out of Photoshop and into Dreamweaver for coding:

<http://creativenerds.co.uk/tutorials/70-tutorials-using-photoshop-to-design-a-website/>

Slicing up a Photoshop Page to export to Dreamweaver:

<http://www.youtube.com/watch?v=DVfxe4pqvo8>

<http://designshack.net/articles/graphics/how-to-make-slicing-suck-less-tips-and-tricks-for-slicing-a-psd/>

Slicing beyond the mockup:

<http://www.bolducpress.com/tutorials/from-photoshop-to-html/>

### **Out Lab #9 (DUE: 4/4)**

Charge your battery ahead. Make sure you have room on your external camera storage card. Do you have prior shots stored on

**your USB storage? Then, you may reformat your SD in your camera device. Use a tripod where necessary.**

## **Action Photography**

What is the biggest complaint among photographers who take action shots?  
Shutter Lag.

What is shutter lag? It is the pause between when the shutter button is pressed and when the final picture is taken.

What are remedies for shutter lag?

pre focus or focus lock if camera does not automatically disable when in Shutter Priority Mode

Set your white balance according to the environment

press the shutter in advance

Experiment with Continuous Fire or Burst mode on your camera settings

Pan your action

\_\_\_\_\_ mode was created specifically to freeze action. --Shutter Priority

What are two common symbols that represent Shutter Priority on digital cameras?  
A or TV

What's happening with the shutter speed if the photographer cannot bump it up to the fastest shutter speed that is available to his/her particular camera?

The available lighting is not strong enough, so the photographer can bump the light sensitivity of his/her image sensor by increasing his/her ISO rating.

Pan for Action

\_\_\_\_\_ captures the subject in good, sharp focus, while holding the background as a motion blur. --Panning

**1) Remember what you studied about the Exposure Triangle, focus lock and shutter speeds. Take 50 shots of a variety of action experimenting with continuous fire or burst mode on your camera. Try panning.**

## **In Lab #10 (DUE: 4/4)**

**Add the action photographs to your archive just as you have been doing and incorporate these into your final web page gallery**

**folder. Take a screenshot at the end of the session of your PSD web page in progress and upload it to the appropriate assignment dropbox.**

**Suggested Tutorials:**

**Handling Action:**

<http://www.youtube.com/watch?v=vUd77mZgr1Y>

**A Dreamweaver CS6 Web Gallery Tutorial from Inspire:**

<http://www.adobe.com/inspire/2012/10/ten-steps-dreamweaver-cs6.html>

Some gallery tutorials (Learn to code these yourself-Don't buy anything!):

<http://net.tutsplus.com/articles/web-roundups/50-excellent-image-galleries-you-can-use-today/>

## **Out Lab #10 (DUE: 4/11)**

**Charge your battery ahead. Make sure you have room on your external camera storage card. Do you have prior shots stored on your USB storage? Then, you may reformat your SD in your camera device. Use a tripod where necessary.**

Photojournalism

Review your journal articles for information on photojournalism.

1) Take 16 photographs that tell a story solely by viewing them.

Career Paths

Review your journal articles to understand Career Paths that are available to photographers.

2) Take 16 photographs that demonstrate a career path that you may take with your photographic experience. You may edit these in Photoshop before submitting them.

3) Experiment with your video on your camera if you have this option. Stay within the same theme as your career path or your photojournalism.

### **In Lab #11 (DUE: 4/11)**

**Add the journalism photographs or videos to your archive just as you have been doing and incorporate these into your final web page gallery folder. Take a screenshot at the end of the session of your PSD or web page.html in progress and upload it to the appropriate assignment dropbox.**

#### **Suggested Tutorials:**

More Gallery Options:

<http://vandelaydesign.com/blog/web-development/jquery-image-galleries/>