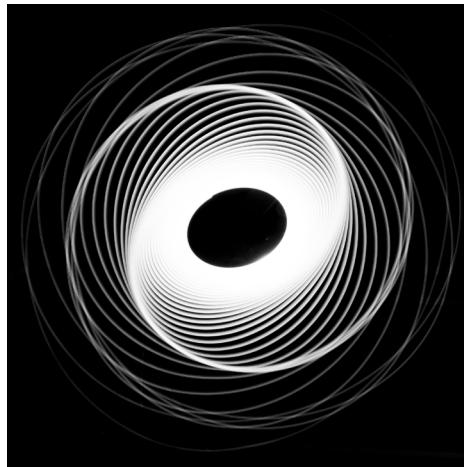


PROJECT 1

SPIRAL LIGHT PHOTOGRAPHY



TIME
1,5h



DIFFICULTY
1/5

70s

SHUTTER SPEED

f/22

APERTURE

100

ISO

M

MODE

MF

FOCUS

What You Will Need

- Tripod
- Light source
- String



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$0

Attach a small torchlight from above in a dark room and capture it spinning from down-up.

1. Use a simple flashlight with very low power. You will also need a tripod, a camera, a cable release, and something to hang your flashlight from. For this, you can use a stand, or you can hang it from the ceiling. Make sure the height where the flashlight is hanging is adjustable.
2. Put the camera on the tripod, pointing upwards. Set the focus manually and use a narrow aperture to keep your photos reasonably sharp.
3. You also need to use the bulb mode and a cable release. Set the flashlight to the lowest power (approx. 10-15 lumen). Hang the flashlight from the very center of the pen.
4. Make adjustments to the height while taking pictures.
5. Throw around the pen and start taking photos after the first rotation of the pen.
6. Use a wide angle lens to capture the whole spiral.
7. Pay attention to the length of the string and the distance away from the hook point. Try variations of the length and distance.
8. Start taking pictures. Throw the pen in a circle, or throw it back and forth or do a minus spiral. Experiment with different spirals.
9. Take it to the next level by using different light sources. You can also try using multiple colours, LEDs, or spin multiple lights at the same time.

PROJECT 2

HIGH SPEED PHOTOGRAPHY



TIME

45 min



DIFFICULTY

1/5

1/4000

SHUTTER SPEED

f/9

APERTURE

100

ISO

M

MODE

AF

FOCUS

What You Will Need

- Tripod
- Eggs



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$8

Use a fast shutter speed and tripod to freeze and capture fast moving objects.

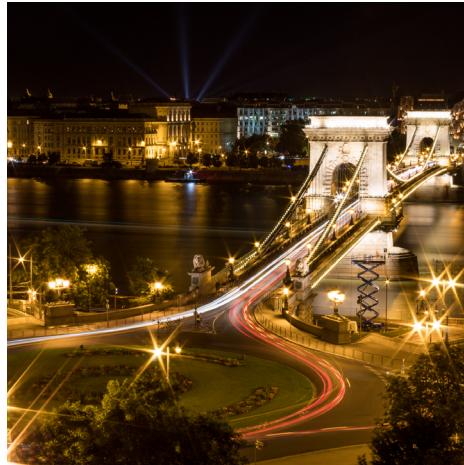
1. There are two ways to capture this photo. You can either use a fast shutter speed on your camera, or use a flash.
2. A fast shutter speed would freeze motion and capture a still image. A fire flash has the same effect, it freezes motion with that burst of light.
3. Put your camera on a tripod to take consistent results, and use manual focus.
4. Make sure you have an abundance of light.
5. Use shutter priority mode to set a fast shutter speed. Use a narrow aperture to have a decent depth of field, and turn the ISO up.
6. Set your camera on high speed shooting mode to be able to take photos continuously.
7. Use an egg because it cracks really well, and it flies out in different directions. It does not have a watery texture, so it will look better in the photograph.
8. For the best result, drop the egg from a height on top of a bowl.

PROJECT 3

LIGHT TRAIL PHOTOGRAPHY



TIME
30 min



DIFFICULTY
2/5

30s

SHUTTER SPEED

f/22

APERTURE

100

ISO

M

MODE

MF

FOCUS

What You Will Need

- Tripod
- Moving lights



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$0

Capture a motion filled nighttime scene using a tripod, shutter release and slow shutter speed.

1. You will need some moving lights, a camera and a tripod.
2. Set your camera up to take a long exposure photo. As long as you don't move it and the focus is right, you will see light trails in your scene.
3. A light trail can be cars, planes, or people walking with their phones. Try to have as many variations of light as possible to have the best pictures.
4. Set your camera to manual mode. This will allow you to set a longer exposure and pick the best aperture value.
5. Use a narrow aperture to allow the least amount of light into the camera.
6. Zoom in the scene to focus. In case there is no light in the scene, use a flashlight to see where you want to focus.
7. Press the shutter speed release button. Take multiple 30 second long exposures to have at least one photo that you are really satisfied with.

PROJECT 4

LONG EXPOSURE DAYTIME



TIME

1h



DIFFICULTY

4/5

1/6s

SHUTTER SPEED

f/20

APERTURE

100

ISO

M

MODE

AF

FOCUS

What You Will Need

- Tripod
- Filter
- Shutter release



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$30

Photograph a scene using a tripod, neutral density filter, shutter release and slow shutter speed.

1. You will need a stop filter to take long exposure daytime photos. This is a 6-stop filter which will reduce the amount of light in your scene by 6 stops.
2. To get the best results, you will need to mix motion blur and sharpness – movement and still life.
3. Find a scene with something that will move naturally (e.g.: sunflowers moving in the wind). This will be the motion in your photo.
4. Place your subject in the field. This will be the still element in the photo. The subject can be you, another person, or even an object.
5. Attach the stop filter to your lens and set your camera to manual mode.
6. Select a narrow aperture (around f/20) and a moderately slow shutter speed (1.6 seconds).
7. Start taking photos. For extra movement, add a little bit of motion to the still element of the photo (e.g.: moving arms around).

PROJECT 5

LIGHT GRAFFITI



TIME
1,5h



DIFFICULTY
3/5

30s

SHUTTER SPEED

f/3.5

APERTURE

100

ISO

M

MODE

MF

FOCUS

What You Will Need

- Tripod
- Glow sticks
- Sparklers



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$5

Capture a scene using bulb mode while you paint the air with a torch, facing the camera.

1. You need to shoot at night and create your own light source.
2. You will need a camera with manual mode, a tripod, and a light source.
3. Use glow sticks, sparkles, torches, or a phone screen to create light. Avoid using different types of light sources in one picture to get a more polished result.
4. Use manual mode, and set your shutter speed to 30 seconds. This will give you enough time to run around with your light sources.
5. The moving person won't be in the scene long enough, so the camera won't capture them.
6. Set a wide aperture and turn the ISO up.
7. In case the photo is underexposed, increase the ISO or shutter duration.
8. If the photo is still underexposed, try a different light source or fix it in post-production.
9. Use manual focus for your night photography.
10. Place the glow sticks in the background, run around with them or write your name out. Look for shapes, and highlight them with the light sources.

PROJECT 6

MACRO PHOTOGRAPHY



TIME

1,5h



DIFFICULTY

3/5

0,6s

SHUTTER SPEED

f/32

APERTURE

1600

ISO

M

MODE

MF

FOCUS

What You Will Need

- Tripod
- Macro Lens
- Photography box



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$315

Use a macro lens to photograph a small object up close using a flash or light box. Use a macro lens to photograph a small object up close using a flash or light box.

1. Capture something very small and bring out every little detail of it. Macro photography means that the subject of your photo appears either the same size, or larger on your camera sensor (1:1 ratio or greater).
2. The choice of lens is important in macro photography. Use a lens that is built for shooting closeups.
3. Use a tripod and cable release to avoid camera shake.
4. Select a very narrow aperture and long shutter speed. Use a product photography box to have a plain white background. It will allow you to shoot without harsh shadows. It will also make the subject look very soft and well-lit.
5. When shooting something that is closer to the lens, you will get a much shallower depth of field.
6. Shoot in aperture priority mode. Choose an aperture that is as narrow as possible (usually f/22).
7. Test the composition first, then bring the ISO down to improve image quality. Use a longer shutter speed to maintain the exposure after changing the ISO.
8. Use manual focus to get the subject as close to the lens as possible. Focus on the part of the subject that is nearest to the lens.
9. If you want to change the composition, move the subject instead of moving the camera.

PROJECT 7

CRYSTAL BALL PHOTOGRAPHY



TIME

15 min



DIFFICULTY

1/5

1/1250

SHUTTER SPEED

f/3.5

APERTURE

100

ISO

A/Av

MODE

MF

FOCUS

What You Will Need

- Crystal ball
- A building
- Protectant gloves



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$20

Hold a crystal ball in front of the camera and focus on the image shown in the ball.

1. Take a typical scene, e.g.: a street or a landscape, and look at it through a crystal ball.
2. Zoom into the frame a little to set the focus exactly where you want.
3. Take photos on a bright sunny day. The glass can behave as a magnifying glass, so use a heat protection glove to avoid being burnt while taking photos.
4. Use a really wide aperture to have a blurred background around the ball. Everything inside the ball will be sharp.
5. Centre the building in the centre of the crystal ball. Make sure that the horizon is in the middle.
6. Flip the image upside down in Photoshop or Lightroom.

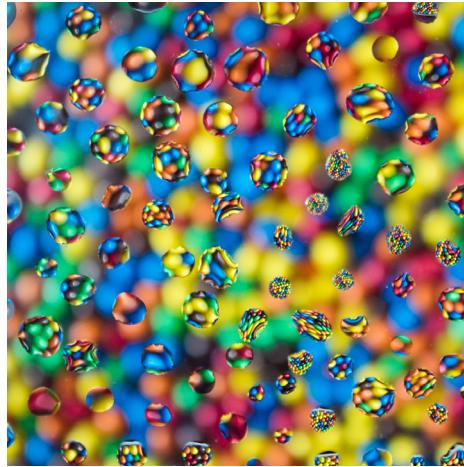
PROJECT 8

COLOURFUL WATER DROPS



TIME

1h



DIFFICULTY

2/5

1/15

SHUTTER SPEED

f/5.6

APERTURE

400

ISO

M

MODE

MF

FOCUS

What You Will Need

- Tripod
- M&Ms
- Water drops
- Piece of glass



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$15

Place a plate of glass raised above a bowl of M&Ms. Create water droplets on the glass, and photograph through them top down, using a flash.

1. Place a glass surface between two chairs. This will elevate the glass from the tray on the ground.
2. Place M&Ms in the tray. If you don't have M&Ms, try to look for objects that are colourful and similar in shape and size. By doing this, you will end up having a textured background.
3. Use a pipette and place small drops on the glass. Make sure the pipette is close to the glass to avoid big splashes.
4. Use a tripod or hold your camera above the glass. Mark on the glass where you will need the water drops. Start in the centre and work your way out when placing the drops on the glass surface.
5. Use manual focus. Zoom in instead of placing the camera closer to the glass.
6. Use the widest aperture possible to have a shallow depth of field.
7. Focus on the water drops. The water drops will magnify the background. As a result, the M&Ms in the background will be out of focus and the M&Ms visible in the foreground will be sharp.
8. Pay attention to the position of the camera, so that the droplets don't pick up the colours of the tray. Adjust your camera slightly to get rid of unwanted elements.

PROJECT 9

CUSTOM BOKEH



TIME

45 min



DIFFICULTY

1/5

1/160

SHUTTER SPEED

f/2.8

APERTURE

400

ISO

A/Av

MODE

MF

FOCUS

What You Will Need

- Cutter
- Paper
- Fairy lights



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$8

Cut out interesting shapes on a lens cap size card, and shoot through them using a wide aperture.

1. Cut your shapes out from a black card. Use a circle cutter to cut the perfect circle shape out. You can also cut shapes and lines into the side and fold it down to make a lens cap.
2. Tap it around the lens.
3. Cut shapes in the middle of the circle (eg.: a heart or a star).
4. The further away you are from the background, the bigger the bokeh will be. Use a wide aperture to reach background blur. The best lens for this photo is a wide aperture lens.
5. Set your camera to manual mode.
6. Put some fairy lights on and experiment with the level of background blur. Use manual focus to adjust how much of the picture is out of focus.
7. Put your custom cards in front of your lens to see the custom shaped bokeh.

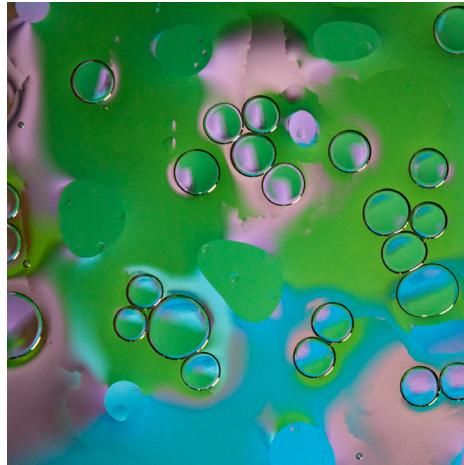
PROJECT 10

OIL AND WATER



TIME

1,5h



DIFFICULTY

3/5

1/500

SHUTTER SPEED

f/5.6

APERTURE

800

ISO

A/Av

MODE

MF

FOCUS

What You Will Need

- Colourful paper
- Oil
- Water



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$5

Suspend glass over colorful materials, mix together oil and water on the glass and capture top down using a flash.

1. Place the pane of glass on the edge of the two seats. It allows you to shoot through the glass.
2. To have a colourful background, put the coloured cards on the floor.
3. Hold your camera above the glass. You can also use extra lighting to make the scene as bright as possible.
4. Pour some water on the glass, then start placing oil drops. Check the results with the help of live view. The oil drops will magnify and flip the colours around.
5. You can also place the oil on the glass first, and fill out the space between them with a water pipette.
6. Use manual focus to focus on the oil and the water. This will help you get an abstract result.
7. If you are not happy with the result, clean the glass with a paper towel and start over.

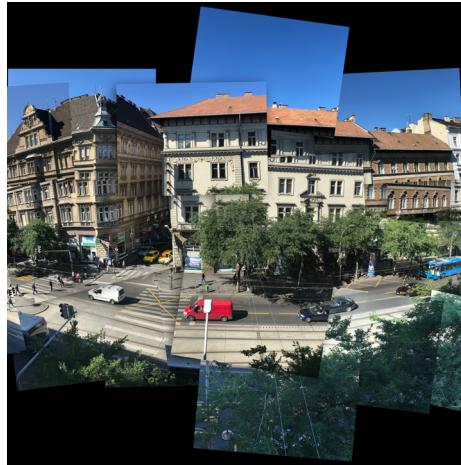
PROJECT 11

PHOTO MONTAGE



TIME

45 min



DIFFICULTY

2/5

1/100

SHUTTER SPEED

f/5.6

APERTURE

200

ISO

A/Av

MODE

AF

FOCUS

What You Will Need

- Phone
- Photoshop



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$0

Overlap images from the same scene on top of each other using Photoshop to reveal a wider perspective.

1. You can do it digitally and physically. If you would like to do it physically, I would still suggest doing it digitally first to know your layout.
2. Use your phone and set it to telephoto lens mode. Zoom in 2x because you will capture different aspects of the same scene.
3. Stand in one spot and take a bunch of photographs while moving your camera around. You can also do this in different times of the day to have different lighting for creative photos.
4. Import your photos to your computer and open Photoshop.
5. In Photoshop, go to File- Automate- Photomerge. Select your files from your photoshoot and open them. Select Collage, unselect Blend Images Together, and hit OK.
6. Photoshop adds these pictures as layers, so you can resize them and move them around.
7. Use your move tool to move layers without selecting them in the Layers panel.
8. Lock the aspect ratio and resize the images so that they fit better.
9. Look at the details of the images and adjust their position manually. This will ensure that they fit perfectly to each other.
10. Convert all the layers to Smart Objects to edit them separately (e.g.: add Drop Shadow to some layers).
11. Use Lightroom for final processing (e.g.: cropping).

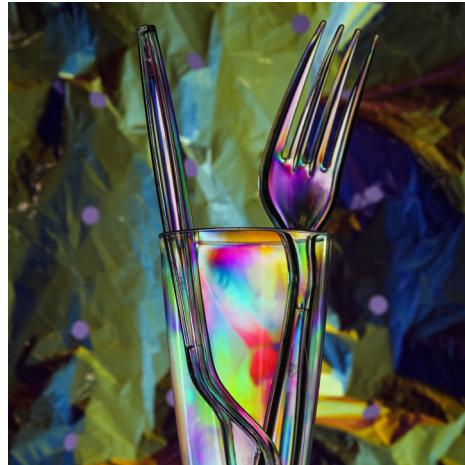
PROJECT 12

PHOTOELASTICITY



TIME

1h



DIFFICULTY

3/5

1/60

SHUTTER SPEED

f/8

APERTURE

400

ISO

A/Av

MODE

MF

FOCUS

What You Will Need

- Tripod
- Laptop screen
- Polarizing filter
- Plastic cutlery



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$0

Capture clear plastic objects between a polarising light source and a polarising filter.

1. Use a basic camera (or phone), a polarising filter, and a laptop screen. To reach photoelasticity, use a light source that is going into one direction (e.g.: laptop screen).
2. Turn on your laptop and open Photoshop. Create a document with the size of your screen. Save it and view it in full screen.
3. Turn your laptop on its side. It makes placing objects in front of it easier.
4. Put your camera in portrait orientation on a tripod.
5. Use manual focus and manual mode. Select a narrow aperture to have a deep depth of field.
6. While adjusting the polarised camera, the photos might get darker. Adjust your settings based on those changes. Use a live view to see the scene and focus a bit easier.
7. Try cutting out any ambient light sources.
8. Place a glass in front of the screen. Add additional elements (e.g.: plastic forks and spoons) when experiment with the composition.
9. Adjust the polarizing filter to change the colours.
10. Take a plastic sheet and drape it on the laptop screen to have a textured background.
11. Open the photo in Lightroom and make the background as white as possible.
12. Open it in Photoshop and hit Cmd+ I (Ctrl+I on Windows) to invert colours. Adjust the background colour in Lightroom.

PROJECT 13

STEEL WOOD PHOTOGRAPHY



TIME
1,5h



DIFFICULTY
1/5

15s

SHUTTER SPEED

f/3.5

APERTURE

100

ISO

M

MODE

MF

FOCUS

What You Will Need

- Tripod
- Safety gloves
- Steel wool
- Whisk



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$30

Photograph burning steel wool spinning at nighttime, using a tripod and slow shutter speed.

1. Steel wool is an alternative and more dangerous way for light graffiti photography.
2. Avoid doing it in a dry area. Being closer to a wet area will reduce the risk of accidents in case something goes wrong.
3. You will need a camera, a tripod, a whisk, a steel wool and a lighter. If you place the steel wool inside the whisk, it will hold it safely, but it will also allow the sparks to fly out.
4. Steel wool burns slowly, so it will give you time to take pictures.
5. Keep the burning whisks away from yourself (at an arm length) to avoid the sparkles landing on you.
6. Ignite the steel wool and start moving with it. Try different shapes and directions to get unique photos.

PROJECT 14

TRANSFERRING PHOTOS ONTO WOOD



TIME

2h



DIFFICULTY

1/5

SHUTTER SPEED

APERTURE

ISO

MODE

FOCUS

What You Will Need

- Printed photo
- Piece of wood
- Gel medium
- Sand paper



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$25

Glue a laserjet photo print face down on wood using gel medium. After 24 hours, wet and rub the paper away.

1. Make sure you are using a laser printed photograph.
2. Flip your photograph in Lightroom or Photoshop before printing it. This will create the correct orientation when adding the photo to the wood.
3. Use a smooth piece of wood to get the best results. Use a sand paper to smooth the surface. Wipe the dust off from the wood before applying the photo.
4. Protect the surface of the table with a cardboard.
5. Start painting the gel medium with a brush on the surface of the wood. Spread it thinly.
6. Apply the image on the wood. Get rid of the air bubbles with a scraper. Leave it on for the night to dry.
7. Wet the paper with a sponge.
8. Start rubbing the wet paper with your fingers. As you remove the paper, you will leave with the image on the wood.
9. Where the photo had white objects, the paper will be removed and the wood will peak out.
10. Remove the remaining paper from the surface. Let it dry for a few hours and then sand off the edges to have a smoother transition into the wood.
11. As finishing touches, remove the gel from the side, merge the sky with the wood and make the edges more rustic with a sand paper. When the sand paper gets dirty, start using a new one to avoid getting that dirt on the picture.

PROJECT 15

BUBBLE PHOTOGRAPHY



TIME

2h



DIFFICULTY

5/5

1/160

SHUTTER SPEED

f/22

APERTURE

100

ISO

M

MODE

MF

FOCUS

What You Will Need

- Tripod
- Flash
- Glycerin and soap
- Water



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$80

Create a bubble mixture using soap water and gelatin. Photograph straight on using an overhead softbox.

1. Set up your bubble mixture. Use half a cup of water, two tablespoons of transparent soap, and 2 tablespoons of glycerin.
2. Rest the bubble mixture overnight to thicken up.
3. Take a straw and put the mixture in a container. The wider the container is, the bigger the bubble will be.
4. Stick your straw in the bubble and very slowly to inflate it by blowing.
5. Move the bubble over to your set. You can use a flash, a diffuser and a tripod, but it is not necessary. You can also use only a flash plugged into your camera, or natural window light. But a softbox gives you a more consistent result.
6. Level the camera with the bubble. Place the softbox two or three inches above the bubble.
7. Set a very narrow aperture, a low ISO, and 1/100 shutter speed to remove ambient light. Pay attention to your flash sync speed.
8. When you leave a bubble inflated for longer, it gets more interesting, as more colours will appear.
9. If the bubble doesn't stay up long enough for you to take the photo, add more glycerin.

PROJECT 16

HARRIS SHUTTER EFFECT



TIME
1,5h



DIFFICULTY
2/5

1/250

SHUTTER SPEED

f/18

APERTURE

100

ISO

M

MODE

MF

FOCUS

What You Will Need

- Tripod
- Flash
- Candle



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$0

Capture three different versions of the same scene, changing each one to MCY? Layered as one image.

1. Take 3 photographs of the same scene and layer them on top of each other.
2. Use a flash to remove all the ambient light.
3. Set up your flash power to 1/16. Put the flash one foot away from the subject. Zoom in on the flash to avoid illuminating the background.
4. Light your candle and blow it out. Start taking pictures when the smoke appears.
5. Import your images into the Lightroom. Select three images, right click on them, and choose Edit In ▶ Open as Layers in Photoshop.
6. Double-click on the top layer. Go to the channel section in advanced blending and keep only red (R). On the second layer, keep only green (G), On the third layer, keep only Blue (B).

PROJECT 17

SLOW SYNC FLASH



TIME
30 min



DIFFICULTY
1/5

1/250

SHUTTER SPEED

f/22

APERTURE

100

ISO

S/Tv

MODE

AF

FOCUS

What You Will Need

- Flash



No
Editing



Basic
Editing



Advanced
Editing

Capture a scene using a slow shutter speed where the flash fires on the front curtain while continually capturing the scene.

1. Take a camera and a flash unit. Instead of taking a short and sharp exposure, take a long smooth and soft exposure.
2. In that process, you should also fire a flash, which will freeze the foreground object. The tiny hand movement will result in light rails and blurred background.
3. Use a flash with a wireless trigger, or put your camera in bulb mode and lift your flash up in your other hand.
4. Be careful how much you move your hand. The best results come from subtle movements of the hand.

Additional Costs \$0

PROJECT 18

SMOKE PHOTOGRAPHY



TIME
1,5h



DIFFICULTY
1/5

1/250

SHUTTER SPEED

f/22

APERTURE

100

ISO

M

MODE

MF

FOCUS

What You Will Need

- Tripod
- Flash
- Incense stick
- Kettle



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$0

Photograph incense smoke using a flash with wireless trigger, a tripod and a fast shutter speed.

1. You will need a camera, a flash unit, and a form of smoke (incense sticks). Use a flash to highlight the smoke coming from the incense stick. Set 1/16 of power for the flash and set the flash zoom to 50 mm.
2. Put the flash at a 90-degree angle from the camera, and 4-6 inches above the source of the smoke. Zoom in to the top of the incense stick and focus on it manually. Make sure you include the source of the smoke in the frame.
3. Blow on the end of the stick to add extra smoke to the picture. Take a picture of an interesting object with the same settings (e.g.: a kettle).
4. Open Lightroom and adjust the whites, blacks, and highlights in the smoky photo. Copy the settings from the smoky photo to the other one.
5. Right-click on the smoke photograph and open it in Adobe Photoshop. Go to Layer and create New Fill Layer ▶ Gradient. Select a colour that you like.
6. Right-click on the adjustment layer and select merge down. Then right-click on the background and click on Layer from Background.
7. Open the second image (the kettle in our case) in Adobe Photoshop. Go to Layer, and choose New Fill Layer. Click on the Solid Colour and select a colour you like.
8. Select the smoke with the lasso tool. Press Ctrl+X or (cmd +x) to cut it out and paste it in the kettle photo (Ctrl+v or cmd+v). Transform it with Ctrl+t (cmd+t).

PROJECT 19

WATER DROPLET PHOTOGRAPHY



TIME

2,5h



DIFFICULTY

4/5

1/200

SHUTTER SPEED

f/18

APERTURE

100

ISO

M

MODE

MF

FOCUS

What You Will Need

- Tripod
- Flash
- Colour dye
- Milk, water



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$5

Capture coloured water droplets fall into a bowl of milk, using a fast shutter speed and tripod to freeze the motion.

1. Fill 97% of the mixing bowl up with water and add a few drops of milk to cloud the water. Add a teaspoon of blue food dye to make the photo more interesting.
2. Use a glass beverage container to drop the water in the bowl. With the tap of the beverage container, you can control the drops of the water.
3. Use a telephoto lens to zoom in on the drop when it reaches the bowl.
4. Set the camera settings in a way to remove all ambient light from the room. Using a flash will allow you to freeze the moment.
5. Bring the flash close to the centre of the bowl. This helps you avoid illuminating the ring of the bowl.
6. Take a few test shots and add some milk and food dye to the beverage container.
7. Use manual focus and start taking photos consistently.

PROJECT 20

WATER SPLASH PHOTOGRAPHY



TIME
2,5h



DIFFICULTY
5/5

1/250

SHUTTER SPEED

f/22

APERTURE

100

ISO

M

MODE

MF

FOCUS

What You Will Need

- Tripod
- Flash
- Fish tank or vase
- Fruits



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$0

Photograph fruit falling into water, using a tripod, fast shutter speed and flash to freeze the movement when it hits the surface.

1. Use a wireless flash unit and place it right above the vase. Set your camera on a tripod and use a telephoto lens.
2. Remove the ambient light from the room. Choose a narrow aperture to minimise the light you let in.
3. It is easier to take this picture with a friend. While one person is controlling the camera, the other person can be dropping the fruit.
4. Try capturing it exactly when it hits the water.
5. Put the waterline at the centre of the image to capture pieces of fruits both inside the water and above the water.
6. For the best results, place the flash above the vase.
7. Make sure to remove the splashes from the side of the glass between shots.
8. Open Lightroom to crop and straighten the image. You can also adjust highlights, shadows, whites and blacks. Remove unwanted splashes with the exposure brush.

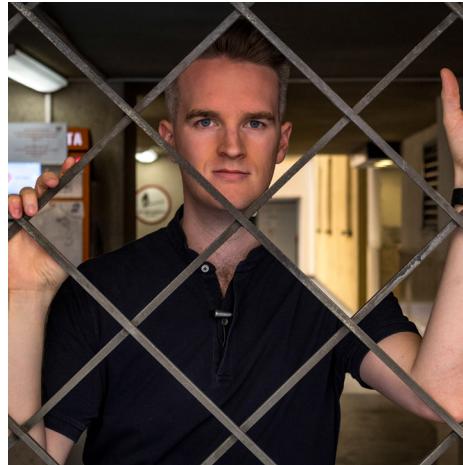
PROJECT 21

CHAIN LINK CUT OUT



TIME

1h



DIFFICULTY

3/5

1/125

SHUTTER SPEED

f/5

APERTURE

800

ISO

A/Av

MODE

AF

FOCUS

What You Will Need

- Chain-link fence
- Tripod
- Photoshop



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$15

Photograph subject behind a chain-link fence. Then cut out segments using Photoshop.

1. Take two photos: one with you in the scene and one without you in it.
2. Make sure that there is no movement behind or around the scene.
3. Set your camera on a tripod and set a timer, then go behind the chain-link fence.
4. Use aperture priority mode and switch to manual focus.
5. Select both images and right-click on them. Click on Edit In- Open as Layers in Photoshop.
6. Select the image with you in it and go to Layer ▶ Layer Mask ▶ Reveal all. Start removing parts of the selected image.
7. Set the hardness of the brush to 100 in order to get straight lines.
8. If the lines are too harsh, use the selection tool to select the areas you would like to remove. When the desired part is selected, go to Edit ▶ Fill ▶ Black.
9. Try to focus on removing small parts, so that the effect is subtle.

PROJECT 22

DAY TO NIGHT PHOTOGRAPHY



TIME

30 min



DIFFICULTY

1/5

- SHUTTER SPEED

f/8

APERTURE

100

ISO

A/Av

MODE

MF

FOCUS

What You Will Need

- Tripod
- Photoshop



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$0

Using a tripod, capture the same scene during the day and at night, blending them together using Photoshop.

1. Select a setting and set up your tripod. For this photo, you will need to take two photos- one during daytime and one at night.
2. Set your camera to manual focus and take a photograph. Leave your camera in the same spot.
3. Make sure the weather conditions are good to leave the camera out for a few hours.
4. After taking the day photo and before leaving your camera, set up the night photo settings. Set your camera for aperture priority mode, keep the ISO and aperture settings.
5. Import your photos to Lightroom and make basic adjustments. Right-click on the two photos, then select Edit In ▶ Open as Layers in Photoshop.
6. Click on the top Layer ▶ Layer ▶ Layer mask ▶ Hide all. Choose the gradient tool and select that it goes from black to white. Black will hide the image and white will make the image appear again.
7. Select the layer mask and click on the left-hand side of the image. Drag the mask to the other side of the image. Release the gradient, and the daytime photo will appear.

PROJECT 23

DOUBLE EXPOSURE



TIME

1h



DIFFICULTY

4/5

MF

FOCUS

SHUTTER SPEED

APERTURE

ISO

MODE

What You Will Need

- Two photos
- Photoshop



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$0

Place two unrelated images on top of each other using photo editing software.

1. Open two photos in Photoshop and disable the top layer. Select the background layer, then click on Layer From Background and name it.
2. Select the model's body with the quick selection tool. Click on select and mask, and choose the Refine Edge brush tool. Adjust the size of the brush.
3. Click on Output settings, select New Layer with Layer Mask, and hit OK. Remove the background of the lady and add a solid colour.
4. Choose multiply as a blending mode. This will ensure that both of the images and the background colours are shown. Select the forest image and hit transform to move around the trees freely.
5. Click on Image Adjustments ▶ Levels to make the blacks darker and bring the whites in. Adjust it until the background of the trees disappear and blends in with the solid colour.
6. Right-click on the layer mask of the layer and click on Apply Layer Mask. Ctrl (command) and select the lady, then click on the tree layer. Apply a layer mask, so that the trees will only be visible where it overlaps with the lady.
7. Go to Image ▶ Adjustments ▶ Brightness and contrast. Bring the brightness all the way up to reveal the details of the lady.
8. Select the tree image, and go back to the layer of the lady. Create a new layer mask and click on reveal all. Select the brush tool (while setting it to black) and paint over her hair. It will reveal the trees.
9. To remove the whites, click on the layer mask of the lady's outline. Select the part that is placed over the tree and start painting with a white brush.
10. Remove the line that blends the two images together. With a black brush, add some tree texture back. Clean up the brush lines around the combined image.

PROJECT 24

HIDDEN CAMERA MIRROR TRICK



TIME

1,5h



DIFFICULTY

5/5

1/160

SHUTTER SPEED

f/3.5

APERTURE

800

ISO

A/Av

MODE

AF

FOCUS

What You Will Need

- Mirror
- Phone
- Photoshop



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$0

Capture the right, left arm and face in a mirror then layer together and edit in Photoshop.

1. Take a picture placing one hand on the mirror, and another one with your other hand on the glass. In the third photo, make sure that your face is visible.
2. Make sure you lift your arm up enough, so your whole torso is visible. Line up your camera with your nose to make the photo centrally composed.
3. Select all photos in Lightroom (command A or Ctrl+A). Click on Edit In ▶ Open as Layers in Photoshop.
4. Move the photo of your face on top. Change the opacity of the top two images to 50%. Use the move tool to align the two images.
5. Remove the visibility of the top layer. Set the opacity of the second layer back to 100%. Select rectangle selection. Go to Layer ▶ Layer Mask ▶ Hide Selection. Mask around the face in the second image and select the top layer. Go to Layer ▶ Layer Mask, and reveal selection.
6. Transform the image with locked aspect ratio to adjust the size of the face to the hands. Go back to the top Layer ▶ Layer Mask. With the brush tool, remove or add parts of that top layer. Set the opacity back to 100% and refine the edges.
7. Adjust the clothes by painting over the merging point with a dark grey brush. Crop the image by using the rectangle tool and going to Image ▶ Crop. Crop the image by using the rectangle tool and going to Image ▶ Crop.
8. Merge the layers into one, and use the Clone Stamp to remove unnecessary objects.

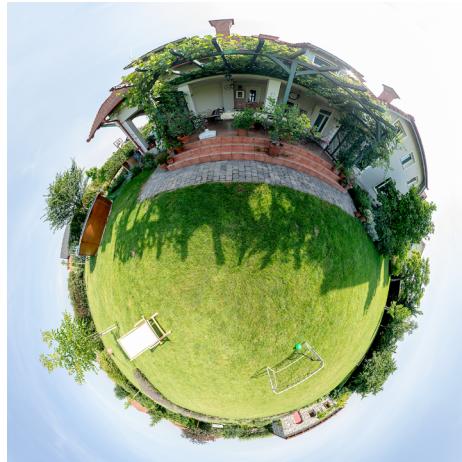
PROJECT 25

MINIATURE GLOBE PANORAMA



TIME

45 min



DIFFICULTY

2/5

1/100

SHUTTER SPEED

f/7.1

APERTURE

100

ISO

M

MODE

MF

FOCUS

What You Will Need

- Tripod
- Photoshop



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$0

Capture 360° panoramic scene using a tripod, and stitch together into a sphere using Photoshop.

1. Set your camera on a tripod. Use manual focus and manual mode. Set your camera according to the light and weather conditions of your scene.
2. Shoot in RAW and recover some of the highlights and shadows later in Lightroom.
3. Bring your tripod close to the subject of your photo.
4. Shoot in portrait orientation to get that extra height in the photograph. Take a series of panoramas, and each time, make sure it is overlapping by 50%.
5. You don't need to capture what is directly above or below you.
6. Import your panorama images into Lightroom. Go to Photo ▶ Photo Merge, and select Panorama.
7. Remove white spaces by adjusting boundary wrap, then hit Merge.
8. Right-click on the photo and select Edit In ▶ Photoshop
9. Go to Image ▶ Image Size. Unlink the width and height and copy the existing width to the height.
10. Go to Image ▶ Image Rotation, and set a value of 180°.
11. Go to Filter ▶ Distort, and add polar coordinates.
12. Flip the image back so that the house is on the back.
13. Remove unwanted parts of the image, e.g.: yourself from the photo.

PROJECT 26

MULTIPLICITY PHOTOGRAPHY



TIME

45 min



DIFFICULTY

3/5

1/250

SHUTTER SPEED

f/8

APERTURE

100

ISO

M

MODE

MF

FOCUS

What You Will Need

- Tripod
- Basketball
- Photoshop



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$0

Using a tripod, capture multiple shots of the same scene, where the subject moves position in each one.

1. Place your camera on a tripod. Pick a scene where you can easily move around.
2. Attach an intervalometer to your camera or set a 3-second timer. You can also ask a friend to take photos at different times.
3. Move around the frame and shoot the ball in the hoop.
4. Select all photos you want to include. Go to Photo ▶ Edit In ▶ Open as Layers in Photoshop.
5. Add a layer mask on the first image. Go to Edit ▶ Fill, and select Black. Select white brush and paint over where you were standing. This way you can remove yourself from the second photograph.
6. Go to the next layer's layer mask. Click on Hide All and paint over with a black brush where the ball was. Continue doing this until the last photograph.
7. In case of overlapping objects, select the affected mask layer, use a black brush, and paint over the object. Leave the last layer as it is because it will serve as a background.

PROJECT 27

CROSS SECTION PORTRAIT



TIME

1h



DIFFICULTY

4/5

1/40

SHUTTER SPEED

f/4.5

APERTURE

400

ISO

A/Av

MODE

AF

FOCUS

What You Will Need

- Tripod
- Two photos
- Photoshop



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$0

Capture a portrait and profile photo of a person, layer and edit in Photoshop to create a cubism style image.

1. Put your camera on a tripod. Take two photos: one with the subject facing the camera and one with one side off.
2. Avoid having hard shadows. Use a plain background with one colour only. A neutral face, body pose, and a messy hair will make the editing process easier.
3. Select the two photos in Lightroom. Right-click and Open as Layers in Photoshop.
4. Put the sideways photo on top and set the opacity to 50% to line up with the face.
5. Set your opacity back to 100%. Use Quick Mask Layer to cut the body out of the top layer and refine the edges. Repeat this with the bottom layer.
6. Reduce the opacity of the top layer and edit where the two layers overlap. Right-click in the layers and apply layer masks.
7. Hold Ctrl or Cmd down and select the second layer. Then go to the top image and click on Apply Layer Mask.
8. Select the top layer mask, click on the bottom layer, and hit layer mask. This will cut out anything that is not part of the selection.
9. Click on the top layer and change blend mode to Darken. Use a black brush with the hardness of 50% to reveal the eye. To blend further, change the colour of the brush to grey. Use the same brush on the nose and lips.
10. Add a white background to the image (new solid colour layer), and drag it to the bottom.

PROJECT 28

THE DROSTE EFFECT



TIME
30 min



DIFFICULTY
1/5

1/100

SHUTTER SPEED

f/4

APERTURE

100

ISO

A/Av

MODE

AF

FOCUS

What You Will Need

- Tripod
- Frame
- PhotoSpiralysis



No
Editing



Basic
Editing



Advanced
Editing

Capture an image of a subject holding a frame, and turn it into a spiral using PhotoSpiralysis software.

1. Set your camera on a tripod. Hold the frame in your hands so that you are visible, and it covers most of the photograph.
2. Open the website PhotoSpiralysis. Open the chosen file. Click on the red dot, which is the sensor of the spiral.
3. Set the spirals to 2. Set your magnification lower to reveal the droste effect better.
4. Adjust the stretch. Move it around, so that none of the image is visible, only the frame.
5. Experiment with different placements to get the best result.

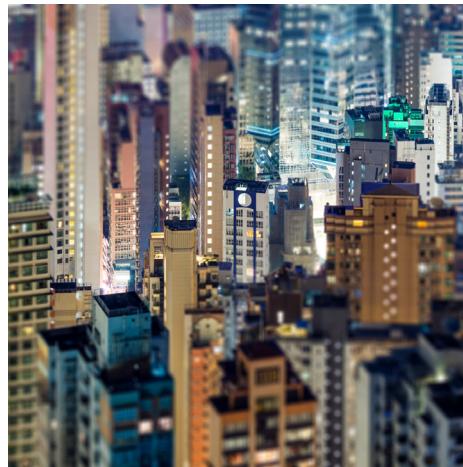
Additional Costs \$0

PROJECT 29

TIlt Shift Photography



TIME
30 min



DIFFICULTY
1/5

-
SHUTTER SPEED

-
APERTURE

-
ISO

A/Av
MODE

AF
FOCUS

What You Will Need

- Photoshop



No
Editing



Basic
Editing



Advanced
Editing

Capture a scene from a high vantage point using a tilt/shift lens, miniaturising the scene.

1. Go to the Tilt Shift option in Photoshop if you are looking for the easiest method.
2. You can also create this effect without the tilt shift option. First, select Quick Mask Tool.
3. Go to Grading tool (G). This will allow you to draw a gradient on the photo.
4. Deselect the quick mask tool. Go to Filter-Blur ▶ Lens Blur. Adjust the amount of blur, so that it looks more natural.
5. Adjust the included buildings with the Brush mode to remove unnecessary blur from the image.

Additional Costs \$0

PROJECT 30

TIME-LAPSE



TIME

2h



DIFFICULTY

4/5

1/500

SHUTTER SPEED

f/2.8

APERTURE

100

ISO

A/Av

MODE

MF

FOCUS

What You Will Need

- Tripod
- Photoshop
- LR time-lapse



No
Editing



Basic
Editing



Advanced
Editing

Additional Costs \$0

Use a tripod and intervalometer to capture a series of images of the same scene, stitched together in LR timelapse.

1. For a 10 seconds long time-lapse, you will need 300 images. Pick a scene where there are fast moving objects.
2. Set your camera on a tripod and shoot in manual mode. Aperture needs to be all the way open to prevent the camera from flickering. Use an external intervalometer and hit start.
3. Import your photos to Lightroom. Use LR time-lapse and select the folder which includes all of your time-lapse images.
4. The blue bar on the preview will measure the luminosity of the image. For the best result, a smooth blue line is desired.
5. Only edit key frames. The frames between the key frames will be automatically edited with a transition.
6. Every time there is a movement in the graph, add a keyframe in it. Click on Save, then drag it to Lightroom. Click on Import.
7. Select 00 LRT4 Keyframes to select your keyframes and do basic adjustments. Right-click on the photos and choose Metadata ▶ Save Metadata to Files.
8. Go back to LR time-lapse and hit reload. Add a deflicker to smooth out the luminosity graph.
9. Go back to Lightroom. Turn the filters off and select all images, then right click, choose Metadata ▶ Read Metadata From Files.
10. Find the original time-lapse folder. Hit File ▶ Export ▶ LRT JPG4K ▶ Export.
11. Go back to LR time-lapse and render the video.