



Shot one: The scene setter

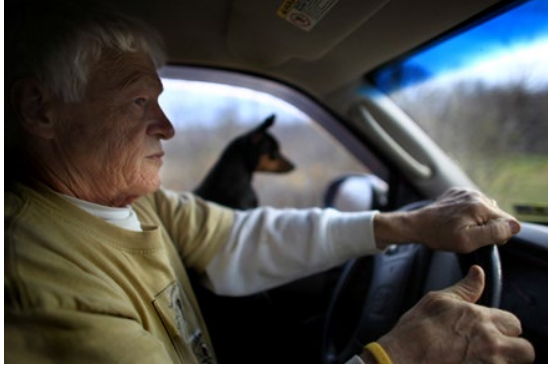


Where is your story taking place, and what does it look like? Is it a building, a town, an old southwestern graveyard? Place your audience in the action by taking a photo that shows it all.

Shot two: The medium shot

Let's start to hone in on the spot of your action; the area of the building or town or graveyard where your subjects are. This shot narrows your story's field of view and should bring you closer in.





Shot three: The portrait

If things go south and you can only come back with one photo, this should be it. Who is your main subject and what does he or she look like? This can be a traditional head and shoulders shot or a wider shot that shows the person's surroundings.

It's always best to take a variety of portrait shots, as photos of your subject will probably be used more than once in a good audio/visual presentation. Also, if your subject is a thing and not a person, capture it. A great series of electron microscope portraits might be just what you need.

Shot four: Capturing detail

This is the shot that is often forgotten. Detail shots work especially well for transitions, but can have great storytelling potential all their own. What are the pictures on someone's desk? What books are they reading? What's that post card they have tacked to the wall? All of these things tell us a little bit about our subject and are great elements to have in a photo essay or multimedia presentation.



Shot five: Capturing action

Action shots show your subject doing something — ideally the thing you are reporting on. This is the shot some photographers spend an entire shoot trying to perfect, often amounting to the same shot being taken 30 times. Photos of your subject in action are essential in audio/visual pieces, but they are not the

only pictures you need. If you get the other four shots and not this one, you'll still have a solid photo essay.

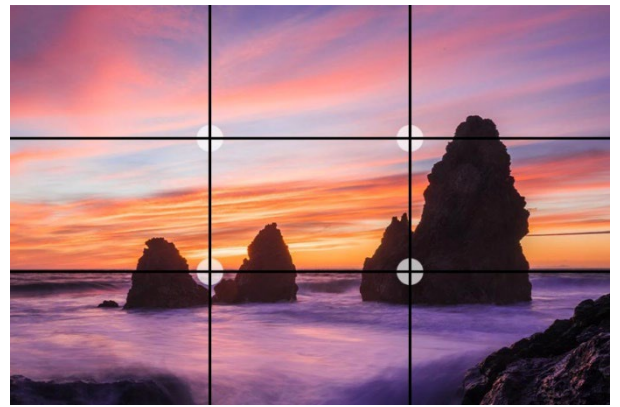
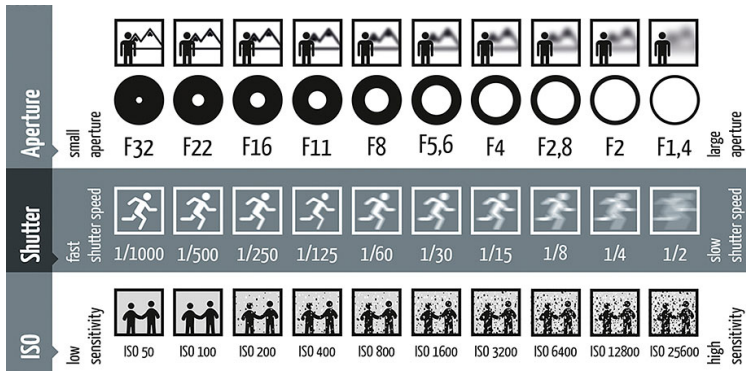


Automatic

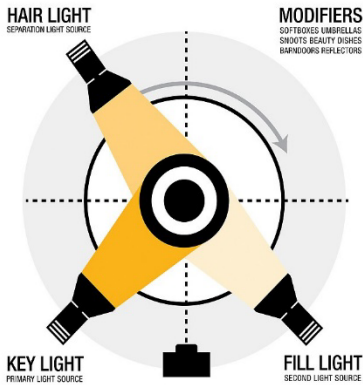
Manual

A Priority

Shutter Priority

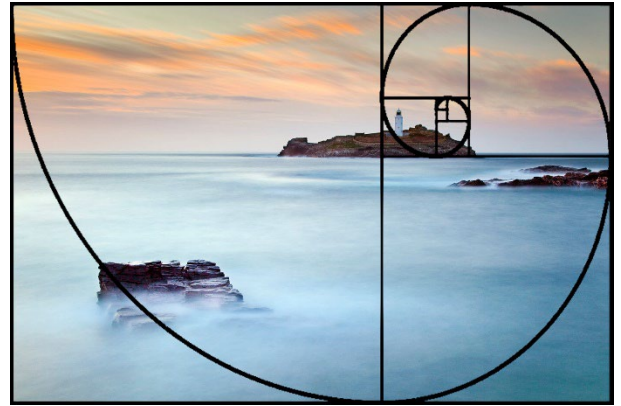


3 POINT LIGHTING



nick{e}
PHOTOGRAPHY

MODIFIERS
SOFTBOXES, UMBRELLAS,
SNIFTS, BEAUTY DISHES,
BANDHOOPS, REFLECTORS



WHEN PLACING LIGHTS ALSO CONSIDER SIZE, DISTANCE, AND HEIGHT

When all these three factors are considered it is possible to come up with different creative looks. Remember to use modifiers to shape the light as well as considering distance from subject. Remember as you move away:

STRENGTH OF THE LIGHT > 1 > 1/4 > 1/9 > 1/16 > 1/25 > 1/36 > 1/49 > 1/64 > 1/81 > 1/100

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