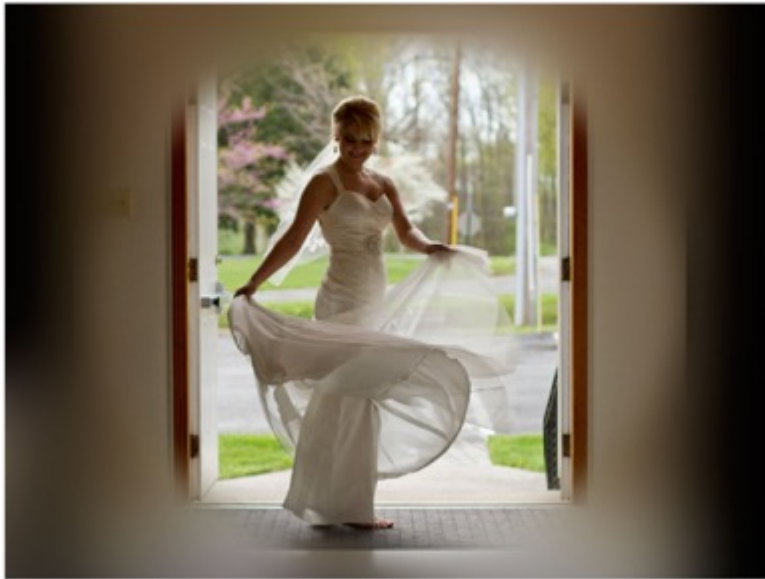


# Photography For the ARTIST

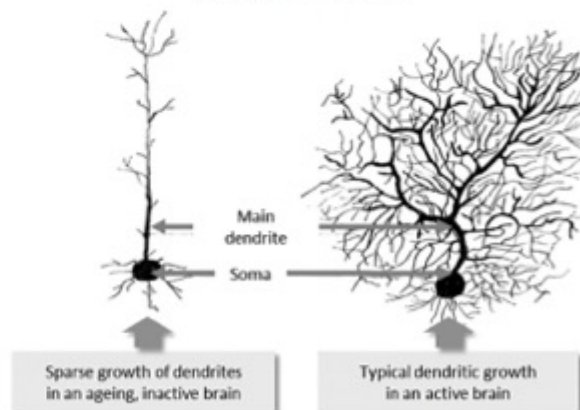


## Mind in action

As well as changing the brain, research shows that intentional prayer can even change physical matter. Researchers found that intentional thought for 30 seconds affected laser light

But, new research shockingly reveals that unforgiving, resentful, pessimistic or negative thoughts cause the "memory trees" in a brain's dendrites to become sparse and thorny. They no longer look like healthy, abundant "branches" referred to as "magic trees" by neurologists and brain researchers.

Figure 5.1. The Difference Between a Neuron That Has Been Trained and One That Has Not.



Source: A. C. Lamont and G. M. Hadie (2011). Copyright 2011 by Healthy Memory Company Ltd. Reprinted with permission.

# Question: Artist's Copyright FAQ: May I Make a Painting of a Photograph?

- **Question:** Artist's Copyright FAQ: May I Make a Painting of a Photograph?
- "I've found a lovely photo on the Internet and want to make a painting of it. Can I do this?" -- A.G.
- **Answer:** A painting made from a photograph is known as a [derivative work](#). But that doesn't mean you can simply make a painting from any photo you find -- you need to check the copyright situation of the photo. Don't assume because the likes of [Warhol](#) used contemporary photos that it means it's okay if you do.
- The creator of the photograph, i.e. the photographer, usually holds the copyright to the photo and, unless they've expressly given permission for its use, making a painting based on a photo would infringe the photographer's copyright. In terms of US copyright law: "Only the owner of copyright in a work has the right to prepare, or to authorize someone else to create, a new version of that work." You may be able to obtain permission to use a photo for a derivative work from the photographer, or if you're using a photo library buy the right to use it.
- You might argue that the photographer is unlikely ever to find out if you use it, but are you going to keep a record of such paintings to ensure you never put it on display or offer it for sale? Even if you're not going to make commercial use of a photo, just by creating a painting to hang in your home, you're still technically infringing copyright, and you need to be aware of the fact. (Ignorance is not bliss.)
- The easiest solution to avoiding copyright issues when painting from photos is to take your own photos, or use the [Artist's Reference Photos](#) on this website, photos from somewhere such as [Morgue File](#), which provides "free image reference material for use in all creative pursuits", or to use several photos for inspiration and reference for your own scene, not copy them directly. Another good source of photos are those labeled with a [Creative Commons Derivatives License](#) in [Flickr](#).
- Photos being labeled "royalty-free" in photo libraries does not mean "copyright free". Royalty free means that you can buy the right from the copyright holder to use the photo wherever you want, whenever you want, how many times you want, rather than purchasing the right to use it once for a specific project and then paying an additional fee if you used it for something else.
- As for the argument that it's fine to make a painting from a photo provided it doesn't say "do not duplicate" or because 10 different artists would produce 10 different paintings from the same photo, it's a misconception that photos aren't subject to the same stringent copyright rules as paintings. It seems that all too often artists who would scream if someone copied their paintings, don't hesitate to make a painting of someone else's photo, with no thought to the creator's rights. You wouldn't say "as long as a painting doesn't say 'do not duplicate' that anyone can photograph it and declare it their original creation".
- The absence of a copyright notice on a photo doesn't mean copyright doesn't apply. And if a copyright statement says ©2005, this doesn't mean that copyright expired at the end of 2005; it generally expires several decades after the creator's death.
- **About.com**
- <http://painting.about.com/od/copyrightforartistsfaq/f/signing-copy-old-master.htm>

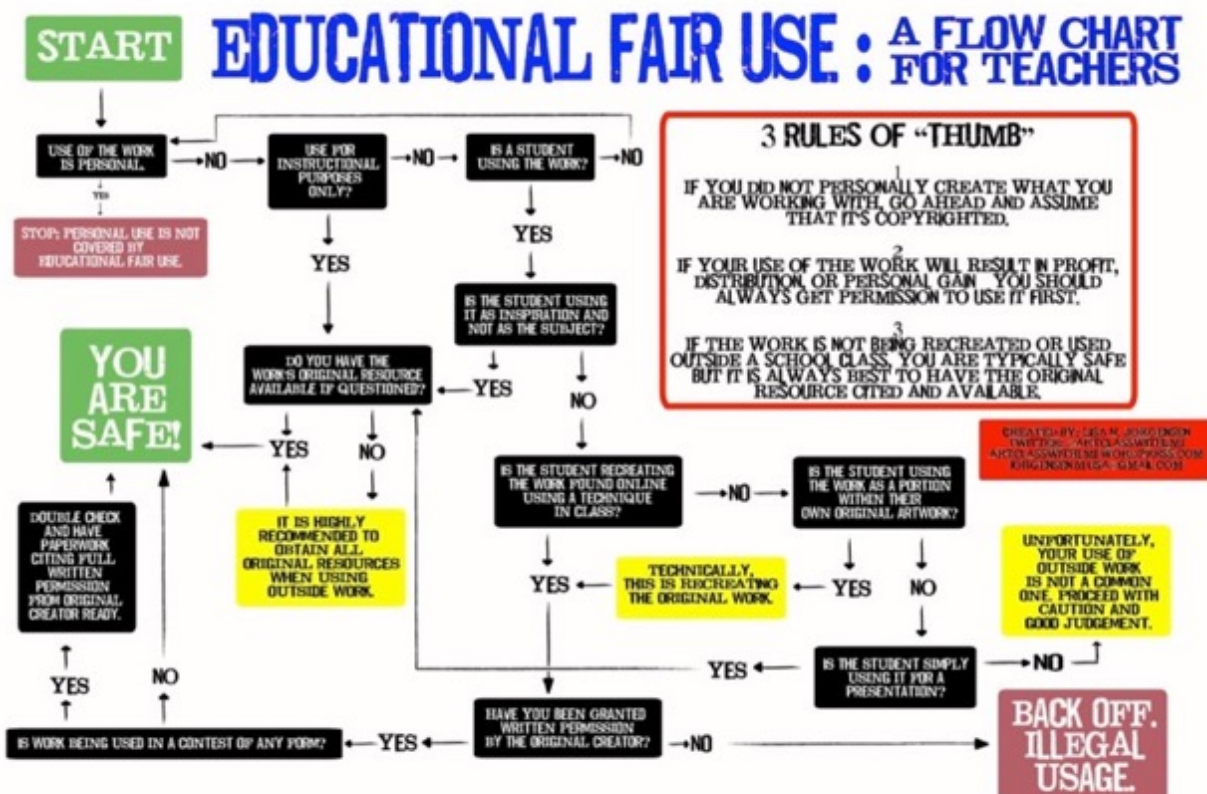
## Question: Can I Make Paintings from Reference Photos in Books or Field Guides?

- *If I am using reference books or field guides for my artwork is it a copyright infringement if I pick some of those images and transform them into a larger work using a different media, placing those re-drawn images in various places within this larger work? I know many artists who use various references for this purpose. Have you seen any instances of this where it became a problem for the artist? Would this be considered transformation? With the field guides being marketed as a reference tool, would I have more of an argument for it being an allowable use?" -- Kevin*
- **Answer:**
- Unless the photographer has expressly given permission for a photograph to be used in its entirety, reference photos (whether on the web or in a book) are there only to provide information and inspiration and should not be copied. Such as the characteristic shape of a particular type of tree, the texture of a rock, the colors on a butterfly's wings. An artist can then use this knowledge in their own compositions and paintings.
- I think the distinction most people don't make is between using something for information (reference) and copying an image. Many photographers are happy to give permission to use their photos. Others will want a fee. Ask before you copy a photo, or use a source that allows for derivatives. For photos you're free to use in artwork, check out these [Artist's Reference Photos](#). Another good source of photos you can use for paintings is [Morgue File](#), which provides "free image reference material for use in all creative pursuits".

# Question: Copyright for Artists FAQ:

## Can I Paint a Frame from a Film?

- **Question:** Copyright for Artists FAQ: Can I Paint a Frame from a Film?
- "I paint scenes from films, as in, I get a frame and crop it down, then paint it exactly. Is this a copyright infringement? It is always just one frame in hundreds of thousands that nobody would notice, that I pause and capture then paint." -- T.L.
- **Answer:**
- Do you *truly* believe the prominent and extensive copyright information that accompanies a film doesn't apply to each and every frame in it? Why would one frame somehow be exempt from the copyright that applies to the whole film? It's not logical.
- Making a painting from a photo or a film that isn't your copyright falls under the category of [derivatives](#). It's a [myth](#) that changing 10 percent makes it okay, or that it's covered by fair usage laws. It's not a legal test, but I judge derivatives like this: if the painting and the photo were put alongside one another, would someone say the one was based on the other. If the answer is yes, then it's a derivative and you're on dubious ground.
- There are other sources of reference material you could use without any copyright issues. Take a look at the photos on Flickr licensed with a [Creative Commons](#) copyright notice that allows derivatives asking for attribution only for instance; there are some fabulous things there.





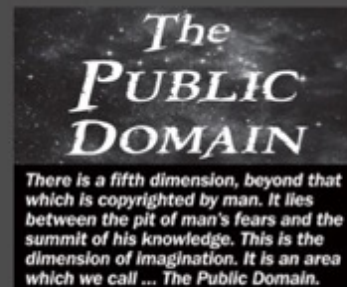


References:

<https://thecreativeindependent.com/guides/an-artists-guide-to-copyrights/>

<http://painting.about.com/od/copyrightforartistsfaq/f/signing-copy-old-master.htm>

<https://www.artsy.net/article/artsy-editorial-art-copyright-explained>



### What is "Public Domain"

Work that falls in the "public domain" basically has no copyright owner. You can use, modify and redistribute it to your heart's content. An author can forfeit their copyright and, thus, put their work in the public domain (although it's not quite that easy, as we'll see later).

Copyright ownership expires after the author's death (generally 50 to 70 years after death in most countries).

**How does copying affect our creative work, and how does it affect the ones we copy?**

These might seem rather “philosophical” questions, but they are something a lot of artists contemplate, and not always that easy and straightforward to answer, really blatant cases aside: If someone lifts content word by word (or just changes a bare minimum), they should of course be aware this infringes copyright/intellectual property, no matter how insignificant it seems. These things are never okay: They are unethical, unprofessional and quite frankly theft – there is really no other word for it.

Now, we are only touching the tip of the iceberg here, as these are just the preliminary questions you need to ask. Once you start studying copyright law, you realize the world of liability is much larger than you thought. For example, unless you have spoken directly with the creator of a piece — be that a design, photography or illustration — how can you be sure that the model used to create the image signed a waiver to have their personal image used?

**Professionals take the necessary precautions to make sure that their work is original and free from worry.**

**Let's do a “What If?”**

What if you found of a photo a fireman drinking a big ol' jug of beer in a drawer of a desk you bought at a garage sale? You don't know who the guy is or who took the photo. But it is perfect for a beer label for the Fireman's Ale project you have going. After the label gets printed, the Fire Marshall of Fictitious Town sues your client and you for slander, privacy rights, and loss of income.

Turns out he's a past alcoholic and, while the photo was taken before he joined A.A., having his picture on the label of the beer causes him to lose respect, lose his job, and on the whole, ruined his life. Now he is coming after your client and you. So is his brother-in-law, the guy who took the picture.

What's the solution? If you wanted a picture of a fireman drinking a big ol' jug of beer, then describe the scene to your “creative content provider” or to your art director. You will get the positive results you want, and not face the unknown.

[https://graphicartistsguild.org/tools\\_resources/avoiding-copyright-infringement](https://graphicartistsguild.org/tools_resources/avoiding-copyright-infringement) **Avoiding Copyright Infringement: When Has an Artist Infringed** by Mark Monlux

"The circumstantial evidence test for copyright infringement by unauthorized copying has three parts:

1. Did the accused infringer have 'access' to the work that is said to have been infringed so that copying was possible?
2. Is the defendant actually guilty of 'copying' part of the plaintiff's protectable expression from the plaintiff's work?
3. Is the accused work 'substantially similar' to the work the plaintiff says was copied."

Let me try and clarify that a bit: If you find a piece of art or photo and use it without the creator's permission, then it is "yes" to all three and you are infringing.

## Creative Inspiration vs. Imitation – when does copying turn into plagiarism?

Posted on [December 18, 2012](#) by [Petra Raspel](#)

Most people would probably agree that rarely any of us reinvent the wheel. We are all surrounded by other people and their work, and they will undoubtedly influence our own creative process (otherwise we would have to walk around with blinkers and earplugs constantly). We often copy and then change until we feel the end-product is something we are reasonably happy with as artists. We use other people as role-models; their creative work inspires us, which in turn enables us to create something of our own.





# EXPOSURE

TRY TO KEEP YOUR LIGHT METER AT "0"

-3 ... -2 ... -1 ... 0 ... +1 ... +2 ... +3

UNDEREXPOSED



OVEREXPOSED

This is what it looks like in your viewfinder on an slr or on your screen. I usually slide the dial toward -3 to the left to let less light in.



Aperture – Depth of Field

ANYLINE



Small aperture - f/32



Large aperture - f/5.6

6

A TO Z OF  
PHOTOGRAPHY  
—  
Aperture



f/1.4



f/2.0



f/2.8



f/4.0



f/8



f/16



f/22

# Aperture

The aperture is one-third of the holy trinity that is described in the [exposure triangle](#) as a factor to influence the amount of light that hits the sensor. As such, understanding the aperture is important in becoming a better photographer and leaving the automatic modes. If You want to create images that truly represent Your vision, then You need to understand how the aperture works.

<https://streetbounty.com/what-is-aperture-in-photography/>

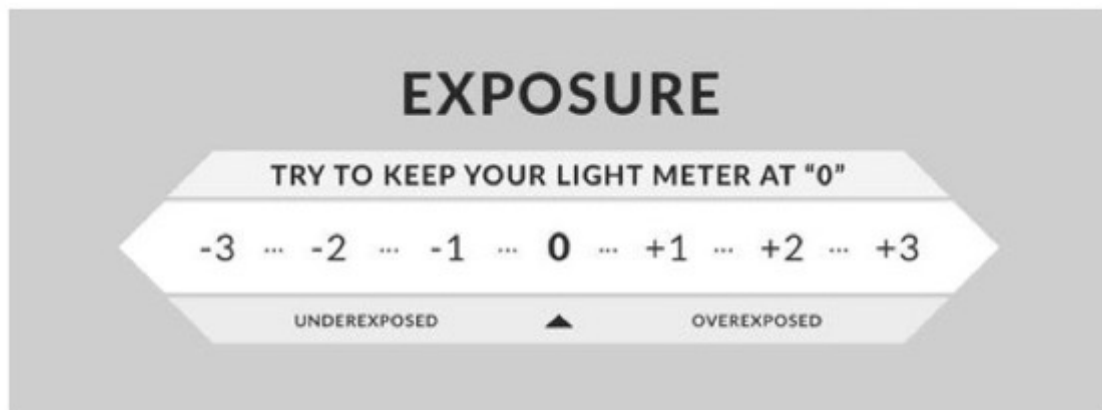


SHUTTER SPEED CHEAT SHEET #BACKTObASICS	
1/4000	A BEE ON A FLOWER
1/2000	A FAST MOVING CAR
1/1000	A 100M SPRINT RACE
1/500	A FOOTBALLER RUNNING
1/250	CHILDREN PLAYING
1/125	EVERYDAY PHOTOS
1/60	SLOWEST HANDHELD SETTING
1/20	BLURRING MOTION
1/8	BLUR FAST MOVING WATER
1/2	BLUR SLOW MOVING WATER
2"	A FIREWORK BURST
5" - 10"	WRITING IN SPARKLERS

*capturebylucy.com*



[https://www.youtube.com/watch?v=GGDqk5H7RwA&feature=emb\\_logo](https://www.youtube.com/watch?v=GGDqk5H7RwA&feature=emb_logo)



Good YouTube Video

How to Use Manual Settings on Cameras | ISO, Shutter Speed and Aperture Explained | Alice Red <https://www.youtube.com/watch?v=whFh2Ddrz6o>  
6 Simple Camera Hacks To Get You Off AUTO Mode Forever  
<https://www.youtube.com/watch?v=bqIZoXrutYI>

# Aperture - F-stops



## The F-Stops explained

Describing the aperture as “open” or “not so open” isn’t very specific. But photography and the exposure are a craft where we need to work very precisely in order to get well-exposed images and the photographs we desire.

As You might already assume, the f-stop is a ratio. To be more specific, the ratio of the focal length and the diameter of the entrance pupil, where the f describes the focal length.

## Depth of Field / Bokeh

To mention that the aperture is responsible for the exposure is only one half of the truth of its influence on the photographs. Besides the exposure, the aperture also increases or decreases the depth of field. You probably have heard the term “Bokeh” before, which describes the out of focus area in the background. The Bokeh can be created by narrowing down the depth of field and decreasing the area that is sharp and in-focus.

**The Depth of field is the definition of area that is sharp to the eye. Depending on the used f-stop, this area increases or decreases. The more open the camera and aperture is, the more shallow is the depth of field.**

# Focus

Frame your shot, then tap the spot that you want in sharp focus. This would usually be your main subject. A yellow square appears to indicate the focus point. You can slide the sun up or down to let more or less light in.



Lock focus by tapping and holding the screen where you want the focus to be. When [AE/AF Lock](#) appears at the top of the screen, release your finger.

When focus is locked, you can take as many pictures as you want without the focus point changing. To unlock the focus point, tap anywhere on the screen.

## Using Reference Photos NOTES from discussion & critiques.

### ***Photo Critiques***

**What** stands out the most in the photo? **Why?**

Does that impression change as I look at it more closely?

**How** does it make me feel?

### **Things to consider:**

Subject matter

Background

Crop

Focal Point or Point of View (selective focus)

Illusion of depth

Mood

Composition

Lighting

Color & harmony

Exposure

Storyline