

Image Submission Requirements

Photographic Exercise	Category	Principle	Photograph	Setup Requirements	Equipment requirements	Number of Images per exercise	Scoring guide number
1	Principles of Photography	Depth of field - Aperture opening	Demonstrate minimum depth of field	Set up a row of numbered or lettered markers placed 1 foot apart using 25 markers. Place the plane of the sensor or film 5 feet away from the first marker and compose the image so all 25 markers are visible in the image. The point of critical focus should be the 5th marker. Produce a single image that demonstrates minimum depth of field as affected by the aperture only.	Use a normal focal length for the type of camera you are using	1	A, 1
2	Principles of Photography	Depth of field - Lens to subject distance	Demonstrate how lens to subject distance affects depth of field by taking 2 photographs	Set up a row of numbered or lettered markers placed 1 foot apart using 25 markers. Compose the image so all 25 markers are visible. Place a gray card next to the marker that represents the plane of critical focus. Produce one image that demonstrates greater depth of field and one that demonstrates shallow depth of field as affected by the lens to subject distance only.	Use a normal focal length for the type of camera you are using along with appropriate camera settings to demonstrate the principle.	2	A, 3
3	Principles of Photography	Depth of field - Lens focal length (image magnification)	Demonstrate how lens focal length (image magnification) affects depth of field by taking 2 photographs	Set up a subject using a photographic marker. Set a second photographic marker 25 feet behind the subject. Place a gray card next to the subject. Produce one image that demonstrates greater depth of field and one that demonstrates shallow depth of field as affected by the lens focal length only.	Select appropriate lenses or lens focal lengths to demonstrate the affects of lens focal length (image magnification) on depth of field	2	A, 4

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4	Principles of Photography	Understanding Fill Flash	Demonstrate proper use of flash techniques to balance contrast in high contrast scenes by taking 2 photographs	Choose one of the following: Set up a person indoors in front of a window on a brightly lit day. Compose the photograph so the window fills the frame. Take a photograph that evenly exposes the subject in the foreground and the outside scene. Make sure foreground subject is in focus. 2. Place a chair outside on a brightly lit day. Position an object directly in the shadow of the chair. Compose the image to include the entire chair and the object in the shadow. Take a photograph that evenly exposes the chair and the object in the shaded area. Make sure the object under the chair is in focus.	Camera, flash and lens and subject matter.	1	A, 5
5	Accidents and Vehicular Crimes	Vehicle interiors	Vehicle interiors	Set up a scenario with a vehicle as your subject. Place an object under the front passenger seat from the rear. Take a properly exposed photograph of the object using flash. Photograph the item as close up as possible.	Camera, flash, lens, vehicle and object	1	A, 6
6	Accidents and Vehicular Crimes	Exposure Control/Flash Photography/ Reflective	Properly expose a reflective surface using flash at night	Use a vehicle as your subject and photograph in darkness with flash. Take an overall photograph of the rear of the vehicle so the vehicle is properly exposed and the license plate is readable.	Camera, flash, normal focal length lens for the camera being used and a vehicle	1	A, 7

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7	Principles of Photography	Exposure Control with Available light	Demonstrate an understanding of metering and adjusting exposure	Do not use flash in this photograph. In the first photograph put a quarter in the center of a black sheet of 8x10 matte (non-reflective) paper. Compose the photograph so as much of the paper is in the frame without showing edges. Make a properly exposed photograph that shows the detail in the quarter. Or put a quarter in the center of a white sheet of 8x10 paper. Compose the photograph so as much of the paper is in the frame without showing edges. Make a properly exposed photograph that shows the detail in the quarter.	Camera, lens, quarter, sheet of black matte paper, sheet of white matte paper	1	A, 8
8	Principles of Photography	Exposure Control with Available light/Time Exposure	Demonstrate the understanding of taking a night photograph with available light	Find an intersection with some ambient light at night. Safely position yourself so that you can photograph the entire intersection. Take a photograph of the intersection with available light only, so that the image is properly exposed, focused and color balanced.	Camera, lens, tripod, shutter release cable	1	A, 9

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9	Crime Scene Photography	General Crime Scene	Painting with Light	Set up in an area that is at least 60 x 80 feet. The area should be dark without much ambient light from street lights, parking lot lights, the moon, etc. The area should have some objects in it such as vehicles or other things that would typically be found at a crime or accident scene. Photograph the area using painting with light.	Camera and appropriate lens	1	A, 10
10	Principles of Photography	Lens selection	Telephoto and wide angle lenses	Arrange a scene with a person standing 50 feet in front an entrance to a building. Compose a series of two photographs that demonstrate how lens selection and use affect the apparent size and distance between objects in the images. Take two photographs: one to exaggerate the distance and relative size between objects in the foreground and background, and one to compresses the relative size and distance between objects in the foreground and background. In each image the subject should fill 2/3 of the height of the viewfinder. Focus on the subject and have them hold a gray card.	Select appropriate lenses or lens focal lengths to demonstrate the affects of lens focal length on the relative size and distance between objects	2	A, 11

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11	Principles of Photography	Motion control	Demonstrate how shutter speed selection can eliminate blur from a hand-held camera	Compose a scene where a stationary subject is 100 feet from the camera. Place or have the subject hold a gray card. Use at least a 200 mm lens. Zoom in on the subject. Select an appropriate shutter speed to eliminate blur from camera movement while holding the camera.	Use a lens that is at least 200 mm in focal length. Hold the camera with no artificial support	1	A, 12
12	Principles of Photography	Motion control	Demonstrate how shutter speed selection can eliminate blur from subject motion	Compose a scene where a subject walks at a brisk pace 25 feet from the camera parallel to the plane of the film/ sensor. Select the lowest possible shutter speed to eliminate blur from subject movement without panning the camera. The subject should be holding a gray card.	Use a normal focal length lens for your camera	1	A, 13
13	Principles of Photography	Motion control	Demonstrate how shutter speed selection can eliminate blur from subject motion by panning the camera	Compose a scene where a subject jogs on a line 25 feet from the camera parallel to the plane of the film/ sensor. Select the lowest possible shutter speed to eliminate blur from subjects face and torso by panning the camera. The shutter speed selected should produce a sharp image of the subject's face and torso with a blurry background. The subject should be holding a gray card.	Use a normal focal length lens for your camera	1	A, 14

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14	Crime Scene Photography	General Crime Scene	Medium range photographs	In a living room, place a knife near an object such as a table or piece of furniture. Take one medium-range photograph of the knife showing the relationship to the other object in the room with flash.	Camera, flash, and lens/ lenses. (Multiple lenses may be used for this exercise)	1	A, B, 15
15	Accidents and Vehicular Crimes	Vehicles	Vehicle ID Number	Using a vehicle as your subject, photograph the VIN plate located under the windshield of the vehicle.	Camera, flash, and appropriate lens	1	A, 16
16	Crime Scene Photography	General Crime Scene	Orientation	Select a house or building as your scene. Take a photograph that shows the overall orientation of the house with the surroundings.	Camera, flash, appropriate lens, and other accessories as appropriate	1	A, 17
17	Crime Scene Photography	General Crime Scene	Panoramas	From an appropriate distance utilize the panorama technique to show the overall orientation of a scene with some other nearby landmark, take a minimum of 3 photographs and either stitch them together or place them on a contact sheet.	Camera, flash, appropriate lens, and other accessories as appropriate	1	A, 18

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18	Crime Scene Photography	General Crime Scene	Difficult Locations	Choose one of the following: Place an item, such as a knife, in a trash can, under a bed, or between a piece of furniture located no more than one foot from a wall. Photograph the item showing its position in relation to the location.	Camera, flash, appropriate lens, and other accessories as appropriate	1	A, 19
19	Crime Scene Photography	Specialized Crime Scene	Footwear and Tire tracks	Create a three dimensional footwear impression in either dirt, mud, snow, etc. Using the proper technique capture an examination-quality photograph of the impression.	Camera, flash, appropriate lens, and other accessories as appropriate	1	A, B, 20
20	Crime Scene Photography	Specialized Crime Scene	Fingerprints	Develop a fingerprint on an aluminum beverage container. Take an examination quality photograph of the fingerprint.	Camera, flash, appropriate lens, and other accessories as appropriate	1	A, B, 21
21	Crime Scene Photography	Specialized Crime Scene	Serial numbers and VINS	Use an object, such as a firearm, with a three dimensional serial number. Take an examination-quality photograph of the serial number.	Camera, flash, appropriate lens, and other accessories as appropriate	1	A, B, 22
22	Crime Scene Photography	Specialized Crime Scene	Polarizing Filters	Place an item inside where it can be seen through a window from outside. Photograph the item in daylight to eliminate extraneous reflections from the glass so the item can be seen through the window.	Camera, flash, appropriate lens, and other accessories as appropriate	1	A, 23

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23	Lighting Techniques	Diffused Lighting	Specular highlights	Use a highly reflective metal object, such as a piece of jewelry, as your subject. Take an examination-quality photograph of the object using a lighting technique that eliminates or reduces, to the extent possible, specular highlights from the image.	Camera and other accessories as appropriate	1	A, B, 24
24	Lighting Techniques	Back or Transmitted Lighting	Impressions on glass	Place a footwear impression on a piece of glass. Use an appropriate lighting technique to capture an examination-quality photograph of the impression.	Camera and other accessories as appropriate	1	A, B, 25
25	Lighting Techniques	Back or Transmitted Lighting	Matching edges or Fracture matches	Tear a piece of paper in half. Use an appropriate lighting technique to show the matching edges of a portion of the tear. The photograph should be examination quality.	Camera and other accessories as appropriate	1	A, B, 26
26	People	Injury	Overall or Orientation Photographs	Use a person as a subject who has been injured. Take an overall photograph of the person.	Camera, flash, appropriate lens, and other accessories as appropriate	1	A, 27
27	People	Injury	Medium or relationship Photographs	Use a person as a subject who has been injured. Use something non-toxic such as a non-permanent marker to place a mark on the person's body to signify the injury. If your subject has an actual injury you may use it as your subject. Take an examination quality photograph of the injury.	Camera, flash, appropriate lens, and other accessories as appropriate	1	A, B, 28