Illuminating Creativity
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What makes a stronger image?
Simplicity
Structured Complexity
Gesture
Leading Lines
Interesting Shape
Clean Shape
Deliberately Incomplete Shape
Clear Figure Ground Relationships
Overlapping Planes
Strong Recession
Texture
Pattern
Structured Fields
Minimalist Fields
Selective Focus
Archetypal or Evocative Proportion
Contrast
Clean Frame
Spaciously Placed from Frame
Touching the Frame
Cropped by Frame
 ----John Paul Caponigro's website - www.johnpaulcaponigro.com

Places to See Photos on the Web
Jerry Downs-Facebook
pBase.com/Flatirons
JohnPaulCaponigro.com

Some Creative Techniques

Gail's Method for Creating Mirror Image
Resize image (cut in half either the height
or width) in "Image Size"
"Select > all" of remaining image
"Edit > Copy"
Change "Canvas size" back to original size
"Edit > Paste"
Flip Horizontal
Move copied part into place
Nudge

High Contrast (like for sand dunes)
1) Duplicate Background and title "High Pass Contrast"
2) In Layer Style Palette choose overlay blend mode, opacity 50%, Blend If, this 25/45 and 215/235 (option/alt to split sliders)
3) Filter the layer with High Pass, Radius 50 (lower if halos)
4) Desaturate the image
5) Adjust opacity of slider
6) Layer mask to localize the effect with soft-edged brush

To Make an image More Colorful
1) Blending Modes-start with 2 layers with different content-cycle through blending modes; use v for move tool, and shift-+ to cycle through modes and see effect
2) Curves-make points on curve, drag each in different directions
3) Pop Art filter - Nik Color Efex Pro
4) Solarization (Nik Color Efex Pro)
5) Overlays-place a texture layer on top of a layer and then cycle through blending modes as in #1 above; paint out with black soft brush on layer mask
6) Posterization - Photoshop filter
7) Topaz Adjust filters - HDR effects, psychedelic, etc.

Scott Kelby's Grunge Method
Also lookup on internet - works in Bridge or Lightroom. - Adobe Camera Raw.
Recovery 100
Fill 100
Blacks-play with
Contrast 100
Clarity 100
Paint Curve-Strong Contrast
Vibrance 100
Saturation Lower -68
Tone Curve-Strong Contrast
Lens-Darken 100
Exposure-Lighten

Kodalith Technique
1. Duplicate the bottom layer and label "kodalith"
2. On kodalith layer do Image>Adjust>Threshhold; push the layer in either direction to get level of black you want. Hit okay.
3. Adjust opacity of this layer if you wish (you will lose black tone); nudge this layer if you want to accentuate edge
4. You can go back and manipulate bottom layer by adding wild curves, pop art, or other filters and effects

Recommended Books
1. *Maggie Taylor's Landscape of Dreams*, Adobe Master Class by Amy Standen, 2005.
2. *Painterly Photography, Awakening the Artist Within* by Elizabeth Murray, 1993.
3. *Dreamscapes, Exploring Photo Montages* by Andre Gallant, 2004.
4. *Photo Impressionism and the Subjective Image* by Freeman Patterson and Andre Gallant, 2001.
5. *Uelsmann: Process and Perception*, by Jerry N. Uelsmann, 1988. Retrospective, 2010.
6. Letting Go of the Camera, Brooks Jensen, 2004 (Kindle 2010).

Magazines
1. *After Capture: Everything After the Image is Taken*
2. *B&W + Color, for collectors of fine photography*
3. *Photoshop User*
4. SilverShotz

(Selected)Things I've learned about photography - Brooks Jensen
-Finding great subject matter is an art in itself
-Photograph what you see not what you think will make a good photo.
-Emotions are more important than details.
-There is no such thing as good or bad light, there is just light.
-A good photograph is never about light.
-Good photographs are about feelings.
-The aspect ratio of the print should be determined by the subject and not the aspect ratio of the film (sensor).
-More pixels do not mean more detail.
-Breaking the rules is one of the greatest sources of growth and will always result in lots of criticism.
-Getting closer to the subject improves 98% of all photographs. (Telephoto lenses are not the answer).
-The photographers with the most good photographs are the ones who spend the most time photographing.
-There is no such thing as a perfect exposure.
-Bigger prints are not always better, but better prints are always better.
-It is not the size of the print that counts, but the size of the impact it makes on the viewer's brain/heart that matters.
-Without compassion photography is a bore.
-Making photographs, like viewing photographs, is best as an emotional and intuitive process. The challenge is that producing photographs is mostly an intellectual, mechanical, and technical process. Knowing when, where, and how to draw the line between these two is as important a skill as anything you could learn about photography.