

# Ten Tips for Creative Development

1. Be excited about your work. "Don't fritter away your life stuck in the commonplace, silently submitting, cowering before mediocrities, never escaping the downward flow." — Liang
2. Plan a shoot for *yourself*. "Know your purpose—the excitement of keeping one's promise to oneself has our very life force at its basis." — T. Glynn Braddy
3. Do it now. Even if you're tired, depressed, feel empty, or sick—don't wait for it to be perfect. Focusing on what's *working* will speed your process.
4. Give yourself the joy of your creative gifts. Strengthen your ideas about what you feel you deserve.
5. Don't hesitate to shoot what you live. The deeper you go into yourself, the more personal you make it—the more universal it becomes.
6. Capture the 'in-between' moments. "Very often the 'now event,' or things that happen *before* the event you have planned to photograph, provide *better* pictures than the event itself." — David Alan Harvey
7. Play at least two hours a week. Get back to what you really enjoy doing instead of what you feel compelled to do to make money!
8. Accidents sell. Give yourself permission to make mistakes.
9. Test your capabilities. You must continually push yourself out of your comfort zone in order to grow as an artist.
10. Spend time with kids. You need to see the world with wonder and excitement—to resurrect the child in you that has been shut in a closet—to find your insatiable curiosity!

# Ten Tips for Getting Ideas

1. Start an idea notebook. Keep it with you at *all times* and write ideas down. It is invaluable to you so offer a reward for its return and don't lose it! Or keep a pack of blank *idea* cards in a holder and empty them each day into an idea box for future brainstorming.
2. Shoot *anything* just for *fun!* Even if you are on location, are overloaded with work, etc., you need to play. This creative exercise keeps the juices flowing—or gets them started if they've stopped altogether.
3. Push things further. Take any idea or shoot that feels boring and ask this simple question. *What would take them by surprise?* Your answer can turn the mundane into magic!
4. Create an image of how you're feeling. Are you blocked, angry or sad? Make an image that says how you feel right now. This act will automatically move you to your next image inspiration.
5. Consider other perspectives. How would any given subject be seen from different viewpoints? For example, work: what would it look like to a 3 year old, an 80 year old, a teenager, an asian, hispanic, etc.?
6. Apply the four elements to any object/person. Throw it in the *air*, drop it in the *water*, set it on *fire*, *bury* it!
7. Reverse roles. Put the guy in the pink shirt, and the girl in the blue shirt. Have the *girl* riding the bike with the *guy* on the handle bars. Break cultural rules whenever possible!
8. Do something you think you don't like. Go golfing with a friend who enjoys it, go to a Cartier exhibit if you hate high-end jewelry. Put yourself outside of your accepted experiences and be *open* to the ideas you get!
9. Observe. During a recent stock shoot on the sidewalk next to my building I noticed a garage door open across the street. An elder-woman was leaning on a broom while two small children danced around her holding hands. Great idea! One evening in Soho I saw a couple all dressed up wearing backpacks and holding hands. However, *he* was riding a bicycle and *she* was on a skate board. Click.
10. Do it differently. Every week do something completely outrageous. Take a bath/shower with your clothes on, wear your shirt backwards or coat inside out for a day, put on two different shoes/socks, eat one meal entirely with your hands. Write down the ideas that come to you!

# Ten Movies for Artists

1. *Andy Goldsworthy: Rivers and Tides / Working with Time* (2001)  
dir. *Thomas Riedelsheimer*
2. *The Cruise / Speed Levitch* (1998)  
dir. *Bennet Miller*
3. *The Five Obstructions* (2004)  
dir. *Lars Von Trier*
4. *Bottle Rocket* (1996)  
dir. *Wes Anderson*
5. *The Royal Tenenbaums* (2001)  
dir. *Wes Anderson*
6. *Slacker* (1991)  
dir. *Richard Linklater*
7. *Stranger Than Paradise* (1983)  
dir. *Jim Jarmusch*
8. *I Am Cuba\** (1964)  
dirs. *Kalatozisvili / Yevushenko*
9. *She's Gotta Have It* (1986)  
dir. *Spike Lee*
10. *Genghis Blues* (1999)  
dir. *Roko Belic*

*\* Made entirely of extraordinary single longshots.  
You will want to play it again and again to try  
to figure out how they timed it!*

# Ten Inspiring Quotes

1. The notion of competition, the idea that there is someone out there like you only better, is not only untrue but keeps you outside yourself and focused on the standards of other people, and not on your own.
2. Being an artist is a lifelong search into one's being, going deeper and deeper, asking questions and seeking reasons. — Richard Segalman
3. We all know that creativity doesn't happen automatically:
  - It has to be *nurtured*
  - It has to be *cared for*
  - It has to be *fed*
4. It is the *artist* who perceives and communicates how people react to their environment, and it is often through the artist's discoveries that we change our behavior and our feelings.
5. Without the *heart* there can be no understanding between the *hand* and the *mind*.
6. The creator's responsibility is a great one; he opens a road that may entice the future and force it to make up its mind. — Nikos Kazantzakis
7. Good: what they *expect*  
Fine: what they *enjoy*  
Great: what takes them *totally by surprise*
8. Your journey is nothing but a slow trek through the detours of *art* to discover that place in which your heart first opened. — Albert Camus
9. Crisis is opportunity and danger: focusing on the danger will keep you in crisis, however, focusing on the opportunity will get you *out* of crisis.
10. We're here to inject *art* into commerce! — Tibor Kalman

## closing thought

I want you to value the *process*,  
not just the ends,  
to value mistakes, to tolerate  
and respect confusion,  
and to understand that exploration  
and experimentation,  
rather than immediate solutions,  
lead to the deepest knowledge.  
I want to help you to value intuition,  
creativity and imagination.  
I try to teach you that uncertainty  
is *not* stupidity,  
and that clarity of thought  
often comes only at the  
*end* of a *long* process.



Visual Thinking  
Henry Wolf

## Visual Elements

(What do you want your image to look like? Visualize before you expose..)

### Light:

- Frontlit
- Sidelit
- Backlit
- Direct Light: hard edged, often dark shadows
- Directional/diffused light: Distinct but soft-edged shadows
- Diffused or revealing light: No, almost no shadows
- Silhouette: Subject very dark against light background
- Glowing light: Light seems to come from subject

### Tone & contrast:

- High-key: mostly light tones
- Low-key: mostly dark tones
- Full scale: Many tones of black, gray & white
- High contrast: Very dark and very light areas with few middle grays
- Low contrast: Mostly middle grays

### Texture:

- Emphasized: Usually due to light hitting the subject at an angle
- Minimized: Usually due to light coming from camera position

### Form & depth of field:

- Sharp overall
- Soft focus
- Selective focus: one part sharp, others not
- Shallow depth of field: Short distance between nearest & farthest sharp areas
- Extensive depth of field

### Viewpoint:

- Eye level
- Overhead, low-level or unusual point of view
- Frame: The way the edges of the photo meet the shapes in it

### Space & perspective:

- Shallow space: Most objects seem close together in depth
- Deep space: Objects seem at different distances in space
- Positive space or figure: Most important form in photograph
- Negative space or ground: That which surrounds the figure
- Compressed perspective (telephoto): Scene seems to occupy unusually shallow depth.
- Expanded perspective (wide-angle distortion): Parts of scene seem stretched or unusually far away

### Line:

- Curved: graceful, slowness
- Straight
- Broken
- Horizontal: Calm, stable
- Vertical: Strength, stature
- Diagonal: Activity, motion
- Implied: psychological/ such as direction someone is looking, the contact between two people without them actually touching.

### Balance:

- Does image feel in balance or does it tilt or feel heavy?

# 2 SIMILAR

BLACK AND WHITE

MEDIUM OR LARGE FORMAT

STUDIO

STROBE

LIGHTING MUST BEST SUIT THE  
SUBJECT MATTER

3 CHARACTERISTICS THAT MAKE  
THEM SIMILAR, 2 OF WHICH ARE  
BUILT IN TO THE SUBJECT MATTER, 1  
COULD BE CLOTHING, MAKE UP

BACKGROUND CHOICE IS OPEN

NO BLEMISHED OR WRINKLED  
SEAMLESS

HAND IN CONCEPTS SHEETS WITH 2  
EXAMPLES IN A FOLDER ON MONDAY