

Camera Boot Camp

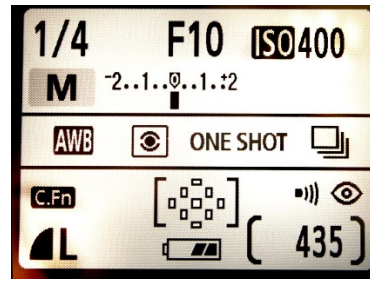
Pinhole image

Photography at its simplest – done with pinhole camera and darkroom – see Mr L for assistance on this.



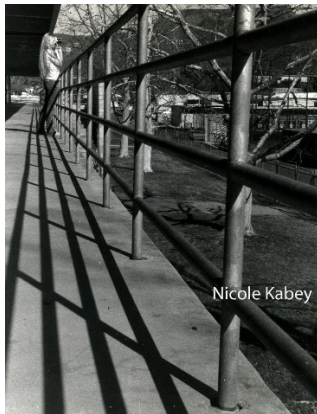
You will be required to shoot all of these below topics on a DSLR.

Shooting on Manual



Shoot **ten** images of each topic on manual mode for aperture, shutter speed and ISO. See Mr Lindroth if you do not know how to adjust ISO, shutter speed and aperture manually. Show Mr L images on DLSR to check metadata.

Line



Texture

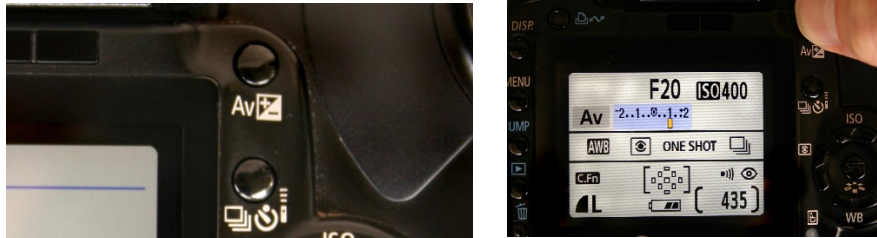


Shape



Exposure Compensation

1. Put your camera on Program (P), Av Mode or S Mode (I would recommend P mode this time around).
2. Then press on the +/- button near the screen on your camera. While holding that button, move the roller on your camera.



Roller

Once you release the button, the light meter will land on a different exposure setting. For example, this is set to overexpose by one stop.



Bracketing



-1

1/4 F10 ISO400
M -2..1..0..1..2
AVB ONE SHOT
C-Fn [] [435]
L



+1



-2



0



+2

Bracketing

Find an object that is backlit or surrounded by a bright background. Shoot the object at **five** different exposure settings: 2 stops underexposed, 1 stop underexposed, 0 18% grey – in the middle), 1 stop overexposed, 2 stops overexposed.

The images below were shot at these five different exposure settings (Tyler Hwang Class of 17)



-2



-1



0



+1



+2

Silhouette and Exposing for Shadow Detail on backlit subject

Use Exposure Compensation to create a silhouette and a subject where shadow detail shows up (turn in **three** of each).



Increased exposure for a brighter image



Decreased exposure for a darker image



Backlit subject with shadow detail evident (overexposed)



Doug Herrera

Silhouette (underexposed)

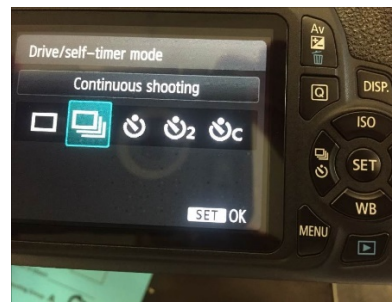


Danica Ito

Shutter Speed Control

Motion

Submit **ten** images of each topic. Use 1/60 second for blur and pan motion. Use faster shutter speeds for freeze motion (1/500 or faster). I would recommend auto ISO for these. Must be shot on Tv or S mode (Time value on Canon, Shutter Priority on all other brands). Shoot in continuous shooting mode. Hold shutter release button down the whole time shooting the subject so you will have many images to choose from. Use dial on top of camera to adjust shutter speed.



Blur (60 shutter speed, keep camera steady, make sure background is focused)	Pan (60 shutter speed, follow subject as you shoot, try to keep subject in focus)	Freeze (500 or faster, make sure subject is in focus, hold camera steady)
 <p>Fran Gonzalez</p>		 <p>Hannah Huvad</p>

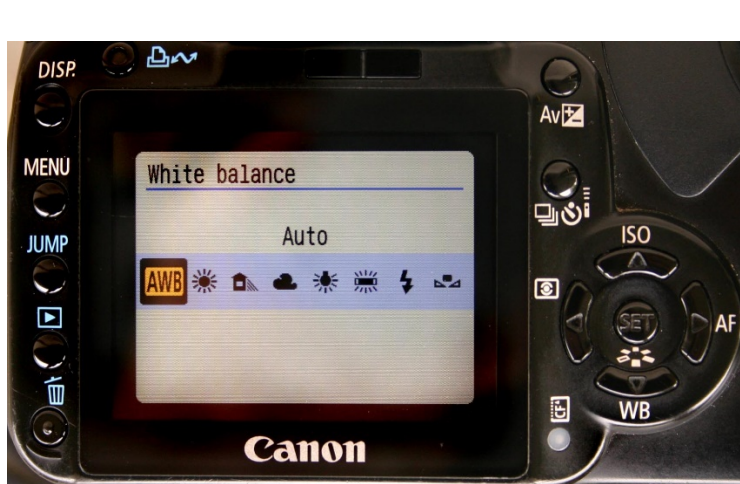
Bulb Exposure

Turn in **ten** bulb exposures. Shoot on manual for shutter speed, aperture, and ISO. ISO 100. Shutter speed 8 seconds or more usually.



White Balance

Shoot *six* different images, changing the White Balance setting for each.



AWB



Shade



Tungsten



Sunny



Cloudy



Fluorescent

Press WB button on the directional circle on the back of the camera. Move the right or left arrow or shutter speed dial to pick different white balance settings. Be sure to press SET in the middle to lock in that WB setting.

Aperture and Depth of Field

Shoot on Av or A mode (Aperture value on a Canon, Aperture priority mode on all other brands). Some of these activities will require special lenses. It is recommended you use Auto ISO. Use the dial on the top of the camera to adjust aperture while on this mode.

Canon



All other brands



Submit **three** environmental portraits with a landscape background. Shoot with a small aperture (between f/16 and f/32). Be sure your subject is not too close to you. You can shoot this with a standard lens.



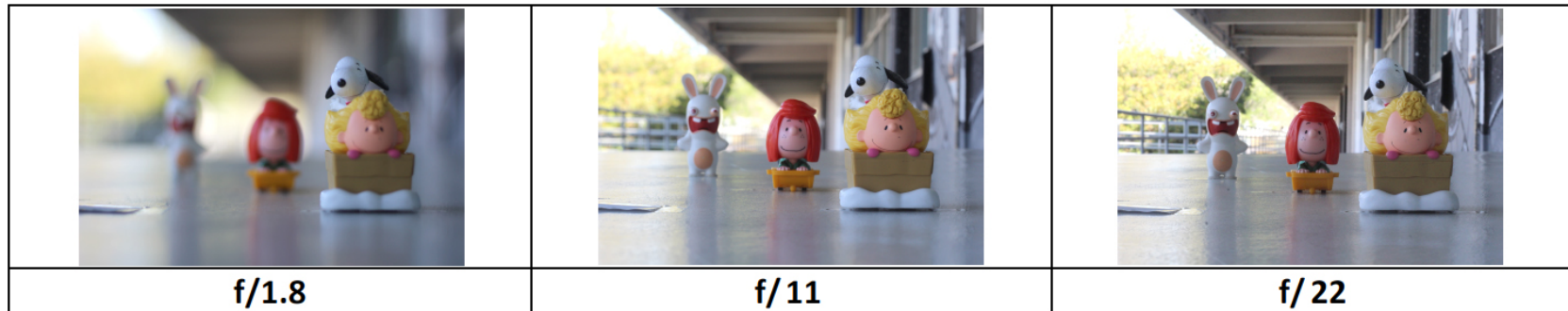
Imaged by Heritage Auctions, HA.com

Imogen Cunningham

50 mm lens

Depth of Field Activity

Shoot objects set up like this. Shoot at $f/1.8$, $f/8$ or $f/11$, and $f/22$ or $f/32$. **BES SURE TO FOCUS ON THE OBJECT CLOSEST TO THE CAMERA** for every exposure.



Laura De Roy

Submit **five** portraits shot at $f/1.8$. Be sure you get close to your subject but be sure you can see some of the surroundings so “bokeh” is present.



Sam Audenino

Make a Fence Disappear

The best place to do this is at the fence by the bike rack. Shoot the same portrait at $f/1.8$ and $f/22$. This may take some trial and error to get the fence to disappear. There will likely be some artifacts still left, but there should be very little evidence of the fence. **DON'T BE LAZY ON THIS ONE – GET IT RIGHT – IT CAN BE DONE.** Use the same location for both shots. Turn in **one** of each.

f/22



f/1.8



300 mm lens

Submit **three** portraits using the 300 mm lens. Be sure your focal length is 100 or more. Be sure you zoom in close to your subject but be sure you can see some of the surroundings so “bokeh” is present. Your image will look the one on the left.



Focal Length: 300mm



Focal Length: 14mm

Using zoom lens to shoot far off subjects

Use the zoom to take photos of far off subjects (focal length of 200 or more). You must submit **three** of these images.

Creeper paparazzi photo of celebrity bird



Name of celebrity bird: Marty McFly

Focal length: 214 mm

Laura DeRoy

Checklist for submission:

Shown to Mr L on DLSR: all 30 manually exposed images.

On Google Photos – IN THIS ORDER:

pinhole image (scanned or photographed – must be edited digitally for clarity)

five bracketed images

three silhouette (underexposed)

three backlit subjects with shadow detail showing (overexposed)

ten blur motion

ten pan motion

ten freeze motion

ten bulb exposures

six white balance exposures

three environmental portraits

three depth of field images (with toy objects) – shallowest DOF, middle DOF, largest DOF

five f/1.8 portraits

two make a fence disappear portraits (f/1.8 and f/22)

three long focal length portraits

three far off subject with zoom