



UNLOCK

YOUR CREATIVITY

Text & Photography

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Elements & Principles of Image Design.

These are the basic concepts that are easy to learn and will allow you to create great photos in an eye-pleasing way and even capture that rare beast we call art.

There are many basic concepts that underlie the field of image design that are often categorised differently depending on philosophy or teaching methodology. The basic tenets of image design can be structured into two categories - Elements & Principles.

The Principles of Image Design are the organising and structural concepts of the image. The way in which these principles are applied affects the expressive content and message of the work. The Elements represent the components of image design, the objects and elements to be arranged.

The Elements are Line, Shape, Form, Space, Texture & Tone. Creatively combining both Design Elements and Design Principles can help achieve better images.

A useful way to apply the design elements + principles is to treat photographic composition like a language, where the elements act as the vocabulary and the principles, the grammar & structure.

All the best equipment in the world can't guarantee that you will take great photographs. Even knowing how to use the camera effectively, setting exposures, depth of field, will not necessarily give your photos the artistic quality that all photographers strive for.



1

LINE

A line is a mark that has a beginning and an end. Lines can be straight, curvy, bumpy, jagged, or wavy. They are very important to a designer. Lines can tell us what the designer is trying to communicate through his or her art.

We can show moods and feelings, such as anger, laziness, confusion, or happiness, by drawing different kinds of lines. These are called "character lines." Lines can be used to show motion by guiding and moving our eyes around a design. Horizontal lines guide our eyes across the paper. They create a calm and restful mood in a design. Vertical lines move our eyes up and down the paper. They make us think of buildings and trees.

Diagonal lines move our eyes from one corner of an object or design to the opposite corner. They are exciting lines and show strong feelings. Even shadows create lines.

Kinds of Lines – Length, Position, Direction

Vertical - dignity, power, resistance to change, strength.

Horizontal - quietness, calm, earth, sea, sky, death.

Diagonal - violence, activity, dynamic, aggressive, danger, movement.

Jagged - Similar to above but more spasmodic & staccato rhythm.

Circular - fluidness, grace, growth, peace, erotic.

Spiral - dizzy, hypnotic, flowing.

Other lines - Thick, Thin, Heavy diagonals



Ten Tips - Travel Photography

Step 1: Research - Read the guide books. Find out what are the main attractions and photo-opportunities, but be aware of other possibilities that will arise when you're out there. If you buy a new camera for the trip, familiarise yourself with its operation thoroughly before you leave.

Step 2: Prioritise - In the context of the trip, how important is the photography? On a lightweight backpacking trip, you're probably carrying minimal gear, so a compact camera and spare batteries are all you will want to carry, but this will limit the type of pictures you're likely to take to record the trip, which can make great photo-journals or travelogues. If you expect to return home with stunning shots which capture the essence of your travels, then you're going to need more gear, maybe even a back-up camera in case anything goes wrong.

Step 3: Gear - You're going to need a good quality digital compact, or preferably a DSLR with a zoom lens to produce more than snapshots. Memory cards are easy to carry, so take plenty, and relatively inexpensive if bought before you leave. Cameras need batteries, so take spares. You can guarantee they will fail at the most inconvenient point of your journey. Other useful items include zip lock bags to keep out dust, and silica gel or uncooked rice to avoid problems caused by condensation if conditions are very humid. A UV filter is always useful, both to remove unwanted ultra-violet radiation, and to protect the lens. A polarising filter always comes in hand where unwanted reflections appear or when denser or more contrast lighting is necessary. A raincoat and a plastic bag always help in wet weather.

Step 4: X-rays: Digital memory cards can go through airport security without any worries, and you should always carry your camera bag into the aircraft cabin to avoid the possibility of accidental damage caused by careless baggage handling. Always check how much you are allowed for hand carry. If you are carrying very new equipment it is wise to get documentation prior to departure from your customs agent at the airport. Customs inspectors at your return airport may think you are importing new gear, and hit you with import duty.

Step 5: Safety & security - Keep the cameras and memory cards out of the sun as much as possible, and in sealed zip lock bags if it is dusty or humid. Many cameras will not work in very cold conditions, so keep them inside your clothing, where body heat will stop them freezing up.

Backpacks offer the best protection from knocks, and are less distinctive than conventional camera cases. It's a fact of life that the value of your camera gear represents the equivalent of about a year's wages in third-world countries, so it's not a good idea to wave them around too much. Only pull out your camera when you are ready to shoot. Work like a quick draw gun-slinger. See your target clearly before you shoot.

Step 6: Don't be over-ambitious - Be realistic about what you can achieve. Travelling through different places means you're on the move, with little time or opportunities to wait for the light to improve, or return at a different time of day to get the shot. Only pull out your camera when you are ready to shoot.

Step 7: People not places - Pictures with people invariably work better than empty views, but make sure you ask permission first. Don't just stick your camera in somebody's face and click away. In some countries, people can react quite aggressively if they spot western tourists pointing cameras in their direction. Far better to speak to them first, and interact- once the ice is broken, people react naturally, and you will get better images as a result. If you feel any hostility just walk away. Some tourists pay for a portrait, but it does not seem unreasonable to be asked to pay a few cents to an impoverished person who will have a starring role in your travel memoir. Where possible get their home address and mail them a photo.

Step 8: Think about the image - Don't just point and click, try to get as close as possible to the subject, and fill the frame. Don't forget to shoot close-ups as well as general views - often, the details will tell you as much about a place as the big picture. Always look at the background and see if it compliments your subject or distracts your outcome.

Step 9: Some foreign countries - It's simply forbidden to take photographs of military installations and personnel, the police and security forces, and even government buildings. If you disregard this you face the very real prospect of arrest and imprisonment, or at the very least confiscation of your camera, and a very unpleasant experience to remember.

Step 10: Get involved - The best pictures are produced when you immerse yourself in the places you visit. Spend some time engaging with local people, taking part in normal life.



2

TEXTURE

Texture refers to how the surface of something looks and feels. For example, the surface of a brick is hard and rough. Texture is simply the tactile quality of an object. Texture is an extremely good way to capture a viewer's interest, as it invokes more than simply their sense of sight but also their sense of touch.

When taking photos where texture is the main element, it is best to light it from the side or from the back as this will bring out more texture. It is best to avoid harsh and direct light.

Ten Tips - Candid Photography

1. Long lens - If you've got a lens at least 100-200mm then you can get a close enough shot at a far enough a distance not to intimidate.
2. Hide yourself - If you are shooting someone you know then hide yourself like a Paparazzi. If you are shooting people you don't know then be prepared for hostility. In situations where you feel you may offend, always walk away. Always ask people permission if you are doing a photo of a small group or individual.
3. Shoot from the hip - Work out your shutter speeds and apertures before a photograph is taken. People walking can be captured at around 1/125 ñ 1/250 of a shutter speed. Motorbikes or cars will have to be higher depending on the speed it is travelling. Anticipate the shot. Wait for your subject to appear in the target area.
4. Avoid flash - Perhaps the most obvious way that you can signal to another person that you're photographing them is to use a flash. There is nothing like a blinding flash of light in the eyes to kill a moment. If possible (and it's not always) attempt to photograph without the flash if you're aiming for candid shots. When in lower light situations increase your ISO setting, use a faster lens, open up your aperture or if your camera has a "natural light mode" turn it on. Hopefully one or a combination of these approaches will help you blend into the background a little more.
5. Wide angle - Photo Journalists or PJ's are notorious for getting into crowded situations to capture strong images. For example, a street protest with the police ready to pounce. Go in tight and position yourself allowing for space between subject matter and not too busy a background. Use something in the foreground to draw the eye into the image then back to your foreground.
6. Crowded places - Markets, airports, train stations, bus stops, city streets are perfect situations for mingling in the crowd without targeting any particular individual. Capture the ambience of a place without annoying anyone. If people start to notice you then you are probably standing out.

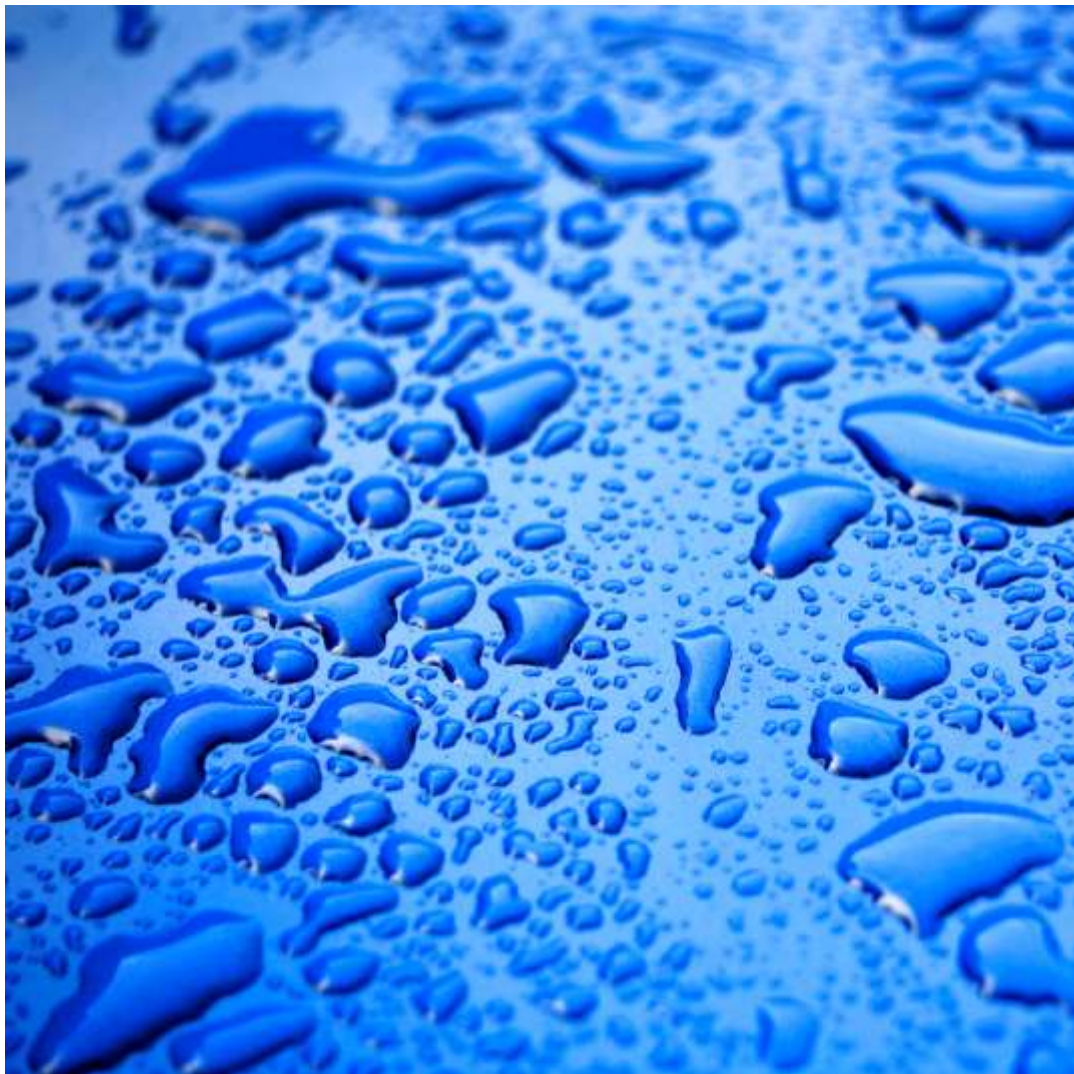
7. Head, shoulders, knees & toes - If you have a zoom lens you can quickly capture three to four different parts of a person in a very short time. Look for details in the portrait that tell the story. For instance the eyes, the hands, the feet. Look at doing a head shot, a waist up shot and a full body length shot.

8. Black & White - Consider converting to black and white. Black & White can sometimes portray a candid situation stronger than a colour shot. Some people say that a good B&W captures the soul of a person. A good B&W has a pure black and a pure white with lovely mid-tones in between.

9. Work quickly - Set up your camera before you start shooting and then when the situation calls, shoot like a gun slinger. If anyone sees you shooting before or during, then you are shooting too slow and have been caught. Kids are great to shoot as long as you have permission from an adult.

10. Panorama stitch - Sometimes if you shoot a whole scene and stitch the photos together later then it can make for a great candid landscape shot with loads of portraits in between. Look for high vantage points to capture the best angle. Look for one point of focus to draw the eye to a dominant area.





3

SHAPE

When both ends of a line meet to surround space, the line forms a shape. Shape in images refers to elements that appear two-dimensional, such as squares, triangles, or circles.

They can be made from curvy or straight lines. Shapes can also have bumpy or pointed edges as well. They can be things we do not recognize or they can be things we do recognize. It is easier to find shapes in man-made objects.



Ten Tips - To Inspire

1. The only person you need to please is yourself. Don't let anyone tell you what to shoot. Photography and ideas are emotionally driven so why not concentrate on an emotion and translate or communicate it through photography.
2. Ideas lead to concepts which can therefore stem into a series of shots to tell your story.
3. Blindfold yourself and ask a friend to walk you around as you shoot. Follow your senses and shoot when you feel like it. This exercise is to free you from the technical barriers that hinder you from following your instinct. Smell, and listen then shoot and have fun.
4. Walk around, bend down, lie down, climb up, tilt your head, squint your eyes and follow your gut feeling. The shot will appear if you look for different angles.
5. Carry a slide mount, hold it up to one eye and use it to frame your possible shots. Think of stories or personal projects.
6. Watch the light and shade. The subtle differences between shadow and highlight detail will make or break your shot. Look at the mid-tones.
7. When you think you are close enough for the shot, think again and go closer.
8. The best images are usually the unplanned ones. If you don't have your camera use your mobile camera or keep a small notepad handy for that quick sketch or idea in your head.
9. Create projects for yourself and work until a series or cohesive body of work emerges. For example you could pick a series of similar objects and photograph it once a day for ten days. Could be as simple as you holding your bus ticket in ten different locations.
10. Surf the internet for ideas or visit your local bookstore. Merge your hobbies with your photography. Look for consistency in your message. For example a series of shadows, reflections or series of water shots.



4 *FORM*

A form always has bulk or mass. Some basic forms are the sphere, cube, cone, cylinder, and pyramid. Shapes from nature or man-made objects are variations of these forms. For instance, a pine tree is a cone, and a building is a cube.

More complex subjects are combinations of these basic forms, such as the human body. It is made of various cylinders and a sphere.

Form is very similar to shape, but can create depth and interest in photographs. While shape is 2-dimensional, form is generally a 3-dimensional object.

This is also the least used of the elements as it's difficult to portray a 3-dimensional object with a photo. The idea behind form is to reveal gaps, curves, bulges and edges that depict the object's form.



Ten Tips - Night Photography

1. Choose a lens that has at least a minimum F-Stop of 2.8. To take away some harsh lights on the street use lens filters. Ultraviolet for reds and green or a darker filter.
2. Try different shutter speeds. Start from 1/4 second and work your way to a longer shutter speeds. 1/15 second shutter speed is your limit to handheld. Any more and you need a tripod or stable position to place your camera.
3. Manually set both camera and lens for total control.
4. Use a tripod and cable release to avoid camera shake.
5. When possible, manually focus on the desired range as the auto focus may have difficulty focusing on dark subjects.
6. Make sure built in flash is off. Use the available ambient light and see what effects or results occur according to different shutter speeds.
7. To avoid camera shake, set the timer use a tripod or place your camera somewhere flat and stable.
8. Adjust the ISO. Start low and work up till noise appears when viewed at 100%. To avoid too much noise or grain in your images, limit yourself to a 800 ISO.
9. Use a flash to also make a ghosting effect.
10. Use some sparklers, flashlights and anything else portable you can move around.



5

SPACE

Space refers to the area of unused or unoccupied area in a photo. Basically, the space between objects. In general, space helps lend a sense of 3-dimensionality to a photo.

By itself, Space can create beautiful photos, such as a photo of clouds, but its real strength lies with using it in combination with Line, Form, or Tone. Perhaps the most stirring example of using Line or Tone with Shape would be a photo looking down a long road, with tall buildings on either side.

This is not to say Space must be a large, open expanse. A set of carefully arranged small objects, such as pebbles, can use both Space and Form effectively. By itself, space can create beautiful photos, but its real strength lies with using it in combination with line, form or tone.



Ten Tips - Sharp Shooter

1. Handheld - Most people can shoot handheld up to a 1/15 of a second in shutter speed. If you have shaky hands after a hangover then practice the breathing techniques of a Buddhist monk. Inhale slowly and just when you are holding your breath before you exhale, press the shutter gently. Practice makes perfect.
2. Lenses with image stabilization - The technology available with most manufacturers is worth spending the extra money. Image stabilisation sharpens an image that is caused by a little camera shake.
3. Handheld with help - Imagine a sniper up in a tree or leaning over a wall, same techniques can be applied to shooting with a camera. Brace yourself and lock your posture into the best possible position using what is around you to help.
4. Tripod - Nobody hates carrying a tripod more than me. Everyone wants to travel light but in some situations a tripod is inevitable. I like to carry what is known as a gorilla pod which is small, lightweight and extremely flexible. I can't get the height needed but can easily wrap the pod around poles, branches and place it on uneven surfaces. Carrying a lightweight tripod that folds down to a pocket size is also handy having.
5. Auto shutter release - Wireless remotes are worth the extra expense as you will find many situations where shooting with a tripod and pressing the shutter may also cause some camera shake.
6. Pop on that lens hood - That sunset scene you just shot that was so breathtaking in person? Without a lens hood, there's a good chance the photo will be hazy because of stray light.
7. Low ISO = Less grain - Most cameras shoot with very little grain up to an ISO of 400 but some of the newer and pro DSLR's shoot well up to 800 ISO.

8. Great lens design = Sharper images - The grade of lens affects image quality more than any other factor. One way to get higher-quality glass without going broke is to try fixed focal length lenses ("primes"). For example a symmetrically designed 50mm lens is great.

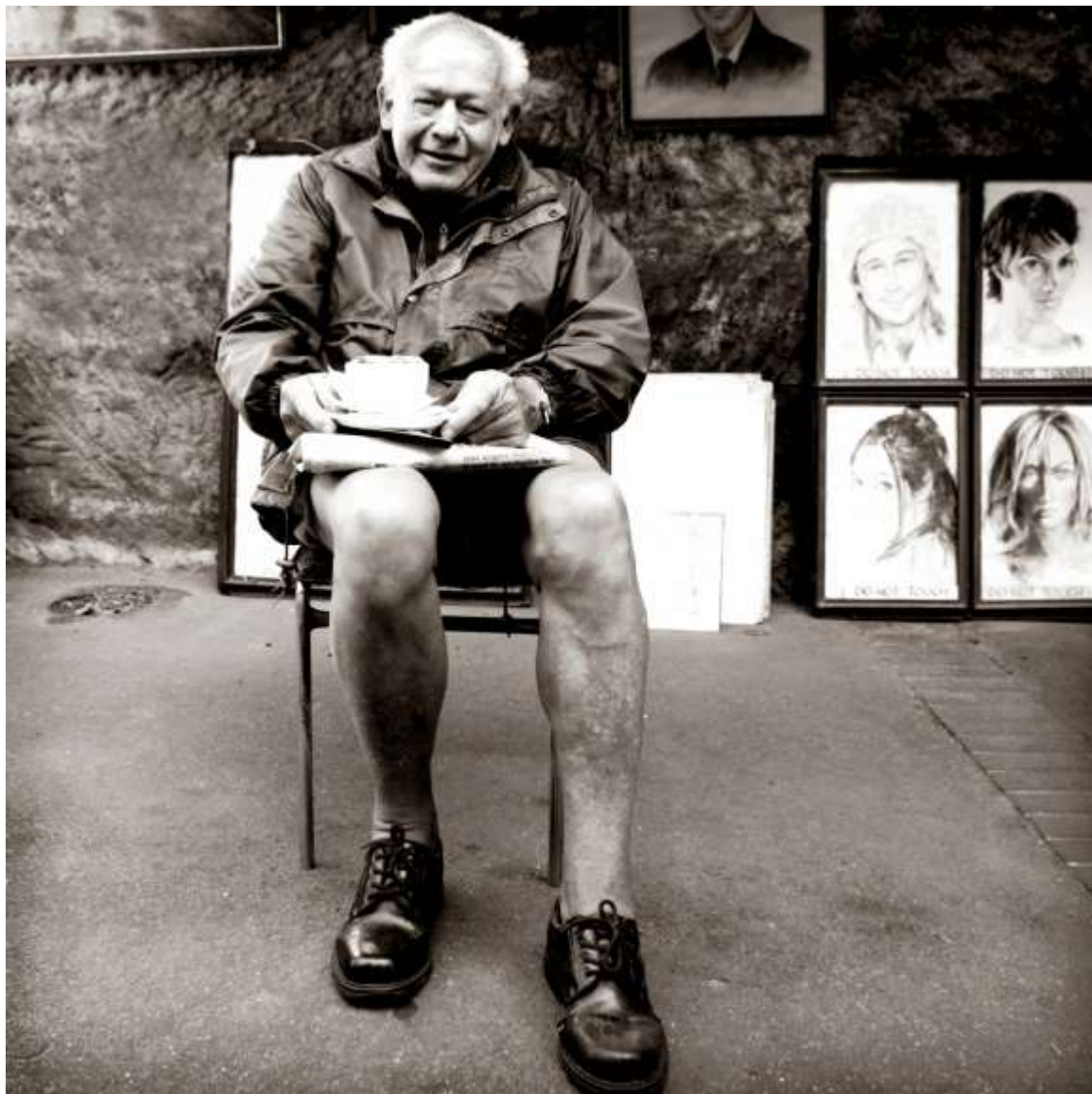
Although zoom lenses have closed the quality gap in recent years, even consumer-priced primes still routinely outperform pro-grade zooms for optical quality. Add in that most zooms perform best only in the middle of their zoom ranges and that no zoom yet matches the best primes.

9. Keep your sensor clean - Your images may start to have spots appear in them. Make sure to change your lenses in a dust free environment. If you have a DSLR get it serviced at least once a year. If possible go straight to the manufacturer and get it cleaned.

10. See the shot & hit the target - Pardon for all the hunter puns but the bottom line is if you don't hit the bulls-eye on the target you can't get a sharp image. When you press your shutter button half way down, know exactly the nearest point you want to focus. Remember that a lower aperture (i.e. f 2.8) means a shallow depth of field while a higher aperture (i.e. f22) means a greater depth in focus.







6

TONE

We use the term "tone" to refer to how much light and dark is in a design. Tone is very important because it makes some parts of a composition more dominant than others. Pure white is the lightest tone, and black is the darkest tone. All tones in between are grays. Texture and shading are ways of making shapes have tone. The more texture or shading a shape has, the darker in tone it becomes.

For instance, imagine words as texture on a piece of white paper. If the paper has one sentence typed on it, it has a very light tone. But the same paper with many sentences typed on it has a much darker tone. Color also has tone. Tone requires a somewhat practiced eye to understand and implement successfully. Tone is the organisation and magnitude of light and dark in a photo.

Tone can be used to highlight certain aspects, such as a bright subject against a dark background, or to obscure unpleasant features in dark shadows. Tone can be measured in number values which are divided into 5 zones. Shadows 0-50, 3/4 tones -51-100, mid tones - 101 -150, 1/4 tones - 151- 200 & highlights 201 - 255. When shooting with your histogram on you can decipher if you are over or under exposed while looking at the different tonal range in the 5 zones.

Technical Tips - Aperture & Shutter Speed

Topic One: Aperture - Aperture is the measurement of how wide the eyelet in the lens opens to allow light in. Aperture values are expressed in numbers called 'f stops'. A smaller 'f stop' number means more light is coming into the camera (f/1.4 lets in a lot more light, whereas f/22 is like a pin-hole). Aperture is also important for 'depth of field' (or 'depth of focus') in your shot. When you photograph a subject against a background, minimum depth of field would put the subject in focus, and everything else out of focus. To achieve this, use a low aperture value (eg f/2.8). If you take the same shot with f/22, the subject and background will both be in focus. Its easy if you remember it this way - a higher numerical aperture value means greater depth of field.

Topic Two: Shutter speed - Shutter speed is the length of time light is allowed to pass into the camera to record the image. A fast shutter speed is 1/2000 of a second (shutter speeds are always measured in fractions of a second). Shoot a moving object with a slow shutter speed, and your picture will blur. If your hands shake as you shoot, you'll also get a blurred image. This is called camera shake. To avoid camera shake, use a lens with a numerical value close to the numerical value of the shutter speed. For example, a 50mm lens can be safely held with a shutter speed of 1/60 sec. An alternative is to consider Canon lenses with built-in Image Stabilizer to reduce the image movement that occurs when your hands shake, or use a tripod.

Topic Three: Sensitivity - You can also change the camera's sensitivity to the light. Although you're shooting digital, the camera follows the old film measurements. Sensitivity generally ranges from ISO 100 to ISO 1600. ISO 100, the standard speed needs twice as much light as ISO 200, and so on. Generally, you should try and shoot on as low a speed as possible, as it will give you richer colours and greater precision.

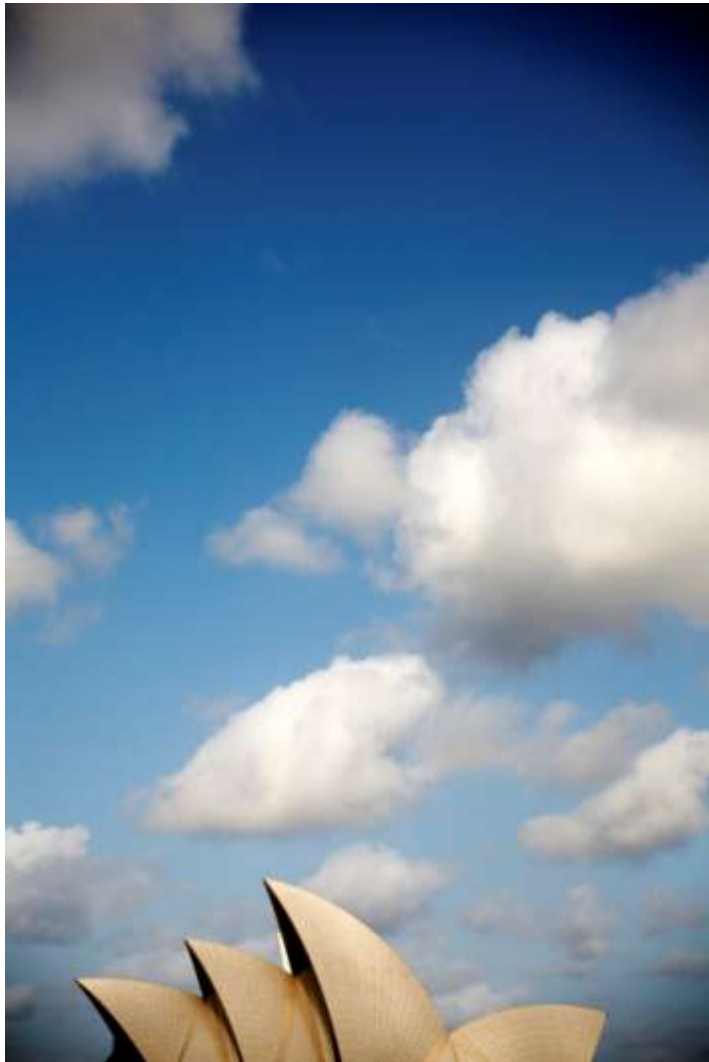
Topic Four: Metering and Exposure Compensation - Your camera measures light after it passes through the lens. If there is more light coming from one particular zone, the camera will compensate by adjusting the exposure readings. Occasionally, you may get more creative and override the exposure settings, using the Exposure Compensation function. To activate, press the button on the back of the camera, then turn the input dial left or right to increase or decrease the exposure setting. If you want to take silhouettes against a sunset, for example, you would decrease the exposure setting on your subjects. It takes a bit of practice, and until you get

confident use the AEB feature (Auto Exposure Bracketing).

This allows you to take three shots - one at the cameras recommended exposure, then one slightly underexposed and one slightly over exposed. You can choose the best one and delete the others.

Task - Tips to get started - Put your camera onto shutter priority (TV on your camera setting). Take shots of someone walking past your camera using a low shutter speed (try 1/30 for this exercise). Then reset to a higher shutter speed ((1/125 is about right for a walking subject in daylight) and take the shot again. You will notice your image will be much clearer on the higher shutter speed. Next, try shooting a subject running or jumping in front of camera at 1/125. Then try 1/250. If your image is still blurred, move to a higher shutter speed, say 1/500. Make sure to have your camera absolutely steady as you shoot, and try to shoot your subject in good daylight. By the end of the exercise, you'll have a good idea of the effect of different shutter speeds.





7

BALANCE

Everything in a picture has weight, visual weight, even the empty space. A line weighs less than a shape. A shape that is filled in with a color or texture weighs more than a shape outline. A form that is three - dimensional weighs more than all of these.

Balance in a photograph can be achieved from side to side or from top to bottom. If a design or picture is unbalanced, you as the viewer will feel that something is wrong.

Balance is an equilibrium that results from looking at images and judging them against our ideas of physical structure (such as mass, gravity or the sides of a page.) Balance usually comes in two forms - symmetrical and asymmetrical.

Symmetrical balance occurs when the weights of a composition is evenly distributed around a central vertical or horizontal axis. Under normal circumstances it assumes identical forms on both sides.

Asymmetrical balance occurs when the weight of a composition is not evenly distributed around a central axis. It involves the arranging of objects of differing size in a composition such that they balance one another with their respective visual weights.



Ten Tips - Story Telling

1. Know your subject: Being passionate about your subject is half the challenge. Your research and feelings will show in the final collection.
2. By concentrating on a place or event that you love you will capture more than just the look, you will capture the soul.
3. Plan what you will shoot and how you want it to look: All stories have a beginning, a middle and an end, and the same goes with a photographic narrative.
4. Set the scene and create a sense of place. Include wide and detailed shots, but vary your angles, colours and lighting, ensuring they work visually together.
5. In-camera visual effects are much more highly regarded than images that are over-photo shopped. By all means enhance your images to bring out the very best, but be careful not overdo it and ruin a good photo.
6. Be consistent, but be interesting: Shoot your images only in one colour style or format, for example all images in colour or all in a panoramic format, to provide a consistent look and feel to the collection.
7. Disjointed shoots are jarring visually, and whilst individually the images may be award-winners, they must also all work together in a strong cohesive manner.
8. Edit: Six stunning images that tell the story will have a much stronger overall effect than by watering down your collection.
9. Getting opinions by trusted photojournalists may open your eyes to different views and options.
10. Make a coffee table book this will help you make a clear message and see a whole series of pictures as one big picture



8

REPETITION

Repetition and rhythm are the repeating of parts within a design, such as shapes, colors, or lines. Repetition involves using similar things over and over again, while rhythm refers to using them in an order or pattern.

Repetition and rhythm are just as important to art as they are to music. The rhythm is the beat, and the repetition is the chorus sung again and again. In music, our ears pick out the rhythm. In art, our eyes pick out the pattern in a drawing and follow it.



Ten Tips -Making A Book

1. Rules can be broken but never ignored.
2. Have a concept - You need a message, a narrative, and an idea that you have put together.
3. Communicate don't decorate - Most people tend to decorate too much so don't fall into the trap of meaningless design that may look cool on it's own but does not support the whole book.
4. Speak with one visual voice - Make all the parts link and talk to each other. Look at the big picture and all the details in between. If you can do with less, then do it. Look at copying a design you like then change it to make it your own.
5. Use two typeface families maximum - Because a change in typeface usually signals a change in meaning or function - you may confuse the reader. For this book I'm using Georgia & Helvetia.
6. Use the one-two punch - Work out a hierarchy as to the order in which you want the reader to look at the material. Just like dominance you can apply the same principle but consider text, page layout and what sort of image to match the adjoining page.
7. Use the same philosophy for design as you do for photography. You can apply the same elements + principles when putting together the book. Treat the type as image, as though it's just as important.
8. Edit looking for the six "C's" - Clear, concise, coherent, concrete, considerate & complete.
9. Measure with your eyes: design is visual - Watch how your eyes move across the page and in what order they seem to flow with the use of many images and text combine. Always allow for some empty space on the pages. Look at the visual weights on the left and right page. Which direction is the eye moving? Is it static or moving? Is it confusing or clear?
10. Proofread 1,2,3 or more times - You will be surprised how many typos you will make. Look at sentence structure, grammar, punctuation, spelling, capitalization & numbers.



9

DOMINANCE

Refers to making one part of a design or picture more important than the rest. All other details are less important than the dominant part, but they also add to the composition. A designer can make something stand out by its size, color, texture, shape, position, or any combination of these.

For instance, in a drawing of black shapes that are the same size, a smaller red shape would be dominant. Or a single triangle can be dominant over a group of triangles if it is away from the group. Designers often, but not always, make the center of a picture the dominant area. The focal point, the place where the eye keeps returning, usually is in the dominant area.

All design should have some kind of center of interest. One suggestion is to limit the number of areas to three when viewing an image. Less is more. If our eyes go to more than three dominant points then it becomes confusing.

Differing proportions within a composition can relate to different kinds of balance or symmetry, and can help establish visual weight and depth

Ten Tips - Shooting Portraits

1. Set up your background before you ask your subject to pop in the frame.
2. Look closely at the background and what your subject is wearing.
3. Watch closely how the light falls on your subjects face. Are the shadows and highlights just right?
4. Work in the shade and where possible avoid harsh direct light.
5. Put your camera on a tripod but if you shoot handheld avoid going lower in shutter speed than the actual focal length. For example a 50-100mm lens is best not to go lower than around 1/60 which may result in images that are not in pin sharp focus.
6. Use a cable release to surprise your subject with a shot when they less expect it.
7. Ask your subject to stand, sit or move within a given area.
8. Lock in your point of focus on the person's eyes which usually tell a story.
9. Maintain eye contact with your subject and press the cable release when you see a moment worth capturing. If you need to relax your subject think of a few jokes or wear something silly to get them smiling.
10. Communicate with your subject as though there is no camera between you. If you can't speak the language use sign language or use an interpreter. Work fast, very fast! You'll be lucky to have more than five minutes of their time.





10

CONTRAST

In order for a design to be interesting, it must have contrast and variety. Contrast refers to having different things in the same design. It is like the Yin & Yang of an image. The balance of the opposites.

Long and short, black and white, light & dark, big & small - opposites are everywhere. Proportion is closely associated to contrast. It is the relationship in scale between one element and the other, or between a whole object and one of its parts.

Ten Tips - Photography Projects

1. Chinese Elements in Nature - Wood (Green), Fire (Red), Earth (Yellow), Metal (White) & Water (Blue).
2. Four Seasons - Spring, Summer, Autumn & Winter.
3. Reflections - Glass, Metal & Water.
4. Positive Emotions - Humour, Love, Courage, Calmness & Happiness.
5. Negative Emotions - Anger, Greed, Sadness, Fear & Worry.
6. Life - Birth, Childhood, Teenage - hood, Adulthood, Old Age & Death.
7. Weather - Windy, Hot, Dry, Humid, Wet & Cold.
8. Yin & Yang - The balance of the opposites in Unity.
Short & Tall, Big & Small, Light & Dark, Thick & Thin, Soft & Hard, Wet & Dry and Young & Old.
9. 6 Genres - Food (Hot, sour, salty sweet), Still - Life (Flowers & Rocks) Landscape (Rural & Urban), Portrait (Environmental & Studio), Animals (Dead & Alive)
Abstract (Nature & Man-Made).
10. Consistency & Continuity - Whatever you shoot must have a common thread, underlying message or a connection from one shot to the next.





11

UNITY

Every work of art needs a unifying force. Unity, also known as harmony, pulls together all the elements of design into one pleasing composition.

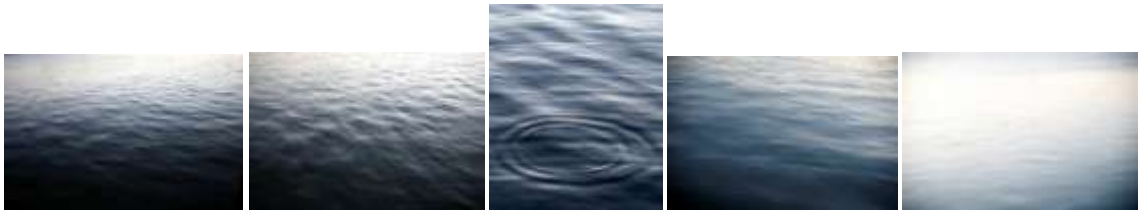
Each part of a design has to relate to other parts of the design. A single theme or idea may unify a design. When nothing distracts from the whole, you have unity.

Unity is the relationship between the individual parts and the whole of a composition. It is the concept - the message - the idea - the purpose- of the image. Amongst the chaos there is always calm and harmony.

Photo Challenges | 1 shoot per week | 5 shots | 5 weeks | Edit & enhance your best 5



Choose a theme | Make a plan | Look for the elements & principles | Print the series





Ten Digital Terms

1. CMYK - is the appropriate colour space for files to be offset printed with the ink colours Cyan, Magenta, Yellow & Black (known as K) being used. Each colour in the printed image is created by a mixture of these ink colours.
2. Compression - of digital image data can be re-arranged into smaller files, with the process being either "without loss" (such as TIFF files where all the original data is maintained) or "with loss" (such as JPG files where some data is permanently removed to gain smaller file sizes - the more compression, the greater the sacrifice of image quality). Always shoot in RAW then convert to TIFF or JPG.
3. DPI - stands for dots per inch and refers to the number of ink droplets a printer uses to produce an image. The higher the dpi, the better the quality. 72 dpi for viewing on the web, 150 - 300 dpi for personal printing and 300 dpi for optimum magazine quality.
4. Grayscale - a file mode that uses 256 different grey values to store and display b&w images.
5. Highlight & Shadow - a highlight is the brightest tone in an image, and has a value of 255 on the 0-255 value scale. It is a pure white & contains no data or detail. A shadow has a value of less than middle grey (128) and does contain useful detail. Full black has a value of 0 and like a highlight contains no image detail.
6. Bit, byte & megabyte - a bit is the smallest data unit for a computer & contains only the digits 0 or 1. A byte contains 8 bits, meaning it can store a range of numbers from 0-255. 1kb (kilobyte) contains 1024 bytes of digital data, 1 megabyte (MB) contains 1024 kilobytes.
7. Pixel & megapixel - a pixel represents the smallest unit of a digital image. 1 megapixel is equal to around a million pixels, and the term is used to describe the number of pixels in an image produced by a digital camera (the more pixels, the larger & more detailed the images).
8. RGB - a colour space using the three colours of red, green, & blue. Each colour has its own channel, and each pixel is created by mixing the 3 colour values for that pixel.

9. Noise - Out of place pixels that break up flat tones in a digital image. Either colour noise or luminance noise or a combination. Sometimes referred to as grain.

10. Aspect ratio - The ratio of the width of an image to its height.







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COLOUR

Colour is controlled by the intensity of the Hues, Saturation and it's colour temperature. Colour in photography is recorded in the RGB (Red, Green, Blue) mode - these are called additive primaries.

On your computer you will notice that every colour has a number. The numbers are valued from 0 - 255. With 256 levels (8 bits) per channel, this model expresses 16.7 million colors to choose from. Remember to learn how to control your temperature depending on your light source. Keep in mind that this can also be controlled on your computer.

In daylight to achieve warmer tones change your settings to cloudy or shade. When indoors change to tungsten or fluorescent. Always try and take a white balance card photo in difficult lighting situations.

Now that you know you have a palette of colours to choose from, the world is yours to paint. Combining them effectively is what becomes an expression of your own interpretation of colour.

RED

"The Decisive Moment"

Henri Cartier Bresson

Energy
Warmth
Strength
Impulse
Dynamism
Activity
Courage
Excitement
Love
Passion
Dominance
Rebellion
Aggression
War & Combat
Violence
Sexuality
Happiness



YELLOW

"When you laugh & cry with their laughter & tears, you will know you are on the right track"

Arthur Fellig

Cheer
Hope
Vitality
Expansion
Optimism
Philosophy
Egoism
Dishonesty
Betrayal
Cowardice
Luminosity
Enlightenment
Communication



Beer Drinker

ORANGE

"One should really use the camera as though you'd be stricken blind"

Dorothea Lange

Energy
Cheer
Activity
Excitement
Warmth
Crassness



BROWN

" The camera can photograph thought"

Dirk Bogarde

Nature
Durability
Reliability
Realism
Warmth
Comfort
Cozy



BLACK

"It's weird that photographers spend years or even a whole lifetime trying to capture moments that added together don't even amount to a couple of hours"

James Keivom

Power
Sophistication
Sexuality
The Unknown
The End of a Cycle
Death
Corruption
Ominous Forces
Emptiness



GREY

"Photography is an art of observation, I've found it has little to do with the things you see and everything to do with the way you see them"

Elliott Erwitt

Neutrality
Intelligence
Futurism
Modesty
Technology
Secure
Liberalism
Tranquility
Cold
Retirement
Indifference



WHITE

" Photography is an illusion of reality with which we create our private world"

Arnold Newman

Purity
Cleanliness
Truth
Innocence
Chastity
Spirituality
Sophistication
Refinement
Newness
Blandness
Sterility



GREEN

" I need to be an objective observer to maintain my sense of composition"

Werner Bischof

Nature
Growth
Fruitfulness
Renewal
Freshness
Tranquility
Hope
Youth
Health
Peace
Good Luck
Coolness
Envy



BLUE

" I wish more people felt that photography was an adventure the same as life itself and felt that their individual feelings were worth expressing"

Henry Gallahan

Spirituality

Trust

Truth

Cleanliness

Tranquility

Contentment

Passivity

Understanding

Conservatism

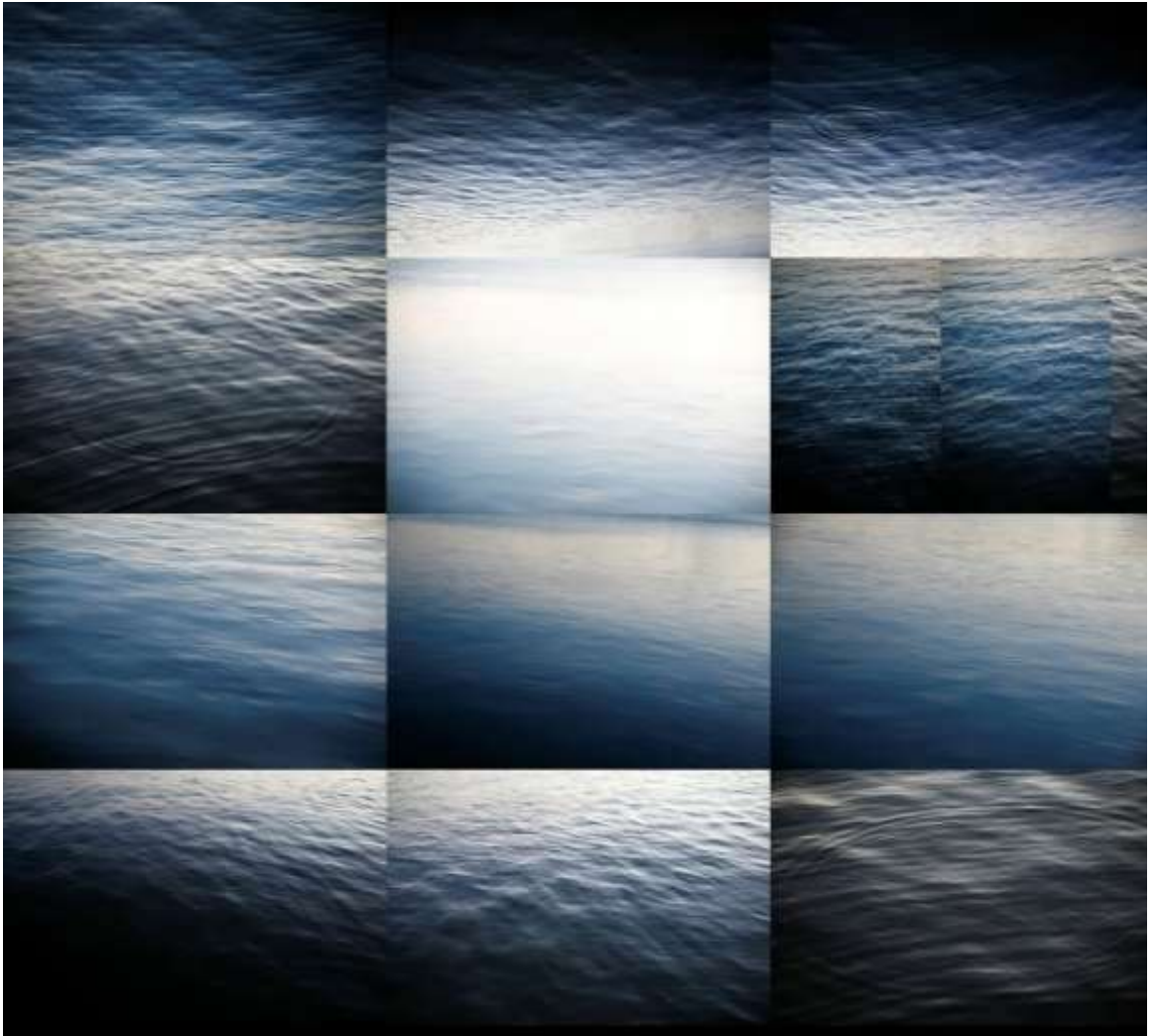
Security

Technology

Masculinity

Coolness & Cold

Melancholy



PURPLE

" Photography is the art of subtraction. Subtracting any elements you don't want, less is more."

Alfonso Calero

Spirituality
Mysticism
Magic
Faith
Unconscious
Dignity
Mystery
Creativity
Awareness
Inspiration
Passion
Imagination
Sensitivity
Conceit
Pomposity
Cruelty
Mourning
Aristocracy & Royalty





About the Author

Alfonso gained his technical skills at the Sydney Institute of Technology, where he teaches part-time. Born and raised in the Philippines, of Spanish origin and an Australian citizen since 1986, Alfonso brings a diverse range of influences into his work, and his strong command of English, Japanese, Spanish and Filipino allows him to be versatile and adaptable when travelling. Alfonso is based in Sydney, Australia and shoots food, portraits and travel photography.

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