

CIOS 258 TW1 Lesson Outline Week 3

4/4	4/11	<p>FIRST ASSIGNMENT</p> <p>Cameras these days work to prevent you from making mistakes, the easy modes and program modes are set to work most of the time. In order to learn to control your camera you need to make it so that it does not take pictures correctly. Create photographs that document and show the following common errors. Post the photographs to the course web log.</p> <ol style="list-style-type: none"> 1. Subject Blur/Partially Blurry Photographs 2. Motion Blur/Totally blurry photographs 3. Depth of Field/Wrong plan of focus 4. Over exposure/Washed out 5. Under exposure/Too Dark 6. Incorrect White Balance balance/Wrong color <p>SECOND ASSIGNMENT</p> <p>You will be given a handout listing common photographic scenarios. You will describe the photographic problem and then recommend appropriate settings to your camera to meet the photographic problems. You will turn in the handout next class. This assignment will summarize and consolidate your camera skills.</p>	400	40
-----	------	---	-----	----

Lesson Outline

1. Questions and review of last class
2. Photographic Scenario Handout
3. Photography Sites of the Week
4. Videos of the Week
5. Importing and Archiving
6. Cataloging and Tagging
7. Selecting, Ranking, and Sequencing
8. Creating Projects and Sets,
9. Archiving
10. A review of photo-editing tasks
11. Photo Walk to Samson Hardware area and *maybe* Pioneer Park (Alaska Land).

Continue Last Weeks Lesson Digital Camera Concepts Page 8-12

Photographic Scenario Handout

Selecting, Evaluating, and Archiving Photographs: (My photographs are everywhere, how do I get organized?)

Purpose

If you do not organize your photographs you will be overwhelmed? If you do not develop a method of organizing your photographs you could lose the photographs and the memories that they contain. Sometimes what you see, later in a photograph, is different from and maybe even better than your original intention. It is important to make your photographs accessible and easy to view. A good organizing and archiving system provides a method to think about and re-experience and re-evaluate your photographs. It is important to see your photographs from different contexts and perspectives, a photograph and grow and change as your experiences change. If you do not have a method or selecting, grouping, and archiving photographs you will not be able to grow and re-appreciate your photographs.

Questions!

- How do I organize my photographs on my hard disk?
- How do I keep track of the different versions of my photographs?
- How do I keep my photographs safe?
- How do I review and look at my photographs?
- How do I provide access to my photographs so I can “re-experience” them?
- How do I select the photographs to keep and the photographs to delete?

- How do I select the good photographs from the ordinary and the bad?
- How do I distinguish between the photographs that provide documentation and the photographs that have aesthetic value? What is the difference?
- How do I find the photographs that I want?
- How do I group my photographs for different purposes?
- How do I decide which photographs to share?
- How do I store my finished projects?
- If my computer crashes or my house is burglarized will my photographs be safe?
- When the technology changes what will happen to my photographs?
- What file formats should I use when I save my photographs?
- What software should I use to select, evaluate, and archive my photographs?
- What is the difference between tagging and ranking?
- How do I sequence my photographs to tell a story or create an experience?
- What will happen to my photographs in thirty years?

Concepts

- File Formats
- EXIF and Metadata
- Transferring Files
- Selecting images for different purposes
- Evaluating images by using multiple criteria
- Grouping photographs for different purposes
- Ranking photographs
- Tagging photographs
- Sequencing photographs
- Backing up and archiving photographs

Importing and Archiving

File Formats

- JPEG, RAW, TIFF, DNG

Memory Cards

- Compact Flash, Secure Digital, XD, Memory Stick

Transferring from the camera to the computer

- USB Card Reader, USB Connection between camera and computer

Organizing using the computer file system

- My Pictures, Folder Structure, Date

Importing into an organizing tool

- Selecting Folders for import and updating
- Adobe Bridge, Adobe Photoshop Elements (The Organizer), Picasa, many others

Cataloging and Tagging

Grouping and Tagging

- Tagging for multiple purposes.

Organizing Concepts

- Time
- Location
- Subject
- Project
- Theme
- Content
- Audience
- Quality

- Technical
- Other!

Saving Tagging Information to the Files

Selecting, Ranking, and Sequencing

Evaluating

- **Cycle of Yes, No, Maybe many times!**

Sequencing

- **Organizing for presentation, by time, by location etc.**
- **Exporting into working group**
- **Archiving Current Projects**

Creating Projects and Sets,

- **Editing Images**
- **Saving or Exporting for Different Purposes**
- **Sharing**
 - **Print, the web, Blogging, Flickr, etc.**

Archiving for the future

- **Original Files**
- **Current Projects**
- **Completed Projects**
- **Backing up and protecting.**
- **On Site and Off Site Archiving**

My workflow and the tools I use

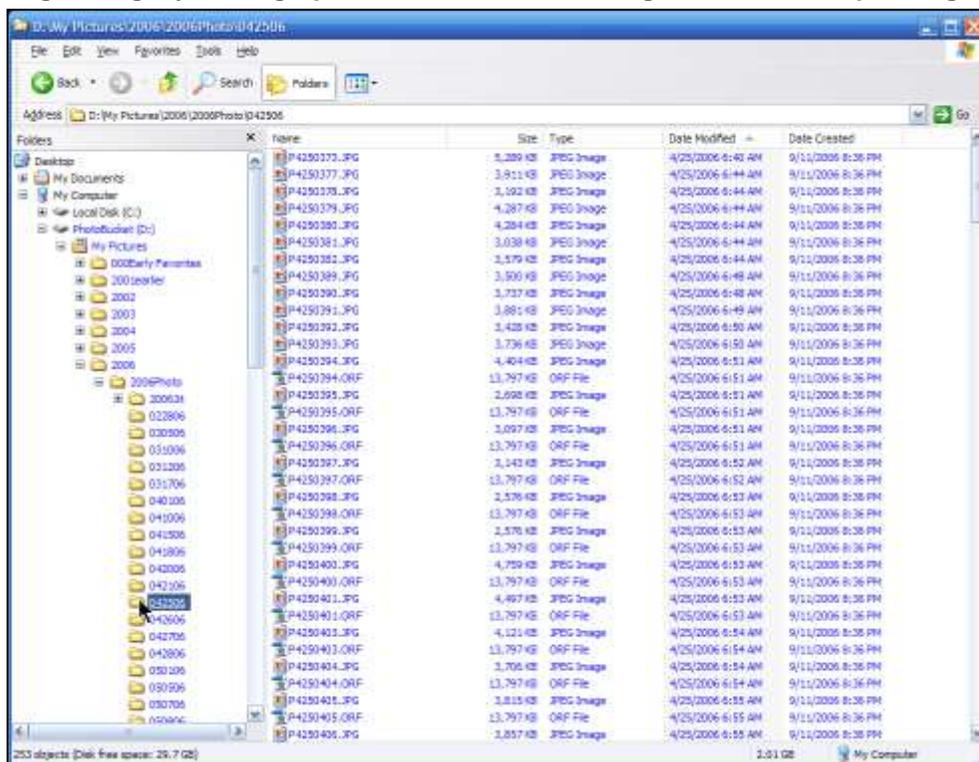
- **My Hard Disks**
 - C: Disk for Applications and Lightroom Catalogs
 - D: Disk for Current Year and Current Projects
 - E: Disk for Archive of Current Year, Current Projects, and Finished Projects
 - F: Disk for Previous years files and completed projects/ Have a duplicate disk at a different location
 - At the end of each year re-organize the hard disks and make sure they are current.
 - Use small hard disk to transfer from different computers. I use it for Current Projects and Current year archive.
- **Operating System Folders by Year and Date of Import**
- **Current Project Folder by Year**
- **Finished Project Folder by Year**
- **Copy to hard disk using yearly and date folder system**
- **Always have at least two copies and keep it current!!!!**
- **Import into and Organizing, Tagging, Selecting, and Sequencing**
 - **Photoshop Lightroom**
 - **Picasa**

I no longer use these tools, but they still can be useful

 - **Photoshop Bridge**
 - **Adobe Elements**
- **SyncBack or copy to External Hard Disk**

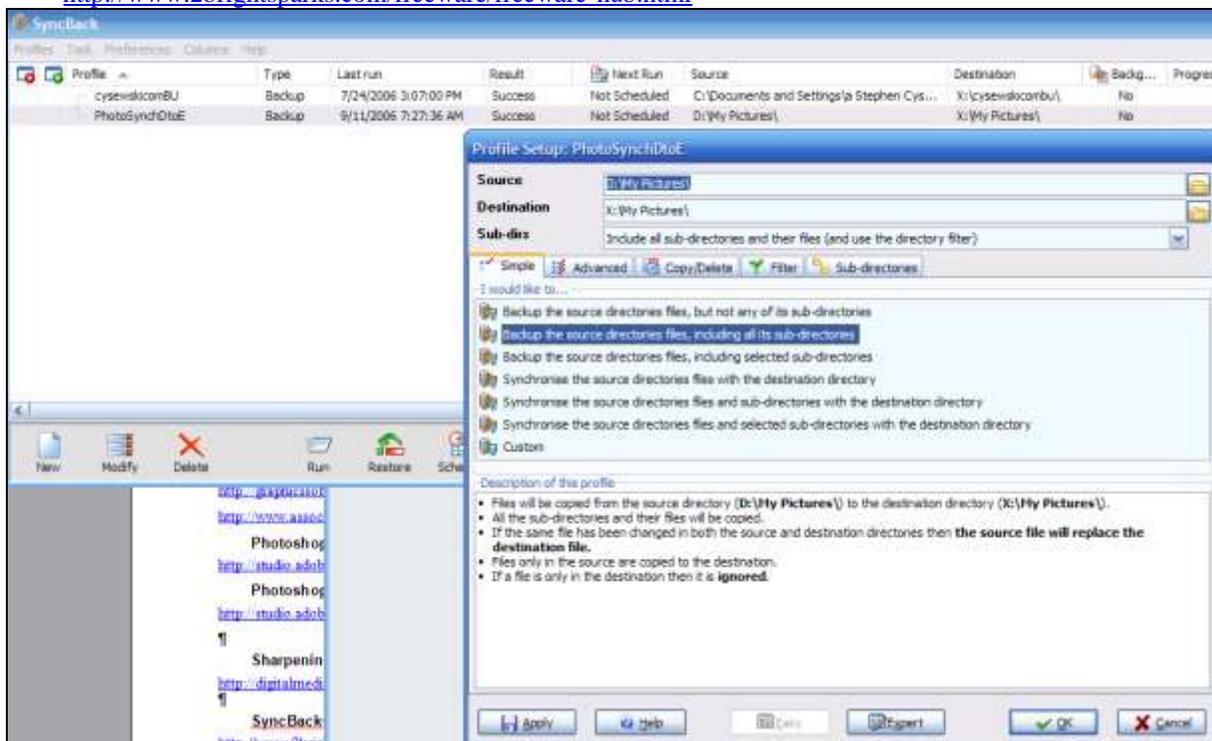
- Archiving to CD or DVD? (Obsolete)
- On-line Backup (Maybe in the future or for small archives)
- **Selecting**
 - Culling
 - Rotating
 - Rough tagging
 - Backing up or archiving
- Reviewing, enjoying, and reflecting**
 - Slide Show Mode or Full Screen Preview
- Rough Editing and Preliminary Sharing Picasa or Elements**
 - Let it season and then review again
- **Editing**
 - Picassa for Ad Hoc Editing and Sharing)
 - Photoshop Lightroom
 - Picnik
 - Photoshop Express
 - Photoshop Camera Raw and Photoshop (No Longer Use)
 - Photoshop Elements (Album) (No Longer Use)
- **Sharing**
 - Flickr Uploader
 - Picasa Albums
 - Lightroom Export Add In
 - Dreamweaver for web site
 - Blogging
 - Email
- My Selection System**
 - First Pass
 - Yes
 - No
 - Maybe
 - Slide Show
 - Second Pass (ranking)
 - Yes
 - Maybe Yes
 - Maybe No
 - Slide Show
 - Third Pass
 - Best
 - Good
 - Maybe
 - No
 - Slide Show
 - Selecting and re-selecting
 - Export to Current Project Folder
 - Sequencing and re-selecting
 - Previewing and re-selecting
 - Archive in Final Project Folder

Organizing My Photographs on the Hard Disk using the Windows Operating System

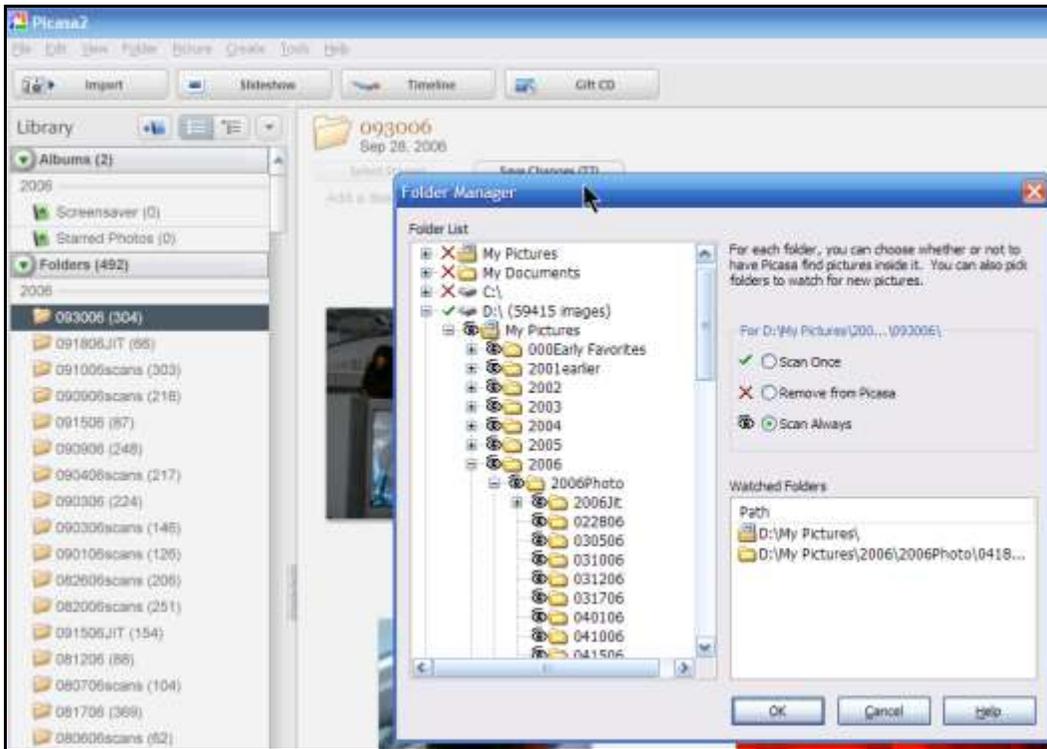


Backing up my photographs to another hard disk using SyncBack

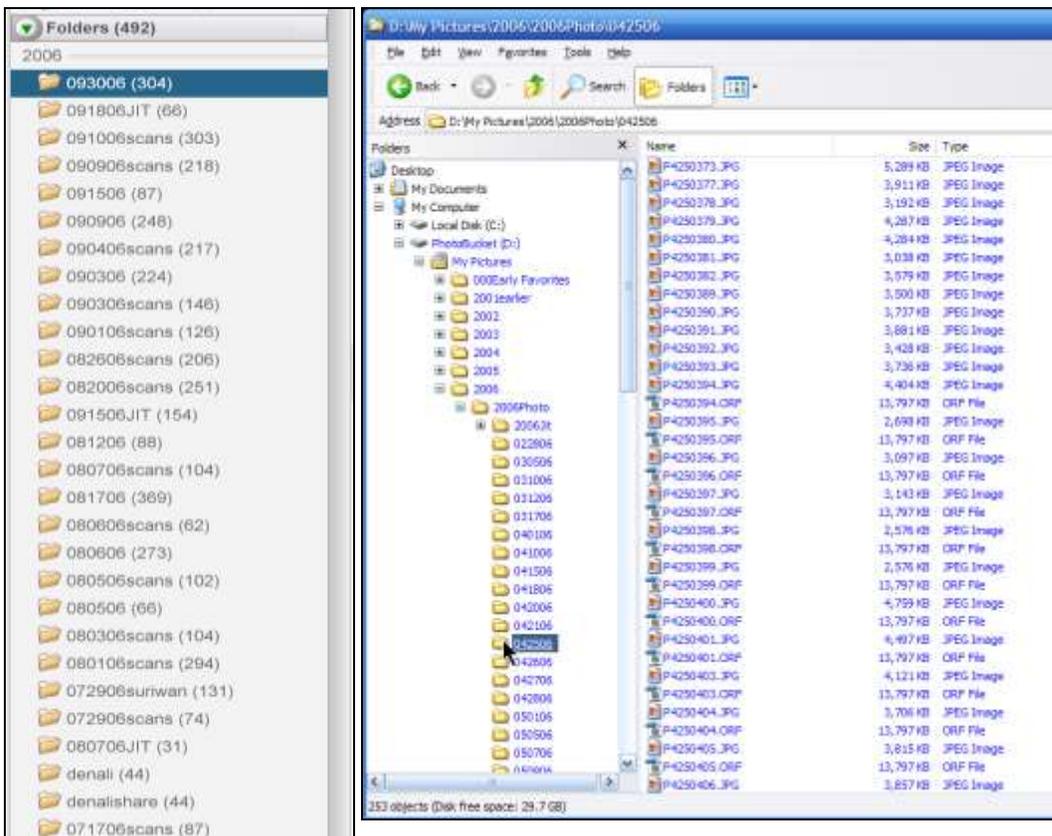
<http://www.2brightsparks.com/freeware/freeware-hub.html>



Picasa Tools Folder Manager (You can control the folders that Picasa will use to import)



Notice the Operating System Folders and the Picasa Folders



The Online Photographer by Mike Johnston

<http://www.theonlinephotographer.com/>

The 1-2-3 Method of Editing

If I were disciplined, which I'm not, about organizing, for which I have perilously close to zero aptitude, I would organize my books and music by the 1-2-3 method.

Some people like their books and music to be organized alphabetically, some by date (either of issuance or acquisition), some by subject matter. People have all sorts of preferences. I'm not saying one is better than the next; I wouldn't know, for one thing, and for another thing, anybody can do any dang thing they please. Ain't up to me.

The 1-2-3 (or A-B-C) method is as follows. Let's say we're talking about music. You have one shelf, or drawer, or place in the house for the CDs you really, really love—the ones you think are stone classics, that have deep meaning for you, the ones you cherish. They're your desert island discs, the best of the best in your view.

In a different place or shelves or cabinets you put good CDs that for some reason fall short of the very first rank. These are the "2's" or "B's." This group is usually much larger than the 1's. Maybe ten times as large. These are all good records, things you enjoy and want to keep, but just not the very best. This category might also be where you keep things you've never really listened to much, other peoples' favorites that you bought on their recommendation, music you bought because of reviews or top-100 lists that for some reason never really grabbed you personally.



This is a picture I like. It's from a 4x5 neg. I made it in 1983. I remember the day (gorgeous) and the place (a cliff overlooking Little Traverse Bay) and the old stump is gone now. But it just doesn't quite make it, if you know what I mean. The shutter speed was slow enough that the water is just barely blurry. There's a sailboat out on the bay that I thought would show up better, but it's out of the d-o-f and doesn't show up clearly. There might have been a great picture here; maybe. I just didn't quite find it, is all. I like it pretty well, but it's not all that great. This is a classic "2."

The 3 category is for the junk. This is stuff we accumulate when we collect music or books or, probably, anything else, that just isn't much of anything to us. It's not quite bad enough to get rid of, but at the same time you're sort of embarrassed to keep it. Maybe there's one song that's pretty good. Maybe it's a guilty pleasure. Maybe it's a "classic" in a genre you just can't bring yourself to like, or something you've outgrown. Maybe it's something you learned from or that you keep around for demonstration purposes. Maybe it's a CD that an old girlfriend played constantly, and it drove you crazy, but, now, it brings back memories, even if not all of them are good. These are the 3's. Not saying it's all crap, objectively, just that it's crap to you.

(I actually do use the 1-2-3 method for books I've read. I keep a list of the titles and just put one, two, or three marks next to each. Ones are for books I loved and thought were great and would recommend to anybody, twos books that I didn't mind reading but that were flawed in some way, or just good for me, or that fell short. Threes are books that were a waste of time, that don't rise above their flaws, that I wouldn't recommend under any circumstances. It's surprising how *clarifying* this modest little exercise is.)

Pictures a-plenty

Naturally, I think the 1-2-3 method of editing is perfect for pictures. Have you ever gone to somebody's flickr or pbase or photoSIG page only to find eight minor variations of what amounts to the same picture, or dozens of also-rans spiced with a great shot here or there? A huge majority of photographers have real trouble with this. They're unable to pick their own best shots and push the rest aside. They get their heads turned by all the almos, the near misses, the ones they worked on (if you *worked* for it, it must be good, right?), the ones that have memories attached, the ones that look like good pictures they've admired by others but that aren't truly theirs, the ones they were proud of for some reason even though nobody else can quite detect why.

The 1-2-3 method encourages you to be ruthless but doesn't demand that you give up all your babies or discard any of your crap. [John Gossage](#) once said to me that you should keep everything you do because you'll learn from it in the future—you'll detect patterns you can't see at first, find clues to what you're all about. It becomes information you can mine later. "Throw it in a box and stick it in the attic," he says. Throw it on a DVD and stick it in the virtual attic.

If it's tough to toss your 3's, it's agony to discard your 2's. The closer something comes to being good, to working, the more of your blood and sweat is really in it, the harder it is to admit that it's not quite what you envisioned, not quite a real hit. The 2's are the fool's gold that lead us all astray. At the same time, you can't really bring yourself to jack them all, and why should you? There are other uses for pictures than merely being great pictures. They're records, memories, learning tools, signposts, talismans, admonitions...and they're *yours*.

Still, only the ones that *completely* meet with your *wholehearted* approval should make it into the 1 category.

A photograph, in my view, is either a yes or a no. If it's a yes, it's *all* yes. Commit to it. Claim it. Admit you can't do better. Some things we love, and you should love what you love. A 1 is a 1 is a 1.

I'm not saying this is the only way to organize pictures. It might not suit your personality or your needs. To me, though, it's almost a self-teaching tool. I seem to learn from it on an ongoing basis.

Comments

Mike, Lightroom, and some of the other image management packages make this painless. I'm as disorganized as anyone, but when I empty my card after a day's shoot, I do two things as I take my very first look at the content: deleting the pictures of obviously little merit, and the assignation of stars to the ones that stand out. Lightroom gives you the choice of five stars. I tend to go with 5, 4, 3 and zero stars, though. It's a great discipline, and although you're free to change your assessment at any time, it helps you immensely later in terms of knowing what you've got.

Posted by: [the editor](#) | [Friday, 14 September 2007 at 06:58 PM](#)

Spot on. And this is a major deficiency of Flickr. I upload, well, everything, except the weakest of 3:s. Flickr isn't just an exhibition place, it's my offline backup, my repository, my safety in case of fire or disaster. Everything I don't want to actually just delete will end up on Flickr; that's what it's there for.

But, as you say, it means I show people a lot of crap. Things whose only value lies in its meaning to me, but not to anybody else. Near-misses. And - not to forget - truly bad pictures I upload simply because it's the fastest, easiest way to distribute the image as part of some discussion (why, for example that image fails so badly, or about the chromatic aberration evident in a corner of the image or whatever).

I try, and I notice a lot of other people do too, to post images so that the last couple in a batch are good/least bad. Those are the ones that will end up last in the photo stream and those that random people will be most likely to see. But that is a weak mechanism.

I would really, really like FLickr to have a separate, higher-visibility stream of pictures that you tag for it. I could upload thirty so-so images that end up in the normal stream, but then the two images that I "star" or whatever will end up as the latest two images in my "exhibition stream" or "gallery stream" or something. That gallery stream would normally be the one your contacts see and the one added to the system stream of images.

Posted by: [Janne](#) | [Friday, 14 September 2007 at 07:39 PM](#)

Right on, Mike. I do a similar sort of sieve on my own images.

I've taken to looking at my shots in Aperture. I go through everything very quickly in full screen, and give the ones I like 3 stars. I then go through the 3 stars, and then add or subtract from each depending on how much I like or don't like the image in context of what I consider the above average shots from the day. I now have a bunch of 2, 3, and 4 star images. I then go through the 4 stars, and repeat the process. That leaves me with just a few 5 star images that I can as genuinely good images. Essentially, my star ratings are subjective to the group. I can then gather all of the 5 stars from my library, and do a further sort for my all-time favorites, the A's.

For example, the image in the article might have gone through my first sieve, but on the second pass would have been downgraded, and not made the keeper list.

This is a reasonably quick process for me, mostly because I'm fairly critical of myself, and also because I usually (well, now at least ;-)) don't take 100's of pictures at a time.

Dear Mike,

A great description of your methods.

I hit upon a similar one for myself, out of desperation. When I need to put together a group of photos to show someone, I take my portfolio and start going through it looking for the "oh my god, I have to show that one or I'll just curl up and die" emotional reaction. When I get that, it goes in the "1" pile. If not, it goes in the "2" pile.

I try to keep all other thoughts out of my head-- how I felt when I made the photo, whether it balances the selection, whether it's a great photo or a REALLY great photo. I wait for that "must show" feeling.

If I'm lucky, I end up with a "1" stack that's around 80% of the number of prints I'm aiming for. If I'm not, the stack has 200%, and then I have to make some hard choices. It's more often the latter than the former. But it's a lot easier to deal with 200% than 1000% of the number, which is what I started with.

pax / Ctein