

Zoom Meeting

Mon. Feb 26, 2024

2:23 - Unidentified Speaker

you. Hi everyone. Hello everyone. Hello.

16:57 - Joël Pothier

Just a second.

17:00 - verol

I'll just get the proper headset and then we can get it started.

17:06 - Cesar Martins

Thank you.

17:46 - Unidentified Speaker

Don't give up, I'm coming back.

17:53 - Cesar Martins

Now, let's see if this works. And I hope you can hear me much better now.

18:19 - Unidentified Speaker

Yes, that's perfect.

18:21 - Cesar Martins

I just realized that, again, I have some issues with my background because it is inverted. And unless you guys are reading from the other side, let me fix this, hopefully.

18:40 - Unidentified Speaker

And as a touch of magic, nothing happens. Okay, let's try it again. Zoom, come on. I know you can do it.

19:00 - Cesar Martins

Oh, let's try it again. I had to edit everything in post because it was inverted the last time. So it was funny enough in post.

19:15 - Unidentified Speaker

Let's try that again.

19:17 - Cesar Martins

Still does not agree with me, but yeah, let's do it. Whatever Zoom decides to do.

19:25 - Unidentified Speaker

How are you both doing? Thank you.

19:36 - Joël Pothier

What about you? Oh, good. Oh, good.

19:39 - Multiple Speakers

Thanks for understanding last time because it was a painful experience.

19:46 - Joël Pothier

But everything good. In the end, everything went well.

19:49 - Cesar Martins

I was hoping to do it the following day, but I would not be able to do it. Oh, Zoom meeting is not responding. This is not a good thing. Let's see what is going on here.

20:11 - Unidentified Speaker

If by any chance Zoom closes, I would just restart it and then you can join again.

20:17 - Cesar Martins

But I hope it still comes back. If I knew it would be so painful for Zoom to just invert the background, I would not have done it.

20:33 - verol

And let's see, I'll try to close whatever I can here to see if it helps.

20:38 - Cesar Martins

Otherwise we might need to suffer a little restart. Yeah, I'm afraid that's not the best news. I can't do anything with Zoom right now. And please join again.

21:01 - Unidentified Speaker

I'll have to close Zoom and restart.

21:04 - Cesar Martins

Give me one minute and let's try it again. OK. So I hope everybody could join again. Sorry for this tiny crash on Zoom's side.

25:30 - verol

Hopefully, we can move forward without any new surprises.

25:39 - Cesar Martins

Hi, sorry to be late.

25:42 - Auriane

Hey, no worries.

25:43 - Cesar Martins

Actually, you were on time because because I crashed here with Zoom and we just got back on. Zoom is unable to access my camera. Today's funny. Give me a second. Let me see. What can I do to fix this? Because I do need to show you a couple of things.

26:07 - Unidentified Speaker

Okay. It's a Windows thing.

26:10 - Cesar Martins

You just restart it and unplug and plug it again. And this time it reads from the correct direction. Yay. So let's start over. Pretend nothing happened.

26:23 - Multiple Speakers

Let's pretend nothing happened.

26:25 - Cesar Martins

Good evening, everyone. Let's get this started. I just need to allow somebody else here to Join. Give me a second.

26:41 - Joël Pothier

I didn't do it correctly on my side, Cesar. I don't know if it's...

26:46 - Cesar Martins

Is it inverted for you still? Yeah, it's still inverted. Yeah, sorry.

26:51 - Joël Pothier

Okay. I hope this time it won't crash.

26:54 - verol

Yeah, for me too. It's actually inverted.

26:58 - Cesar Martins

It was not fun because I had to edit it completely last time because it was inverted and I did not notice. So let me find...

27:11 - Unidentified Speaker

That is out.

27:15 - Cesar Martins

I hope it doesn't crash again when I try to arrange this. Otherwise, it's going to be inverted. You guys already know what it says. Looks like it might be possible. I still could not allow somebody here to join because I cannot find the participants. Here we are. Now everybody is in. Okay, so sorry about the mess. Technology happens. But in the end, it's what allows us to do what we're doing right now. So yeah. So how is everyone? How was the funny homework? Did you guys actually try to do some of those crazy long exercises?

28:08 - Unidentified Speaker

Yes, add to add.

28:11 - verol

Questions, complaints, whatever.

28:20 - Multiple Speakers

No complaints, I learned a lot of things.

28:27 - verol

I enjoyed it, that's good.

28:29 - Joël Pothier

Yeah, just notice on my side that Windows is not able to get ISO above or something. I think I had values above that and still the software was saying it's just using the Explorer from Windows and it's just something. Okay.

28:49 - Cesar Martins

How were you accessing that? You were using the browser to manipulate your camera, is that correct? Just the Explorer to get information from the picture.

28:59 - Joël Pothier

I was surprised.

29:00 - Unidentified Speaker

I thought, I'm sure from the picture camera, it's another value.

29:05 - Joël Pothier

But when I'm in the Windows Explorer, it's something else. Oh, I didn't know that, but anyways, you can play and try to get it to work.

29:16 - Cesar Martins

But you know, the exercise is just to try the limit of the ISO for your camera. So afterwards you can really, when you are in a real life situation, you'll know how high you can go and still have a decent image. But on that aspect, there are some software options nowadays that help a lot with that. So this is for another time, for another discussion, but you can record a lot. I've used some ISO images. If you look at them on Lightroom directly, they are horrible. It's like shooting through a sandstorm.

29:55 - Cesar Martins

But if you post-process them, that is really night to day. The difference is gigantic. But that's nice that you could experiment at least. Anybody else has comments, questions about the homework? Because those things are going to be important whenever we go on the field.

30:20 - verol

All this black and white, this white balance, the difference, it's amazing to see from one to the other. I was really surprised. I didn't realize that it could be so different.

30:37 - Cesar Martins

It's nice that you could play with that also on the photo walk. It was an interesting experiment.

30:46 - verol

Because I was always wondering why the pictures that I take with my smartphone sometimes are nicer than the ones on the camera. But now I understood why.

31:01 - Cesar Martins

Yeah, it's called post-processing, and your smartphone does a lot of that. It really post-processes the images a lot. And that's something that we're going to touch into those subjects, maybe not tonight, because we have a long road to go. But at least on the last one, we will certainly get into that. Any more comments on homework, questions, doubts you might have regarding your camera, the last photo walk, whatever. Nope, if that is the case, I'll share our presentation and hopefully, yep, okay, this is best seven, you guys already know that.

31:54 - Unidentified Speaker

And now we are a go.

31:56 - Cesar Martins

So this is part three, because part two was homework. And you already know most of this, but some people are joining afterwards, and some people just started on part two, so they are going to watch the recordings. This is going to be recorded and everything is separate. I can change whatever we need. So your voice channel is separate. You can say whatever you want. It is going to be easy to take it out of the recording afterwards or not even include it in the recordings. And names on your Zoom screen, whatever it is, your privacy, if you wish to do it.

32:38 - Cesar Martins

And I already know from Emily that you prefer it this way, so you're safe on the site. If anybody else wants it this way, please let me know now or forever hold your peace, because after it's done, well, it's done. And whatever is allowed from you to stay here might be used in small bits in some sort of social media and of course for the recording of the course that is going to be available for you afterwards. This is the email where you should write if you have any questions at this moment, or you can also shoot me a WhatsApp message.

33:19 - Cesar Martins

And as I just said, you have lifetime access to the course materials whenever you might want to have it. There's a message on the chat. Let me find the chat again. And okay.

33:36 - Unidentified Speaker

Yeah, I don't know.

33:37 - Cesar Martins

I just used that other name because, I mean, that's the privacy thing.

33:42 - Auriane

This is just replying to the chat.

33:45 - Cesar Martins

Sorry. So coming back to it, everything that I showed to you tonight and all the other materials that I am going to reference are going to be available on the shared folder. Most of you already have access to it. If you by any chance have issues accessing it, let me know because you

should find everything there. The transcripts from our online meetings, Homework, a lot of extra reading materials. Shall you have too much time on your hands? There's a lot of fun to be had in there. And just so the newcomers can know, these are our links.

34:29 - Cesar Martins

If you want to join the Photowalks, that's the most amazing thing about the newsletter, I would suggest that you subscribe because that's where I post firsthand whenever I'm going to release new Photowalks. And I put some other information, some trainments and workshops and some activities that we do together. So that's first coming to the subscribers. If you all, by any chance, like the service I provide, I would be enormously grateful if you access the second link and leave a feedback.

35:04 - Cesar Martins

If the feedback is bad, please let me know. I am eager to evolve and I think only if you have feedback we can increase and improve. But if it is a good feedback, I would be happy to have that online because it helps us touch more people and more people believe that the services I provide are good enough. I do have a blog where I post random subjects and some things about the photo walks. We have a Facebook group where we mostly share images and we can interact with each other. And this Instagram group is not even worth it.

35:42 - Cesar Martins

It's pretty much dead. But if you want to make sure that you follow, that we follow each other, that is the way to find the other people in our groups. If you like that, please like and share. That's the best way you can support the group and helps us grow and have more people to have more fun together in the future meetings. What we've done so far was part one, where we touched a bit on the introduction of the course. We learned a bit about the history of photography. We learned the basics about exposure, metering modes, and a lot of the bits and bytes of photography.

36:25 - Cesar Martins

And then I sent you away a huge homework file so you could have fun on your own and come back tonight for our third session in which we sort of reviewed homework already. Not many questions on your side, please feel free to jump in at any time if you have thoughts or questions about the homework. Something about your camera settings that might be important for our upcoming activities. And the main thing on the whole course, in my opinion, which is what makes a good photo and how can we improve our photos.

37:08 - Cesar Martins

And that is basically composition techniques, for the lack of a better name. And a couple of tips and tricks that hopefully will help us later on. And coming up, we have the learning photo walk, which is scheduled, but we might come back to this a bit later because we might have the chance to do it earlier. And then we have the last part, which is the conclusion that depends a bit on the date of the learning photo walk. We had a photo walk scheduled for the 17th, but we do have two Sundays before that, and just a very, very tiny survey.

37:52 - Cesar Martins

Who among you that are online now would be interested and available to do it one or two Sundays before that, which would be the 12th or the 5th, if I'm not mistaken?

38:07 - verol

You mean the 3rd? The next Sunday is the 3rd.

38:12 - Cesar Martins

Okay, so yeah, third, of course, third and the tenth. Seven days a week. Yeah, my math is a little broken.

38:21 - verol

For me, it's okay.

38:22 - Unidentified Speaker

Both are okay.

38:28 - Auriane

For me, the third is okay, but the tenth, I will not be here.

38:32 - Cesar Martins

So maybe if you are okay with that, I will try with the others to anticipate it to the third because then we don't wait so long to put to practice what we have been discussing here. That would be my suggestion. So please hold on the third for now. I will ask and until tomorrow, maximum the day after tomorrow, I will send you a confirmation if that is set in stone. But I would suggest to do it on the third because we don't wait so much and we can practice while it's still fresher in our minds.

39:11 - Cesar Martins

Some suggestions that I already said last time, but again, this is a super open space. There's no right time. There's no wrong questions. Just jump in at any time, ask whatever your questions are probably in the minds of other people, and it will help the group if we share our questions. And write down if you have insights during the explanation, because you are probably going to forget many of those. Those are going to be very, very nice when we come to the learning photo walk. And so this was the recap and what we are going to do tonight.

39:54 - Cesar Martins

But before we jump in, what is really in tonight's. Content, I will go back a bit on one question from Emily last time that was, why is it that the size of the opening of the lens, the aperture, influences the depth of field? I only had this slide at that time and it would not be so easy to explain everything with only this one so I will go quite quickly about it and then we come back to our regular things. What happens basically is that this is a convex lens so with it there's refraction and with refraction it happens what you see with those lines that represent the the light rays that go through the lens and then they come to the focal plane, which is this number five.

40:53 - Cesar Martins

And that is exactly where it needs to be in focus. And what happens with the difference of the aperture is that the angle changes a lot. So you have the different wavelengths. So the objects that are further away or closer to the lens, they have different focal planes in which it is exactly in focus. Whatever is exactly in focus will create a point, like you see on the right part of these things on top. And on the left part, the things that are not in focus, they do not form a point, they form a circle.

41:30 - Cesar Martins

And those are called circles of confusion. Cute enough, because it confuses us a lot. I will not go through all the text. This is going to be updated in your course materials, but you have everything here if you want to read it. The important thing is the image here on the bottom right that you still do not see, but now you do, is that depending on the distance between the object and the lens, this image is going to be projected on the focal plane or a little bit further in front or in the back.

42:03 - Cesar Martins

And that's why not everything is going to be in focus. If you have a narrow depth of field, if you have a tiny opening, a very, very small aperture, the angle of the light rays is going to be such that the objects are going to be less out of focus

42:22 - Unidentified Speaker

or almost completely in focus.

42:25 - Cesar Martins

So that's basically the angles that are shown here. So you have on the top a wide aperture, so it is a big hole with a small number. The object that is in focus is the green dot and you have some things behind it that are the red dots. The photo on top, you have them very blurred. The out of focus things are very blurred because you have this wide aperture. And on the bottom one, since you have a narrow aperture, the angle is different. So the out of focus is not so intense. So that is the very quick and dirty.

43:01 - Cesar Martins

If you want a deeper explanation, I'm happy to go into it and go through all those concepts. But I guess for most of us, that is plenty to understand. And that is what causes, for an example, this kind of separation from the areas in focus, which is the second head, the vast nacht, and the rest of them. And the further away you move from what is in focus, more and more blurred and out of focus it gets. Is it good for now, or do you need a bit more? Yes, thank you.

43:44 - Auriane

Let's keep on going.

43:47 - Cesar Martins

And another part that I would like to see with you all is, did you have any difficulties, any problems changing the settings in your camera? You tried a bit on the photo walk, you probably had a chance on the homework, but did you have any issues to change the settings or is there anything specific on your camera that you need to know before we go to the learning photo walk? And apparently no, so that's great.

44:23 - Unidentified Speaker

You are ready.

44:25 - Cesar Martins

Then let's jump in the best part of this is less technical, less, I mean, at least there's more images to illustrate the concepts. We are going into the composition techniques and very important to me, composition is just like you probably had in school. Is this thing that you you write a complete story or you you actually need to have like the start the middle and the finishing you have to think about what you want to portray to make the other person understand

or see or feel with your writing or with your images it's not different at all and that's a lot of what we are going to go after to put into our photos and we're going to go up a lot of different techniques that will help us understand how we can make it better in our photos and what kind of things do we want to display in our photos.

45:32 - Cesar Martins

It is important that we set what are our goals. So one of the main things that we want with our photos, we want to draw attention from whoever is looking at the photo, otherwise you would not post it anywhere, you would not display it, even if it is your own eyes. So there are many of these techniques that are going to explore how you can like direct the eyes of whoever is looking at your images. Another nice thing to have is that you keep the eyes of the person who is looking at the photos moving through the photo.

46:09 - Cesar Martins

So you give this person points of interest that will keep the eyes like flowing through the image and will keep everybody interested in looking at that photo. You may want to get people curious to know more or to create whatever story is coming there or make people imagine, okay, what is going on here? What is behind this? Why is that? So this is the kind of way that we want to sort of force people to interact with images. And we can also try to put some emotions and make people feel something when they look at the images.

46:50 - Cesar Martins

It may be something to make people happy. So you have photos of cats or puppies or dogs or whatever, babies. They always bring this kind of attention and emotions with them. But you might also want to make people feel, I don't know, sad or feel the sadness behind the story. In a photo, you may want to shock somebody if this very complex subject that you want people to really think about it. There's a lot of different things. So one example that I do, what do you feel, what do you see when you look at this photo?

47:28 - Cesar Martins

Do you have any kind of impressions?

47:35 - Unidentified Speaker

What I had in mind back then is like this segregation, this loneliness.

47:40 - Cesar Martins

And then people start to wonder, why is the lady on the right segregated from the young, tiny, skinny people on the left? So it can bring a lot of things to the internal discussion from whoever

is looking at the photos. So this is what I mean by trying to make people interact your photos or think something or feel any kind of emotion. It can be segregation. It can be discrimination. It can be a lot of different things. It doesn't mean it's negative, but it's just like make people interact with your photos.

48:15 - Cesar Martins

This makes the photos much more interesting.

48:25 - Unidentified Speaker

And these things we are discussing tonight, they are suggestions.

48:31 - Cesar Martins

A lot of people call them rules. I don't like to call rules because especially here in Switzerland, people are supposed to obey the rules. And that's not what we are talking about here. We are talking about some ideas, some concepts that you might choose to use them and get people to interact with your photos the way that you thought of it when you created that image. It is important that we understand them so you can understand when do they work, when should you use them, and when they are just not meant for this kind of photos or for your goal with this image.

49:14 - Cesar Martins

There needs to be always room for you to go outside of that and to exercise your creativity. Otherwise, this is just like math and photo is, I mean, there's a lot of math behind it, but it should not be something as specific as, okay, I do this, I put things exactly in this position and everything is perfect in a photo. There's always a bit of a discussion between post and natural, especially if you go to the Instagram world, there's a lot of post fake things going on. It doesn't mean it is good or is bad.

49:51 - Cesar Martins

It's just something that you have to take into consideration whenever you create a photo or have an idea. Because if you do only post, it might get a little bit too artificial. And if you go too much on the natural side, maybe it is not interesting, but it is important to notice and to steer your photos towards what your goal is in that image. And for me, at least, a good photo always has a story, always tells something. And this is something that I really try to have with my photos.

50:27 - Cesar Martins

Sometimes it's difficult. You just have something nice in front of you and it's just the beauty, but maybe that's the story you want. How beautiful is this thing that you photographed? That might

be the story that you want to show or to tell with this image. Some of the things within the techniques that we will see here, there is a reading direction when we look to an image. Here in the West, we tend to read from left to right, unless the background is inverted in Zoom, so you have to read it the opposite direction.

51:06 - Cesar Martins

But since it is right now the correct one, we read it from left to right. So this is something that is a tendency for all the Western expectators of your photos. They will tend to look at your photos from left to right. So this is something that you can use to your benefit and you can sort of put this into the images. So you drive the eyes from left to right when they are looking at the images. And that is one of the main goals is to get the eyes of whoever is looking at your photos to move from where you thought they would be to where you want them to be.

51:46 - Cesar Martins

And even though this is a moment frozen in time in a picture, you can sort of show a little bit of movement in it. It could be just because the water is sort of flowing through the image as this one is, or also because of the composition techniques, because then your eyes do not stay static. I probably, you all have already had this situation. You see a photo, there's a person exactly in the middle of the photo, And then your eyes go to the person and they just stop there. They do not explore the rest of the photo.

52:22 - Cesar Martins

So this kind of movement is also something important to create with your images. The attention. We are like moths. Our attention always goes first to the brightest areas. Then we go to the focus areas and we try to look at whatever is different or the different colors in an image. So these are components that you can have in your photo to make them more attractive and to keep people looking. This photo on the screen is actually a bad example because The main subjects, they are exactly centered.

53:03 - Cesar Martins

And even though there's a lot going on, the eyes tend to just look at the faces because they are the brightest things. They are in focus, the rest is not so much in focus. But then you just look at that, you stop and you go to the next photo because it does not have any of the other techniques with it. So this is the kind of thing that is the not optimal usage of what makes somebody pay attention to a photo.

53:35 - Unidentified Speaker

On the other hand, we could try to do something different.

53:38 - Cesar Martins

Here you have, for example, this left to right reading. So you start on the left, you see the person is browsing through some dresses, and then you see the person. There's a little bit of a context of a story. It doesn't mean it is a great photo. It's just about this dynamic that is inside an image. Or you can have a story going on. Okay, there's an event and then you see somebody taking a photo of the other people, so you really get people to look a little bit more. You start from the left, you see the cell phone, you see the people posing for the cell phone, you start wondering where are those people, what is this event, what's going on?

54:17 - Cesar Martins

Or it can be just the brightest part of an image. So you have everything in the background is dark. This is Fasnacht in Lucerne. And you have people piling in this. So here there are some other composition techniques going on. It's the brightest part, it's the colors, because the background is mainly monotonic. You have this form going on and it's a little bit off center, so it's unbalanced. Everything just to get people like, what is going on here? It's just like adding a little bit of movement to a static image.

54:53 - Cesar Martins

And we're going to talk about a lot of different suggestions. This is by no means a definitive list. This is just a little part of the techniques we can explore over time. And this is maybe the main ones that I could come up with. But there are so many different techniques and rules or suggestions that you can follow this is just a small list we're going to talk about all of those and then some still tonight so buckle up it's going to be a long road ahead One thing that for me is very basic is a context.

55:40 - Cesar Martins

What do I mean by context? A photo should not be only about a person. It should be the person in an environment. So this is a lot of what we see with selfies nowadays. I guess all of you already saw some photos like this or selfies like this. And in these situations, it's basically the person. I mean, the person could be on the mountains, could be on a rave, could be whatever. It's just always a big face and some tiny things around it. So if you just want to show your gorgeous face, that's amazing.

56:16 - Cesar Martins

Go for it. But if you want to create a little bit of more interest for your images. I would say try to put this into a context. This is again a lady at the beach but there's a lot more going on. There is the colors and they are very much worked in a purposely way because they are a triad of colors. I will come back to colors much later. But it is a lady at the beach. It's much more than the other one, which was a selfie of a person that seemed to have the ocean in the background. And with that, putting a person within a context, then comes telling a story.

56:59 - Cesar Martins

And this is for me one of the main goals that I would like to have with my images, is if anybody could just look at an image and understand the story behind it. This one is actually a post one. He was doing that. He was checking a map. Just think about the next places we would go. When I saw it, I said, wait, I want to take a photo of that. But it was a post thing from an actual event. But there's a story behind it. There is the underwater camera there is the map there's the guy trying to pick whatever is going to be the next dive so this is telling a story this is compelling this make people make people um try to come back and watch it again uh emily let me know if you were back in because it just saw here that you might have been yeah I got disconnected and I just rejoined sorry okay yep no worries happy that you are back here Still in this telling a story, this, you can look at the photo and see, okay, they're preparing a big buffet or party or festival or whatever.

58:12 - Cesar Martins

So your eyes go through the image, they come from the bottom and they start looking, okay, there's a lot of things going on and people are preparing it in the background. So you can have some movement and some story in your images and that makes images much more attractive. Or you can really have this super busy thing and you still can see that's the butcher in an Asian market and he's looking at his product and you see the mess in the background.

58:44 - Unidentified Speaker

It's all part of a story.

58:47 - Cesar Martins

And that is the kind of thing that in street photography or if you want people to really come and watch your photos for more time, it's the kind of thing that I really am attracted to. And sometimes you can even cheat a little bit. This is a photo of a refugee and the way I tried to put a little bit of telling of story. I have two photos that are put together. The one on the left is looking a little bit different. He's thinking a lot more and there's a lot of directing going on here. And the one on the right is the hopeful.

59:25 - Cesar Martins

And I even put the muted tones and colors on the left, so it looks a little bit more sad. And on the right, they're more bright, and he's looking like cheerful. So you can put it all together, the many different techniques together. So here is color. It is the emotions. It is the direction of reading, because you start reading from the sad and you go to the happy. So you can and should put all of these concepts together whenever you can. They add, they elevate the photos even higher when you put them all together.

59:59 - Cesar Martins

As usual, you all please feel free to jump in at any time, make your comments or disagree or ask questions. This space is for us. I mean, I have a question about the composition of this one.

1:00:12 - Auriane

How did you take the picture of the right person? Both are from the same person.

1:00:18 - Cesar Martins

I was with the camera sort of in the same position. And the first one, which is the one on the left, I directed him, put your hand there, do not move it anymore. Your hand is fixed. On the left, I told him, think about the future as he's a refugee. It was unfortunately too easy for him to think of sad things. So he started thinking of all those things, so you can see those emotions on him. And then without moving his left arm, I told him, okay, now you are in Switzerland, you have this different opportunity that was opening for you.

1:00:56 - Cesar Martins

I just made him think about happier things so that translated into the image on the reflection on this window where he was and then I just you took two pictures and then you with the post-processing you again exactly exactly thank you And this is probably the most known and talked about in this composition techniques, which is between huge quotes, rule of thirds, which I would rather call the principle of thirds, because many times you should not follow it or you should think if you want to follow it or not.

1:01:39 - Cesar Martins

And what do you want to portray on the viewer when you use it or don't use it? What is the concept? Okay, I already said that it's just a suggestion. What is the concept behind it? Imagine that this is your picture and you divide your picture in three different sections horizontally and then three different sections vertically. With that, you have nine different sub areas and these lines, they cross Wherever they cross, these are the golden points. So you have four of them. And this is, according to this principle of thirds, the location in which you should put the most important elements of your photo.

1:02:22 - Cesar Martins

In addition to that, whenever you have something that is quite heavy on your photos, think of horizon or the main subject, you could move it to one of these lines, the horizontal or the vertical ones, and this will make your photo unbalanced. And by being unbalanced, for an example, when the horizon is on the bottom line, your eyes tend to move with the photo

because they're not centered. Most horizons you see, the photos you see, the horizon is in the middle, and then it's a static, uninteresting photo.

1:02:59 - Cesar Martins

And that is the idea behind this one. The horizon is much low and the sun is on the left third line. So you add a lot more dynamism to this photo because you start from the left, you go, you see there's the ocean, there is the sunset, there are the colors. Everything worked together and it's much different than if the sun would be exactly in the center of the photo. Your eyes would just go to that shiny ball. Okay, one, two, I'm bored, next photo. But that can also be the subject. And on this one, it was a tango presentation.

1:03:38 - Cesar Martins

By putting the couple to the right, you add this kind of unbalance to the photo. So there is more dynamism. There is space to the left where you sort of see the couple moving towards. It makes the photo much more interesting according to this principle of the thirds. There's a lot more that we could discuss here. There are some Gestalt principles, because the head is incomplete for the lady. So it adds some other kinds of things. But this is much more advanced concepts that we can talk in another time.

1:04:14 - Cesar Martins

This Gestalt discussion is big. There's a lot of nice things that we can, at a later point, come back to. But we have enough on our plates for tonight. Still about this principle of thirds. One thing that I've read a lot of times is if you can avoid between quotes, cutting the subject with the horizon line, as you can see on the screen, because it's not the most appealing to the eyes. Sometimes it's impossible to do differently, but maybe if you just went low with your camera or high with your camera, you would move the angle and then you would not see the horizon line or the, this is not the horizon, the the cliff on the back uh cutting the throat of the of the crane this other one is really important please please have horizontal horizon lines because it is unsettling the mind you might not notice it right away but it is disturbing to have a crooked horizon line And you have the option to set on the back of your camera.

1:05:29 - Cesar Martins

Most cameras have the way that you can set the display that shows if your camera is tilted or not. If you don't know how to set it yourself, look for it. Otherwise we can do it on the learning photo walk. And this is super important, but of course you can fix it in post-production, and you should fix it in post-production, unless you are doing this intentionally. This was very big some time ago, having these tilted photos. They have some other things behind it because they also put some emotions to the viewers.

1:06:11 - Cesar Martins

This is used in film a lot because when it's crooked, you put some unsettling in the mind of whoever is watching or looking at the photos. But you also put some dynamism. But the main thing is, if you're going to do it, don't do it halfway.

1:06:27 - Unidentified Speaker

Do it like you mean it. Because if you do just a little bit, okay, you probably made a mistake.

1:06:31 - Cesar Martins

Okay, poor photographer, he or she does not know what they're doing. But if you're going to use this, and there are photographers still nowadays that use this a lot, make it with intent but understand that this adds another spice to your photos that not always is welcome because it's a bit unsettling for the the viewer. Still about our famous rule of thirds It is important to understand when it impacts the photos and how we can play with it. The main impact is moving the most important things from the center.

1:07:14 - Cesar Martins

I think this is the super important thing to understand with this principle. It does not mean you always need to put whatever is the most important on the golden points. Maybe you want to have it in another part of the of the photo or when we are talking about different formats like the square format that instagram brought back it is not so easy because if you follow the rule of thirds there's not enough room and it's a square so it is a bit boring with the square format how it was done in the past the main thing on your photo would be exactly in the middle so It is not for me, it's not the easiest format to make interesting.

1:07:58 - Cesar Martins

I always try to put a little bit of unbalance on my square crops and they need to have a very, very big reason to be square other than posting on Instagram. I would usually post a square one and to the right of it, I would post two photos that actually showed the full concept that I had with that specific image. And you have to put it together with some other, oh, sorry, before this, the square one. This is an example. I always try to move it a little bit to one side or the other. I still follow a bit.

1:08:31 - Cesar Martins

The subject needs to be sort of in the middle, but I try to make it like it's moving to one side or the other, or something needs to help with the photo. For me, square photos with somebody in the middle are a lot boring. And you have to put it together with other composition techniques. In this case here, I moved the DJ to the upper third, but I also used another one that we still did not talk about, which are leading lines. Because you see there are some diagonals on the side of the mishpult.

1:09:07 - Unidentified Speaker

Mishpult, how is that in English?

1:09:10 - Cesar Martins

the DJ playing thingy. It makes like this diagonals from the bottom wide, it closes in and they direct your eyes to the DJ's face. So you can put together different ideas, but the most important concept is move the most important thing in the photo away from the center. In this case, it's the face of the DJ on the upper third part of the photo. And as we discussed in the previous one, never do it halfway. If you're going to do it, do it like you mean it.

1:09:46 - Unidentified Speaker

Don't leave it almost on the third or almost on the center.

1:09:50 - Cesar Martins

You really need to make sure that you're doing that with a purpose.

1:09:57 - Unidentified Speaker

Leading lines, also known as diagonals.

1:10:00 - Cesar Martins

This is one of the techniques that I like a lot because they put a lot of motion with the eyes. And what do I mean by leading lines is whatever in the image that can form some lines that your eyes might follow. This is a classic example in Switzerland. But when you look to it, I mean, for me, I cannot escape. My eyes always like jump into the photo. I always go to the car. It's way down there to the red light because those all those lines, they are just like All in my eye my my place I'm just going uh with the photo there to the middle of it or a little bit to the bottom again the principle of thirds you have the leading lines taking into the point that is in the bottom third of the image.

1:10:54 - Cesar Martins

But there are lots of ways in which you can have it. Bridges, these are so many times, they were done so many times. Whenever you see this weird watermark, I used this one some time ago when I was doing the things with the diving thing. I used to teach diving and also underwater photography. And that's the fish thingy that I used as a watermark back in the day. So don't judge me too much. It's a long time ago. Or you can have like a base of the trees. They form this triangle leading to the bottom third where the bench is.

1:11:35 - Cesar Martins

So all of this adds some sort of movement, moving your eyes through the photos. This one, can you see leading lines on this image? I think Joe was saying.

1:11:53 - Auriane

Maybe. What I tried with this one were these lines.

1:12:00 - Cesar Martins

And as they follow also the eyes of the expectators there, you can have these lines coming with this metal thing, the people and the heads, everything form a leading line. You can play with this with so many different ways. And this adds a lot of motion, of dynamism to your photos. Silhouette. This could be nice, but it also can be a catastrophe if you do not measure the light correctly. What I mean by a silhouette, it is, probably everybody knows, something that is backlit. But it does not need to be just like the contour of a person.

1:12:45 - Cesar Martins

It can be a silhouette within a story. So this is Switzerland's day. It's like the fireworks and everything. So you have people having a party with the fireworks in the background. And it's a way to use silhouettes. Or it can tell a story and preserving people's privacy. Because here's a lady with the sun in Zug, just enjoying the sunset. And then you can start to create a story behind it. You have many techniques together because you have a monochrome image because it's basically tones of orange.

1:13:24 - Cesar Martins

You have some leading lines which are the lines of the water forming a diagonal that lead left to right. You have some movement with the bird that was flying. Nothing here is added in post. Everything was there at the time. Just important to remember how you measure the light in this. Otherwise you have something that is halfway. So you have the person here in the foreground sort of well lit and still in the back, with the backlit situation. So it can be really bad. You have to measure the light or adjust your camera correctly.

1:14:02 - Cesar Martins

So you have proper silhouette and do not have blown highlights or too bright areas in the image. And you can use it also for portraits. This is a backlit portrait of a rugby player. So we wanted to have this gritty, hardcore look with just enough light on one side. This is another thing from film. When you have one side that is well lit and the other one is not, you start to wonder if this

person has two sides. And that's exactly what we were playing back then. Because she has this...

1:14:40 - Cesar Martins

Barbie side and she has the rugby side. So we are playing with those two sides of the same person. But a silhouette that is not completely dark in the foreground. You can use that or you can embrace the silhouette and go just for contour. And here it's just basically the lines. You understand there's a guitar behind it. You start to imagine, but this is a very extreme silhouette. Or another way to use it. This is during a jazz presentation. It was just there. I just needed to use the photometry correctly and put it on the background.

1:15:20 - Cesar Martins

And it was done for me.

1:15:21 - Unidentified Speaker

It's almost no post-processing in such an image. And it's a nice thing to have.

1:15:25 - Cesar Martins

The guy is absolutely recognizable. Everybody who knows him knows it is him. You still have the instrument he plays, but just with the contour, it's just black and shades of orange to white on the background. And it's also very fun to play with, and you have a lot of mistakes until you get something usable, but it's fun to try. Still coming from the back, we were with a silhouette. Now we have the backlight. Some subjects are amazing when you photograph them with a backlight. So some trees, you can have the textures.

1:16:03 - Cesar Martins

You can see everything that's inside of it. You can see a lot of those textures and what's inside the leaves. You can have that with flowers. You can have that with some insects. There are many things, or if you're doing some product photography, And you are shooting, for example, wine or any kind of beverage that comes in a bottle. Backlight is a very important technique to use. And it allows you to see a lot more of the product or in this case of the leaves that you would usually see.

1:16:42 - Cesar Martins

Contrast is something quite important and the base behind this is that our eyes are drawn to the brightest part of the image. But also, if you play correctly with the lights and darks, that's one kind of contrast. You can use some minimalism like you have on this image. You can isolate what's in the back and the contrast brings your eyes to the guitar again. So it's one way to draw

the eyes. But contrast does not need to be only on light and dark. You can use contrast in so many different ways.

1:17:22 - Cesar Martins

You can have happy and sad as the image of the refugee before. You can have colors that are not exactly contrasting, but they are complementary. We're going back to colors in a bit. Hold on. But yellow and blue, they are complementary colors. So in a way, those are contrasting colors. And this is something that is very pleasant to the eyes. So this is something that you can play in. This image is bright and dark plus the contrasting colors. So you can use all the tools to make your photos a bit more interesting.

1:18:02 - Cesar Martins

And still in this idea of contrast, empty space is the contrast between a lot of things or some subject and nothing. So this is what we call negative space or empty space. And an example of that is like this. It is a pleasant photo to see because the empty space or the negative space does not attract the eye so much. So it is not distracting. You can really just focus on the diver. In this case, he was doing a decompression stop. And also with the thirds here, the principle of thirds. So he's exactly on the left third line.

1:18:44 - Cesar Martins

So you start to put all the concepts together. I also tried one in which he was entirely in the bottom left golden point, but then it was way too much. You could not really see the details. So if you have the tools, you can play with them. There is a bit of post-processing to use everything, but it is important that you consider all of these techniques, not only on post-production, but also when you are photographing. Because if you shot the photo of him exactly in the middle, OK, you might be able to crop.

1:19:20 - Cesar Martins

But if you want to have this negative space, you would probably not have enough area around him. Or you would probably need to use generative fill with the new AI techniques. But that is not in the scope of this course. We might, of course, do it in the post-processing part of it.

1:19:45 - Unidentified Speaker

Changing a bit the concept, reference.

1:19:49 - Cesar Martins

And usually I talk about human reference, but it does not need to be just a reference. And there's one of us smiling because he's already thinking about his trip to say hello to this beauty

that is in front of you. I will never tell you who this person is. But the concept here is we all know that they're big things, but just by looking at this image, there's no way you can tell how big or how small each one of these layers is until you add the human reference or some sort of reference. Now you should be able to see two people way back down there and then now you can sort of understand whoa each line of this is the size of a person so now you can start to understand how big this scene is the same thing goes here in switzerland for valleys for mountains for lakes for anything if you just take a photo from it maybe people cannot understand how big this glacier is But when you have a person there, not only you can have the human element, which is also important to bring attention, you can have colors.

1:21:00 - Cesar Martins

So maybe all of you already saw some photos from mountains where you have this person with an orange or bright red jacket. And then it really makes the whole story in this photo. But also brings the reference and the human reference so you can understand how big or how small this scene is. Patterns. This is probably not the most exciting technique you can use, but it can turn some quite interesting photos. On this one on the left, I just wanted to portray this idea of how many of this search they had to do on this event.

1:21:46 - Cesar Martins

So I chose a very narrow depth of field. So you have the pattern but you also have this dreamy way so you start from the bottom left ones you start with the reading direction and your eyes just go through okay there's an infinite number of these small desserts but that is still a pattern or you could go and show everything And that's a different way to show a pattern. It is attractive. It's not the most sexy photo you will ever produce, but it is a technique that is nice to have in your bag of tricks.

1:22:25 - Cesar Martins

And one thing that is amazing is if you have a pattern and then you have one outlier, You have one example here. If you would have one empty glass, or if you would have one with a different content, or whatever it would be, a different color, this one different, it is really, it changes the photo, especially if you put it on one of the golden points. Then you add everything. You have the difference, you have the movement with the eyes, you have the pattern, which is pleasant to the eyes.

1:22:57 - Cesar Martins

So you can put a lot of them techniques and ideas together. Anything until now? Questions, ideas, critiques, suggestions? Thanks for the photo walk. So let's move into frames. I must confess, I had to cut half of the examples I put here because I tend to use this a lot. I love how they look on the images and the effect they can have on whoever's watching the photos. So if you ever want to spend one hour looking at examples of how to use frames in your photos, I have you covered. But since we are not going into that, what is a frame?

1:23:42 - Cesar Martins

It's a way to put the subject inside something. It can be like here, a door from a small dollhouse, or it can be anything that sort of, okay, frames the subject. It can be like the window on this rudimentary house. You have the person or the people behind it in a way framed. And this is nice because it contains your eyes. Your eyes understand that they have to stay within this framed area. So you just explore what's in there or at least brings attention to what is in there. It can be like here, it was a display of an art gallery.

1:24:27 - Cesar Martins

And what I especially liked is you have the display and you have the writing. So it's like the people are being exhibited on this art gallery in the frame of the window of this art gallery. So you can play with it in many different ways. You can use curtains, you can use, I love to use mirrors to frame people and to make some interesting photos that at least if you were showing a sequence of photos to somebody, whenever you put one of these, it breaks a little bit what the person is already getting used to.

1:25:08 - Cesar Martins

They stop, look a bit, reset their attention, and then you can continue showing some photos before they drop dead or sleep in front of you. But it can be anything. Here was the side of the food stand and the pans. It's like framing the cook who is back there. And again, he is in the bottom left third of the image. You have mostly two tones in it. You have the orange, red, and you have the black. So it helps to contain the viewer's attention in this and it's pleasant to the eyes and the story with it also.

1:25:49 - Cesar Martins

This was an event that I shot for Bvlgari. So you have everything together. You have the signature of what was on display on this event. You have the people interacting with the event framed in a mirror. So you start to put all the elements together and you kind of build more interest to the photos. And with the rule of thirds because they are on the golden points. So you can go crazy and put as many of the principles together as you can come up with.

1:26:23 - Unidentified Speaker

And here is story frame and everything in one street photography.

1:26:28 - Cesar Martins

I mean, there are frames everywhere. And if you pay attention, you can really make some compelling images. The frame within the frame of the frame boys, you can use it in many. Okay.

There's still a lot of examples of frame. So let's just skip them. Sorry. Changing from frames to something else, unconventional angles. Every person has a different height, but in average, we all see the world with maybe centimeters of difference. The heads of the lowest people and the tallest people are sort of in this range.

1:27:07 - Cesar Martins

So we are in a way used or almost bored to see the world in the same kind of point of view ever. So use your head and your legs to do some nice images. Break this pattern of always showing the same kind of angle. So if you just go down, suddenly a traffic jam is something different because it's an angle that the viewer did not see yet. Or go from above or go from a sideways. Just try to find a different way to show the same scene that everybody has seen every time and time again. And it is especially important to consider angles when we consider portraits or even landscapes or buildings.

1:27:57 - Cesar Martins

The different angles cause different impressions. What do I mean by that? If you shoot from below, the person or the building will appear to be even bigger than it is. If you shoot from above, because of what is closer to the camera shows as larger, that's why you see people doing these selfies from above, because then the eyes are a little bit bigger. So you can change a lot of the impression depending on the angle. These are two shots from the same person taken five, seconds away from each other.

1:28:32 - Cesar Martins

When you shoot from below, there is a different way to interact with the eyes. It can be more powerful, it can be more intense. And then when you shoot from above, there is a fragility, there's a small sense in which you interact with the same eyes, the same light, everything is exactly the same. It's just the change of the angle that makes a difference. And you can play a lot with the angles in your photos. For an example, you want to display somebody as a giant. Okay, this is just a super exaggerated example, but if you were to take a photo of a business person and you just go a little bit lower and tilt the camera a little bit higher, so it will add to this person an atmosphere of power, of impotence, that's just because of the angle of the photo.

1:29:28 - Cesar Martins

Or you can just play with angles and make something that is not exactly what people are usually seeing because nobody's seen the kids from top to down. Or you can find a little bit of an angle to show what is going on in a different way, because most people were doing the photo from the front and showing the kid painting, but just change it, play with the angles a bit and see how you can affect. And you can find some different angles, but even when shooting with a different angle, there's also the rule of thirds there.

1:30:02 - Cesar Martins

You see that the main subject is placed in the golden point on the bottom right, And you have, it's a pity that one of the umbrellas was broken back then, but just playing with the angles. And yes, I was laying down on the floor on a rainy day and it doesn't matter. It's worth it. And you can play a lot with shapes and emotions when you have, this was a wedding shot. I went on top of, I don't even know what it was, like part of a tree. Because when you look from above, they look almost in the shape of a heart.

1:30:41 - Cesar Martins

And the eyes of the bride looking to him when they're shot from above, there is this tenderness, fragility that is put on the emotion of this photo. So you can play a lot with the different sensations and emotions just by changing a bit of the angle in which you photograph. And, of course, you can change the boring group photo. This was a meeting for Roche. And this is okay. Everybody has seen thousands of this. Unless you are there or you want to see if the person who said was there was really there or skipped the meeting, you don't you don't really pay attention to something like that, but add a different angle to it.

1:31:31 - Cesar Martins

And, pun intended, you elevate the photo. It is a different thing. You can make it attractive. Of course, this is radical with a drone, but think of how you can change the usual point of view to make your photos more attractive. And talking about point of view, some tips to photograph kids because usually kids are not as high as we are. The first thing that is important, lower the camera to the kid's point of view. Otherwise, you will have like this, I mean, poor kid. It looks like miserable in this way because it's shot from above.

1:32:13 - Cesar Martins

It's uninteresting. This is a bad example altogether. The cut is weird, the background is not nice, but it's shot from above. It's shot from an adult's perspective. If you change this and put it to the child's perspective, it's another photo. Just a second. The third Emily just entered the room. I hope she can stay. And so if you lower the camera to the child's point of view, it's completely different. You don't put this child sensation that was on the first one, unless of course that's intentional.

1:32:54 - Cesar Martins

If you want to show that this poor kid is being mistreated or is super lonely or whatever, you can shoot from above and you will add this kind of emotion to it. But mostly to photograph kids, lower the camera to their, sorry, to their position, even if they're lying down, you go there and lay down with them.

1:33:17 - Unidentified Speaker

Otherwise, you should come above and it's not interesting.

1:33:22 - Cesar Martins

It changes completely the kind of sensation that you have. If I were to shoot this one from my usual perspective, it would look like they're in prison. They're like in jail or whatever. But if you shoot from their angles, their eyes are interacting directly with the viewer and not looking at the floor or looking up. So this is something different and it's a much more flattering angle to photograph kids. But don't think only of the angle, because if you are photographing kids, consider having a shorter focal distance.

1:33:57 - Cesar Martins

And by that, I mean a smaller zoom. Because if you fill the frame with a kid and the kid is moving, the chance that you're going to cut a bit of the action on that photo is quite big. And you have to factor in movement because unless they are sleeping or eating candies they are not going to stand still and so you probably should consider having a faster shutter speed so you can freeze the movement. Remember from last time we had this animation that the shutter curtain opens and closes quite fast and that freezes the movement so you see the moving person very crisp and not a blurry kid running away from the photo which would probably not be so nice to see.

1:34:43 - Cesar Martins

And also consider having a wider depth of field and by that I mean consider having more of an area in focus with a smaller aperture because if the kid is

Just a little zoom problem • .

0:07 - Cesar Martins

the events. There is this telling a story. This was an event that was organized by a client some time ago. And you have the whole concept of the buffet that was served. People ate it. There's a menu. So you can have the story was there. I did not arrange one single piece of anything. Everything was there. It's just understanding what is there, how What do I need to show and what do I need to hide to make this interesting and show a bit of the story that I see in my mind and I want my viewer to also see.

0:45 - Cesar Martins

Little breather, any ideas, questions, insights for now?

0:54 - Unidentified Speaker

Let's keep on moving. Horizontal and vertical.

0:59 - Cesar Martins

There's a lot behind this simple, obvious maybe thing. How many times did you already see a group and people come there with their mobile phone in portrait mode and take a photo of a group? What happens with this is you have a huge area on top, a huge area on the bottom that you have nothing, and you have the small tiny people crammed up in the middle. So first of all, you have to think what's in the photo that you want to portray. If it is a group, usually, The horizontal format, the landscape format, makes much more sense.

1:35 - Cesar Martins

And on the other hand, maybe if you were shooting a portrait of just one person, the portrait format that has this name for a reason might be the best. Orientation to have your camera set not necessarily that but this is mostly like that if you want to do a environmental portrait which is the kind of portrait in which you show a person in the environment usually they work on then you would still use a vertical format most of the times. But for most of the portraits, I would say, okay, for one person, it makes more sense to have the camera in portrait orientation for a group and landscape orientation.

2:21 - Cesar Martins

But there's more to it. If you shoot horizontal, you give the viewer this idea of wide, of this bright area, of this huge space, especially if you have, again, the human reference, so you can sort of understand how big or how small anything is. You have the thirds again because the the horizon is on the lower thirds but most of what I want to show in this one is that if you have it horizontal you show how wide how open this space is whereas if you were to move five steps to the left and take a photo in portrait format you show depth you see that the guy is there in the back, you start looking at the foreground here, the reflections on the water, you move your eyes upwards, see the guy collecting whatever it was, and go for the horizon and the sunset coming down.

3:18 - Cesar Martins

So that's the difference between a wide area, an ample space, and the depth of space. If you want to show that something is very big, or actually very small, you could do the, horizontal and show it and locate it inside this horizontal frame in a way that you would show it as big or small. Or if you want to show that something is very far away, show the depth of this photo, I would go for the portrait orientation for that. Background, there's a lot that can go well and much more that can go wrong with backgrounds.

3:58 - Cesar Martins

So the concept behind this, everything you're going to photograph has a background. Maybe you take it off on post-production, but there's always something behind. And if you don't think and look at what's behind the subject, maybe that is going to work against you. If you think about it, you might have your photos really taken to a higher level because there's a lot that you can work with the background. So this is one example of nothing being photographed in front of everything.

4:33 - Cesar Martins

The person actually thought it was an amazing photo of some squid and whatever, but I mean, you have to really dig to the photo to try to find anything, because the background was not thought of. By moving to the left and to the bottom a little bit, it's the difference between that and this. Now the background shows the squid in this environment, and it's not distracting. You can really see what was in that photo. All of this meaning if you don't think about the background the background might come back to bite you afterwards and maybe like the previous photo there's nothing that can be done to save this photo nothing you can try to edit as you wish it is going to be not a nice photo to look at whereas this one you basically don't need to do much because it's already getting the viewer's attention. But this attention to details, sometimes even the pros may have their missteps on those.

5:33 - Cesar Martins

So this is a campaign that was shot in Lucerne. It's a famous hotel in Switzerland, and they invested quite a lot of money. They probably paid a lot for the photography and everything. And what they mostly invested on was on the hairstylist, because the hair of that guy is crazy. Just the lack of attention to the palm tree behind the guy destroys, in my eyes, destroys the photo. Because after I see it, I cannot unsee it. The photo does not work at all. And this is obvious after you start paying attention to it.

6:12 - Cesar Martins

And this will make a big difference on day-to-day photos like this one. It's so simple. I am sure you all saw photos of people that come with wire lines, lamps, leaves, or branches coming out of their heads like this poor girl here. And if you were just to move yourself and the subject a little bit, Okay, problem solved. This is not a great portrait, no awards are going to be won, but there are no branches coming out of the ears and head of the poor girl. So consider what is behind your subject and your photos will really have a lot more to look to.

6:59 - Cesar Martins

And talking about background, you are now officially Blurring Masters and again with the photo of Egypt to have somebody salivating even a bit more. If you consider the background, behind this guy was a very busy market. There were a lot of things going on. If I were to take a photo in a different way, it would not work at all. It would be a mess behind him. But then what we can do

to improve backgrounds if we cannot move the person or the market from behind him in this case. Even if you're shooting with a mobile you can put on the magic portrait mode and it will blur everything around.

7:44 - Cesar Martins

Rarely it renders a great result. Many times you see this strange cut line and the things blurred in the back are not as pleasant as you see on the actual lens blur that you see on this portrait on the right. But you can do this with your mobile with portrait mode. Some cameras in auto, but not exactly the cameras that you all have, as far as I know. But some of the bridge cameras that have everything going automatically in them, they can do all the magic portrait mode and everything is magically solved.

8:21 - Cesar Martins

But if you want to do it properly with your cameras, use the widest possible aperture. So it's the lowest number and the largest hole of your lens. Again, the thing from the beginning, the angle of the light is going to make the background more blurred.

8:40 - Unidentified Speaker

Work with the longer focal distance, so to say at a higher zoom.

8:45 - Cesar Martins

So on this photo, I was shooting at which was the aperture for that lens, and the millimeter portrait, which is a very nice combination to blur everything on the back. But on top of that, what you can do to improve, even if you don't have and millimeters, reduce the distance between the subject and your camera. So come closer to the guy in this example. And make sure that the background is further away more than the distance and that between you and the subject has to be the distance between the subject and the background.

9:25 - Cesar Martins

In this way you maximize the blurriness in the background and you separate is the jargon in photography you separate the subject from the background. This is something I I'm guessing some of you tried on the on the photo walk and this is something that we will try again on the learning photo walk because it's one of the most uh asked for effects that you can get in your photos and it's one that will really get some wow expressions to your photos when you take a portrait of somebody and they come and look it is really flattering if you make the portrait with a longer zoom it compresses a little bit more so it is much more pleasant for the way you display this person on a portrait are you still alive So thank you.

10:22 - Unidentified Speaker

We still have one survivor.

10:25 - Cesar Martins

So depth of field, since we are in this subject. This is one way in which you can direct the eyes. Sorry, I just skipped one of them. On this case, there were loads of these heads on the Fasnacht. And what I wanted to do to play with was really have the tiniest area in focus exactly on the eye, which is if you have a tiny focus area, it has to be on the eye, if there's an eye on the photo, of course. And then you have this sort of separation done just by the focus. The second head is the one that draws the attention.

11:06 - Cesar Martins

You have one in the foreground, which is a nice way to induce some movement because it adds depth to this photo. So we start from the out of focus, you see the focused one, and then you have like this countless row of heads coming to the back. So it's a nice way to play with depth of focus. But you can also play with it in a different way. So in this photo, what I was trying to play with, maybe not the most nice thing to do with the people in the back. So we have this strange skeleton animal thingy on the right.

11:42 - Cesar Martins

And it's sort of looking at the art exposure on the left, which are the guys and girls that were there enjoying the event on this art gallery. So maybe this is one of the shots I did not send to the client back then, but it was a way that I was playing with this. It was like the different, so to say, piece of art, like looking at the art connoisseurs that are in the background enjoying the cocktail. And he's again also telling a story, playing with focus. This background here would be more distracting if it were to be totally in focus.

12:23 - Cesar Martins

So again, all the concepts can and should come in together. And it can be again here, this was Lucerne Food Festival. There's just the idea of the restaurant, it was super busy, but then I was playing with, okay, let's try to make it less distracting and still play with the colors. So we have the yellow and the red, mostly dominating the photo. And the story comes from whoever sees it because nothing is really clear. But you can sort of start imagining so your eyes comes here okay there was a vietnamese thing so we start seeing the pans and pots and the cook so you lead the viewer to imagine the scene in front of them And this is actually something that is on the Gestalt principles.

13:14 - Cesar Martins

Sorry, I'm going crazy with the page downs and ups. Okay. The blurred area in the background is in a way incomplete to our brains. And our brains tend to try to complete whatever is incomplete. So this is also a way to make people stay and look and try to peek into the photo. It's a very nice technique to use to make people look at the photos for longer. Colors. There is a lot that can be done right and wrong with colors and emotions you can induce or just the simplicity of it. So you can have, for example, sorry, here are basically two colors and we're going to, in just a second, go to it.

14:03 - Cesar Martins

These are This adjacent colors, so means there are colors that are side by side on a color wheel, and it's pleasant to the eyes when you see them together. So this was one way to simplify. It comes a bit with minimalism because there's not much more going on. It's basically a colored wall with a blue broken chair in front of it. And you can start to go crazy with what is going on behind it, but the colors draw attention. They can also induce some emotions. My eyes almost burn when I see so much chilies together and the redness and the bright colors.

14:42 - Cesar Martins

I did a little bit of extra saturation on them also to induce even more of this feeling, but it's basically done with colors and the pattern again. And the pattern has an outlier, which is this thing to grind, the grinder there on the left thirds line. To put everything together as much as you can. Another example of adjacent colors that make the image interesting to look. Not award winning, but it's interesting. Or you can have basically one color. This is basically red. And it's a way to try to display.

15:23 - Cesar Martins

Or here, what I saw in this image that I wanted to portray is the fancy people inside this academic culture or whatever, this is in any of the Nordic countries, I don't remember where it was. It's colorful, has a lot going on. The guy in the foreground is mostly gray, shades of gray, except for the red, which is destroyed, it's old. So it's a play with this, where is there color, where isn't color. So you can put a lot into your images just by playing a bit or paying attention to where the colors are and understanding this color theory and ideas.

16:05 - Cesar Martins

Color is so big. That is a huge topic. When there were still photography classes, I'm not sure if they are still as formal as they were before, but it was a huge topic. And if any of you ever want to go deep into color theory, I love this subject and we can spend weeks discussing this without coming to an end. And you can go on the other route, it's pleasant to look when you have this monochrome, monotonic image, because this is basically shades of blue, this image. It makes it pleasant to see.

16:39 - Cesar Martins

There's a lot more going on, there are shapes, there are diagonals, there's some movement that you have with the shapes there, but it's mostly one tone that is in this image. And it tends to make photos pleasant to look at. It helps that it's a different point of view than we are used to see. There's minimalism, lack of distraction, a lot of patterns in the same photo. And there are the complementary colors, which are on this example. The one on the right is actually a triad. We do not worry too much about the names, but Yellow and blue are classic complementary colors and they're quite pleasant to see.

17:24 - Cesar Martins

And then there's again this old way to tilt the camera.

17:27 - Unidentified Speaker

I don't like it anymore but back then I used to do it much more.

17:33 - Cesar Martins

And even better if you can play with the names because the boat already had the name for me and inverted which was even nicer. So you can play with the blues and yellows and they're mostly the complementary colors there. If you ever want to play a little bit more and learn a little bit more without coming too much into the details. There's a free online tool from Adobe, from all companies giving something for free. There's this color at [adobe.com](https://color.adobe.com/), the link is on the PDF there. And what you can do with this online tool, you can see which are the colors that go together according to this different ways that colors interact there on that drop down on the left and you can sort of plan a bit.

18:25 - Cesar Martins

I use this in product photography a lot. So I have the product that is mostly like blue. So what do I want? What kind of emotion do I want to put into this photo? Does it need to be nice and cozy or do I want to like fight a bit with the viewer and put some sort of Punk emotions or intense feelings, there's a lot that you can put in the photos with that. And you can just go there in the color picker, click wherever it is on your photos outside of this window, and it will catch that color and tell you, okay, how do we want to play with that specific color?

19:04 - Cesar Martins

Do we want to go complementary? Do we want to go monochromatic? Do we want to go crazy? Whatever it is, you can use this tool for that. It's a very nice play and it really changes a lot of things in the photos. Cuts. Back when I really took some formal photography training, cut was one entire subject. We had lots of lessons and concepts behind cuts. Nowadays, we can

simplify it a bit, but it makes a big difference. For the bad or for the good? This is a real life example. I did not cut anything of this photo.

19:45 - Cesar Martins

This is a photo taken when I did an MBA some way a long time ago. And the person who took this photo actually sent exactly this photo. Because the person just gets it and clicks and it's done so it's okay but if you really want to develop your photos that is not a nice thing to see on the other side of it if you cut properly you can really bring attention to what is important on a photo or induce some movement, take away the distractions, get people to wonder what is going on outside of what I've cut in this image.

20:26 - Cesar Martins

It is the decision of what you are going to show, but more important, what are you going to hide from the photo? It's really looking at the scene and deciding how do you want to show what's in front of you.

20:39 - Unidentified Speaker

Some concepts behind cuts.

20:46 - Cesar Martins

A big no. And I would say this is the closest I can see to a rule because it is unpleasant. If you cut on the joints, it looks like the person is missing a limb. So it can induce some not so pleasant reactions from the viewers. So if you cut on the wrist, it looks like the person doesn't have a hand. So it's not so nice to see. This one is a little bit more open to discussion. The top of the head, like the guy in the previous photo, most of the times it might be wrong to cut it, but I cut it all the time because if I want to show a face, everybody knows what's above this cut line.

21:29 - Cesar Martins

It's just a little bit of hair or not hair in some cases, but... It is not interesting. So this is used a lot in fashion and in portraits. Of course, if I were to show the whole body but still cut the top of the head, nah, it doesn't work. But if it is a tight portrait like this, for me, it has to be cut on the top. Because then you show a little bit more of what is important and don't waste some real state of your photo with the top of the hair. And in fashion, it goes even more crazy. You can cut whatever you want, however you want.

22:04 - Cesar Martins

Fashion does not take any rules. Sometimes they cut the joint. Sometimes they cut half of the people on the side. Fashion is a different beast altogether. And if you do the cuts a little bit like

the photo in the beginning, it looks accidental. It does not look nice. So if you're gonna cut it, cut it like you mean it. And a little guide. So this is going to be in the material. Red means stop, green means go. These are some suggestions of the cuts that work and do not work so well. Maybe you decide you want to cut in a different way just to provoke some emotions.

22:50 - Cesar Martins

That's exactly the idea behind this course, is to make you know what's happening so you can decide when and how to use it. But mostly, joints are a no-go. Top of the head and just here on the neck are probably nice ways to cut if you're going to a really tight portrait. And most of the joints are a no-go. Middle of the thigh is okay, middle of the leg is okay, but the joints, no. They usually do not work so well. And for me, not only this cut on the top of the head is a necessity if I'm doing a tight portrait like this one.

23:32 - Cesar Martins

She's actually one of our group, one photographer of our group. But you can also go a little bit crazier with the cuts, which can also work well. This is a weird cut, but for me it works. I've done many portraits or some portraits with this kind of cut. And then the guest out principle comes again. You try to complete the rest of the photo used in an editorial text. This can work quite well too. And feel the frame are in a way related, but it's when we think about feeling the frame, maybe we just go there and put the camera in front of our eyes and capture everything.

24:15 - Cesar Martins

If you capture everything, you show nothing. But if you decide what you are going to show with your images, how you're going to cut and what are you going to keep out of the frame, then you fill the frame with what's important. In this case, if I were to shoot the whole scene, I would lose a lot of the emotion from mother and son. But by cutting it very tight, and it's also a film technique, if you go tight on the person, you induce more of the feeling of the motion on the viewer. On this one, by cutting here, I did not show all the lights in the background, people sitting there, it's just about the guitar and the tattoo.

24:59 - Cesar Martins

Or here there's a lot more things going on the back, but this is about this dish and even more, it's about this one burrito that is in focus. So deciding what you do not want to show. And this one, of course, I have the full picture showing the couple on the wedding day and everything, but by cutting tight like this, I really make it about the heart-shaped hands. You can call it corny. You can call it a lot of things, but the attention here is about the hands. It's not about the couple. It's not about where they are.

25:38 - Cesar Martins

It's deciding what to show on the image. And this is totally related to details. This is one assignment that I often send the direction of the people on the workshops. You are in a room, you cannot leave this room. And you have to find something interesting. Sometimes we've done this on photo walks also, find some details that are interesting. When you start to look at the small things, you can see that on that whole room with a lot of people, with a jazz show going on, if you would focus on the detail, on this case here, on the music and the microphone, you get a small part of what's happening.

26:25 - Cesar Martins

And you can show a lot of these details on these kinds of photos and you bring attention in this case it was for a coffee company of course they wanted the details on the coffee and if you're shooting for a something editorial or if you want to do advertisement. This top negative space with something that people can put text on it is a very welcome thing for advertisers. Again, details on a show, something that most people will not pay attention. This is a very nice exercise to train your eyes and find things to photograph even when there's nothing, seemingly nothing interesting.

27:12 - Cesar Martins

Timing is amazing and it's much better than mine because it's already to and we still have a couple of things to go, but we are almost there. Timing is sometimes the most difficult thing to get with photography. This photo is not from me, unfortunately. I'm happy to try it with any of you if you want, but this is an amazing display of timing, planning, concept, everything is... There in this photo this is fantastic and it's a quite old photo so it was not done with the modern things a thousand photos per second this was really talent and planning and concept but you can have the same kind of concept in your photos Usually, it takes a bit of some things.

27:57 - Cesar Martins

Sharp attention. If you are in street photography, if you're shooting events, you really need to keep one eye on the EVF and the other three eyes around you and on your back, trying to see everything that's going and finding the right moment. As a very famous photographer, you're going to study on our Masters of Composition workshop soon, I used to do. And sometimes patience, because the photo from, oh no, I didn't still show it. There's one photo that's on the art gallery. I expected, I waited for quite some time until the situation formed in front of me as I thought it would happen.

28:39 - Cesar Martins

And you see this a lot in street photography. People stay on the same spot and they wait until the person with the right color outfit or the right umbrella or the right, hairstyle comes in front and then they take the photo on the precise moment. And hard work like the one on the example here or one that I'm going to show soon enough because sometimes it takes a lot of

photos and a lot of preparation. You have to see in your mind what you want, like the photo in the art gallery I'm going to show, and sometimes there's a lot of preparation behind it.

29:14 - Cesar Martins

Imagine here those water drop photos. If you want to have this exactly done in the way that you envisioned and the result that you want, sometimes there's a lot behind it. And you need to know what you're doing. You have to be used to the buttons and dials and things in your camera, because if the right moment unfolds in front of you and you have to wait, wait, don't fall yet on the water. I need to. How did you say it was? OK, it's already gone. So you need to have this as a second nature. You need to know how to do it and master the semi auto modes.

29:51 - Cesar Martins

Decide the depth of field you want, decide if you want to freeze movement or show movement, put it on A or S and go for it. This will shave a lot of time between deciding to take a photo and pressing the shutter. Then you can capture a lot of these passing situations. Some examples, this is the one I was saying that I had to wait quite a bit. The two animals on the right are stuffed. The poor dog on the left was brought to the art gallery. I saw the guy had the dog with him, so I was around him for quite a while until he came to a position and then I still had to wait until the living dog would sort of come to a position that makes sense with the other two that are stuffed dogs.

30:39 - Cesar Martins

But you have to pay attention to see it. This one, I have no clue how many photos I took from this until I could have the basket, so the ball that was coming into the basket and the brand on the ball displaying. And there's more to it. There's the thirds because it's to the bottom left. So it's also there. And there's the freezing of the movement. So you have to decide what is the shutter speed. Everything comes together. So it's attention, it's patience, it's a lot of work. And you have to, okay, what do I want from this photo?

31:13 - Cesar Martins

That's the vision. And then put it on semi-auto and just shoot away. And almost to finish, this is events. I showed a lot of events, so you need to pay attention to what's going around. This is not posed. They were really deciding how they would put everything on the tables, and they had this crazy planning thing for the whole buffet. And as I saw that they were discussing it, this is amazing to show the story behind the people working with the catering. That you have to pay attention.

31:49 - Cesar Martins

And this is something that I love. It's the right moment, it's framing, it's showing what was going on. People usually love to see that they were taking the photo of people. So it's a photo of the photo of the photo. You have framing, you have right moment, there's a lot going and the rule of thirds because it's placed to the right third line. Almost there. Foreground. Foreground is also something that adds depth to your photo. What do I mean by foreground? On this photo here, you see there's this guy that is a little bit blurred.

32:25 - Cesar Martins

There's the bride. Has the center of attention and she will always be the center of attention the groom does not make any difference but the bride is the center of the universe and then in the back you have guests so you have the foreground is this blurred person then you have the bride who's smiling and then you have the people in the background so you create this foreground subject background on the photo more common in such photos if I were not to put the stones and the part of the land here on the bottom left part, it would not be the same because it would be basically this mass of blurred water leading to the city.

33:11 - Cesar Martins

But since you have the bottom left, your eyes can understand that there is this step. So it moves from the foreground, which is here on your feet almost, and then your eyes go and understand there's a lot going until it gets to the lights of the city. This is used a lot in landscapes. And if you add to this the different point of view, you will see a lot of photos where people go low with the camera, use a very wide lens, and then you have the foreground, the ocean or the waterfalls in the back.

33:43 - Cesar Martins

It's a very compelling composition technique. And this is something quite fun to play with, symmetry. Usually reflections induce symmetry, but not always. And what I also like to add to these kinds of photos, I edit them in post. I'm not sure if you can see what's wrong, so to say, with this image. It's not so easy in a small screen like that. But what I like to play with, the actual reflection is up, so the reflection on the water is up and the real life, so to say, is below. I inverted, I flipped the photo in post, but reflections are a powerful technique to bring attention to the photo.

34:34 - Cesar Martins

But it can also be another way that you can play with it. So you can have the skyscraper that is made of clouds. So you can also make your selfie on some reflective surface. I use this quite a lot. I don't do regular selfies, but I play with this reflections and other ways to be in the photos. But it's something interesting to pay attention to. Minimalism less is more, and it's more interesting too. Why? Because you take away the distractions. You reduce a photo to colors in this case, or you reduce a photo, you take away all the busy things going on by using a silhouette.

35:19 - Cesar Martins

And the rule of thirds, this sunset, which was also in Egypt, it's basically about colors. It's minimalistic because there's no distractions on the photo.

35:31 - Unidentified Speaker

And it's about red and yellow, which go well together also.

35:38 - Cesar Martins

They inspire some other emotions. They're not so calming, but it takes away the distractions and makes about the sunset. But it can also be a different thing. So this is a wide area with a person walking and playing with the shadow, the long shadow. So this actually the person is on the bottom and the shadow is what makes the shape of the person. And you have the movement that the ice comes from the left to the right. It's minimalistic because you have nothing else. It's white and a person.

36:12 - Cesar Martins

And it can also be used to reduce busy things. So here is a blurred waves. You don't have the crispy water shapes. It's all about the rocks and the lime that is growing on the rocks.

36:28 - Unidentified Speaker

How to do this? It's a long exposure.

36:31 - Cesar Martins

A long exposure during the day, you have to use a neutral density filter. It's a bit more advanced concept, but it's a very nice thing to play with if you have patience and do not have a spouse who is not happy to wait half an hour for you just to take one photo. Coming to the last one, forced perspective can be used for the bad and mostly is, but can be nice. I'm guessing most of you already saw this kind of forced perspective also with the Eiffel Tower or the Pizza Tower or whatever. This is not for me.

37:13 - Cesar Martins

This is not for my taste. No judgment. If you love it, go ahead, do it. But it's not for my taste. But you can play with this concept. And what is the idea? By having the subject much further to the front and closer to the camera than what's in the background. The thing closer to the camera looks gigantic and the thing in the back looks small. So you can play, the pyramids are gigantic

and the person is small, but by playing with the forced perspective, they change the relative size. I use this in this case here.

37:49 - Cesar Martins

This was taken at my mother's on Christmas. The curtains in the back and the Christmas tree are real. The Christmas tree is like one meter and a half, one meter 60. But the Santa Claus in the foreground is centimeters or centimeters high. So I placed it close to the camera, used a wide lens and an angle, and it looks like Santa is at home and has his own Christmas tree in the back, just by playing with this forced perspective. Other ways you can use this and you can look for this on the internet.

38:21 - Cesar Martins

There are so many amazing examples. This guy got the Marilyn Monroe thingy and held it in front of the structure in the background. So it looks like it is her dress flying up. There are so many creative and amazing ways you can use the forced perspective to create compelling images, but it's way outside of the scope of tonight. Just quickly about formats, consider when you're shooting for social media that sometimes you need to shoot for square format, which is not so easy and is going to crop a lot of the surroundings of the subject.

39:01 - Cesar Martins

And even more, the portrait, your camera shoots four by three usually, and the portraits in most social media are going to be nine They do not talk so well together. So you will lose a lot of area on top or below so shoot with that in mind. So if you have it very tight you're going to lose part of the image that you wanted to show. Leave some breathing space between the subject and the borders if you want to shoot for social media. And consider panoramas not only for your cell phones but you can have a lot more area.

39:42 - Cesar Martins

It is not the most nice thing to see on social media because it's not meant for panoramas, but especially if you're printing, if you still do this very ancient thing, you can have some amazing compositions. All the rules are still there. So the rule of thirds, you have the sort of horizon on the top third of the frame. You have some leading lines. You have a lot with the same composition, but this one in print is amazing. You can see so many details. The way to go about this, it's a multiple photo shot that are composited together.

40:23 - Cesar Martins

This is for the post-processing one, but you can print this huge files, very big if you do this kind of, if you shoot for this kind of format. Selfies, I don't judge you if you do the usual monkey selfies. Go ahead and do it. My only thing with selfies is if you're going to do a selfie, do a selfie

that includes the background. Otherwise, we have this one. It's a comparison between selfie and selfish, which is just about the person. So this one is Mona Lisa at Toscana, this one is Mona Lisa at the beach, and this one is Mona Lisa at Swiss mountains.

41:06 - Cesar Martins

You see nothing in the background. It's just about the person.

41:11 - Unidentified Speaker

Put the environment. You change it completely. It's still a selfie.

41:15 - Cesar Martins

Okay, you don't need to fall from the edge to draw attention, but it's a lot more in it. You can see where they were. You understand why the selfie makes sense. You change completely. It's another level. Or play with it. This is a selfie that I took. It's my reflection on the bubbles of a diver. It took me... I don't have any idea of how many attempts to get it in focus, exactly everything, but you can play with your own selfies and find creative ways to have it still on the thirds, so it was on the bottom right, in focus, so you can make the photos really interesting.

41:55 - Cesar Martins

If you still use the concept of selfies, I have my reflection on glasses of customers. I have it on windows. I have it on cars. I mean, you can do a lot of funny and nice photos with this kind of concept.

42:11 - Unidentified Speaker

And be playful.

42:13 - Cesar Martins

If it suits your way, you can do some photos that have all the other concepts, but also change it a bit. You introduce a little bit. This is a group photo that was done on top of this slide that was there, but you cannot see people. So I thought about it. I will just make them big with a magnifying glass. Be playful. Whatever it is that you do, fun with it because if you stick too much but Cesar told me that I need to follow this concepts you're not going to do anything photography is going to be boring and your photos are not going to be nice use it, train it in our sessions, read it again, train it with yourself.

43:00 - Cesar Martins

And then on the learning for the walk, we are going to practice a lot of this. So whenever you are in a situation in which you can put this to the practice, you have this in your bag of tricks so you can use them. Because if you stick too much to the I need to do it, you will not do anything and you will not have fun and you will ruin the family vacation. One of the last tips, this one I took from one course of Steve McCurry, the iconic photographer. If you're shooting a portrait, leave the dominant eye in the center.

43:35 - Cesar Martins

What do I mean by that? In this photo, the dominant eye is exactly in the middle of the photo, but the person is not. Pay attention to that. Because when it is like this, if you move to the left or to the right, it looks always like the person is looking directly to the viewer. And it's an amazing effect to have. So the person is a little bit to one side, but with this kind of framing, the portraits are way different. It's like the person is looking directly to you. And just to finish a couple of real life, because I cannot think of all of those things when I'm outside shooting.

44:19 - Cesar Martins

So these are just a couple of examples that in the situation I saw it and I tried to apply. Can you see some of these principles or these ideas that we discussed? This is a snapshot in a diving trip. You have a lot in that. There are the thirds, there are the leading lines, there's the movement, there's the story. And it's just a snapshot, but it makes the photo more interesting. Or this other one. You have frame because a person is framed in the middle of the greenery. You have the activity going on.

44:57 - Cesar Martins

You have emotions because a person is having fun. You have the thirds. So just play with it. Train until you have the techniques in your bag of tricks. And then when you are out shooting, play with it. And then in post-processing, play with it even more. And then you will start to develop this until you get this done easily. As I am about to blow our, I mean, already blew our time a bit. Uh, I will not even touch this, uh, retouching part, pun intended again, but, uh, post-production, we're going to leave it for the last chapter or last online chapter.

45:34 - Cesar Martins

Uh, not going to enter that. Just one thing that we might come back to is, do you have any questions? The ones of you that are still alive and breathing.

46:04 - verol

No, I would have them on the photo wall probably, because you gave us a lot of information.

46:11 - Multiple Speakers

It's been a lot of things. Sorry about it, but I wouldn't give you less than...

46:16 - verol

No, no, no, no. It's great.

46:18 - Multiple Speakers

It's not a complaint. It's really, really good.

46:21 - verol

And then I'm looking forward for the photo wall and try to apply everything.

46:29 - Cesar Martins

I really took some of them away because they're not so important, but I could not not offer you everything. So you can choose what you want and what you like, So I know it's quite a lot. Sorry about it, but it's for your own benefit. There's a question. I did not check it before, sorry. If there, I would recommend a place to print pictures. I will actually send you all some ideas because depends a lot on what you want. Price point and quality. So this is probably going to take a good five minutes and some examples.

47:07 - Cesar Martins

I would actually come back to this on our third online meeting so we can go about post-production and also include a part about printing and some of my experiences with that in Zurich and places that deliver to Zurich, which is also relevant. To us. So this pretty much concludes what I had. We had the learning photo walk coming. I will try to confirm until tomorrow that we change it to the third so we don't have to wait so long until we put all of this to practice. But Regardless of we doing it on the 3rd or the 17th, do not just allow this to rest in the back of your mind and come to the learning photo walk without going again to this composition ideas.

47:56 - Cesar Martins

You might even go through some of your favorite photos and try to find this concept or try to improve some of the photos that you took. How could you improve them now that you have these concepts with you? Because then you will have, you will be much more ready to put this to practice on our learning photo walk. And then we can, if we fast forward the learning photo walk, then we can reschedule the last session, maybe a little bit sooner. I would probably go for a doodle again, so we can have it sooner rather than in almost days.

48:34 - Cesar Martins

So thank you all for joining. I'm here if you still have questions. If you already slept, you can thank me afterward for a good night of sleep.

48:43 - Unidentified Speaker

But happy to be here.

48:46 - verol

Are you going to send us the material like you've done last time?

48:52 - Cesar Martins

At the latest, tomorrow morning, you will have the PDF, because some of these fancy animations, they look off when we have the PDF printed. So just double check that they are decent. But between tonight and tomorrow, you have the PDF, the materials, the transcripts, and it all shared, and I will send it by email, confirming that it's there.

49:17 - verol

And for the photo walk, are you going to give us like a homework? Okay, not homework, but tips and subjects that we have to focus on or how do you plan to do it?

49:34 - Cesar Martins

That's a perfect one and I have a script for it. Sort of script, it's not so tight, but I have some points that we need to go and they sort of grow. So we start with playing with the cameras and making sure that we have the settings we need. We will experiment a bit with this depth of field and the lack of focus in the background or everything in focus. And from then, we're going to go with some composition. I'm always going to give you assignments. So now we have whatever time to do this assignment.

50:08 - Cesar Martins

And assignments can be a composition technique, can be, in the end, it's just some crazy ideas from Cesar's twisted mind. I would just come up with a word and a feeling. And so go. You have minutes to produce three images considering these subjects that I gave you. So that's pretty much like exercise from start to finish. You get tired in the end. OK.

50:31 - verol

That's great. That's great.

50:36 - Cesar Martins

The idea is doing it on a Sunday, so it's usually the lazy day, a little bit more towards the afternoon, so you can still have a day with your family, have lunch with the family, and then we use a couple of hours to have fun with photography. I usually do this much closer to the city center, which is easy for everybody to access, regardless of the way you go there. And Sunday is easy, no traffic and all. So I'm happy to answer whatever other questions you have, but I will send all the details, except what we're going to do on the day beforehand.

51:13 - Cesar Martins

But before you get there, It is important that you go again through this material and I strongly suggest take a couple of time to go through your favorite images from you or from other photographers. Why do you like it? What kind of composition techniques can you see there? Can you see why this photo is appealing to you? And also in your photos, how could you improve some of the photos you took and you like if you were to apply some of these ideas to the photos? This is going to prepare you a lot for our next chapter together.

51:48 - verol

Okay, great.

51:52 - Cesar Martins

So if you don't have anything else, I thank you all for joining this long chat from my side. At least I spoke a lot to your ears. I hope you could take some good things from it. I wish you a great start to the week and see you very soon, hopefully on the third.

52:13 - Joël Pothier

Thank you. Thanks a lot.

52:18 - Cesar Martins

Thank you all. Have a great night. Bye bye. Bye bye.