

JACK GRAHAM PHOTOGRAPHY WORKSHOPS

A “What’s it All About Production”

Presents..... ..

**SUCCESSFUL IMAGES by CHOICE....
NOT BY CHANCE**

Jackgrahamphoto.com

Defining Fine Art Photography

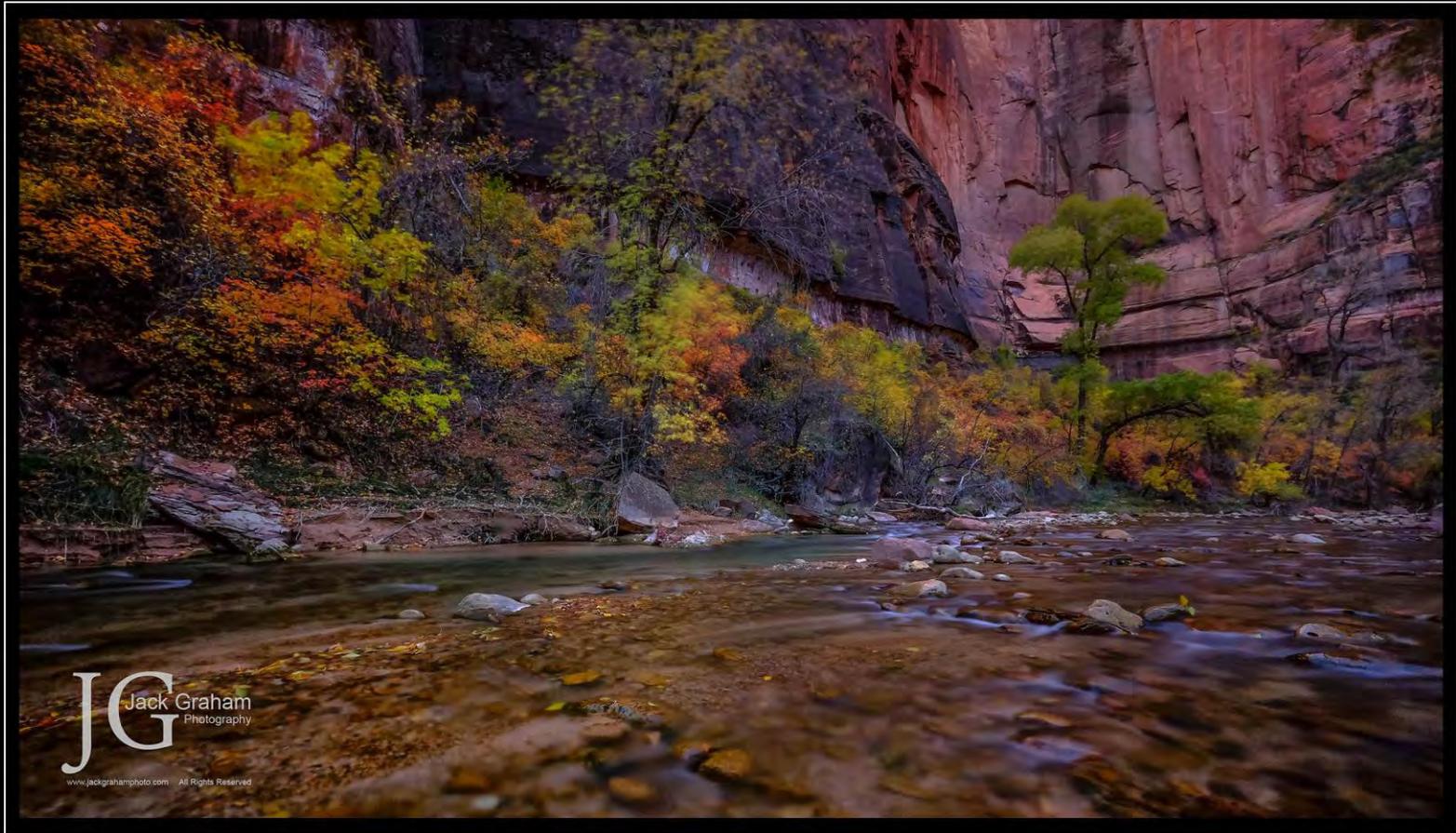
Jack Graham Photography Workshops



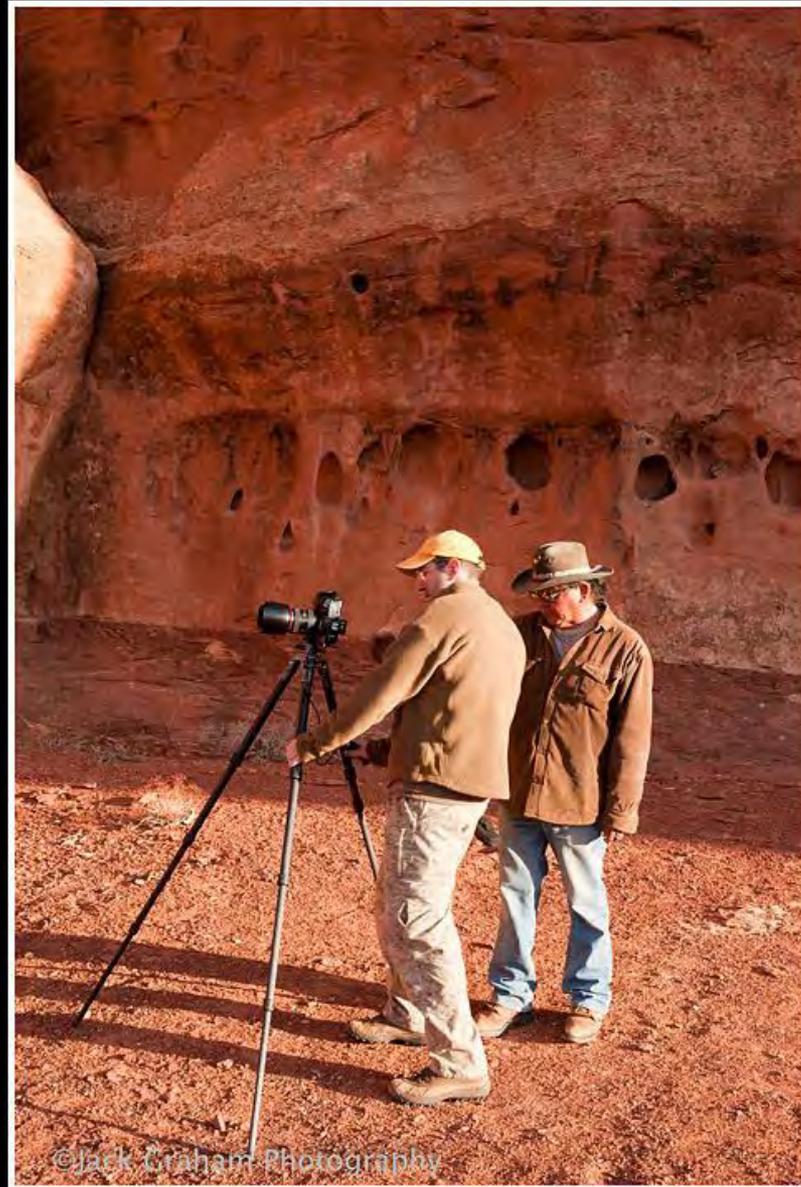
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PHOTOGRAPHY

Derived from the Greek words “*phos*” or LIGHT and “*graphe*” or LINES (drawing)



What's it All About ?



Creativity ... the pursuit of bringing something new into
existence

Fine Art “creative” photography is about the expression of :

- > Subjective ideas
- Emotions and
- Sensibilities through the beauty of natural elements

A creative photograph is the result of venturing beyond the act of pressing the shutter and recording a scenes and objects with a camera.

Rather than thinking about what you want your viewers to **see** when looking at your work, think instead about how you want them to **feel**.

A creative image is first formed in the mind's eye before being captured by the camera.....

Beyond mere technical considerations.

Be deliberate about framing and composition decisions.

.... And above all, believe in your own ability to make great images.

YOU.... .. Are the only person that you need to please.



Feeling

Articulating

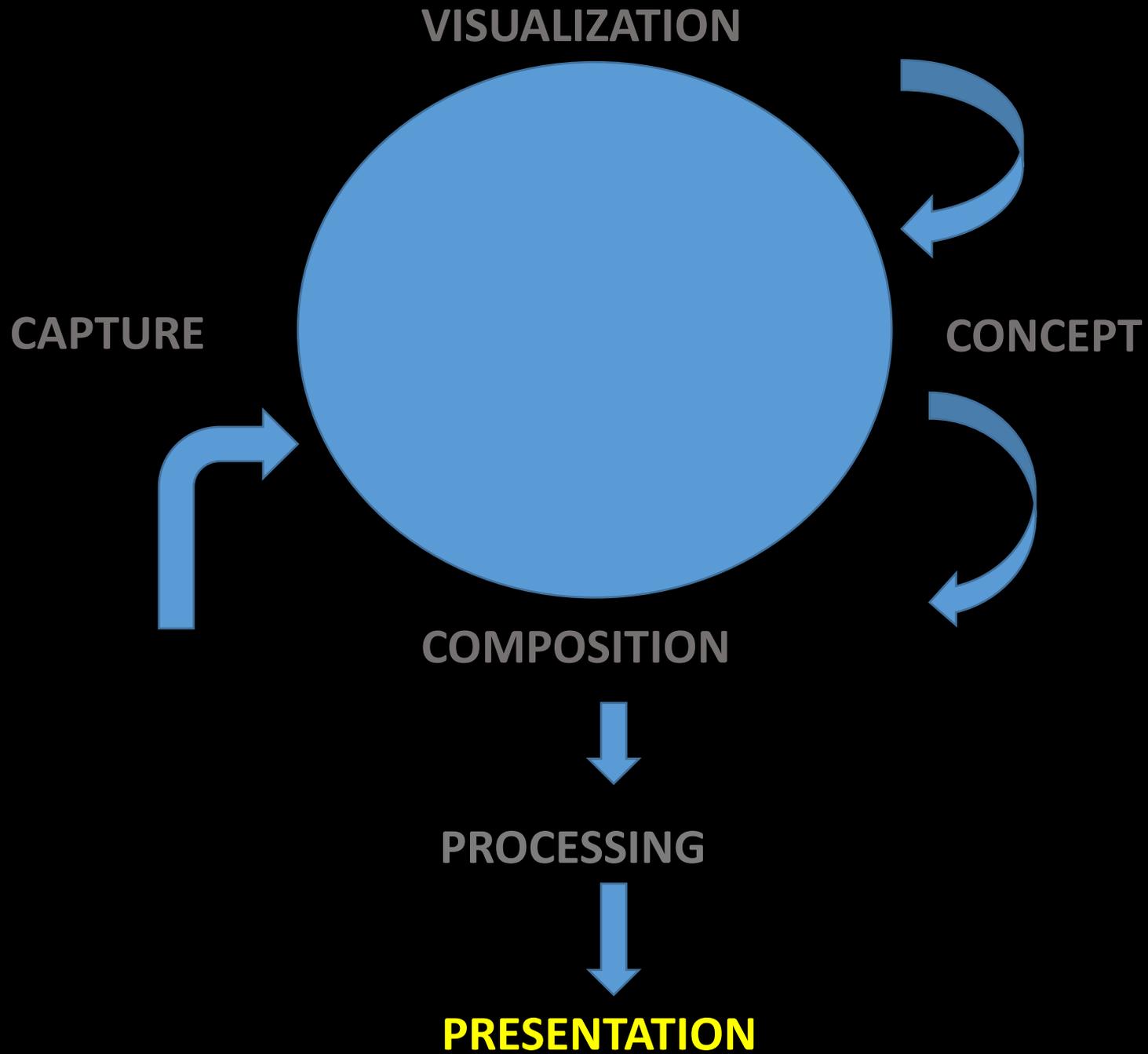
Technology





6 Aspects of Becoming an Artist and Producing Fine Art Photography

- Concept
 - Visualization
 - Composition
 - Capture
 - Processing
 - Presentation



CONCEPT

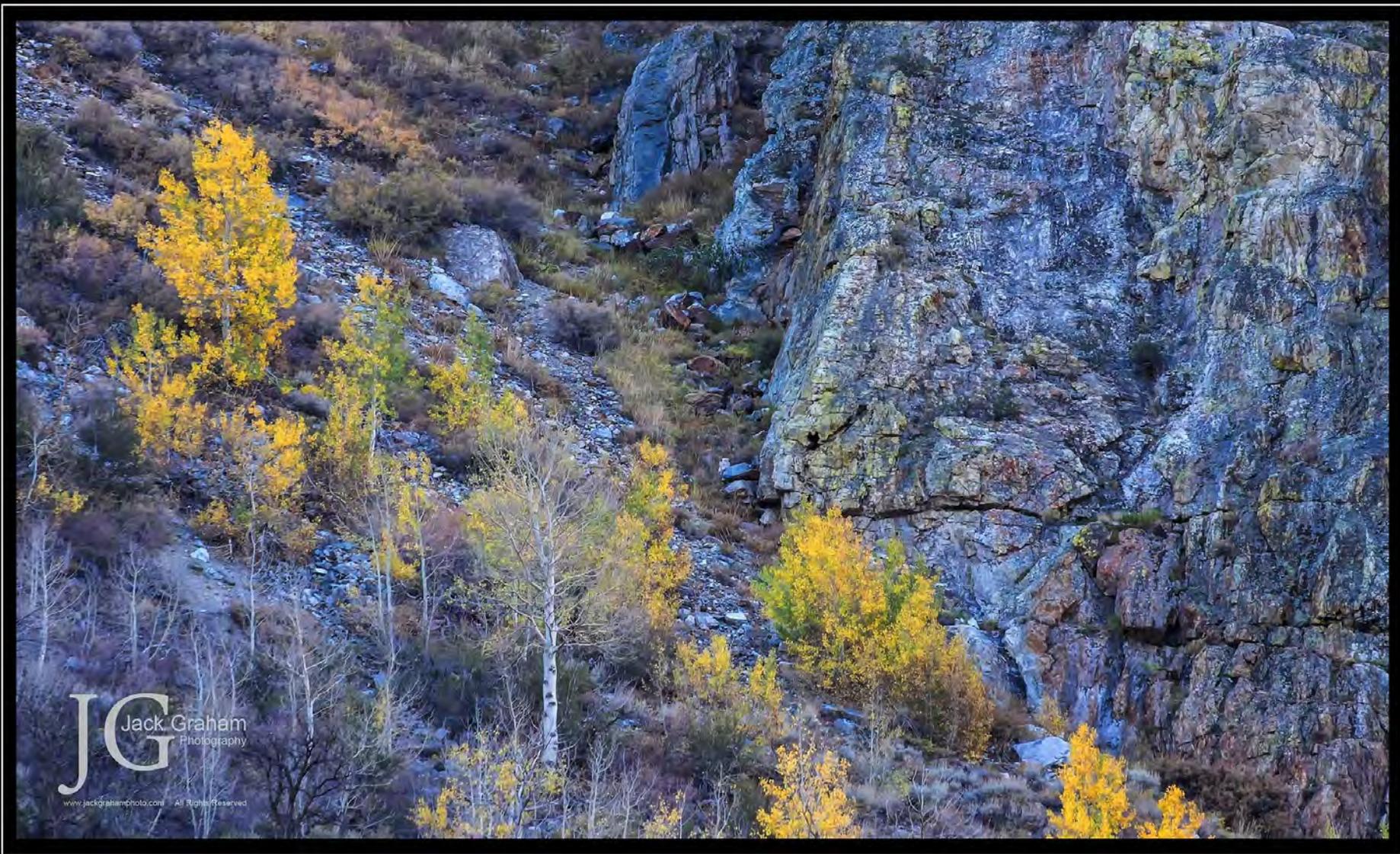


> Communicate with your mind and senses

> Is there something here to make something of?

“The concept of the photograph precedes the operation of the camera. The print itself is somewhat of an interpretation, a performance of the photographic idea.” Ansel Adams





What am I looking at?

What is the story?

What do you want to communicate to your audience



Write down ...sketch the scene...–what am I looking at.... .then **highlight** the **key words**...literal translation

I want to show the **relationship** between the **white** cotton **plants** and **white clouds** to **frame** the mountains and green **field of grasses**. I want a **large foreground**

Learn to use all the visual elements available





What's it All About?



▶ **Know your subjects:** What they are and how they came to be, and any unique characteristics they may possess.

▶ **Know how the camera sees:** (and how it is different from how you see). Understand how different camera settings will affect the captured image, and what tools and techniques can be applied in processing that image.

▶ **Know you audience:** EASY !!!!The primary audience for your work is you . The purpose of the creative act is to satisfy your own vision. Others who may appreciate your work are those who share the emotion and or sensibilities that you, the artist convey.

Camera

Frame at a time

Limited dynamic range

Limited field of vision

Separate colors

Variable gamma

Starting point

Same in light/dark

Sees all

Visual System

Stream of information

Constant HDR

Constant stitching

All colors

Fixed gamma

Final image

Different in light/dark

Selective

VISUALIZATION



The concept of visualization in photography is where the photographer can see the final print before the image has been captured.

“Visualization is the single most important factor in photography”. Ansel Adams

Understanding the significance of this approach is imperative for all photographers. You now will have the potential to unlock greater creative vision, and allow for greater control (and predictability) from the capture to the print.



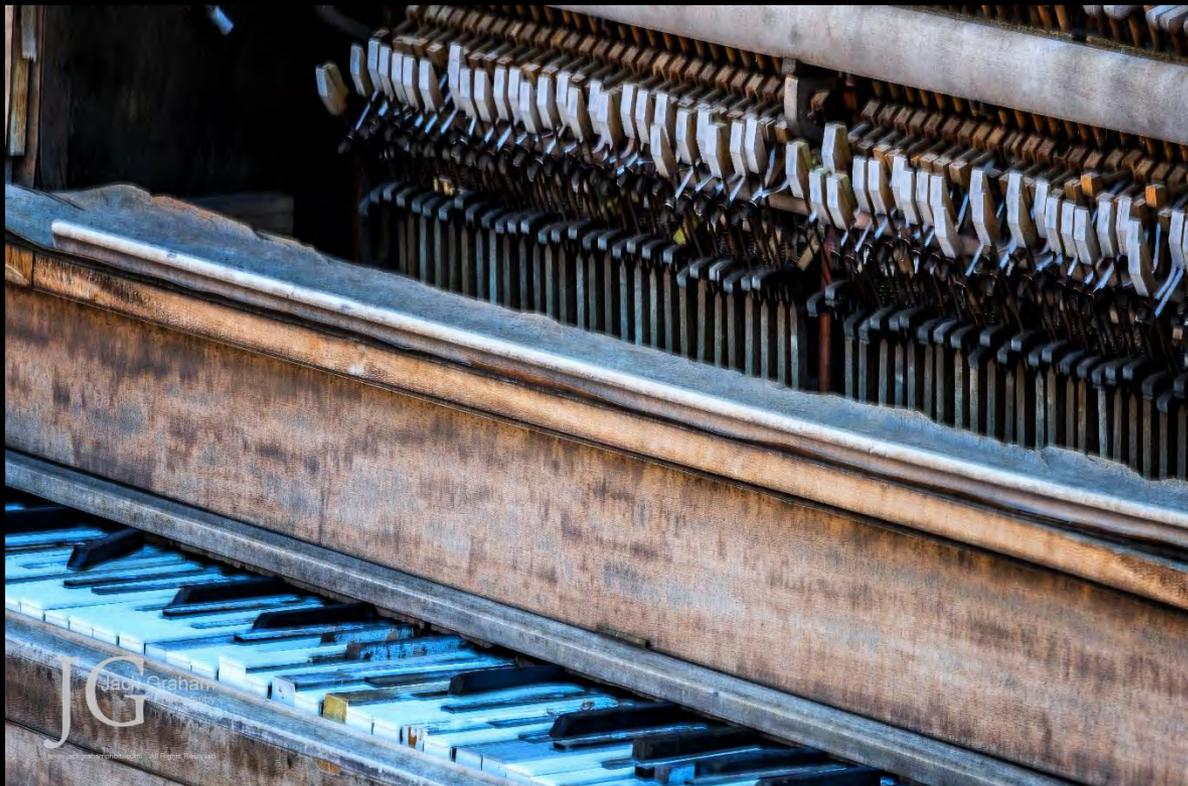
Visualization is one of the most useful and powerful skills a photographer can possess. It is also one that takes practice to master. It make take time to be able to visualize images as well. Do not get frustrated...practice !

As Ansel Adams him- self admitted:

“In my mind’s eye, I visualize how a particular ... sight and feeling will appear on a print. If it excites me, there is a good chance it will make a good photograph. It is an intuitive sense, an ability that comes from a lot of practice.”

The term ‘pre – visualization’ is often erroneously used. It is a redundant term, since visualization already implies an act that precedes the capture, followed by processing, and finally, the presentation of an image.

Train your mind to become more acutely aware and to observe more. Consider and to relate more of what you see around you (on every scale—small to grand) and incorporate these elements in the art of making images.



Spend time deliberately identifying lines, shapes, and visual relationships in scenes and objects around you.

Pay special attention to nuances of color and tone and whether they complement or distract from each other.

Think beyond the present. Try to determine what the scene might look like at a different time of day or in a different season.





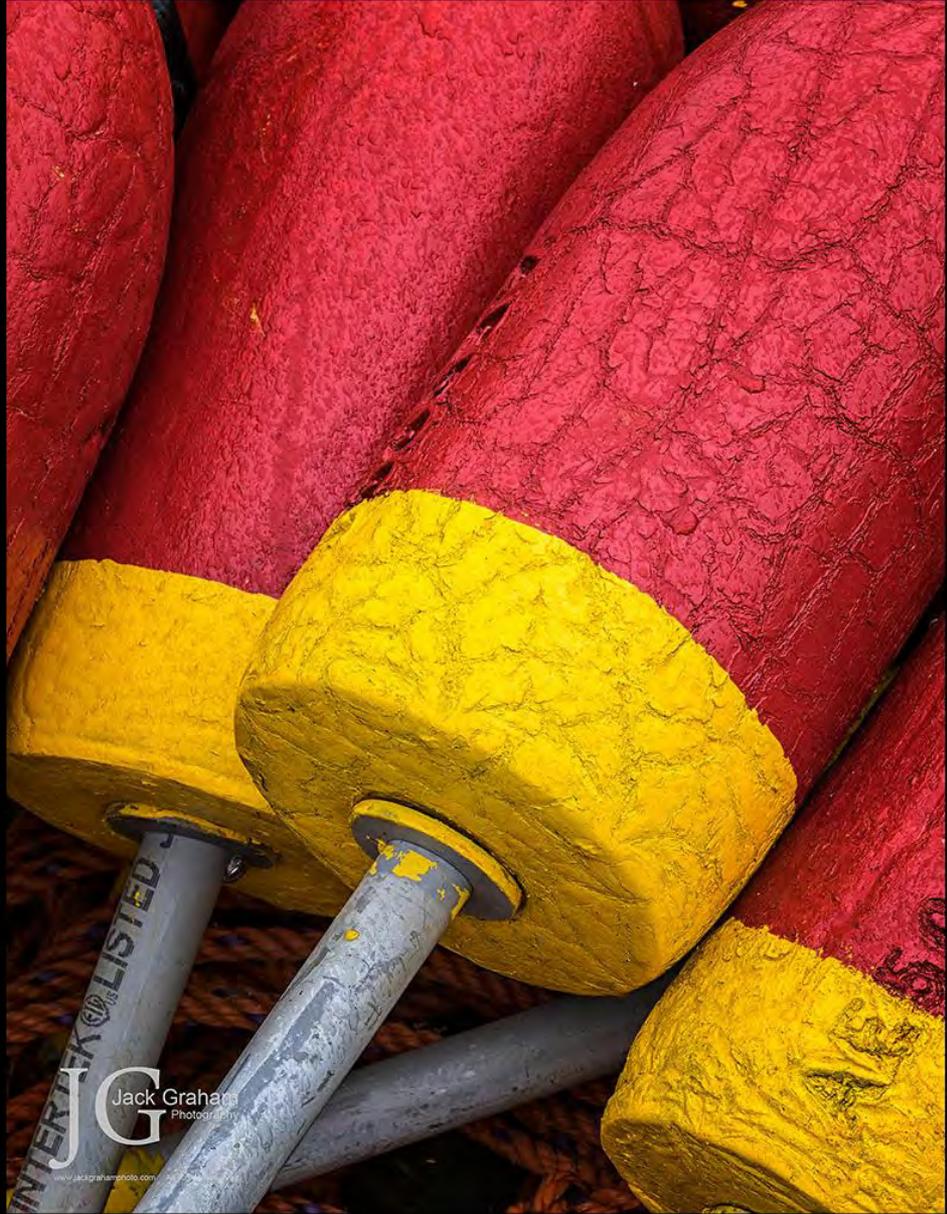




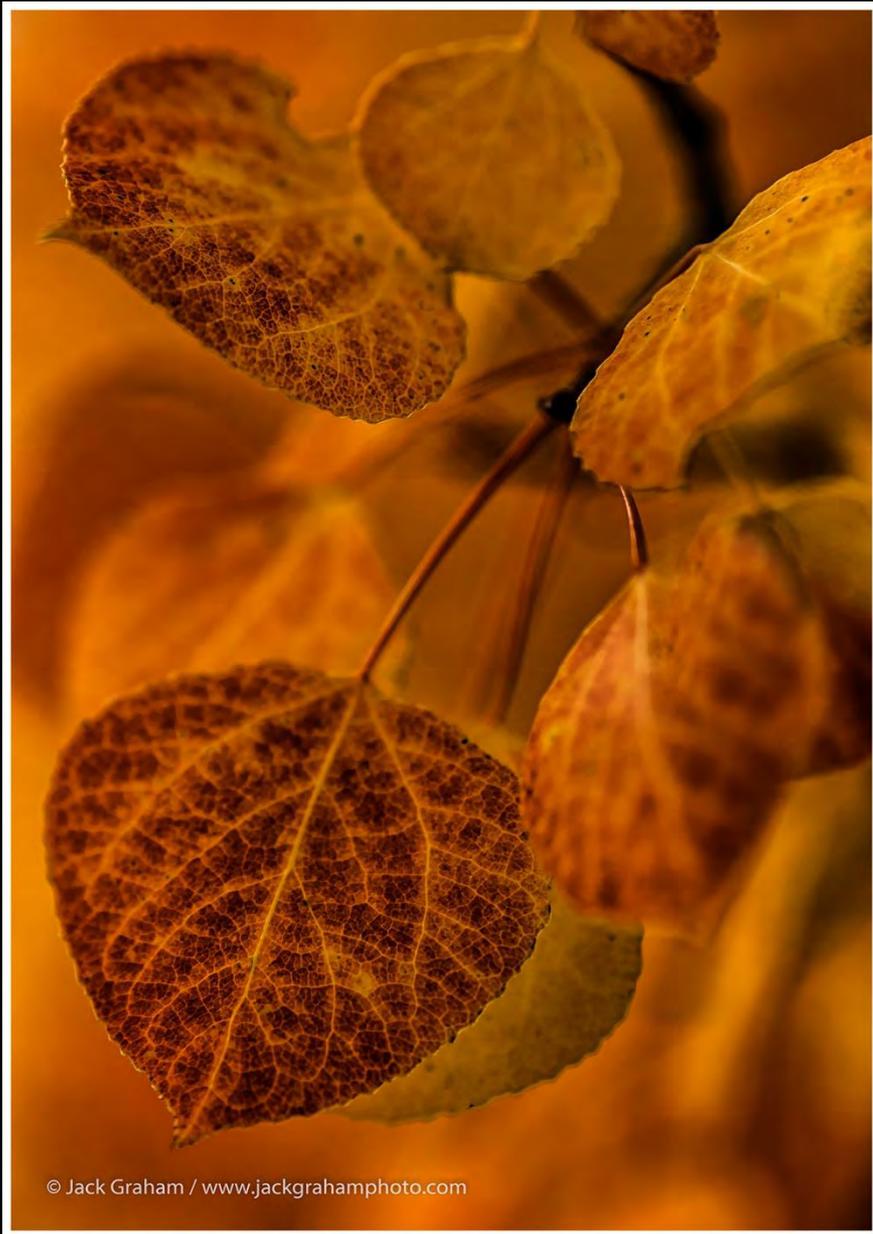
Simplify



J&G Graham
Architects
Interior Designers
Landscape Architects



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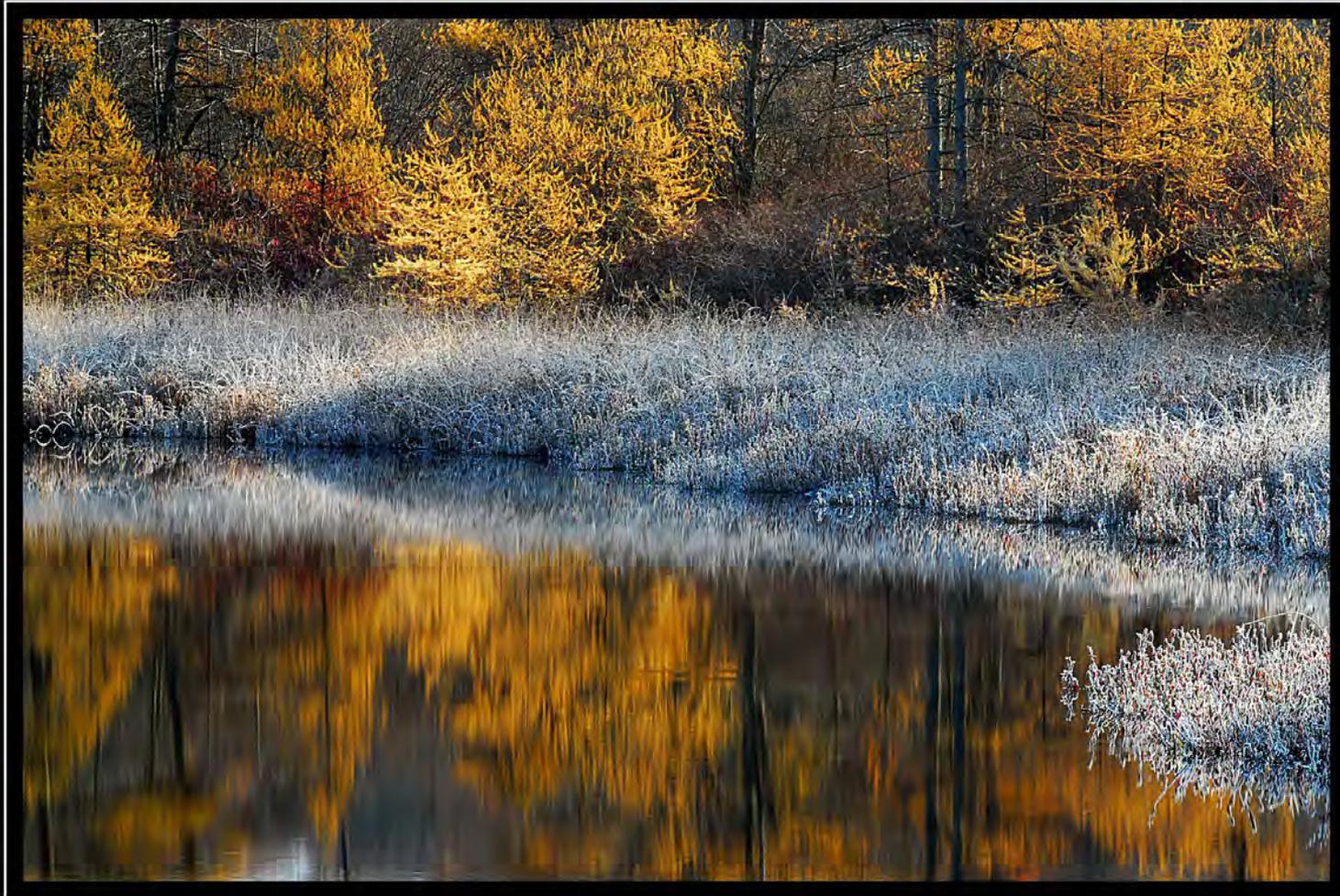




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SUBJECT and LIGHT.....

The two most important parts of a photograph



LIGHT: Is there acceptable light? Is the light good?
Can you, the photographer control the light to make it
what YOU want it to be.

. GOOD HABIT---- **Look for great light, not a subject**

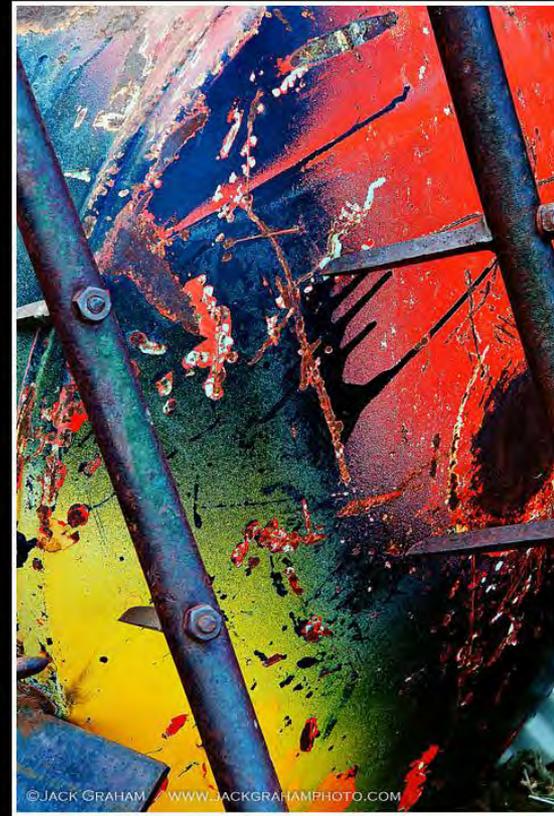
SUBJECT: Consider the characteristics of the
subject(s) being photographed as well as the technical
challenges

Is the subject in motion? If so, how will your choice of
shutter speed affect the result? What lens will the
subject require? (taking into account any limitations in
depth of field or working distance?)

WHAT'S THE SUBJECT / WHAT'S THE STORY ?

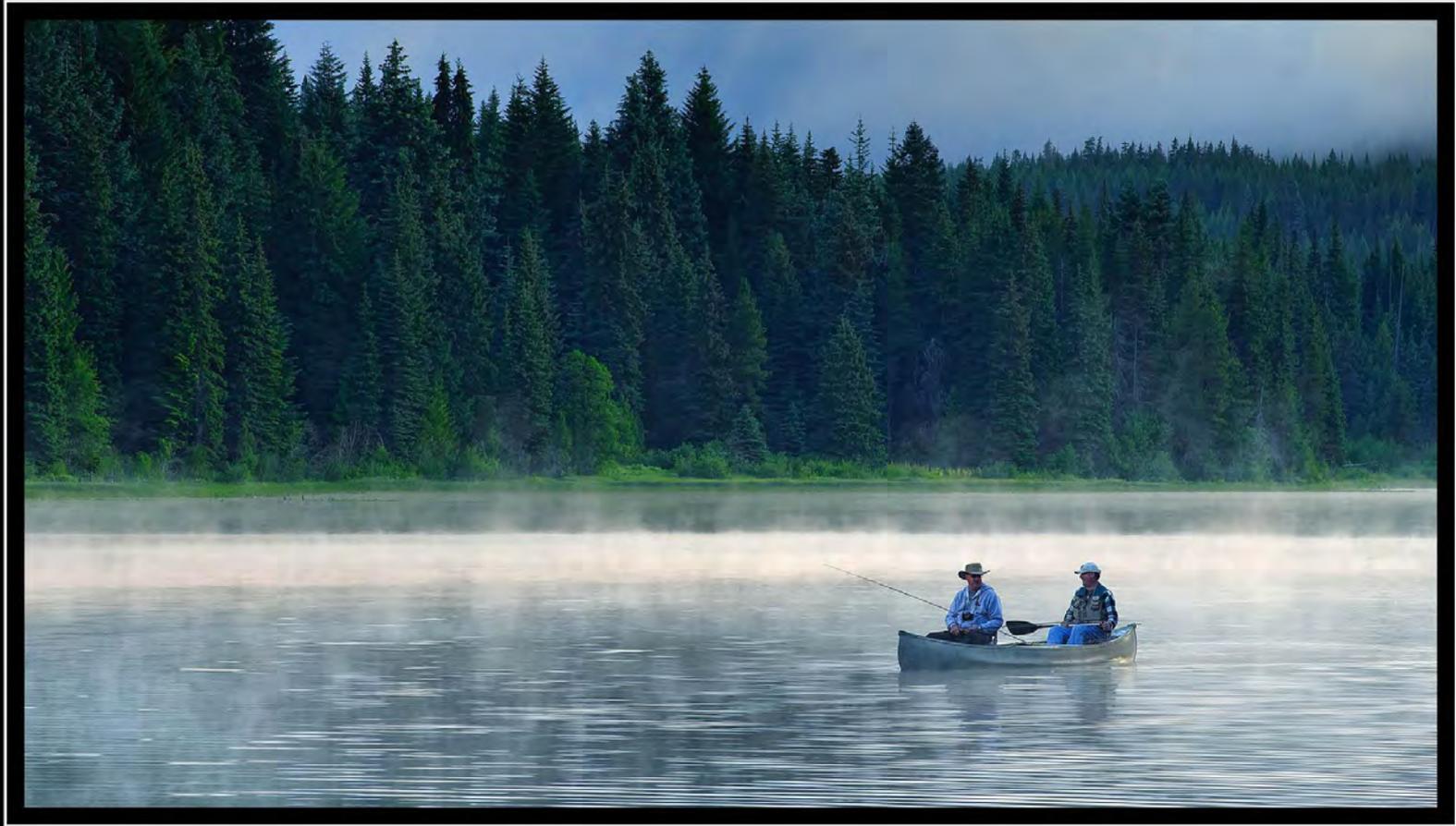
..either well defined, or abstract

Images that are not boring or predictable



What is the visual experience you are trying to communicate with your audience.

THE STORY



Barren Rocks in the desert



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Saguaro at sunrise



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Color on Rock Wall



80-200mm at 100mm

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Moose crossing the River



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Barn in Winter



Autumn Reflection

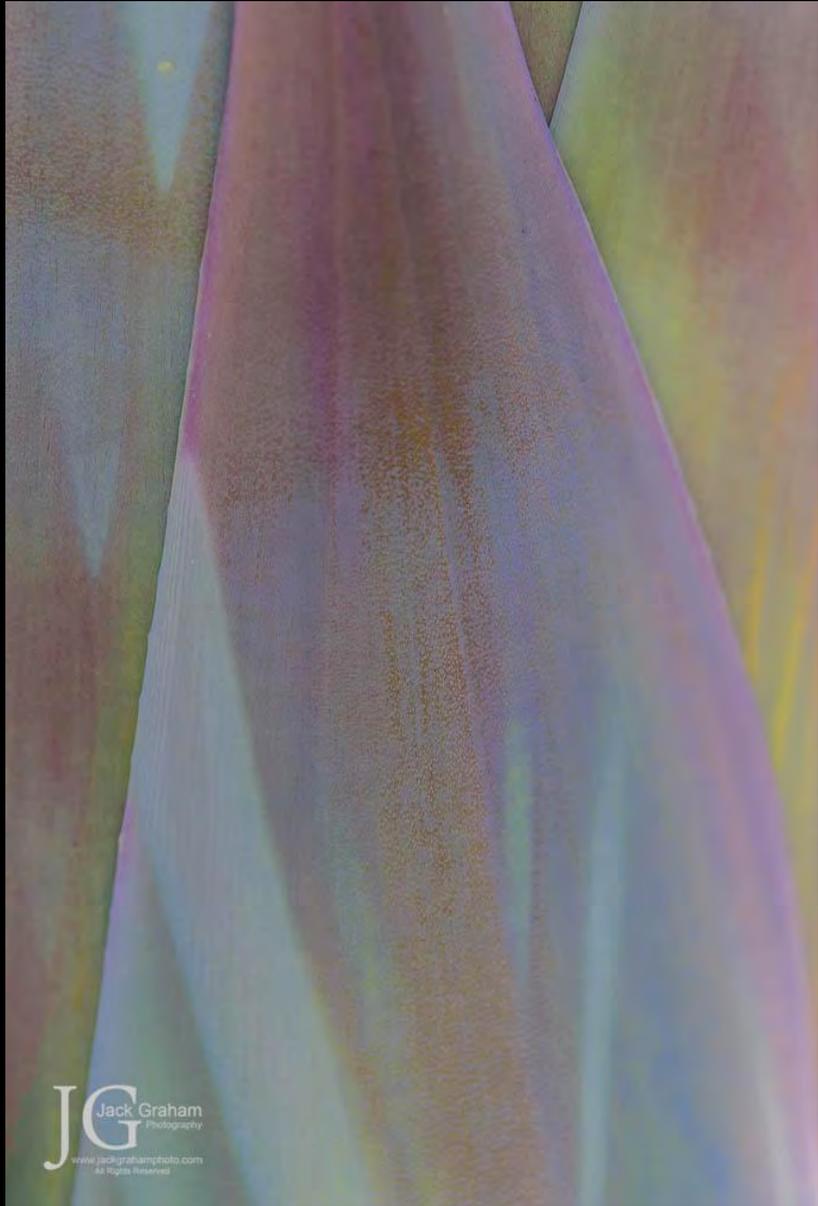
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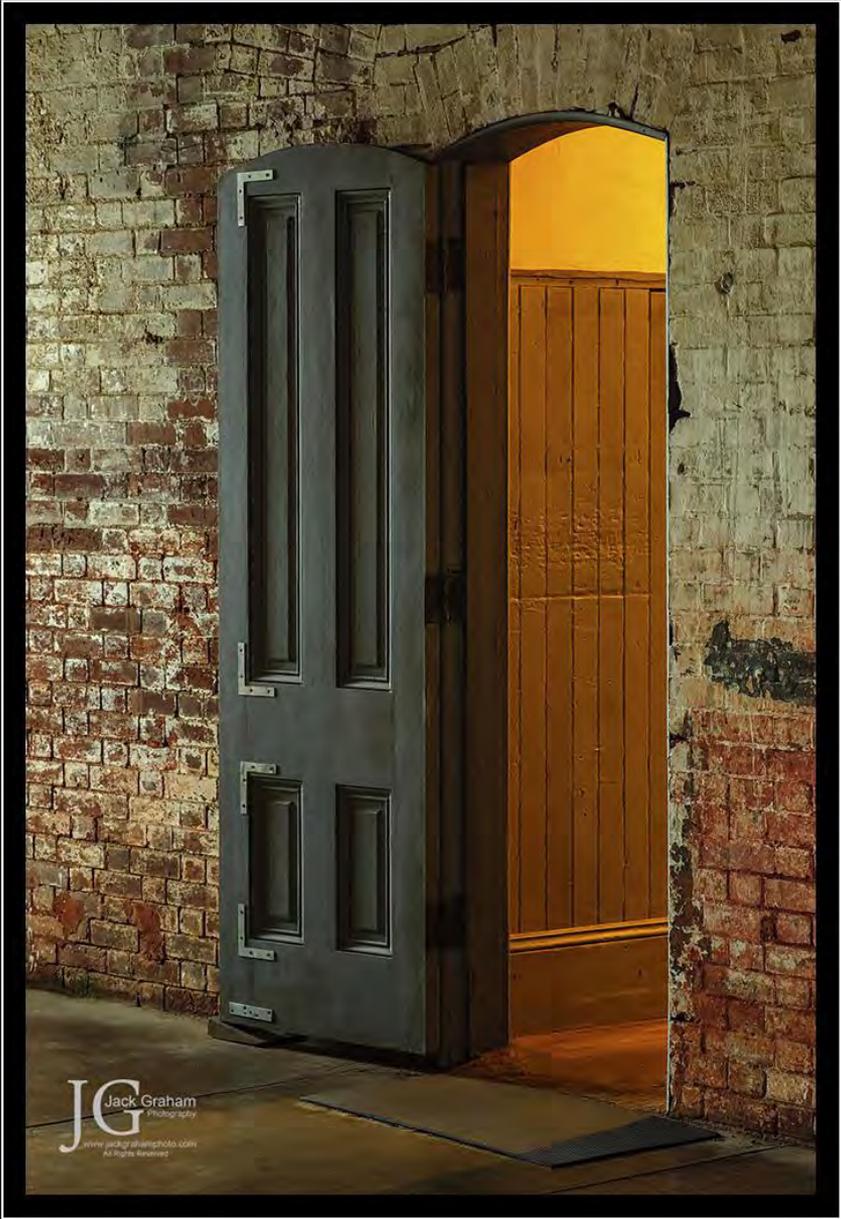
Path through Aspens



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COMPOSITION



> **Slow down!** ▶ Walk around the scene to study it from different angles.

> **Identify** what elements you would like to appear most prominently and command the most attention. Use this information to decide on perspective and focal length.

> Make sure key elements do not overlap and have sufficient “breathing room.” ---**SPACE**

> Make sure your image is **Balanced**

“Moonrise Hernandez” Ansel Adams (Original Version)

4:05 PM (local time), October 31, 1941.



Moonvige Hernandez

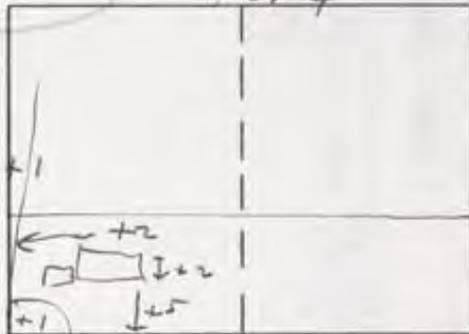
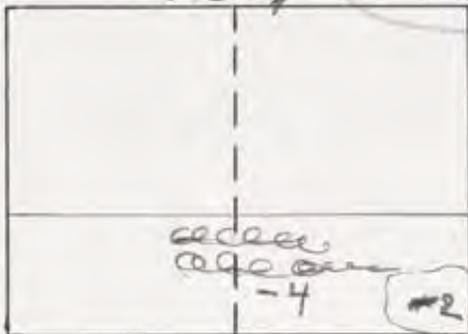
$\pm 32\frac{3}{4}$

LAST^{ms}

$\pm 32\frac{3}{4}$

2-22-80

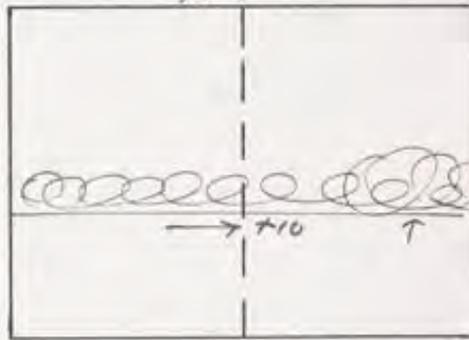
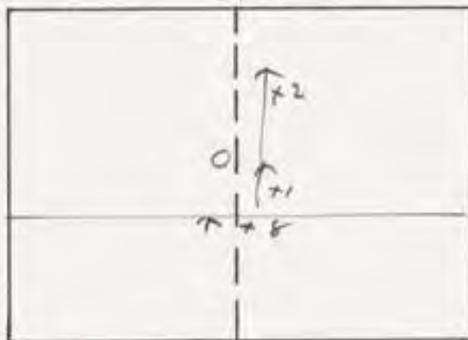
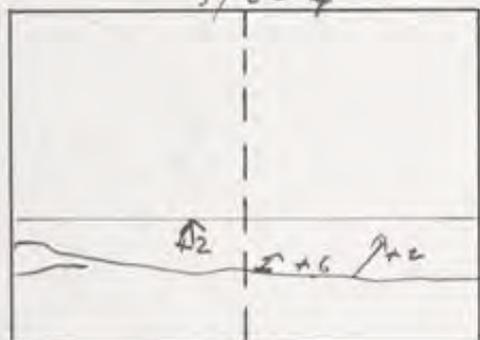
94°
 $\pm 32\frac{3}{4}$ f/11
 11/oval Pal #3
 Depth 1705
 Factor 12
 9/60



$1/32\frac{3}{4}$

f/11

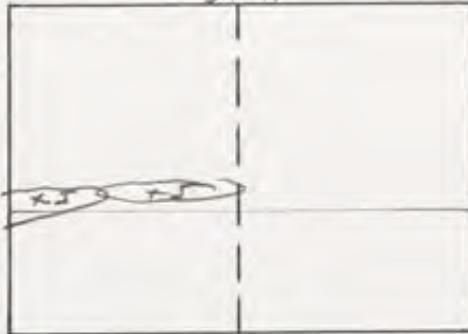
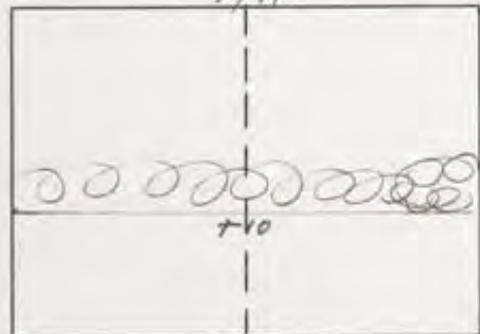
f/11



f/11

f/11

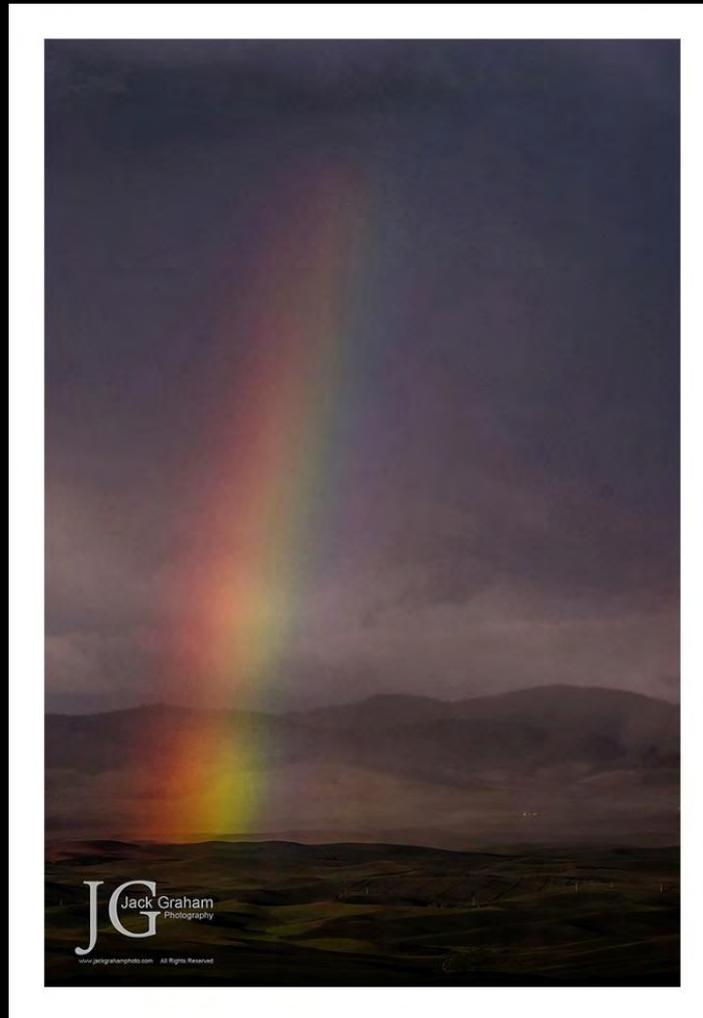
f/11

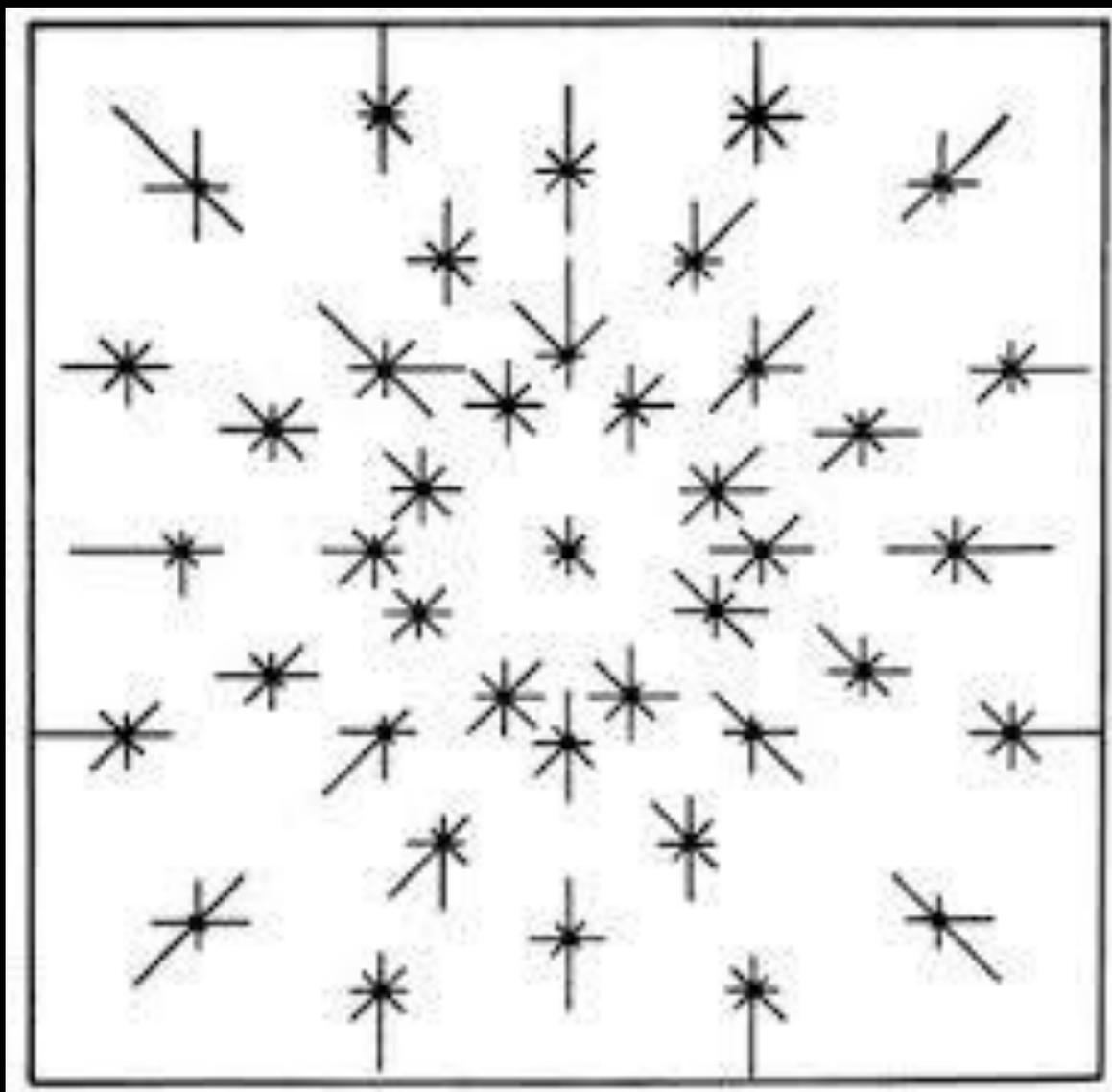


“Moonrise Hernandez” Ansel Adams (Final Version)



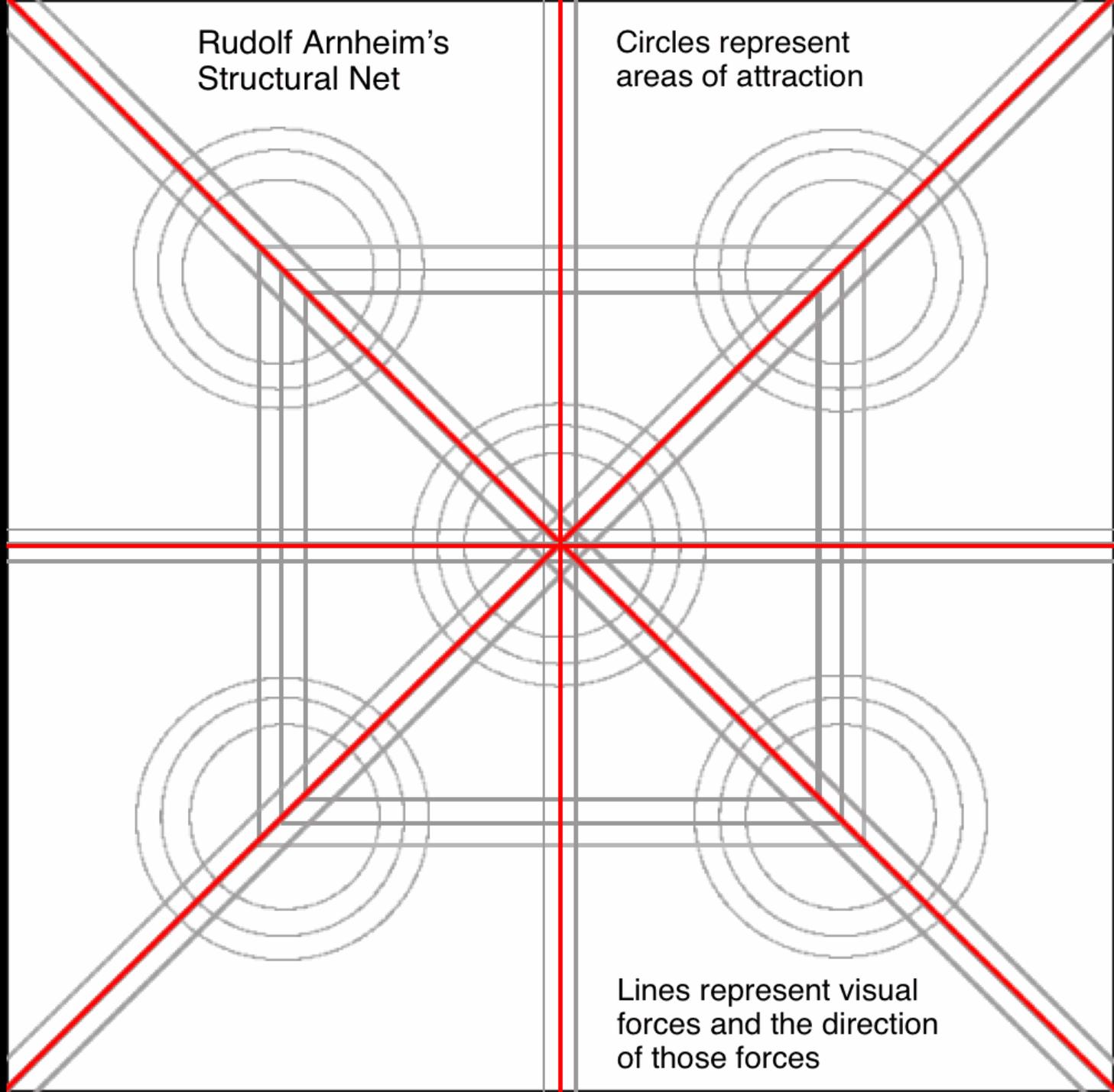
- 1) Understand what the brain “sees”
- 2) How does brain process color?
- 3) Create Visual Tension--- visual tension causes us to look at image longer and closer
- 4) Look for the unexpected





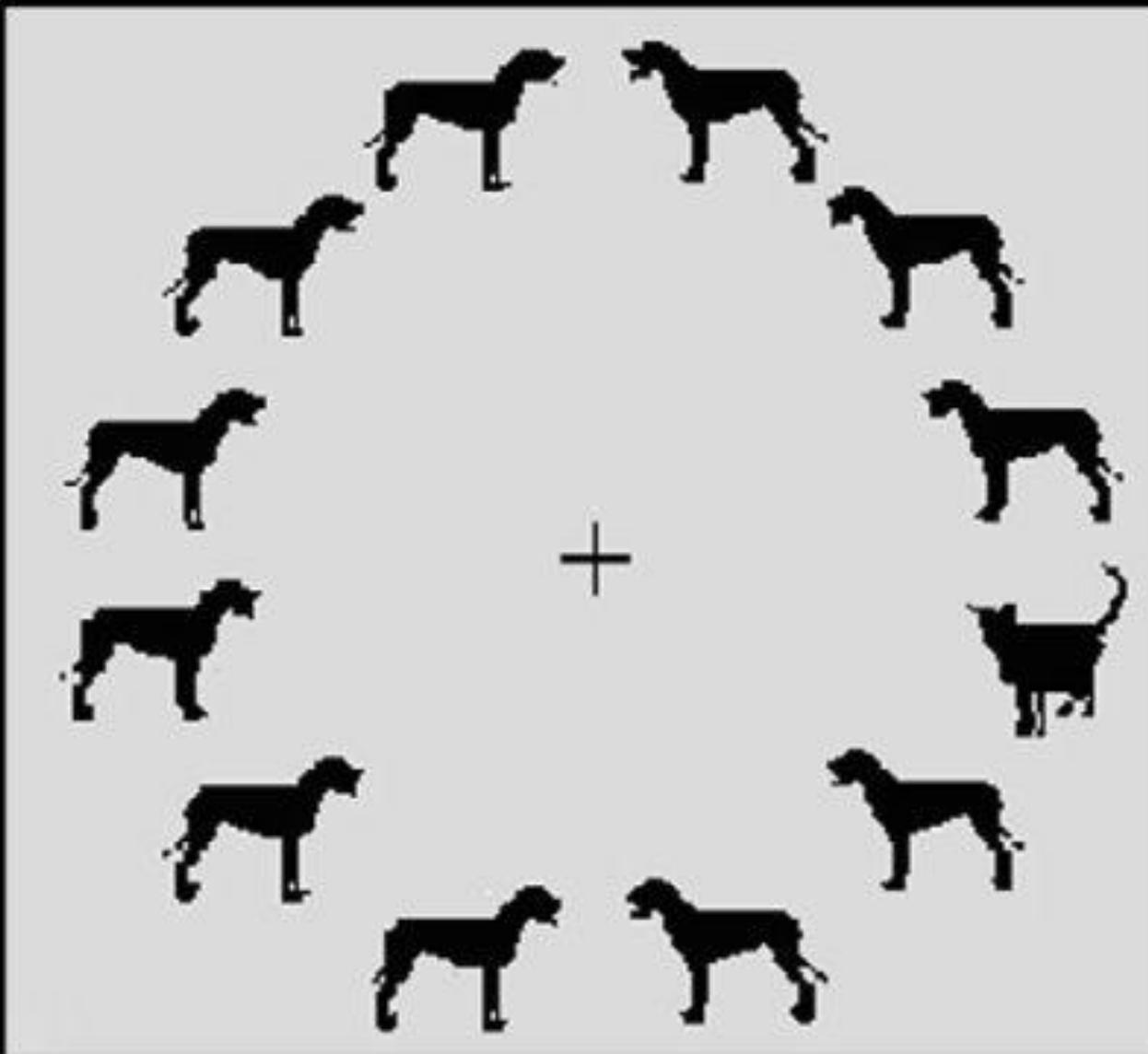
Rudolf Arnheim's
Structural Net

Circles represent
areas of attraction



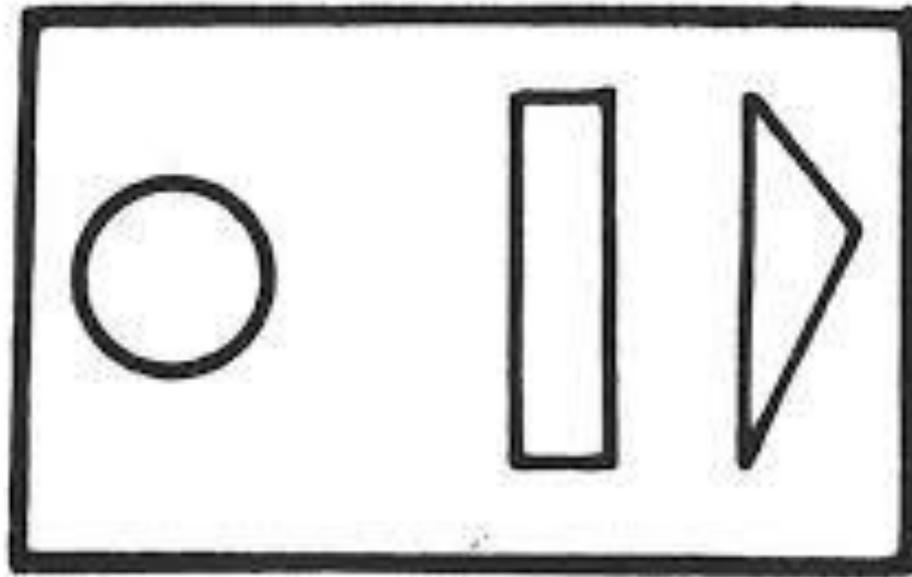
Lines represent visual
forces and the direction
of those forces

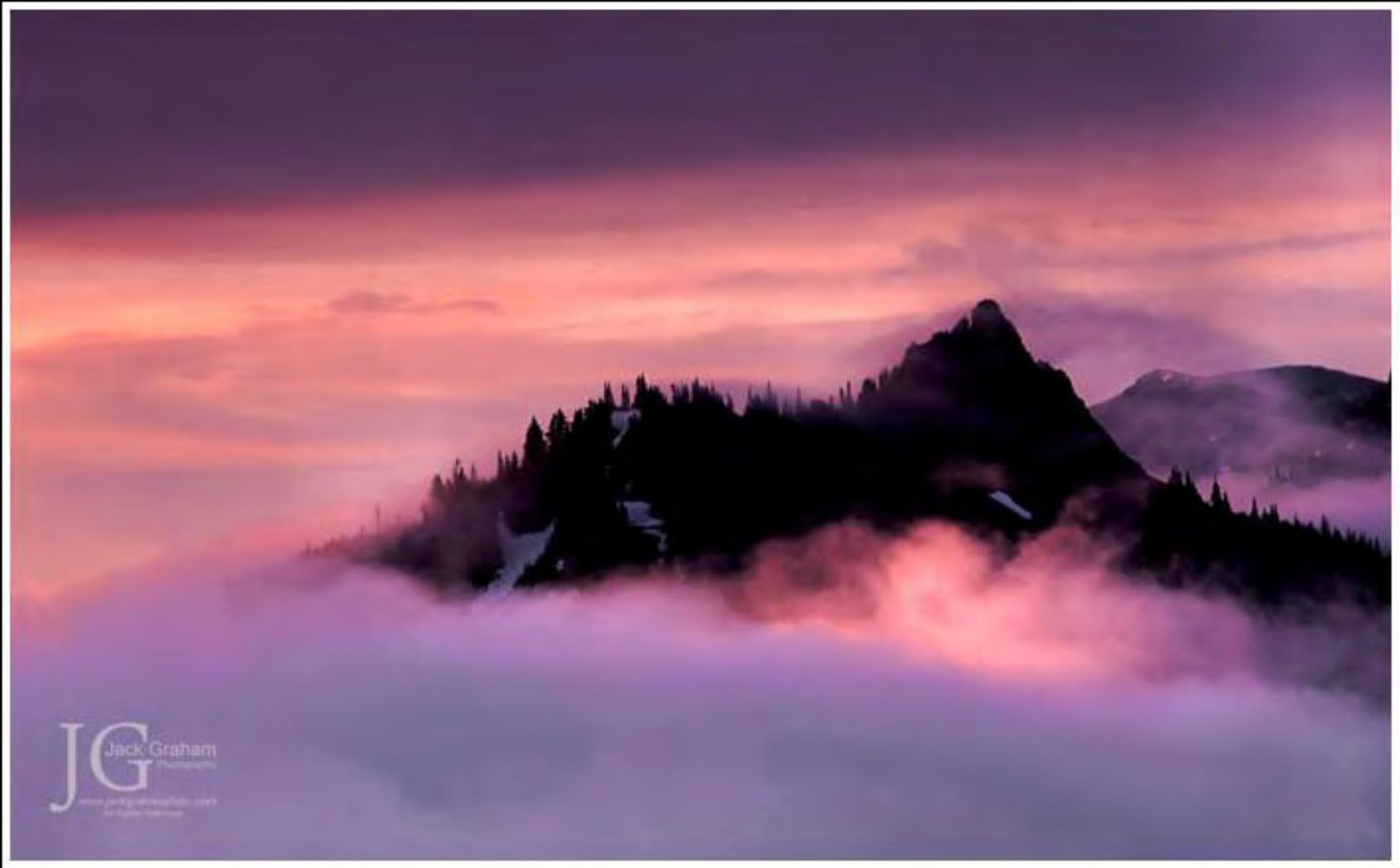
In this image, there is a bunch of dogs in a circle, and one cat. and the task is to indicate which side of the circle the cat is on. As in the previous studies, the cat was either in the right or left visual field, and it was proven that the faster time in identifying the cat was stronger when in the right visual field than the left



Balance

Strong accents come into play in using identifiable shapes. These most identified shapes stand out from the rest of less definable graphical elements when putting into a composition. This is a result of compactness, which means “the degree to which mass is concentrated around its center – also produce weight. A small circle perceptually counterweight at the rectangle and triangle at the right-hand side.



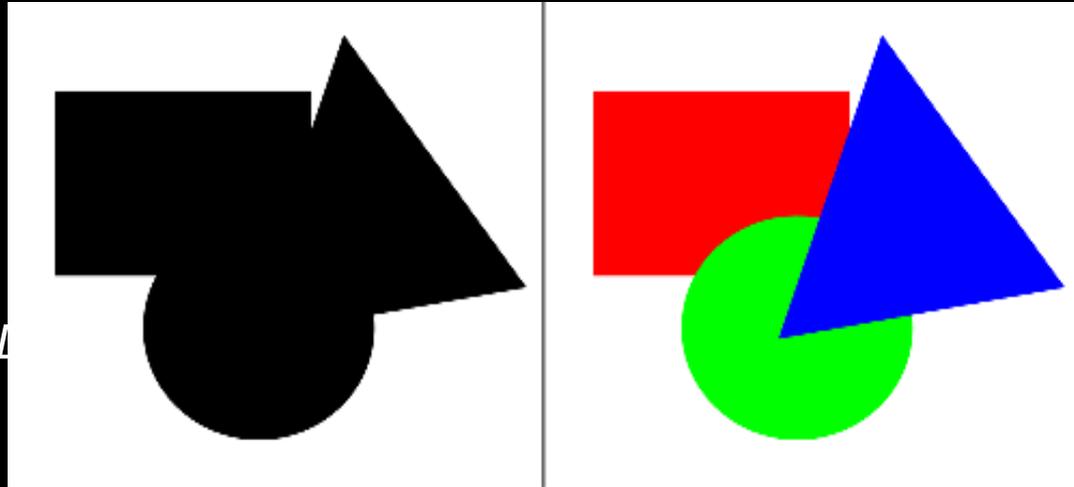


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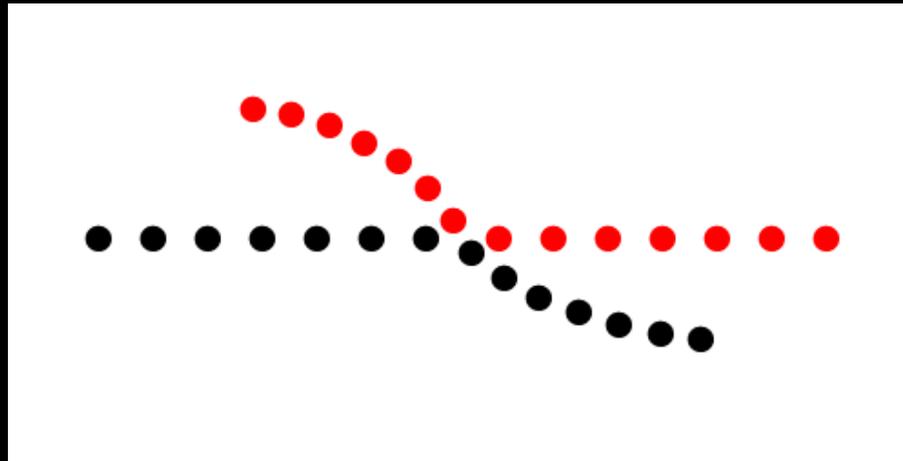
We prefer things that are simple, clear and ordered. Instinctually these things are safer. They take less time for us to process and present less dangerous surprises.



Law of Prägnanz (Good Figure, Law of Simplicity).

When confronted with complex shapes, we tend to reorganize them into simpler components or into a simpler whole. You're more likely to see the left image above composed of the simple circle, square and triangle like you see on the right than as the complex and ambiguous shape the whole forms. In this case, seeing three distinct objects is simpler than seeing one complex object

It's instinct to follow a river, a path or a fence line. Once you look or move in a particular direction, you continue to look or move in that direction until you see something significant or you determine there's nothing significant to see. instinct to follow a river, a path or a fence line. Once you look or move in a particular direction, you continue to look or move in that direction until you see something significant or you determine there's nothing significant to see.

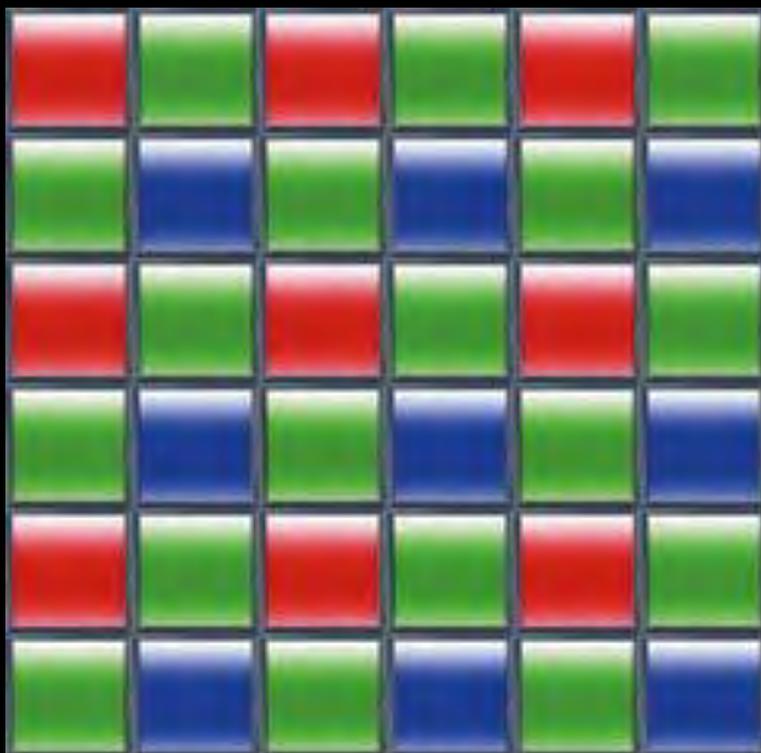


Another interpretation of this principle is that we'll continue our perception of shapes beyond their ending points. In the image above, we see a line and curve crossing instead of four distinct line and curve segments that meet at a single point

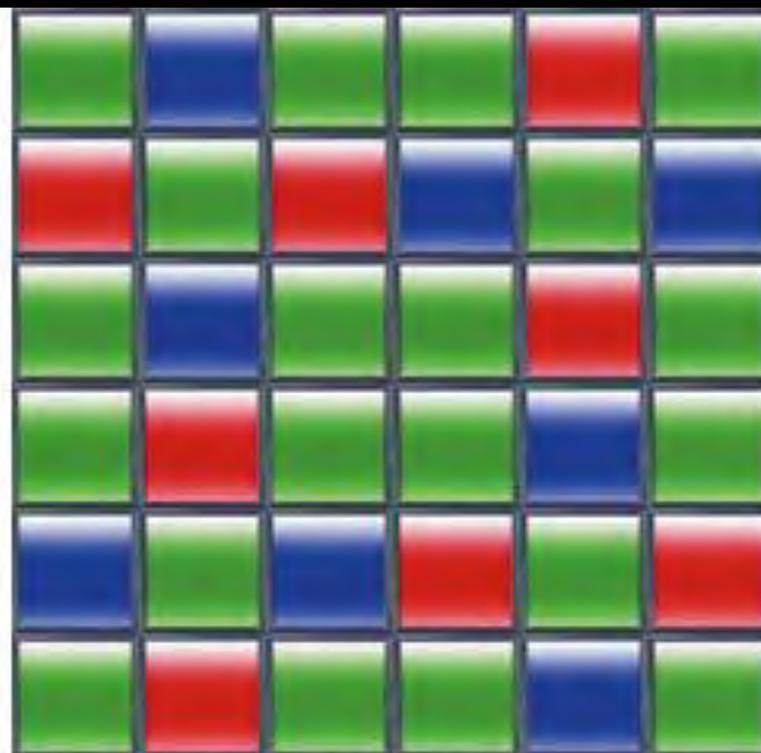
USING COLOR FOR IMPACT



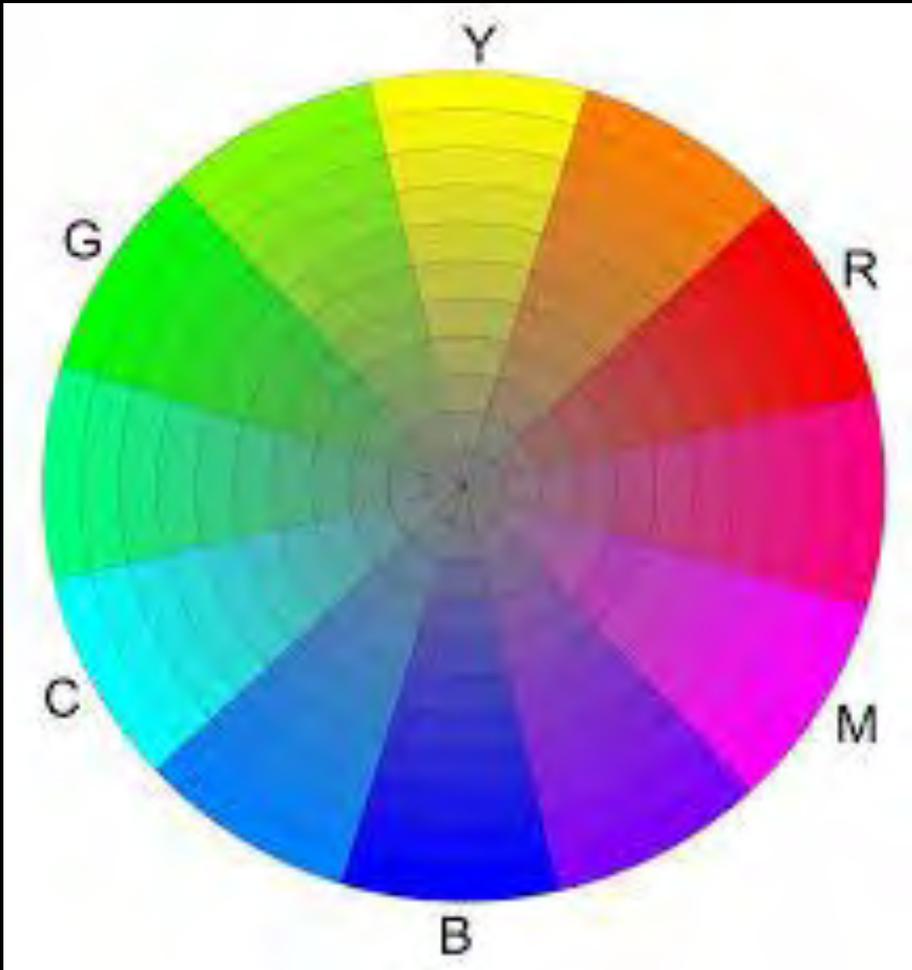
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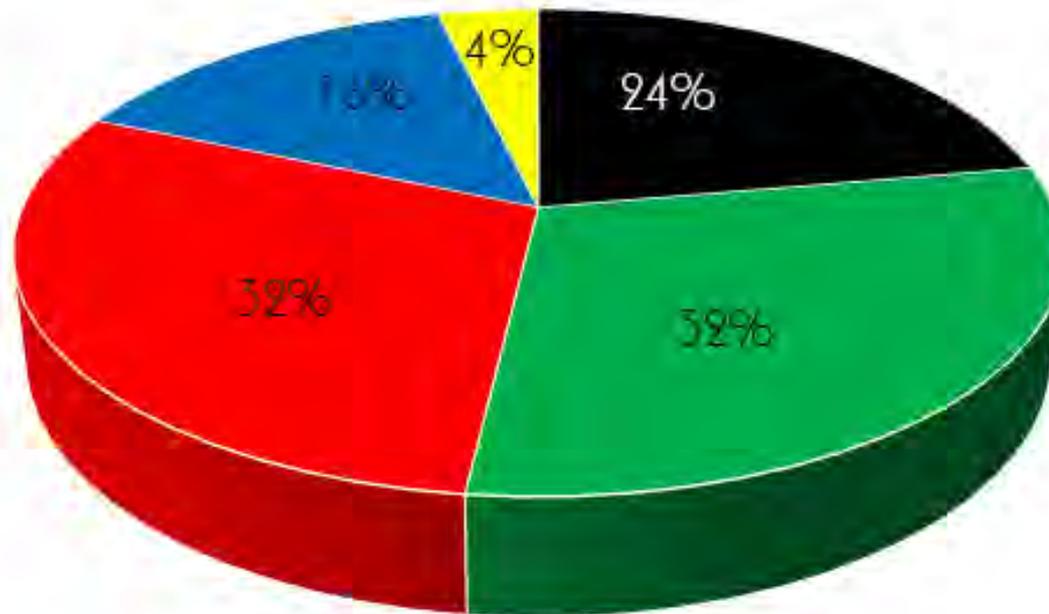
Traditional bayer



Fujifilm X-Trans



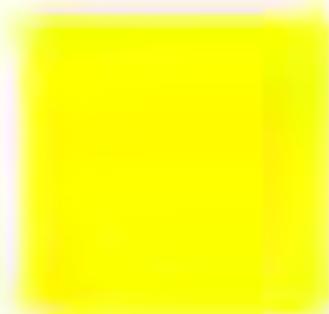
Heaviest Color



*Note the total of the percentages does not add up to be 100%. This is because those who had a tie between two colors as the heaviest were counted for both those colors. This has resulted in an extra 8%. Those participants who had a tie of three or greater were not calculated in for this graph.



The element on the left uses size, shape, volume, value, and perceived physical weight to give it a greater visual weight than the element to the right.



Red attracts attention better than any other color and thus has the highest visual weight. Yellow is the color with the least visual weight.





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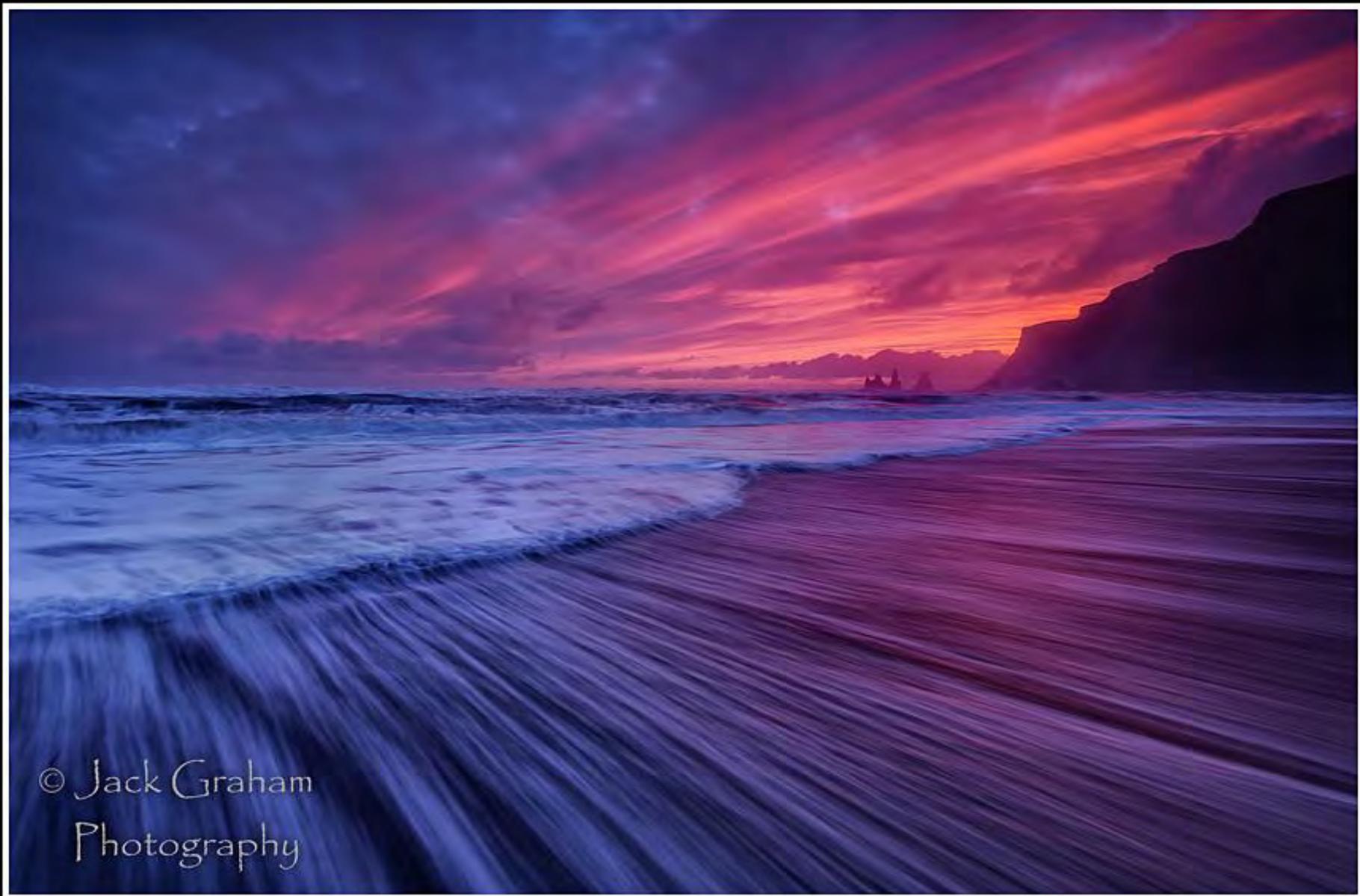


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The Unexpected



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Isolation







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Large is Heavier than Small





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“A good photograph is knowing where to stand” ...Ansel Adams



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PERSPECTIVE:--compose without looking in the finder or live view. Walk around... no tripod or camera...



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Knowledge influences Weight



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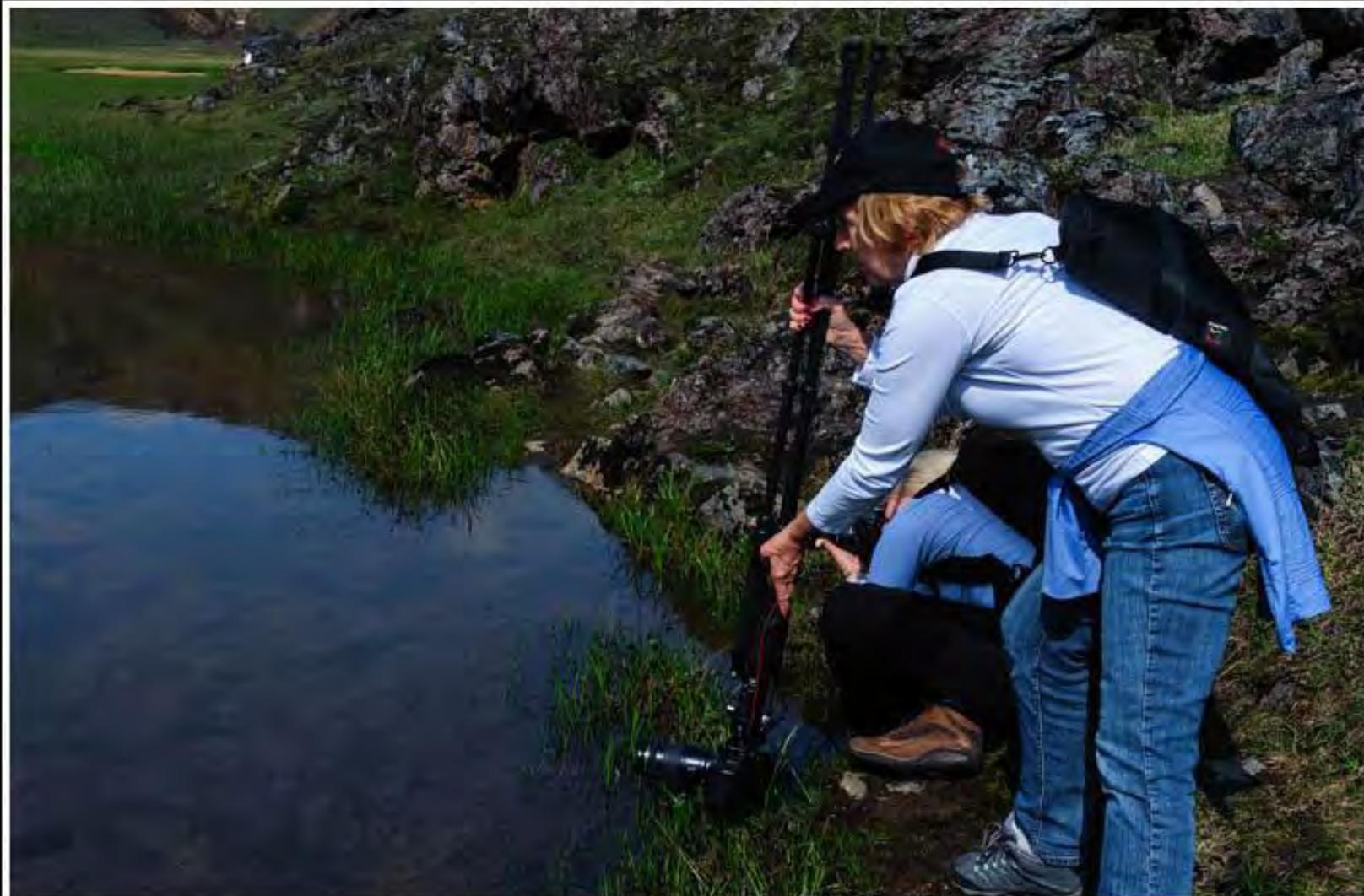
CAPTURE

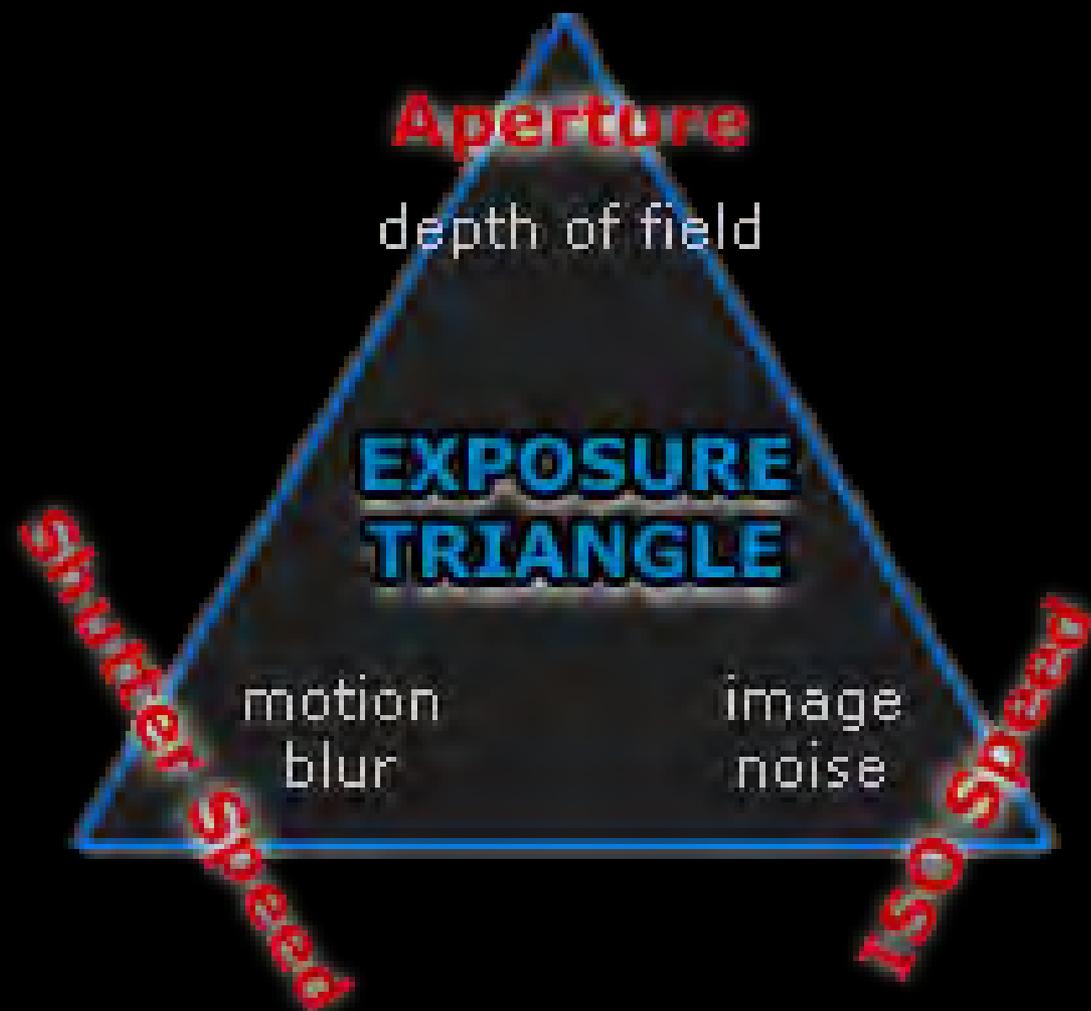


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- Accurate focus
- Good tripod use—eliminate shake....sharp images
- More(RAW) is better than less(JPEG)—
- > Understand the relationship between aperture-Shutter Speed-ISO
crop if necessary
- > Ignore cameras aspect ratio. Crop to fit composition if necessary





Aperture

depth of field

**EXPOSURE
TRIANGLE**

motion
blur

image
noise

**Shutter
Speed**

**ISO
Speed**

Exposure

Aperture

Shutter

Use lowest ISO possible

Correct Exposure—maximum amount of light to reach the sensor to accomplish the desired image

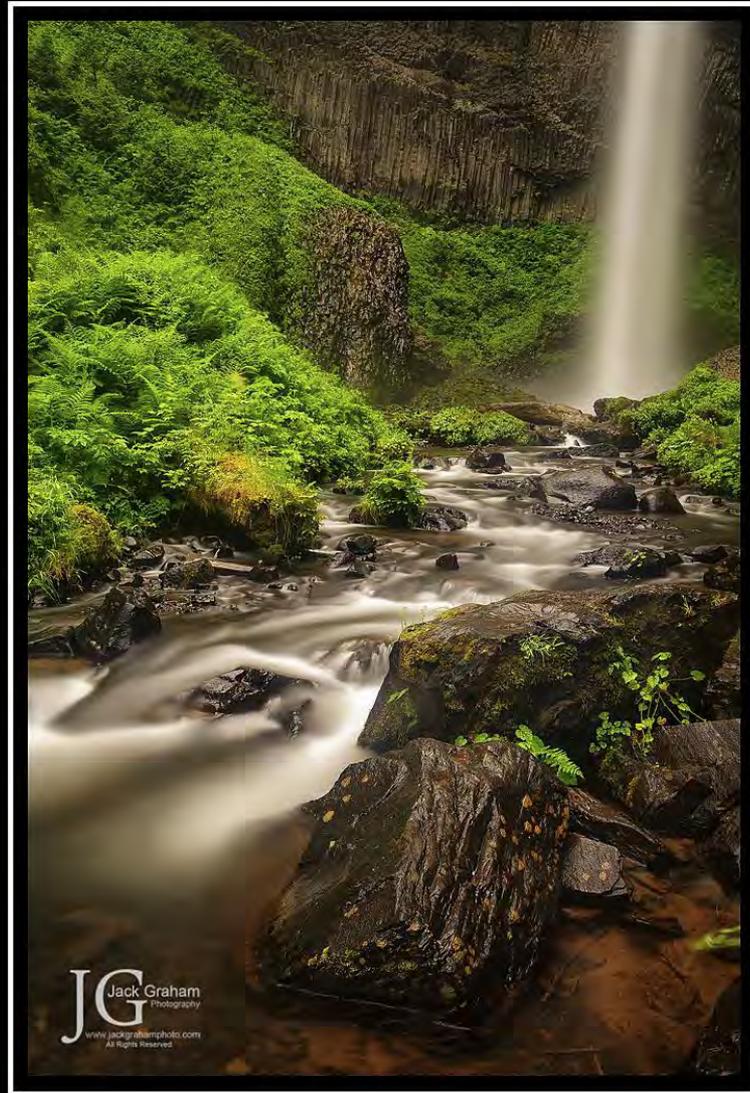
Exposure to the right for most images

Understand your histogram

Bracket if necessary or use Graduated filters

Correct White Balance.... especially if shooting JPEG

Understanding how shutter speed affects motion





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Understanding How ISO Works

ISO 1600 F11 1/125/sec



ISO 400 F11 30th /sec





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Aperture---Learning to Control Depth of Field



HERE IS THE CENTER

RIGHT ABOUT HERE POINT OF FOCUS



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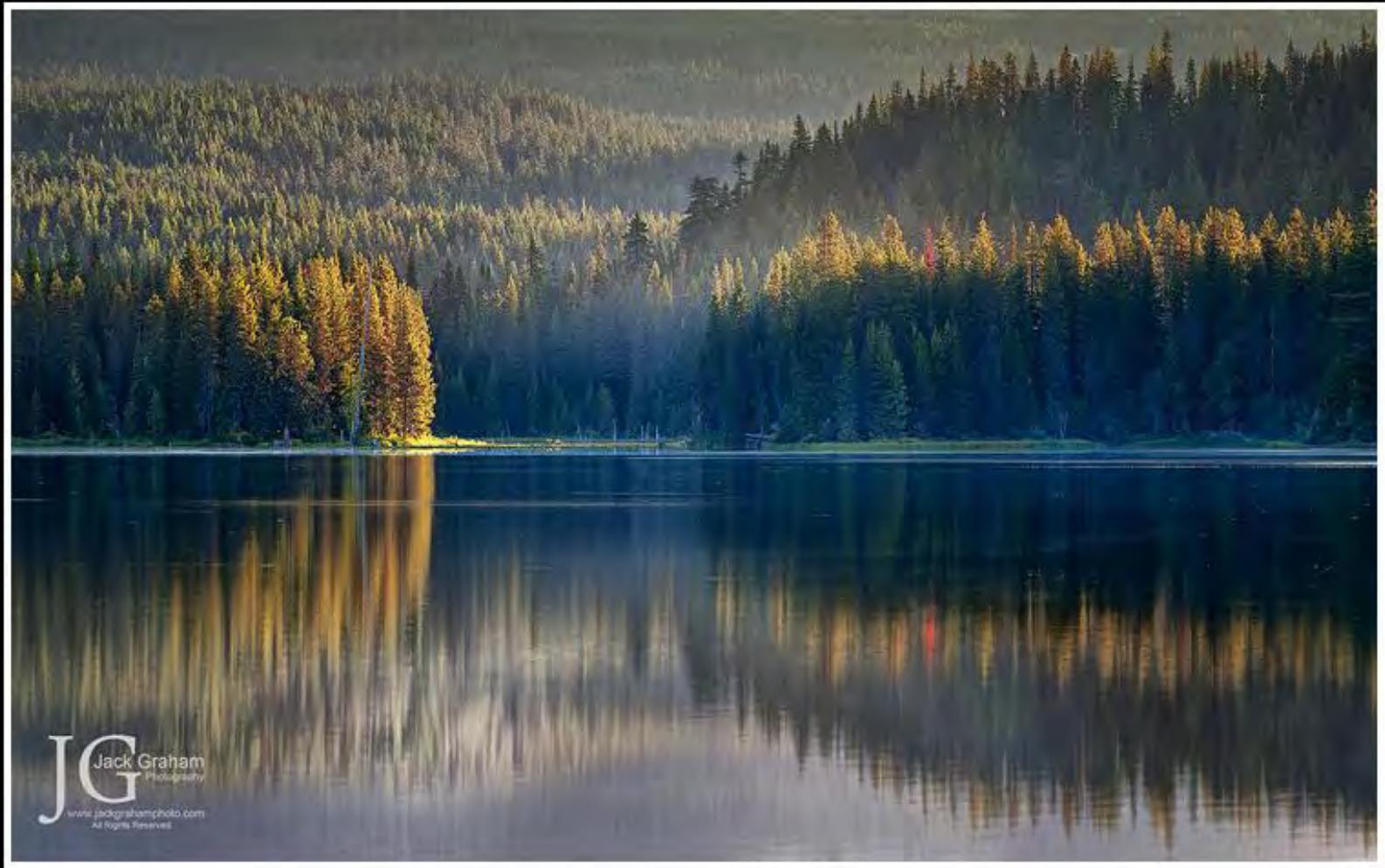
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UNDERSTANDING AND INTURPURTING THE LIGHT



Quality of Light / Photographing at the Right Time of Day



YOU CAN CONTROL THE LIGHT

TYPES of LIGHT



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Indirect Light



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Diffused Light



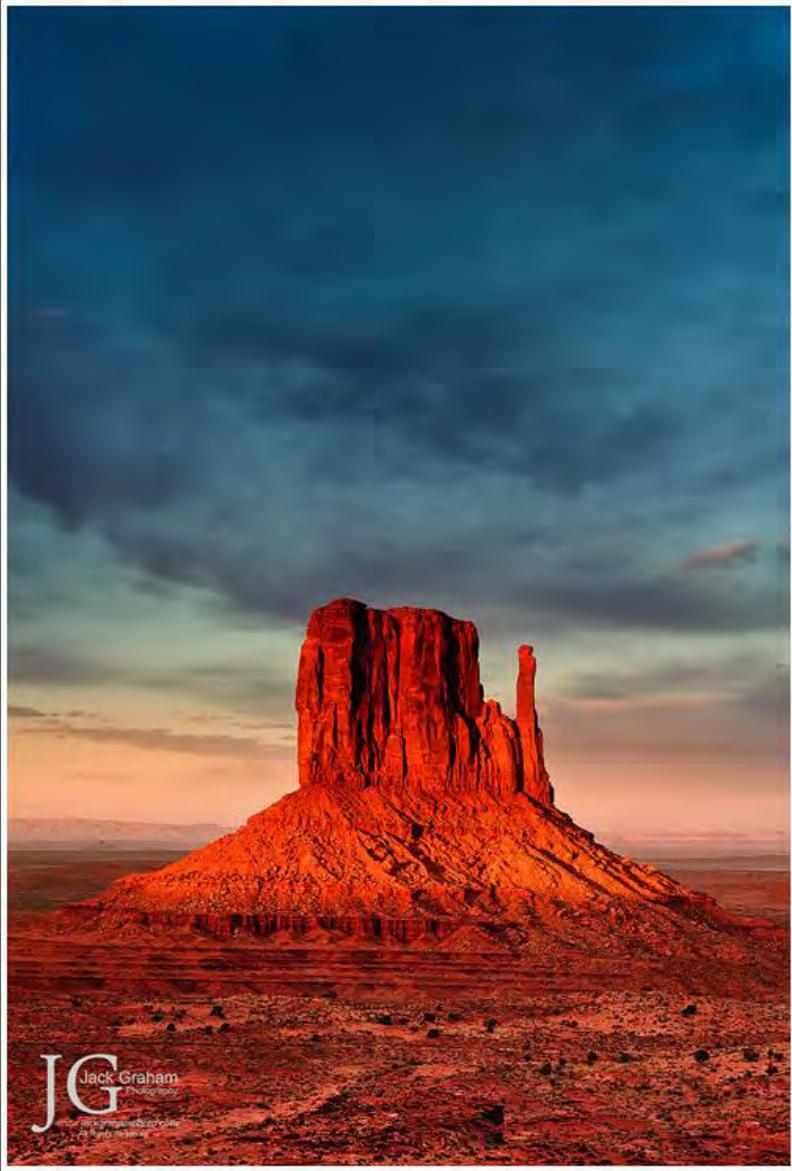


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Front Lit





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SIDE LIGHTING





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Back Lit





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Understand weather Understand Light







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CREATIVE CONSIDERATIONS



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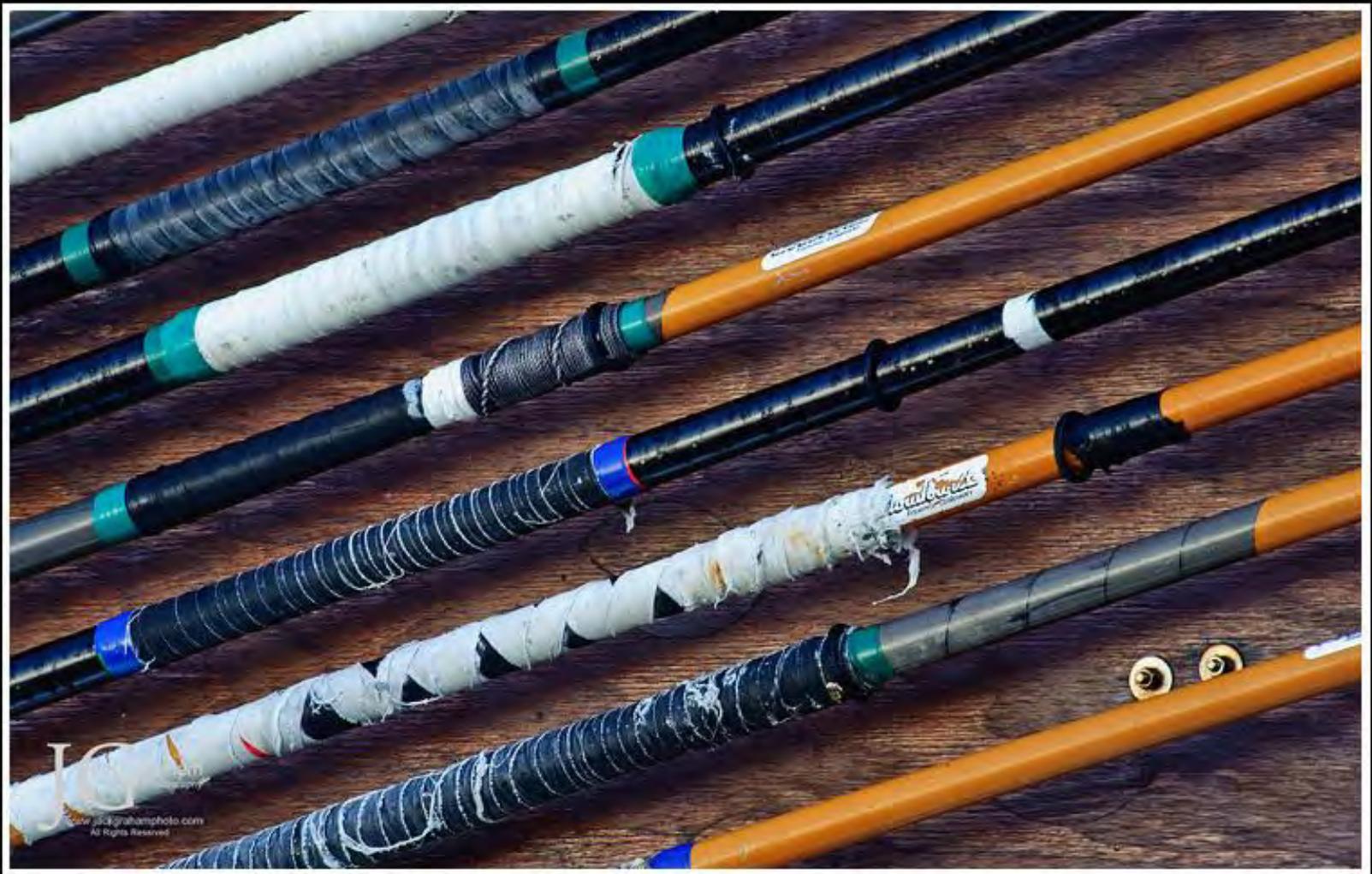


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Symmetry



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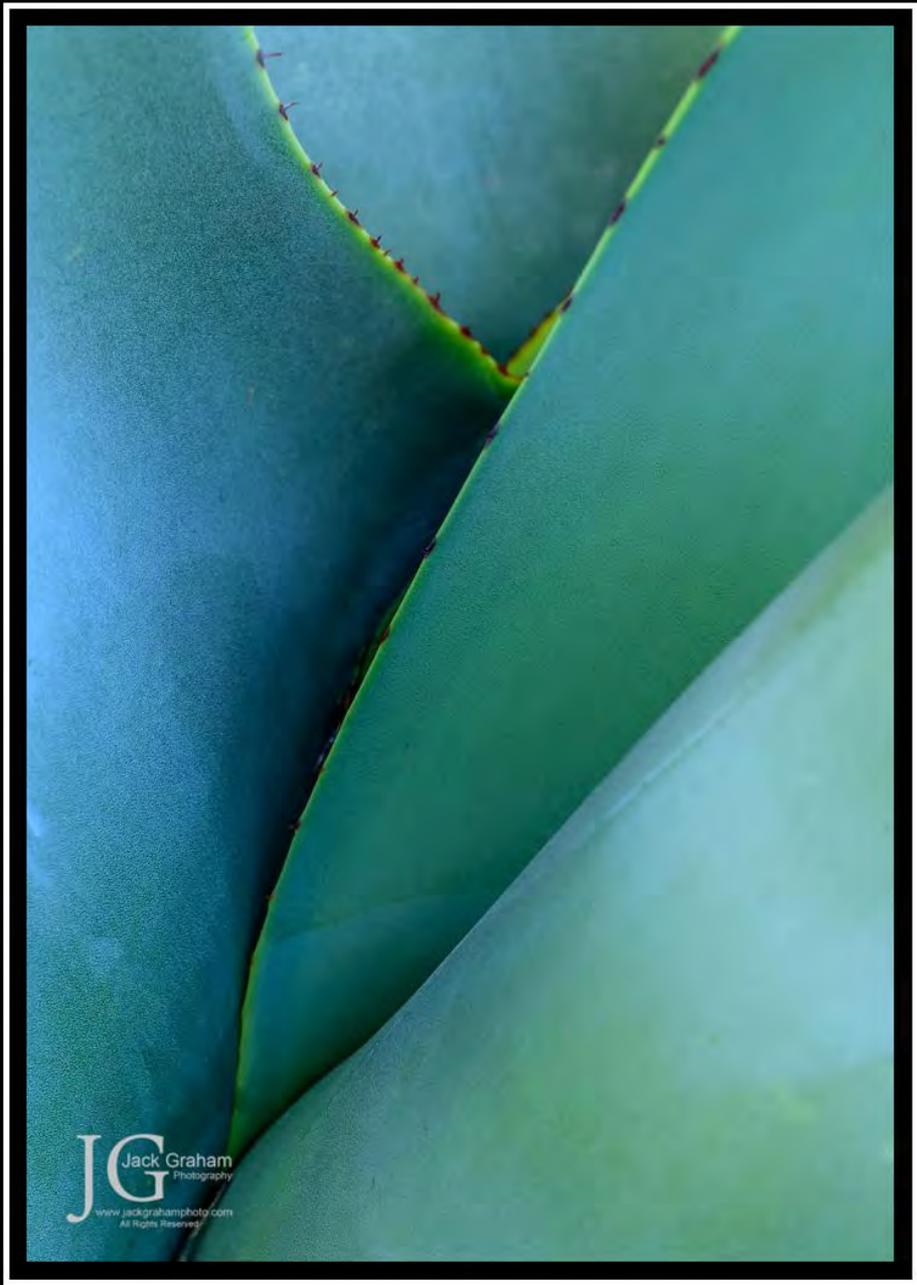
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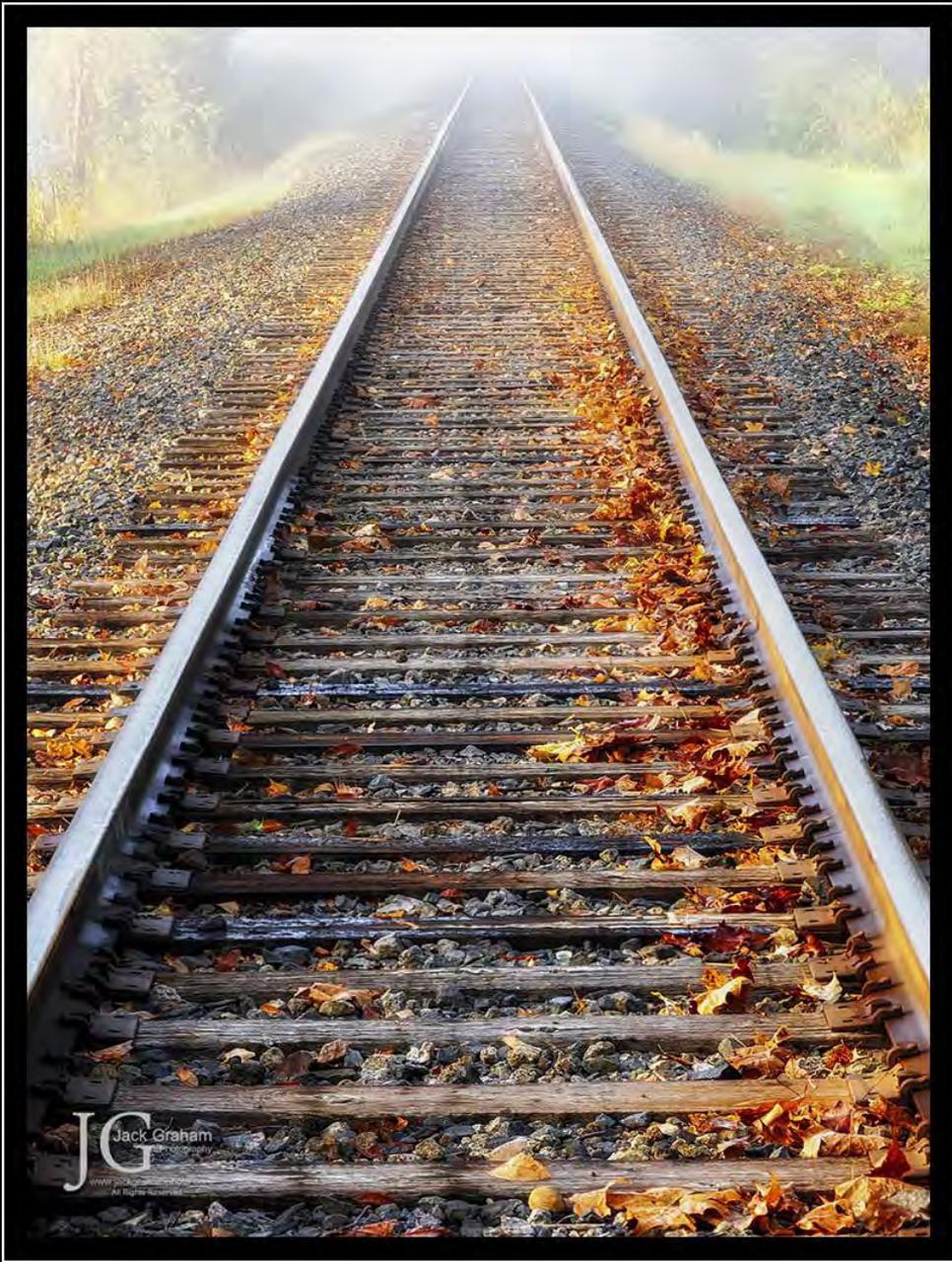
Using “ V’s ” or Diagonals to Add Dimension







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Be extra careful to avoid distractions





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Long Exposures



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The Power of Monochrome



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7



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Breaking the Rules , Making Images Work







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6 Aspects of Becoming an Artist and Producing Fine Art Photography

- Concept
- Visualization
- Composition
- Capture
- Processing
- Presentation
-

Don't Prove Yourself.....

Improve Yourself

Successful images are by CHOICE.... not.... by **CHANCE**



Thank you all for coming !

