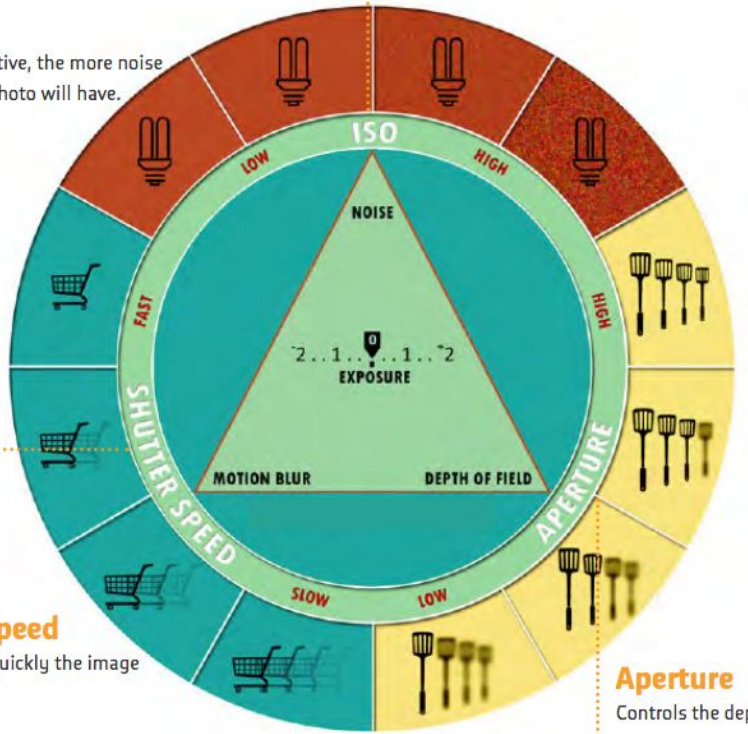
Lighting + Shooting

- **Equipment**
  - Camera: DSLR preferable (optional: get a polarizing filter to reduce glare on 2D work)
  - Tripod and a tape measure
  - 2 lights with material diffuse or bounce light (or an overcast day if shooting outdoors)
- **Camera Settings**
  - Lowest ISO setting (reduces “noise”, but is movement sensitive; tripod is a must)
  - Set camera to highest file size--RAW if possible
  - The aperture setting (sometimes called f-stop) controls the size of the opening that allows light through the lens, controlling the depth of field. Aperture range between f8-f16 is recommended for 2-D work.
  - Consider White Balance: select Auto white balance (AWB), unless you know for sure what kind of light you are working with (Tungsten, for example)
- **Costs**
  - Camera, lights, and tripod: $800+ or Hiring photographer: $150+ per shoot

ISO

Controls the how sensitive to light the camera is.

The more sensitive, the more noise or grain your photo will have.



Shutter Speed

Controls how quickly the image is captured

Even with very subtle movements, how much detail is retained?

Even your breathing and heartbeat can effect the movement of the camera and quality of image.

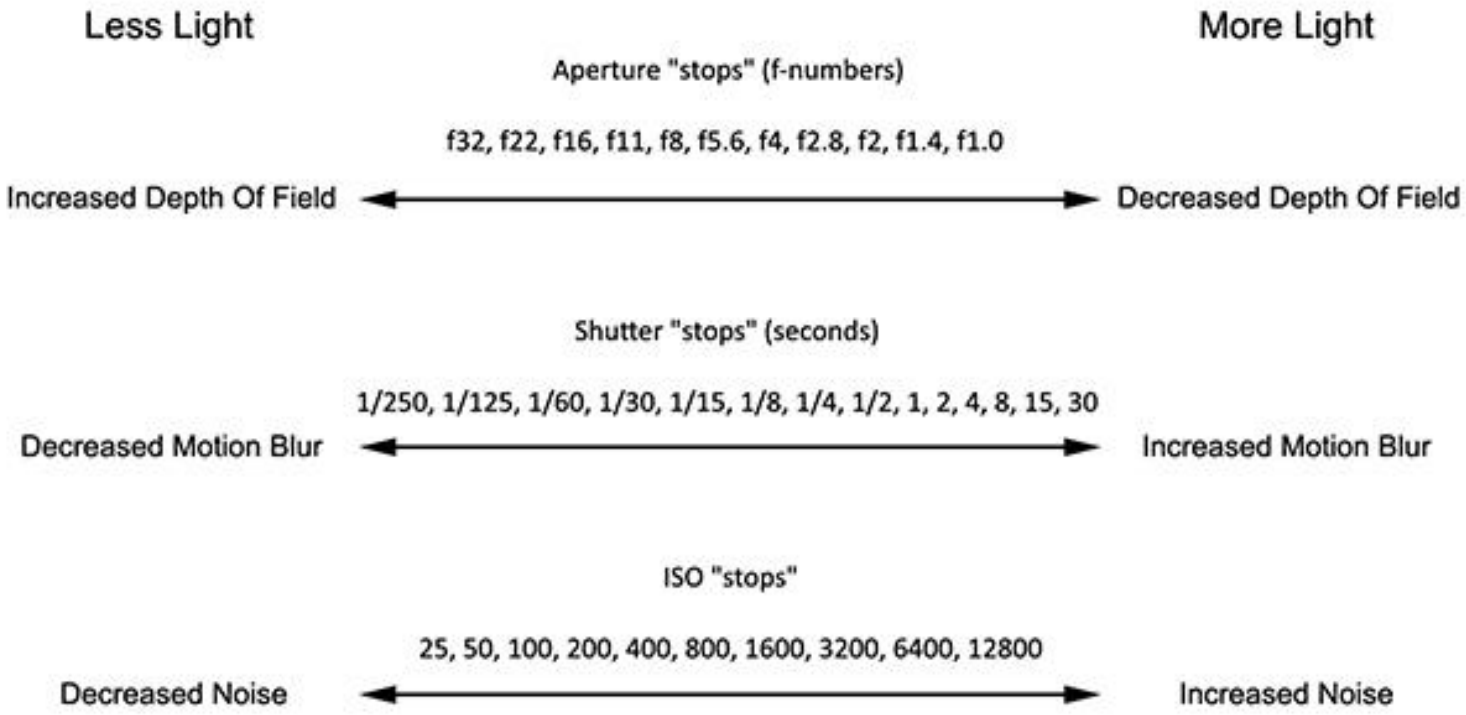
Aperture

Controls the depth of field

How much over distance can your eye can focus on at once?

See the whole landscape clearly or just what is in the foreground

Standard “stops” scale

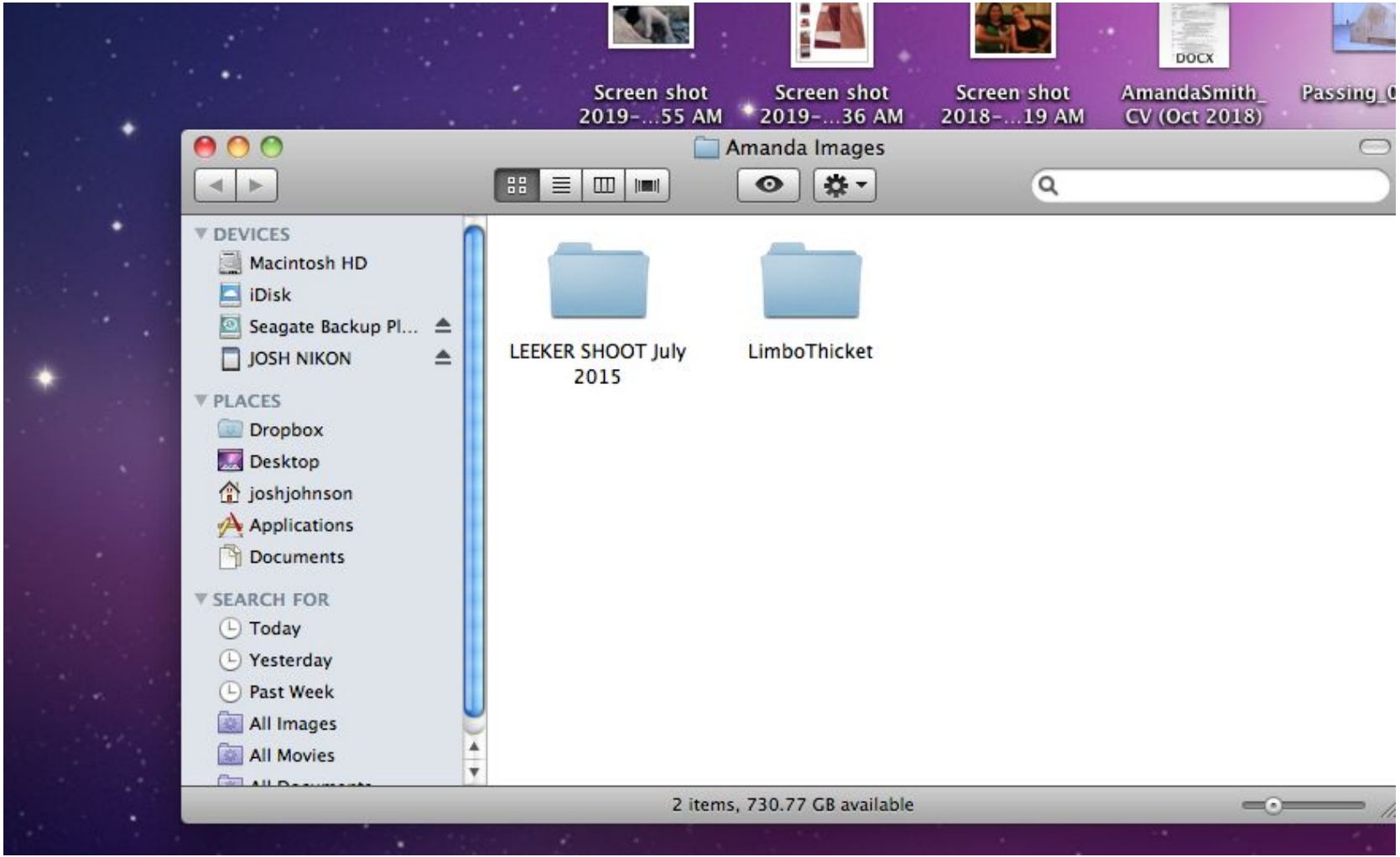


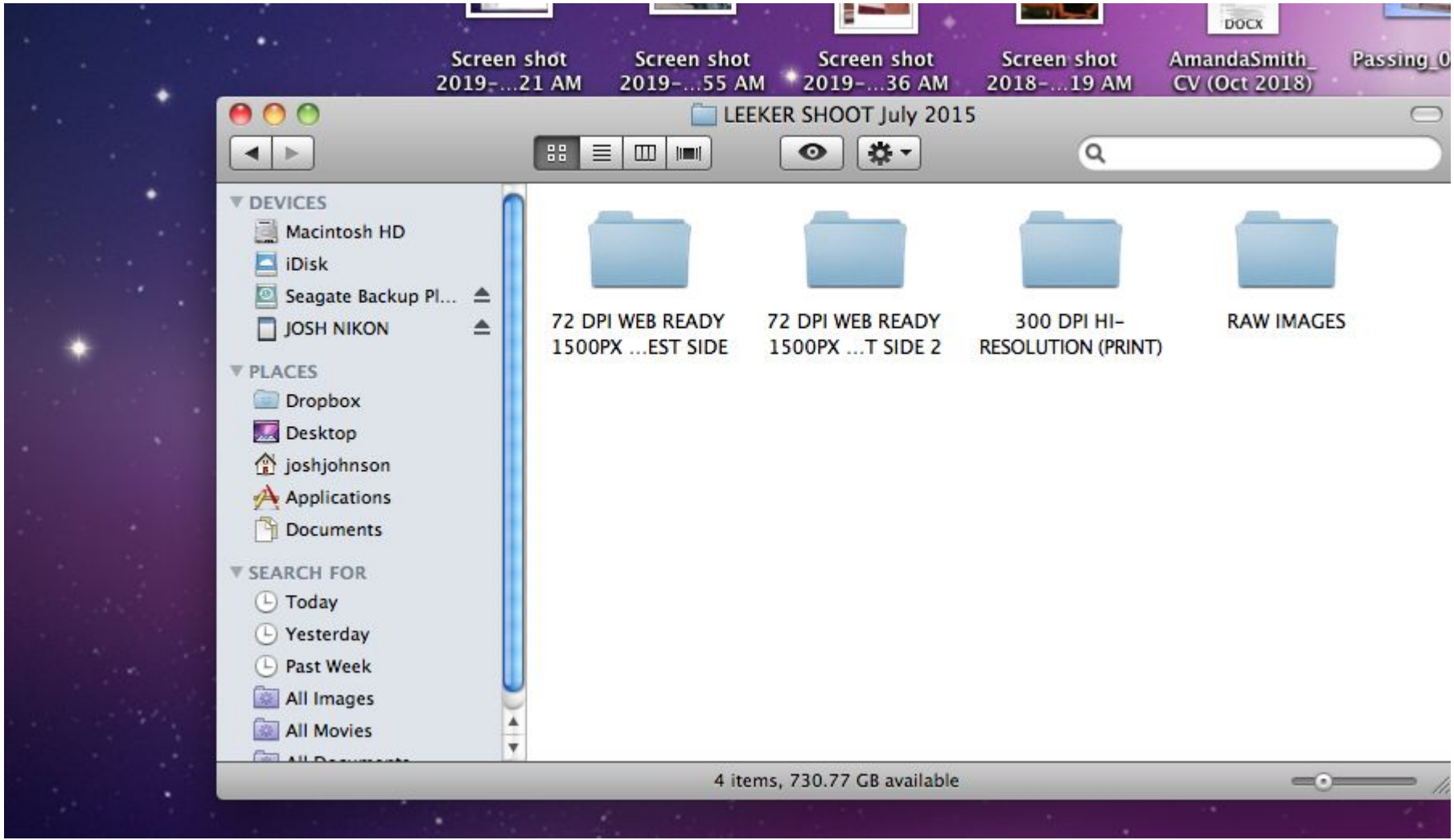
Lighting + Shooting

- **Lighting**
  - For 2D work, set up lights on either side of the artwork, at a 45 degree angle.
  - For 3D work, set one light 45 degrees from the work, and the other less than 45 degrees from the work to heighten texture and shadows.
  - If shooting outdoors, do so on an overcast day to avoid the harsh light/shadows of full sun.
  - DON’T use your camera’s flash
- **Shooting**
  - 2D: Measure and set up camera so that center of lens is the same height as the center of the artwork. Ensure that camera lens is exactly parallel to artwork to avoid “keystoning.”
  - Shoot against a neutral background, preferably white.
  - Make use of bracketing: take several versions of the same shot with slightly higher and lower aperture and shutter speed settings.
  - Fill as much of the frame with your artwork as possible without cropping it + take detail shots!
  - DON’T use digital zoom

Labeling + Archiving

- **Organizing with Care**
  - The care you take when initially uploading your work will save you a lot of headaches, stress, and time when applying for opportunities and marketing your work.
  - Create a master folder with all of the images from your shoot that are acceptable (delete any that are blurry, clearly too dark or blown-out).
  - Label these files with ORIGINAL or MASTER, or RAW. These are your large, pre-touch-up files.
  - Next, make folder for large files and small files -- 300 dpi (print) versus 72 dpi (web) for example. These folders will house your touched-up files for different purposes. You can label the files in these folders with 300dpi or LG; 72dpi or SM, respectively.


Screen shot 2019-...55 AM
Screen shot 2019-...36 AM
Screen shot 2018-...19 AM
AmandaSmith_ CV (Oct 2018)
DOCX
Passing_C
Amanda Images
DEVICES
Macintosh HD
iDisk
Seagate Backup Pl...
JOSH NIKON
PLACES
Dropbox
Desktop
joshjohnson
Applications
Documents
SEARCH FOR
Today
Yesterday
Past Week
All Images
All Movies
LEEKER SHOOT July 2015
LimboThicket
2 items, 730.77 GB available


Screen shot 2019-...21 AM
Screen shot 2019-...55 AM
Screen shot 2019-...36 AM
Screen shot 2018-...19 AM
AmandaSmith_ CV (Oct 2018)
Passing_0
LEEKER SHOOT July 2015
DEVICES
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Seagate Backup Pl...
JOSH NIKON
PLACES
Dropbox
Desktop
joshjohnson
Applications
Documents
SEARCH FOR
Today
Yesterday
Past Week
All Images
All Movies
72 DPI WEB READY 1500PX ...EST SIDE
72 DPI WEB READY 1500PX ...T SIDE 2
300 DPI HI-RESOLUTION (PRINT)
RAW IMAGES
4 items, 730.77 GB available

Touching-Up

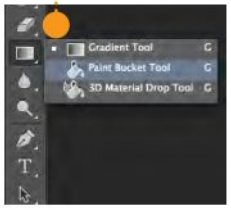
- **Correcting color + exposure in Photoshop**
  - When touching-up your images, your goal is to make the photo look *as close to the actual artwork as possible*, NOT to alter or improve the artwork itself!
  - Either make copies of your original files in your touch-up folders, or open your original files, make adjustments, and then make sure to only “Save As” -- not “Save” your touched-up version in its respective folder.
  - **Color Balance**: for adjusting the temperature or color cast of your photos
  - **Exposure** and **Levels**: adjust the value (lights and darks) of your photo
  - Use sparingly, if at all: **Contrast**, **Saturation**, **Sharpening Filters**
- **Correcting + removing background clutter**
  - In general, avoid making significant changes in Photoshop. Try to do most of the work in space and in camera, i.e. setting up a completely neutral backdrop, getting your ISO, Aperture, and Shutter Speeds set appropriately.
  - If there are spots on your image, an errant electrical outlet, or a need to change the background independent of the artwork, tools like the **Magic Wand**, **Magnetic Lasso**, **Healing Brush** and **Spot Healing Brush** can help you out.
  - It bears repeating again: *don’t misrepresent your work in the touch-up process*.

AT ONE
AND THE SERVANT

Then carefully select your object around the perimeter. After object is selected, hit command + C then command + V to create new layer with object only.

Delete background layer with the old wall. (This is the original image you started with) Then create a new layer to make the background by choosing the icon the arrow is pointing to. Make sure this layer is underneath your first layer, this will insure everything you do happens behind your object.

Then select the Paint Bucket Tool on the left hand tool bar.



http://www.saic.edu/sites/default/files/Documenting%20Your%20Work.pdf

Packaging + Presenting

- **Applications**
  - You've spent time, energy, and cold hard cash to get great images of your work. While that's an essential part of strong applications and marketing, it's not the only factor.
  - You must SELECT AND SEQUENCE YOUR MEDIA SAMPLES THOUGHTFULLY!
- **Selecting + Sequencing**
  - First, take stock of what you are applying for. Is this a proposal for new work, or for the exhibiting or awarding work that you've already created? That matters as you select media samples to make your case.
  - Do not write about work that is not represented in your media samples. Make sure that your written application and your media portfolio are in direct conversation with one another
  - Strike a balance between breadth and depth
  - Unless otherwise stated, keep it current
  - Don't overuse detail shots
  - Consider the order of your samples: Start strong, build cohesively, and end memorably
  - Submit the max number of media samples allowed in the application

Packaging + Presenting

- **A Special note about Time-Based and Performance Samples**
  - The recording of these events should also consider lighting, framing, clarity.
  - Sound is an additional consideration; sometime the sound recorded in-camera is not very good. You may have to record sound separately and edit in post.
  - I highly recommend hiring a professional--but preferably a professional friend--to document performances.
- **Selecting + Sequencing**
  - For time-based media samples, you will likely have time limits -- you often don't have the advantage of showing your full work. Select portions of your videos or performances that capture the essence of the full work. These clips should not be confusing for viewers who are dropped into the middle of a work, and should give a sense of the content of the project, your particular voice and vision, any interesting visual or auditory aspects (like costume, set, materials, rhythm in editing, etc.)
  - Make sure the context of your samples are apparent, either in the media sample itself, or in your corresponding list of media samples. Include information like location, festival, collaborator and their roles in the production, etc.
  - Capture still images from your performances, too