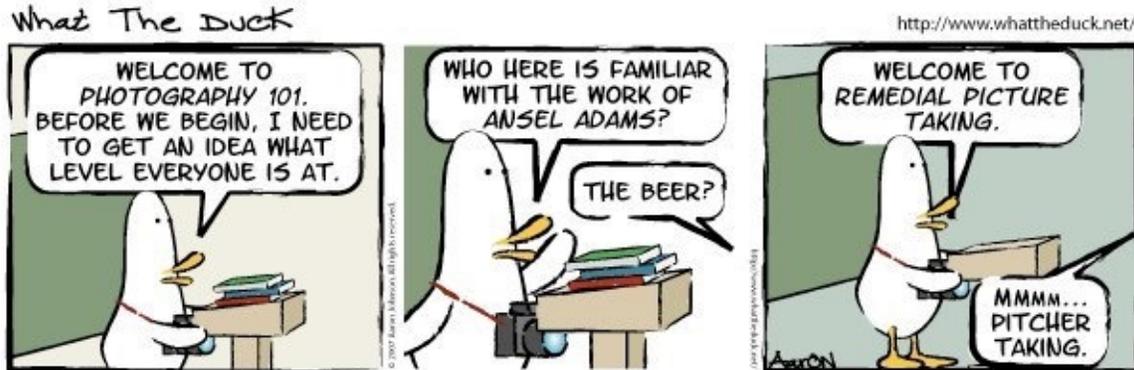


Keep an I[SO] Out

Project 1. Due 11:59PM on Thursday, September 24, 2015.



Interestingness surrounds us. Over time we begin to take our environment for granted and this impacts us as photographers. If we cannot envision the beauty in a scene, how can we capture it?

The aim of this project is to get you to explore the beauty in your everyday life. To that end, we have a collection of shapes on the last page of this project specification. By this project's deadline, your goal will be to submit one image for every shape, and each photograph should clearly epitomize that shape based on your surroundings. The goal isn't to find an object that is the shape and simply take a picture of it; rather, find the shapes embedded in your environment and work to capture them.

You could use everyday objects, buildings, abstract colors, and more. You might rely on the randomness of a candid exposure or choose instead to stage a scene, but in either case be careful to pay attention to all of the small details! To isolate the shape you may use any number of techniques including color, negative or positive space, zoom or crop, orientation, unique perspectives (higher or lower than eye-level, beneath, above, proximal, or distant to an object), texture, and so on.

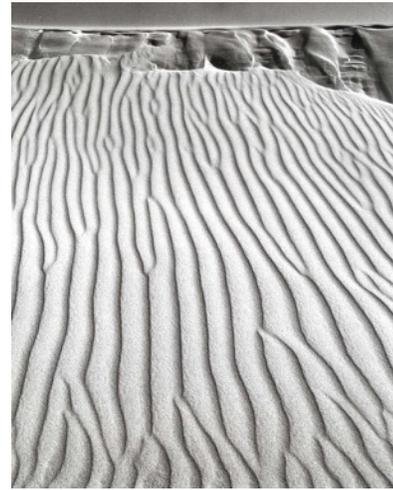
There are many means to achieve a powerful image; capture your surroundings from an atypical angle or perspective. Or, perhaps, seek out striking colors, capture human emotion, find elements with high contrast, remove distractions by taking a minimalist approach, or find a pattern in chaos.

Achieving perfect exposure is less important in this project than it will be in subsequent ones, since we have not had the chance yet to talk about all exposure values and their impact on an image. We will therefore provide some leeway in this regard. However, exposure is a technical foundation for the image; it is difficult to achieve a powerful image without good exposure. As a result, make sure you try to capture images in scenes with sufficient light to reduce noise, graininess, and blur in the image. Try also to reduce extremely high contrast; bright midday sunlight tends to produce extremely harsh shadows. If you wake up early for sunrise or wait for sunset you will be rewarded with wonderfully soft, colorful light, but the window of opportunity is short in both of these cases. Plan ahead. In the case of artificial lighting, reflect it off of a wall or another object to soften and diffuse it.

It is very unlikely that you will get perfect results on the first attempt. As you work to achieve isolation of a geometric shape in your photograph, expect to review the image, make some changes, and try again. And again. And again. Be prepared to abandon an idea and try something else entirely. Be ruthless in your selection of a final image. Even professional photographers work a scene, refining their photographs

until finally there is one that encapsulates their vision. This can take time, and sometimes, it ends up not working at all. This is especially true for those of us that do not make our living off the art of photography.

Harnessing geometric shapes in artwork has existed in all art forms for centuries. For some inspiration, look at some of your favorite photographs and identify the shapes within. Of course, this would not be a proper photography course without mentioning Ansel Adams; his work harnesses this idea in compelling and wondrous ways:



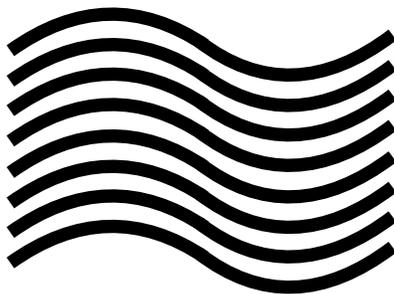
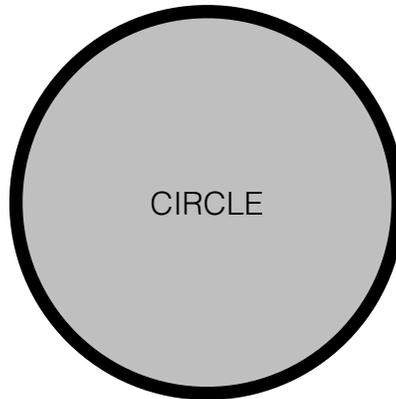
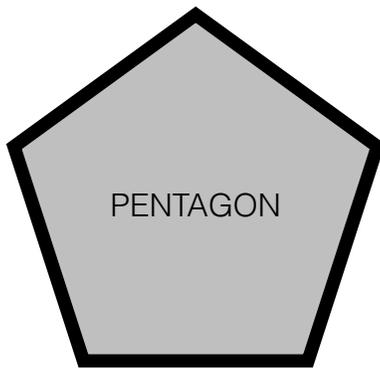
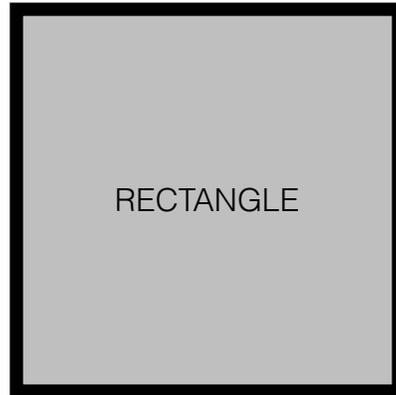
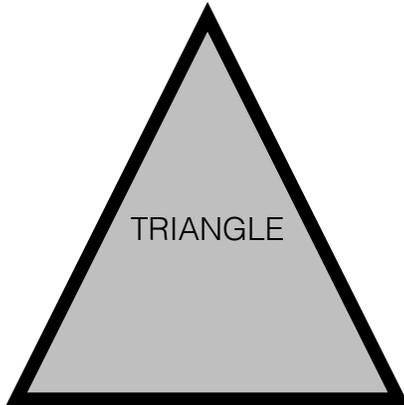
On the left, Adams' "Mount Williamson", and on the right, "Dunes, Oceano, California." Although these photographs do not necessarily isolate any one specific geometric shape, we can reflect upon the impact the shapes have on our connection to the image. Even modern artists try to harness this idea as exemplified in an iPhone game named "Cucalu." Watch its introduction video for even more inspiration.

<http://vimeo.com/101984734>

Realize, however, that the aforementioned game is more casual than our expectations; rather than capture a single photograph and move on, you must continuously refine and submit only your best work.

Technical requirements:

1. You may use any digital camera you wish, including smartphones.
2. Although perfect exposure is not required for this project, poor exposure will be detrimental to your image overall. Please be mindful of exposure and do your best, even though we have not yet talked about it in class. We have made some suggestions in the above description.
3. Submit exactly one JPEG photograph for every shape on the subsequent page. Each shape should be easily identified through whichever isolation technique(s) you chose. Again, the goal is to find these shapes embedded in your environment; do not simply photograph an object with that shape, like a hula hoop to represent a circle or a square sign to represent a square.
4. You may make modest modifications to the image if you would like (e.g., cropping or small changes to contrast or color), but please preserve all of its EXIF metadata and submit the maximum possible resolution image.
5. Name each photograph the same as the name of the shape, like **circle.jpg**, **rectangle.jpg**, etc.



WAVES



Note: Each shape must contain the correct number of sides but may be irregular (e.g., the triangle may be equilateral, right, isosceles, obtuse, etc.; the rectangle may be rectangular or square). Be careful with extremely irregular shapes (such as a rhombus, trapezoid, scalene triangles, etc.) as you want your shape to be exceedingly clear. You may have any number of waves and any number of points in a star.