Altered PerspeKTives

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by
Katie M. Hein

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Approved by:

	Date
(Senior Essay Advisor: Moti Nissani)	

	Date
(Senior Essay Examiner: David Bowen)	

	Date
(Senior Essay Examiner: Frank Koscielski)	
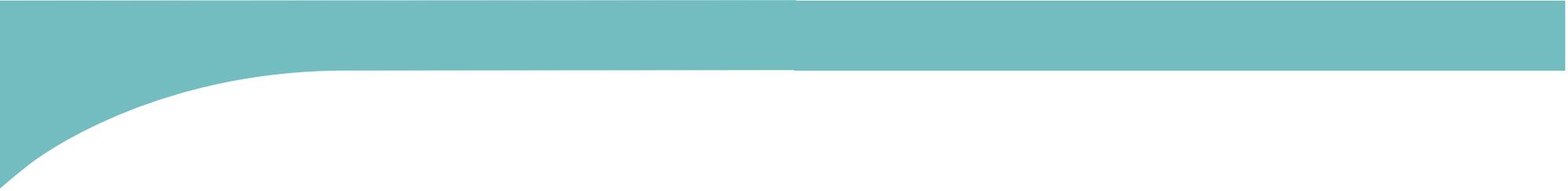
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by Katie Hein

ACKNOWLEDGEMENTS

This project was a struggle for me. I gave up a lot of myself to make it what it is today. I dedicate this book to all who have inspired me.

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"It takes a lot of imagination to be a good photographer. You need less imagination to be a painter because you can invent things. But in photography everything is so ordinary; it takes a lot of looking before you learn to see the extraordinary."
-David Bailey

"The virtue of the camera is not the power it has to transform the photographer into an artist, but the impulse it gives him to keep on looking."
-Brooks Anderson

"Passion is in all great searches and is necessary to all creative endeavors."
-W. Eugene Smith

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Preface

My motive for writing this book is to help you take better photographs, mainly by focusing on more creative compositions. Whether you are an amateur photographer, taken a course or two, or a professional photographer, this book is for you. I wrote this book because I wanted to share my knowledge and love for photography with all great photographers to be. I love to learn from others, and I hope you do too.

What is a great photographer? Can anyone become one? What is a great photograph? The purpose of this book is to inform, motivate and inspire everyone who reads it. Whether you are deeply into photography or not, I believe that everyone wants to be a great photographer. There is a personal satisfaction you feel when something you have done gets noticed or framed. Just as everything takes practice, so does being a photographer. I thought it would be more interesting to include my personal photographs as a photography student, as well as famous photos from well-known photographers. So, just about every example will include one or more of my own work. I consider myself a good photographer, and I will try to share my experiences and ideas in order to teach others the joy that a great photograph can bring. My main goal in writing this book is to prove that everyone can be a great photographer.

I wanted this book to be different from all the rest. I tried to avoid making it look and feel like any old school book. Also, I didn't want it to be too serious. My goal was to create an inspirational yet informative approach to taking pictures. I wanted the reader to take it with them everywhere they go, to use it as a tool, just like a tripod. Sure you can take a picture without a tripod, but wouldn't the picture be that much better if you used one? That is exactly how I imagined this book to be used. Since this book could be considered the photographer's tool, it should come in handy, right? I have included all the extras that everyone can enjoy. Some of the extras are a wire binding giving the book the ability to lie flat and blank pages for the budding photographer to jot down a few ideas. More importantly, the book overall is small enough to fit in a camera bag. Also, I have included an alphabetical list of topics or subjects that can be easily referenced. I know personally that coming up with ideas is usually the hardest part of the being a photographer or any artist for that matter. I have designed the book around the student, since what's better than being a student?

"Notebook. No photographer should be without one!"
-Ansel Adams

Cameras are great tools, yes tools. Most people think that the camera is the only thing you need to create beautiful images. Truth is that it takes more than a camera to take great pictures, it takes an eye behind the lens. It takes everything you have to offer. Unlike a harp or any similarly complicated musical instrument where the player has to spend years perfecting technique alone, the camera is made to fit everyone; anyone can pick up a camera and take a picture. The people at Kodak know this, and that is why they probably introduced the "point-and-shoot" disposable camera. They, as well as I, wanted to take the guesswork out of taking pictures. That is the purpose of writing this book. I wanted to demonstrate easy techniques that anyone can use and to simplify the steps of taking better pictures. That is why I have included at least one of my original images with many of the tips I am about to introduce to you. What I am saying is that the camera is universal.

Have you ever taken a look at a friend's or relative's photo album and felt that the pictures were just awful? Or have you ever asked a stranger to take a picture of your group and when the image was developed some of the people in the picture were missing or cut in half or unrecognizable? There are many factors that could have contributed to such awful photos, but the one identifiable factor is also open to improvement. This one factor is you, the person behind the lens. You can learn to be a great photographer and reverse the consistency of bad photo albums. Chances are, you have a creative eye, and the only thing to do is to unleash its power in as many ways as possible. One way would be to read and grasp the ideas that I am presenting in this book and try them for yourself.

When taking photos, some of the most common errors involve simple composition. In this book I am going to focus on composition since it is what makes or breaks a photo. One way to remember such techniques as composition, is to make up little sayings or somehow try to relate these new ideas I am demonstrating to something you already know. A good saying that real estate agents use buying or selling a house, is location, location, location. If we were to use a similar saying, and relate it toward photography, it would simply be, composition, composition, composition. This is not a hard concept but it does take practice. I am going to give you the lessons and hopefully you will be able to take it from there. And maybe one day, creating great compositions will be as natural as brushing your teeth.

"I have often been asked what I wanted to prove by my photographs. The answer is, I don't want to prove anything. They prove to me, and I am the one who gets the lesson." -Lisette Model

About the Author

My name is Katie Hein. I have always loved to be creative. I began my formal education at Macomb Community College. I loved going to school, especially attending art classes. I have a need to be creative. I hold an Associate degree in Applied Sciences, specializing in Photographic and Digital Imaging. After completing that degree, I found it hard to leave college. I stayed an extra year just to learn all that my professors could teach me. As a result, I earned another Associate in Digital Art & Animation and a Certificate in Electronic Publishing. When the time came to leave Macomb, I chose Wayne State University, or should I say they chose me. I really didn't know what school I wanted to attend until I received a scholarship from Wayne State. I am currently attending Wayne State University and expect to graduate in 2004. I am pursuing my Bachelors in Technical and Interdisciplinary Studies. As my final project for graduation, I decided to do something different, something creative.

*"To me, photography is an art of observation. It's about finding something interesting in an ordinary place...
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

Creativity

When it comes to creativity, most people think they either have it or not. The truth is that it is in everyone of us. When we are kids, we spend a great deal of our time being creative. I can't tell you how many forts I made of old cardboard boxes. Although they didn't look like much to others, they were my palaces, my places to dream and to play. This type of creativity or imagination is essential in great photographers. All great photography didn't happen because the photographers themselves were in the right place at the right time. Sure many are, but just as many are not. Creativity is the photographer's

ultimate tool. It is a tool that is always with you and is constantly looking for an outlet. The outlet, of course is the camera. Throughout this book, I will focus on the idea of creativity.

"Millions of men have lived to fight, build palaces and boundaries, shape destinies and societies; but the compelling force of all times has been the force of originality and creation profoundly affecting the roots of human spirit."
-Ansel Adams

Digital & Film Cameras

Whether you are into digital or traditional photography, this book is for you. Personally, I believe digital photography is the wave of the future. I can't tell you how many times I have reached for my digital camera as opposed to my 35 mm film camera, and here is why.

My experience with digital cameras has totally changed who I am as a photographer. I am now able to get better, closer, and more interesting shots. This is not to say that no good has come from my film camera, I indeed have taken wonderful shots and got wonderful prints from it, but let's face it, it is a lot of work. I didn't even know that I liked photography as much as I did, until I got my hands on my first digital camera, and got immediate feedback. One second after I took the picture, I could see what it looked like. This was the turning point for me, I knew that I wanted digital photography to be part of my life.

The best part of the digital revolution is that you are able to shoot anything and everything. The biggest advantage is that you don't have to limit yourself for fear of not wasting expensive film on a sketchy shot that could either turn out or not. It completely takes off all the pressure of having to get the perfect shot the first time. With my digital, I don't hold back, I shoot until I am physically exhausted.

Another reason why I love taking digital as opposed to film pictures is that film has to be developed after all the pictures have been taken. This is an expensive process and usually I am disappointed in the quality of the pictures I receive. Also, I have film in my 35 mm camera from 2 years ago. At the time I was taking the shots, I could only imagine how

they were going to turn out, but after two years, when I finally got the film developed, I couldn't even remember why I took the pictures in the first place. Photographers depend on the immediate feedback that digital cameras provide. This feedback is the only way we can learn from our mistakes and push ourselves to shoot the impossible.

Disclaimer

This book has been written with my knowledge acquired from my photography classes as well all my other classes. Basically everything I present here is from within. I loved learning photography and, in turn, I love to share what I've learned with you, the reader. I created this book for the people who just want simple tricks and tips without all the complicated lessons. I used all my own words and left out the unneeded information that can only discourage the amateur. Each lesson therefore includes my personal ideas, perceptions of techniques, as well as original photographs of my own or of well-known photographers. In the the few years I have been shooting, I have never shot professionally, but one day I hope to.

Childhood

Swings

What better way to introduce my collection of ideas than to start with childhood objects. I think that it is very easy to relate to something that you have grown up and are familiar with. As a result, every time you see the images, youthful memories come pouring back. What was better than being a kid? As an adult, you remember those little things that you played with and adored. Those things make wonderful images simply because they are so universal, just about anyone can remember their favorite toy from childhood.

I would have to say that the photo on the right is one of my absolute favorites. It is the kind of photo that everyone can relate to and appreciate. It reminds us of our youth. Everyone has been a child and almost everyone knows the joy of swinging. It was a time in your life where everything was pure and innocent. This picture was taken originally for an assignment that was supposed to demonstrate depth of field. The image in the foreground is somewhat clear, while the background tends to be blurred. Although it does clearly show depth of field, I decided that this photo was too important to categorize as a common technique. It is one of those images that make you think, make you dream, make you imagine. This was a time when we were most creative. I like to look at this photo at least once a week simply because it helps me remember my youth, as well as my creative side.

"The childhood shows the man,
as morning shows the day "
-John Milton

Notes: _____

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1.1 Katie Hein. *Swings*. 2001. Camera: 35mm KR-5 Super II, Ricoh.

Mix & Match

Mixing two very different types of objects can create an interesting composition. To best demonstrate this technique, I chose a pink rose and a cyclone fence as my subjects. Color plays a big part in the impression you want the viewer to have. I think that if the rose was deep red instead of pink, the scene would have appeared completely different. My objective was to incorporate a fragile pink rose that has a soft and delicate feeling in a scene that is more industrial. I wanted the fence to appear rigid and strong. The rust on the fence clearly shows the effects of nature. The overall message to be noticed is quite simple: Nature controls all. This image almost gives the impression that in some way the rose is breaking free of its surroundings. There is beauty in the flower and, at the same time, its beauty somehow gets transferred to the metal fence. The two objects, in effect, have become one. This is the main objective when capturing two very distinct objects. If there were not this sense of relation between the two objects, the image would lose its attractiveness. I believe that it is important to learn how to capture such scenes in a way that works harmoniously together.

"To photograph truthfully and effectively is to see beneath the surfaces and record the qualities of nature and humanity which live or are latent in all things."
-Ansel Adams

2.1 (above) Katie Hein. *Perseverance in Pink*. June 2000.Camera: Digital, Sony Mavica.

2.2 (left) Ansel Adams. *Rose and Driftwood*. 1932. Camera: 4x5 in view camera.

I have included another mix and match example. In *Rose and Driftwood*, Ansel Adams created a composition of a single rose and a very weathered piece of wood. This is an excellent example of how two different subjects can join together to become one.

Notes:

Vegetables

Being unsuccessful at photographing food in the past, I decided to give it another shot. I scanned the grocery store and tried to find the most appealing vegetable. My rationale is that if the item already contains beauty, then taking a great picture would be that much easier. The vegetable I picked as my subject was asparagus. Although I wouldn't choose to eat asparagus myself, I have always been drawn to the interesting characteristics it possesses.

Wrapping asparagus stalks with a ribbon might seem a little unusual, but this was my intent. I wanted to create a scene where the object would seem out of place or unusual. Normally asparagus would be photographed in the traditional way, either in a boiling pot or prepared on a dinner plate. I wanted to use the object a little differently. My first thought was to place the vegetable in some fancy container or bowl. This image just didn't do the trick so I decided to be more creative. My new idea was to present these stalks of asparagus as if they were going to be given away as a gift. First things first, I thought of a ribbon, not just any ribbon, but one that could be tied and formed more like a wire. Now that I had the correct grouping and the thing to tie it all together, I just needed a background. I tried using things like pieces of mat board, wood, and glass. None of these did the trick, so I turned to fabric. I placed the asparagus on a handmade chenille black scarf with delicate accents of silver. I believe this is the winning combination simply because it is so unexpected. It is the little things like the accents of silver in the background that give the feeling that the composition is complete and well thought out. If I was to go a different route and capture the asparagus in all its glory, I would have depicted it as a food to be eaten rather than saved.

The lesson to be learned from this idea is that we all see things in a different light. Something that may be appealing to me, like this asparagus, may not be appealing to someone else. The question every photographer needs to ask herself is: who is my audience? If your audience is you, then the concept is easy. All you have to do is what you feel in your heart. If your audience is the general public, then you need to take different factors into account. In short, the world is your oyster, you just have to crack it open. Inside is a world of new and amazing discoveries that has yet to be found.

3.1 Katie Hein. A*sparagus Gift*. Feb. 2004. Camera: Digital, Sony Mavica.

"In nature, nothing is perfect and everything is perfect. Trees can be contorted, bent in weird ways, and they're still beautiful."
-Alice Walker

Natural Patterns

Finding geometric patterns in nature is easier than it may appear. These patterns are all around us. For this image, I had to investigate an Iris, otherwise I would have never known what I could have captured. Normally the petals are very tightly pinched together. Being a person who likes to investigate nature, I pulled these three petals apart and was surprised by what I had discovered.

"Curiosity has its own reason for existence."
-Albert Einstein

Both (**4.1** & **4.2**) contain a natural geometric pattern, zebra stripes. Who would have thought that the inside of a flower was so interesting? Not I--until I went investigating. When I find a subject that piques my interest, I like to work it to exhaustion. Who is to say that you will be given another opportunity to capture something so mysterious? The most important lesson to be learned here is that nature is full of great geometric patters.Trust me, there are many more to be found. Explore your subjects!

4.1 (opposite page) Katie Hein. *Waves of Color*. Camera: Digital, Sony Mavica.

4. 2 (above) Katie Hein. *Hidden Treasure*. Camera: Digital, Sony Mavica.

Landscapes

I believe that the best landscape photographer was Ansel Adams. Adams knew not only how to use the camera to his advantage, but also the world around him. His landscapes of our National Parks are remarkable. His pictures of Yosemite National Park constitute probably his most recognized collection. I don't think that there is one photograph that he has taken that I don't love. His work has a universal appeal that everyone can relate to.

As a photographer, I can relate to Adams' photographs, to his penchant for showing things as they are, undisturbed. After I flipped through one of his many books, I came across a photograph of a wonderful waterfall, taken at Yosemite National Park in California. This photo is a good example of the style Adams used to capture his scenes. It is apparent in this picture and in all his other work that he truly loved nature.

I think that Ansel Adams' pictures make up for all the people who are oblivious to the world around them. Where some people just walk by a beautiful landscape, others take pride in it, capturing it in all its glory.

• Who are your favorite photographers?

5.1 (opposite page) Ansel Adams. *Nevada Fall,* Rainbow, Yosemite National Park, California. c. 1947.

5.2 (left) Ansel Adams. *Detail,* Devils National Monument, California. 1946.

The next photograph by Adams is probably my favorite (**5.2**). Although it does not exactly fit most people's conception of a true landscape, it is still a landscape. What I like about this photograph in particular is its perspective. It appears that Adams must have been very close to the rock, looking up at it. Another thing to mention is the contrast between light and dark on the surface of the rock. This contrast is what gives the image the appearance of being strong and indestructible, a characteristic not too common with nature.

Adams' works are remarkable and they set a goal that every photographer should strive for. He put a great deal of passion into each photograph.

"Art does not reproduce the visible; rather, it makes visible."
-Paul Klee

Composition

Cropping

There are many reasons why someone might want to crop an image, for example, a bad background or even a bad shot. I know that I have taken some bad shots, and trust me, if it wasn't for cropping they would never have seen the light of day.

Cropping shouldn't just be a safety net. It should be a creative endeavor. To demonstrate the advantages of cropping I have used the same photograph throughout this lesson. Also, since most of the time people have trouble photographing others, I have used a portrait as my example.

I have included the same picture four times. First, it is important to mention that a 35mm camera's view in the view-finder is larger than the image produced. If you are observant, you may have even noticed this when you've had your photos developed. I first noticed this when I was trying to make an 8 by 10 enlargement from a negative. I used one of those photo machines at my local supermarket. No matter how hard I tried, I was unable to print the whole image as seen on the negative. If I had known about this fact earlier, I would have been sure to capture the image differently from the beginning.

There are a number of ways to crop an image and each will have a different look and appeal. To begin with, this image (**6.1**) is a full head shot. It includes the model's whole head as well as shoulders. A picture such as this one is very pleasing mainly because it is well balanced. Overall, it has just enough background to balance out the subject.

Speaking of the background, most people make the mistake of having too much of it and not enough subject matter. In portraits, this is especially important. Too much background can drown out the subject (**6.2**). The reverse is true also. Too much subject can be visually overwhelming and make for a bad overall appearance (**6.3**). Sometimes when there is too little background, or none at all, your mind may not even be able to distinguish what exactly you are looking at.

6.1 (opposite page). Katie Hein. *Model #1*. Camera: 35mm, KR-5 Super II, Ricoh.

6.2 (top left). Katie Hein. *Model #1*, *lg. bkg*. Camera: 35mm, KR-5 Super II, Ricoh.

6.3 (top right). Katie Hein. *Model #1*, *sml. bkg*. Camera: 35mm, KR-5 Super II, Ricoh.

6.4 (middle left). Katie Hein. *Model #1*, *cropped*. Camera: 35mm, KR-5 Super II, Ricoh.

This final cropping is my favorite (**6.4**). I think it is visually appealing and has a good balance. Also, I wanted to crop this image enough to show that even when the subject is a person, the image can be artistic and creative. Notice how I didn't leave any background on the left side as well as the top. I chose to limit my background, but I left enough so that the image looks proportionate.

I bet a good percentage of professionals photograph their subject in a way that cropping is unnecessary. They take the picture as it would appear when printed, as in figure (**6.4**). Since most of us are probably far from professional status, we usually have to shoot scenes a little larger so that we can be sure we capture what we want. This way we are better able to crop and adjust the image later on.

Another thing to keep in mind is that you can always make a large picture smaller, by cropping it, but you can't make a small image larger. What I mean by this is that although we can enlarge a photograph, we can't turn a portrait such as the one on the left into a full body shot, because we can't turn nothing into something. This is why visually planning the picture ahead of time is a good idea.

Techniques

Digital Effects

Digital cameras come with many effects. Some of the most popular effects are solarize negative, black and white, and sepia.

Solarize

In Solarize mode, the camera basically sees the object in focus as having flat color. This means that the colors do not blend into each other. This effect always reminds me of a paint-by-number kit (**7.1**).


Negative

Another common and popular effect is the negative mode. It gets its name because it is actually the negative or reverse color of the picture. It resembles an actual negative on a roll of film after development. It is in the printing of these negatives that your pictures take on the actual color of the subject. Most digital cameras as well as video cameras come complete with this eye-catching digital effect.

This picture (**7.2**) was taken very low to the ground. It contains long thick blades of grass as well as a few blooming flowers in the very center. I am not exactly sure why I took this particular picture in the first place but I am glad I did. It has a quality which leads the eye into the center, almost as if it were leading to another dimension.

What I like most about the negative mode is that it creates beautiful and interesting pictures, with one exception. Photographing a person in negative mode can create a scary effect. Try taking a negative picture of someone you know and you will be amazed at the results.

7.1 (opposite page, top) Katie Hein. *Solarize, Coneflower*. July 2003. Camera: Digital, Sony Mavica.

7.2 (opposite page, bottom) Katie Hein. *Blades of Grass*. April 2002. Camera: Digital, Sony Mavica.

7.3 (top) Katie Hein. *Stairway to...* March 2004. Camera: Digital, Sony Mavica.

7.4 (bottom) Katie Hein. *Glass Ring*. March 2004. Camera: Digital, Sony Mavica.
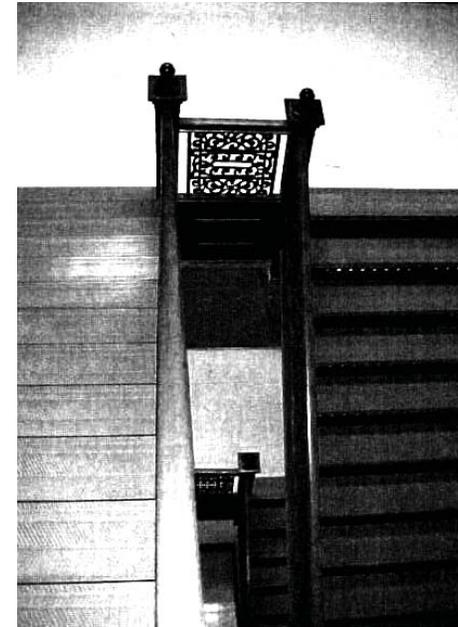
Black and White

Black and white mode on a digital camera is not really anything unusual. Unlike solarize and negative, black and white film has been around for a long time. But what I like about black and white is its ability to make anything new, look old and classic. I took this photo at Old Main, on the WSU campus. I found this stairwell which rarely sees the light, tucked away behind metal doors. If I had taken this picture in color, I would not have produced the same effect. The black and white lets your eyes focus on the structure of the railings and steps.

Sepia

Pictures taken in sepia mode are very distinct because the whole image has a brownish hue to it (**7.4**).

Techniques

Double Exposure

The idea behind creating a double exposure is to create a composite of more than one image. This can be done a number of ways. The first way is to simply take a picture with film and then rewind the film back to its original position and take another snapshot. I don't advise this method unless you are familiar with your camera because with just one false move, your negative could be exposed. The second method is to take two snapshots and place one negative on top of the other. In the darkroom you would then project the light through both negatives. The third method lets you be a bit more creative. The idea is to take a slide of an image and project this image onto another subject. For explanation purposes, let's say that you have a slide of a brick wall. Using a projector, you project this image of bricks onto an object that lacks color. If your colorless object is a white sofa, then the resulting image would be a sofa that looks as if it were made of bricks. The next step after positioning the projected image onto your subject is to photograph the whole scene. This technique is not limited to these three. There are probably hundreds of ways to create a double exposure. I have included only these three, since they are the most common.

I created this double exposure (**8.1**) using the second method I have described above. The two separate images I used were a photo of myself and a grouping of tree branches. Both images started out as black & white negatives. Using a color enlarger, I sandwiched the two negatives together and projected the image onto photo paper. Normally, when printing in black and white on a color enlarger the image would have no color. Instead of having no color, I decided to set the enlarger to maximum color. I played around with the dials until the resulting image was to my liking. Regrettably, I don't remember the exact settings I used. The resulting image is what you see to the right.

As easily as it is to create a double exposure in the darkroom, the process is even easier when done with a photo editing program. Using the same idea, I scanned the completed double exposure into a photo editing program. Now that I had the image saved as digital file I was able to control various aspects of the print. In a matter of seconds, an image can go from one color to another. The next image you see (**8.2**) is the same photo except that I adjusted the color balance. In Photoshop, this option is found under the menu, Adjust > Color Balance. I removed the red by turning it blue. To me, the picture looks transformed. The blue areas of my face look almost like the sky.

8.1 (opposite page) Katie Hein. *Tree of Me*. 2001. Double Exposure. Camera: 35mm KR-5 Super II, Ricoh.

8.2 (left) Katie Hein. *Tree of Me, adjusted in Photoshop #1*. 2001. Double Exposure. Camera: 35mm, KR-5 Super II, Ricoh.

8.3 (right) Katie Hein. *Tree of Me, adjusted in Photoshop #2*. 2001. Double Exposure. Camera: 35mm, KR-5 Super II, Ricoh.

Inspired by the ability to manipulate the color balance of the image, I decided to apply a few more techniques (**8.3**). This changed the original image completely, by copying and pasting parts of my face onto the original image. I still consider this image a double exposure--only enhanced. It just goes to show how much is possible with the help of a computer and a little creativity. It is amazing where a great idea can take you. I went from a simple double exposure to a work of art in a matter of minutes.

Techniques

Extreme Close-Ups

Zooming is my favorite technique because it leaves more to the imagination. It makes you think and wonder and see the world from a wholly different perspective. One great example of this type of zooming can be found in just about any brain teaser book. You probably have played this game without even noticing it. Everyday we see signs and logos, especially while driving. But have you ever seen part of a sign that was blocked by another, and you still knew what it said? This is a phenomenon that happens in our brain. Our mind sees part of the whole and connects it with our previously learned mental picture of it.

Let's take this clue for example (**9.1**), can you identify what this picture is? If you said K-mart, you are correct. If you didn't guess the right answer, or if it was right on the tip of your tongue, don't worry. Some people may need to see the image longer or take a few days and think about it.

One photography book I recently came across is entitled *Everyday Mysteries*, by Jerome Wexler. In this book, the author/photographer compiled photographs of everyday objects. The difference between his photos and most photos you see in books, is that he takes very close-up shots. With this technique, he can turn everyday objects, as the title implies, into a mystery. In an excerpt, he wrote:

"The photographs in his book show things that we see everyday, many of which are in our home right now. They show parts and surfaces, edges and cross sections, and silhouettes, too . . . The photographs can make you think. Looking at objects close up or in an unusual light or from a different point of view can produce surprises" (Wexler 1).

9.1 (opposite page) K-Mart Logo.

9.2 Jerome Wexler. *Paper Towel*, *Everyday Mysteries*. Copyright 1995.

One great example from Wexler's book is photo (**9.2**). How many times have we seen a roll of paper towel? We all know what it looks like and how it feels, but do we really know it the way we think we do? Probably not.

Why is this? Why do these types of photographs seem so strange and unfamiliar? It is probably because most people don't examine things as closely as Wexler. They generally see the subject or object as a whole, so when they are shown a part of it, they do not recognize it.

"If your pictures aren't good enough, you are not close enough"
-Robert Capa

• Until now, I have never seen a roll of paper towel quite like this. It almost makes me wonder what else I am overlooking.

Repetition

To create repetition in a photo is very easy. Line up a series of identical or similar items and take a picture (**10.1**) or find something that already exists. The repetition of objects, especially in a row, has amazing power. It can draw the viewers' eyes all across the image, almost putting them into a visual trance. In example (**10.2**), the viewer may begin by looking at the image as a whole, but very quickly the diagonal line created by the row of trees grabs their attention and never lets it go, leading their eyes to follow the line back and forth until they get visually exhausted.

There is a number of ways of creating repetition. The most usual way is to line up objects that are exactly the same. Repetition can lead to better images if the subjects are not exactly the same as in photo (**10.2**). To me, natural repetition makes for the best images because, most likely, it wasn't staged or planned. A line of trees is considered natural repetition. Although they do not exactly have the same size and shape, they are the same subject. It may be true that nature didn't place these gigantic trees in the spot they now appear, and that it was probably the work of an artistic gardener. In some way, you forget that the row of trees may be the work of a human and not of nature, but does it really matter who gets credited for creating such splendid beauty? Human or not, I still consider them to be the best form of repetition.

My most favorite image containing repetition is figure (**10.3**). This type of repetition is very pleasing to the eye. Instead of perfectly straight rows of people, Eyerman's rows are just slightly curved making the overall picture look more natural. The best part about the picture is that it is nostalgic. I think everyone can admit that some things never go out of style.

"We are what we repeatedly do. Excellence, then, is not an act but a habit." -Aristotle

10.1 Katie Hein. (opposite page, top) *Chain Link*. April 2003. Camera: Digital, Sony Mavica.

10.2 (opposite page, bottom) Katie Hein. *Trees in a Row*. June 2000. Camera: Digital, Sony Mavica.

10.3 (above) J.R. Eyerman. *3-D Movie Viewers*. 1952.

Techniques

Water Drops

There are many tricks for making flowers, even fake ones, look real. One great tip I learned in one of my photography classes is to spray the flowers with water before shooting them. There are numerous ways this can be done. The easiest method would be to use a spray bottle. This works the best because you can selectively spray different areas. If you are worried about making the water look natural, then consider waiting for the morning dew or a rainy day. As I have mentioned, summer mornings are a great time to capture natural dew drops. The addition of a natural compound like water, to a living organism, makes it look real. This real feeling is the key to shooting flowers.

I took this photograph in the morning right after sunrise (**11.1**). Although the dew drops on the flower are minimal, they seem to do the trick. The moisture on the petals almost makes them look as if they were dipped in sugar.

This extreme close-up of *Sugar Flower* really shows how much simple tricks like adding water drops can change a dull picture into a vibrant one (**11.2**). The drops reflect the surface colors of the petal, almost giving it a prismatic effect.

Even companies put water drops on their logos. Coca-Cola and Pepsi are just two examples. Just about every beverage on the market has been advertised at one time or another with water on or around it. I have noticed a lot of vending machines picture their product. I would say that 100 percent of these pictures have either water drops on the bottle itself or the bottle is jutting out of splashing water.

Water drops are not limited to flowers or even logos. Many photographers use water drops on food all the time. Fruits and vegetables are more pleasing visually if they look natural and wholesome, and water drops do just that.

11.1 (opposite page, top) Katie Hein. *Sugar Flower.* Oct. 2001. Camera: Digital, Sony Mavica.

11.2 (opposite page, bottom) Katie Hein. *Sugar Flower, close-up.*

11.3 Coca-Cola Logo.

11.4 Pepsi Logo.

• What other ways are there to apply water to objects?
    -water bottle, rain, morning dew, dipping object in bucket of water.

• What about fake flowers? Is it possible to add water drops to an artificial flower and make it look real?

"If you practice an art, be proud of it and make it proud of you . . . It may break your heart, but it will fill your heart before it breaks it; it will make you a person in your own right." -Maxwell Anderson

Collages

Just about everyone has heard of collages; every artist at some point or another has made a collage. When most people think of collages, they think of paper cut-outs of magazine images and mismatched text glued to a surface. Making a collage in photography is a bit different. The biggest difference is that it is not a messy process.

Making a photographic collage is the most creative way of showing a large scene. This can be easily done with any standard camera. To start, find a scene or subject to photograph (**12.1**). The next step is to take a picture of one specific part of the scene, like the Scrabble Board, by zooming in on it. After taking your first initial shot, move the camera in any direction, making sure that part of the scene that was in your first picture is in your second, and so forth. After all shots have been taken and the film developed, all that is left to do is arrange them. It is a fun process. The best part is that there are no right or wrong placements, anything goes. Basically, collages are merely a series of overlapping photographs. They are fairly simple to do and can be very rewarding.

The best example of a photographic collage that I have seen so far is David Hockney's. He specializes in this type of photography.

• When was the last time a game of Scrabble looked so fun and exciting?
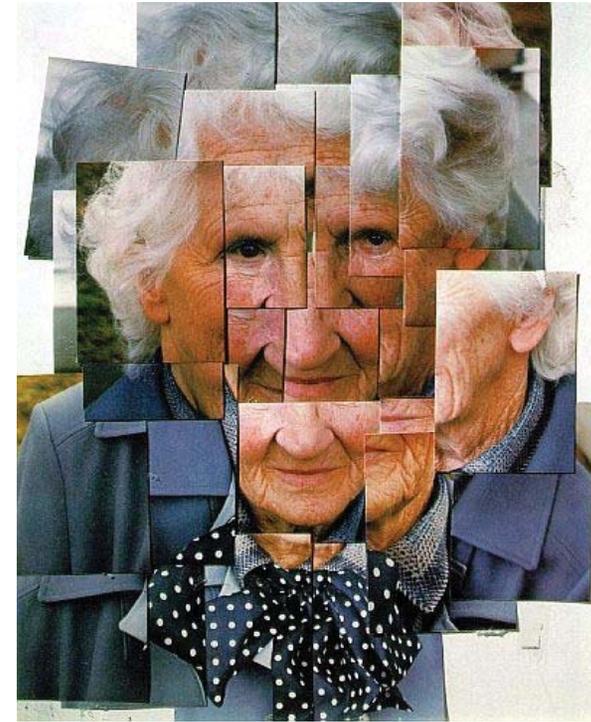
I came across this collage of photographs in an art history class (opposite page, **12.1**). You may wonder what a picture of people playing Scrabble is doing in an art history class. The reason I can think of is that it is very inspiring. Not all people who take art history are interested in paintings and such; some people, including myself, are into photography. So this photograph served a purpose for me, by opening my eyes to a new possibility.

This next example of a collage is also by David Hockney, figure (**12.2**). I love this picture. Hockney has brought together so many feelings and emotions with his work that, as the viewer, you can't help wishing you were there yourself.

12.1 (opposite page) David Hockney. *The Scrabble Game,* Jan 1, 1983.

12.2 (top) David Hockney. *Portrait of the Artist's Mother.*

Techniques

Fooling the Eye

One way to create interest in your photos is to hold the camera in a position other than just vertical or horizontal. Diagonal pictures are a lot more exciting and visually pleasing, especially when the subject matter can trick your eye.

I came across this interesting tree on the beach near a campground I visited. I found it so intriguing that I just had to photograph it. The first photograph I took is below, figure (**13.1**). There is basically nothing special that jumps out of the picture at you. The image itself, with the cooked tree, is rather boring.

In order to spice up that photograph, I took another picture of the tree, only this time I held my camera at an angle until the tree was vertical in my viewfinder. My goal was to make the tree appear vertical even though the landscape would be unnatural.

"Unless a picture shocks, it is nothing."
-Marcel Duchamp

13.1 (opposite page) Katie Hein. *Crooked Tree*. 2002. Camera: 35mm KR-5 Super II, Ricoh.

13.2 (left) Katie Hein. *Crooked Landscape*. 2002. Camera: 35mm KR-5 Super II, Ricoh.

This small change in camera position gives this scene a completely new feeling (**13.2**). It almost feels as if I am standing on a slant. This image is hard to comprehend because of the diagonal slant of the horizon line. If this line was not so distinct, the picture wouldn't have the same confusing quality.

Every time I look at this particular photo my head tilts to both sides, trying to figure it out. It is a photographic brain-teaser.

Digital Enhancement

Have you ever taken your photos in to get developed and when the prints came back you couldn't believe your eyes? You may even wonder why you took some of them in the first place. Well, you don't have to toss those old pictures out after all. Just about every picture can be saved with digital manipulation. A program called Photoshop by Adobe has everything you need to bring those photos back to life.

In order to demonstrate the powers of Photoshop, I went out of my way to choose one of my worst photographs (**14.1**). I think this photograph is particularly bad because of the poor quality of the print, its darkness, and the subject matter.

Unlike film cameras, digital cameras come with the option to delete a picture after you have taken it. I find this option to be too tempting. I usually try to keep all my mistakes and study them later to see what I can improve on. For example, with this photograph I learned to have adequate lighting, or to turn on the flash. If I had deleted it the minute after I had taken it, I may not have learned that lesson. This original could have easily been deleted or overlooked but as a photographer, learning from your mistakes is important.

In order to enhance this drab photo, I decided to use a filter. A filter is described as a piece of glass or similar transparent device that is attached to the front of the camera on the lens. Usually the filter is used to protect the lens itself from being scratched or broken. Filters can be more than protective devices, they can be creative ones.

A filter doesn't necessarily have to be mounted directly on the camera, it can merely be an object that you place in front of the camera, like frosted glass. Also, filters don't have to be glass--any material will do, as long as your camera can focus through it.

14.1 (opposite page) Katie Hein. *Rope Original*. 2003. Camera: Digital, Sony Mavica.

14.2 (top) Katie Hein. *Rope with Effect*. 2003. Camera: Digital, Sony Mavica.

I have never been very successful using filters, but the same effects can be attained with the use of Photoshop. All I have to do to add a filter effect to an existing image is to select the "Filter" menu and choose the one I want. I love Photoshop because of the versatility it has in adjusting any print. The filter I chose to use to enhance the rope image was called "ink outline" (**14.2**). This filter turns any image into a pen & ink drawing in a matter of seconds.

- Before you toss those old photos, take a look at them and figure out where you went wrong. Learning from your mistakes is the best way to avoid the same problems in the future.

Techniques

Color Enhancement

 In the past, people could always trust a photograph, but those days are long gone. Unlike some people, I don't believe photos are set in stone. I don't see any reason why photo-enhancing programs like Photoshop should be discouraged. The real question is: Is a photo considered a photo because it is true to the original? No. I think a photograph is anything taken with a camera, whether digital enhancement is or is not used.

• What do you think? Does enhancing the image in a program like Photoshop make it any less of a photo?

One time-honored technique is the coloring of black and white negatives. This technique is popular because it adds interest. I bet that just about everyone has seen one of those black and white photos where part if the image is colored in. The most popular example I could find is on the right, which depicts a black and white photo of a boy with red roses.

• How was this accomplished? Color can be added by painting on the negative or directly on the print.

Painting a negative is not easy. There are many things to take into consideration before any alteration is made. The first thing to think about is what parts of the image do you want to color? The next action is deciding whether you are going to paint on top of the negative itself, or on a print. Finally, you need to think about what type of paint and the method used to apply it. All these things can drastically change the feeling of a photo.

 I have never actually painted right on top **15.1** Kim Anderson. *Boy*. of a negative for fear of damaging the negative. When I want to enhance an image by adding color to a certain object, I always do it digitally in Photoshop. That way, I am always able to change my mind. Coloring on an actual negative is so permanent, while digital manipulation is not. Consider what you are trying to say before you accent a certain object. In (**15.1**) the message that is being conveyed is one of love, which is clearly being depicted by the red color.

Silhouettes

Just about everyone who has taken someone's picture knows that if the sun is out, you want to point your camera away from it otherwise your subject will be unrecognizable. That is unless you are taking a silhouette of your subject.

Silhouettes are fun because they create a scene in which your main subject (surfer in this case) becomes shadow-like (**16.1**). It looks as if the person holding the surfboard was cut out, leaving a hole in the scene. Another example is figure (**16.2**). I think that if it wasn't for the photographer's vision to take this tree as a silhouette, the picture would not have been as pleasing. In the daytime, for example, this leafless old tree looks unworthy of a photograph but when the sun starts to set, the tree comes to life. What once may have seemed dead is now alive and thriving.

• What are some other subjects that would photograph well as silhouettes?

"There will be times when you will be in the field without a camera. And, you will see the most glorious sunset or the most beautiful scene that you have ever witnessed. Don't be bitter because you can't record it. Sit down, drink it in, and enjoy it for what it is!"
-DeGriff
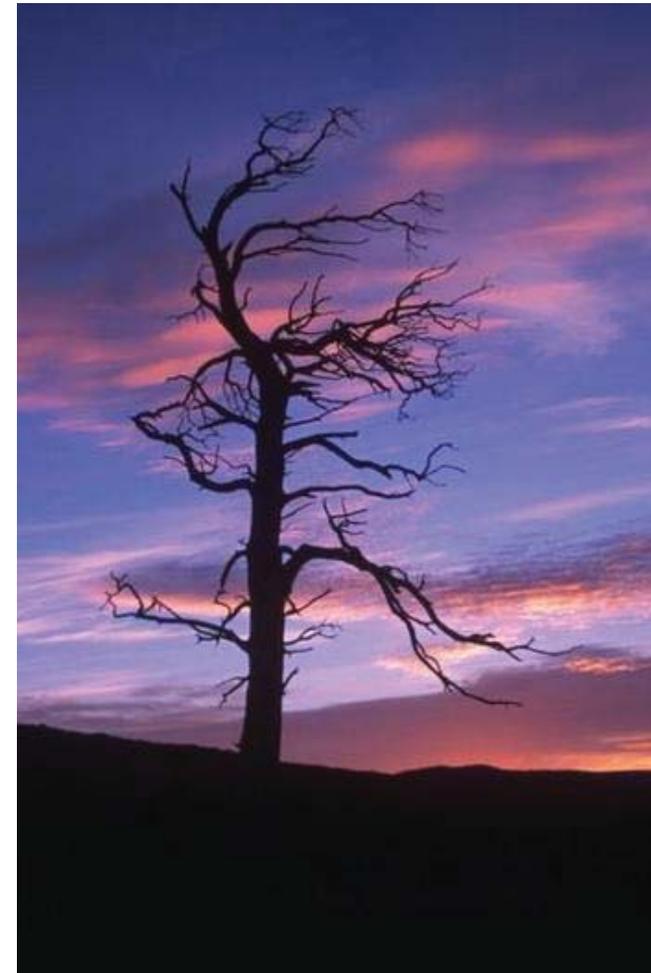
• When taking a silhouette, remember to turn off your flash, otherwise you will end up with just another regular photograph.

16.1 (opposite page) Doug Page. *Silhouette of Surfer Walking on Beach.*

16.2 (top) Bonnie Lange. *Silhouette of Tree at Sunrise.*

Composition

Black & White vs. Color

For years there has been a debate about whether black and white photography is better than color. Why does there have to be such a big debate? Can't these two forms co-exist in modern day photography? I believe both are equally good, but they have different purposes. This reminds me of the current debate about whether film or digital cameras are better. Much like the color/no-color debate, the answer is that each one, like everything in the world, has its advantaged and disadvantages. For example, Ansel Adams produced images in both black & white and color, and I consider him a master of both. He knew how to handle each situation. If one scene called for vibrant color to show its natural beauty, he used color. The same goes for black & white. Every situation should be thought of as an opportunity to capture a moment in time. The only way to capture that moment is to make the decision of the proper equipment to use, whether it be color or black and white.

Black and white photos can make powerful photographs. Who says color is better? Just because our televisions went from black and white to color, it doesn't mean our photos have to. Ansel Adam's collections of black and white photographs are just amazing. What is it about these photos that are so powerful? Is it his subjects or the contrast or the composition? The answer is all of the above. Adams has the full package. If a picture is worth a thousand words, then his could fill a library.

Inspired by Adam's style, I decided to try it for myself. I chose a subject that, although very different from Adams' subjects, still has the same qualities of his photographs.

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17.1 (top) Katie Hein. *Asparagus Stalks in B&W*. Feb. 2004. Camera: Digital, Sony Mavica.

17.2 (bottom) Katie Hein. *Asparagus Stalks in Color*. Feb. 2004. Camera: Digital, Sony Mavica.

Which picture is better? The answer is neither one. The subject and the composition are exactly the same so the only way we can judge it is by the color or lack thereof. Personally, I like the color version of this photograph better because of the natural gradations the vegetable has. The bright yellow transforms into a dark red so beautifully that I find myself staring at the colors more than the actual subject. On the other hand, if I were judging these pictures on how similar they are to Ansel Adams' style, I would have to choose the black & white photo. It seems to fit his style a little better with its dark contrast and mysterious quality.

Composition

Horizontal vs. Vertical

Sometimes overlooked, orientation of an image can make all the difference. It shows that you put thought into each and every picture. One great example of how orientation plays a major role in the strength of an image is shown in figures (**18.1** & **18.2**).

My first thought was that I should use the orientation that I had originally picked when photographing the image. This is a common mistake that many inexperienced photographers make. They think that they have to go with their first idea, but the fact is that each picture you take is completely up to you. You are the artist and designer, and if you think one way is better than the next, change it, trust me, no one will be the wiser. On the other hand, I usually go with my instincts. Although it may seem funny at times, my first instinct is usually the best one. Creativity needs to be incorporated at every stage of the process--beginning, middle, and end. At times, it may be difficult but it makes all the difference.

One of the hardest times for breaking conformity is when some type of perspective is in the image. In my example, it is clear that the corrugated lines of the cardboard and the position of the vegetable show the vertical orientation of the original. I struggled with the orientation since the lines of the cardboard and the lines in the vegetable were facing the same direction (**18.2**). To me, the scale of the image and the vertical format were too much. Changing the orientation was exactly what this image needed to capture the viewer's attention (**18.1**). A simple 90 degree turn and the image appears to have a magical feeling. It almost looks like the image is floating on a corrugated wall. What is better than an image that makes you think and question the obvious?

"There are always two people in every picture: the photographer and the viewer." -Ansel Adams

18.1 (above) Katie Hein. *Asparagus #1, Horizontal Format*. Camera: Digital, Sony Mavica.

18.2 (left) Katie Hein. *Asparagus #1, Vertical Format*. Camera: Digital, Sony Mavica.

Both photographs show exactly the same thing, but something as simple as rotating the picture can make an interesting picture into an intriguing one. To me, the vertical picture looks more appealing, but then again, who says I am correct? The vertical picture allows your eye to focus on the subject, whereas the horizontal one almost makes you think more about what the artist was feeling.

Composition

Center vs. Off-Center

The debate over center vs. off-center is never-ending. There are some photographers who believe that your subject should never be in the direct center of the photograph and others who disagree.

• What do you think? What's your stand?

I personally think that anything goes. Sometimes I love to place my subject in the center of the view-finder, other times I don't. I believe both placements of your subject are fine. Who says that everything is set in stone? Some rules are meant to be broken, or should I say, adjusted to fit the situation.

All that I ask of you is to use your judgement. If you think something would look better in the center, put it in the center! Photography is supposed to be fun. Don't let little rules stand in the way of your creativity.

"Ah, good taste!
What a dreadful thing!
Taste is the enemy of creativeness."
-Pablo Picasso

19.1 (opposite page) Katie Hein. *Explosion*. July 2003. Camera: Digital, Sony Mavica.

19.2 (top) Katie Hein. *Off-Center Explosion*. July 2001. Camera: Digital, Sony Mavica.

Composition

Still Life

The call for still lifes seem to come up much more than I would prefer. I have always disliked them. I originally set up this scene with something different in mind. I set it up as a reference for my drawing class. The drawing came out good, but the still life photograph came out much better. The only reason I chose to photograph the scene was that I wanted to record the image with the same lighting throughout. If I had not taken a picture and used that as my reference for my drawing, the shadows would be different every time I went to draw.

20.1 (opposite page) Katie Hein. *Work in Progress*. Still-Life. 2003. Camera: Digital, Sony Mavica.

20.2 (left) Katie Hein. *Cologne Ad*. Still-life 2002. Camera: Digital, Sony Mavica.

Unlike the other still lifes, this one was intended to be photographed. I created this arrangement for an assignment in a digital photography class at Macomb Community College.

Each item was photographed separately and placed onto a digital background created with Photoshop. With each image independent of the background, I was able to manipulate their placement. Once I found the best arrangement, I was finished.

• It is important not only to know photo editing programs but also their many applications.

Notes: ——————————————
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Composition

Subject Placement

Subject placement is more important than you think. It can single-handedly make or break a photo. What I mean by this is that as the photographer/designer, you have to think of everything. You should only take the picture after figuring out its overall feeling. For example, if I wanted to suggest that something is more powerful than it appears, I would set up the subject in a specific order as in figure (**21.1**). I set up these simple little objects, usually associated with youth and innocence, into a design that could be associated with power and strength. I specifically used jacks because I found that they have a remarkable ability to be transformed by simple place-ment. Also, they can be used in numerous arrangements to show feelings and emotions.
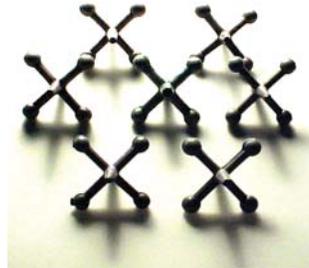
To further prove my point that jacks can portray just about any emotion, I have included another example, figure (**21.2**). This image could be taken for many states, such as solitude or power. Where normally one object could be read as being alone in the world, the same object could also imply power and independence.

Notes:

21.1 (opposite page, top) Katie Hein. *Powerful Jacks.* Feb. 2004. Camera: Digital, Sony Mavica.

21.2 (opposite page, bottom) Katie Hein. *A lone Jack.* Feb. 2004. Camera: Digital, Sony Mavica.

21.3 (top) Katie Hein. *Natural Jacks.* Feb. 2004. Camera: Digital, Sony Mavica.

21.4 (bottom) Katie Hein. *Random Jacks.* Feb. 2004. Camera: Digital, Sony Mavica.

Normally, jacks don't fall into this position by chance (**21.3**). As the artist and designer, I have placed items that are usually associated with random placement, as in the actual game of jacks, in a specific arrangement. Instead of a random design, this way they appear more aesthetic. Here I have laid out an unnatural object into a natural pattern. Any guesses? You may or may not notice this at first, but the jacks are arranged into the v-pattern of bird flight. Birds are not trained to fly this way so, by placing the jacks in an inborn position, I gave a natural feeling to an unnatural subject.
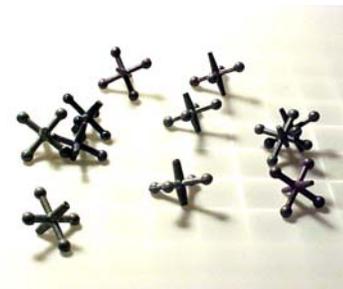
Another way to arrange objects is to do it randomly, meaning no order at all. In figure (**21.4**), everything is random. It looks as though the objects were just poured right out of the bag, indeed, I did just that. Here, instead of focusing on the identical objects, your eyes are drawn to the negative space around the objects.

I used jacks in all these examples to show you not only the versatility of the object itself, but to leave the doorway open to your original ideas. What I ask of you is this, take this concept and bend and shape it until it is barely recognizable. Make this technique your own.

Textures

Man-Made

Of all the places I have taken photographs, I am amazed that one location in particular has been somewhat overlooked. It is true that I have taken many photos of Detroit and its surrounding areas, but nothing on the actual campus of Wayne State University. That had to change. I set out in search of all the man-made textures I could find on campus. Surprisingly, there were many more textures than I imagined.

I found the first texture in parking structure #1. I parked my car and walked to the elevator and when the large metal doors opened, there it was, my first picture (**22.1**), the elevator walls. I always find it interesting when I see an everyday object, like an elevator, but I never really notice it. Then one day, I see the object in a whole new light. Sometimes while stuck in the daily routine of school or work, I just am totally unaware of my surroundings.
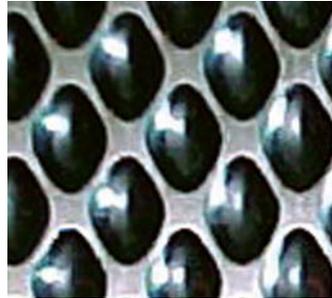
After being surprised with the texture on the elevator walls, I noticed the floor (**22.2**). The design was just as intricate as the wall, but it had a more industrial feel to it.

"No place is boring, if you've had a good night's sleep and have a pocket full of unexposed film."
-Robert Adams
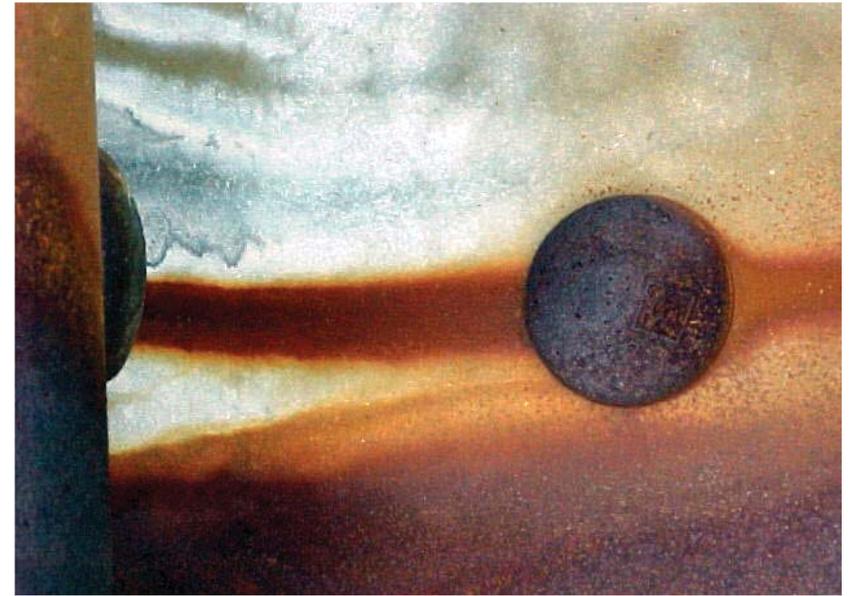
The next picture (**22.3**) also came from the same parking structure. This is a picture of a metal railing. This example could actually be man-made as well as natural. The metal railing was made and formed out of metal by man and then nature came along and rusted and corroded the metal. Without the addition of the rust, this picture would lack texture. Just by looking at this metal surface you can picture what it would feel like if touched. One characteristic all metals have is coldness to the touch. Another characteristic is proneness to rust. The areas not covered in rust would feel smooth and slippery while the rusted out areas would feel rough and sharp. As you can see, one picture can contain many different textures, similar in some ways and different in others.

22.1 (opposite page, top) Katie Hein. *Elevator Walls.* April 2004. Camera: Digital, Sony Mavica.

22.2 (opposite page, bottom) Katie Hein. *Elevator Floor.* April 2004. Camera: Digital, Sony Mavica.

22.3 (top) Katie Hein. *Rusted Metal.* March 2004. Camera: Digital, Sony Mavica.

Textures

Natural Textures

Cotton balls have a wonderful texture. A cotton ball is more than a beauty product, it is a great subject to photograph. My objective in capturing cotton balls was to create an image that, although simple, looks very complex. I could have created a mound of the balls right out of the bag, but instead, I did something different.

The first thing I did was study my subject, a cotton ball. After thoroughly examining and dissecting the cotton ball itself, I looked for a surface to set my subject on. I grabbed the first thing that had a hard, dark surface--my 3-ring binder. I was particularly happy with choosing my binder because it had a great texture and made for a wonderful background.

I captured this shot of a cotton ball in a relatively short time (**23.1**). My goal for this particular shot was to create something interesting out of an ordinary everyday object. To me, this picture looks like the ocean. I was almost tempted to re-title it *Ocean's Foam*, after I studied it. The foreground reminds me of a sandy beach with ocean type foam pouring onto it. The most striking aspect of this print is the way the image was balanced. The top and bottom are similar in color and shape, making the whole arrangement very pleasing to the eye. Through and through, this object is a cotton ball and that will never change. Luckily, your imagination doesn't care about reality. It is the imagination that keeps us going and thriving. It has the power to turn everyday objects into wondrous make-believe scenes.

"In wisdom gathered over time I have found that every experience is a form of exploration." -Ansel Adams

23.1 (top) Katie Hein. *Cotton.* Feb. 2004. Camera: Digital, Sony Mavica.

23.2 (bottom) Katie Hein. *Shell*. March 2003. Camera: Digital, Sony Mavica.

Another example of a natural texture is figure (**23.2**). This piece of shell, from a beach on the Atlantic Ocean, shows how nature can create wondrous things. Each crack and crevice is unique in its own way. Unlike the cotton ball which is a natural object processed into an unnatural shape, the shell has remained untouched. This untouched quality is what gives this photo life.

• The next time you're on a beach, look down. There is a good chance that you too will find something surprising.

It is not enough to just simply be living in the world. Your job as a photographer and as a human is to discover the world around you. Don't just take your surroundings at face value, dissect everything and leave no stone unturned.

Portraits

Portraits and self-portraits can be very fun and rewarding. I love doing self-portraits simply because they are fun to look at later (**25.1**). To see yourself change, grow, evolve is a wonderful thing. It is like a living diary. It would be fun to set up a space and take your picture once every day for a whole year and see how you changed. I always find it remarkable when progress is represented, in small increments.

I took this photograph of my sister for a class assignment (**25.2**). I wanted to create a mysterious scene in which the person's face looked indistinguishable. The overall image is rather dark, making the bright light on the left side of the face look almost as though she was wearing a mask.

The most important lesson to remember when taking portraits of either yourself or others is to relax. A picture that is too staged and unnatural will miss the mark. Figure (**25.3**) is a good example of relaxed photography. I took this picture outside during a model photo shoot for one of my classes. Not only does the model look relaxed but the background conveys a comfortable message.

"It is one thing to photograph people. It is another to make others care about them by revealing the core of their humanness."
-Paul Strand

25.1 (opposite page, top) Katie Hein. *Self-Portrait*. April 2001. Camera: Digital, Sony Mavica.

25.2 (opposite page, bottom) Katie Hein. *Amy Hein*. Camera: 35mm KR-5 Super II, Ricoh.

25.3 (top) Katie Hein. *Portrait of a Man*. Nov. 2001. Camera: 35mm KR-5 Super II, Ricoh.

25.4 (bottom) Katie Hein. *Model on Chair*. 2001. Camera: 35mm KR-5 Super II, Ricoh.

Another way to take a portrait is to set up a scene. For this picture (**25.4**), I had the model on a stool in front of a completely white background. Also, this model is in a specific pose. Compared to the portrait above (**25.3**), this figure gives a more rigid and formal impression.

There is no definite rule for taking good portraits, I think that anything goes. No one way is better than the other. You just have to be creative and capture the person the way you want to. After all, if you are not taking pictures for your enjoyment, why take them at all?

Pets

Pets may seem like the ideal subject since they are so cuddly and cute, but most animals are just too fidgety to photograph. Getting a pet to stay in one place for more than a second might be the hardest task. In my experience, right when I am about to take the picture, the pet gets the crazy idea that it is time to move. This usually results in poor pictures that are either too blurry or contain no pet in them at all. Basically, it is really easy to take an unappealing picture of your beloved pet.

The trick I learned is to take a larger than usual snapshot (**26.1**). This will ensure that all of your animal is captured in the frame. I can't tell you how many times I almost had the perfect picture except that maybe an ear or tail was cut off. This could have been avoided if I had just shot a larger image. That way I could crop the image afterwards and eliminate the risk of not capturing a part of my pet.

I have never had good luck photographing one of my cats. After 14 years of trying to capture the perfect image, I finally snagged one (**26.2**). I like this picture of my cat Motley the best out of all the others I have taken because she looks so serious. She almost looks as though she is in the middle of a deep thought.

This particular shot started out much larger, (**26.1**) as a picture of my whole cat. After being disappointed in how the photo turned out, I decided to enhance it. The only thing I did was crop the image so that all I could see was a close-up of her face. It was after cropping that the picture really came to life. To me, it almost looks like a mug shot. Try this with one of your pets, but be quick!

26.1 (opposite page) Katie Hein. *Motley*. 2001. Camera: 35mm KR-5 Super II, Ricoh.

26.2 (top) Katie Hein. *Motley Mug*. 2001. Camera: 35mm KR-5 Super II, Ricoh.

26.3 (lower left) Katie Hein. *Motley Playing*. 2001. Camera: 35mm KR-5 Super II, Ricoh.

26.4 (lower right) Katie Hein. *Motley Fun in the Sun*. 2001. Camera: 35mm KR-5 Super II, Ricoh.

Another way to showcase your favorite pet is to capture it outdoors (**26.3** & **26.4**). My cat loves being outdoors and it shows. These two pictures were taken the same day at approximately the same time. I took these photos very low to the ground, almost in the grass. I wanted to get down to the cat's level and see what she sees. I figured it was the only way I was going the capture the mood of such a fun, sunny day.

Illusions

The Unusual

One night while walking across WSU campus I found myself right in front of the Student Center. It was pitch black outside, but inside, the lights were glaring. I looked into the large glass windows and saw an array of paper airplanes (**27.1**). These airplanes were not flying around, partly

because the noses were lodged into the ceiling of the building. I couldn't believe my eyes. I found this so interesting not because of the subject matter, since this type of practice is common in all classrooms, but because of the quantity of airplanes. There must have been hundreds of them, each one distinct in size and shape, but airplanes nonetheless.
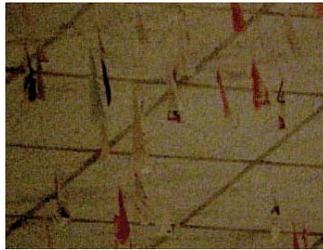
Sometimes shadows can make for some unusual photographs. This picture (**27.2**) was taken on a bridge over a lake. I find this photograph mysterious because it is hard to identify what the actual picture is. Could it be sand, or water, or just an illusion? Either way, I think it is tantalizing.

"The most beautiful thing we can experience is the mysterious. It is the source of all true art and all science. He to whom this emotion is a stranger, who can no longer pause to wonder and stand rapt in awe, is as good as dead: his eyes are closed." -Albert Einstein
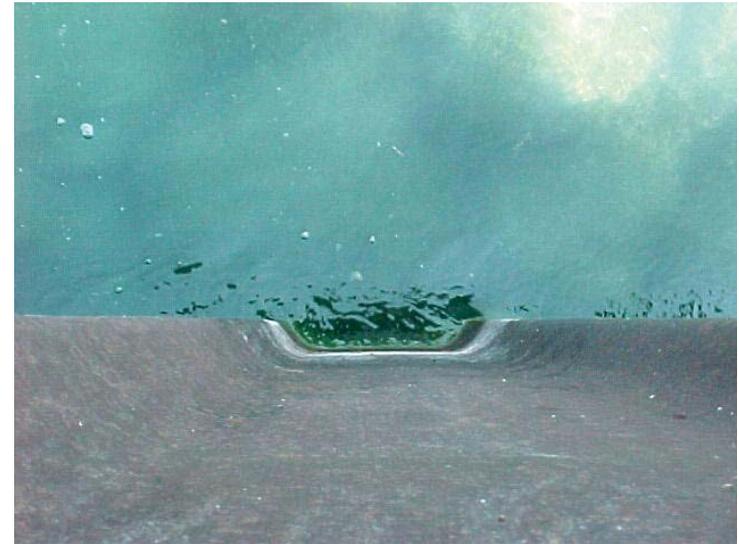
The image above may be hard to comprehend. It was hard for me the first time I saw it (**27.3**). I thought it was some type of landscape. Another look made me think that gravity was being defied. To me, it looks like water is flying out of some channel.

The image above (**27.3**) was taken from above, on a pier in Port Austin, Michigan. The gray surface in the foreground was actually a metal retaining wall plunging into the water. The slight movement in the water in front of the wall was caused by a fishing boat passing by. What may look like sky, is actually the water. Also the sun in the upper right corner as well as the clouds are just mere reflections.

27.1 (opposite page, top) Katie Hein. *Crowded*. March 2004. Camera: Digital, Sony Mavica.

27.2 (opposite page, bottom) Katie Hein. *Floating Shadows*. June 2003. Camera: Digital, Sony Mavica.

27.3 (top) Katie Hein. *Defy Gravity*. June 2003. Camera: Digital, Sony Mavica.

Is it possible to photograph something this odd without trying? Yes, I had no clue that this amazing picture would result from snapping the shutter. Sometimes, the oddest things are right in front of your face. It takes a trained eye to deliberately capture them.

Backgrounds

Cardboard

"It is the creative eye that can turn an ordinary piece of packaging material into a work of art."
-Katie Hein

I wanted to focus much of my attention on being as creative as I could be. I am always actively searching for a prop, whether it be fabrics for a background or cardboard boxes for a stage. It is amazing how many different scenes one can create from an ordinary cardboard box. To begin with, the box can be used as a base for another object to sit on. Another, more creative method I like to experiment with is using the box as a mini studio. A box has a relatively small surface area. This makes it easy to change the color of the wall or the background in a short amount of time. I can go from an all brown studio, to a black one with a simple can of spray paint or a piece of construction paper. An even easier idea for changing the colors inside the box is to use fabric. The purpose of the box itself is to be a controlled environment in which many creative images can be produced. Also, it is easier to control the lighting because the overall area needing to be lit is small. The only drawback to using the mini studio method is just that. Your subjects have to be rather small. For the more adventurous types, you could build a wooden studio. Then you, the photographer, could get inside and take numerous unique shots. The key to the box-like shape is the ability to manipulate how much light hits the subject and from what angle.

If you have never worked somewhere where you receive a lot of packages, you would be surprised at all the sizes and shapes cardboard can come in (**24.1**). This piece of wavy cardboard is very versatile, believe it or not. I have used it in many projects. Did you notice the wonderful shadow it casts? It is amazing. This is exactly why I love being creative. Not too many people have seen cardboard the way I have.

This next piece of cardboard (**24.2**) could potentially be considered a work of art. The intricate cuts and interesting texture are almost indistinguishable from a sculpture.
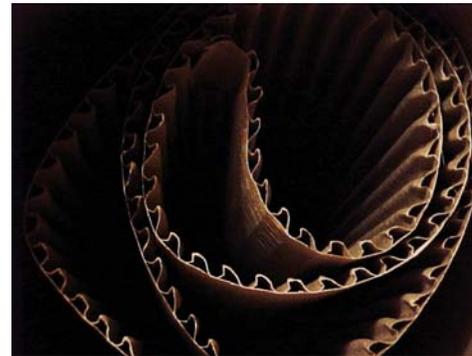
24.1 (opposite page) Katie Hein. *Wavy Cardboard*. April 2004. Camera: Digital, Sony Mavica.

24.2 (top) Katie Hein. *Cut Cardboard*. April 2004. Camera: Digital, Sony Mavica.

24.3 (bottom) Katie Hein. *Cardboard Roll*. March 2004. Camera: Digital, Sony Mavica.

Also, if you have ever ordered a poster online, it usually comes in a round cardboard tube. These tubes are great for setting up scenes in which a small subject is placed at the bottom of the tube and the camera shoots through the length of the tube. The tube offers endless creative possibilities. In figure (**24.3**) I even used a very large poster tube to place my curled up sheet of wavy cardboard in. Cardboard can make wonderful backgrounds as well as subjects.

As you can see, saving things is not always a negative thing. My cardboard treasures have come in handy more times than I could count. I am a saver and always will be. My advice is that when you see something interesting, don't disregard it because it could be considered trash. Take it home, study it, then take a picture.

Light

Painting with light

I have always been intrigued by painting with light. I have read about it so many times, but I always seemed to shy from it. I found that sometimes you just have to wait for the perfect opportunity for trying something new. That is why I let new things come to me at their own velocity.

This technique is very interesting, mostly because it offers endless possibilities. Just about anything that can be dreamed can be captured. Also, it is relatively easy. To start out, the room in which you are setting up the camera has to be completely dark. There is to be no light seeping under doorways or through the window blinds. For this reason, this technique works best at night.

The next step, besides creating a dark room, is creating a dark background. I used a piece of black velvet for the background. I then set my camera up on a tripod; if you don't own one, a hard table will work just fine. After finding a desirable backdrop, just zoom in on your background so as to not capture anything else that is undesirable.

Finally, set your camera's shutter speed (usually the dial on the top of the camera) to "B," which stands for bulb. This setting is essential to this whole technique, and it is for this reason that I turn to my 35 mm SLR camera, and not to my digital.

Believe it or not, painting with light has been around for a long time. Early photographers realized the possibilities of creating numerous effects with the camera's shutter left open for extended periods of time.

• I guess this just proves that light is a powerful tool.

28.1 Anonymous. *Painting with Light*.

"*It takes a lot of imagination to be a good photographer. You need less imagination to be a painter because you can invent things. But in photography everything is so ordinary; it takes a lot of looking before you learn to see the extraordinary.*"
-David Bailey

Lenses

Playing with light is a bit different from painting with it. In this next example I used light as a tool for making simple lenses into complex images.

Concave and convex lenses are very easy to get your hands on. Most people probably have some in their houses. Some common items that contain lenses are eyeglasses, magnifying glass, and glass vases.
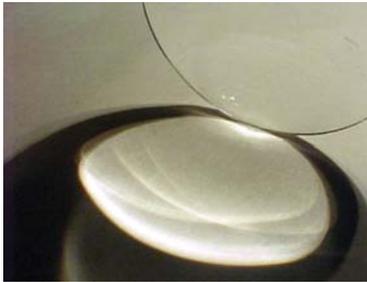
Most of us know that if the sun shines through a magnifying glass and the light is directed into one small spot on an object like a leaf, a hole can be burnt in it. I have never tried this technique myself but I have seen it on television.

One day I tried to do a mock experiment using the same idea, but a different source of light. Instead of using the sun and burning a hole, I tried a very bright desk lamp. I was surprised at the different shapes I could get by playing around with my light source. For this picture (**30.1**), I held my concave lens vertically, touching the table, under direct light. The shadow on the table under the lens is mesmerizing. By playing with this scene a bit more, I came upon a different shadow and a whole new feeling as well (**30.2**).

After being tremendously impressed with the power of a simple piece of glass, I decided to push this technique to the limit. The next two photos (**30.3** & **30.4**) look very creative and planned out, but they were not. To create these images, all I did was place my concave lens on top of an image. But I didn't

30.1 (opposite page, top). Katie Hein. *Lens Experiment #1*. March 2004. Camera: Digital, Sony Mavica.

30.2 (opposite page, bottom). Katie Hein. *Lens Exp. #2*. March 2004. Camera: Digital, Sony Mavica.

30.3 (top). Katie Hein. *Lens Exp. #3*. March 2004. Camera: Digital, Sony Mavica.

30.4 (bottom). Katie Hein. *Lens Exp. #4*. March 2004. Camera: Digital, Sony Mavica.

place my lens on any old image, I used a page out of a book I found at my local library with abstract and geometric patterns. My goal was to see how a lens could transform straight lines into curving and twisting ones (**30.3**).
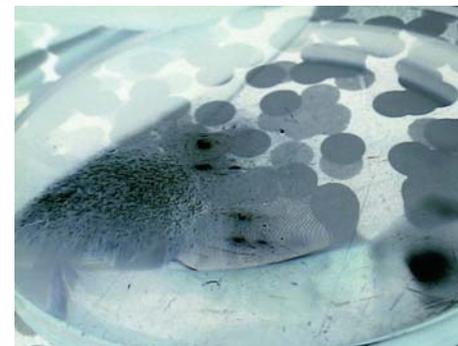
This last image is my absolute favorite (**30.4**). I think it is interesting because of the fact that it was taken in "negative mode" with my digital camera. It almost looks like an abstract piece of art, but it is not. It is just a simple lens placed on a picture of dots.

Style

Coming up with a style all your own is not the easiest thing to do. It takes persistence, dedication, know-how. It seems to me that the early painters and artisans had it easy. Painters like Picasso and Van Gogh were the first in their field to present their art like they did and that took guts, but it seems that today, no matter what you do, someone has already beat you to it. Today, originality and style may seem unattainable, but they are not. Even the word "original" isn't original anymore. It has all been done, but only to a certain extent. Now, our goal is to incorporate those old ideas and breathe new life into them.

Photographers of today understand that their work is similar to others, old and new. Many even have a tendency to imitate a certain quality of some of the great photographers, like Ansel Adams, in their own work. I think of this as a compliment. It is not like they are trying to steal ideas, they want to tweak them and make them their own. The biggest goal of new photographers is to have a style of their own. A style that when people see it they say to themselves, that's a Katie, I can tell her work from a mile away. I think it is safe to say that everyone wants to have some recognition, no matter what form. Not only do I want to leave a lasting impression with my work, I want the work itself to inspire the next eager visionary.

"Those who do not want to imitate anything, produce nothing."
-Salvador Dali

Just as every painter or writer aims for a unique style, so do photographers. I like to classify my style as "in your face." Macro photography has always been my specialty. There is just some type of mysterious quality that you can assign to photos. Being a good photographer takes more than a camera, it takes dedication, high spirits, and persistence.

"Style is the hallmark of a temperament stamped upon the material at hand."
-André Maurois

34.1 Katie Hein. *Nature's Glory.* July 2003. Camera: Digital, Sony Mavica.

Parting Words

The purpose of this book is to inform, motivate, and inspire people to be the great photographer they want to be. I consider this project complete in some ways, but not in others. Photography is my passion and this passion will never go away. This is exactly why I believe this book is just a stepping stone to a larger project. I never want to stop learning and therefore my growth as a photographer rests on my imagination.

I hope that you learned as much reading this book as I did writing it. I have always wanted to unleash my creativity and it is safe to say that this project indeed did just that. I encourage all photography lovers, new and old, to keep track of their creative ideas, you never know if you will have the wonderful opportunity as I had myself to compile such as book. For this reason, I have included several blank pages at the end of this book for your own personal notes. I strongly encourage you to write anything and everything, for our mind works in mysterious ways.

Enjoy your passion for photography, and remember:

"Don't reach for the stars;
reach past them,
as far as you can,
for this is where all good ideas lie."
-Katie Hein.

Subjects

One of the hardest parts of being a artist is deciding what to capture. Ideas seem to just hide when you really need one. So I came up with a list of common objects you can find either in or around your house.

A
abacus
animals
architecture

B
barbed wire
barn
beauty products
box of crayons
bubbles
buildings
burlap

C
car interiors
cards
cars

cemetery
chains
chairs
children playing
clock
coins
collections
collections
computer
cotton balls

D
dandelion
drawings

E
eggs
eye glasses

F
fabric
field
fixtures
flowers
forest
fruit
furniture

G
garden
glass
glasses
graffiti

H
hand
houses

I
insects

J
jigsaw puzzle

K
keys
kitchen utensils

L
leaves
library
light bulbs

M
machinery
manipulating
money
musical instruments

N
nature
neighborhood

Subjects

nests
newspapers
nuts

O
oranges

P
people
pets
photo mosaics
piano keys
playground equipment
poker chips
postcards

Q
quilt

R
road
rocks
rope

S
sand
shadows
silhouette
silverware
sky
stamps
stars
still-life
street signs
string
sunset

T
tools
toys
traffic
train tracks
trees

U
umbrella

V
violin

W
water hydrant
water
winding road
wire
wood pile

X
xylophone

Y
yo-yo

Z
zipper

Photographs

Index of Photographs

Quotes

Index of Quotes

*"Twelve significant photographs in any one year
is a good crop."* -Ansel Adams

Notes & Ideas

Notes & Ideas

Notes & Ideas
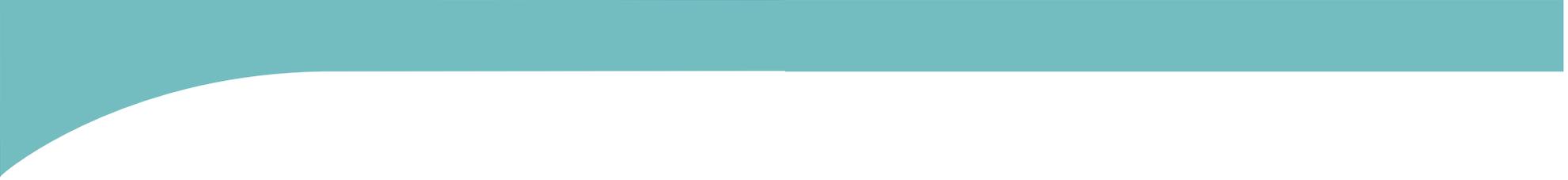
CREATIVITY . . .

IS . . .

EVERYTHING!