

Workshop Handbook



Thank you for choosing to utilize one of my 1-on-1 workshops. Depending on the options you have selected, you will get hands-on instruction in the field that includes guidance to the specific location to shoot as well as suggestions on approaching composition for the scene. In contrast to many photographers who offer workshops, I do not shoot my own photos during a workshop, no matter how good the light is. My time is 100% yours. I do bring my camera only in the event that your own camera has technical issues.

After the shoot, if you have chosen to add post-processing to the workshop, we will go somewhere typically for breakfast, lunch, or dinner, (or at least somewhere to get coffee/tea) and we'll work on one or two images (depending on time) from the shoot.

Workshop Check-list

To start, please make sure you have the following gear for the workshop:

1. A digital camera that can shoot a RAW format image, that allows manual control of Aperture, Shutter, and ISO, and that has a means of attaching to a tripod
2. A sturdy tripod that can allow flexible control of the camera angle as well as allowing the camera to be positioned near ground-level or near eye-level
3. A wide angle lens, preferably with zoom (ideal range somewhere in 12-35mm on full-frame), that can take screw-in filters
4. Sturdy boots
5. Fully-charged camera battery

6. *For post-processing only:* A cable to connect your camera to a computer via USB.
7. *For Waterfalls:* A circular polarizer that fits your lens.

In addition, the following gear is *recommended*:

1. A ball-head for your tripod. This allows fast and flexible camera positioning, compared with a 3-axis tilt-type head.
2. A remote shutter release (cabled or wireless). This reduces camera shake when taking photos, and is much easier to use than the camera's timed release.
3. Waders, ideally hip or chest high. These will allow you to get in the water, which is invaluable for both coastal photography and for shooting waterfalls.
4. A cloth to dry your lens. Happens more often than you might think.
5. An extra fully-charged battery

Optional: A set of graduated neutral-density filters with attachments for your specific lens. I have much experience shooting with these in the past, but I do not currently use them. If you are signed up for post-processing, we'll use an alternate method to balance exposure in your image. If you did not sign up for post-processing and prefer to use these filters, feel free to bring them and I will be able to incorporate them into the workshop.

In addition, for 2-day workshops you will need the following gear:

1. A large backpack with frame (internal recommended). Large = 90 L or more.
2. A sleeping bag, good to 20 degrees (may require more warmth depending on location and time of year)
3. At least one ground pad (either foam or air). I recommend and use two myself.
4. At least 2 L of carrying capacity for water. You can use Nalgene bottles or an internal bladder, whatever you prefer.
5. Space to carry your share of meals (how we divide this up will be determined later).
6. Non-cotton clothing
7. Extra pair of socks
8. Rain gear
9. Rain cover for your backpack
10. Warm layer (fleece ideal)
11. Hat & Gloves (even in Summer)
12. Headlamp with full batteries
13. Sunscreen, except when there is no exposure to the open sky.

I also *recommend* for 2-day workshops:

1. Hiking poles
2. Personal first-aid kit (I always bring one, so this isn't critical)
3. Snack food to eat on the trail.
4. Water filtration kit or tablets.
5. Extra headlamp and/or extra batteries for it
6. Insect Repellent
7. 1-person tent (this must be discussed beforehand, if you don't have one I will bring a 2-person tent for both of us)

Workshop Itinerary

Here is what you should expect as far as each type of workshop goes.



Sunset/Sunrise Workshop

1. First we agree on where the shoot will take place. This is highly-dependent on light conditions for that specific morning or evening. I use a website called Skyfire (which will be discussed in the workshop) to determine a place with the best odds of having great light. If there is nowhere that is viable for the morning or evening, you have the option to cancel; I'll present that option the evening or morning before. If there are many areas that are looking good, you have the choice of where to go; however, I will only consider a location I am previously familiar with. I recommend being open to changing this last-minute, as the weather forecast also changes last-minute.
2. If you live relatively nearby or somewhere on the way to the shoot, I can pick you up. Otherwise, you will need to be able to provide your own transportation. I plan to arrive about 1 hour before sunrise or 1 hour before sunset. If there is any kind of substantial walking or hiking required in order to get to the location, it may be necessary to allow for additional time.

3. When we arrive, I will show you to the specific area that I know from previous experience to be good for finding strong compositions with interesting subjects.
4. Once you set up your equipment, I will provide guidance on how to help the camera see the scene as it looks best. I'll go over some basic composition tips to try and keep in mind. We'll talk about trying to keep ideal camera settings and some of the tradeoffs inherent in balancing between shutter speed, aperture, and ISO.
5. Once the best light is gone, the shoot is over. If I provided a ride, you'll get a ride home. If you opted for post-processing, we'll instead move on to that.



Waterfall Workshop

1. First we agree on where the shoot will take place. Some waterfalls look okay in low flow, others do not. If it's during the Autumn, some waterfalls are surrounded by trees that turn orange and red, and others are surrounded by evergreens that don't change at all. I will offer a suggested waterfall based on these factors. If you have a specific waterfall in mind, we can discuss that. I will only do a waterfall that I am familiar with and have photographed to my satisfaction in the past. If the weather calls for rain, you have the

option to cancel. However, rain is not a poor condition for this type of landscape photography and I recommend being open as long as you have the gear to keep yourself and your camera dry. A completely clear sunny day is a far worse condition, and if that is the case you also have the option to cancel.

2. If you live relatively nearby or somewhere on the way to the shoot, I can pick you up. Otherwise, you will need to be able to provide your own transportation.
3. When we arrive, I will show you to the specific area that I know from previous experience to be good for finding strong compositions with interesting subjects. Note that for waterfalls, there is often a short hike involved in getting to the falls, and sometimes it is a longer hike and there may be significant uphill involved.
4. Once you set up your equipment, I will provide guidance on how to help the camera see the scene as it looks best. I'll go over some basic composition tips to try and keep in mind. We'll talk about trying to keep ideal camera settings and some of the tradeoffs inherent in balancing between shutter speed, aperture, and ISO. We'll also talk about the use of a circular polarizer for this type of image.
5. Once the best light is gone, the shoot is over. If I provided a ride, you'll get a ride home or to a location convenient for you. If you opted for post-processing, we'll instead move on to that.



2-Day Workshop: I provide this workshop specifically for photo options that require a lot of hiking to get to the destination. This could be shooting from the top of a mountain, or deep in the wilderness. Typically, if the hike involved is more than 6 miles each way, I will suggest doing it as a 2-day workshop. Please note that you must be in sound physical shape to embark on this

type of workshop, able to carry a heavy load for miles up and down strenuous terrain. You must be comfortable sleeping outside in the woods.

1. First we agree on where the shoot will take place. I am unable to provide any guarantee on lighting conditions for the location, since we have to commit to the date and location before a reasonably confident weather forecast can be had. We will do the best we can with what nature provides.
2. I'm a bit more lenient about driving longer distances to pick you up than for the shorter workshops. As long as you're within an hour, I can make it work. Otherwise, you would need to be somewhere on the way to the location, or no more than an hour's deviation from the route. Otherwise you will need to provide your own transportation.
3. Once we arrive, we will go over a last-minute equipment check. If I am picking you up, we will do this before we leave. For camera equipment, you may insist on going without required gear but I am not responsible for how this affects the images you get. For anything related to personal safety, lack of required gear will cancel the workshop immediately without refund.
4. From there, we will begin the hike to get to the desired location, or to the campsite location nearest to it. We will aim to travel at a slow but consistent pace. Camera gear will make backpacks heavy and it is important not to cause injury from pushing too hard. Time will be given for lunch breaks and other breaks as necessary.
5. When we arrive at the campsite, we'll set up the tent, ground pads, and sleeping bags. Depending on the time, we may do dinner before the shoot. Otherwise, dinner will be after we return. Dinner is usually a ready-to-cook meal that we just need to boil water for.
6. I aim to get a good sleep on these, usually it's bed-time as soon as we're done shooting and eating dinner.
7. The exception to #6 is if the purpose of this adventure is to do star photography. In that case expect to sleep in late the next day.
8. If we are planning to do a sunrise instead of a sunset, we'll be up before light, and shoot before breakfast.
9. Breakfast is usually oatmeal. It's another one that's very easy to just add hot water to.
10. If we have any remaining photo destinations (such as a loop hike intended for waterfalls or fall colors), we'll hit those and then complete the hike. Ideally I prefer to plan to be back at the vehicle(s) no later than 1pm on Day 2.
11. From here, we go to a pre-determined place to do a processing lesson. If I have provided a ride, I bring you to your home or other place you prefer after.

Post-Processing Lesson: This list outlines topics to go over in processing photos in Lightroom and Photoshop. This list is intended for reference during 1-on-1 workshops. Depending on the specific image being worked on, not all topics may arise during the session.

1. Identifying best images in Lightroom, setting uniform white balance and exposure.
2. Exporting images as Smart Objects to Photoshop.
3. Manually stacking images in Photoshop into one file (.PSB).
4. Manual alignment, transformation, and blending of images for depth of field.
5. Blending of images for exposure (potentially using quick Luminosity Masks).
6. Lens Correction, Horizon Alignment, Cloning
7. Localized Curves layers for contrast enhancement
8. Color correction + Color Separation

9. “Dark Mood” effect
10. Adding Glowy Light
11. Orton effect
12. Extra Glow effect
13. Final Dodge/Burn + Vignette
14. Also we’ll talk about websites I use for determining when and where to shoot.



Prices

Sunset/Sunrise Workshop:	\$90.00
• Post-Processing Add-on:	\$50.00
Waterfall Workshop:	\$330.00
• Post-Processing Add-on:	\$50.00
2-Day Workshop (incl. Post-Processing):	\$750.00

Prices include meals and camping fees (if applicable).

Final Notes & Disclaimers

1. Once you have committed to arriving at the location for a workshop, no refund can be offered for your forgotten or malfunctioning equipment, nor for sub-optimal weather conditions.
2. This is an at-risk activity. By agreeing to partake in one of my workshops, you imply acceptance of the risk of injury and death that accompany any outdoor adventure, whether due to falling, severe weather, or animals.

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