



CATALYST

CREATIVE

MODULE 1 | PHOTOGRAPHY BASICS IN MANUAL MODE

LESSON 1 - EXPOSURE

Exposure: how much _____ hits the camera's sensor

_____ : not enough light hits the sensor

_____ : too much light hits the sensor

Getting Correct Exposure:

1. _____

2. _____

3. _____

LESSON 2 - APERTURE

Aperture = _____

Aperture controls two things:

1. How much _____ hits the sensor

2. How much of the image is in _____

Wide aperture: _____ depth of field

Narrow aperture: _____ depth of field

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LESSON 3 - ISO

Your camera's sensitivity to _____

ISO 100 _____ sensitive to light

ISO 6400 + _____ sensitive to light

Less sensitive = _____ grain

More sensitive = _____ grain

ISO Summary: Find the _____ number possible.

LESSON 4 - SHUTTER SPEED

Shutter Speed: How long the camera's shutter remains _____.

The _____ the shutter speed, the longer the shutter is open

= _____ light hits the sensor

The _____ the shutter speed, the shorter the shutter is open

= _____ light hits the sensor

The longer the shutter is open, the more _____ is captured.

We recommend not going under _____, and for faster motion, no lower than _____.

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LESSON 5 - PUTTING IT ALL TOGETHER

_____ = hole in the lens, controls how much light passes through

_____ = your camera's sensitivity to light

_____ = how long the camera's shutter remains open

Exposure Goals:

1. _____ Aperture: _____

2. _____ ISO: _____

3. _____ Shutter Speed: _____

_____ by one full stop = _____ the amount of light

_____ by one full stop = _____ the amount of light

MODULE 1 HOMEWORK ASSIGNMENT

1. Practice getting correct exposure outdoors with your camera in a well lit area.
2. Practice getting correct exposure outdoors in a shaded area.
3. Practice getting correct exposure indoors in a well lit area.
4. Take some photos in nature at a low aperture.
5. Take a photo of a family member at a low aperture.
6. Take a photo of a few people together at a slightly higher aperture.
7. Take a photo of someone running or moving quickly at a high shutter speed.

MODULE 2 | CHOOSING THE RIGHT LENS

LESSON 1 - DEPTH OF FIELD

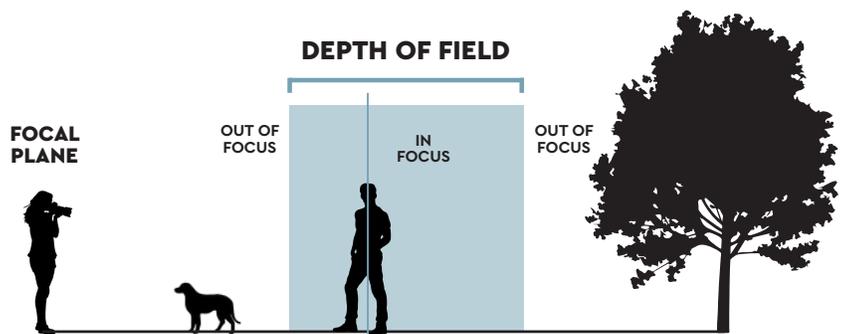
Depth of field: the amount of your image that's in _____.
(how much _____ there is compared to the subject)

Depth of field is affected by:

1. Aperture
2. Photographer's distance to _____
3. Distance of subject to the _____



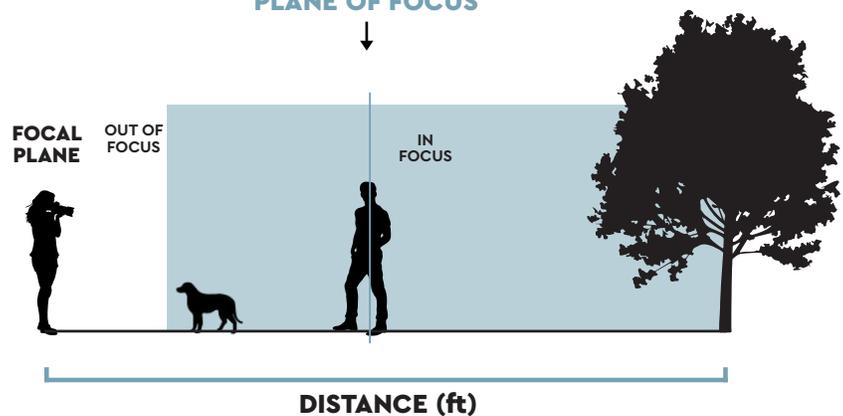
WIDE APERTURE,
SHALLOW DEPTH OF FIELD
***f* 2.8**



↑
PLANE OF FOCUS
↓



NARROW APERTURE,
DEEP DEPTH OF FIELD
***f* 16**



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LESSON 2 – FOCAL LENGTH

Less than 35mm = _____

Around 50mm = _____

More than 70mm = _____

Types of Lenses:

1. _____ lenses: wide aperture, but physically have to move to get tighter or wider
2. _____ Lenses: getting tighter or wider without having to move, but don't have a very wide aperture

Deciding on which lens or focal length to use:

1. Distance from the _____
2. Aperture and _____

LESSON 3 – COMPRESSION

Compression: how large or close objects in the _____ appear in your image.

The _____ the focal length, the less compression there is in the image,

the _____ away the background appears in the image.

The _____ the focal length, the more compression is going to take place in your images, and it makes everything in the image appear like it's _____ together.

LESSON 4 – LENSES

_____ : portraits of an individual or two people together if we're looking for a close-up headshot. Great for detail shots of any kind.

_____ : Can be used for any type of shot where you're wanting to see a lot of the background of what is going on in the frame. Has a journalist style to it is great for Instagram photos.

_____ : This lens is one of our favorite lenses for event photography. It's perfect for taking close up photos of people connecting at an event without them knowing. Also referred to as our scope lens, or sniper lens. It allows us to be far away from people, but still get close up shots.

COMPLETE PHOTOGRAPHY COURSE

MODULE 2 HOMEWORK ASSIGNMENT

1. Take a photo of an object at the following f stops and compare them with each other:
1.8 4.0 8.0 16
2. Take a photo 3 feet away from someone who is standing far away from the background behind them at 1.8 aperture.
3. Take a photo 3 feet away from someone who is standing close to the background behind them at 1.8 aperture.
4. Take a photo 10 feet away from someone who is standing close to the background behind them at 1.8 aperture.
5. Practice taking photos of different sizes of groups of people (some large, some small). After taking one photo of the group, view the photo on the back of your camera screen and zoom in to ensure that everyone's eyes are in focus on the photo.
6. If you are able to, take a photo of an object with a 50mm lens, 35mm lens, and a 70-200mm lens standing in the same spot. Compare the images with each other.
7. If you are able to, take a photo of someone at 70mm, and then zoom into 200mm standing at the same place. Then take a photo of someone at 50mm from far away, and move closer to them to take an upclose headshot photo of them.

MODULE 3 | FOCUS

LESSON 1 – FOCUS SETTINGS

_____ : When you hit the focus button, it will lock in the focus on your subject and stay there.

_____ : When you press and hold the focus button, it will continuously autofocus as long as the button is pressed down.

_____ : The camera will automatically decide whether to engage in One Shot or AI Servo mode.

Quick Tip: When capturing people walking, focus on their _____.

LESSON 2 – SHUTTER SPEED & FOCUS

One over focal length rule: the shutter speed should be at least 1 _____ by the focal length of your lens.

Shutter speed should be at least double or triple your _____.

Aim for 1/250 or above. We never go below _____ in low light settings.

Going _____ on your shutter speed doesn't have any negative effect on the image.

COMPLETE PHOTOGRAPHY COURSE

LESSON 3 – BACK BUTTON FOCUSING

Back button focusing separates the focusing from the actual _____ of taking a photo.

Back button focusing allows you to lock in your focus and then take photos without having to _____ each time.

LESSON 4 – THE GRID

Each _____ represents a focal point, or a spot that the camera can focus with.

The _____ square in the middle is the strongest focal point.

Focusing on your subject:

1. Frame your shot and move your _____
2. Focus and _____

Focus and Recompose: Focus using _____ point, then shift your camera to compose the shot.

LESSON 5 – TILTING

Notes:

LESSON 6 – WHERE TO FOCUS WHEN SHOOTING

Focus with individuals: focus on the eye _____ to the camera

Focus with couples: check that _____ of their eyes are in focus

Focus with small groups: check that everyone's _____ are in focus

Focus with medium groups: focus on the person in the _____ row front and center

Focus with large groups: focus on the person in the _____ row in the center

MODULE 3 HOMEWORK ASSIGNMENT

1. Practice by doing a mini photo shoot with some family members. Take headshots of each individual member of your family at 1.8 aperture. Adjust your f stop to take photos of 2 family members together, ensuring that both of their eyes are in focus. Adjust your f stop to take photos of all of the members of your family together and make sure that all of their eyes are in focus.

MODULE 5 | COMPOSITION

LESSON 1 - RULE OF THIRDS

_____ is the way in which objects are positioned in the frame to create a pleasing look and to naturally draw your eye.

_____: Divide your image into a grid of thirds and place objects of importance on the lines.

LESSON 2 - FRAMING

Framing is using natural objects in your environment to _____ your subject.

LESSON 3 - LAYERING

Layering is when you have objects in the _____ and _____ of your frame that create more of a perception of depth.

LESSON 4 - CROPPING

Avoid cutting people off at any of their _____: ankles, knees, waist, neck, etc.

The most flattering places to cut are right at the _____ or mid waist.

LESSON 5 - ANGLES & NEGATIVE SPACE

Shooting _____ has a very slimming effect.

Shooting _____ accentuates the underside of the chin.

Negative space is the area which _____ the main subject in your photo.

LESSON 6 – COMBINING COMPOSITION TECHNIQUES

1. Rule of thirds
2. Framing
3. Cropping
4. Angles
5. Negative space

MODULE 5 HOMEWORK ASSIGNMENT

1. Take some photos practicing the rule of thirds.
2. Take some photos practicing framing.
3. Take some photos practicing cropping.
4. Take some photos practicing angles.
5. Take some photos practicing negative space.
6. Take some photos practicing combining two or more composition techniques at a time.

MODULE 6 | SHOOTING INDOOR SERVICES & EVENTS

LESSON 1 - INTRODUCTION

Notes:

LESSON 2 - SHOOTING IN LOW LIGHT

Aim for _____ shutter speed and above to prevent blurry images

We never go below _____ shutter speed.

In order to get decent enough exposure, you have to use a higher _____.

Note: images will be less grainy if you use a higher _____ and get proper exposure than if you shoot too dark and underexposed and have to really increase the brightness in editing.

Note: If you have a lens with a wider aperture, you can get away with a lower ISO. If you use a lens with a smaller aperture then you're going to have to use a higher ISO.

General auditorium ISO: 1600 or 3200

LESSON 3 - PHOTOGRAPHING PEOPLE ON STAGE

Tips for getting a good speaker photo: be ready right when they get on stage, be positioned in one of the first three rows, sit on a side angle

Best lens for speaker shots: _____

Tips for capturing great shots:

- position camera
- frame up the speaker in viewfinder
- follow them
- wait for them to make a point, do a hand gesture, or smile
- fire off a number of shots in a row

Review:

- We've got our 70-200mm lens
- We're at f stop 2.8
- We have an ISO that's high enough to get a shutter speed of at least 1/250

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- We're positioning ourselves to shoot from around a 45-degree angle of the speakers face, in one of the first three rows in the auditorium. Sitting or standing works.
- We're looking and assessing the background for potential distractions, or on the flip side, assessing it for things that could make our background look more interesting, and moving and adjusting ourselves slightly to bring things in or out of view in the background.
- We're looking for photos of the speaker that make them look engaged, making sure they're not half blinking or looking odd in any way.
- And We're looking for shots with hand movements to add even more interest.

LESSON 4 – PHOTOGRAPHING THE WORSHIP TEAM

Our process:

- close up at 200mm
- medium at 70mm
- wide shot at 35mm

Review:

- We've got our 70-200mm, 35mm lens, and occasionally the 50mm
- We're generally at f stop 1.8-2.8.
- We have an ISO that's high enough to get a shutter speed of at least 1/250
- For photographing singers or worship leaders, we're positioning ourselves to shoot from around a 45-degree angle of their face, in one of the first three rows in the auditorium, or half way back the auditorium.
- For a full shot of the worship team and people worshipping in the auditorium, go to the back of the auditorium and stand on a chair or go to the balcony or mezzanine to get a bird's eye view. Generally, an f-stop of 2.0-3.2 should work for this with a 35mm lens.
- We're looking and assessing the background for potential distractions, or on the flip side, assessing it for things that could make our background look more interesting, and moving and adjusting ourselves slightly to bring things in or out of view in the background.
- We're looking for photos of the singers that make them look engaged, making sure they're not half blinking or looking odd in any way, where they're lifting their hands, smiling, or moving around the platform to add more interest.

LESSON 5 – PHOTOGRAPHING PEOPLE WORSHIPING IN THE AUDITORIUM

Check that your _____ is high enough so that your shutter speed can be high enough

COMPLETE PHOTOGRAPHY COURSE

Review:

- We've got our 35mm lens and occasionally the 70-200mm or 50mm lens
- We're generally at f stop 1.8-2.8.
- We have an ISO that's high enough to get a shutter speed of at least 1/250
- We're positioning ourselves to shoot from the back of the subject at around a 45-degree angle on one of the ends of the rows in good lighting in the auditorium. And we're making sure to get multiple different angles and shots and moving to make sure that there's nothing distracting in the background or moving to bring things such as lights or stage design into the background of our image to add more interest.

LESSON 6 – PHOTOGRAPHING PEOPLE CONNECTING

Notes for staging:

- think of people who are photogenic, would enjoy having photos taken of them, and would agree to give their consent
- send them an email with specifics
- ask people of different ages, nationalities, and skin colors

LESSON 7 – PHOTOGRAPHING VOLUNTEERS

Notes:

LESSON 8 – PHOTOGRAPHING SMALL GROUPS

Notes:

LESSON 9 – STAGING ADS, PROMOTIONAL PRINT, DECORATIONS, AND STYLING FLAT LAYS

Notes:

LESSON 10 – PHOTOGRAPHING SPECIAL EVENTS

Notes:

LESSON 11 – WEEKEND SHOT LIST

BEFORE & AFTER THE SERVICE

- People walking into the building, being greeted
- Lobby wide shots of people connecting
- Close up and medium shots of people connecting in the café and lobby spaces smiling and having a good time
- An Usher handing someone a worship guide smiling

DURING THE SERVICE

- Wide shots of worship in the auditorium from mezzanine top walkway corners
- Close ups of people from behind worshipping
- Wide shots of the stage and those on the worship team
- Close ups of those worshipping on stage
- Close up and wide shots of the pastor sharing the message
- Wide shots of children's ministry classrooms

MODULE 6 HOMEWORK ASSIGNMENT

1. Practice getting correct exposure in low light situations.
2. Photograph people on a stage. Zoom in to their eyes to ensure that they are in focus.
3. Photograph engaging photos of a worship team. Ensure that your shutter speed is high enough to avoid blurry images.
4. Photograph people worshipping in the auditorium. Ensure that your ISO is high enough.
5. Photograph people connecting. Stage some photos with friends, and also capture some candid photos.
6. Photograph volunteers serving in action. Ask to stage some photos of them smiling in action if needed.
7. Stage some photos of a small group having a Bible study or interacting together.
8. Practice staging ads by taking some photos with a flyer or postcard.
9. Take some photos at an event: weekend service, birthday party, friends hangout, etc. Focus on telling a story with the images and varying the close ups of the details, great shots of the people interacting, and wide shots of the whole event.

MODULE 7 | SHOOTING OUTDOORS

LESSON 1 – HOW TO FIND THE RIGHT LIGHT

Avoid shooting in harsh, _____ light

Shoot in soft _____ light

_____ light: when your subject is in the shade, but the background is in full sun

The best type of light for outdoor photography is:

1. Soft, even light from head to toe
2. Soft, even light in the background

_____ shade: where the subject and the background are completely shaded from the sun, but the subject can look directly up and see the sky with nothing above their head

LESSON 2 – BACKLIGHTING

Backlighting: where you have your subject stand with their back to the sun and so that they are _____ you and the sun

If the sun hits your lens, it can cause the photo to look washed out.

Troubleshooting:

- move yourself or the subject so the sun is not hitting your lens
- hold your hand out in front of the lens hood to block the sunlight
- shoot down on the subject to get the sun out of your lens

LESSON 3 – BACKGROUNDS & REFLECTORS

Types of backgrounds to look for outdoors:

- clean neutral walls
- pretty trees or fields
- dirt or concrete paths
- airy trees and sky for color contrast in overly green areas

COMPLETE PHOTOGRAPHY COURSE

Types of backgrounds to avoid:

- too much green

Reflectors are great for:

- headshots
- filling in shadows and make the subjects skin look super dreamy, airy, and flawless

LESSON 4 – THE BEST TIME FOR THE BEST LIGHT

Golden Hour: one _____ before sunset

We give ourselves two _____ before sunset

You can get the golden hour effect at _____ to avoid large crowds in iconic places.

If needed, two hours before sunset, look for _____.

As the sun drops, look for strong _____.

As the sun drops further, there will be subtle dispersed backlighting.

Once the sun has gone over the horizon, if you still need more photos, flip your clients around so that the warm clouds fill their faces.

Educate your clients on the best times for the best light, so that they look their best!

LESSON 5 – SHOOTING OUTDOOR EVENTS

When the sun is harsh, use _____ principles no matter the time of day.

If the sun is overhead and casting dark shadows under eyes:

- Take wide landscape shots
- Look for areas in open shade
- Stage photos: food, props, people

Retake some photos at golden hour, and compare them to your photos from the middle of the day, and choose the best ones.

MODULE 7 HOMEWORK ASSIGNMENT

1. On a bright sunny day, take your camera outside and practice looking for open shade.
2. On a bright sunny day, take a photo of someone in harsh, direct light, split light, and open shade, and compare the three images side by side.
3. At golden hour, practice backlighting with having your subject stand between you in the sun. Troubleshoot when necessary. Pay attention to how the sun is dropping, and wait for subtle dispersed lighting.
4. Find some clean neutral walls outdoors and take photos of someone standing at least three feet in front of the wall.
5. Find some pretty trees or fields, and take some photos of someone outdoors during golden hour.
6. Take some photos at an outdoor event (even a birthday party or a cookout will do) and practice backlighting no matter how bright the sun is.
7. Practice “telling a story” by taking photos at an outdoor event. Take close up photos of the details, and wide shots of the location.

MODULE 8 | PORTRAIT SESSIONS

LESSON 1 – OVERVIEW OF PORTRAIT SESSIONS

Notes:

LESSON 2 – POSING AND WHY IT MATTERS

Notes:

LESSON 3 – POSING BASICS

4 Elements of Posing:

1. Choosing a base pose
2. Arms
3. Head
4. Eyes

Movement is especially important in portrait sessions to keep your subjects active so they don't get nervous, and to get a variety of shots.

LESSON 4 – POSING POSITIONS – INDIVIDUAL MALE

Base Stance:

- Shoulders back and square to the camera, feet standing shoulder width apart, with one foot slightly in front of the other
- The leg with the foot that is slightly in front should be bent slightly at the knee, and their back leg should be straight
- One or two hands in pockets
- Chin slightly forward

Sitting:

- Sitting on the front of the chair
- Learning forward, arms resting on legs

LESSON 5 – POSING POSITIONS – INDIVIDUAL FEMALE

Base Stance:

- Turned 45 degrees to the side, toes lined up
- Front knee slightly popped out
- Put weight on front leg instead of back leg
- Arm on hip

Sitting:

- Sitting on the front of the chair
- Turn her legs 45 degrees and cross her legs at her ankles

LESSON 6 – POSING POSITIONS – COUPLES

Walking:

- Holding hands alternating looking at each other, the camera, and their hands
- Guys, hand in pocket, girls hand by her side or grabbing a piece of her dress

Side by Side:

- Guy and girl in base stance, or straight on to the camera
- Looking at the camera, each other, and off into the distance

Belly Button to Hip Bone:

- Belly button (girl) to hip bone (guy) one arm around each other
- Her hand on hip, his hand in pocket. Both looking at the camera
- Her hand on his stomach or chest, both looking at camera
- Him looking at the camera, her looking at him
- Her looking at the camera, him looking at her
- Both looking at each other
- Both looking at each other, her holding his lapel
- Her holding his face softly

Belly Button to Bellybutton:

- Guy pulls girl in close with hands around her waist
- Her hands on his arm or lapel
- Front legs slightly bent
- Nose to nose smiling eyes open. Also closed lip smile
- Close eyes, go in for a kiss
- Forehead to forehead, closed lip smile, eyes closed
- Have him hold her face softly. Her arms around his waist. Nose to nose, kiss, etc
- Her looking down to the side a little, his nose to her temple
- Her looking over her shoulder
- Tell the guy to tickle her, make her laugh

COMPLETE PHOTOGRAPHY COURSE

Split Chest to Elbow:

- Guy in base stance, female split her chest between his elbow
- He has both hands in pockets, she has both arms around his arm
- Both look at camera and smile
- Both look at each other and smile
- Her looking at him, him looking at camera
- Her looking at him, him looking off camera smiling
- Both looking opposite directions
- Him looking off camera, her with closed lip smile resting her head on his shoulder
- Get close up of rings if it's an engagement or wedding shoot. nHave them both look at each other and smile for this one

Titanic Pose:

- Have the guy stand behind the girl, and both turn 45 degrees to one direction
- Have them spread their arms wide, interlock fingers, and have the guy wrap the girl up in a really big hug
- Both looking at the camera smiling
- Her looking at the camera smiling, him looking at her
- Guy goes nose to temple. Kisses her temple, she has a closed lip smile
- Have him tickle her, make her laugh

Sitting:

- Guy sitting straight on to camera with forearms on legs on edge of seat
- Girl sitting to the side with ankles crossed on edge of her chair, her shoulder leaning back on his chest slightly
- Both sitting up and forward, smiling at the camera. Heads nice and close together
- Looking at each other
- Nose to nose
- She can look down and he can put his nose to her temple, etc.

Summary:

- Walking
- Side by Side
- Belly button to hip bone
- Belly button to belly button
- Split chest to elbow
- Titanic Pose
- Sitting

COMPLETE PHOTOGRAPHY COURSE

LESSON 7 – POSING POSITIONS – YOUNG FAMILIES

Posing Ideas:

- Mom and dad Belly button to hip bone, everyone looking at the camera smiling
- Children holding hands with mom and dad
- Child on hip
- Child standing in front of mom and dad
- Walking shots mom and dad in the middle, everyone holding hands, everyone looking at the camera, everyone looking at each other
- Walking shots kids in the middle and mom and dad on the outside
- Walking shots, swing one kid in the middle
- Sitting shots, mom and dad on an angle, kids in the center
- Everyone looking at each other
- Mom and dad leaning in for a kiss, kids smiling at the camera
- Everyone tickling each other

Things to think about including in your family session:

- Photos of everyone together
- Photos of just the kids together
- Individual portraits of each child (and individual portraits of each parent if they would like)
- If desired: Portraits with combinations of one parent and one child

LESSON 8 – POSING POSITIONS – KIDS

Small Kids Posing Ideas:

- Sitting or laying on a blanket
- Hugging each other

Individual Small Kids Posing Ideas:

- Boys: Male base stance position
- Girls: Female base stance position, and twirling

LESSON 9 – POSING POSITIONS – FAMILIES

Older Children Posing Ideas:

- Hands in pockets, or around each other
- Looking at the camera, smiling, looking at each other

LESSON 10 – HEADSHOTS & STAFF PHOTOS

- 50mm lens
- 1.8 f stop
- subject 3ft in front of the background/wall

One shot with subjects shoulders square to the camera, another shot with subjects turned 45 degrees to the side.

LESSON 11 – SUMMARY OF POSING: TAKING IT FURTHER

Notes:

MODULE 8 HOMEWORK ASSIGNMENT

1. Do an individual male portrait session for a family member or friend.
2. Do an individual female portrait session for a family member or friend.
3. Do couple portrait session for family members or friends practicing all of the base poses. Vary where the subjects arms and eyes are for each base pose you put them into. Take along your notes and picture examples if you need to!
4. Do a family portrait session for a young family. Do individual photos of each member of the family.
5. Do a family portrait session for a family with older children. Do individual photos of each member of the family.
6. Create a Pinterest board with some fun posing ideas on it. Recreate the poses with family and friends.

MODULE 9 | CULLING IN PHOTO MECHANIC

LESSON 1 – OVERVIEW OF PORTRAIT SESSIONS

_____ : selecting what photos you're going to be editing from the session

We never edit all of the photos we take!

Photo Mechanic instantly loads photos at full quality, which cuts the culling process time in HALF!

LESSON 2 – INSIDE PHOTO MECHANIC

Notes:

LESSON 3 – COPYING IMAGES TO YOUR HARD DRIVE

- Open the file of images on left hand panel.
- Press "z" for zoom to check for focus if needed
- Press t to tag the photos you would like to select.
- Go to file, View and select tagged images.
- Press command + a to select all photos.
- Press copy selected photos and make a new folder label CULLED to store your raw photos and save it in your organized files.

LESSON 4 – PHOTO ORGANIZATION

Notes: