

## A Guide to Shooting Slides for Your Portfolio

*The portfolio represents your current abilities, but also provides insights into your potential. It doesn't matter who actually takes the slides, but they should be of the highest quality that you can manage. To help you present your work to the best possible advantage, here are some tips to assist you when you're shooting slides.*

### Some Basic Photography Tips:

1. Shoot outdoors! The sun is the best source of light for shooting your work.
2. Gather your work together before you begin shooting.
3. Photograph the work in order of size, the largest first.
4. Emphasize your work, not, for example, the person wearing the necklace you designed. Try zooming in close.
5. Watch for "little" things – bugs crawling across a sculpture and so forth.
6. Outdoors in bright sunlight, use the same shutter speed as your film's ASA number, with the aperture set at f/16. Shoot at f/11 and f/22 also, to make certain of a good exposure. (ASA 100 film works with a 1/100 or 1/125 of a second shutter speed.)
7. Artwork should be as large as possible in your viewfinder. Shoot as close as possible. Your work is what is important, and not mats and frames.
8. Any visible background should be neutral: even if it's as simple as an ironed sheet hung to cover the siding of your house where the work will be photographed.
9. Detail shots may be included to explain especially sensitive or informative areas. A simple "window" of paper will allow the area to be photographed clearly and closely.
10. Focus should be sharp, with three-dimensional work being totally within the depth of field.\*
11. Three-dimensional work should be carefully positioned for the most descriptive point of view, and lighting should enhance the volumes.
12. Consider a range of work that best shows your skills: "most recent" is not always "best." Check your sketch books, too; there are little treasures frequently hidden there.

### The Equipment

1. Manually adjustable 35mm camera (automatic cameras aren't as effective for shooting certain kinds of work)
2. Lens with macro focus (so you can focus on very close objects and details)
3. Film (daylight type such as Kodak Ektachrome 100 Daylight)
4. Light (you'll be using the sun)
5. Tripod
6. Cable release
7. Backdrop material (black velvet, seamless paper, or solid-color wall)
8. Table, easel, or plywood propped on chair (to hold work)
9. Masking tape (to hold work, remove dust from background) clamps, straight pins, push pins
10. Assistant, if possible

\* A word about "depth of field," which is the area of acceptable sharp focus: Your shot's depth of field should include all of the artwork; it should not include backdrop or surrounding areas.

High "F-stop" numbers (f/16, f/22, f/32) bring more of the field into focus. Three-dimensional artwork usually needs these higher "F-stops."

### Three-Dimensional Work (Figure 2)

- A. Sun: light stronger on one side of the object (at least two hours before sunset or after sunrise)
- B. Pure white reflector (large illustration board) close to object but not in picture.
- C. Simple, plain surface on which to place work.

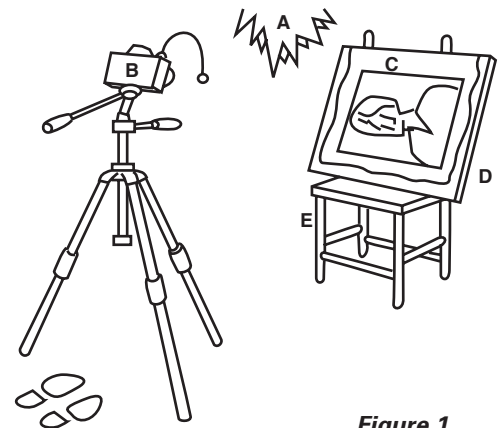


Figure 1

D. Dark background, out of focus.

### Two-Dimensional Work (Figure 1)

- A. Sun: directly overhead, behind the camera (high noon).
- B. Camera: positioned at the same angle, or parallel, to work.
- C. Dark background: blue, grey, black.
- D. Plywood, large drawing board, or cardboard.
- E. Chair, adjustable drawing table, or easel.

• The Schools participate in RIT Open Houses and selected National Portfolio Days. These allow for the presentation and review of original work, and for the exceptional portfolio – a means of possibly by-passing the required submission of slides. For National Portfolio Days information call the Foundation Dept. at 585.475.2647. For dates of RIT Open Houses and general admissions information, call RIT Admissions at 585.475.6631

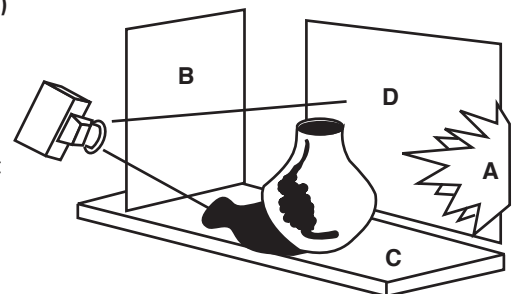


Figure 2