



SCHOOL PHOTOGRAPHY MANUAL

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WELCOME

Our goal is to provide you the tools and knowledge to capture the best school day photograph for students and parents that will last a lifetime. With team work, we will succeed in providing our customers with exceptional images.

School photography is a challenging business. If you enjoy photography, diversity, and the ability to work in a school environment with children and teens, then this is the job for you!

INTRODUCTION

Using this Training Manual

The first portion of this training manual is designed to provide you with all the basics to become a professional school picture day photographer.

The second portion of School day training will reinforce and further explore the material covered in the first portion as well as to provide you with hands on experience. A trainer will work with you individually and in groups to facilitate your learning.

POLICIES AND GUIDELINES

Photography Code of Conduct & Customer Interaction

You Are a Professional

We are an invited commercial company in a tax-supported educational system and because of this we must do our job in each school efficiently and with minimal disruption to their daily schedule. In the school special rules of courtesy apply. USE GOOD JUDGMENT when making requests. You are representatives of our company, and your actions may determine continuous yearly contracts. When talking to the contact, any issues – good or bad – should be addressed as though you are the company. Use “I will”, “We try to”, “with us”, or “Our goal is...” in your discussion. This makes the contact more comfortable with the information they are receiving. Take responsibility for the actions of the company or your crew because to them, you are the company. This is why it is greatly important that any information you give is correct, and that you communicate effectively with the office at TSS Photography.

You Are a Guest in the School

Be courteous when interacting with school personnel. Never discuss personal or work-related problems on school grounds. Be aware that in many schools the photography work area can be subject to visual and/or audible observation. Remember you want to leave a positive impression with everyone at the school you come in contact with. Your attitude and actions will be noticed, both good and bad.

“The Customer Is Always Right”

Adhere to the attitude that “The customer is always right” when dealing with the school staff. No matter how unreasonable or disagreeable a teacher may be, they have more authority with the principal than you. Try to agree and comply with any comments or instruction he/she might suggest. If questions or concerns can not be addressed at the school site, they should be addressed to the Event Coordinator or the Photography Manager.

Be Sensitive To Others

At the photography session, be sensitive to others. Keep personal comments about misbehaving or confused children to yourself. Comments include looks, glances, shoulder shrugs, as well as negative expressions. Children are highly observant. They are also sensitive about height differences, freckles, rips or soiled clothing, as well as obvious perceived disfigurements such as large ears, crossed eyes, stained teeth, eyeglasses, etc. Never comment regarding the untidy or poor economic situation of a student. Think of each child you photograph as the son or daughter of a personal friend, and work accordingly.

Be Diplomatic

If it becomes necessary to photograph straight through without a break or lunch due to a scheduling situation, or other unforeseen situation, please do so without complaining. Make every effort to comply with the wishes of the principal or contact person about the photography schedule, location, or start time. However, if you feel that it will affect the quality of the pictures or the completion of the school photography on time, the lead should suggest an alternative plan. If this person does not agree with you, do not insist on any changes. At least you have warned him/her. Document on your job sheet about the discussion, and try to make sure someone on your crew is witness to the conversation. You should also call the Photography Manager and inform them of the situation (before speaking to the contact preferably).

Keep a Good Sense of Humor

Make an effort to be complimentary with the teachers and administration. For example, compliment them on the appearance of the school, attitude with the children, orderly class, a well organized class or campus, or something you have noticed. This has a great softening effect on even the most difficult staff members. Try to keep a good sense of humor even in the face of the greatest adversity. Even though your patience has been strained, remember that you are a professional and tomorrow you will be at a different school. Take it one day at a time and put your best foot forward on each and every assignment.

Always Act Professional

Always act professional. Use your best judgment and common sense in all situations. We do not want the school to think our employees are untrained or show lack of experience. If a situation occurs which you cannot remedy, quietly and calmly work with the veteran/lead photographer and make necessary changes to accomplish the task. Remember, as team players, we need to respect everyone’s ability to perform his or her job, but we also need to understand that an experienced employee will most likely handle a situation that arises more quickly and efficiently than a newer one. We need to share our experiences. There will be some difficult days where a problem cannot be solved by one of the crew. In this case, do not create a larger problem at the school, rather contact the Photography Manager or Candid office for the best answer.

Drugs and Alcohol

- No one will be allowed to work for TSS Photography when using or while under the influence of drugs or alcohol. This includes prescribed drugs that will impair your ability to perform your required duties.
- If you are scheduled for an early morning assignment it is advised that you refrain from use of drugs or alcohol the night before so that you can be fresh in the morning.
- Failure to abide by these policies will be terms for immediate termination.

Driving Responsibilities

All employees of TSS Photography must have a valid driver license and provide us with a photocopy of their license. All employees will act in a responsible manner while driving to and from their scheduled events.

Lead Photographer

The lead photographer is the person chosen by the School Picture Day Coordinator or Photography Manager to oversee the work for that school day. This person will be the vocal representative with the school administration as well as the ultimate decision maker if the School Picture Day Coordinator is not present. The lead photographer should be noted on your schedule. The day's events will be reviewed by the lead to make sure that everyone understands his or her job and the overall program. The Lead Photographer's duties are of critical importance. They **MUST** check each person's setup and picture before and during the shoot. Don't be offended by them checking up on you, and they will ask one of you to double check theirs as well.

The photographic team plays a critical role in the overall image of TSS Photography. This image is conveyed through your appearance, speech, and mannerisms. The handling of students in the school climate must be beyond reproach in all situations. Disciplining matters of students are the sole responsibility of the school administration or teacher staff only.

Customer Interaction and Posing Guidelines

- ◆ **Avoid all Physical contact with the subjects.** Use verbal directions to get subjects to assume a pose or to correct common problems such as wrinkled clothing or messy hair. Be aware of the subjects comfort level and do not hurry efforts to work verbally with the subject in achieving the correct pose.
- ◆ If it is impossible to correct a posing problem through verbal directions, solicit the assistance of another student or teacher of the same sex, if all parties are willing. If the subject is unwilling to have another person assist, continue the session without further correction efforts.
- ◆ **IMPORTANT: DO NOT TOUCH STUDENTS FOR ANY REASON**
- ◆ Keep any comments during posing neutral. Avoid using terms of endearment, comments about the subject's physical appearance or particular body part or other questionable topics. The use of profanity is prohibited at all times while on the school campus. Where verbal directions

are necessary, ensure that your comments do not cause embarrassment or discomfort. Your comments may be intended in good will as a means to relax the subject, but may be interpreted offensively by the subject.

◆ Full length and three quarter body posing requires even more attention to the posing guideline. First, attempt to pose the student by providing verbal direction. Next, if needed, demonstrate in front of them the desired pose. Remember to speak to the student on their level using appropriate language and tone of voice. If the pose requires further adjustment, ask a fellow student of the same sex or an adult in the room to assist. Make sure they are okay with the staff member or student helping them before contact is made. At this point, if the pose is still not correct, you may need to adjust the pose, rather than the subject, and make the subject look comfortable and as close to the pose as possible. If the subject is not comfortable or unwilling to allow you or someone else to assist, continue the session without further correction efforts.

Dress Code

We expect all employees to dress and look professional. You are required to wear your photo badge (Certified Safe Badge) when at a school.

- Dress pants and appropriate dress shirt
- Well groomed hair and pleasant body hygiene
- No open toed shoes or sandals of any kind
- No blue jeans
- Clean shaven (some facial hair is ok, but it must be well trimmed)
- Minimal jewelry

Day In The Life Of A Photographer / Assistant

Each member of the photography team is responsible for collectively coordinating all the duties for that day's work. This requires proper planning, organization, time management, and communications.

1. Check the job sheet for important information.
 - Name of school
 - Contact person
 - Address of school
 - Phone number of school
 - Start time
 - Set up location in school
2. Check to see you have all the necessary equipment and supplies. Verify you have all your gear by using your photo equipment checklist.
3. Map out the best route to the school.
4. Make contact with the other members of your crew.
5. Get a good night's sleep and set your alarm clock(s).
6. Pack a lunch and snacks to help you keep up your energy through the day. Sometimes you will need to work through lunch.
7. Get gasoline for your vehicle the night before.
8. If you have ANY problems that prevent you from arriving on time, you must call the lead photographer IMMEDIATELY. If you can't reach them, call the Photography Manager.

PRE-EVENT WORKFLOW

Arriving At the School

The team will meet at the designated time and place arriving at the school **AT LEAST 1 HOUR PRIOR TO** the scheduled start time. Always anticipate traffic problems and plan accordingly.

1. The lead photographer should go directly to the school office to advise them of your arrival. The lead should take this opportunity to review the detail of the day's job with the school staff.
2. All equipment will then be brought into the school to the designated photo area. If you can't find a suitable place to unload your equipment, ask the staff for direction.
3. If the set up location has not been set by the TSS office or the school administration, the photographer will determine the best layout plan after consulting the appropriate school staff member.
4. The equipment is then set up, checking all camera settings and lighting requirements.
5. The team will then set up and organize the work area and prepare the camera cards, job boards, and photomatch stickers (If needed).
6. The photographer will begin the photo session by photographing a "Start" job board/slate.
7. The team will then start to photograph the students in the school.
8. Between each class or every set of 50 students, photograph a job board with new class information and/or with the sequence number. Also the photographer will write the frame number(s) of student on order form.
9. Before lunch break, secure equipment. Return 15 minutes before designated time and recheck the light and camera settings.
10. The lead will check with the office after the last class is photographed. He/She should request the office to do a "last call" to ensure all students in the school were photographed
11. The team will then photograph an "End" job board and begin to pack up equipment and secure order forms and camera cards.
12. The lead photographer will then return to the school office and inform them that they are leaving. If applicable, present an evaluation form and thank them for photographing their school.
13. The team will then return to the office, to return equipment, sync their cameras and scanners and assist with production.

SPECIAL REQUIREMENTS OF ELEMENTARY SCHOOLS

1. After you checked in locate a copy of the classroom photography schedule. If one has not been created, plan one on the spot. It is desirable to photograph the smaller children first and before recess to reduce problems with grooming.
2. Request that the principal be photographed early in the morning before their day gets busy.
3. If set up location is not near a driveway, explain that you need to park as near as possible to load and unload equipment. Ask for suggestions, as some principals have strong feelings about driving on the grounds for safety reasons.
4. If a runner is provided, explain the importance of that position in regards to the overall success of the day. Stress the plan that the photography team can not afford to have down time in between classes and that if a class cannot come at the scheduled time the next class should be brought down in their place.
5. Be ready for the first class when it arrives. Find out how many students are present today. Have the teacher take his/her photograph while the assistant is placing stickers on order forms (if applicable). When photographing the children talk to each one. Be gentle, friendly and smile A LOT when interacting with the children.

NOTE: When posing the children, both photographers and assistants should be open to suggestions. Work with each other in a check and balance system, if one or the other has missed something, the other should inform them at once so it can be corrected before the picture is taken. The aim should be to work as a TEAM to take the best pictures possible.

Key Points

- You are a representative of Candid Color Photography and your actions and professionalism may determine continued yearly business.
- Adhere to the attitude that the customer is always right.
- Be sensitive to others.
- Avoid all physical contact with the students.
- Minimize commentary about the physical appearance of the student. Choose gender neutral comments at all times.
- We expect all employees to dress and look professional.
- Arrive at the school at least 1 hour before the scheduled start time.
- Always perform a visual check of your pictures and work space.
- Ask the lead or call the School Day Coordinator if you are unsure of the answers to any questions.

EQUIPMENT

Equipment Pick-Up / Return Check-In

Upon pick-up or return check-in of your equipment it is the responsibility of the photographer to check the working condition of their equipment. It is also responsibility of the photographer to make sure they have all the equipment necessary to complete their assignment. It is important that the photographer is confident in the operation of all equipment. All equipment is inventoried and assigned to a specific individual. Please make certain that all your equipment is maintained and returned in the condition it was received.

Extra Memory Cards

In most cases you will be using two (2) memory cards, one for your primary camera and one for your backup camera. Please make sure that you label the cards in the order they were used.

Rules on Equipment

- Do not leave a camera at a school overnight unless arrangements have been made to keep it in a secured locked area.
- Report any broken, lost or stolen equipment to the office immediately so repairs or replacements can be made.
- Each photographer is responsible for the safe handling of the equipment.
- Pack your equipment in a consistent fashion considering overall safety of the equipment when transporting.
- Load your equipment in the car carefully.

SCHOOL PICTURE DAY EQUIPMENT CHECKLIST

- _____ Green Chroma-Key Background (If applicable)
- _____ Blue Chroma-Key Background (If applicable)
- _____ Traditional Background (If applicable)
- _____ Tripod
- _____ Superclamp (Hair Light Clamp)
- _____ Light Stands
- _____ Background Light Stand
- _____ Umbrellas
- _____ Reflectors and Diffusion Socks (If Applicable)
- _____ Extension Cords & Power Strips
- _____ Posing Stool(s)
- _____ Writing Table
- _____ Photographer's stool
- _____ Slates
- _____ Camera with lens
- _____ Media Cards (Compact Flash or SD)
- _____ Cheat Card(s)
- _____ Radio Transmitters
- _____ Radio Receivers
- _____ Sync Cords
- _____ Camera Battery Charger
- _____ Camera Batteries
- _____ Light Meter
- _____ Lights (Main Light, Fill Light, Background Light, Hair Light – If applicable)
- _____ Gels
- _____ Gel Holders/Mounts
- _____ Power Cords
- _____ Rubber Bands
- _____ Gaffers Tape
- _____ Background Clamps
- _____ Sequence Cards
- _____ Photography Schedule
- _____ Class Rosters

CAMERA

Camera Settings

- **Camera Mode:** Manual (dial on top left of camera)
- **ISO:** 400 (set on camera)
- **Shutter Speed:** 125 (on camera)
- **F-Stop:**
 - F/8 (Main Light)
 - F/4 (Hair Light)
- **White Balance:** Flash

Camera Setup

- ___ 1. TRANSMITTER SET SECURELY ON TOP OF CAMERA
- ___ 2. SYNC TRANSMITTER TO RECEIVERS
- ___ 3. PLUG IN RECEIVER / SYNC CORDS TO THE STROBES
- ___ 4. SEE LIGHT SETTINGS CHART IN YOUR CASE
- ___ 5. TURN CAMERA ON AND SET DIAL TO “M” FOR MANUAL
- ___ 6. SET AUTO FOCUS SWITCH ON THE LENS TO: M/A
- ___ 7. SET QUALITY TO: BASIC
- ___ 8. SET SIZE TO: MEDIUM
- ___ 9. SET WHITE BALANCE (WB) TO: LIGHTNING BOLT (FLASH)
- ___ 10. SET ISO SENSITIVITY TO: 400 (FILM SPEED)
- ___ 11. SET RELEASE MODE TO: S
- ___ 12. SET FOCUS MODE TO: AF-S
- ___ 13. SET AF-AREA MODE TO: FULL
- ___ 14. SET METERING TO: MATRIX
- ___ 15. SET ACTIVE D LIGHTING TO: OFF
- ___ 16. SET FLASH COMPENSATION TO: 0.0
- ___ 17. SET EXPOSURE COMP TO: 0.0
- ___ 18. FORMAT MEMORY CARD

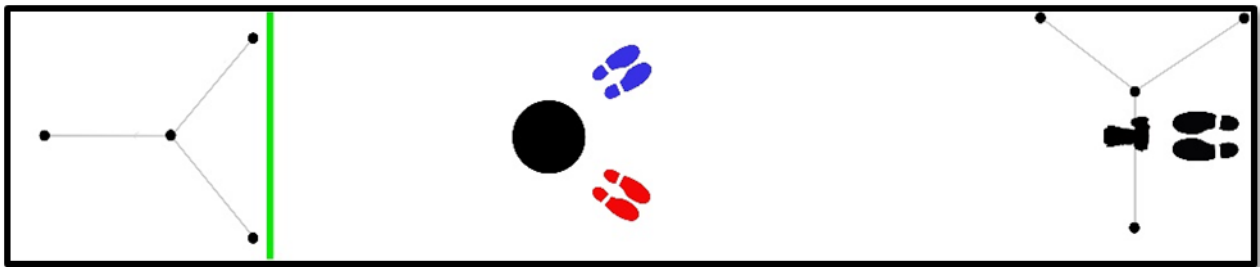
SCHOOL SETUP: CHROMA-KEY OR TRADITIONAL

This is the recommended setup if photographing a school event. This setup utilizes one main light and one hair light.

The main light provides a flat exposure on the subject. The hair light provides highlight/rim lighting on the subject, and provides separation between the subject and the background.

There is an option floor mat that can be utilized with this setup:

- Streamlines the setup process
- Shows the exact placement of the background, subject, camera and main light
- No measuring required
- 3ft x 15ft canvas banner material
- Can be easily transported and stored in 38inch shipping tube
- Can be ordered directly from the TSS Marketing site



The Following Posing Types can be Executed with this Setup:

- Half Body & Three/Quarter Body Posing
- Close Up Posing
- **NO Full Body Posing**



Recommended Camera Settings:

ISO: 400

Shutter Speed: 125

F/Stop: F/8

White Balance: Flash

STEP 1: Lay out Floor Mat (Optional Step)

- This step only applies if utilizing the 3ft x 15ft school floor mat.
- Tape down floor mat once in position.
- Place background, subject stool, camera and main light on the designated areas.

STEP 2: Set Up Background

- The background is securely clipped to the top pole, is stretched straight across and as “tight” as possible. This will remove any wrinkles that could potentially cause shadows.
- Pull the background out at the very bottom, causing a slope at the bottom of the background.
- Secure with tape once pulled out evenly. This will reduce the possibility of causing shadowing where the background meets the floor. This will also provide additional “coverage” reducing the possibility of photographing off of the background.
- Add the blue background by clipping to one side of the background pole. With the addition of the blue background, teams and/or individuals wearing green can be captured on the same camera station by simply pulling the blue background over the green and securing to the opposite background stand. Take a few seconds to make sure there are no wrinkles.

STEP 3: Measure and Mark Placement of Subject, Camera and Light Positions (this is an optional step if utilizing school floor mat)

Use of Tape Measure Recommended

- **Subject Placement:** Measure (**4 feet**) from the background and mark position with blue painters tape or something similar.
- **Camera Placement:** Camera is positioned 7ft directly in front of subject.
- **Main Light Placement:** Main light is positioned 7ft from subject, directly beside camera position.
- **Hair Light Placement:** Hair light will be mounted to either the background stand cross bar or a light stand directly behind the background, angled down towards the subject.

STEP 4: Set Up Main Light

- Main light is positioned directly behind the photographer (approximately 10ft to 12ft from subject).
- At least a 60” white reflecting umbrella with a black back is used for maximum light coverage.
- Spokes of umbrella are positioned at a MINIMUM of 22” from light (If possible).
- Silver reflector is removed from light for maximum light coverage/spread.
- Bottom of umbrella should be 5ft to 6ft from floor. This may not be possible in rooms with lower ceilings. If not, raise light to its maximum height.
- Light is angled down towards the subject at a slight angle. Stem of umbrella should be pointing towards the chest of the subject.

STEP 5: Meter Main Light

- Stand in the subject position and point light meter towards camera/Light
- Meter light and adjust power setting until **F/8** is achieved. (ISO 400, Shutter Speed 125)

STEP 6: Set Up Hair Light

- Hair light will be mounted to either the background stand cross bar or a light stand directly behind the background, angled down towards the subject.
- Use silver reflector and diffusion sock(s) OR silver reflector and a honeycomb grid to achieve desired results.
- Multiple diffusion socks MAY be needed in order to attain F/4 reading.

STEP 7: Meter Hair Light

- Hold the meter on top of your head, pointing slightly towards the hair light (NOT towards the camera) when metering.
- A small step ladder may be needed to reach the hair light, in the event the power output of the light needs to be adjusted.
- Meter light and adjust power setting until **F/4** is achieved. (ISO 400, Shutter Speed 125)

STEP 8: Set up Tripod and Camera

- Camera is set up 7ft from subject position
- Use of a tripod is recommended

STEP 9: Confirm Camera Settings

ISO: 400

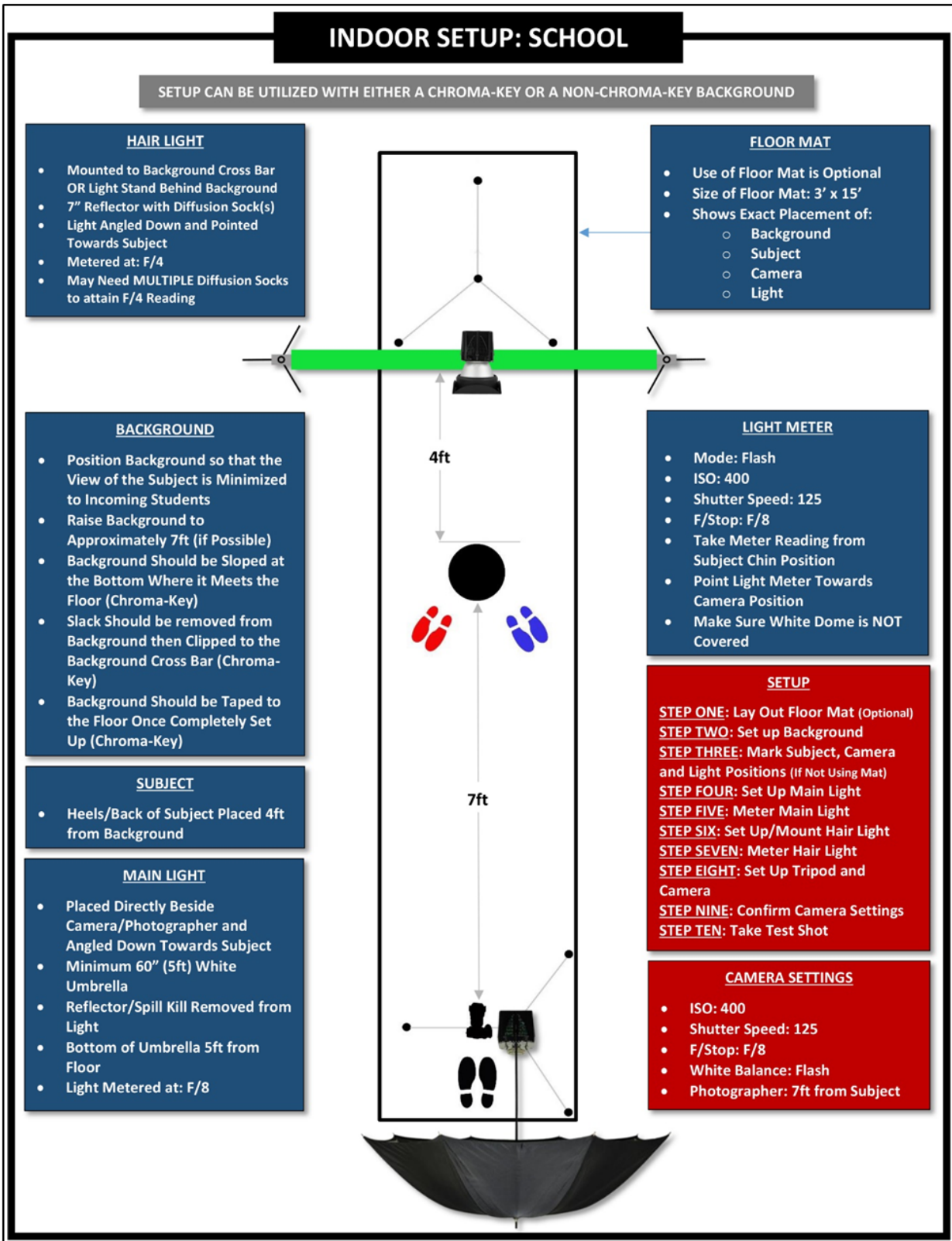
Shutter Speed: 125

F/Stop: F/8

White Balance: Flash

STEP 10: Take Test Picture of Subject

- Check for under or over-exposure on the skin tone of the subject.
- Check for wrinkles in the background that would cause shadowing.
- Check for uneven lighting and/or hot spots on the background.



SAFETY & TROUBLESHOOTING

Safety Precautions

Despite the extreme measures which have been taken to make this equipment safe, recognize that high voltages do exist within the power supply, cables, and lighting units; therefore, certain precautions must be observed in handling the equipment.

- Do not attempt to change flash tubes or modeling lamps unless the unit has been discharged and the lighting unit is disconnected from the power supply.
- Always make certain that the power supply is disconnected from the electrical outlet before attempting to service it.
- Turn power supply unit off when not in use.
- Do not flash the lights repeatedly without allowing time to recharge. Damage may result. Allow a few seconds after the recycle light has turned off before flashing again.
- Never insert a screwdriver or other metal objects into the flashtube socket or any electrical outlet, socket, or receptacle. Contact with high voltage may cause severe injury.
- Do not touch the flash tubes, oils from your skin will burn up the bulb.
- **DO NOT ATTEMPT TO MAKE REPAIRS TO ANY ELECTRICAL EQUIPMENT UNLESS YOU HAVE BEEN GIVEN EMERGENCY INSTRUCTIONS FOR DOING SO.**

Troubleshooting

1. If the light unit is not firing properly:
 - Examine all switches and cables
 - Try another power cord
 - Make sure the transmitter is making a good connection (Might have to clean areas on camera and transmitter where they connect, might just be dirty.)
 - Make sure power strip is on.
 - Check sync cord connections
 - Try another sync cord
 - Check all outlets for proper plug connections

2. If the camera is not working properly:
 - Turn off camera, remove media card then replace. Try this a couple times, if error continues use another media card. If that does not work, switch to back up camera. If switching camera in middle of shoot make sure to start with a new card and scanner. (Keep everything separate)
 - When checking view finder after each photograph taken, no photo shows up on view finder. (Dark black screen) This means your lights are not going off. Check all outlets for proper plug connections.
 - ERR error shows up on camera. Use back up, there is no way to fix. Return to office for repair at the end of shoot.

POSING

Posing the Subject

To achieve a flattering head and shoulder portrait, follow the steps listed below.

- When greeting the subject, direct the person to sit down facing the main light with feet and knees together. (You can tape a marker on the ground for subject to put their feet. This helps subject know which way to face. This can be done at setup, just sit on posing stool with your body facing main light and tape where your feet are placed.)
- Ask the subject to sit up nice and tall with hands resting comfortably and apart on their lap. If it becomes necessary to physically pose the subject, before touching, ask for permission, if granted make sure to describe what you are about to do.
- Check for upturned collars, flyaway hair, misplaced jewelry or other items of personal grooming that may need attention.

Note: Always use your hand to direct the head and eyes. Also, in synchronization with your hand movement, move your own head to aid in demonstrating your directions.

- Ask the subject to turn his/her head toward the camera until the subject's nose and eyes are in line with the lens. This will create an image with the subject looking directly at you in the final product.

Adjusting the Pose

Glare in the glasses is caused when the illumination from one of your lights is reflected from the subject's glasses and reaches the lens of the camera. By positioning your head at lens level when directing your subject, you will be able to tell when the reflection has been completely eliminated.

Posing Tips

- Avoid the square pose by properly angling the subject.
- Fill the frame with the subject. The opposite of the square pose is too much angle, which will also produce a very unpleasant pose. Younger or smaller subjects will need less angle while older or larger subjects will need more angle.

Glass Glare Procedures

After you have determined where the glare is on the glasses, follow this progression guide step by step to eliminate or minimize eye glass glare.

1. Slightly lower the subject's chin. To minimize a double chin look, have the subject lean forward slightly.
2. Slightly raise camera level.
3. Adjust the eyeglasses with a slight forward tilt. Make sure that the frames do not go across the eyes.
4. Turn the subject's head slightly towards the main light.
5. Raise the main and fill light.

Working to eliminate eyeglass glare and frame shadows becomes easier with experience. There will be some subjects, however, who have very thick lenses, some with extreme corrective curvature. It will be nearly impossible to remove the entire glare from these lenses. In those cases, it is best to retain the best possible lighting on the subject's face and accept the fact that the glare will be present in the finished photograph.

Hair

Before making any corrections, especially on older children, ask them for styling preferences, and then let them know what you would like to do to improve the look. In this way, you do not make the subject angry for just randomly altering hairstyles. Subjects with long hair look best when hair is positioned on the far shoulder. It is also important to groom the hair on the opposite side onto the shoulder, which will further improve the composition.

Do not completely rearrange a hair style; just try to show what is there to its best advantage. **Never use a comb for more than one person.** Attempt to keep hair out of the eyes, try to straighten bangs and smooth down outer edge frizz.

Clothing and Jewelry

Collars should lie flat, and coats should not stick up and away from the back of the neck. Ties are seldom used in elementary schools, but if so, make sure they are centered and straight. Be sure that the clasps on necklaces are not visible in the portrait. Make sure that any under garment that is not meant to be seen does not show in the picture. Any soiled spots on the clothes should be minimized by turning the spot away from the camera, if at all possible. Do not mention it to the child, just adjust the pose.

Expression

Expression is the most important factor in whether or not someone likes his or her photograph. How to obtain a good expression is harder to teach than the actual physical setup of taking the portrait. Achieving a good expression comes from within the photographer. The ease with which a good expression is derived comes with experience.

Many experienced photographers find that if they are friendly and cheerful, the subject responds accordingly. It is not always this easy, however. Very often we have to gear our routine to the age or status of the subject we are photographing. For example, we may act silly for the benefit

of a preschooler or kindergarten child, but dare not talk down to a seventh or eighth grader who believes he or she is quite grown up.

Attention to Details

The photographer's lack of attention to details is one of the biggest problems seen in school photography today. Generally, when we talk about attention to detail we are referring to the hair, clothing, jewelry and accessories. When a subject is sitting in front of you, never take the picture if you do not feel everything is the best it could be. Never take the picture if it is just "good enough". Do whatever it takes the first time to make this an acceptable portrait to the student and the parents. Do not be afraid to fix, adjust, repose, or start over again if you think it will improve the portrait. Be patient and pay close attention to detail which will set us apart from the competition and guarantee our return the following year. Sports, school clubs and organizations plus social activities are among the topics that will help to break the ice. We do not have a lot of time when doing school day portraits, but with experience, you will develop efficiency in a relatively short time.

Expression is one of the most important elements of a good portrait. Although, a smile can enhance the image it may not always be flattering for some. Subjects who wear braces, have missing teeth, or may squint their eyes when smiling may prefer to close or gently part their lips. Overall, the key to the best expression is creating a relaxed atmosphere and controlling the subject's attention.

You may find that young people lose their desire to smile for photographs from the middle school grades through high school. Much of this attitude is for the benefit of their peers. Make every effort to keep the line of students and friends behind or to the rear of the subject to avoid peer pressure to act "cool".

What is a Quality Portrait?

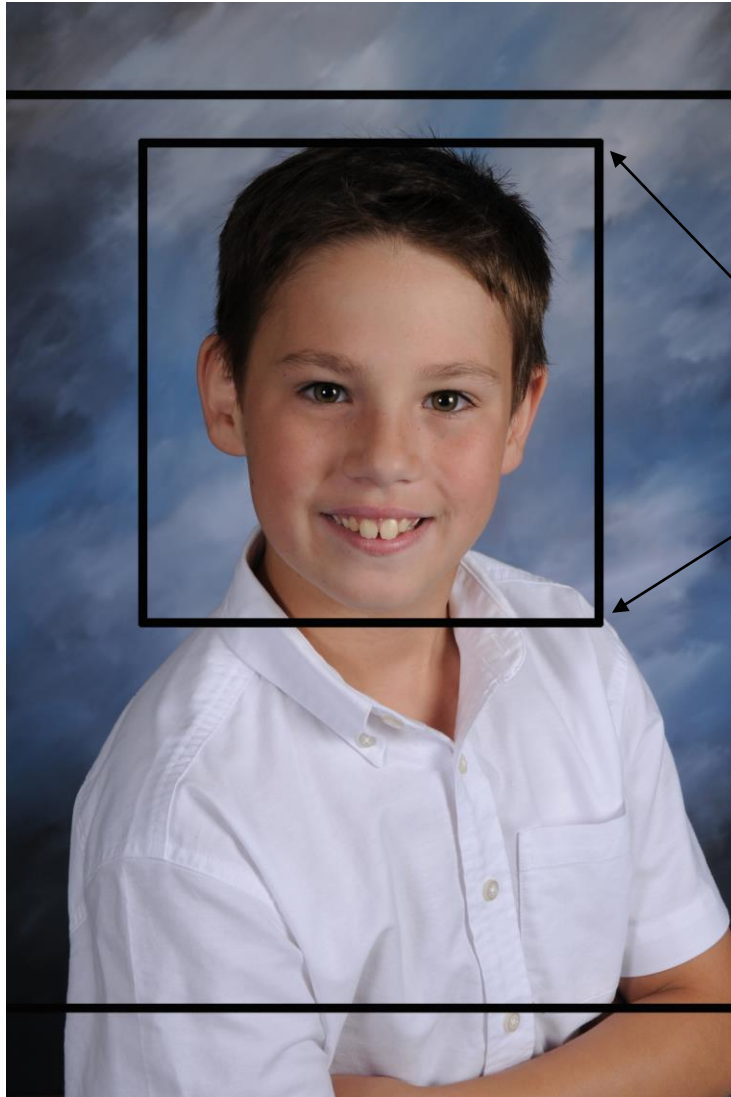
Listed below are some of the most important features of a quality portrait.

- **It has the correct exposure**
- **It is in focus**
- **It is centered**
- **The subject's eyes are open**
- **The image is the correct size**
- **The subject is properly groomed**
- **The camera is at the correct height and angle**
- **The subject's has their hands on their lap creating a good base**
- **The eyes follow the direction of the nose**
- **The subject is looking at camera level (not too high or low)**
- **The expression is just right**

CROPPING

IMPORTANT: Cropping is a crucial part of obtaining a quality image. It should be consistent between all individual images.

Older Style Crop Mask:



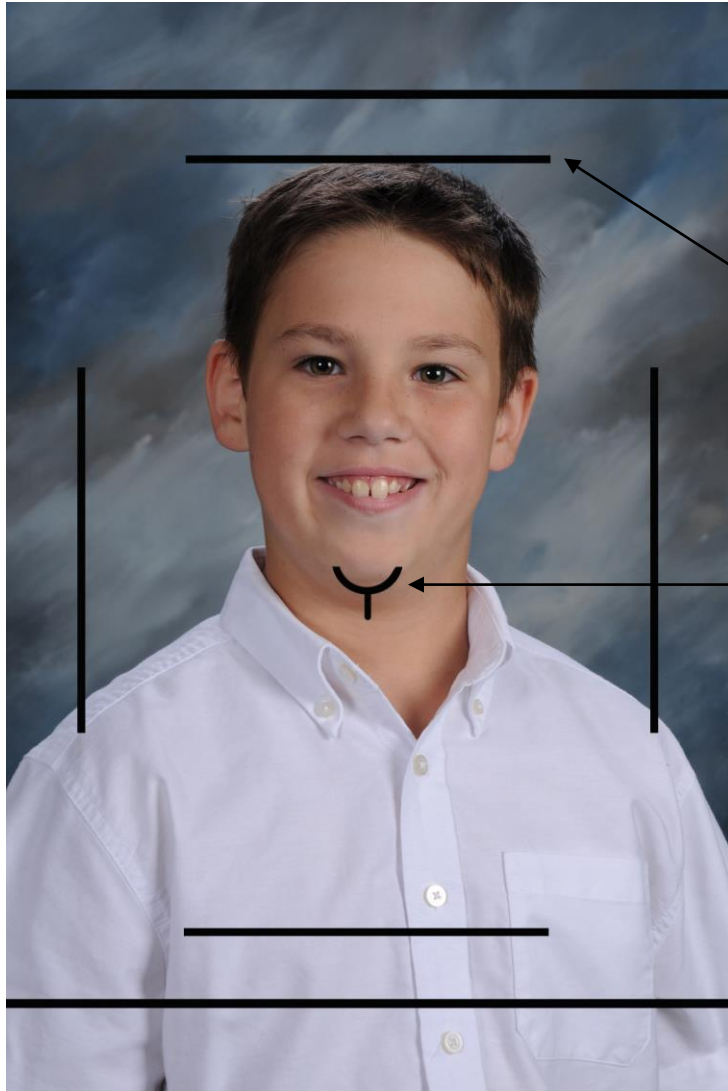
8x10 Crop Lines:

- Make sure nothing “Important” falls outside of the 8x10 crop lines

Head Box:

- Top of subjects head/hair should touch the top line of the head box
- Subjects chin should touch the bottom line of the head box

Newer Style Crop Mask:



← **8x10 Crop Lines:**

- Make sure nothing “Important” falls outside of the 8x10 crop lines

← **Hair Line:**

- Top of subjects head/hair should touch the top hair line

← **Chin Mark:**

- Subjects chin should “rest” on the chin mark

PICTURE DAY WORKFLOW

1. Having a staging area for the incoming classes.
 - a. Where the classes will be staged prior to being photographed AND after being photographed will need to be taken into consideration prior to setting up photography equipment.
2. Sequence cards will be handed to the homeroom teacher when the class arrives.
 - a. Sequence cards contain the following information:
 - i. Subjects First Name
 - ii. Subjects Last Name
 - iii. Student ID Number
 - iv. Homeroom
 - v. Grade
 - vi. School
 - b. Sequence cards will be sorted by homeroom PRIOR TO picture day.
 - c. Ask homeroom teacher to hand out the sequence cards to each applicable student.
 - d. Student will hold on to the sequence card until photographed, at which time they will hand it to the photographer.
3. Make sure camera station entrance and exit points are clearly marked.
 - a. This can be easily done using gaffers tape.
4. Have an “on-deck” location for the next subject to be photographed.
 - a. This will help maintain an efficient workflow.
5. Take the sequence card from the subject when they arrive at the camera station.
 - a. Confirm the subjects first and last name.
6. Pose subject and take as many pictures as necessary to obtain a sellable image.
 - a. More than one pose may be necessary, depending on the type of event.
 - i. More than one pose will be required if executing a view first event.
 - ii. Spring picture day may also require more than one pose, regardless of the event type.
7. After all pictures have been taken, write the entire image range on the sequence card (first image taken and last image taken).
 - a. Example: 0001 – 0004
 - b. If subject will be photographed at multiple camera stations, hand the sequence card back to the subject so they can present it at the next camera station.
 - c. The next photographer will repeat this process at their camera station.
- 7A. Record LAST image number ONLY on mobile device/PC if utilizing MANUAL PhotoMatch.

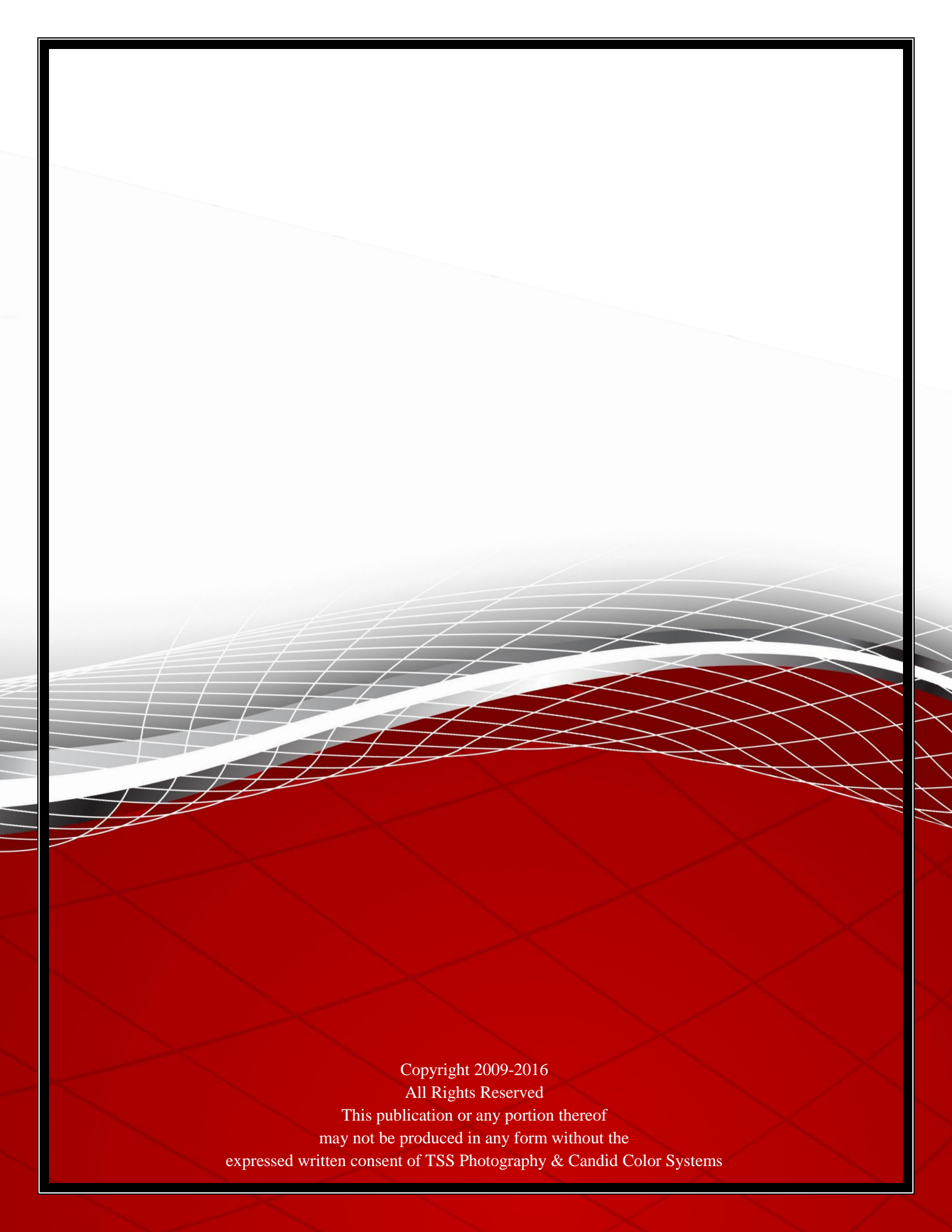
8. After the information has been recorded on the sequence card, place it face down **IN THE ORDER PHOTOGRAPHED**.
 - a. Keeping the sequence cards in order photographed will help make the order entry process much more efficient on the back end.
 - b. Once the entire class has been photographed, bundle all sequence cards per homeroom.

9. Have the subject wait in the secondary staging area **AFTER** they have been photographed.
 - a. Having staging areas will help keep picture day organized and will provide a more efficient workflow.

10. Once picture day is complete, make sure all classes and sequence cards have been placed in the camera box.

11. **Make sure all camera boxes AND media cards are accounted for PRIOR TO leaving event site.**

12. “Check Out” with front office staff prior to leaving the event site.



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