Peter Glass

PHOTOGRAPHER • CONSULTANT • TEACHER

Peter has owned Peter Glass Photography for more than 25 years. He specializes in stock, corporate, and editorial photography, with his photos appearing regularly in magazines, advertising brochures, and on book covers.

He also offers photography classes at local colleges, towns, art associations, libraries, and through his Meetup group, the Connecticut Photography Workshops (www.meetup.com/Connecticut-Photography-Workshops). In addition, he works with students on a small group or one-to-one basis.

Peter holds a Master of Arts degree in Film and Television Production from the University of Texas. His current work can be viewed at www.peterglass.com and www.stockpeterglass.com. He can be contacted at peter@peterglass.com or 860-528-8559.

PROGRAMS OFFERED

[Each program's length can be adapted to your specific time requirements]

Fast Track from AUTO to MANUAL… Fast!!
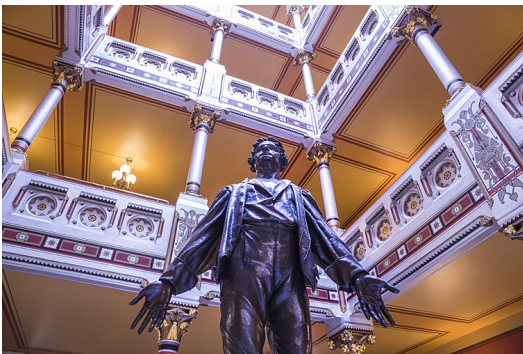
Learn everything you need to get your camera off AUTO or PROGRAM and onto MANUAL, a mode that puts YOU in charge of your camera.

The MANUAL mode allows you to take command of the camera's important functions. The advantage is that you - not the camera - set the specific controls you want. That is critical. The settings coming from you, the photographer, are going to be far more accurate and relative to your vision than the settings on a camera set to AUTO or PROGRAM.

Here are some of the specific topics we'll be addressing:

- Techniques for handholding your camera
- The workings and interactions of the aperture, shutter speed, and ISO settings
- Understanding focusing points (the little dots or squares in your viewfinder) and autofocus modes
- Finding and using specific camera controls
- Setting the camera's light meter
- Determining the depth-of-field

This seminar is designed to get you up and shooting quickly and effectively – WITHOUT having to resort to AUTO or PROGRAM. A very complete handout, with text and diagrams, will be distributed in class. Please be sure your camera's aperture, shutter speed, and ISO can be adjusted manually. And don't forget your camera booklet, if you have one.

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Take Great Photos with your Smartphone

   The quality of smartphone cameras is improving rapidly. In many situations, they work quite well as stand-ins for SLR cameras. It therefore is no longer necessary to drag around a big camera because you're afraid of missing that great photo opportunity. A good quality smartphone camera can work almost as well.

   This is a class for those truly interested in producing first-rate images with their smartphone cameras. That means moving away from the Auto Mode, where control of the camera by you is almost nonexistent, to the Manual or Shutter Priority Modes. This puts you more in charge of how the final images will look. And they no doubt will be much improved.

   Please note: The taking of selfies will not be covered in this class.

   All the information necessary for taking superior smartphone pictures will be addressed. Topics to be covered include:

• Understanding basic photography theory
• Identifying and setting the camera controls
• Suggestions for handholding your camera
• Specific steps to follow when taking a picture
• Downloading the images to your computer
• Useful accessories for your smartphone camera
• Finding and installing the best smartphone camera apps
• What to look for when buying a new or used smartphone

   A very informative handout that covers the material presented during the seminar, will be distributed in class.
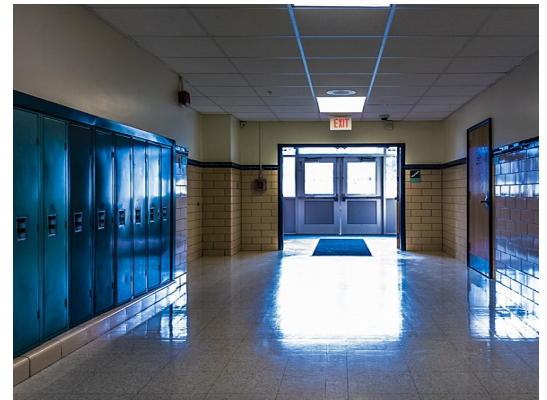
Composition for the Bold

   The rules for composing photographs, despite what often is written and taught, are not set in stone. Though many of them are quite useful as starting points for photographers, they also can act as barriers to those wanting to explore all the possibilities of the medium.

This seminar attempts to separate rules truly useful to photographers from those that are not. We will explore and discuss those principles that can be used effectively as a blueprint for true creative expression in our photography. Areas to be investigated include lens selection, subject placement, negative spaces, depth-of-field, dynamic diagonals, and lighting.

   I'll be distributing a handout that, in conjunction with a series of photos on my website (www.peterglass.com/improve), explores the topic of composition a bit more formally. In addition, I'm asking that students bring photos they've taken to class (JPGs on a flash drive). These will be used to further explore the topic.

   Be ready to take part in what promises to be an active class discussion. It's always interesting how people respond to this topic. It seems that most people have very specific likes and dislikes when it comes to photographic composition.

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Editing Your Pictures in Photoshop's Adobe Camera Raw

Photoshop is probably the most well known and, arguably, the best digital imaging program on the market today. What many people do not know, however, is that within the Photoshop program is another very powerful program. Its name is Adobe Camera Raw (ACR), and it originally was designed for processing RAW images (most SLR cameras save an image either as a JPG or RAW image – a RAW image is a much more robust entity than a JPG image, and it is the format to use if serious digital editing is needed). The exciting thing about Adobe Camera Raw is that it's a fantastic tool for editing JPG and TIF images too!!!

As wonderful as Photoshop is, its complexity makes mastering it a long-term challenge. Adobe Camera Raw, on the other hand, is much easier to learn and use. Though it lacks the almost endless features of Photoshop, it has more than enough resources to meet the requirements of a great many photographers. And if additional work on an image is necessary, moving it into Photoshop takes only a few seconds.

All of Adobe Camera Raw's tools, tabs, and panels will be explained. In addition, you'll see how an image can be not only fixed-up, but totally transformed in just a few minutes. A very informative handout that covers the material presented in class will be distributed. The current version of Photoshop (which includes ACR) can be obtained through Adobe on a subscription basis only. The cost is $10 per month. (Please note that owning Photoshop is not necessary for taking this seminar).

The Environmental Portrait

What differentiates an environmental portrait from a more standard portrait is the total freedom one has to manipulate all the elements going into the final image. The environmental portrait photographer is not necessarily looking for any sort of "truth" in the portrait or even any direct representation of what the subject really looks like. Instead, he has the complete freedom to create a truly inventive, interesting, and maybe even offbeat photograph.

Magazines often request this type of portrait when doing stories profiling an individual. They usually require the subject of the story to have his or her picture accompany the text. What the magazine often wants is an image arresting enough that it will entice the viewer to stop and actually read the story. The job of the photographer, therefore, is to take an often ordinary face and location and magically transform them into something far more fascinating.

To achieve that end, the photographer has his bag of tricks to draw from. This may include makeup, costuming, props, and lighting design. Which lens and at which focal length, along with camera positioning, are critical elements as well. Also, too, is working with the subject to create dynamic poses and expressions. Finally, the subtle to extreme corrections and improvements that Adobe Photoshop allow, go a long way in completing the ideal final image.

Volunteers from the class will act as models. All the steps necessary for creating this type of portrait will be explained and demonstrated. You'll leave the seminar ready to produce your own wonderful environmental portraits.