

Welcome!

**Thanks so much for signing up! I can't wait to see your progress and I'm particularly looking forward to seeing your final portfolio.
Good luck and let's get started.**

This ten-week course is designed to be completely flexible to your needs as a developing photography enthusiast. The course is split into 10 sections and I will email additional course materials and links to you each week. As each course member will have slightly different needs I can tailor the links and materials I send to suit the areas you need to grow as a photographer.

There are 10 assignments, all practical, you will be taking photographs to practice the skills learned in the weekly course notes. I will critique your photography and send written feedback regularly to help you grow and develop your style & skills. The feedback will help you get to know the technical side of your camera functions as well as how to improve the aesthetics of your photography.

The amount of time you spend taking photographs for each assignment is up to you, but, I recommend spending at least 2 hours per week. If other commitments mean that you need to do the course over 20 weeks, or longer, that's absolutely fine, just let me know. I recommend that you read through the whole course first so that you can see what's coming up through the 10 weeks. Please feel free to email me at any time if you have questions; ruthemorrisphotography@gmail.com.



Your final portfolio can be used as evidence of your photography proficiency. Or, simply and very importantly, a record for your own personal enjoyment and achievement. If you wanted to start blogging, now would be a fantastic time to start documenting your photography journey!

I GUARANTEE THAT YOUR TECHNICAL CONFIDENCE WILL INCREASE AND PHOTOGRAPHY SKILLS WILL IMPROVE.

RUTH MORRIS IS AN AWARD WINNING MEMBER OF THE ROYAL PHOTOGRAPHIC SOCIETY, THE GUILD OF PHOTOGRAPHS AND A MEMBER OF THE PHOTOGRAPHERS BAR.

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Week 1; Point of Focus.

Please make sure you have either a hard or soft copy of the manual for your camera as you will need to refer to it through the course.

This week, keeping your camera on **auto**, without the flash unit on (look up how to turn it off if you need to) we will practice how to get a point or points of interest into your photography. The, 'focal point', is usually sharply in focus.

POINT(S) OF INTEREST IN PHOTOGRAPHY.

In this exercise you are practising how too, 'see' a good image and also how to eliminate what could spoil the main focus of the shot.

Obviously, not all photography needs to have **points of interest**, but it is a good habit to get into, looking for interesting aspects of a shot and trying to avoid distracting elements. As a rule, the eye should not be drawn around a photograph, but, be drawn to a particular point of focus in the image. This does take some practice. Landscape painters are expert at this, I have sent a few examples.

Either outside or inside, however ordinary the subject might seem, practice taking a few photographs that have an obvious **point or points of interest**. Be very precise about what you are taking, look for the '*stand out*' part of the scene in front of you. Try to take a photograph that has an aspect that immediately draws the eye. Don't take too many photographs at the same angle, move around the object/scene. What is in the background? If the background is distracting then you might lose your point of focus. You might need to kneel down, even try lying down if that makes an interesting composition. Take all these photographs with natural light. If you are using a zoom lens, practise using the different **focal lengths** to reduce distractions & improve composition. Use the, '**rule of thirds**', to help your composition.

Get used to adjusting your position when you are taking photographs, so that you minimise distracting elements, brightly coloured objects, bright light spots, etc. Go in closer so that the distraction is not in frame and try different heights and angles to improve the composition and content position of your image. *Focus* on what is important, literally and artistically! Keep what in focus, sharp.

You will start to develop a, '*photographers eye*', and as you do your style will become more personal, creative and you will find the genre that suits you best.

Next class we will start to use your cameras settings to improve to isolate the point of interest & consciously start creating the images you want.



Assignment 1: Point of Focus.

1. On 'Auto' setting, either inside or outside, submit **3 photographs with an obvious point of interest**. Could be three different photographs or the same subject/scene from 3 different angles, lighting, time of day, etc. Submit these photographs as, .jpgs for feedback. Hint: Sharp focus on the focal point!



Week 2; Starting to use Camera Settings.

This week we will be looking at **ISO and Black & White**. We will be considering how to capture and create, mood, story, movement and the concept of, Pre-Visualisation. We will start the transition to consciously taking photographs.

Mood and ISO:

There are several ways to convey mood in your images, as well as light, Black & White options are a good place to start. In-camera, go to settings and find where the B&W option is, if you have one. If not, try editing a photo into B&W using your smart phone. Observe how the conversion into B&W changes the mood of the image.

ISO. In the days of film, ISO meant a 'fast' or 'slow' film'. ISO100, is 'slow' it needs good light and is used for landscape photography, situations in which there is little movement & good light. ISO400 and higher can be fun to play with as you can achieve interesting grainy shots and take photographs in near darkness. Again, the grain can achieve mood, it makes your shot look painterly and vintage. Go to the menu, camera settings and look for the ISO option. Sports photographers use high ISO's to capture movement without blur. Or, may want to keep the photograph blur to show movement.

To start really thinking about what you are looking at, I will use the technique that the great landscape photographer, Ansel Adams used. He, *pre visualised*, a scene, viewing it in terms of a grey to white continuum. He called this his, '**Grey Scale**', he could, 'see', what the black, grey, white etc; areas of a scene would be when they were photographed and he would adjust his camera to get the '*vision*', or final photograph that he wanted. Try, pre visualising a scene, take a photograph of it & consider what the differences are, can you explain them in terms of light & depth?

For all the assignments, you can choose to use your camera in auto, but I strongly recommend that you try to use some of the off auto settings, particularly in extremes of light and for moving objects.



Assignment 2: Street and Portrait Photograph.

1. Using the camera in B&W mode (if you have it) take some photographs out on the street (use a high ISO 400-4000 ,if it's dark). Try to capture a simple scene that tells a story, could be something really everyday and ordinary.

Submit your favourite 2 images with a description of why you chose them.

2. Take photographs of a person sitting (think about how to pose them) facing slightly away from you. **Choose the best 2 images to submit**, one in colour and one B&W.

Send your images as, .jpgs for feedback. If you do not feel comfortable taking street photographs, ask your family/friends to model an everyday activity for you to photograph.



Week 3; F-Stops & Landscape Photography.

Read through the links I have sent as you work through this weeks tasks.

Camera Aperture: The part of the camera that lets in light. Aperture sizes are described as f-stops (**f=focal length**). The larger the f-stop number, the smaller the aperture and the less light is allowed into the camera. As well as this, large f-stops (from f12 to f22) allow a deeper depth of field, in other words, more of what you see will be in focus. Small apertures, from f1.4 to f5.6 will let more light into the camera, but the focal length is shallower, so less will be in focus. Small apertures are also used to isolate a **point of interest** and create **bokeh** in backgrounds.

In landscape photography high f-stops are used to get more in focus and low **ISO's** to get a crisper image. You can also use a lower shutter speed. As a rule of thumb, your shutter speed should be about twice the mm length on the lens you are using eg: 80mm lens, 160 sec shutter speed. In low light you can still use a slower shutter speed if you have a tripod. In bright light you can use a polarising filter to reduce glare. Make sure your image is sharp, in focus.



Assignment 3: Landscape Photography.

Submit 2 landscape photographs; Using your camera off-auto (optional). If you want to take one on auto first just to see what your camera's chosen settings are, do so, and use it as a reference. Choose a wide, well-lit scene, outside.

- a. If you can, choose a day with good light so that you can use **ISO100**.
- b. Try to take landscape photographs at the beginning or end of the day as the light is softer. (Once you get used to using your camera settings, taking shots in the blazing sun or pouring rain will be no problem!)
- c. Set your aperture to **f-12 or higher** if you have good light. The aperture size is displayed on a screen on the top right on your camera. Take one photograph, if you have, '*blown highlights*', (areas of the photograph that are white and overexposed) then increase the f-stop. If the shot is too dark, decrease the f-stop. Experiment with the settings.
- d. Set your speed to, either double the mm's focal length of your lens, or a bit slower if you have a tripod or steady hands. Again, take a trial photograph to check for under or over exposed areas.
- e. If you are familiar with manual settings already, try a long exposure shot and/or use a neutral density filter to achieve a smooth sky/water/sea shot.

Keep in mind the aesthetics. Keep the horizon straight. What points of interest are you drawing to the viewer? Try to decrease distractions in frame and use the **rule of thirds**, at least to start with. Have a look at some landscape paintings for inspiration & maybe see what your local Instagram group are doing. If they have meet ups, join them, it's a good way to expand your repertoire and pick up some tips and inspiration for your own photography.



Week 4; Landscapes. Part 2

Get up early and stay out late, perhaps not on the same day though! Be observant of weather conditions and where the available light is. Read through the feedback from last weeks assignment and the links that I have emailed to you.

When you find a location you love to take photographs, try to revisit it at different times of the day, seasons of the year and different weather conditions. Not always possible I know, but many of us go on holiday to the same place more than once or we may be lucky enough to have landscapes and places of interest around our homes that we can revisit to practice using different settings on your camera to suit the light or to suite the brief you have set yourself. If you really get interested in a particular location you might decided to use it as inspiration for developing a body of photography pieces for your portfolio. It is amazing how one view can look very different in changing light and seasons.

Read your camera manual: Find where the **in-camera image editing** menu is. Have a go at straightening and enhancing your images in-camera.

Try sending photographs to yourself: Find the **Wifi** option on your camera (you will need to download an app' to start sending your photographs from your camera to your smart phone using wifi). These are useful to know even if you rarely use them.

Vary the shutter speed; If you have a tripod, experiment with long shutter speeds, useful in low light situations and very low IOS's of 50 or below. Slow shutter speeds are also very useful for taking photographs of buildings if you don't want people in the photographs. People walking past the camera will be moving too fast for the camera sensor to pick up their movement. Fast shutter speeds are useful to capture images in bright light & movement eg: waves, trees swaying in the wind.

Once you have a good command of what makes an engaging landscape photograph, you can apply the rules to almost any scene and get a good result. Then you will need to improve your creative and technical skills so that you can take your photography to the next level. Editing software is the most popular way to enhance images, post production and this is a whole area of expertise in itself. Smart phones come with a wide range of filters and editing options, spend a bit of time exploring how to enhance the images you have been taking on this course.



Assignment 4. Next Level Landscape Photography.

Submit 3 photographs from the following 6 options.

1. **Long or short shutter speed.** Any landscape scene of your choice.
2. **Reflection.** Using water, a window, anything that reflects the scene.
3. **Shadow and light.** Look for the sunlight in a scene & capture an image.
4. **Contrast.** Either black & white or colour, capture a scene with strong contrasts.
5. **Transport.**...anything goes, use your imagination, camera & composition skills.
6. **Story telling and mood.** A photo that transports the viewer into the scene.



Week 5; Families, Animals and Sport.

Movement in a scene means understanding **shutter speed**. Fast shutter speeds freeze movement, slow shutter speeds can make an image look blurred. The genres of photography called, '*motion blur*', and, '*intentional camera movement*', both use 'out of focus' to create artistic images. Controlling shutter speed is important in being able to get the image you want, be it tack sharp or blurred.

For sharp images you need to keep the camera still and use a fast enough shutter speed to freeze movement. To begin, put your camera into, **Aperture priority**, and let the camera choose the shutter speed. Now, look for a moving object/person/animal etc, as you take the photographs of moving objects, note the shutter speed that your camera is choosing, you can use these as a reference point when you move to **manual mode**.

It's difficult to keep moving objects in focus all the time so, to achieve this you can move your camera into, **continuous tracking mode**. (we will look at this later).

For sports events, large family groups with small children, moving animals, start in auto setting while you are learning, unless you know what the conditions are like. Use the cameras chosen settings as a guide and then play with the f-stops and shutter speed to prevent overexposure of bright areas of the photograph and to keep moving objects in focus.

Position groups of people away from direct sunshine so they aren't squinting and keep the camera on, '**CH**' continuous high (use the dial on the top of your camera) if there are dogs and small children in the group, you'll end up with a lot more photographs, but, you're more likely to get, 'the one'!!

DSLR Option: To find, '**Continuous Focus**', first find the, 'AF-M' setting on your camera, make sure it's on, 'AF' then press the button in the middle of the little lever, and on the screen at the top of your camera you'll be able to toggle between, AF-C, AF-S and AF-A. Set your camera to, AF-C, when you look through the lens. you'll see that the sensors are continually moving to keep objects in focus. You can move the setting back to 'AF-A' when you're finished photographing movement.



Assignment 5. Photographing Movement.

1. **Family/group photograph:** Can be posed or natural; your choice. Submit the image and the camera settings that you used.
2. **Two animal shots:** Could be a family pet or wild animal. If possible, one photograph of the animal moving and one still.
3. **Two photographs of a sports event:** Or people engaged in a sporting activity. One showing the player/runner/swimmer with sharp, frozen movement, one blurred motion. Remember: Use a slow shutter speed for blurred motion.

Submit the 5 photographs as .jpg. If you would prefer to send 4 animal or 4 sports images that's absolutely fine.



Week 6; Natural World & Travel Photography.

Travel photography can mean, holiday photography, but more often nowadays it has come to mean traveling to exotic destinations to take photographs and it's big business! Travel photography can include several different genres of photography, including, landscape, food, street, documentary, architectural and more. But, you can't capture everything all the time, so, start by revising, '**point of focus**'. Look at the ways we have discussed to enhance what you really want the viewer to see.

For most of us, travel and natural world photography often happen at the same time because we head out of the city and into nature for our breaks. Capturing beautiful scenery is a joy, but getting a beautiful image needs a bit of forethought and getting up early for that golden dawn moment.

Use a prime lens one day, a zoom the next, mix it up a bit and make your technique appropriate to the image you want to make. **Macro (close up) Photography**, in a landscape context can be used to pick out the details in a scene and give the viewer a close up aspect of a natural landscape. Encapsulating different cultures in photography is a very exciting and interesting topic & can often be done by focusing on the small objects/patterns/wildlife in the city or landscape you are in.

Natural World photography: Try capturing anything interesting around you that's representative of the place you are in. It could be animals, birds, plants or it could simply be a striking pattern in the sky, seascape or shadows created by trees. Train yourself to look for interesting patterns, shapes, silhouettes and reflections. All the time, try to keep in mind the point of interest, remember the viewer does not get the sounds, smells and emotion, so you need to *trap* those things into your image. Yes, it's hard, but train your eye and you will see like a photographer.

Natural sunlight changes as you move around the world. If you compare photographs taken on opposite sides of the world, or ends of the earth, you will see the different casts and qualities of light. The extreme of an icy landscapes and hot desert sunlight illustrates this point well. When you take images try to utilise the natural sunlight that you have available to you to place the scene in context. If you have little or no sunlight; as in the depths of winter in the Northern hemisphere, consider utilising the lack of light, look into puddles for reflections, raindrops on vegetation, silhouettes and grey broody skies. Embrace the gloom!!



Assignment 6. Natural World & Travel Photography.

Submit 4, of your recent, favourite travel and or natural world photographs, shots that require no explanation. In other words the information the viewer needs is in the photograph, be it visual or implied. Upload edited or unedited photographs. Use natural light or try using the flash to lighten up a foreground element in the image.



Week 7; Flash Photography, Still Life and Studio.

Flash photography can mean using the inbuilt camera flash or using an off-camera flash. Both types of flash photography require a bit of practice so that the flash does not produce harsh flat images or dark shadows. Flash photography is usually associated with creating images indoors, but flash is also used outside to lighten foreground details or for outside portraits. If you have a tripod this can help if you are photographing for a long period of time, cameras are heavy!

A good way to start practising and familiarising yourself with flash photography is to set up a **still life composition**. You can control the composition, leaving you time to concentrate on technical aspects. Just about anything can be used for a still life arrangement, but try taking some shots without the flash first, to see what a difference it makes. **Bouncing light & using filters** over the the flash unit to dull the harsh light a little can help, try experimenting. You can buy cheap reflectors and backgrounds and even set up your own **indoor 'studio'**, quite cheaply. If indoor, flash photography is your thing, there are many possibilities for projects. **Light boxes** are another way to achieve fantastic photographs indoors and these can also be bought cheaply and can provide hours of fun, particularly if you want to photograph products to sell on Etsy for example.

Using a flash outside when you are taking photographs of people can be very useful to lighten up the foreground and brighten faces, but also keeping the natural outdoor feel to your photograph.

Read through your camera manual section on the built in flash and take some preliminary shots to see what the difference is between different apertures, ISO settings and shutter speeds. If you have a willing model prepared to sit for you, this is a fantastic way to practice portrait and flash photography, maybe even some black and white photography too. Do all the preliminary work before you ask a model to sit for you, so that you don't keep them waiting.

Many professional photographers choose indoor studio photography as it is a controlled environment that customers can come to. The photoshoot isn't weather dependent and the photographer doesn't not need to carry lots of equipment around. This style of photography is very different from a more documentary, lifestyle photoshoot, that could also be done inside but is more likely to be situated outside in local countryside or place of natural beauty. But, most families need to be posed to get the best results.



Assignment 7. Flash Photography.

1. Take 1 still life composition shot using a flash, inside or outside, any mix of components for the composition, it could be tools in your garage, makeup, food from your fridge, your baby's toys, anything! (Hint: Point of Focus)
2. What **Genre** of photographer do you see yourself as? Take 2 flash images that reflect your favourite genre. (See notes on, Genres of photography)

Submit 3 images as .jpgs.



Week 8; In-Camera editing and Post Production.

Your camera will probably come with a set of special affect's, '**Scene**', and '**Effects**' settings that you can access through a dial at the top of your camera. You probably won't use them that much, but, it's worth just seeing what they can do. The, '**Retouch Menu**', has a whole list of editing possibilities. The best way to see what each of them do, is just to scroll through and try them out for yourself with a few photographs.

High and Low Key photography: Try to photograph an image with light objects, a bright, almost overexposed look, these are called, high key, images, eg: a white end on a white plate on a white table cloth. A low key image is achieved by having dark objects on dark back grounds. Think about a black cat, sitting on a dark velvet cushion on dark brown sofa, think deep shadows and textures. You will need to adjust the camera settings to take these two types of shots as your camera will be desperately trying to compensate for the bright light in HK photos and lack of light in a LK photo! Very good practice for getting to know how your camera exposes a particular scene though.

HDR: High Dynamic Range. Useful for food photography as you can saturate the image and make fruit and vegetables look more appealing. Look for the HDR button on your camera and switch it on. HDR is also used a lot in post production & will be an option on your smart phone camera. Be careful not to oversaturate images however as they can look too artificial & lurid. Many of the landscape images in magazines and holiday brochures have been saturated to make them look more exciting and enticing.

Highlights, shadows, straightening, vibrance, vignette, spotlights, sharpening and filters.

All of these methods can be used to enhance your photograph. If you have, '*blown highlights*' ie: areas of the image that are pure white with no detail, these can be reduced by darkening the highlights in post production. However, try to learn how avoid blown highlights in the first place as you lose detail when you have overexposed parts of an image and the bright spots distract from the focal point. Whatever editing and/or effects you use, remember your are trying to increase the interest of your image and draw the viewer to the focus or focal points that you want them too see.

Editing is a form of manipulation to increase the engagement in your image. The way that you edit starts to become your recognisable style. Different styles are often associated with different genres of photography, eg; black and white images are often used for street and documentary photography. HDR with landscape and food photography. High Key & Vignette with family/portraiture.

There is no assignment this week; Use the time for portfolio building.



Week 9; Fine Art Photography & Ethics.

Thinking forward to creating a portfolio of cohesive images (if possible) or stand alone if you prefer. Your style comes from your repeatable photography technique, the subjects you chose to photograph and your post processing work.

Fine Art Photography: As opposed to, taking a photograph in a way that is artistic to be used as a piece of Art. Fine Art Photography is a process that uses your creative skill set. The images need to be taken deliberately, with a creative purpose and express a personal concept. Fine Art photography is more about the photographer and not for a commercial purpose, although many fine art photographs do now have huge commercial values. Have a look at the work of, *Andreas Gursky, Cindy Sherman, Inna Mosina, Ansel Adams* and *Nan Golding*. To create images that are inspired by something in you, might be the way forward for your portfolio, if you feel you can bring a personal message, be evocative and bring something personal to your images, something that has started in your mind: This in Fine Art Photography.

This week, continue thinking about what subject or subjects you will be using to create images your portfolio.

Ethics of travel photography: Children, poverty, the elderly, people with disabilities, have been photographed thousands of times in poor countries. Challenge yourself to try something different. If you wouldn't do it in your own country, it's not ok to do it in another country where people may not feel confident to say no to your camera. Be mindful of what you are trying to achieve in your photography. Reportage and documentary photography in countries foreign to you are the locals everyday lives, which maybe harsh, difficult or dangerous. Think about your perspective. Someone else's poverty and hardship may make an 'interesting', photograph, but please think about what you are trying to, 'report'. This is my personal opinion & something I feel quite strongly about.

There have been quite a few incidences of post processing being used to cheat in some of the most recent prestigious photography competitions. I've sent a couple of links that you might find interesting. Photography ethics is becoming an important issue to engage with and it's worth spending a bit of time thinking about where you are on the continue of the post processing of photographs? Or do you believe that any processing at all is wrong? It's an interesting debate.



Assignment 9 : Portfolio Submission Ideas.

This activity is optional and it might be that you have time in the future, but not right at this point. However, start to think about a collection of photographs that you would like to take, consider: 1. Genre 2. Location 3. Editing techniques 4. Story telling and Mood 5. Subject content 6. Submission methods.

Submit your ideas for 1-6.



Week 10; Capturing People, Portraits and Light.

The most important consideration when photographing people, is that you have their permission to do so. If you intend to post the image to anywhere that people can see and access it, you must have the person's or group's permission to do this.

We have already looked a little bit into taking formal portraits, but we can consider many different ways to capture the people around us. Taking portraits of people in their 'natural' surroundings can be very rewarding and the story that a photograph tells can be very powerful (have a look at the links on this subject). Taking photographs of groups of people or individuals is a skill that can be learned. Remember, however informal you want the photograph to look, you still need to pose your subjects so that you can direct the group or person into the most flattering or interesting positions and you may need to guide them away from distracting backgrounds or out of direct sunlight. Having the confidence to do this can be a little daunting, but the outcome is worth it and you will avoid having groups standing in straight lines and individuals looking straight into the camera (unless that is what you want obviously).

Feedback from Week: 5 and 2, will have helped you to think about the benefits of posing your subjects.

Light and People:

Light, probably the one most important aspect of photography. Light is everything, being able to find it, use it, capture it and sometimes manipulate it, defines a great photographer. I would go so far as to say that light is even more important than the equipment you use.

When you are taking photographs of people, particularly, light is crucial. Humans see in stereo, we have two eyes that form an image in our brains. Cameras have one 'eye', the aperture. We need to use light to create the effect of a 3 dimensional object, in the 2 dimensional image or print. When you start to take photographs of faces you may well be disappointed that the shape, colours, focus is not realistic. Practice adjusting your sitter/group can help bring the resulting photograph alive. If you have people wearing glasses, ask them to take them off, or push the glasses back so that their eyes can be seen. Make sure people's feet aren't too far forward or they will dominate a photograph, remember, whatever is closest to the camera will be the biggest object in the photograph. Try to connect people, by asking them to hold hands, put hands on shoulders, around waists, be touching in some way. It may feel awkward but generally, the closer people are in a group the better the photograph will be. Standing side on with their face turned to you might be appropriate for individuals on their own or in groups. Keep an eye on the light!!

Experiment with posing and have a look at the links. There are lots of interesting and useful articles about how to pose people and groups. You will start to develop your own style and method if this is a genre of photography that you want to pursue. Organising your photograph to improve the composition helps most genres, even in Street, Documentary & Reportage you can arrange some elements of what is in the frame (view finder) to improve the composition.



Portfolio Presentation:

This last section of the course is about collecting your work together, to reflect on the skills that you have learned. How you have developed as a photographer? Have you found a genre that particularly interests you? Creating this submission is a project in itself, take some time to think of a theme that really interests you, think about what style would be best suited for your chosen genre and take several photographs from which to choose your final selection.

Choose a platform to organise your photographs, this could be a place you already use, Instagram, Facebook, flicker, your website etc; or you may decide to start a new online portfolio. You may even decide that you want to print your chosen selection for an exhibition! If you don't have a platform yet, now is the time to create or sign up for one. If you would like to submit a blog, please do that.

Decide on the genre (have a look back at the list of genres) theme, style, place etc; that you wish to submit images of or from.

Usually, but not always a cohesive body of work looks better than a collection of stand alone images. The overall look and connection between the images must be obvious. If the subjects are different it could be the light or the editing style that unites them, it could be that they are all portrait or landscape images. If the subjects are very similar it could be that the photographs are all black and white. Try to link, visually, your 12 chosen photographs. If the connecting theme is a story telling or documentary genre, for example, 'Family Celebration', try to keep the same light/dark, (High key or Low key) throughout your portfolio collection.

Choose your photographs and submit the 12 best images as, 'jpgs, with a 200 word paragraph about the inspiration for and post production (if any) of your images. I look forward to seeing your final portfolio or ideas about what you would like to do in the future. I look forward to seeing your submission!

Thank you very much for taking part in this course.

If you have feedback on this course and or suggestions for future courses, please contact me; ruthemorrisphotography@gmail.com.



RUTH MORRIS

