

INTRODUCTION

PHOTO INTENTION DEFICIT DISORDER (PIDD) AND THE LACK OF IMPACT

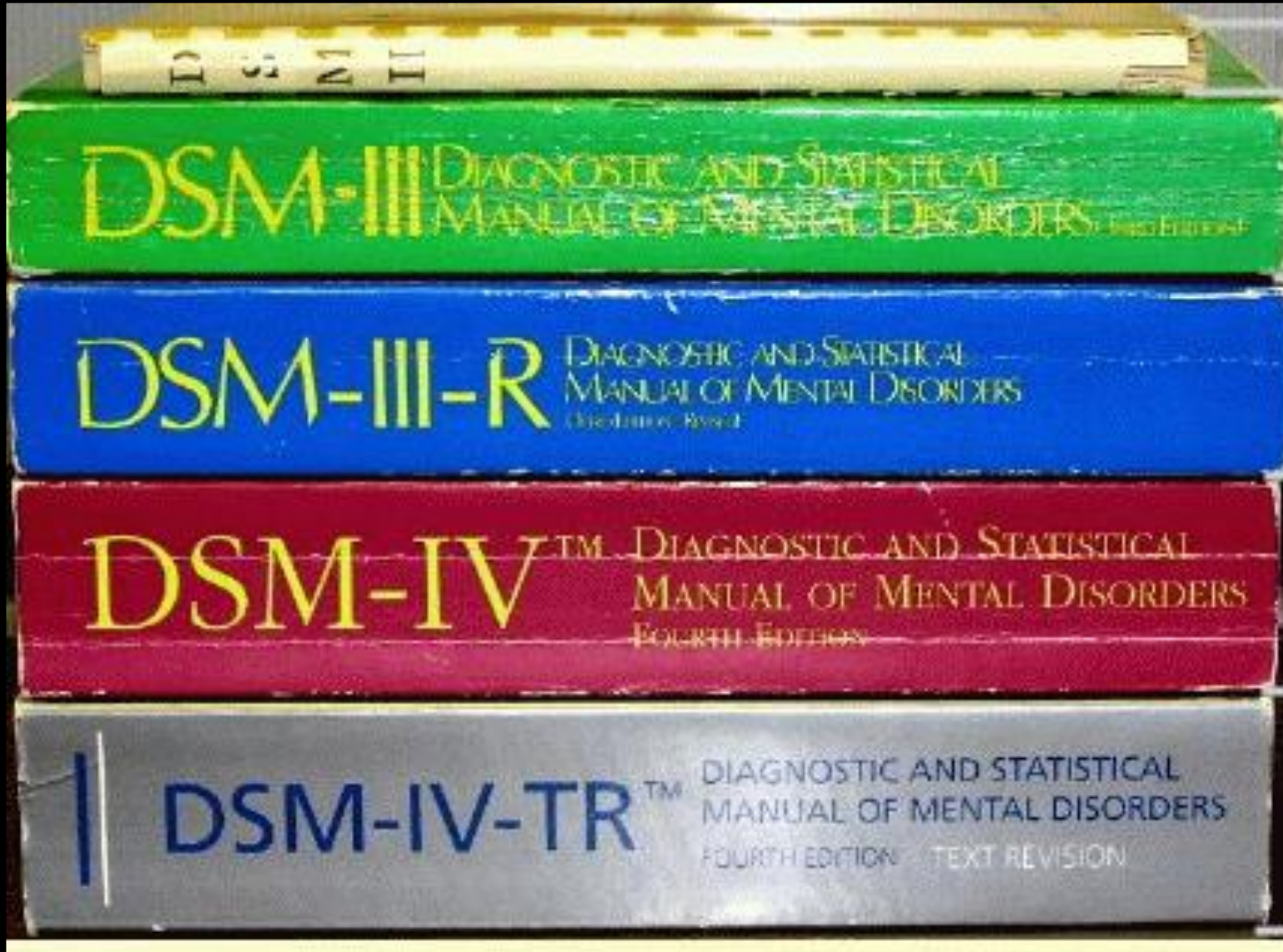
LARRY PETERBORG, BS, MS, PhD

PROFESSOR EMERITUS

PPC PHOTOGRAPHER OF THE YEAR

FELLOW OF THE DALLAS CAMERA CLUB

MOTHER'S FIRST BORN



You won't find
PIDD here, but
maybe it
should be.
Just like **GAS**;
Gear
Acquisition
Syndrome.

WHAT IS **IMPACT**?

THE **EFFECT** VIEWING A
PHOTOGRAPH HAS ON THE VIEWER

**IMPACT
IS
SUBJECTIVE**

INITIAL **IMPACT** INDEX OR EYE CUBED (**I**³)



I³ TO ME IS A 5 POINT SCALE THAT DESCRIBES MY INITIAL REACTION TO AN IMAGE

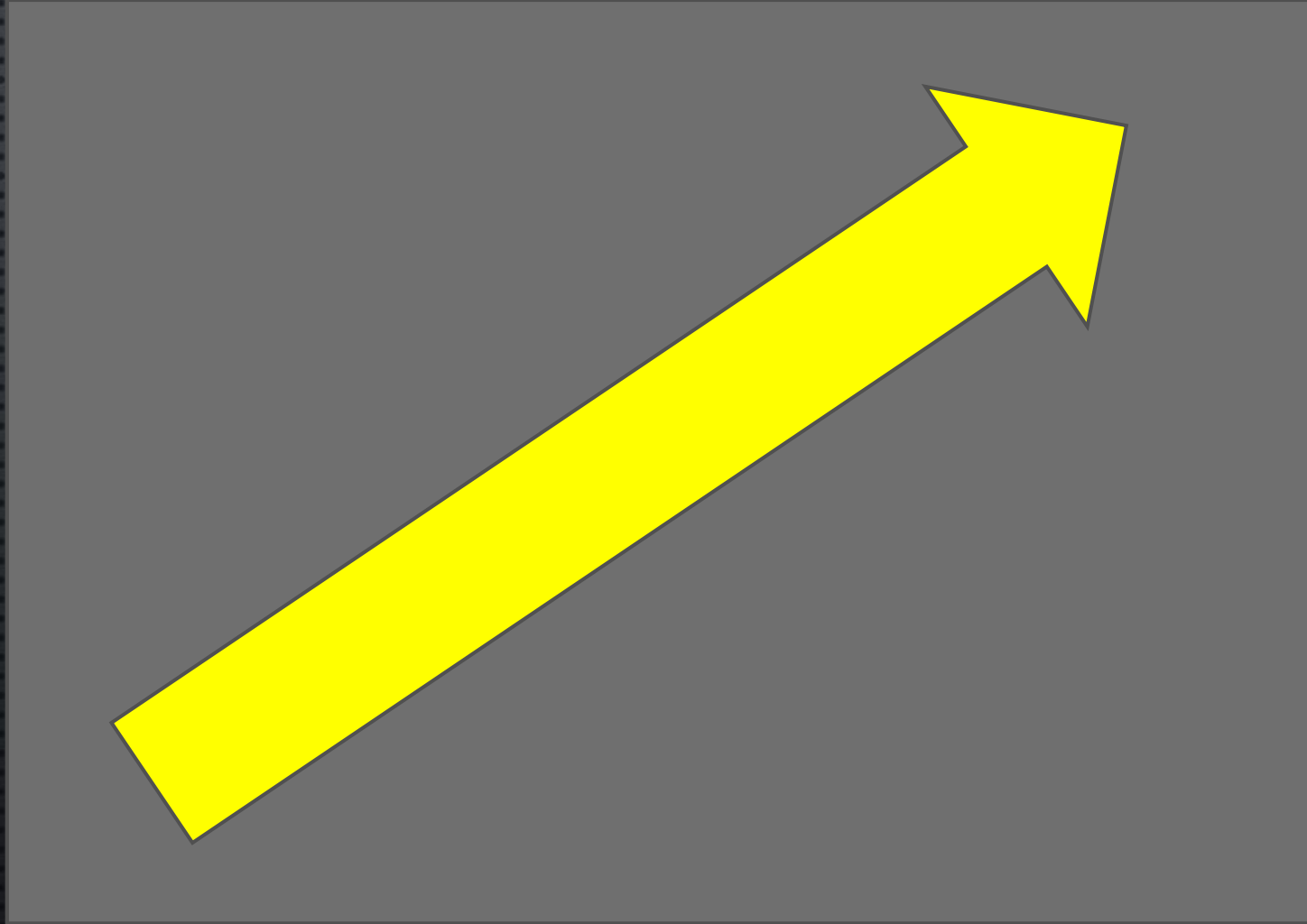
I³ RANGES FROM -2 TO +2, I.E. -2 -1 0 +1 +2

WHERE: -2 = DELETE IMMEDIATELY; -1 = I DON'T CARE FOR THIS; 0 = BLAH;

+1 = I LIKE THIS; +2 = I WISH THIS WERE MINE

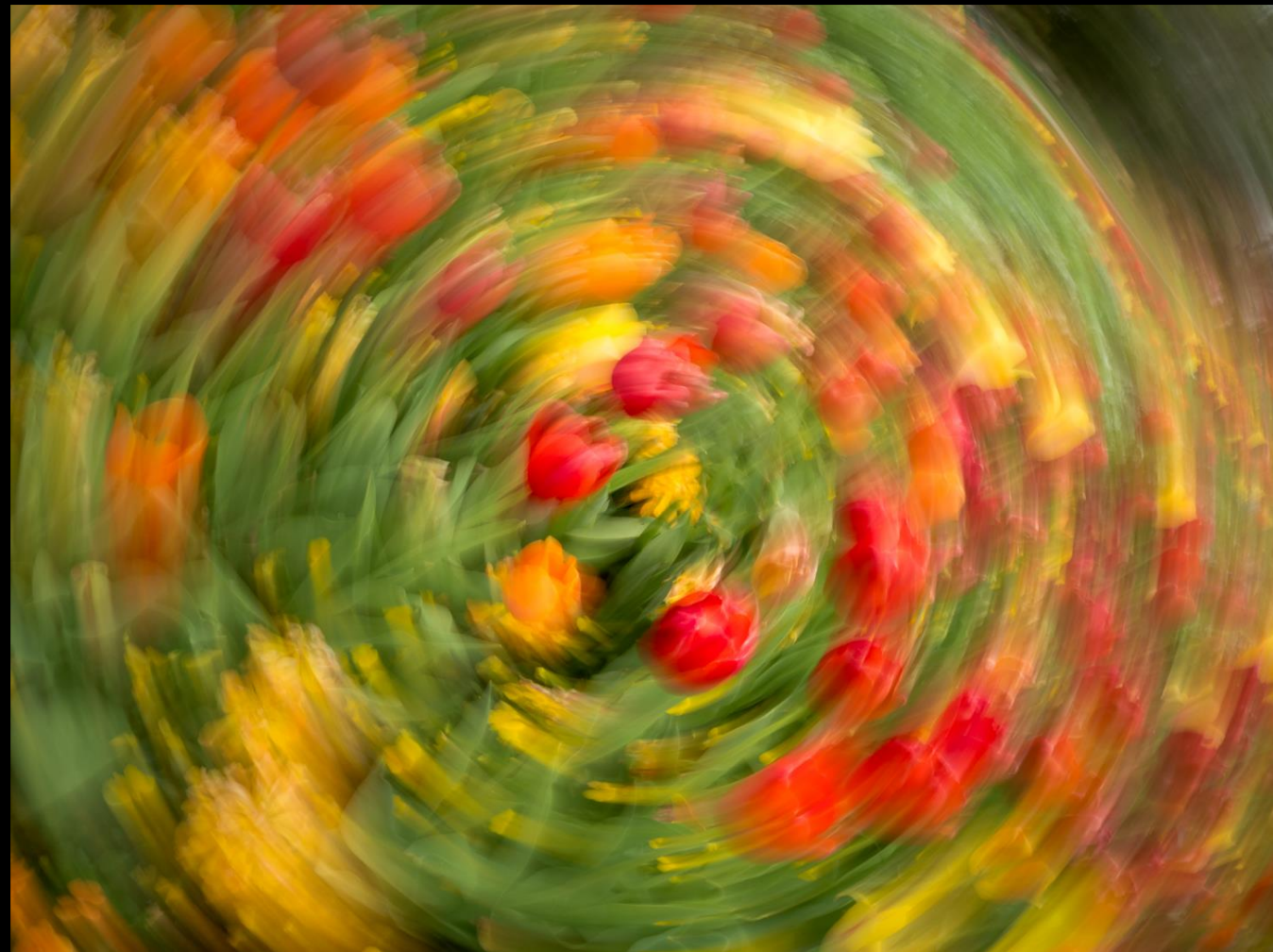
IMACT IS DIRECTLY RELATED TO **INTENTION**

**I
M
P
A
C
T**



INTENTION

EXAMPLE



EXAMPLE



THE WIT AND WISDOM OF ST. ANSEL



- “THE SHEER EASE WITH WHICH WE CAN PRODUCE A SUPERFICIAL IMAGE OFTEN LEADS TO CREATIVE DISASTER.”
- “A GREAT PHOTOGRAPH IS ONE THAT FULLY EXPRESSES WHAT ONE FEELS, IN THE DEEPEST SENSE, ABOUT WHAT IS BEING PHOTOGRAPHED.”
- “YOU DON’T TAKE A PHOTOGRAPH, YOU MAKE IT.”

WHAT IS YOUR INTENTION?

- DO YOU WANT TO SNAP A SHOT?
- OR, DO YOU WISH TO MAKE A PHOTOGRAPH?

SNAPSHOTS

- THERE ARE NEARLY 8 BILLION PEOPLE IN THE WORLD.
 - 5 BILLION OF THEM HAVE CELL PHONES.
 - 4 BILLION OF THOSE PHONES HAVE CAMERAS.
- CELL PHONES ARE REPLACING STAND ALONE CAMERAS 10 TO 1.
 - ABOUT 660 BILLION PHOTOS PER YEAR.
- EVERY DAY, ALMOST 2 BILLION ARE UPLOADED TO INTERNET.

WHY TAKE SNAPSHOTS?

1. TO DOCUMENT AN OCCASION OR EVENT.
2. RECORD A SPECIAL SUBJECT/OBJECT.
3. TO SAVE A MEMORY OR MOMENT.
4. TO CONNECT WITH OTHERS/THE WORLD.
5. TO TELL STORIES/COMMUNICATE.

WHY MAKE PHOTOGRAPHS?

1. TO MARKET SOMETHING/GET PAID.
2. TO CONNECT WITH OTHERS/THE WORLD.
3. TO TELL STORIES/COMMUNICATE.
4. **CREATIVE EXPRESSION.**
5. ENTER CONTESTS/GAIN RECOGNITION.

WHAT IS THE DIFFERENCE?

- A SNAPSHOT IS A PICTURE OF SOMETHING.
- AN **IMPACTFUL** PHOTOGRAPH IS **ABOUT** SOMETHING!

WHAT DO YOU NEED TO MAKE
MORE **IMPACTFUL** IMAGES?

ANSWER

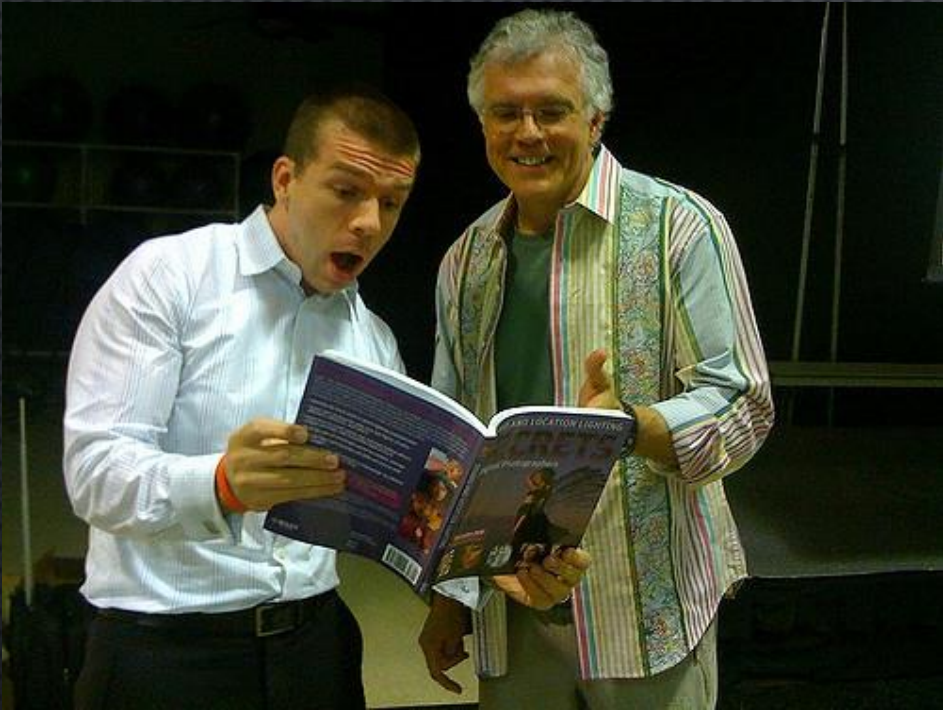
A CHANGE OF ATTITUDE!

BEFORE YOU TRIP THE SHUTTER

**ASK YOURSELF: WHAT DO YOU INTEND THIS
IMAGE TO BE?**

TAKE CHARGE!!!

WHAT CONTRIBUTES TO **IMPACT**?



Rick Sammon, in his book, "Creative Visualization for Photographers", lists the following attributes that contribute to **impact** in photographs: **SUBJECT**, EMOTION, MOOD, CONTRAST, COLOR, REFLECTIONS, SILHOUETTES, ABSTRACTS, ACTION, LENSES, SHUTTER SPEED, SHADOWS, PARTICIPATION, DEPTH, HUMOR, EXOTIC, LARGER THAN LIFE, EYE CONTACT, PROCESSING, AND PANORAMAS.



SUBJECT

SUBJECT



SUBJECT



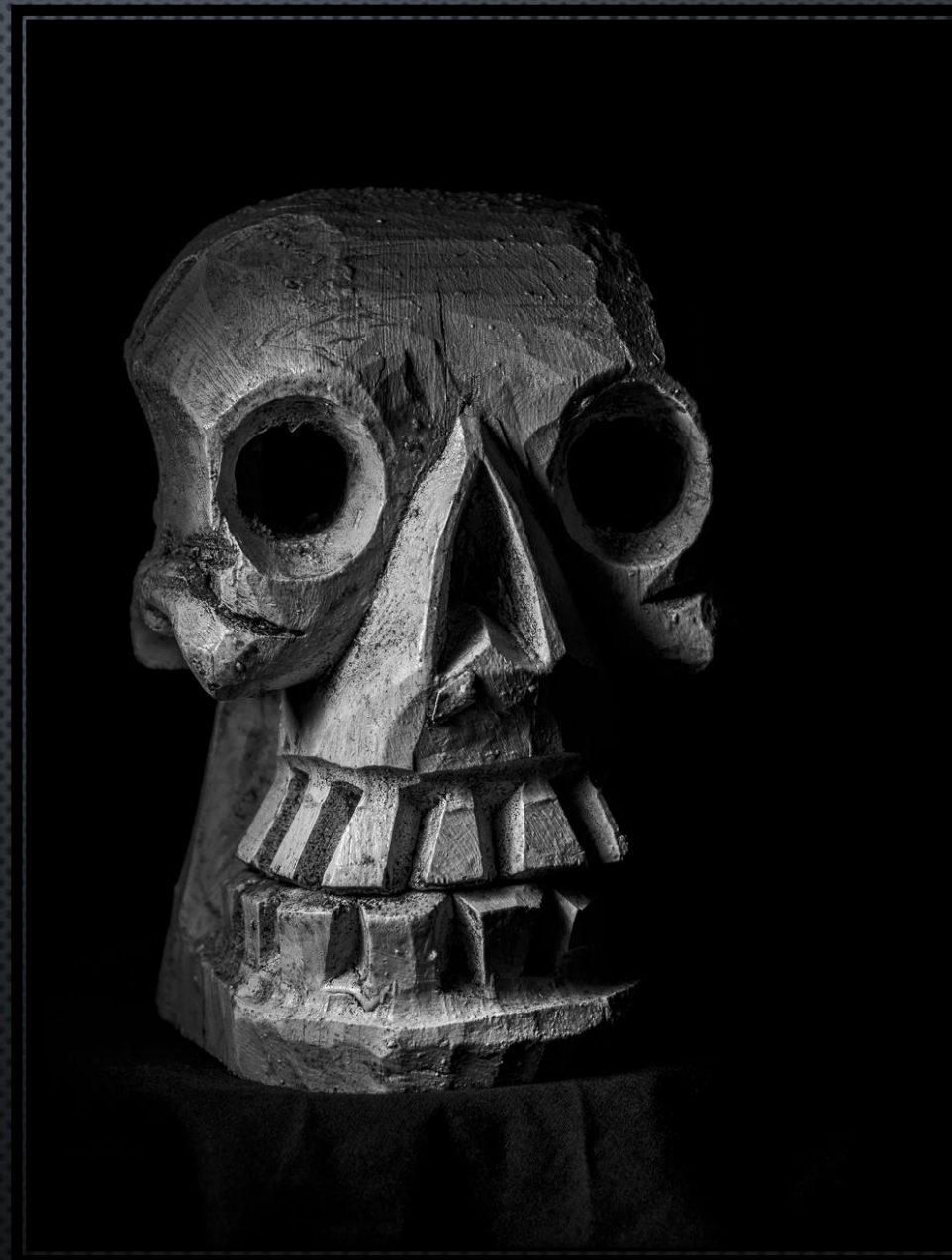
EMOTION





MOOD

CONTRAST

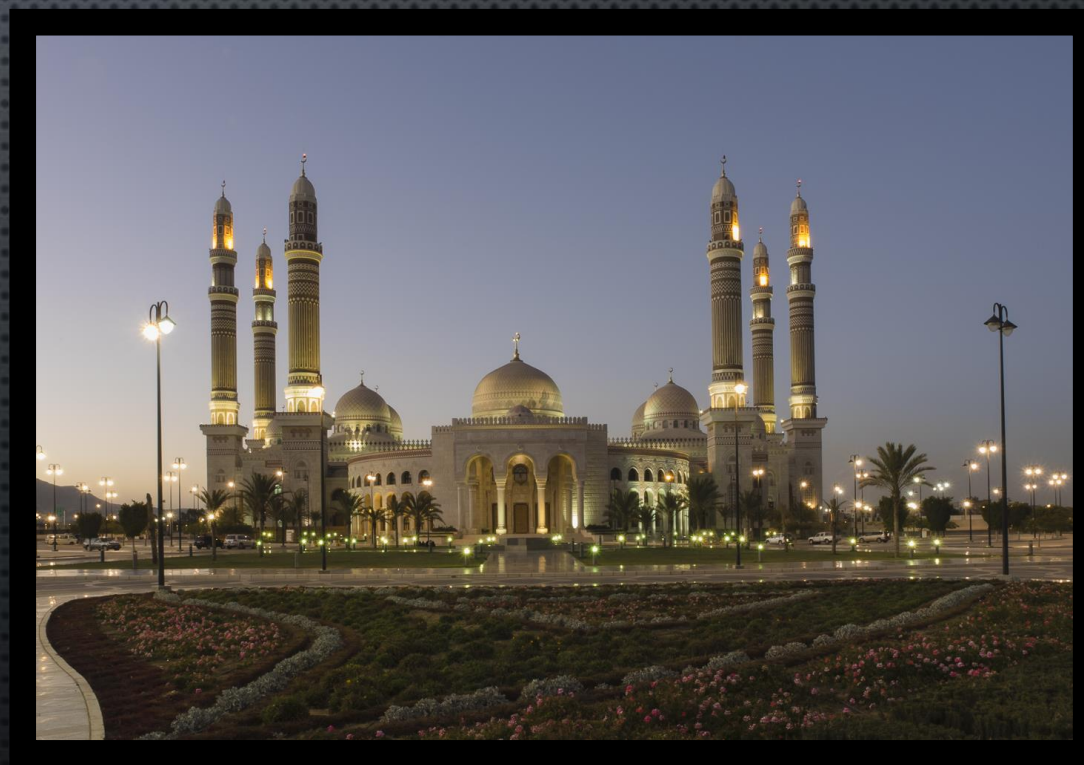


ACTION





EXOTIC



EYE CONTACT



PROCESSING



PANORAMAS



PANORAMAS



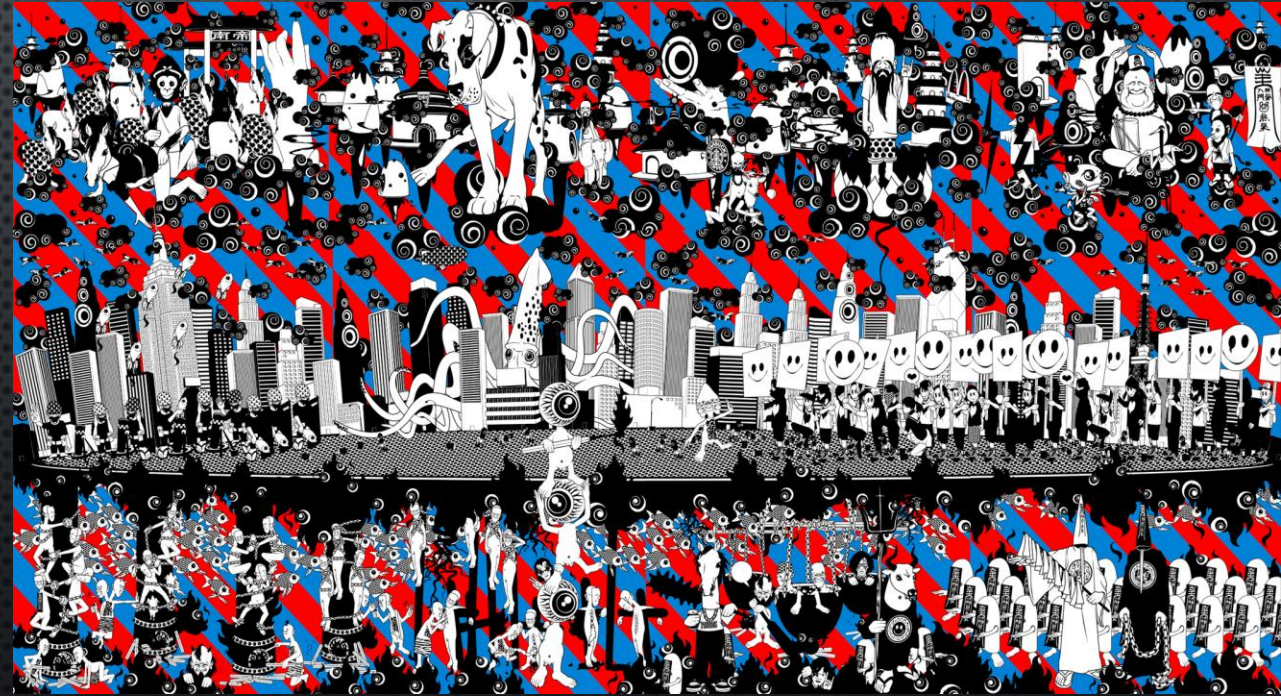
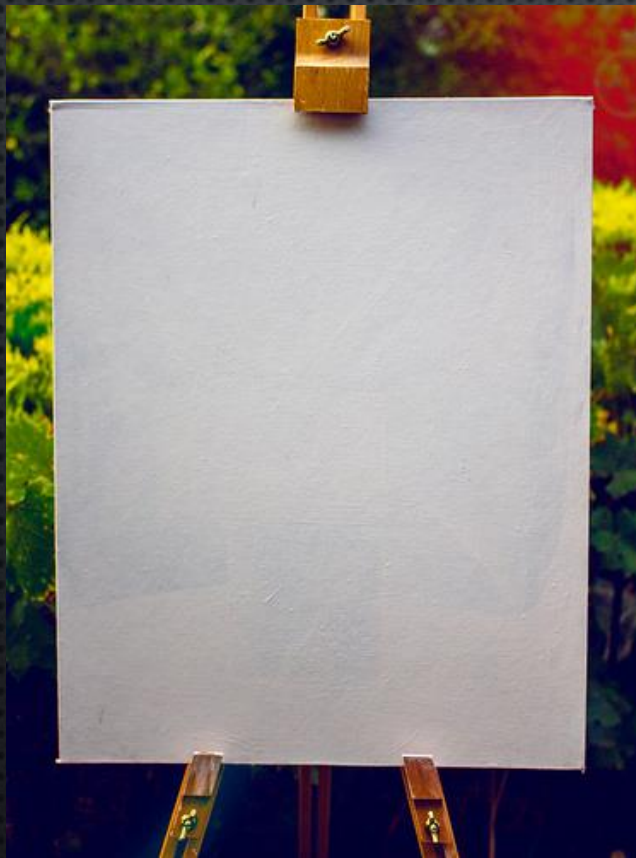
WHAT ELSE?

COMPOSITION!!!

WHAT IS **COMPOSITION**?

COMPOSITION IS MERELY THE ARRANGEMENT OF
ELEMENTS WITHIN THE FRAME

DOES YOUR COMPOSITION SUPPORT YOUR PHOTOGRAPHIC INTENTION?

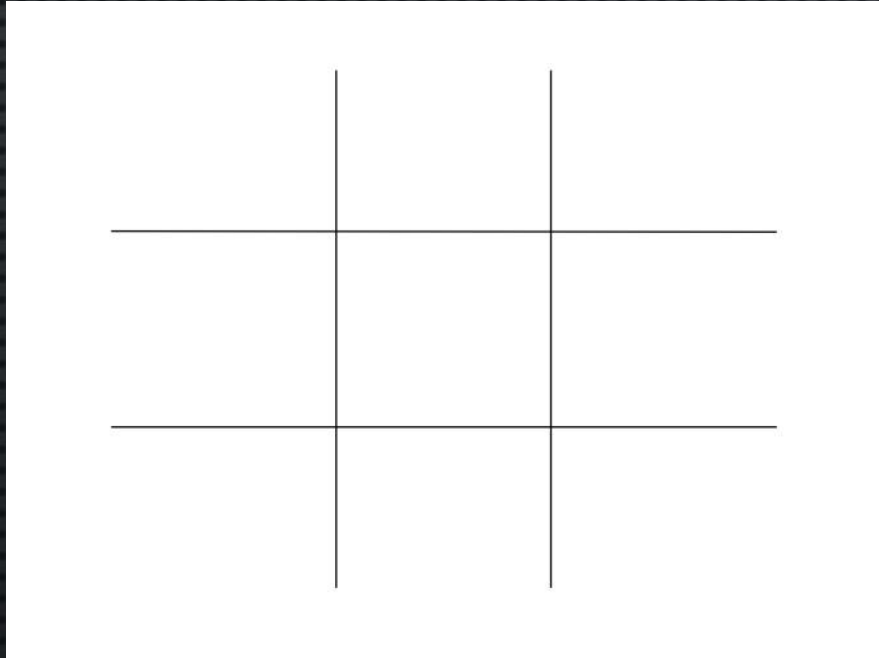


TOOLS NOT RULES!

(USE COMPOSITION TO YOUR ADVANTAGE)

- WHAT ARE THE SO-CALLED COMPOSITIONAL RULES OF PHOTOGRAPHY?
 - THE RULE (Tool) OF THIRDS
 - LEADING LINES
 - FILL THE FRAME
 - READ LEFT TO RIGHT
 - USE ODD NUMBERS OF THINGS
 - LEAVE SPACE FOR SUBJECT
 - CREATE DEPTH
 - TRIANGLES AND DIAGONALS
 - FRAMES
 - DIFFERENTIAL FOCUS AND DEPTH OF FOCUS

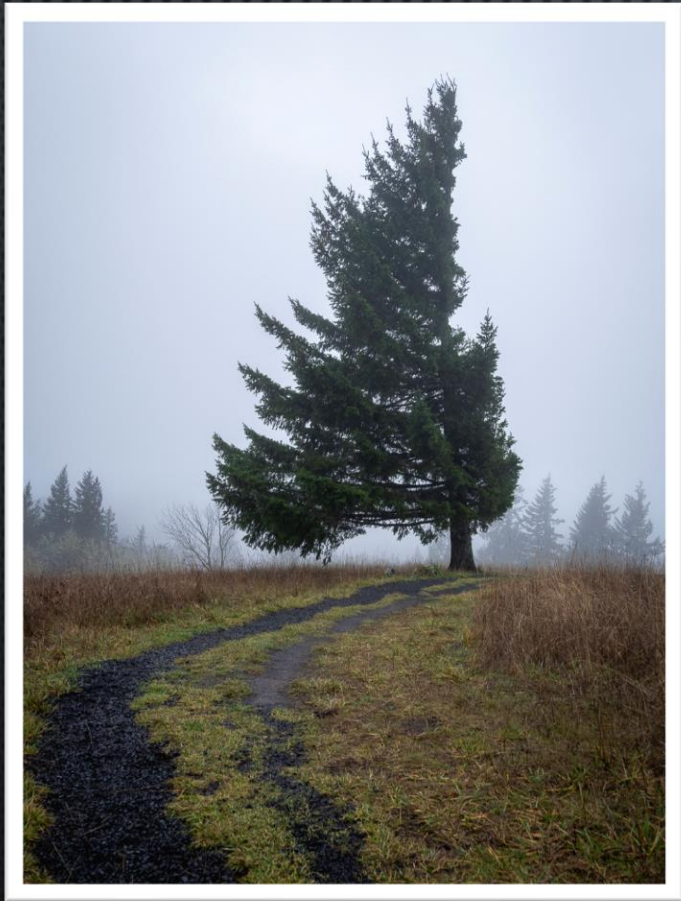
THE TOOL OF THIRDS



THE TOOL OF THIRDS

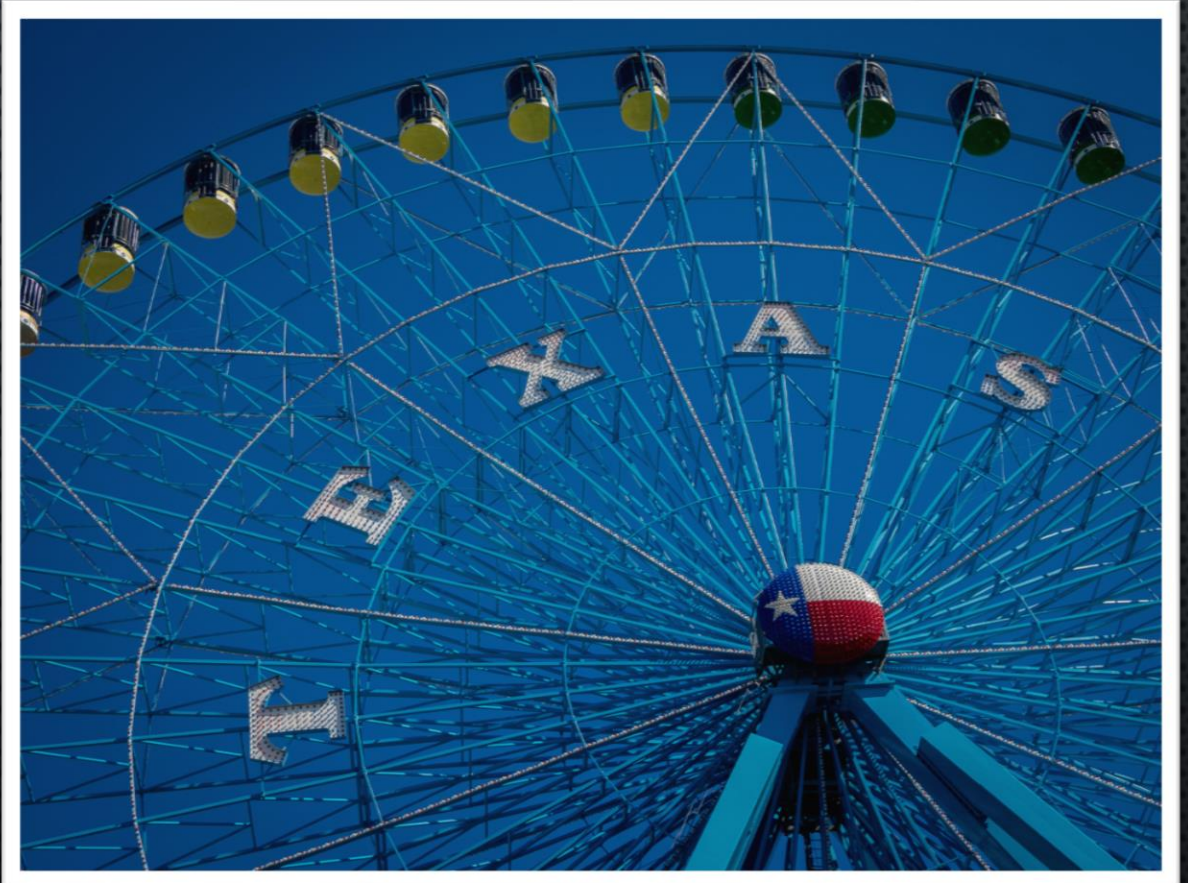


LEADING LINES





LEADING LINES



FILL THE FRAME



READ LEFT TO RIGHT



READ LEFT TO RIGHT



USE ODD NUMBERS OF THINGS



LEAVE SPACE FOR SUBJECT



CREATE DEPTH



TRIANGLES AND DIAGONALS



FRAMES



DIFFERENTIAL FOCUS AND DEPTH OF FOCUS



EXAMPLES FROM THE PAST YEAR















REMEMBER

**“THE SINGLE MOST IMPORTANT COMPONENT OF A
CAMERA IS THE TWELVE INCHES BEHIND IT.”**

ANSEL ADAMS

THE REALIZATION OF YOUR INTENTION IS SIC!

S = SEE THE POSSIBILITIES

I = IMAGINE THE RESULT

C = CONSTRUCT THE IMAGE

IMPACTFUL PHOTOGRAPHS DON'T HAPPEN BY ACCIDENT



CAN CURE PIDD

TIPS FOR PHOTO CONTESTS

DO NOT GIVE A JUDGE SOMETHING TO DISLIKE!!!

- KNOW AND FOLLOW **ALL** CONTEST RULES.
 - NATURE AND PHOTOJOURNALISM ARE VERY STRICT! (SEE [HTTP://WWW.GULFSTATESCCC.ORG/NEW-PAGE-1](http://www.gulfstatesccc.org/new-page-1))
- MAKE A **REAL** EFFORT TO CAPTURE CONTEST SPECIFIC IMAGES.
- ELIMINATE **OBVIOUS** FLAWS IN YOUR SUBMISSIONS.
 - NOISE, DUST SPOTS, HORIZON, BACKGROUND DISTRACTIONS, EDGES, FOCUS, SHARPNESS, PRINT QUALITY, MATS & MATTING
- ASK SOMEONE KNOWLEDGEABLE FOR **ADVICE** BEFORE YOU SUBMIT AN IMAGE.
- KEEP YOUR ENTRIES AS **SIMPLE** AS POSSIBLE.

TIPS FOR PHOTO CONTESTS

THE MOST ORIGINAL AND IMPACTFUL IMAGES DO THE BEST.

- IF YOU CAN'T DO IT BETTER, DO IT DIFFERENTLY.
- MAKE IT EASY ON THE JUDGE.
- USE THE TOOLS AVAILABLE TO YOU.
- LEARN FROM YOUR MISTAKES.



TIPS FOR PHOTO CONTESTS

THE OPINION OF A CONTEST JUDGE DOES NOT
DEFINE WHO YOU ARE AS A

**PERSON, A PHOTOGRAPHER,
OR AN ARTIST!!!**

TAKE HOME MESSAGE IF YOU WANT TO COMPETE MORE SUCCESSFULLY

1. CAPTURE AN INTERESTING SUBJECT
2. TAKE ADVANTAGE OF THE BEST LIGHT FOR YOUR SUBJECT
3. USE COMPOSITIONAL TOOLS TO ENHANCE YOUR SUBJECT
4. AVOID/ELIMINATE DISTRACTIONS
5. FOLLOWS THE CONTEST RULES/GUIDELINES
6. **TURN IT IN AND LET IT GO!!!!!!**

THE END, I NEED A DRINK!

