

PGY 2401C-02, Fall 2008
Andrew Ross, instructor

Project 3 (option A): Motion and Depth of Field

You have now progressed to using your camera, its controls, and the processing/printing methods to produce a quality final image. What we want to do now is expand the use of your camera controls and your “photographer’s eye” to create images that are unique to the photographic medium – specifically through the camera’s ability to portray motion and depth of field (DOF).

For half of this project, I want you to look for subjects that are *defined by or uniquely seen through their Motion*. You will need to create images that use **long** shutter speeds (blurring motion), **short** shutter speeds (freezing motion), and “**ideal**” shutter speeds (representing motion through your own unique vision for that subject). And the other half of the project is to *look at the effects of Depth of Field on your image*, especially in scenarios where this can make a big difference in the relationship of your subject to its environment. Like motion, I want you to create images with **long** DOF (a lot in focus), **short** DOF (very little in focus), and “**ideal**” DOF (where you are seeking to produce a specific meaning by what you choose to include or exclude from the area of focus). In either case, add your own creativity in what you choose to photograph and how you choose to compose it.

By now, I expect you to be producing good quality negatives and excellent prints. If you have failures with your negatives or prints, shoot more!!! This project is a little more focused on the work you do with the camera, but I still expect you to produce the best prints you can (and thus it helps to have good quality negatives to work from). Now instead of “experimenting” with contrast filters, dodging and burning, and/or split-filtering, I want you to *use* these tools to your advantage.

You will need to have 6 prints (8x10”) for our critique and to turn in for grading. There needs to be one each of: blurred motion, frozen motion, “ideal” motion, long DOF, short DOF, and “ideal” DOF. I also want to see your creativity in the images you make and capture, especially in the “ideal” versions. You will turn in all of your negatives and/or contact sheets (at least 3 usable rolls worth) along with your final prints. A theme amongst the 6 images that you present is not essential, but it can definitely enhance the overall effect.

Due Date: Wednesday, 15 October

PGY 2401C-02, Fall 2008
Andrew Ross, instructor

Project 3 (option B): Photographing Strangers

You have now progressed to using your camera, its controls, and the processing/printing methods to produce a quality final image. What we want to do now is expand the use of your camera controls and your “photographer’s eye” to create images that are unique to the photographic medium – specifically the ability to capture an image on the spot, without prior planning.

So... I am going to have you photograph *strangers*. Yes, I really mean that – *people you do not know*. Note that this is an “option B”. I am mostly providing this option to those who may already have experience working with motion and depth of field. But I also see this as a very valuable skill: learning to talk to and interact with people you have never met before and see how you can create a good image of them without much prior planning. You *must* interact with your subjects, as this will make a huge difference in how they come across in your images.

I do still want to see good use of depth of field – how does deep or shallow focus enhance the subject within your image? And pay particular attention to composition – how does that subject fit within the environment and within the framing of your photograph? If you choose this option B, I want you to develop some *theme* amongst your strangers. Perhaps you only photograph “couples”, or all of your images were taken at the supermarket, or people walking their dogs, etc. I’m sure you can come up with better ideas than I have....

By now, I expect you to be producing good quality negatives and excellent prints. If you have failures with your negatives or prints, shoot more!!! This project is a little more focused on the picture-taking process, but I still expect you to produce the best prints you can (and thus it helps to have good quality negatives to work from). Now instead of “experimenting” with contrast filters, dodging and burning, and/or split-filtering, I want you to *use* these tools to your advantage.

You will need to have 6 prints (8x10”) for our critique and to turn in for grading. And if you choose this option, I expect you to have a recognizable theme among your 6 images. You will turn in all of your negatives and/or contact sheets (at least 3 usable rolls worth) along with your final prints.

Due Date: Wednesday, 15 October