

## CREATING VISUALLY INTERESTING PHOTOGRAPHS

**COORDINATORS:** Peter Houts, Susan Rauch, Jerry Vogel

Do you look at your photographs and think *ho hum?* This study group shows how to use design, lighting, and color to produce images that reflect the drama that our eyes can see but our cameras seem unable to capture. We use photographs in Roberto Valenzuela's book, *Picture Perfect Practice*, as models to give class members new insights that they can use while photographing their environments. Homework assignments emphasize these insights as class members make their own photographs. Study group sessions "focus" on analyzing Valenzuela's images as well as the photographs taken by study group members. Only minimal knowledge of photographic technology is required.

### **Readings and other Materials/Online Services:**

*Picture Perfect Practice: A Self Training Guide to Mastering the Challenges of Taking World-Class Photographs (Voices that Matter)* by Roberto Valenzuela {New Riders, 2012, ISBN13-978-0-32180353-5, Paperback \$35.76}

**Peter Houts** has been an enthusiastic photographer since age 13. He has facilitated three IRP courses on photography and one on painting techniques of the Dutch Golden Age painters. **Susan Rauch** has coordinated courses on music and Jane Austen. She's been buying camera equipment since a friend invited her on a photo tour of Tuscany ten years ago. **Jerry Vogel** made black and white photographs in the darkroom for many years. In 2002 he switched to making digital color photographs using Lightroom.

\* \* \* \* \* **Syllabus – A Work in Progress** \* \* \* \* \*

Before the first session, course members will receive emails explaining how to email photographic files to the course facilitators and will show their mastery by sending one file. If there are problems, coordinators will work with class members by email and/or phone to address those problems.

Assigned readings are all in the text (see Readings)

Week 1: Chapter one "Geometry"

Week 2: Chapter two "Balance"

Week 3: Chapter three "Parallel Lines"

Week 4: Chapter four "Symmetry"

Week 5: Chapter five "Color Elements"

Week 6: Chapter six "Depth"

Week 7: Chapter seven "Shadows"

Week 8: Chapter eight "Silhouettes"

Week 9: Chapter nine "Reflections"

Week 10: Chapter ten "Patterns and Repetitions"

Week 11: Chapter eleven "Framing"

Week 12: Chapter thirteen "Contrasts"