

pho·tog·ra·phy
/fə'tägrəfē/

Justin M. Fines
PHOTOGRAPHY



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PHOTOGRAPHY 1

SYLLABUS

Ridgeland High School Art Department Mission Statement

The art department will provide students with a sequential visual arts program enabling students to become engaged citizens of the world of art as they learn to interpret past and present cultures, develop skills of self-expression, flexibility, adaptation, and higher order thinking skills while giving students an appreciation for visual art.

Room 163
Instructor: Mr. Rives
Prerequisite: Art 1

Description of course:

This course is designed to give the student a straightforward and easy to follow introduction to photography. During the course, students will learn the workings of a camera. Students will also gain experience working with digital cameras and various editing programs. With practical advice on lenses, lighting, composition, and exposure, the student will become more competent and confident each time they use their camera.

Photography 1 will give students the ability and the creative processes to photograph a subject, whether the subject is figurative, still life, landscape, or architecture. Suggestions on how to develop technical and aesthetic skills will be a major subject in this class. Hopefully, each student will spend his or her time honing in on an individual creative potential that is found within us all.

Materials Needed: Mandatory for class

*Note: All materials are due by _____ or student will be reassigned to a study hall.

1. Each student must have a camera preferably not the camera on their phone
2. Three ring binder- for notes, handouts and bell ringer activities.
3. Students will need a photography portfolio of some sort. I would suggest an 8x10 Itoya art portfolio. Deville carries these portfolios they are usually available for around \$10.00. These are archival quality, acid free portfolios that will safely preserve photographs for years.
4. **25 dollar photography** fee that will be used to cover chemicals, paper and equipment needed for processing black and white film and prints. Fee also covers inkjet paper and ink for printing digital images.

Attendance:

- Fourth unexcused absence: Teacher will contact parent by phone.
- Fifth unexcused absence: Parent will be contacted by attendance office staff.
- Seventh unexcused absence: Student will receive no credit for the class.

Classroom Rules:

1. Respect teacher, classmates, other’s property, and facilities.
2. No candy, food, or soft drinks in the class.
3. **Cell phones** are not to be seen or heard.
4. Stay in assigned area unless instructed to by the teacher.
5. There will be no passes given to restrooms or any other places for the first fifteen and the last fifteen minutes of class. **Students who will need to use restroom on a regular basis need to bring a note from a doctor.**
6. Always come to class on time, ready to learn, and having all needed materials.

Break down of grades:

40% Daily Grades - Titan Blasters, notes, classwork, participation, and behavior

40% Major Grades – Tests, projects, and notebook checks

20% Final exam – Consists of two separate assignments: 1. Portfolio that includes 3-4 photographs from each assignment given during the course of the class. Must be neatly put together in scrapbook or Itoya Art portfolio. 2. Essay on a famous photographer from approved list of photographers. Each of these assignments make up 50% of the final exam grade.

Major Projects:

Students will be given several assignments in which they will be given clear instructions on what to photograph, how many photos to make, and they will be given a deadline. Not having a camera is not an excuse!! This is a photography class. Students who turn in assignments on or before deadline will be given the opportunity to print photos from current assignment. These photos will be saved for their portfolio. When a student is late turning in their photo assignment, it will be their responsibility to have those images printed elsewhere.

Grading:

1. Grading scale will follow Ridgeland High School’s policy.
2. All projects will be graded with a rubric to ensure fair and uniform grading throughout the class.
3. To receive full credit for a project, the student must turn it in on the deadline given. Ten points will be deducted for every day that the project is late.
4. Students will understand requirements of each project that will be assigned well before the due date.

Please Print Name

I understand _____ and accept the terms of the **Photography 1** syllabus. I am aware of the materials and fee that are needed for the class.

Student’s Signature:

Parent’s Signature:

Date:

Mr. Rives

Name: _____

Photography

Date: _____

PHOTOGRAPHY IS IT ART OR SCIENCE

Photography, as an art, is not made possible without the science. As a science, photography relies on the technology of the cameras, lenses, printing, and developing. It's not possible without the physics of light and the chemistry behind developing processes. Therefore, I have never heard one argue that photography is not a science. However, many would argue that photography is not an art because it merely records reality as opposed to reinterpreting it the way a painter does. One could take that a step further by posing this question. Is viewing reality an art form? In a way photography simply supplies us with a permanent window into that reality. Some say that it is a valid fine art but just less of an art than drawing, painting, and sculpture. Critics who suggest that photography is not a valid fine art definitely have a case against those who support it.

To really understand how photography qualifies as an art, we need to understand what exactly art is. The word art derives from the Latin word artem meaning "product created by the hand or arm." The word later applied to creative endeavors referring to skill and creativity. My personal definition for art is a product or process born from the creative power of the mind and dexterity of the hand in an effort to create or represent.

As technology has improved, tools have become extensions of the hand. Cave men shaped stones into spear heads to hunt. Both the making of the instrument, as well as its latter use, were examples of art. Understanding the designing and manufacturing of the implement and its later use are both examples of art when you consider the word's etymology.

Painting and sculpture are perhaps the most easily accepted of the fine arts. Even with these forms of art there are tools that without them, the processes would be rendered impossible. Can a painter paint without his brushes, canvas and paints? Is it possible for the sculptor to create without the clay, wax, plaster, and whatever else he may use? Many photographers throughout history have struggled to make photography the medium viewed as a fine art simply because of the tools and technology involved. Some would say that there is a double standard applied to the acceptance of more traditional art forms that use more primitive tools. If you are to think of the camera as an extension of the hand and eye, and the picture plane is a blank canvas that the photographer chooses what and how to fill, then. Photography, in my mind, would have to be viewed as art. The debate still rages on.

1. How is photography a science?

2. How is photography an art?

3. Do you feel that photography is any less of an art form when compared to mediums like drawing, and painting?

4. What ways do you think photographers in the past have challenged the idea that photography is inferior to other mediums?

Mr. Rives
Photography

Name: _____
Date: _____

WHAT IS PHOTOGRAPHY

Although the meaning of the word photography is very straight forward and objective, the word conjures up very many different thoughts, emotions and ideas on what is photography. A photograph is a very honest and stark rendering of reality. The word photography encompasses a large range of activities and studies ranging from science to art. When thinking about photography, one person may think of the activity of taking images, and one may think of actual photographs hanging on a wall. Others may think about cameras and photography equipment.

One of the most important aspects of photography is light. Even the name photography considers light as being a vital ingredient to the mediums success. Leonard Misonne, a pictorial Photographer from Belgium put it this way, "Light glorifies everything. It transforms and ennobles the most commonplace and ordinary subjects. The object is nothing; light is everything." The very idea that one can take and record light's play on objects and scenes is thought provoking. If it were not for light, a photograph would not be possible or needed.

What comes to your mind when you hear the word photography? Photography basically means drawing or painting with light. The word photography has been recorded being used as far back as 1839. The word photography can be broken down into two words photo and graph. Photo is Greek for light. Graph is derived

from the Latin graphus which meant to draw, trace, or record. The two words were first brought together in English into "photograph" and "photography" in 1839. Photographer (meaning one who makes photographs) later came along around 1947. Today, the word brings to mind many different things but generally it refers to the process or art of producing images on sensitized surfaces made possible by the reaction of light.

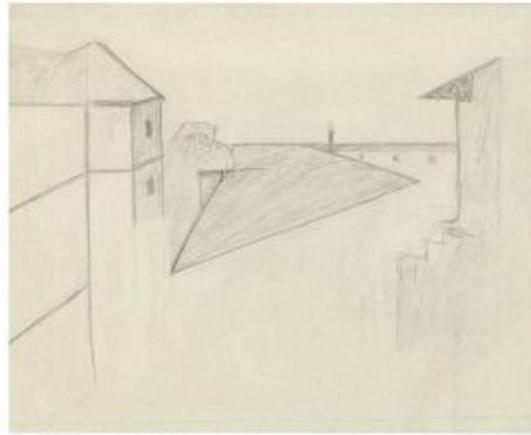


Leonard Misonne - In the Sunlight

1. What do you think of when you hear the word photography?
2. Do you often use the word photograph or do you say picture?
3. What do you think is the difference in a picture and a photograph?
4. What do you think the world would be like without photography?
5. What is the origin of the word photography?

THE FIRST PHOTOGRAPH

The View from the Window at Le Gras



In 1826 a French alchemist named Joseph Nicéphore Niépce, was intrigued with the possibilities that he felt the camera-obscura might have when coupled with some science and determination.

Niepce is said to have made his image by coating bitumen of judea a natural asphalt on a pewter plate. Then making an exposure with a camera obscura. The areas of the image that were struck by light hardened over a long exposure said to have been eight hours or more. The remaining unhardened

asphalt was washed away with white petroleum and lavender oil. This is known to be the oldest discovered photograph.

A more contemporary version of this photograph has been for comparison. The difference is astounding.

1. If you had the opportunity to go back in time to take the first photo what would it be of? Explain your choice of subject matter and how it would effect the viewer. How might it have altered time?
2. Pretend you are to make a time capsule that will be sent into orbit to be found either by a post apocalyptic man or extraterrestrials. You must take 5 photographs that tell the story of Mankind, what would you photograph to include in the capsule?
3. Do you think that Joseph Niephore Niepce had any idea what he had accomplished and how photographs would shape and form so much of the future?

Photography

Name: _____

Mr. Rives

Date : _____

LEONARD MISSONE



Light glorifies everything. It transforms and ennobles the most commonplace and ordinary subjects. The object is nothing; light is everything. - Leonard Misonne

Leonard Misonne, Belgian, 1870-1943

Leonard Misonne studied the classics at Jesuit College in Charleroi, Belgium and took his first photographs in 1890. In 1895, he graduated from the University of Louvain with a degree in engineering, but he never practiced his vocation. Instead, he followed his heart and pursued photography, painting, and music. Since his family was financially well to do, Misonne was able to do this without worry. He is best known for his atmospheric landscapes which reflect the artist's use of light in conjunction with subject matter. He used a variety of methods to help him achieve his vision such as carbon, gum-bichromate, bromoil, and oil prints. Between 1896 and 1940, he entered work in every major exhibition and gained a worldwide reputation. He frequented the painters of the Barbizon school and was a member of the London Salon. His work is in the collections of Het Sterckshof, Deurne, Antwerp, Belgium and the Museum Agfa-Gevaert in Germany. In 1976, Heering-Verlag published a book on Misonne entitled, *Leonard Misonne Ein Fotograf aus Belgien 1870-1943*.





After reading the article above summarizes the life and work of the photographer, you just read about. What did he/she contribute to the history of photography? What interests you the most about this photographer? How has he used light to make his subjects look more interesting?

PHOTOGRAPHY TIMELINE

The history of photography is the history of a new developing art and science. No one man can be credited as the inventor of photography. Instead, it was a collaborative effort with many contributing through centuries of trial and error.

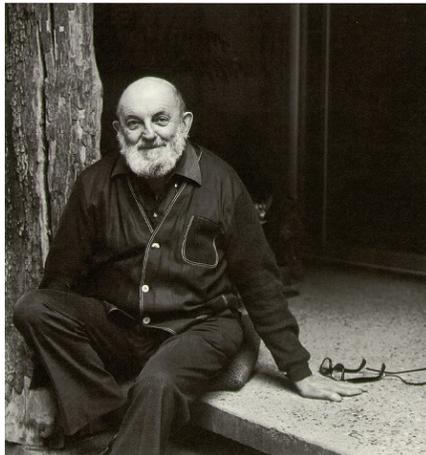
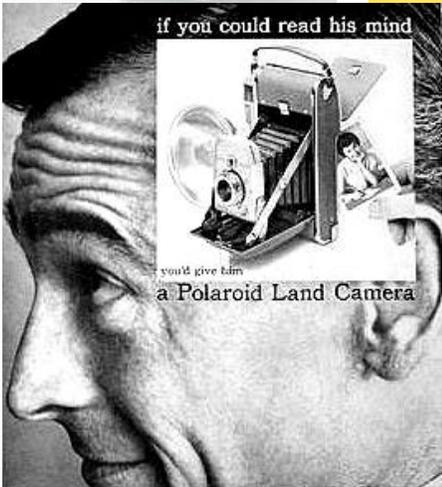
Assignment: In your group, put together a timeline of the history of photography.

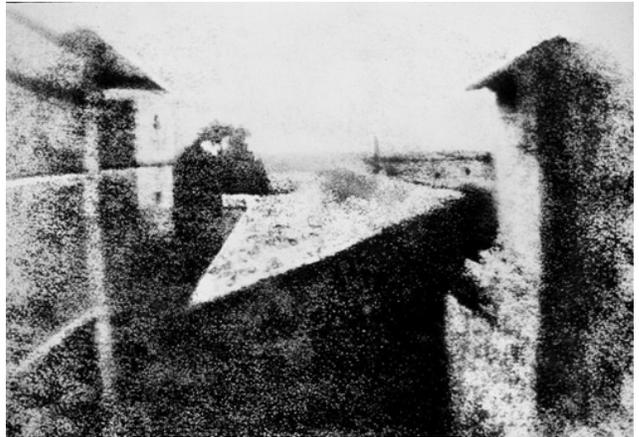
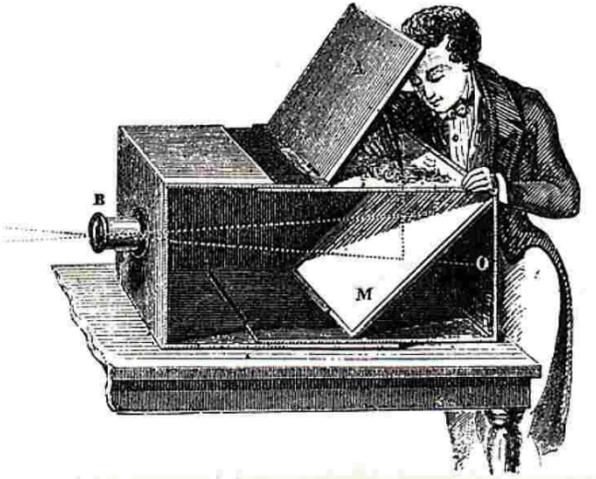
Timeline Requirements:

1. Each timeline must include at least twenty dates that you find significant to the history of photography.
2. Timeline must be in chronological order.
3. Timelines must be neat and orderly.
4. Timelines must have photographs or illustrations that accompany each date.
5. Each person in group must contribute equally to timeline.

List the names of those in your group. How do you feel that your group's timeline came out? What do you like and dislike about your timeline?







Photography

Name: _____

Mr. Rives

Date: _____

DATES TO REMEMBER

- 1490 – The Camera Obscura (which means dark room in Italian) was first conceived in sketches by Leonardo da Vinci. During the Renaissance, photography was used as a means of permanently capturing the fleeting images of light. This began with an optical device called the camera obscura.
- 1827 – Joseph Nicephore Niepce made the first photograph.
- 1834 – Henry Fox Talbot produced the first negative image, using paper soaked in silver chloride and fixed with a salt solution.
- 1837 – Louis Daguerre created the daguerreotype. It was an image on silver plated copper, coated with silver chloride and “developed” with warmed mercury.
- 1851- Wet Plate: Fredrick Scott Archer developed the wet plate. The wetplate was much cheaper than daguerreotypes; the negative/positive process was published but not patented.
- 1861-1865 – Mathew Brady and his small staff went across America during the Civil War.
- 1878- Dry plates introduced
- 1900- Kodak Brownie – first roll film camera. This camera was mass produced and affordable.
- 1907- First color photographs. The autochrome process created by the Lumiere brothers in France.
- 1924 - Leitz markets the first high quality 35 mm cameras called the Leica.
- 1928- Twin lens camera – Rollei introduces the Rollieflex twin lens camera producing a 6x6 cm negative on roll film.
- 1937 – The SLR (single lens reflex) camera is first introduced in the U.S. by Exacta.
- 1938 – Automatic exposure initiated by Kodak with its 6-20 camera.
- 1947- Polaroid and Edwin Land introduce the first instant camera.
- 1965 – Ansel Adams is appointed to President Johnson’s Environmental Task Force.
- 1985 - Minolta markets the world’s first auto focus SLR system called Maxxum in the US.
- 1994 – First digital cameras are manufactured for the general public.
- Present day – Students at Ridgeland High School study the history of photography.

Photography

Name: _____

Mr. Rives

Date : _____

MATHEW BRADY



Go to **Biography.com** on your laptop

Search for a photographer named Mathew Brady

Read the article and lookup examples of his photographs

Complete the assignment below

1. After reading the article above, summarize the life and work of the photographer you just read about. Write an essay. What did he contribute to the history of photography? What is the name of a particular photograph that he took? Why were you drawn to the photo? What interests you the most about this photographer?

PINHOLE CAMERA

What is a Pinhole Camera?

A pinhole camera is a simple [camera](#) without a [lens](#) and with a single small [aperture](#) — effectively a light-proof box with a small hole in one side. Light from a scene passes through this single point and projects an inverted image on the opposite side of the box. The human eye in bright light acts similarly, as do cameras using small apertures.

Up to a certain point, the smaller the hole, the sharper the image, but the dimmer the projected image. Optimally, the size of the aperture should be 1/100 or less of the distance between it and the projected image.

A pinhole camera's [shutter](#) is usually manually operated because of the lengthy exposure times, and consists of a flap of some light-proof material to cover and uncover the pinhole. Typical exposures range from 5 seconds to hours and sometimes days.

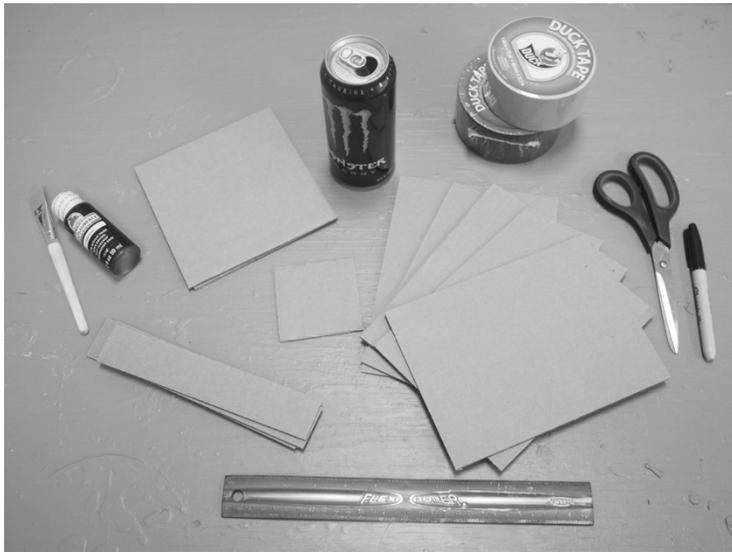
A common use of the pinhole camera is to capture the movement of the sun over a long period of time. This type of photography is called [solargraphy](#).

Making a Pinhole camera

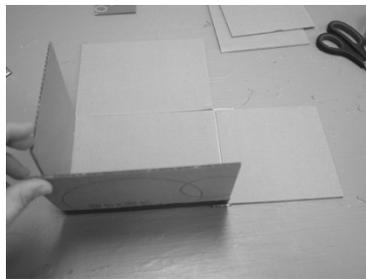
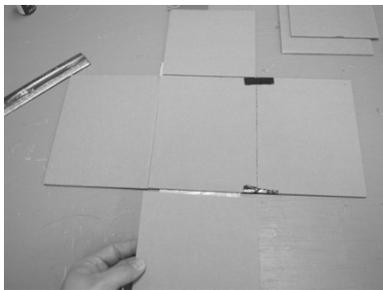
Group Members	Who is bringing each thing
	Cardboard or box
	Empty soda can
	Duct tape
	Black Acrylic Paint, Brush

Directions to build a pinhole camera

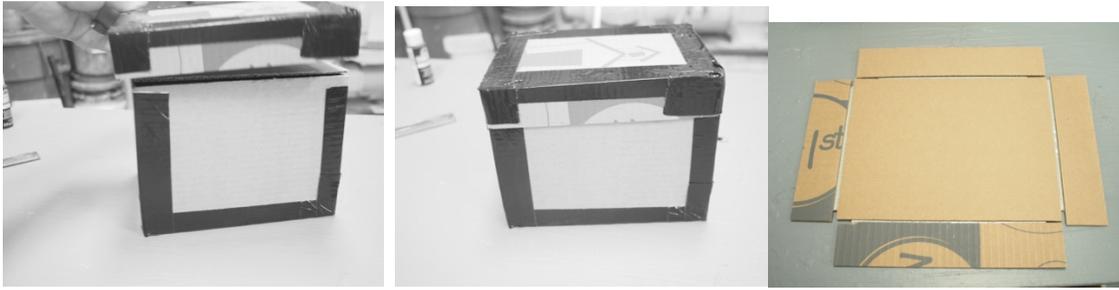
1. Gather all needed materials.



- a. Card board pieces: 5- 6x8 inch, 2- 6x6 inch & 4- 1.5x8 inch
 - b. 1 2-ounce tube of Apple Barrel or Folk Art black paint -satin or flat
 - c. brush
 - d. drink can- empty and clean
 - e. duct tape
 - f. scissors
 - g. sharpie
 - h. ruler
2. Make a box out of cardboard using duct tape to tape sides together.



3. Make a good fitting lid that won't easily fall off or let light in.



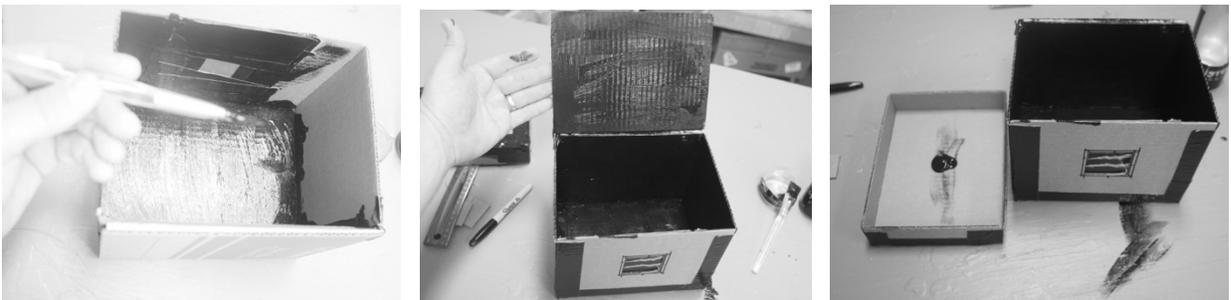
4. On one side of the box cut a 1-2'' square in the center of the box.



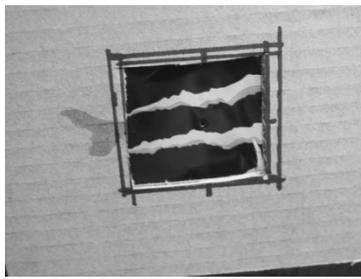
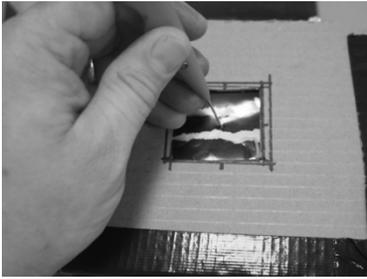
5. Duct tape a flattened piece of tin from a tin can to the inside of the box over the hole



6. Use black acrylic paint (not glossy) to paint inside of box.



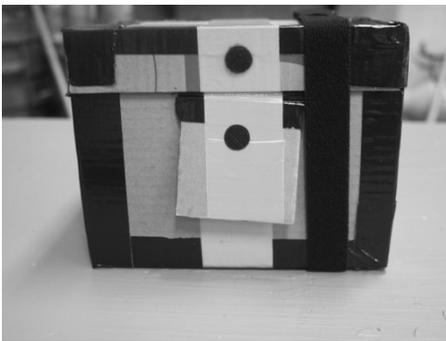
7. Use a needle tool to poke an aperture hole into the can. A pottery needle tool works well for this step.



8. With a piece of cardboard & a piece of tape, make a shutter flap to control the exposures. Place flap over aperture hole.



9. Decorate outside as you wish.



NOW ITS TIME TO TAKE A PHOTO

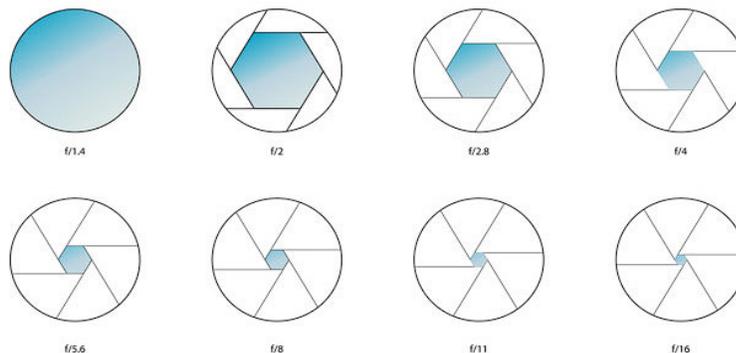
10. Gather all your materials.
11. Go to darkroom A **darkroom** is a workshop used by photographers working with photographic film to make prints and carry out other associated tasks. It is a room that can be made completely dark to allow the processing of the light sensitive photographic materials, including film and photographic paper.
12. Tape a piece of light sensitive photo paper in the back (opposite side from aperture hole and flap). Make certain that you have emulsion side facing the hole. With glossy, pearl, or satin finished papers, this will be the side that is shiny or has more of a sheen.
13. Secure the top and make certain that the shutter flap is closed.
14. Walk camera outside to make image. Choose a place that is in shade but point camera in the direction of a scene that is well lit.
15. Make exposure by lifting up flap. Have camera sitting on a sturdy surface that will keep it still. Stools with a hard seat work great. On a bright sunny day, try 15 seconds for initial exposure. Be as accurate as possible with timing so that you are able to compensate later by making minor adjustments to exposure.
16. With shutter flap closed again head back to darkroom.
17. Open camera and remove tape from back of paper. You may want to save the tape to reuse during round 12 and 13.
18. Place photo into developer tray. Agitate the tray every few seconds while watching carefully. Developing time will vary from camera to camera depending on exposure times and possible light leaks.
19. Pull image out of developer tray when you can see that any further development would not add detail to image but would instead obscure the scene by making it too dark. This step can be hard to gauge but comes with practice.
20. Place photo in stop bath to arrest the developing process. Leave in stop bath for 25 seconds to 1 minute. Agitate the tray every few seconds.
21. Place the photo in the third and final chemical-the fixer. Keep the photo submerged in the fixer for 1- 2 minutes. The fixer removes any undeveloped silver from the emulsion of the photo paper basically stripping the white areas of the image of silver that could potentially later develop as well.
22. Wash the image in running water for 3-4 minutes to remove any chemicals that could later prematurely age the photo causing discoloration.
23. Hang your image to dry. A clothesline and clothesline pins work great. Do not let photos touch as they dry or they will be stuck together.





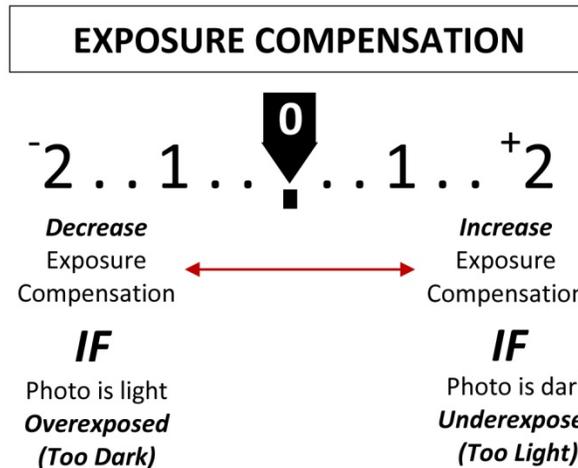
CRASH COURSE: MAKING AN IMAGE

1. Make sure you have everything you need for the shoot you are going to be on.
2. Have a mental image of how you would like the photo to look. Decide how you would like the photo to differ from reality. What do you need to do in order to materialize this photo?
3. How will you frame the shot? Shoot with a tripod if possible This forces you to really slow down and think about your composition. Use the golden mean or rule of thirds if possible.
4. What ISO are you shooting? Why have you chosen that ISO? Usually, the lower the better (when you have lots of light). The darker, the higher you will need to set your ISO.
5. How large is your subject? How much depth of field do you want? Depth of field is determined by your camera's aperture.





6. Now that we have chosen an aperture lets decide on a shutter speed that would be appropriate for your lighting conditions, chosen aperture, ISO, and lens choice. That's where the cameras meter can be very helpful (shouldn't always be the final say).



Shutter speeds are measured in fractions of a second. Generally speaking, a person cannot hand hold a camera with the shutter shooting below 1/60th of a second and not expect to get a little blur from the movement in their hands. Also, it's best to at least match your focal length with your shutter speed. For instance, if you are shooting with a 200 mm lens you should at least be at 1/200th of a second or higher with your shutter speed. Bracketing, (three different shots at three different exposures) can be of benefit.

7. Now take your shot. The luxury of digital cameras is that you can see the results. Take a look. Remember, if you are shooting in manual exposure, the image on the back of the screen won't always pop quite as much as the same image taken in auto. The reason for this is

because a photo taken in auto is processed by the camera. It is sharpened, color corrected (white balance), contrast adjusted, unneeded information is discarded and then the image sent to the screen. The advantage of taking the image manually is you are completely in control of the depth – of –field, the exposure, and you keep all the information (best resolution) for later editing.

8. Now edit your photos.

THE SUNNY 16 RULE

When caught without a light meter, one can use the “Sunny 16 Rule” as a guide for exposure. There are three steps to the rule, as outlined below.

Step 1: Set your shutter speed equal to your film.

If shooting with 200 ISO film, mock the film speed to the shutter speed by placing your shutter speed to 1/200 of a second or closer.

Step 2: Set your aperture equal to f/16 for sunny sky.

What if it is not sunny? If slightly overcast, open one stop to f/11. If overcast, open two stops to f/8. If deeply overcast, open three stops to f/5.6.

How do I distinguish between slightly overcast, overcast, and deeply overcast? Examine the shadow’s detail. If shadows are distinct but soft around the edges, then it is slightly overcast. If shadows are not distinct, but still visible, then it is overcast. If there are no shadows at all, then it is deeply overcast.

Step 3: Take your picture.

Sunny 16 Chart:

Aperture	Lighting conditions	Shadow detail
F/16	Sunny	Distinct
F/11	Slightly overcast	Soft around edges
F/8	Overcast	Barely visible
F/5.6	Deeply overcast	No shadows

Sunny 16 Rule
Set shutter speed closest to the film speed

Lighting Conditions	Aperture
	f/16
	f/11
	f/8
	f/5.6
	f/4

APERTURE

--	--	--	--	--	--	--	--	--	--

Aperture –

SHUTTER SPEED

--	--	--	--	--	--	--	--	--	--

Shutter Speed -

Photography

Name: _____

Mr. Rives

Date: _____

HENRI CARTIER-BRESSON



Go to **Biography.com** on your laptop

Search for a photographer named Henri Cartier-Bresson

Read the article and lookup examples of his photographs

Complete the assignment below

1. After reading the article above summarize the life and work of the photographer you just read about. Write an essay. What did he contribute to the history of photography? What is the name of a particular photograph that he took? Why were you drawn to the photo? What interests you the most about this photographer?

MAIDEN VOYAGE ASSIGNMENT

A maiden voyage is the first journey of a ship vessel or aircraft. You are a vessel that carries all of your thoughts, feelings, memories, and emotions. Your experiences both good and bad color how you see and interpret the world. You are about to set out into the world of photography. We will call this first experience your maiden voyage. Let's hope we don't crash and burn or sink into the dark abyss.

You are amongst the most photographed generation of humans to ever walk the face of the earth. There were 1 trillion photos taken in 2015. A large portion of those were photographs of people. The average number of photos of a person in a particular year is rising at an unprecedented pace. Considering this, it's sad to think that young people today will only have a small sampling of those photos in ten years. Unfortunately, we as a society don't print much any more. We are all about the digital image but neglect to commit those memories to paper. Check out photographer Mike Yost's article titled: "The Most Photographed Generation Will Have No Pictures in 10 Years!" Here's an excerpt:

"It's been estimated that in the past 5 years, more photos have been taken than all the prior years combined.

The sad part is that few of these photographs will survive beyond a year. To many people, a "picture" is only good for the moment. Moms and dads want to snap every little movement of that new baby. Grandma wants to see everyone one of those too. When you want to show off the new puppy, you pull out the phone. And in a week, none of them have any real meaning and might even get "deleted" just to make room for more pictures that have little meaning as well inside of a couple of weeks.

So what will become of all the pictures that are being taken today? Here is the reason that 99% of the photographs being taken today are soon going to be totally gone – digital images are no longer important enough to most people to actually keep them in printed form!"

There was, however, a time when every photograph deemed worth to be viewed was printed. In fact, there was once a time when families rarely had the opportunity to have photographs even made. They were expensive, and only available when a photographer was coming through the area. In the early to mid 1800's, photographers roamed the countryside in covered wagons that doubled as darkrooms and living spaces. They went door to door in communities selling their service as a means to make a living. Families, often without prior notification, would gather together, saving at the spur of the moment, to have an image made, one that would document their very existence. These images were valued possessions that would stay in the family for years to come. Often, families would try to get the most bang for the buck since photographers charged by the image. These photographers were usually shooting on wet plates. As a result, the process wasn't quick and had to be processed by hand, one image at a time. There are thousands of images of large, often extended, families standing in front of their home posing for a photograph. Often, these families maximized their images by adding other elements to be documented. Livestock, wagons, children with their toys or dolls, and many other random items that could tell the viewer the story of these people were often common in these images.



For early Americans, these photos were very treasured. They were a small window in the fabric of time that allowed future generations to get a glimpse into the world of their forefathers. Would the photographed individuals here be baffled if they were able to see the type images that we take today? The Business Insider Magazine recently reported that we are uploading a staggering 1.8 billion photos every day. Photos of meals, traffic jams, random people standing in a line at Wal-Mart, before and after photos of weight loss photos, and millions of selfies. Somewhere, society has gotten away from creating images that have a great sense of importance.

Student assignment:

Pretend you have three photos that can tell the story of your life. You live in a dystopian society where photography is forbidden. You are allotted only 3 photos. Three photos that encompass everything precious and important to you. What would those photos look like? What would they be of? Would they document where you live? Would they be of people you love? You are setting out into the sea of photography to discover the importance a single image can have. In the process you will have to decide what is most important to you and then say that through your image.

Student Rubric:

50% 3 Photos

25% Thoughtful consideration of subject matter

25% Creativity in arrangement

Due Date:

EDITING: LIGHTROOM



Lightroom is a photo processor and organizer that has revolutionized the workflow for many photographers. It is quick and convenient but also has a huge array of capabilities for the user to employ in editing photos.

- 1. Importing:** To begin working with Lightroom, you will need to import your photos off of your camera.

Click on the Library tab at the top of the screen. This is where you do file management related functions.

When you import files to lightroom the files move from the left of the screen, to the right of the screen.

On the left, you can select the source of your files, whether it's your memory stick, a camera plugged straight in, an external hard drive, or some other form of storage.

Then, all of the available images for import will appear in the center of the screen, and you select the ones you want.

If you've already imported some of the files, those files will not be automatically selectable here.

Select the images that you would like to import and then hit Import on the bottom right hand side of the screen.

- 2. File Management:** On the left hand side of the screen, you will find options for Catalog, Folder, Collections, and Publish Services. The best way to keep your photos organized is to organize them in collections.

On the collections tab, hit the plus sign. Choose “Create Collection.” You will be asked to name your collection. Use something simple that you will remember. If you already have your newly imported photos selected, you can check the box “include selected photos.” To add photos to your collection, simply drag them to the name of the collection in the collections menu.

3. Editing: Lightroom is designed to be used from top to bottom.

1. Many photographers crop their images first.
2. Then, they tweak the color temperature to get a more natural image.
3. Adjust the exposure to have a balance of lights and darks- different photographers will have different tastes when it comes to exposure. Try to achieve the exposure that gives you the most details.
4. Adjust contrast if you feel that the overall image is too harsh or soft.
5. Spend some time in the presence tab: There are clarity, vibrance, and saturation to work with there. These can really make your images pop.
6. For further work with lighting and color, you can venture into tone curve and split toning.
7. You may want to sharpen your image under “detail.”
8. If you have pixilation caused by low light, you may want to adjust the noise reduction slider.
9. Many photographers use a little bit of vignetting to finish off the image.

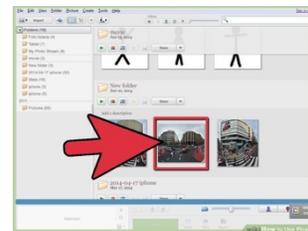
EDITING: PICASA



Picasa is a free photo processor and organizer that is offered free from Google. It is quick and convenient but also has a huge array of capabilities for the user to employ in editing photos.

1. Once you've installed Picasa and signed in, Picasa will ask if you'd like to scan your computer for pictures. It is recommended that you let Picasa scan, find and organize the pictures on your computer. This process can take up to an hour, depending on the number of pictures it finds on your computer. You can also import photos from cameras, CDs, scanners and more.
2. When you first open Picasa, you can choose to scan your entire hard drive, or just My Pictures, My Documents, and Desktop. It will then display your pictures in its Library view. You will find pictures you forgot you had because Picasa makes it so easy to view them. If you have pictures in folders other than My Pictures, My Documents, and Desktop you can add new folders manually by clicking on Tools / Folder Manager. The program will show photos in their respective folders.

3. Now click on a photo that you would like to edit.



4. Learn what each button in the "Basic" [editing](#) box does. Here is a brief rundown to help you get started:

- The first button, "Crop", is pretty obvious. By clicking on it, you can cut out a part of your image. You can choose a manual size, or choose one of the preset ratios. Click "Apply" when you are finished [cropping](#).
- The second button, "Straighten", can fix a slanting [horizon](#). Click on it, and use the grid and slider to rotate the photo until straight. Click "Apply" to save your changes.
- The third button, "Redeye", is also pretty self-explanatory. If you click it, Picasa will automatically fix any [red eyes](#) on a photo and indicate them with a green square. If the program has missed any eyes, you can drag

a box around them with your mouse and the program will fix them. If Picasa boxed anything that is not a red eye, you can click on the box for the program to ignore it. Click "Apply" when you are done!

- The fourth button, "I'm Feeling Lucky" adjusts the lighting and color of your photo, to what the program thinks is a better shade. This button is handy for fixing hazy and dull photos.
- The fifth button, "Auto Contrast" heightens the [contrast](#) of your photo to a better level.
- The sixth button, "Auto Color" improves the color of your photo and works well on dull photos.
- The seventh button, "Retouch" can remove dust spots on your photo, which helps a lot if you had dust on your camera lens. Click the "Retouch" button and then click on a blemish on the photo, then move the mouse around the spot until it is removed. Click "Apply" to save your changes.
- The eighth button, "Text" can add text onto your photograph. Click the button and then click anywhere on the photo to start typing. Use the appearing text box on the left to alter the font, size, color and [transparency](#) of the text. Click "Apply" to save your changes.
- The ninth and last button, "Fill Light", can lighten your photo if it is too dark. Move the slider up and down until your photo is perfectly lighted.

5. Learn what each button in the "Tuning" tab does. The following explanations clarify the use of the tuning tool:

- The "Fill Light" slider has the same purpose as the last button on the "Basic" editing box. Slide it up and down to lighten your photo. Useful for when you forget to switch on your [flash](#).
- The "Highlights" slider makes the light colors on your photograph lighter and more obvious. Use it when you want the light parts in your photo to stand out.
- The "Shadows" slider serves the opposite purpose the "Highlights" one. Use it when you want to make the dark parts of your photo darker.
- The "Color Temperature" slider changes the "warmth" of your photo. Blue is cold and red is warm. Move the slider to the left if you want to turn your photo bluer and move it right if you want to turn your photo redder.
- The "Neutral Color Picker" removes color cast from photos. Click on the eye-dropper icon and then on a neutral black, grey or white area of the photo to adjust the color.

6. Learn what each button in the "Effects" tab does.

- "Sharpen" sharpens the edges in your photograph. Use this when your photo is slightly fuzzy and out of focus. Click on "Sharpen" and then move the "Amount" slider until you are happy with the changes. Click "Apply" to save your changes.
- "[Sepia](#)" gives your photo an old-fashioned sepia tone.
- "B&W" turns your photo into an old-fashioned black and white shot.
- "Warmify" turns the 'color temperature' (mentioned above) in your photo warmer.
- "Film grain" gives your photo an old-fashioned film grain. This button combined with "Sepia" or "B&W" turns modern photographs into lovely old-looking shots.
- "Tint" washes your photo in a color of your choice. Click on the button and pick a color with the eyedropper icon to wash your photo with. Then move the "Color Preservation" slider until you are happy with the results. Click "Apply" to save your changes.
- "[Saturation](#)" heightens your photo's saturation. Click on it and then move the "Amount" slider to the desired effect. Click "Apply" to save your changes.
- "Soft focus" softens the photo focus around a point of your choice. This tool is handy for making a single object in a photo stand out. Click it, and then move the "Size" and "Amount" sliders until you are happy with the effects. Click "Apply" to save your changes.
- "Glow" makes your photo glow, especially the lighter colored areas. Click it, and then move the "Intensity" and "Radius" sliders until you are happy with the effects. Click "Apply" to save your changes.
- "Filtered B&W" makes a photo look as though it was taken with a black and white camera and a color filter. Click it and then pick a color to use for the filter. Click "Apply" to save your changes.

- "Focal B&W" turns your entire photo into black and white, except around a single point of your choice. Click it and move the pointer on the photo to the desired point. Then move the "Size" and "Sharpness" sliders until you are happy with the effect. Click "Apply" to save your changes.
- "Graduated Tint" tints only the top part of your photo, which makes it useful for editing sky-photos. Click it and then pick a color to use for the tint. Then move the "Feather" and "Shade" sliders until you are happy with the effect. Click "Apply" to save your changes.

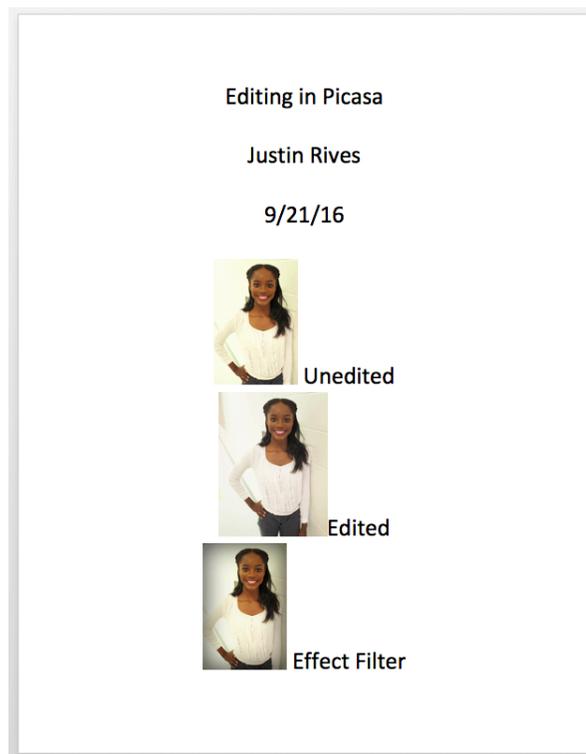
7. Share your edited [digital photographs](#). There are various methods provided for sharing your Picasa photos as explained next:

- Click on "Upload" to upload your pictures to Picasa Web Albums. This only works if you have a Web Albums account (located at: <http://picasaweb.google.com>).
- Click on "Email" to email your pictures to a friend. You can choose to use your default email program, which is more complicated to access from Picasa, or you can use your [Gmail account](#), which is simpler to access because it can simply open in a pop-up, if you have one.
- Click on "Print" to send your selected pictures to your printer. You can choose your layout preferences first, before hitting "Print" (at the bottom right) again.
- Click on "Export" to move your pictures to another folder on your computer's hard drive. This is handy if you want to copy them onto a [USB](#) drive or CD later.
- Click on "Shop" to shop online for more products. From sites that will sell your photos, to professional printing services offered.
- Click on "Blog This" to upload your photos to your Google Blog, if you have one, along with a short blog entry.
- Click on "Collage" to create a digital picture collage with your selected photos. You can choose your preferred grid options and the size of your collage. When you are finished designing it, save it and share it with friends!
- Click on "Video" to create a video clip with your selected photographs. You can choose an [audio track](#) to use with it, choose your transition style and set the dimensions of your video. By clicking on "Slide" at the top, you can also add text to your video. When you're done, you can upload the video to YouTube, if you have a [YouTube account](#).
- Click on "Geotag" to geotag your pictures using Google Earth. You need to have [Google Earth](#) installed on your computer in order to do this. Wait for Google Earth to open, move the crosshair to the desired spot on the globe and click "Geotag" at the bottom right of your screen.

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IN CLASS ASSIGNMENT

1. Choose any photo that you have taken. If the image is not already in Picasa, upload it. You may choose an image that is on a camera or your phone. The only stipulation is that you have to have taken it.
2. Double click on your chosen photo to open up the developing tools.
3. Straighten and crop your image.
4. Adjust fill lighting and shadows if needed. Try to maximize the amount of visible details.
5. Adjust saturation.
6. Go to “file save as copy.”
7. Select the copy of the image and browse through the effects. Choose an interesting effect to apply to this copy.
8. Export both of these photographs to the folder that has the original unedited image.
9. Go to Microsoft Word Make a document labeled “Editing in Picasa.”
Insert all three photos and label Unedited, Edited, and Effect filter.
10. Email Document to Jrives@madison-schools.com



NATURE PHOTOGRAPHY

The beauty and power of nature has always captivated man. Photographers have been stunned by the dichotomy of nature's strength, power, and drama and yet how fragile and vulnerable it can be.

Nature photography, when done well, can be a truly emotional experience. It is possible to freeze for eternity, a once in a life time moment, one that no one will ever experience again. To do this is an awesome experience!

Think about it. The sun will never quite reflect on the landscape the same way ever again. The drop of dew on the flower petal will never be in that exact spot. You'll never see that doe and her fawn pop up from the underbrush with that look of surprise on her face.

Here are a few tips that may help you when taking nature shots.

1. Keep it simple – the beauty of nature is in the purity and serenity that contrasts with our everyday lives. Don't over complicate your scenes with too much busyness.
 2. Ask yourself, "What am I trying to convey to the viewer?" If you don't have an answer, you should question your intent.
 3. What moved you to photograph this subject?
 4. Are there any elements that are distracting in the photograph? How can I change my perspective to fix these distracting elements?
 5. Photograph at your subject's eye level to get a stronger impact.
1. Wildlife- Photos that include any natural wildlife. Examples- butterfly, birds, squirrels, turtles. Animals need to appear natural and undisturbed. Note: Dogs, cats and other pets do not apply.



2. Landscape – Photos that demonstrate that vastness of the earth. May include bodies of water, rolling hills, sunset or sunrise. Landscape photography will preferably not have manmade structures.



- 3. Macro shots – These photos are up close views of usually small things. Examples: flower petals, insects, lizards, tree bark, or anything with textures. These photographs should be taken as close to the subject as possible with the image still being in focus.



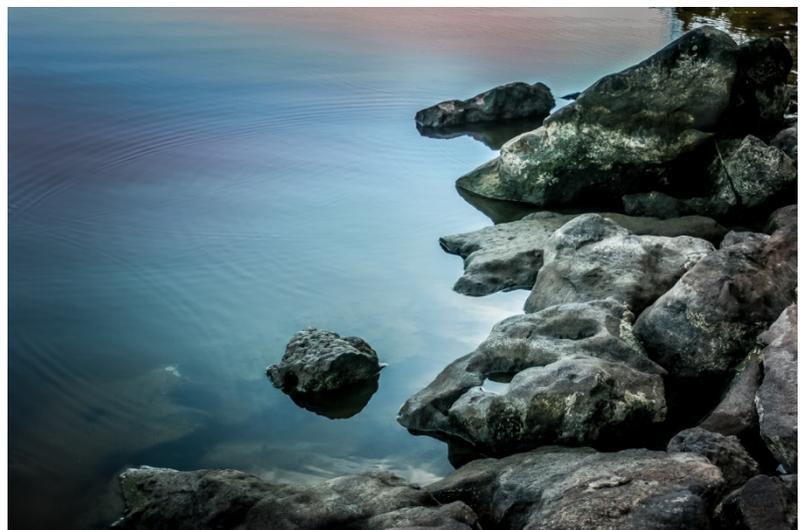
Student Assignment:

Students will take five photographs for each of the previous categories.. Import photos into Picasa. Make an Album called “Nature Photos”

Rubric:

- 25% - Obvious use of each category
- 25% - Variety in subject matter
- 25% - Nicely edited in Picasa
- 25% - On time

Due date:



“Rocks” by: Britney Ngo
2017

Mr. Rives

Name: _____

Photography

Date: _____

NATURE PHOTOGRAPHY IN CLASS ASSIGNMENT

1. Do a Google image search for the following three photographers: Nick Brandt, Joe Mac Hudspeth, Steven Kirkpatrick
2. Find one photograph for each photographer that resonates with you. This should be your favorite out of their work.
3. Now between those three photographs, pick your one favorite.
4. What information is available about the photograph? When was the photo taken? What is it called? Is a print available for purchase? How much would it cost?
5. Why did you choose this photograph as your very favorite?
6. Describe the photo. What is visible?
7. What has the photographer done with the composition? What elements do you see being most used in the photograph?
8. How does the photograph make you feel? What does it make you think about?

9. What do you think is the meaning behind the photograph? Is the photographer making any kind of statement?

10. Does the photograph take you away from everyday life and bring you to a place that is calm and peaceful? How could you accomplish this in your own photographs?

Photography

Name: _____

Mr. Rives

Date : _____

NICK BRANDT



Go to **Wikipedia.com** on your laptop

Search for a photographer named Nick Brandt

Read the article and lookup examples of his photographs

Complete the assignment below

1. After reading the article above summarize the life and work of the photographer you just read about. Write an essay. What did he contribute to the history of photography? What is the name of a particular photograph that he took? Why were you drawn to the photo? What interests you the most about this photographer?

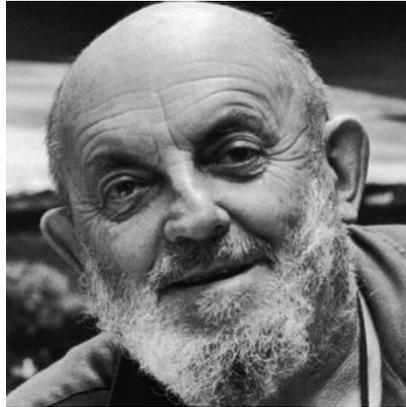
Photography

Name: _____

Mr. Rives

Date : _____

ANSEL ADAMS



Go to **Biography.com** on your laptop

Search for a photographer named Ansel Adams

Read the article and lookup examples of his photographs

Complete the assignment below

1. After reading the article above summarize the life and work of the photographer you just read about. Write an essay. What did he contribute to the history of photography? What is the name of a particular photograph that she took? Why were you drawn to the photo? What interests you the most about this photographer?

ELEMENTS OF ART IN PHOTOGRAPHY

A composition refers to the arrangement and relationship of the different parts that make up the whole image. In visual art terms, composition is divided into two areas, the elements of art and the principles of design.

In photography, composition is the arrangement of visual elements within a frame or delimited space. The challenges that photographers face are knowing where to place a subject in a composition and knowing which elements to emphasize and which to de-emphasize.

The ultimate goal of any photographer is to communicate any emotion to the viewer using the elements of art as their tools.



Line is one of the most important elements. A line can be thick or thin, straight or curvy; it serves as a pathway through your pictures or as a divider and boundary within a composition.

Shape is created when a line meets itself again enclosing a particular area. A shape could be circles ovals, triangles, rectangles, squares, etc.. You see shapes everyday: objects like wheels, road signs, windows, and buildings. Form is similar to shape, with the addition of a third dimension, which is depth.



Value is the quality of light and dark present in a scene. Value is especially important in photography. When you take a picture, you are recording the lights and darks present. The play that light has on objects is what makes it visible to the human eye.



Color is a very important element when considering color photography. Just as oil and watercolor are the painter's mediums, light is a photographer's medium. When you talk about color in a photograph you are always talking about light. The three characteristics of color are hue, saturation, and value.

Space is the element of art that refers to the two dimensional arrangement of objects in a composition. The placement of objects in a composition can completely change the overall mood of a photograph.



visual



Texture is the one element of art that is not alone. It appeals to the sense of touch. Texture makes a photograph look real and suggests it is three dimensional rather than just two.

Student assignment:

Take three photographs that clearly illustrate each of the elements of design. Import photos into Picasa. Make an Album called “Elements Photos”

Rubric:

- 25% - Obvious use of element as main emphasis in each photo
- 25% - Variety in subject matter
- 25% - Nicely edited in Picasa
- 25% - On time

Due date:

ARCHITECTURE ASSIGNMENT

What is architecture? Webster's dictionary says architecture is the art or science of building; specifically; the art or practice of designing and building structures especially habitable ones. Text taken from *The Photographic Eye* pg. 172:

Tips for taking architecture photography:

Pay attention to the surrounding natural environment, landscaping, streets, other buildings, etc. Any kind of buildings are acceptable; suburban homes, row houses, apartments, high rise offices, barns and silos, trailer homes, buildings shaped to fit an odd piece of land, etc. Don't restrict yourself to an eye level perspective. Get up high and look down. Lie flat on the ground and look up. Go off to one side or another. Step back into an alley or side street. Get in close. Move far away. If you have more than one lens, use them. Try a wide-angle lens up close, a telephoto from a far distance.

Before you start shooting, ask yourself some questions about the relation between the building (or buildings) and the environment. Are they in harmony with each other? Do you like the one and dislike the other? Do you like or dislike them both? Decide what you'd like to say about what you see and then let your camera help you say it with your photographs.

Architecture Assignment:

Each student will find four different subjects and photograph each from at least four different angles. Two of your four choices must be listed on the National Registry of Historic Places. Photos should be loaded and edited in Picasa. Make an album called Architecture Photos. Try to mix up different types of architecture.

Rubric:

50% - 4 total selections 2 on national registry, 25% - Mixed up types of architecture, 25% interesting composition- overall effect.

Date Due: _____



Forgotten Home by: Orry Hodges
2016



John M. Lane
JLANE.COM



Chapel of the Cross, Madison Mississippi, built in 1850

John M. Lane
JLANE.COM



Mr. Rives

Name: _____

Photography 1

Date: _____ Block: _____

FAMOUS HISTORICAL ARCHITECTURE IN JACKSON, MS

The Jackson Metro Area is rich with an abundance of historical pieces of architecture.

1. [Ayer Hall](#)
2. [Eudora Welty House](#)
3. [Fountainhead](#)
4. Hinds County Armory
5. Manship House
6. Mississippi State Capitol
7. Naval and Marine Corps Reserve Center
8. Sims House
9. War Memorial Building
10. Old Capitol Building
11. King Edward Building

Assignment:

1. **Pull up Wikipedia and do a search for:** National Register of Historic Places listings in Hinds County, Mississippi
2. You may change it to Madison County, Rankin or wherever else you'd like to search.
3. Pick two different pieces of architecture that you are interested in that you can add as subjects in your architecture assignment.
4. Answer the following questions about both pieces of architecture.

1. What are the names of the pieces you have chosen?

_____ & _____

2. What moved you to these choices?

3. Describe each of these pieces of architecture.

4. Who was the architect of each piece? When was it built?

Mr. Rives

Name: _____

Photography

Date: _____ Block _____

PHOTOS THAT TELL A STORY

THE ART OF ROBERT AND SHANA PARKEHARRISON



Go to www.parkeharrison.com. Select Architect's Brother and then go to Earth Elegies, Promise Land or Kingdom. Study each of the photographs in these gallery. Choose one that interests you most. Copy and paste the photo you have chosen into a Word document. Complete the following, referring to the photo of your choosing.

1. What is the name of photograph you have chosen?

2. Who is the photographer?

3. Describe the photo. What is visible?

OLD THINGS

Assignment:

Photograph a variety of old objects, things that are worn from age or use - house, tools, toys, furniture, etc.

Goal:

Show how the age of an object influences its character. Explore what things say about the people they belong to.

Tips:

People in our society tend to think that a thing has to be new and glossy to be good. Few people appreciate things that have earned their character through age and lots of use. That's what this exercise is about. Look for that peeled paint, rust, broken glass, things that have been abandoned, used up, worn out. They have a statement of their own, a special mood. That mood may be sad (this thing is worn out), or happy (this thing has been useful for years). Try to capture the object's character. Notice how light and texture may help portray the objects character.

Assignment:

Students will photograph 24 images of their choice. Students must photograph at least 12 different objects. Objects must be old, weathered, or worn...you get the picture. Upload your Photos into Picasa and edit them. Make a gallery called Old Things Photos.



Rubric:

- 25% - 24 different photos at least 12 different subjects
- 25% - objects are old, rusty, or worn out
- 25% - Photograph highlights the texture of the object
- 25% - Creativity and overall effect

Date due:

In class assignment:

1. Do a Google Image search for "Old things photography".
2. Pick out 4 photographs that catch your eye. Save them to your computer so that you will have them for reference.
3. From these four selections, pick your favorite. You will be answering the following questions about your favorite.
 1. Describe the photography in great detail.
 2. What does the item(s) say to you about the person who used to use it/them?
 3. How would this item have looked differently when it was brand new?
 4. What drew you to this photograph?
 5. How does the photograph make you feel?
 6. On the blank paper attached, write a short story inspired by the photograph. Your story must have a main character, a conflict and a resolution.

Mr. Rives

Name: _____

Photography

Date: _____ Block _____

PHOTOS THAT TELL A STORY

THE PHOTOS OF SERGEY PROKUDIN-GORSKY



Text from : Library of Congress

Born in Murom, Russia (near Moscow), in 1863 and educated as a chemist, Sergei Mikhailovich Prokudin-Gorskii devoted his career to the advancement of photography. He studied with renowned scientists in St. Petersburg, Berlin, and Paris. His own original research yielded patents for producing color film slides and for projecting color motion pictures.

Around 1907, Prokudin-Gorskii envisioned and formulated a plan to use the emerging technological advancements that had been made in color photography to systematically document the Russian Empire. Through such an ambitious project, he intended to educate the school children of Russia with his "optical color projections" of the vast and diverse history, culture, and modernization of the Empire. Outfitted with a specially equipped railroad car-darkroom provided by Tsar Nicholas II, and in possession of two permits that granted him cooperation from the Empire's bureaucracy and access to restricted areas, Prokudin-Gorskii documented the Russian Empire from 1909 through 1915. He conducted many illustrated lectures of his work. His assistants are sometimes credited on prints seen in other collections.

Prokudin-Gorskii left Russia in 1918, after the Russian Revolution, and eventually settled in Paris where he died in 1944.

Go The library of Congress Website (www.LOC.gov) do a search for Prokudin-Gorsky. Look through the hundreds of photos that are provided. Find one that interests you. Copy and paste it into a Word document. Resize the photo to where it fills up only a small (1/5th) portion of the page.

1. What is the name or description of photo you have chosen?
2. Describe the photo. What is visible?
3. What has the photographer done with the composition?
4. How does the photograph make you feel? What does it make you think about?
5. Under the photo in your Word document, write a short original story inspired by the photo you have chosen. Develop a main character and a short plot with conflict and resolution. You must use Times New Roman size 12 font. You may double space. Your story must be at least 3 pages long.

Photography

Name: _____

Mr. Rives

Date: _____

American Masters:
Dorothea Lange – Grab a hunk of lightning

Directions: As you watch this interesting documentary on Dorothea Lange write down 20 interesting facts about her and her photography.

- 1.
- 2.
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- 18.
- 19.
- 20.



PORTRAIT PHOTOGRAPHY

Portraits begin with an image or likeness. We notice the likeness in a portrait by how it is rendered. The depiction of its subject is left to the mercy of the photographer. How many times have you defensively shown a photograph of a friend or a relative insisting that the person usually looks much better? Does the person actually have a more aesthetic appearance or do you simply view them as a more attractive individual subconsciously, considering their personality?

A photograph is a captured moment frozen in time. Portrait photography is one of the most sensitively approached of all photographic arts. This is for obvious reasons. People are generally sensitive about their appearance. Portraits bridge the gap between what we look like, what we think we look like, and the way others perceive us. These are often very different things. A portrait is a record of a person's existence. A great portrait is not only a record of a person's existence but also serves to record a person's personality. Inside each individual, there is a collection of data

that is not shown on the outside. As a photographer shooting portraits, it is imperative that we be conscious and sensitive to the subject's emotional experience.

Finding ways to create an emotional likeness is a skill that is developed with time, practice and patience. Successful portraits are usually made when the subject is at ease and the photographer has a good relationship with the subject.

When creating portraits, photographers find that they are more successful when they try to emphasize attractive aspects of the subject while deemphasizing negative aspects. Photographers who create an image that reflects the subject's personality truly capture a more accurate likeness.



Tips for Portrait Photography

1. Find the right place to take the photograph.
2. Clothing and grooming need to be appropriate for the image.
3. Talk to your subject to understand their vision. A goal shared is more likely to be achieved.
4. Have everything you need close at hand.
5. Know your camera.
6. Lighting is everything.
7. Focus is everything too.
8. Shallow depth of field may be desired.

Student Assignment

Photograph four different subjects. For each of the four subjects you choose, you must take six shots using different background scenery. Try to incorporate some of your subject's interests and personality into each shot. Load photos into Picasa and then edit them as you wish. Make a gallery called Portrait Photography.

How will I be graded?

Portrait Photography Assignment Rubric

25% Student has photographed four subjects with six different scenery selections

25% Focus

25% Exposure

25% Creativity, overall effect, utilization of subject's interest

Mr. Rives

Name: _____

Photography

Date: _____

PORTRAIT IN CLASS ASSIGNMENT:

Think of four different people (different ages, sexes, races) that you know well who would be willing to let you photograph them. List each person and then list four background settings that would be appropriate for each person and their interests.

1. _____

2. _____

3. _____

4. _____

Mr. Rives

Name: _____

Photography

Date: _____

PHOTOGRAPHY SCAVENGER HUNT 1

Assignment: Today you will be going on a scavenger hunt. You will be using the internet to help you find your photos. Open up a Word document and put your name at the top. Title the document "Online photo scavenger hunt". Insert a photo for each of the following. Number each photo in your document. Print your completed scavenger hunt. Also, answer each question that corresponds. Resize the documents so that they all fit on no more than two pages.

1. A photo of the first 35mm camera: What was the name of the camera?
2. A photo taken by the first wartime photographer: Who was the Photographer?
3. An Arax camera: What type cameras are Arax cameras upgraded from?
4. The first photo ever uploaded on the internet (dated July 18, 1992). Attempt to find a photo that was uploaded to the internet earlier. If you are successful copy and paste it as well.
5. A photo of one of the founders of Canon Cameras. How many founders were there in all?
6. A photo of a famous landscape photographer who was born on February 20, 1902: What is their name?
7. A very famous National Geographic Cover Photo taken by Steve McCurry: Did this photographer ever see this his subject again?
8. A nun and a national guardsman listen to Martin Luther King Jr. as the march ends in Montgomery Alabama. How does this photograph make you feel?
9. A photo of the Berlin wall coming down: Why was the Berlin wall ever put up in the first place?
10. A photo of a burning monk from 1963. What was this monk protesting in the first place?

11. The Toppling of a statue of a Middle eastern dictator who donated 94 million dollars to poor Americans:

Why was he donating this much money in the first place? Was he just a nice guy?

12. A photo of the person who said *"The most merciful thing that a family does to one of its infant members is*

to kill it." Who is the author of this quote? What organization is she the founder of? List one other inflammatory quote said by this person.

13. A photo of the man who invented dynamite and later started the Nobel Peace Prize. Why did this man

start the Nobel Peace Prize?

14. Two photographs that have changed the world. How did each of your picks change the world.

A photo of the aftermath of The nuclear bombs that hit Nagasaki or Hiroshima Japan

MAKING A PHOTOGRAPHY PORTFOLIO

Creating a photography portfolio can be a daunting task. It requires thoughtful consideration, time, and determination. A portfolio can serve as a means of conveying your talent and creative vision to others as well as serve as a personal record for yourself. A well made portfolio can instill confidence. It can also mean the difference in getting the job and having to sit one out.



Tips for creating a great portfolio.

1. We've often heard a picture is worth a thousand words. This is true but many great portfolios often start out with words. An artist statement is something that describes who you are as an artist and what your primary objective is with working with the particular medium that will be viewed in the pages to come.
2. If the art work has one underlying theme, it is also sometimes valuable to include a thesis statement or abstract that could convey the sometimes subtle messages that you wish your work to express to the viewer.
3. What is your intention with your portfolio? Make sure that you don't lose sight of that when you begin choosing your images. Not every photo that you've created should belong in each and every portfolio you create.
4. Work very hard to be as objective as possible. Sometimes the photographer is the person who is least capable of making objective judgments about the aesthetics of his or her own images. We are often blinded by the emotions we experienced when taking the photos. Consult with others to help eliminate photographs that may be weak, and as a result, bring the collection down.
5. Try to show a wide range of skills. Even if there is a common theme throughout the images, it is more interesting to show some variety to keep the viewer from drifting off.
6. Poor presentation can detract from carefully chosen well printed images. Make certain that you are presenting your images in the most professional manner possible. Itoya Art portfolios are an inexpensive way to present your work in a manner that is clean and presentational.

Portfolio Photography Assignment Rubric

25% Artist statement on first page

50% Student has all required photographs present in portfolio.

1. Maiden Voyage – Who am I in 3 photos
2. Pinhole Print – your pinhole photo
3. Elements of design (one photo for each element: Line, Shape, Form, Value, Color)
4. Nature Assignment - 4 best photos
5. Architecture Assignment – 4 best photos
6. Mini Show Photograph- photograph from show
7. Old Things Photos – 3 best photos
8. Portrait Assignment – 4 best photos

25% Photos are arranged neat and orderly. Aim for a professional looking portfolio.

- I recommend using a 8.5 x 11 Itoya art portfolio

PHOTOGRAPHY 2

SYLLABUS

Ridgeland High School Art Department Mission Statement

The art department will provide students with a sequential visual arts program enabling students to become engaged citizens of the world of art as they learn to interpret past and present cultures, develop skills of self-expression, flexibility, adaptation, and higher order thinking skills while giving students an appreciation for visual art.

Room 163
Instructor: Mr. Rives
Prerequisite: Photography 1

Description of course:

This course is designed to give students the opportunity to continue to build on techniques and practices acquired in Photography 1. Students will also learn alternative methods of development that will increase their ability to materialize ideas. Students will work towards expressing themselves with a medium that they will continue to become more familiar with. Photography has a rich and interesting history that we will continue to research in an effort to gain inspiration. Photography 2 students will be asked to choose a topic to explore through a series of photographs. This concentration assignment will be a major part of their portfolio during photography 2. Students in Photography 2 will learn to analyze photographs and critique them for aesthetic value.

Materials Needed: Mandatory for class

*Note: All materials are due by _____ or student will be reassigned to a study hall.

5. A digital Camera: preferably a camera that can be operated Manually.
6. Three ring binder
7. One pack of 4x6 or 5x7 inkjet photo paper. At least 20 quantity.
8. 25 dollar photography fee that will be used to cover ink, paper and equipment needed for printing.

Attendance:

- Fourth absence: Teacher will contact parent by phone.
- Fifth absence: Parent will be contacted by attendance office by phone or letter.
- Seventh absence: Student will receive no credit for the class.

Classroom Rules:

7. Respect teacher, classmates, other’s property, and facilities.
8. No candy, food, or soft drinks in the class. Flaming Cheetoes are especially forbidden due to their heinous stench.
9. Cell phones are not to be seen or heard.
10. Stay in assigned area unless instructed to by the teacher.
11. There will be no passes given to restrooms or any other places for the first fifteen and the last fifteen minutes of class. Students who will need to use restroom on a regular basis need to bring a note from a doctor.
12. Always come to class on time, ready to learn, and having all needed materials.

Break down of grades:

40% Daily Grades - Titan Blasters, notes, classwork, participation, and behavior

40% Major Grades – Tests, projects, and notebook checks

20% Final exam

Grading:

5. Grading scale will follow Ridgeland High School’s policy.
6. All projects will be graded with a rubric to ensure fair and uniform grading throughout the class.
7. To receive full credit for a project, the student must turn it in on the deadline given. Ten points will be deducted for every day that the project is late.
8. Students will understand requirements of each project that will be assigned well before the due date.

Possible projects include

1. Little Worlds
2. Studio Portraits
3. Photo Portrait Collage
4. Famous Photo Assignment
5. Alphabet Assignment
6. Subject Placement Assignment
7. Concentration Assignment
8. Portfolio

I understand and accept the terms of the Photography 2 syllabus.

Student’s signature: _____

Parent’s signature: _____

Date: _____

LITTLE WORLD

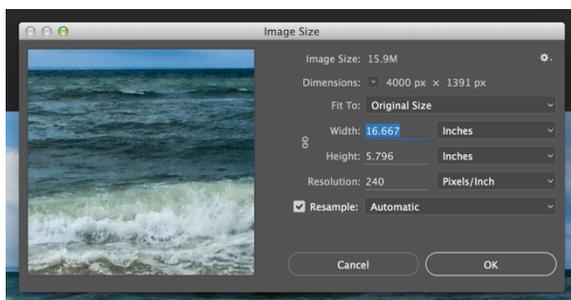


To create your own “little world” from a panoramic image:

1. Take a photo: try to take a photograph that has a fairly straight horizon line. The horizon is the line where the ground meets the sky. It is also better if the right and photo are fairly simple.



2. Open the file in Photoshop > Image > Image size > split the difference in the size of the height and width of the image. For this image, I split the difference for the height and width making **both 10.5**. This turns the image into a square.



3. Now its time to turn the photo upside-down.
Image> Image Rotation > 180 degree



4. Next we go to
Filter> Distort> Polar Coordinates



5. Lastly you may need to clean up the seam where the two sides of your image come together. I used a combination of the Clone stamp and the smudge tool to mask the seam.



VOILA!!!There you have your own “Little World”.

Mr. Rives

Name: _____

Photography

Date: _____ Block _____

PHOTOS THAT TELL A STORY

Rebekka Guðleifsdóttir Photography



Text from : Wikipedia

Rebekka Guðleifsdóttir (born May 25, 1978) is a photographer from Iceland who was named the "Web's Top Photographer" by the Wall Street Journal on July 29, 2006.^[1]

She lived in Gainesville, Florida, U.S., from age 4 to age 11. She currently lives in Hafnarfjörður, near Reykjavík, Iceland. Her Flickr images led to her creating and appearing in a Toyota advertising campaign.^{[1][2]}

Her posted images at Flickr were copyrighted, but then sold by a third party without her consent. "Only Dreemin" sold 60 prints, of seven of her photos, for more than £2,500. She protested by putting up a photo at Flickr that named "Only Dreemin" and had text telling of the illegal sale, but Flickr removed it saying users cannot "harass, abuse, impersonate, or intimidate others". Since then, the thread was put back online by Flickr and Guðleifsdóttir received an official apology.

In 2014 her book *Moodscapes* was published. It details the art of capturing fine art landscape photography, and features images in her signature style including some self-portraits.

Go to <http://rebekka.myshopify.com/>. This is a site where prints may be purchased from this photographer. Pic the photo that appeals to you the most. This is the photo that you would like to have if the photographer were to say you can have one photograph for free.

1. What is the name or description of photo you have chosen?
2. Describe the photo. What is visible?
3. What has the photographer done with the composition?
4. How does the photograph make you feel? What does it make you think about?
5. Under the photo in your Word document, write a short original story inspired by the photo you have chosen. Develop a main character and a short plot with conflict and resolution. You must use Times New Roman size 12 font. You may double space. Your story must be at least 3 pages long.

Mr. Rives Name: _____

Photography Date: _____

STUDIO PORTRAIT PHOTOGRAPHY

Student Assignment:

1. Team up with another student, you will be creating each others portraits.
2. Decide the look you'd like to have.
3. Plan your wardrobe
4. Plan any props
5. Have a vision
6. Discuss negative and positive experiences you have had in front of the camera.
7. Talk about how to lessen each other's fears.



A very clean portrait shot on a flat white paper background. Tightly focused and stylistically within your style. This image should be created to show how you handle strong personalities in front of the lens.



There should be special attention placed on the expressiveness of the portrait: Sadness, pain, angst, humor, intensity.... ENGAGED. You need more than just a smile from your subject. You need to dig into their personalities and pull that into the image. Think of a portrait as a glimpse into the soul of the subject.

It is important that your photo communicates who a person is rather than just their appearance. However, make certain that your lighting doesn't destroy all your work. Watch for over and under exposure.



Mr. Rives Name: _____

Photography Date: _____

STUDIO PORTRAIT PHOTOGRAPHY IN CLASS ASSIGNMENT

A successful portrait begins with a plan. You are more likely to succeed with a successful portrait when your subject shares the same vision for the final product.

The exercises below will help you develop a vision for your portrait and a plan to achieve the vision.

1. Who will you be taking a portrait of?
2. What are some of their interests that you may be able to incorporate in their studio shot?
3. What aspect of their appearance are they self-conscious of? How can you mitigate this concern?
4. Find an example of a studio portrait online that they like the look and style of. Describe the photograph.

In the space below write a simple outline of the plan you and your partner has for their portraits.

Mr. Rives

Name: _____

Photography

Date: _____ Block: _____

PHOTOGRAPHY WORD SEARCH

Briefly define or describe how each of the following relate to photography. Then find each word in the word search.

G G T S Y N P E A E R U T R E P A B K V U X M L I F F E B F
K U U E Y V Y X O I X G E H U U E V F G N C T A N C N J Z J
N D J F L W V H L C D V N P L V O B S U M J I Q J D A T L J
Z J C S D E V G W O I L R S A D T K R H P O F O C U S U K K
U D W B T O P G X T A I Y L V P V M P J B P C D E A U R O C
R B Y V N R F H A C N G V T R H B G R A X O O A R B W Y H D
F I P H I L Y G O T N Z G D A C R M B K F G F T E N U A I O
C X Z T P T E F V T W J W S I R P S J J A H N M K D R V S X
T E E E B N U I P L O M A F E O H F Z A L O O K I M J Q O U
A O I R T X B A L A N C E P P P U X G V C R K X O J G Z C X
M N E A B T V R W L E N S X Y P J A K C H C Y N N X O F V E
E U C P J H E J B R A C K E T I N G D C K O Y J Q G R Y P L
Z W S O N A R U C W N R S L O N I Q A O N M L K X Q S Y Z T
H Y L S N X C X O K L F P D E G G D D Q I P D O R O T H E A
C O E I F T T I U H P H A D R V O A P E K O H J Z O J F R P
H T Z T C S A R E O L O Y R R K K F N W O S L V L Z R R C J
C R C I W X U C H L T I A R E N B T P E N I D A O V U T S G
R B D V D A Y Z T W J N S E U I S L B I T T C R V H P S L M
I L L E P M G U Z Z X O E D G W U E C G J I J Y I U O C F S
T G M E R C L Q Y N L D N N A P Z I J H V O C A N O N W F Z
I H M U A N E K E J N I Q I D P O Q R T H N K K J O B E Y U
Q K X S M M R P S B V Q G F E B Y U Z I I H U A G V R S F Y
U X T J N P M K E A N X H W J F K Z H N G B Z W T S F T J Y
E P G U T G Q C P A S T I E G L I T Z G H S F G J G E O E Y
Z F H J M M G N H H S F C I I X T R D H L L M T Z V N N O Q
Y W H J S W T B H X K T P V E Z E X K B I K K A K R H W W I
C X S V D N P D P X I W M G H H A E O N G E V J D R C A E N
M U N O S E R O E V S H U A X Z G E R Q H M Q F G A U T S B
Q B E H Z R P F E V Y J D V N U I I S J T F N A Z F H M P M
I X U T G B P K W S B N H L U H J K I D Q K E Y O J J G K D

APERTURE
ASA
COMPOSITION
CONTACT
CONTRAST
CRITIQUE
CROPPING
FILM
FOCAL
PRINT
FOCUS
HIGHLIGHT
NEGATIVE
POSITIVE
OBJECTIVE
TELEPHOTO
LENS
HARMONY
VIEWFINDER
VALUE
WEIGHTING
ADAMS
BALANCE
BRACKETING
CALOTYPE
DOROTHEA
LEICA
STIEGLITZ
SILHOUETTE
WESTON
DAGUERREOTYPE
KODAK
KODACHROME
EASTMAN
CANON
NIKON

Mr. Rives

Name: _____

Photography 1

Date: _____ Block: _____

PHOTO PORTRAIT COLLAGE

Follow the directions listed below to create your own self-portrait collage using Picasa photo editing software.

****This project can be of yourself or your classmate. The requirement is that you must take photos, and collage them as well. (i.e. you can have someone take photos of you, and you of them and edit the pictures of you OR you can simply take photos of someone and edit those.)

1. Take a minimum of 15 photos of the face at different angles and distances (such as of the nose, eyes, ears, etc...)
2. Upload the photos to Picasa and create an album for the images
3. Under the title of the album, press "Create Photo Collage"
4. Arrange images in creative manner to make the face appear in an abstract and fun way.
5. Remember to be creative and edit the photos through cropping, changing values and colors, and adding filters!



Photo by: Lauren Fiegle 2013

Rubric :

50% - Minimum of 15 photos used to create collage
25% Photos are sharp and of good quality
25% Creativity and overall effect

Due Date :

Mr. Rives

Name: _____

Photography

Date: _____ Block: _____

ONLINE PHOTO SCAVENGER HUNT 2

Assignment: Today you will be going on a scavenger hunt. You will be using the internet to help you find your photos. Open up a Word document and put your name at the top. Title the document “Online photo scavenger hunt”. Insert a photo for each of the following. Number each photo in your document. Print your completed scavenger hunt.

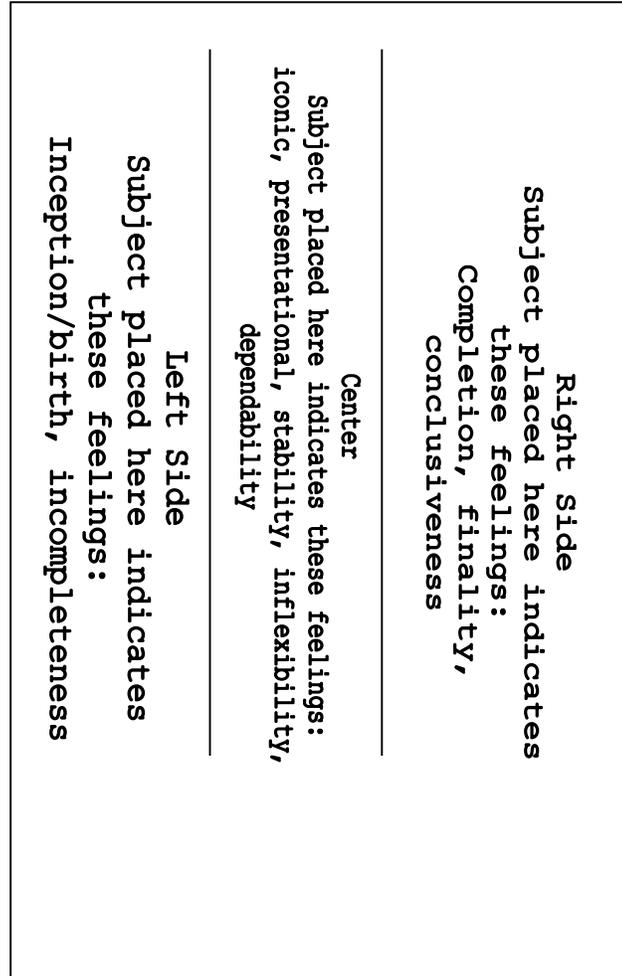
1. A drawing of a camera obscura
2. A portrait of Joseph Niépce, the man who made the first photograph
3. A daguerreotype of a girl holding a doll
4. A Calotype of two men sitting at a table
5. A Calotype of a broom that looks like it belongs to a witch
6. A photo of George Eastman on a bike
7. A photo of the Lumiere Brothers
8. A photo of Abraham Lincoln taken by Mathew Brady
9. A Photo of a general taken by Mathew Brady
10. A Photo of the aftermath of a battle taken by Mathew Brady
11. A photo of Ansel Adams at the piano
12. A photo of Ansel Adams shaking the hand of President Johnson’s wife’s hand
13. An old Kodak Brownie Ad
14. An old Kodak ad that features Uncle Sam
15. A photo of a boy holding two bottles of wine taken by the the photographer who coined the phrase “the decisive moment”
16. A photo of a horse drawn buggy owned by a photographer that photographed the Crimean War

- 17. A Crimean war photo of soldiers drinking and smoking pipes**
- 18. A photo of the first digital camera being held by a man**
- 19. A photo of a medium format SLR**
- 20. A sad photo taken by Dortehea Lange**
- 21. A photo of a train taken by the husband of Georgia O'Keeffe**
- 22. A photo taken by the man who said the following quote. "If I could tell the story in words, I wouldn't need to lug around a camera."**

SUBJECT POSITIONING ASSIGNMENT

Many studies have been done to show how subject placement in a photo can indicate certain feelings or ideas. Several studies have shown the following to be true:

<p>Upper Third</p> <p>Subject placed here indicates these feelings: Spiritual, imaginative, lofty, uplifting, fantasy</p>
<p>Mid Third</p> <p>Subject placed here indicates these feelings: Rational, presentational, communicative, confrontational, dramatic</p>
<p>Lower Third</p> <p>Subject placed here indicates these feelings: Sensual, practical, grim, determined, final, realistic</p>



Blending the two charts gives a nine piece quadrant with overlapping ideas. By placing the subject in an appropriate quadrant, many feelings and emotions can be expressed easily. These ideas will work with a landscape or portrait format.

Assignment:

Place subject in the correct quadrant/area in order to convey the given meanings below. Mix up the use of landscape and portrait layout. Make two photographs for each of the photos below.

1. Spirituality
2. Dramatic and presentational
3. Incompleteness
4. Conclusive and final
5. Imaginative and iconic

Rubric:

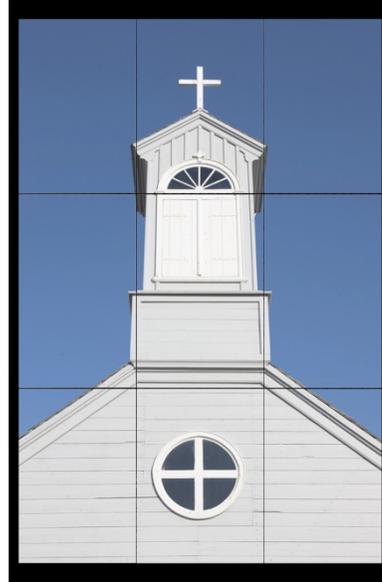
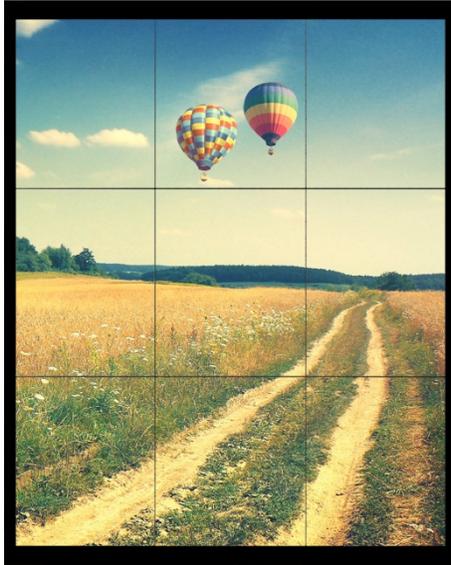
25% 10 Photographs total

25% Subject matter and subject placement are in line

25% Photo conveys proper emotion

25% Composition and overall effect

Date Due:



Subject Placement in class Assignment:

Make a list of two specific subjects that you could photograph for each of the required photos for your assignment. Be specific, name the location and describe your vision for each photo.

Spirituality -

Dramatic and presentational -

Incompleteness -

Conclusive and final -

Imaginative and iconic -

Mr. Rives

Name: _____

Photography 1

Date: _____

DESIGNING YOUR OWN CAMERA

1. Get a partner, discuss your ideas and concepts for a camera that you wish existed.
 - a. What does it do?
 - b. How does it work?
 - c. Draw out a sketch
2. Make a simple instructional booklet that would be sold with the camera that you have designed.
3. Pages of Instruction booklet should be neatly numbered 1-6.

Cover

Page 1 – Introduction/ Thanks for buying our product

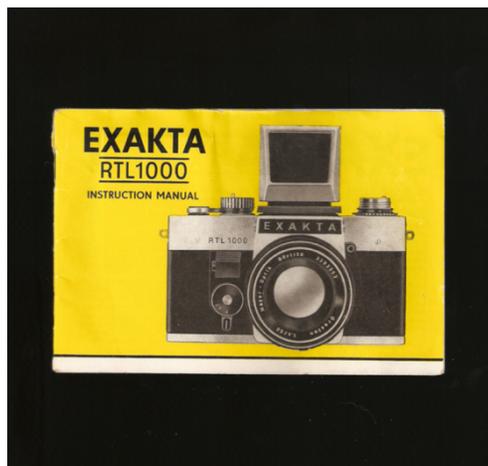
Page 2 – What makes this camera so unique

Page 3 – Parts of the camera diagrams. Top and Front view

Page 4- Directions on how to use

Page 5- Additional accessories

Page 6 – Warranty Information



Mr. Rives

Name: _____

Photography

Date: _____ Block _____

PHOTOS THAT TELL A STORY

Dave Engledow



Text from: Wikipedia

Dave Engledow is an American photographer who is best known for his humorous images of himself and his daughter, Alice Bee. His images went viral on the Internet making the pair internet famous.

The first image in the series was created just a few weeks after Alice was born. In the image, he is seen holding Alice like a football while he is squirting breast milk into his coffee from Alice's baby bottle. In May 2014, he published a collection of the images in a book titled, *Confessions of the World's Best Father*. The title of the series, "World's Best Father" comes from a coffee mug with that phrase printed on it appearing somewhere in each of the images in the series. In addition to the book, he has also released calendars of his images.

Go to <http://engledow.tumblr.com/>

Pic a photo that interests you most.

1. What is the name or description of photo you have chosen?
2. Describe the photo. What is visible?
3. What has the photographer done with the composition?
4. How does the photograph make you feel? What does it make you think about?
5. Under the photo in your Word document, write a short original story inspired by the photo you have chosen. Develop a main character and a short plot with conflict and resolution. You must use Times New Roman size 12 font. You may double space. Your story must be at least 3 pages long.

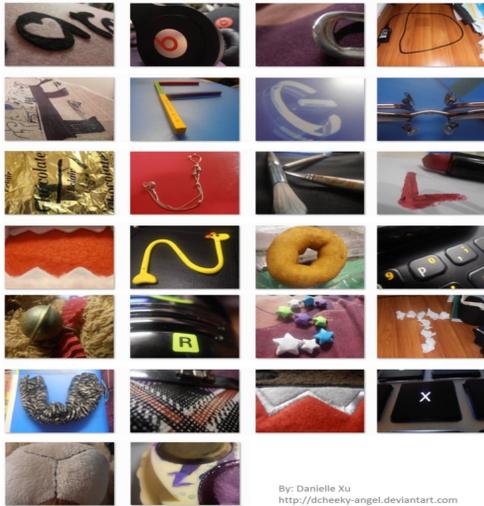
Mr. Rives

Name: _____

Photography

Date: _____ Block: _____

ALPHABET ASSIGNMENT

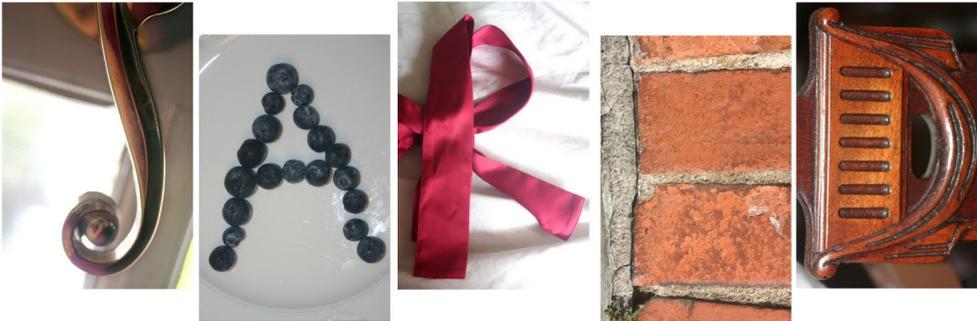


Alphabet photography is the creative process of photographing everyday objects that resemble letters of the alphabet, then putting the photos together to create any name or word



Assignment:

1. Find letters to photograph in everyday objects. Find something different for each and every letter of the alphabet. Don't simply rearrange some sticks to make the whole alphabet.
2. Photograph each and every one of these letters A-Z. You may use a film or digital camera for this assignment.
3. Select a word, such as your first name or last or a word that has special meaning to you.
4. We will spell out your chosen name or word with the images you have chosen.



Rubric:
Alphabet
Photography
Assignment

Rubric

25% Letters Photographed A-Z

25% nicely focused photographs that make letters easy to read

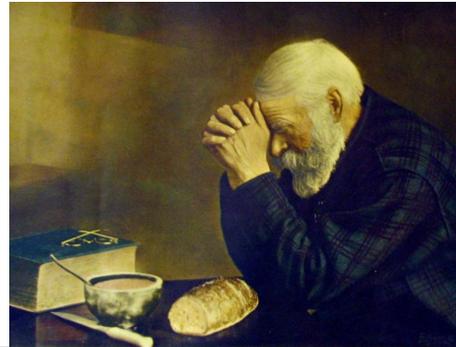
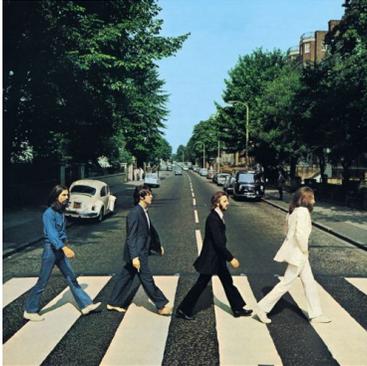
25% Creativity in selection

25% Overall effect of name or chosen word made with your letters.

Due Date:

FAMOUS PHOTO ASSIGNMENT

Photography freezes moments in time making lasting impressions of these moments. Some of the most famous images in history have made huge impacts on society. The Iwo Jima flag rising, Dorthea Lang’s Migrant Mother, and many more have left impressions that cannot be denied.



Iain Stewart Macmillan (Oct 20, 1938 - May 8, 2006) was the British photograprer famous for taking the iconic cover for The Beatles' album Abbey Road in 1969. After growing up in Scotland, he moved to London to become a professional photographer. He used a photo of Yoko Ono in a book he published in 1966 and was invited by Yoko to photograph her exhibit at Indica Gallery. She introduced him to John Lennon. John invited him to be the photographer for the cover of Abbey Road. He worked with the Lennons for several years even staying for a while at their home in New York.

Steve McCurry Her unforgettable green eyes stared out at the world from the cover of *National Geographic* magazine in 1985. And for 17 years, Steve McCurry, the photographer who took that picture of the young Afghan girl had been searching for her without success. Photographer Steve McCurry has now found her. Sharbat Gula is her name She's now married and the mother of three girls and living in a remote ethnic Pushtun region of Afghanistan with her family.

Eric Enstrom When Charles Wilden went door-to-door in Bovey trying desperately to sell shoe-scrapers in the early 20th century, he probably never imagined his face would be seen all around the world. Eric Enstrom created "GRACE", showing the elderly peddler with head bowed in a mealtime prayer of thanksgiving, is known and loved throughout the world.

Student Assignment:

1. Research a famous photograph that you wish to recreate.
 2. Have photograph approved by teacher.
 3. Recreate photograph to the best of your ability.
4. Print your photograph and obtain a copy of the original.
5. Write a one-page paper about the original photograph. This paper needs to include information on the photographer, when the photograph was taken, why the photograph was taken, discuss the importance this photograph has had and why it was your choice.

Rubric:

50% - Photo is an obvious attempt at a recreation of the original approved famous image

25% Photo is sharp and of good quality

25% Paper meets all the requirements listed in number 5 above.

Due Date: _____

Mr. Rives

Name: _____

Photography

Date: _____

FAMOUS PHOTO IN CLASS ASSIGNMENT

11. Do a Google image search for most famous photos in history? Choose a photo that resonates with you. What is the name of photograph you have chosen?

12. Who is the photographer?

13. When was the photo taken?

14. What was going on in the world during that time? How are the events that shaped that time evident in that image?

15. Describe the photo. What is visible?

16. What has the photographer done with the composition?

17. How does the photograph make you feel? What does it make you think about?

8. What do you think is the reason that this photograph has made such an impact in the history of photography? Are there any universal themes of messages that transcend language and cultural barriers?

Photography

Name: _____

Mr. Rives

Date: _____

QUOTE ON A PORTRAIT PROJECT



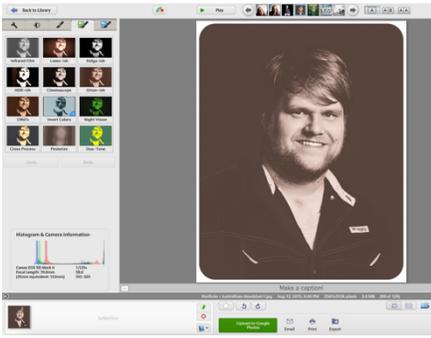
People often over look how much of our actual physical appearance is colored by the things we say. We are known to others by the wisdom we dispense. Humans rarely have completely novel things to say. However, when we have an interesting perspective that we share and then we back up with the way we live our lives people take note. We remember people by the things they say to us and how those words resonate with our current situations.

This project is about the importance of delivering meaningful words and how those words change perceptions in such a real way it can be almost visual.

The image above is of John Lennon. His famous lyrics “All you need is love” captured the sentiment of so many during a time of war. This photo above was created by Blue Lightning TV as a Photoshop project tutorial. The following steps will give you similar results adapted for use in Picasa.

1. Take a photo of someone you personally know. Don't simply get a photo off of the Internet of a Celebrity. You must take the image of someone you know. If your camera has a timer, you may take a photo of yourself. Try to get a portrait that has bright light on one side of the face and the other is darker.



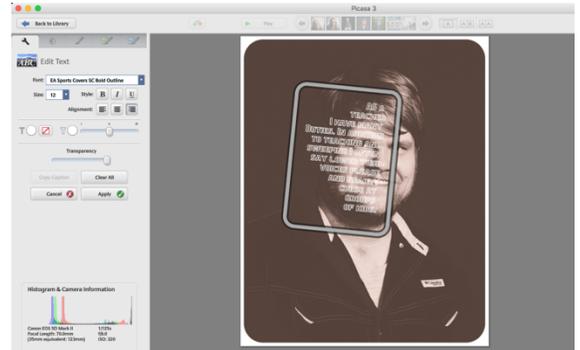


2. Open the image in Picasa. In the tool panel you will want to make the image black and white. This will help eliminate distractions in the image and bring the attention of the viewer to the portrait.

3. The next step is to go to the text tool in Picasa and then put the cursor over the face of the pictured.

4. Type out the quote (must be said by the person in the photo)

from the pictured over their face. You will need to Right Justify if you are placing the text over the left side of the face. You will need to left justify if you are placing the quote on the right side of the face. You can move the text by clicking on the box and dragging it around on the screen. You are also able to angle it to fit the angle of the face in your image.



5. Place the justified margin right down the center of the face. Try your best to adjust the spacing to where the unaligned side of the text is curved with the side of the face.



6. After adjusting text you may want to spend some time deciding what font to use. Try to use a font that matches the tone of the quote. After you are satisfied click apply. You may crop the image to make the quote and face larger.

Rubric:

25% - Quality of image used for project. Focused well, not grainy, no distractions in background

25% - Quote – Reasonable in length, Entertaining, a novel concept, meaningful, humorous.

25% Quote takes the shape of exactly half of the face.

25% On time and ready to be viewed in Picasa.

Mr. Rives

Name: _____

Photography

Date: _____ Block: _____

ONLINE PHOTO SCAVENGER HUNT 3

Assignment: Today you will be going on a scavenger hunt. You will be using the internet to help you find your photos. Open up a Word document and put your name at the top. Title the document "Online photo scavenger hunt". Insert a photo for each of the following. Number each photo in your document. Print your completed scavenger hunt. Also, answer each question that corresponds

23. A photo of a very large camera created by George R. Lawrence. What was the name of the camera and what was the year?
24. A famous photo of a couple kissing at the end of World. Who took the photo? What is it called?
25. A Minox A camera. What was unique about this camera from most other cameras during this time?
26. A photo taken by Kalle Gustafsson that looks like it should be in an Abercrombie and Fitch ad. Where is Kalle from?
27. A Photo of a flash bulb created by Paul Vierkötter. What was the year?
28. A photo of Queen Elizabeth taken by Annie Leibovitz. Name 5 other famous people she has photographed.
29. A Canon AE-1. How long was this camera in production?
30. A photo Taken by Michael Paul Smith. What type camera does Michael Paul smith use?
31. Two photos taken on Kodachrome film. What singer wrote a song called Koda chrome?
32. Photo of Buz Aldrin taken by Neil Armstrong standing on the moon. What type camera took these photos?
33. An awesome photograph of the moon. What is the name of the photographer who took it?
34. An Agfa Optima 335 camera. What is the color of the shutter button?
35. A photo by Bruce Robinson of an Angler Fish? What publication was the photo taken for?
36. A photo of an atomic blast. Who took it and when?
37. A Canon 1DX. What is the going price on the internet for this camera? What is so good about this camera?

Mr. Rives

Name: _____

Photography

Date: _____ Block _____

CONCENTRATION ASSIGNMENT & THE CREATIVE PROCESS

Just like artists working in any other medium, photographers often create bodies of work that are exploring one concept or theme.

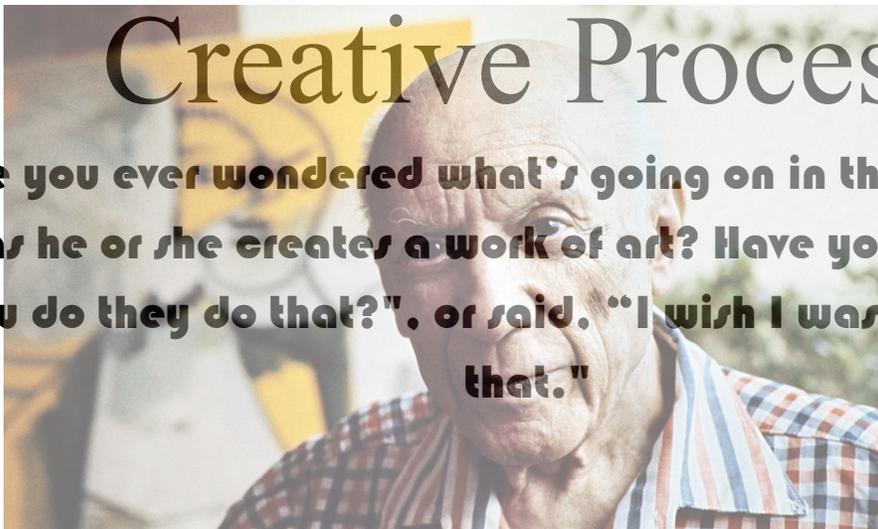
Choose a topic to explore in a series of photographs. **Experiment** with different points of view about that idea/topic. **Think** about it. Write about it. Come up with your own unique approach. **Explore** using your camera as a tool for thought and expression.

Research: Look up other artists' and photographers' approaches to your topic to inspire your own unique approach to it. Try typing the name of your topic in Google or Yahoo plus the key word "photography" to see what others may have done. Allow your topic and your approach to it to evolve and grow.

It is important to be cognizant of the process by which you as an artist develop and execute your ideas. The artist needs to be able to make decisions about a path. Start the process outlined below even if it results in an entirely different turn later on. The focus may change, but that's a good thing. Your process should show exploration, change and growth over time.

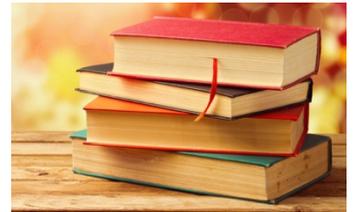
Creative Process

Have you ever wondered what's going on in the head of an artist as he or she creates a work of art? Have you ever thought, "How do they do that?", or said, "I wish I was creative like that."



In 1979, Albert Rothenberg completed his book, *The Emerging Goddess*. The book explored the common elements in the process by which creative people make works of art. After watching, interviewing, and analyzing many different artists at work, Rothenberg found the following to be the common steps universal to all who are making impacting and original works of art.

1. Preparation- Gathering data, familiarizing oneself with mediums and how they work, looking at other’s pieces, formal and non-formal education in design and elements.
2. Incubation – This is the process where an individual wanting to create begins to internalize an idea. He/she wrestles with the problems and aesthetics in their minds eye. They pull from experiences, unique perspectives, and decide how that distinct voice will come out in their work.
3. Illumination- Idea sees light for the first time in the form of a rough draft, bozzetti, sketch or simple drawing. This is the first time the idea is in the physical realm where creator can use his or her senses to further critique and modify the idea.
4. Verification- After going through an internal and external process, the artist makes a work of art that expresses his or her unique perspective.



Topic Ideas:

Shadows	Waiting	Broken	Abstractions from everyday objects	Hands at work
Rear View Mirrors	Overcoming Depression	Trees	Shoes	Personal Space
Silhouettes	Traditions	Corners	Things that unravel	Inside of Jars
Processes	Lights & Darks	Interior views	Restored	Seasons of life

Student Assignment:

1. Come up with a concentration topic that interests you. Have it approved by your teacher.
2. Study a photographic series made by another photographer that involves a similar topic.
3. Familiarize yourself with the subject matter.
4. Make a plan.
5. Create 20 images that explore your concentration from different points of view.
6. Write a two-page essay that explains your concentration and your exploration of it through your photographs. Type the paper using Times New Roman, size 12 font.

Assignment Due Date:

Concentration Assignment Rubric

25%	Interesting concentration topic
50%	20 photos that clearly explore concentration
25%	Photos are exposed well and are successfully composed

CONCENTRATION ASSIGNMENT

PREPARATION, INCUBATION & ILLUMINATION

1. Make a list of 10 different possible ideas that interest you for your concentration topic.

1.	2.
3.	4.
5.	6.
7.	8.
9.	10.

2. Now consider how you will go about exploring each of these topics in a series of photographs. What will the photographs look like? How will you go about making them? Which topics would be harder to photograph in a series? Eliminate five of the topics that would present the most obstacles in expressing your point of view with the topic. Write the five topics that still remain.

3. Do a google image search for each topic with the keyword photography after it. Make a list of the three topics that yielded the most interesting results.

--

4. Write a brief two or three sentences that tells why each of your remaining topics are of interests to you. What would be the deeper message you are trying to get across to your viewer through the exploration of this topic.

Topic 1

Topic 2

Topic 3

--

5. After careful thought and consideration what is the single topic that you have decide on for your concentration assignment?

--

PHOTOGRAPHY 2

PORTFOLIO

Creating a photography portfolio can be a daunting task. It requires thoughtful consideration, time, and determination. A portfolio can serve as a means of conveying your talent and creative vision to others as well as serve as a personal record for yourself. A well made portfolio can instill confidence. It can also mean the difference in getting the job and having to sit one out.



Tips for creating a great portfolio.

7. We've often heard a picture is worth a thousand words. This is true but many great portfolios often start out with words. An artist statement is something that describes who you are as an artist and what your primary objective is with working with the particular medium that will be viewed in the pages to come.
8. If the art work has one underlying theme, it is also sometimes valuable to include a thesis statement or abstract that could convey the sometimes subtle messages that you wish your work to express to the viewer.
9. What is your intention with your portfolio? Make sure that you don't lose sight of that when you begin choosing your images. Not every photo that you've created should belong in each and every portfolio you create.
10. Work very hard to be as objective as possible. Sometimes the photographer is the person who is least capable of making objective judgments about the aesthetics of his or her own images. We are often blinded by the emotions we experienced when taking the photos. Consult with others to help eliminate photographs that may be weak, and as a result, bring the collection down.
11. Try to show a wide range of skills. Even if there is a common theme throughout the images, it is more interesting to show some variety to keep the viewer from drifting off.
12. Poor presentation can detract from carefully chosen well printed images. Make certain that you are presenting your images in the most professional manner possible. Itoya Art portfolios are an inexpensive way to present your work in a manner that is clean and presentational.

Portfolio Photography Assignment Rubric

15% Artist statement on first page

75% Student has all required photographs present in portfolio.

9. Little Worlds- 1 photo

10. Studio Portraits – 3 photos

11. Photo Portrait Collage – 1 photo

12. Famous Photo Assignment- 1 photo

13. Alphabet Assignment – complete Alphabet & Name or Chosen Word

14. Subject Placement Assignment – 5 best photos

15. Concentration Assignment – 10 best photos

10% Photos are arranged neat and orderly. Aim for a professional looking portfolio.

- I recommend using a 8.5 x 11 Itoya art portfolio

Mr. Rives

Name: _____

Photography

Date: _____

Photography Word Search

Find the words listed below in the word search

T	F	L	E	N	S	Z	P	S	O	L	D	A	M	O	L
T	O	X	O	F	E	O	E	M	T	A	A	W	E	I	V
O	C	E	U	A	L	D	P	E	S	R	R	C	H	O	P
N	U	L	O	E	I	N	N	T	D	P	K	F	Z	T	E
E	S	F	V	L	D	E	H	E	R	V	R	O	L	O	R
L	C	E	S	S	E	G	T	R	M	A	O	I	L	H	O
L	D	R	H	T	I	A	T	L	M	M	O	P	N	P	T
L	T	O	M	L	I	T	O	E	R	R	M	O	F	T	C
A	O	O	L	L	T	I	I	R	E	O	A	R	I	L	E
T	P	O	H	P	L	V	P	X	E	R	G	T	L	L	J
H	D	E	J	S	L	E	P	R	E	T	A	R	M	O	O
S	T	T	R	I	P	O	D	M	O	N	L	A	A	R	R
A	E	I	F	T	S	A	A	A	G	C	R	I	M	I	P
L	S	S	M	U	U	C	N	L	A	I	E	T	F	I	N
F	O	F	R	E	T	R	E	S	H	T	T	S	I	H	N
O	P	E	E	O	R	H	E	R	O	L	O	C	S	E	E

Angle	Flash	Pose	Tripod
Aperture	Focus	Print	View
Camera	Frame	Process	Zoom
Color	Grain	Projector	
Darkroom	Lens	Reflex	
Detail	Lights	Shoot	
Develop	Meter	Slides	
Exposure	Negative	Timer	
Film	Photo	Tone	
Filter	Portrait	Tripod	

Photography 1 Bell Ringer 1
Creative Outlet

Most people own a camera of some sort. It may be a film camera, a digital camera, or simply a cell phone that also takes photographs. There are many reasons why people use cameras. Some cameras are for work and others for documenting their own travels or family functions. Unfortunately, a study conducted in 2007 by the Photo Marketing Association indicates that only 20% of camera owners use their cameras to exercise their artistic skills or to master photography skills.

Why do you think that there are not more people using photography as a creative outlet?



1

Photography 1 Bell Ringer 2
Ancient Times

The Camera Obscura (Latin for dark room) is a large room or box with a tiny hole in one side where light enters the hole and casts an upside down & reversed image of whatever was in front of the opening. This idea was one of the first major precursors to the development of photography.

In 1021 A.D., an Arab scientist was credited with creating the first Camera Obscura. In 1490, Leonardo da Vinci mentioned using one in the Codex Atlanticus.

How do you think man first used the Camera Obscura to record an image?



2

Photography 1 Bell Ringer 3
Ansel Easton Adams

Known as one of the most accomplished technical masters of photography, Ansel Adams produced images of the American landscape. His clarity and detail were made possible with large format cameras and his zone system of exposure. Adams was a founding member of the Group F/64 which was instrumental in forming the department of photography at the Museum of Modern Art in New York. He spent a great deal of time in Yosemite. There he combined his love for photography with his pursuit of natural beauty and desire to preserve parks and wilderness areas.

Adams used his photography to promote the preservation of the American landscape. Can you think of other causes that photographers have or could champion using their photography?



3

Photography 1 Bell Ringer 4
Night Photography

Most photographers think of night time as a time to edit and develop shots taken during the day. With cameras neatly stowed away in their cases and the sun on the other side of creation, there is not a lot of photography that goes on. But, if you think about it, even at night there is always some light out there. Starlight, light from a full moon, a light house on a hillside, or lights from a village reflecting off a harbor's waters are all examples of great photo subjects that can be shot at night. Night photography can produce beautiful ethereal images that speak of tranquility and peace.

What do you think would be the challenges of shooting at night?



4

Photography 1 Bell Ringer 5
Double Exposure

To understand what a double exposure is you must first understand what an exposure is. An exposure is when a controlled amount of light hits a photographic surface (film or digital sensor) for a specified amount of time. Typically, this image is recorded on the sensor and saved in the memory card or burnt on the film and then advanced to the next empty frame of film. But what happens when this photographic surface is bombarded with light twice instead of just once? Does this double exposure record two images: one on top of the other? Yes it does, and the sky is the limit to what can be created with a multiple exposure.

If you had a camera capable of creating multiple exposures what would you photograph?



5

Photography 1 Bell Ringer 6
The Decisive Moment

Henri Cartier Bresson is a French photographer who coined the phrase "The Decisive Moment", in French of course. The concept is somewhat misunderstood. The "decisive moment" is the fleeting moment at which a subject is presented in its most significant aspect and most evocative form. The challenge that photographers face are twofold. The first is recognizing this decisive moment. The second is to have anticipated it in such a way that he/she is poised and ready to photographically record the occurrence.

How can a photographer make sure he/she is ready for the shot?



6

Photography 1 Bell Ringer 7
TFP

In the photography and modeling world there is a common acronym: T.F.P. or trade for print. This refers to an agreement between an aspiring model and a photographer who is building up a portfolio. Most often the photographer trades use of his photos and actual hard copy prints for a model's services. The model, in return, gives free session time to the photographer with the agreement that he/she can use the images for self promotion. The model is able to use the images to submit to talent agencies to book assignment work.

Behind every famous model, there are many talented photographers who have worked tirelessly to make their model's faces common sights in the public eye. Do you think that photographers are often overlooked? What do you think a photographer could do to become better known?



7

Photography 1 Bell Ringer 8
Smallest Camera

"Swallow this camera and call me in the morning."

In the age of rapid technology developments, it really takes something special to get any notice. This is something special. Misumi Electronics Company has created a CMOS camera chip that is 1/18th of an inch wide. The camera can be attached to a bendable wire to be probed through tracts of the human body or it can be operated remotely and can be swallowed recording life saving information along the way.

What would you do with a camera this small?



8

Photography 1 Bell Ringer 9
HDR Photography

HDR involves combining photographs of varying exposures into a single image. When taking a normal photo, we use exposure settings that give us a balance of lights and darks. This gives us a balance of highlights and lowlights, compromising between the brightest brights and the darkest darks. This compromise in exposure illuminates a lot of information that could be present. An HDR image blends different exposures of a scene maximizing the amount of details possible for the image. The resulting image is an unnatural, high dynamic range giving the image vivid colors, textures, and contrast.

Have you ever seen a high Dynamic Range Photo? If not, where have you been? If so, what was your impression?



9

Photography 1 Bell Ringer 10
Migrant Mother

The Migrant Mother by Dorothea Lange was photographed in 1936 as a part of the Farm Security Administration's efforts to document the harsh conditions of migrant workers during the Great Depression. The central figure is a mother surrounded by her sons. She is looking off into the distance wondering where her and her children's next meal will come from. Her eyes are very captivating. The viewer feels her weariness and concern. This photo is a great example of Henri Cartier Bresson's decisive moment. The mood and despair from the mother are amplified by the pose and her eyes staring off into space.

The photo's primary optical area, or the area that visually demands the most attention, is her face. Did you honestly even notice that she is holding a baby? If not why do you think you were unable to see what was obviously there?

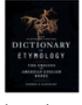


10

Photography 1 Bell Ringer 11
Etymology of Photography

Webster's defines photography as a picture or likeness obtained and also as the art or process of producing images by the action of radiant energy, especially light, on a sensitive surface. In 1839, two words were combined to form the word. The two words were "photo", meaning light, and "graph", meaning recording or drawing. Thus, photography means drawing with light. It was only a few years later in 1847 that the word photographer was born, meaning one who makes photographs.

Can you think of an example of another image made with radiant energy other than light? Have you had any experience with this energy?



11

Photography 1 Bell Ringer 12
The First Photograph

Frenchman Joseph Nicéphore Niepce is credited with creating the first permanent photographic image. Many before him had been able to make images that in short time deteriorate and fade when in contact with light and air. He did this by dissolving a substance called bitumen in lavender oil coated on a sheet of pewter in his camera obscura. He then exposed the photographic surface to light for 8 hours. When Niepce placed the plate in a solvent, the unexposed areas vanished leaving the world's first photograph. He called his process heliograph, which meant sun drawing.

Above and to the right is the world's first photograph and then a more modern rendering of the scenery from the same location.

Do you think Joseph had any idea of the importance of what he discovered? How would you go about trying to recreate the photographic process?



12

Photography 1 Bell Ringer 13

Herb Ritts



Self taught photographer Herb Ritts began with photography in 1978. In 1978, he found himself stranded in a desert with friend and famous actor Richard Gere. Killing time, he photographed Gere in front of a jacked up Buick which was in front of an old rundown mechanic's garage. It wasn't long until the then salesman's photographic career exploded. His images evoke classical Greek sculpture; it exhibits clean lines and strong forms. The work seems to be almost surreal in the way he makes his subjects perfect and flawless. The perfect godlike figures are juxtaposed against natural textures like clay, sand, and branches. Before his death in 2002, he had quite a resume, having photographed Cindy Crawford, Christy Turlington, Naomi Campbell, and many more.

Herb Ritts had a very clean strong and unique style that came to him naturally and seemingly effortlessly. Do you think that most artists have a unique personal style that just appears out of thin air? What do you think fosters a unique perspective to art and photography?

13

Photography 1 Bell Ringer 14

Being a Photographer

What does it mean to be a photographer? Well that's easy; it's a person who takes photos with a camera. To some photographers who have made it their life's work to make photographs, it may be a disservice or a gross over simplification of what they do to simply call them a photographer. There are many types of photographers. While it is true that taking a photo with a camera meets the criteria, there are definitely different levels of commitment. I'd say the distinguishing moment is what happens after the photo is taken. A quality photographer scrutinizes each and every shot and creative decisions he/she makes. The old saying you are your worst critic really rings true here. A quality photographer is always looking for new and inventive techniques, effects, and equipment that grow his/her arsenal of options in image making.



Have you ever taken a photo only to later wish you had done something different, maybe from a different angle, effect, eliminated something in the background? Did you make an adjustment and try again or did you lose interest?

14

Photography 1 Bell Ringer 15

Intimidation

Why are so many people so uncomfortable in front of the camera? I think it's no mystery that so many people are sensitive about their appearance. It is interesting to know that usually people have a completely different opinion of their appearance (good or bad) than the way others perceive them. Most of the time people's physical appearance is actually altered in our minds by how we relate to that person knowing their personality. A portrait is most successful when the photographer has a good working relationship with the subject. Also, the subject will feel at ease and safe if he/she knows that the photographer has his/her best interests in mind. A photographer who makes the subject feel at home and/or puts the subject in the subject's element will have the more successful image. To do this, you can use longer lenses that don't require you to get in the subject's personal space and use camera techniques that emphasize the strong attributes of a subject while deemphasizing the negative.



Talk about a time that you were forced to be in a photograph that you did not want to be in. Did the photographer make you feel uncomfortable? What happened?

15

Photography 1 Bell Ringer 16

Bag of Tricks



Every seasoned photographer has a bag of tricks. So, what's in a bag of tricks? Well, it really depends on what type of photography the photographer does. Common items may be filters, remote shutter releases, batteries, flashes, strobes, photo umbrellas, extension cords, and lenses of all shapes and sizes. There are also less obvious items like paper and pen to record information, business cards to drum up the business of curious onlookers, and maybe even a squeaky toy to get kids attention. Having what you need when you need it is just as important as any other thing a photographer does. It is important to have all the tools needed to materialize the vision you have for your shot. Not being ready with your gear can wear heavy on a subject's patience. A fidgety unprepared photographer only amplifies the discomfort of the subject being in front of a camera.

How long do you think a person will hold a pose smiling for a photographer to make his/her shot?

16

Photography 1 Bell Ringer 17

Establishing the Environment



Before clicking away the shutter of your camera at your subject, consider the environment. Professional photographers take a great deal of care when establishing an environment for the people and things they are shooting. Knowing that a subject's background and setting will either add to or take away from the subject is an important concept to grasp. When considering the visual strength and thematic impact of your photo, ask yourself some questions about the relationship the subject has with the environment. Does it compete for visual dominance with the main subject? Is the background too light or too dark? Is everything in the scene contributing to the thematic feel or overall mood of the photograph?

Think about your favorite photograph of yourself. What does the background look like? How does the background affect the overall mood of the photograph?

17

Photograph 1 Bell Ringer 18

Yeondoo Jung: A Child's Dream Comes Life

In a world of uniformity that can crush the hopes and dreams of children when they are out of the norm, one photographer's work explores the materialization of children's dreams. Korean photographer Yeondoo Jung collected several drawings created by kindergarten in Seoul, Korea. The pieces were collected for a series called Wonderland. Using the children's drawings as blue prints, he established elaborate reenactments right down to the smallest detail. Sets were constructed and mismatched clothing was tailored to bring the fantasies to life.



The objective of the series was to counteract the forces of society that tend to threaten creativity and hammer down the human soul into a flat uniformity.

Jung's work is definitely original. Where do you think that original ideas like this come from?

18

Photography 1 Bell Ringer 19

Micro Machines: Tilt Shift Lens

The cars in this photo may appear to be tiny models, but in fact they are real cars in the heart of New York City. Tilt shift photography tricks the eye into thinking it is looking at a miniature set. These kinds of images get their name from tilt-shift lenses, which allow photographers to manipulate perspective and focus of their images. In digital postproduction, the effect can be imitated by strategically blurring certain areas of an image.



What would you photograph if you had a tilt shift lens?

19

Photography 1 Bell Ringer 20

Uncle Sam Wants You

Uncle Sam is definitely a personification of the U.S. Government. The phrase "Uncle Sam Wants You" has been used since before WWI. Many governments, including the U.S., have often used images of propaganda to shape the way we view the military and more specifically the soldier. The public opinion of the soldier has changed many times from the hero to the villain who maddens in other people's affairs. After falling out of favor through the 60's and 70's, the soldier once again returned to favor during the Gulf War. Each generation requires a new image of the soldier, one that is more reliable and that refutes the negative opinions brought by the far left of society. In recent years, soldiers have begun to pick up the gauntlet fighting not only a war but also the war of public opinion. No longer can the media freely paint the soldiers as monsters. They are now forced to deal with the soldiers personal images made available to all by the internet and social networking sites. Soldiers are taking photos of each other and of their daily activities in and out of battlefields. These images provide an intimate look into the lives people in an age-old profession. These images make war more real and simultaneously show the human side of the soldier.



Do you feel that the ability of the public to see personal pictures of our soldiers at war has helped or hurt the public image of the soldier? Why or why not?

20

Photography 1 Bell Ringer 21

Types of Cameras: Different Points of View

Today there are many different types of cameras that function in many different ways. Below are the main different types of cameras. The general public no longer uses many of these but still remain as valuable tools for professional photographers today.

SLR Camera - Single Lens Reflex - This camera reflects light upward through the pentaprism and turns the image the right way around for the eye to see.



View Camera - With a view camera, light comes directly from the subject through the main lens and is viewed via a focusing screen at the back of the camera.



Twin Lens Reflex Camera - The twin lens reflex camera has a separate viewing and taking lens, one over the other. A fixed mirror to a viewing screen reflects light entering the top lens up.



Point and Shoot - These are very simple cameras. They are very inexpensive and give the photographer very little control of the final image.



Range Finder Camera - Similar to a point and shoot type camera, this camera does not use a lens to view the subject but instead relies on a separate viewing system in the camera for aiming and for focus.



Which types of cameras above have you had experience with? Which one is your favorite and least favorite, and why?

21

Photography Bell Ringer 22

Thomas Wedgwood

You may have heard of Wedgwood China. Josiah Wedgwood the famous potter employed a camera obscura and a chemist named Humphrey Davy. With the help of Josiah's son, Thomas Wedgwood, they set out to record images on light sensitive material. Using Calcium Carbonate mixed with silver nitrate and silver chloride brushed on a piece of paper, they were able to produce images called photograms. Unfortunately, they quickly deteriorated and were only viewable under a dim candlelight room. Even though they were unsuccessful, they still were able to greatly contribute to the knowledge of Joseph Nicéphore Niépce and his efforts nearly 25 years later.



How do you think the Wedgwoods felt when their research aided in making an image that they could not make?

22

Photography Bell Ringer 23

Beauty is in the Eye of the Beholder

It is true that most photographers look for "beautiful" subject matter for their photographs: attractive people, vibrant sunsets, elegant floral arrangements, spectacular architecture etc. But then again who is to say what is and what is not beautiful? Society has to a large degree determined what qualifies and what does not. What you find intriguing and worthy of attention may be subject matter that is less than pristine. There is a whole world around us housing a menagerie of people, places, and things. Sometimes we actually relate more with imperfection. The human condition can be ugly, brutal, and harsh. The world around us is not made of sugarplums and fairs. A good photographer attempts to find interest in not only beautiful things but also in ugly and every day commonplace scenes.

Have you ever heard someone say that someone or something is so ugly that they are cute? How exactly does that work?



23

Photography Bell Ringer 24

Birds of Prey: The Snowy Owl

There is a large group of photographers who specialize in photographing wildlife. Many photographers feel that wildlife is easier to work with and more interesting than photographing other people. Some birds of prey like snowy owls can only be seen in northern climates high perched watching over creation. Country roads alongside farms and fields are great locations for spotting and if you're lucky photographing one of these majestic creatures. Although, cautious they will usually tolerate an approaching photographer. A telephoto lens is mandatory shoot at the highest shutter speed to capture detail. Be glad you are not a mouse.

There are no snow owls in Mississippi. What other birds of prey do you know that may be more common?



24

Photography Bell Ringer 25

Make a statement about humanity without a single human

Its good to have an idea, purpose, or goal for your photos from time to time. One such purpose would be to create a relatable image that seeks to convey a familiar message about the human condition. This can be done with no human figures at all. Think about items used daily by people. Clothing and accessories carry a strong conveyance of culture and human images. We see signs everyday letting us know where to go and what things are, but they are also signs of people. Empty Interiors and dwellings also speak so much about those who dwell in these locations. Look around the world to see what the stuff we are in contact says about us.



What does your room say about you?

25

Photography Bell Ringer 26

Impressionistic Photography

It is possible to mimic the look of the impressionist masters such as Van Gogh and Monet. Nudging the camera during the exposure can make a distorted effect. When you think of the impressionistic movement in painting, you probably can conjure mental images of the Starry Night. The idea of impressionism came about from the painters trying to recreate a painting from memory or from an impression they had in their mind. Mental images tend to be a little fuzzy. They still have bright colors and are somewhat bold, however, they are just not as sharp as the human eye.



A camera can create an impressionistic type image by utilizing a slower shutter speed. One fourth of a second or slower would be somewhat appropriate. During this slow shutter speed, the camera has to deliberately move slightly to create the effect.

26

Photography Bell Ringer 27

Poverty: Lighting the Darkness

Poverty (lack) is the opposite of wealth (abundance). Often portrayed as lack of property, housing, opportunities, and education, defining poverty in a social context falls into the realm of socially acceptable parameters. These are basic parameters centered on an acceptable amount of money and possessions but also communal services like sanitation, water, transportation, and communication. Individual moments of poverty, while disarming and uncomfortable, are quite different from the social issue of poverty.

During the late 19th century, Jacob Riis took advantage of the photographic medium to expose a world of poverty and exploitation to the multitude. Under the idea that these photographs were art, the wealthy would view these images of poverty only to find that these were the realities of people right here in America.



Do you believe that America is the land of opportunity, freedom, and a place where any one can do well with hard work? If so, why are so many people living in poverty or government assistance?

27



Photography Bell Ringer 28
SLR vs. Point and Shoot

The first major difference is that what you see is not what you get. When looking through the viewfinder on a SLR camera, the scene is viewed through the lens and the reflective mirror. It is now available in the viewfinder precisely as it will be captured. When looking through the viewfinder of a point and shoot camera, there is a slight offset in the final photo. An SLR is an excellent choice for an aspiring photographer to produce technically correct photographs. Point and Shoot are great for those who want easy settings that require very little input.

What are the advantages and disadvantages of shooting with a point and shoot camera?

28

Photography Bell Ringer 29

Louis Daguerre

Frenchman Louis Daguerre first unveiled the end result of more than a decade's worth of experiments in 1939. The daguerreotypes were unique images on highly polished, silver coated copper plates. He has since then been referred to as the inventor of photography.

He experimented with much different type of chemicals until in 1837 he finally created a fixed image. He showed a curator of the Louvre, an art museum in Paris, but he did not buy it. He was later paid 6000 francs a few years later. His daguerreotype was put into every language and spread throughout Europe and the United States.



29

Photography Bell Ringer 30

Using Your Head, Not Your Gear

Getting a Celebration shot can be very complicated. After big champion games, photographers seem to revert to a primitive state. Running onto the field trying to capture the players' emotions is the most typical thing to do. It may be difficult to catch their faces so try to focus on the object or actions being taken. Maybe even a crowd shot that shows the excitement of the big win.



Also, come prepared with extra film or your cameras charged. Always be ready for something out of the ordinary to happen.

30

Photography Bell Ringer 31

Camera Modes

Most consumer-level cameras have a fully automatic mode. The camera will automatically set the shutter speed and the aperture that will result in a properly exposed photograph. Users who prefer maximum control over shutter speed and aperture should choose manual mode. With this mode, you will have to properly adjust the shutter speed and aperture yourself.

You will have to set these according to your location and the weather outside. Make sure the exposure won't be too overexposed or under exposed. With the automatic setting, it will set according to your setting. Many people prefer this setting because it is much easier to deal with



31

Photography Bell Ringer 32

The Calotype

British Scholar William Fox Talbot had also been experimenting with the photographic process around the same time as Daguerre. Talbot created a negative image process whereby reverse silhouettes (white lines) were produced when objects were placed on a piece of paper treated with a combination of sodium chloride and silver nitrate and then exposed to the sun. After removing objects from the paper, an image of them would remain. He later employed a series of adapted camera obscuras into which he placed his light sensitive paper. He perfected it and called them calotypes. The major advantage was that Calotype could be duplicated endlessly, unlike the Daguerreotype, which was very fragile and could only be used once.



32

Photography Bell Ringer 33

Shutter and Light: Do The Math

The shutter controls the amount of light that reaches the film or sensor by regulating the length of time the shutter is open. The shutter speed is generally found on the dial on top of the camera but may also be controlled by a button or wheel. It can also be found on the display inside the camera. The shutter speed is generally measured by fractions of a second (1/60). So if it states that it is 100, you can safely say that it is 1/100. The bulb setting means that the shutter will be open for as long as you depress the shutter button.

What are some interesting shots that can be made possible very slow or fast shutter speeds?



33

Photography Bell Ringer 34
Photography and the American Civil War

One of the most significant milestones in the cultural if not technical development of photography and war in documenting Americas war between the states, Daguerreotypist Mathew Brady, who was already a successful commercial photographer, acclaimed for, among other things, his portraits of famous Americans, recognized the cultural value of documenting such an important historical event.

What historical event would you want to go back in time to photograph? Explain your answer.



34

Photography Bell Ringer 35

Motion Studies

It soon became apparent that photography could be an invaluable tool in the scientific study of the natural world in ways unlike other forms before it, such as sculpture and illustration. Throughout the 1860's, a number of photographers experimented with various ways to capture motion but found only partial success. Oliver Wendell Holmes, who had invented a hand held stereoscope, captured images of pedestrians in midstride, and the studies of knee, ankle, and foot movement that he conducted later contributed to the advancements of prosthetic limbs for Civil war amputees.

Did you know that Photography played such an important role in the Civil War? Explain your answer.

35

Photography Bell Ringer 36

Edward Curtis

Edward Curtis, photographer of the American West, spent 30 years documenting the traditional life of Native American Indians. His life's work, The North American Indian, led him to create over 40,000 images in a 20 volume set, with 20 large format portfolios, amassed from visits to over 80 tribes, ranging from the Inuit to the Hopi of the Southwest. His beautiful, gold-toned sepia print, also known as "Curt-Tones", captured the likeness of notable figures, such as Geronimo, Chief Joseph, Red Cloud and Medicine Crow.

Why do you think Edward Curtis thought the American Indians were worthy to be the subjects of his life's work?



36

Photography Bell Ringer 37
Tranquility

- Tranquility is defined as the state of being tranquil, being free from agitation of mind or spirit. There may be no more accurate photographic representation of a tranquil scene as undisturbed, new-fallen snow blanketing the trees and ground along the banks of a slow moving stream. You can almost hear the peace.
- A scene like this should be photographed using as much depth-of-field as possible. Which means using a tripod or some other sturdy method of keeping the camera still. Shoot at the highest number aperture you can manage.
- What would be a tranquil scene that you would like to photograph?



37

Photography Bell Ringer 38
The Victorian Dead

- A boy is posed holding a stringed instrument in his lap, seated on the edge of a large upholstered chair. An infant sits upright beneath an arch of white flowers. Her eyes stare and ambiguously into the camera. A young girl sits in a small rocking chair wearing her finest dress, her doll and other play things appear on the floor nearby. All of these children were dead when they were photographed. During the Victorian Era, it was common for families to take elaborate photographs of their loved ones who had passed on. Many of these photos were taken to preserve the last memories of deceased children. Often the mother would pose alongside the child's body. In a dark predecessor to the modern Christmas card, copies of these images were sometimes mailed out to loved ones!
- Why is something that was so common place in the Victorian Era so unsettling to us today?



38

Photography Bell Ringer 39
Secret Garden

- To create the feel for the secret garden theme photo shoot, we rounded up about 50 large branches and placed them on grey muslin that covered 15 feet of floor. Dried leaves and grasses were added for texture. Several branches with dried leaves intact were hung from the ceiling in a 10-15 foot.
- How much trouble are you willing to go through for an awesome shot?



39

Photography Bell Ringer 40
Dorothea Lange

Dorothea Lange (1895–1965)
SHOWING WHAT WE DID NOT SEE

Dorothea Lange made photographic history with her Depression Era work for the Farm Security Administration (FSA), bringing the tragic circumstance of migrant workers, displaced farm families, and sharecroppers to the attention of the government and the nation at large.

For many years, it was her mission to follow the exodus of farm families as they left the Dust Bowl and headed west to find work. She and her husband, labor economist Paul Schuster Taylor, collaborated on this project that documented rural poverty and human suffering; he provided the text, and she provided the photographs. The images were distributed in free newspapers across the country and became powerful icons of the era.

How did Dorothea use her photography as a tool to help others?



40

Photography Bell Ringer 41
Back Lighting

Back Lighting
TURNING A REBEL INTO AN ANGEL

During a portrait session of Heisman Trophy candidate Eli Manning, of the University of Mississippi Rebels, I took advantage of the position of the sun to backlight my subject.

I positioned myself so the sun was directly behind his head, making sure to shade my lens to prevent direct light from refracting in it, which causes lens flare. I used one fill light to balance the light on the front of the subject, giving it a three-dimensional feel.

The backlight of the sun created an almost angelic halo behind Eli, which is consistent with his character. —TH



41

Photography Bell Ringer 42
Focusing Your Lens

Focusing Your Lens
I CAN SEE CLEARLY NOW

There are two ways to focus a lens; manually and automatically. Some lenses have a button, switch or slide on them for you to choose automatic or manual, so make sure that you have chosen the proper mode. Some cameras also have a corresponding switch that will need to be set as well.

Manual focusing can be a little tricky. The best method is to rotate the focusing ring on the barrel of the lens until the subject is in focus. Then rotate the lens some more to take the subject out of focus and then back in focus so that you are sure that your focus will be perfect.



42

Photography Bell Ringer 43
Photograms

Photograms
WRITING WITH LIGHT

Photograms are photographs in perhaps the truest sense because they are images created with exposure to light, but they are not considered photographs in the conventional sense because they are not created using a camera.

When objects are arranged on photographic film or photosensitive paper, exposed to light and then developed, all but the areas of the paper where objects had been placed are rendered black, leaving a pattern in the shape of the objects. Different effects are achieved when objects of varying degrees of solidity are used, either laid directly on the surface or just over it.

In the development of photography, many of the early inventors experimented with what would later be named photograms, but around 1918, cutting-edge artists—such as Christian Schad and soon after Man Ray and Laszlo Moholy-Nagy—who were working with photography began presenting abstract art in the form of photograms.



43

Photography Bell Ringer 44
Use of Shadow

Use of Shadow
DONALD DEAL, FASHION DESIGNER

Donald Deal's fashion design and sense of style is classic, timeless, and beautiful, and he has dressed many for the red carpet over the years. When he commissioned me to make his portrait, I was very happy to oblige.

Our inspiration was the cinema portraits of the 1930s and '40s. We shot a variety of setups, using old Fresnel tungsten light, and even an old 4 x 5 format film camera, shooting only on black and white film and Polaroid. In some shots he was seated, standing in others, and always wearing a variety of elegant clothing. This portrait was the final choice and actually comes from a Polaroid 669 proofing negative.

What I like most of all is that the dramatic lighting technique I used here creates a lot of shadow, which adds depth and dynamism to the final image. —GA



44

Photography Bell Ringer 45
The Ring Flash

The Ring Flash
CIRCLE OF LIGHT

Originally designed for the dental field, the ring flash was attached to a camera by Clifford Coffin in the mid-20th century and entered the fashion photography world with blinding speed. The flash produces shadowless light from a ring-shaped strobe that fits over and around the lens of the camera. The lens actually shoots through the ring light, allowing the light source to be on the same axis as the lens. It produces an unmistakable stylized lighting quality that has been used in countless editorial fashion spreads and advertising campaigns. It also produces a signature outlining shadow around the model when he or she is within close proximity to a background.



45

Photography Bell Ringer 46
Stroboscopic Photography

Stroboscopic Photography
A FLASHY NEW TECHNIQUE

While "flash" photography had existed in an evolving series of forms since the 1880s, the use of it was limited to the illumination of still subjects. Just before 1900, Ernest Mach was able to capture images of quickly moving objects like bullets by using repeated flashes or a pulsing light source. In the 1930s, Harold "Doc" Edgerton, a professor of engineering at MIT, developed the high-intensity, gas-discharge tube stroboscope, which eventually became the foundation for all electronic flash units.



46

Photography Bell Ringer 47
Use of Location

Use of Location
THELMA GOLDEN, MUSEUM CURATOR/DIRECTOR

When you are asked by a client to go on location to shoot a portrait, you never know what you may end up finding. In many ways it's exciting, and in many others it's daunting.

This particular shoot location left me with too many options, but after I looked around the museum interior, I felt that the outside courtyard would provide a colorful, simple background that I felt I needed. Despite having my strobe lights with me, I opted to use daylight, which was softly filtering through a cloudy overcast day in New York.

After meeting Thelma, I realized we had very little time to make the shot, so outside we went. This location's blue-green glass and white-wall background, shot out of focus, provides a backdrop that balances beautifully against Thelma's skin and clothing. To cap it all off, she gave me a subtle smile and her eyes smiled too, making the portrait very successful, despite the short time frame. —GA



47

Photography Bell Ringer 48
How Lenses Affect Perspective

How Lenses Affect Perspective
DEPENDS ON HOW YOU LOOK AT IT

Perspective is the way that we perceive depth, distance, and size.

Shortening the distance between the camera and the subject causes the closest objects to the lens to appear larger. A good example of this is a photograph of someone sitting on the floor with their legs and feet stretched out in front of them toward the camera. The resulting photograph will appear as though the subject's feet are extremely large in proportion to the rest of his body.



48

Photography Bell Ringer 49

Humility

WHAT DOES HUMILITY LOOK LIKE?



Humility is the act of being humble, of deferring to another without showing any superiority or self-assertive behavior. Its opposite would be greed and the sense of entitlement that accompanies a state of excessive desire—the belief that a person is entitled to have something for nothing. Entitlement brings with it a sense of superiority and assertiveness that an act of humility can disperse. Humbleness and humility are often placed low in the social hierarchy, a characteristic that is not coveted or cultivated yet expected of those laboring at menial tasks.

49

Photography Bell Ringer 50

Watching Sunrise

BY JONATHAN HEY



The photo mosaic images featured on many posters are surprisingly easy to create. Forming a second image from a cluster of initial images lets you add another level of meaning to a standard photograph. Besides, it looks great when you blow it up to a larger size. Programs such as AndreaMosaic will recreate an image you choose from a library of others and will color the photograph correctly. As in the example shown here, you can recreate you, the photographer.

50

Photography Bell Ringer 51



Birds Eye View

- Famous landmarks like the Arc Du Triumph, the Pyramids of Giza, and the Sagrada Familia have been photographed countless times by photographers from around the world, and they are recognizable to most, if not all, of us. But when photographed from an aerial view these photographs are cast in a totally new light.
- What would you like to Photograph from an aerial view?

51



Photography Bell Ringer 52

Rats Eye View

- Low down Photography is a way of showing a scene from a different viewpoint. Images taken at ground level are often more interesting than those taken at eye level because we are not accustomed to seeing things from that viewpoint. Often when shooting from the ground the photograph will not only have an interesting perspective but will also have a great and unique depth to it.
- What are some interesting subjects that would look interesting from a "Rats eye Perspective"?

52



Photography Bell Ringer 53

The "Red Scale" effect has actually been with us for quite a while. You see, your average 35mm color negative film has a semi-transparent layer on the back. - designed to keep stray light from getting onto the sensitive emulsion on the front. At some point, a few bright photographers got the idea to load the film "backwards" and actually shoot through this protective layer. The result is close to shooting through a reddish-orange filter. But unlike a filter, the effect is a bit unpredictable and varies in strength depending on the subject and light source.



Why do you think simply changing the colors in a photograph is able to completely change the mood of a photograph?

53

Photography Bell Ringer 54

Jump Photography



- Renowned portrait photographer Philippe Halsman started a phenomenon in the late 50's when he began wrapping the end of a photo-shoot by asking his mostly famous subjects to jump. He coined the term Jumpology and employed it as a technique to break the mask that people often wear while sitting for a portrait. Try it yourself to get some exciting shots of your friends and family.

Who do you know that could make a good subject for a Jump photo? Why do you think they would be good?

54

Photography Bell Ringer 55

The Appropriate Background



The Idea

A photograph is nothing without a subject, but how that subject is viewed is dependent on a lot of things, not least its background. There is nothing worse than having a great subject lost in a really busy or distracting background. Often, when people see something interesting, they take a picture of it

55

Photography Bell Ringer 56

Everyday Interesting

The Idea

It is not always essential to have a fantastic subject to shoot; sometimes the mundane and the everyday make wonderful photos. Interesting images can be made of a great many seemingly ordinary things: a solitary leaf, abandoned clothing, memorial flowers by the roadside. One way to develop as a photographer is to take more photos—after all, practice makes Perfect.

What are some ways to make the common place and ordinary seem interesting in a photograph?

56

Hyperrealistic, painterly images

Photography Bell Ringer 57

The Idea

Most landscape scenes have such a wide dynamic range (that is, such a difference between the lightest parts and the darkest shadows), it can't be captured in its entirety, even with a state-of-the-art DSLR camera. What you get is either blown-out highlights in the sky or a foreground that is too dark and with no visible detail.

The idea behind this remedy is to take three exposures—one normally exposed to get the midtone detail, one underexposed to register all the highlights, and one overexposed to capture the wonderful dark elements—and then combine these with the help of image-processing software. The result is an image in which every part has loads of wonderful detail, often resembling a hyperrealistic oil painting.



57

Photography Bell Ringer 58

Minimal

Stripping back the clutter



The Idea

Minimal photography involves stripping back the detail in an image until you are left with a few perfectly balanced, zen-like elements. Let's face it, the world can be a pretty cluttered place, and that means photos of your environment can be loaded with too much visual information for the viewer to take in. If you strip back this clutter, your images can become easier on the eye and more appealing. You can achieve this by concentrating on a small aspect of a larger scene, or by making sure you don't include distracting elements in a photo. There are varying degrees to which you can take minimal photography, from photographing just color to framing objects in a way that obscures what they are.

58

Photography Bell Ringer 59

Getting the right light

It's all in the timing



The Idea

Photography is all about collecting light and projecting it onto film or a digital sensor. Without light there would be no photograph. It is important to consider the lighting conditions under which you are shooting. If you are using natural light, the time of day has a huge effect on what your final picture will look like, so think about when you will shoot when you are making plans.

59

Photography Bell Ringer 60

A camera in the Water



The Idea

Water and cameras are usually not a good mix, for obvious reasons, but if you own a waterproof camera, you can have great fun getting shots in wet and wild conditions. It's not just swimmers who can benefit from shooting with a waterproof camera; if you are into other watersports or you just want to take photos in bad weather, there is a huge benefit in having a camera you can take into all sorts of conditions. A big part of getting unique photos is being in a position from which photos are not usually taken—a waterproof camera will allow you to capture images you would not have dared to try shooting before.

What is something that you think would make an interesting underwater photo?

60

Mr. Rives

Name: _____

Photography

Date: _____

HOW TO CRITIQUE A PHOTOGRAPH

Self improvement should always be a goal in any endeavor you wish to pursue. As an artist you will probably be your own worst critic. Critiques are often given without invitation and it often seems that there is always a critic in the group. Famous painter Paul Cezanne once said “Don’t be an art critic, but paint, there lies salvation”. Artists should be able to enjoy art without picking it apart. Unfortunately, that isn’t the reality that many live in. As annoying as a rude critique may be, there is a lot that you can learn from an insightful critique given by a respected, experienced professional.

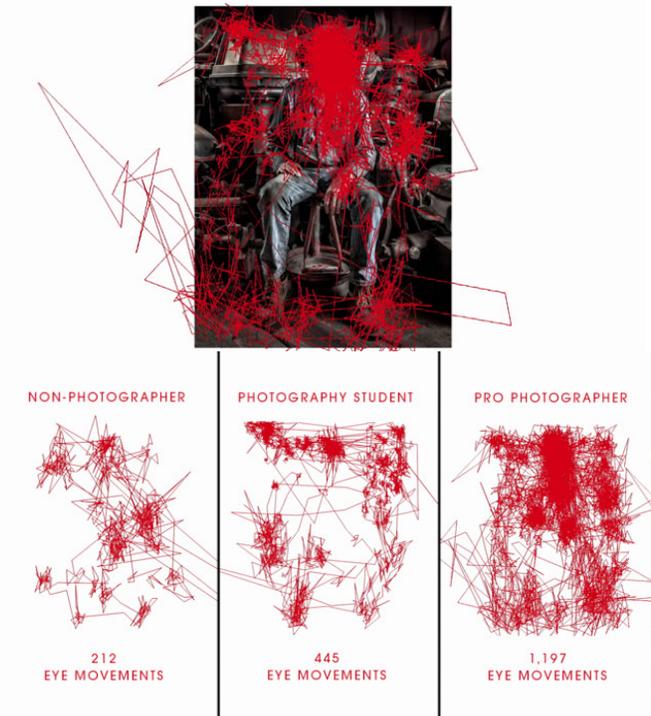
The term criticism is complex, with several different meanings. Unfortunately, we usually don’t associate criticism with appreciation because in everyday language the term has negative connotations. Criticism can be just as much of a positive appraisal as a negative. Photography just as any art form should be criticized to be appreciated and understood. The advice below should be considered when giving a critique of others work.

1. Separate artistry and Technical ability: It’s not uncommon for young or unexperienced artists to have great original ideas that they are not technically mature enough to properly carry out. When evaluating a work of art look for the idea to appraise separately from the technical aspects. It would be a tragedy to discourage great creative potential just because a piece has bad focus or exposure.
2. Keep it Objective: don’t fill your critique with opinions. Much of art is subjective. You want to concentrate on the objective components that you can give factual feedback about.
3. Have a Purpose: Offer suggestions for improvement with any criticism that you give out.
4. Know your audience: The criticism that is appropriate for a child interested in photography vs. a graduate student are two very different things.
5. Be Polite: be respectful of the fact that another human being, with no less importance than yourself, has put time, energy, soul, and spirit into their work. Don’t break down, but build on their efforts.

Canon recent project called the “Obsession Experiment” digitally mapped the eye movements of three different viewers of the same image. The first was a non-photographer, the second was a student of



photography, and the third was a professional photographer. The purpose of the Experiment was to highlight the attention to detail that photographers have for their images and to encourage people to have that same type criticism for the quality of the print itself. It is interesting though to see how the professional studied over the image so much more in-depth. As you grow as a photographer you will need to be able to evaluate your own photographs. It’s important that you are able to do this in an objective way leaving out emotions that keep you from making improvements to future images.



Mr. Rives

Name: _____

Photography

Date : _____

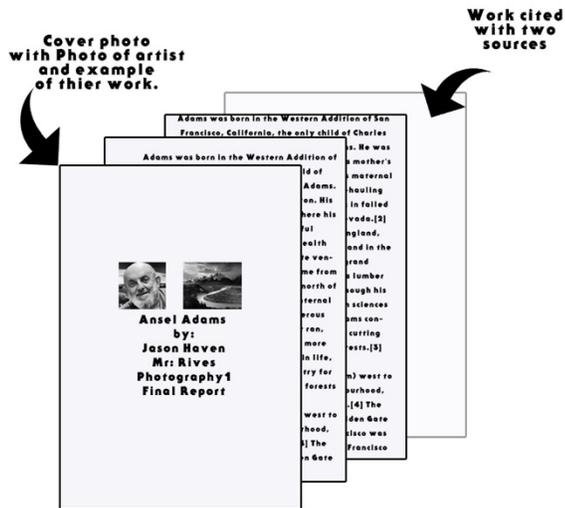
PHOTOGRAPHY FINAL EXAM

Write a two page report on one of the following photographers. Must use Times New Romans, size 12 font, use at least two sources. Include a cover page with your name, class, photo of artist, and then a photograph taken by the artist. Also, include a work cited page.

Topics to include - childhood, education, influences, and their art in general- what it looks like, talk about a particular piece of theirs and your opinion of their work. Include a photo of the artist and one of a piece of their artwork.

- Ansel Adams
- Mathew Brady
- Edward S. Curtis
- Bill Brandt
- Nick Brandt
- Alfred Stieglitz
- Henri Bresson
- Edward Weston
- Dorothea Lange

Due on or before the day of the exam



PHOTOGRAPHY TERMS GLOSSARY

ABC

Auto Backlighting Control, metering feature that automatically recognizes a subject in back lighting condition and increase the exposure to compensate.

Accessory Shoes - also often called "*Hot Shoe*". The early flash types were simple metal brackets. To install a flash unit, you just slide the mounting foot of the flash into the accessory shoe. No electrical connection is made between camera and flash - it's just a simple and convenient way to attach the flash unit to the camera. Subsequent accessory shoes have been built as part of the camera and usually attaches on top of the camera's pentaprism; others are separate items that you mount on the camera body when you need them. Some like the Nikon early professional camera has special dedicated which was designed around the rewind knob.

Advanced Photo System

A new standard in consumer photography developed by Kodak and four other System Developing Companies - Canon, Fuji, Minolta and Nikon - based on a new film format and innovative film, camera and photofinishing technologies. Generally, APS cameras are more compact in size, weight and embodied most of the latest and most advance technologies available. There are options in various sizes of print out and it will even provide a thumbnail prints (Contact sheet) for you to select or preview prior to actual printing. There have a different series of lenses and some of the 35mm format AF lenses can even be shared (With limitation or effective focal length will increased). You can say, it is a different system camera all together. So much for the brighter side, [but there are drawbacks](#) as well and it is [not that economical](#) as I originally thought it supposed to be.

Agitation

Keeping the developer, stop bath, or fixer in a gentle, uniform motion while processing film or paper. Agitation helps to speed and achieve even development and prevent spotting or staining.

Ambient Light

The available natural light completely surrounding a subject. Light already existing in an indoor or outdoor setting that is not caused by any illumination supplied by the photographer i.e. not by artificial light source.

Angle Of View

The area of a scene that a lens covers or sees. Angle of view is determined by the focal length of the lens. A wide-angle lens (short-focal-length) includes more of the scene-a wider angle of view-than a normal (normal-focal-length) or telephoto (long-focal-length) lens. Currently, the widest view available is 220 degree (achieved by Nikon's Nikkor 6mm F2.8 fisheye lens - 220 degree; while the narrowest is Nikon, 2000mm F11 Reflex Nikkor, only slightly over 1 degree of view. It can also be explained as the extent of the view taken in by a lens. For any particular film size, it varies with the focal length of the lens. Usually expressed on the diagonal of the image area. Basically, there are three types of angles which can be measured (based on horizontal, vertical and diagonals of the film frame), the lens must be designed to cover the widest angle in the diagonal direction. Thus, the angle of view is the angle between imaginary lines drawn from the opposite ends of the film plane to the second nodal point of the lens. All objects within this angle will be recorded by the lens on the film.

Aperture

Lens opening. The hole or opening formed by the metal leaf diaphragm inside the lens or the opening in a camera lens through which light passes to expose the film. The size of aperture is either fixed or adjustable. Aperture size is usually calibrated in *f*-numbers-the larger the number, the smaller the lens opening. Aperture affects depth of field, the smaller the aperture, the greater is the zone of sharpness, the bigger the aperture, the zone of sharpness is reduced. The hole or opening formed by the

metal leaf diaphragm inside the lens; controls amount of light and depth of field, prevents vignetting and reduces lens aberrations; the size of the aperture is indicated by its f-number, i.e., the ratio of the diameter of the opening to the focal length of the lens; a large aperture is indicated by a small numerical f-number.

Aperture Priority

An exposure mode on an automatic or autofocus camera that lets you set the aperture while the camera sets the shutter speed for proper exposure. If you change the aperture, or the light level changes, the shutter speed changes automatically. Apart from the sport or action arena, aperture priority is the most common & effective automatic preference in photography. It can also be explained as automatic exposure system in which the lens aperture is set by the photographer, and the camera sets the shutter speed. Can be used in the stop-down mode with any lens that does not interfere with the metering system.

Aperture ring

A ring, located on the outside of the lens usually behind the focusing ring, which is linked mechanically to the diaphragm to control the size of the aperture; it is engraved with a set of numbers called f-numbers or f-stops

Artificial light.

Light from a man-made source, usually restricted to studio photo lamp and domestic lighting. When used to describe film (also known as Type A or Type B) invariably means these types of lighting.

Aspherical lens

A lens whose curved surface does not conform to the shape of a sphere; lenses are usually ground or molded with spherical surfaces; because a spherical surface lens has difficulty in correcting distortion in ultra-wideangle lenses or coma in large-aperture lenses brought about by spherical aberration, an aspherical lens is used.

ASA

American Standards Association. Group that determining numerical ratings of speed for US made photosensitive products. eg films. In 1982, its role and its influence was narrow down by the establishment of the ISO (International Standards Organization).

Aspect Ratio

The ratio of width to height in photographic prints - 2:3 in 35 mm pictures to produce photographs most commonly measuring 3.5 x 5 inches or 4 x 6 inches; Advanced Photo System cameras deliver three aspect ratios as selected by the user.
ATA

ATA- This means the camera supports the electrical interface standard, defined by the PC Card Association (formerly PCMCIA), known as ATA (AT Attachment). This is the mobile computing equivalent of the IDE standard for desktop computers. Most computers have ATA support built-in. ATA is supported by most operating systems like Microsoft Windows 3.1, Windows '95, Windows CE, IBM OS/2, Apple System 7, etc. ATA is supported by most computer manufacturers including IBM, Compaq, Packard Bell, Dell, Gateway 2000, etc.

Auto Exposure Bracketing:

Auto Exposure Bracketing performs automatic exposure bracketing with varied shutter speed and/or aperture.

Autofocus (AF)

System by which the camera lens (most popular) or the camera body (only available in Contax AX) automatically focuses the image of a selected part of the picture subject. The autofocus camera revolution first popularized with the launch of Minolta's Maxxium. Currently, most current SLRs are autofocus based.

Automatic Camera

A camera with a built-in exposure meter that automatically adjusts the lens opening, shutter speed, or both (program) for proper exposure.

Automatic iris.

Lens diaphragm which is controlled by a mechanism in the camera body coupled to the shutter release. The diaphragm closes to any preset value before the shutter opens and returns to the fully open position when the shutter closes.

B (Bulb) Setting

A shutter-speed setting on an adjustable camera that allows for time exposures. When set on B, the shutter will stay open as long as the shutter release button remains depressed. Another similar option is the "T" setting, where it never drains the battery power on automatic camera body.

Background

The part of the scene that appears behind the principal subject of the picture. The sharpness of the background can be influenced by apertures and shutter set. In the flash mode, bulb setting usually is set for absorbing more ambient light (background information), so the end result of the exposure won't be pitch dark.

Backlighting

Light coming from behind the subject, toward the camera lens, so that the subject stands out vividly against the background. Sometimes produces a silhouette effect. Always use something (a hand, a lens shade) to avoid the light falling onto the lens - to avoid lens flares).

Bellows

The folding (accordion) portion in some cameras that connects the lens to the camera body (like the Mamiya RZ). Also a camera accessory that, when inserted between lens and camera body, extends the lens-to-film distance for close focusing or macro photography. Some retain the automatic functions where some have to stop down the lens for manual exposure reading.

Between-The-Lens Shutter

A shutter whose blades operate between two elements of the lens. Most medium format cameras like the Hasselblad have one family of lens with shutter and another without. Most lenses in this family have a smaller maximum aperture than the other family.

Blowup

An enlargement; a print that is made larger than the negative or slide.

Bounce Lighting

Flash or tungsten light bounced off a reflector (such as the ceiling or walls) or attachment that fits on the flash (like the LumiQuest's Pocket Bouncer) to give the effect of natural or available light.

Bracketing

Taking a series of photographs of the same subject at different exposures to insure the "correct" exposure; useful when shooting in situations where a normal metering reading is difficult to obtain. Taking additional pictures of the subject through a range of exposures-both lighter and darker-when unsure of the correct exposure. Some top cameras have provision for automatic bracketing, while manually you can bracket by the use of, say, adjust apertures or shutter speeds setting or both, manually influence the ASA setting or even adjust the flash output power etc..

Burning-In

Basically, a darkroom process that gives additional exposure to part of the image projected on an enlarger easel to make that area of the print darker. This is accomplished after the basic exposure by extending the exposure time to allow additional image-forming light to strike the areas in the print you want to darken while holding back the image-forming light from the rest of the image. Sometimes called printing-in.

Bulb

Flashbulbs - A special flashbulb that can be used at certain shutter speeds is called "**FP**" where the initials stand for Focal Plane. Designed for use with focal-plane shutters these bulbs make a nearly uniform amount of light for a relatively long time. The idea is to turn on the light before the focal-plane shutter starts to open and keep the light on until the shutter is completely closed. Firing delay for flashbulbs is indicated by code letters: "**F**"- fast; "**M**"- medium; "**MF**" - medium fast; "**S**" - slow

Camera shake.

Movement of camera caused by unsteady hold or support, vibration, etc., leading, particularly at slower shutter speeds, to a blurred image on the film. It is a major cause of un-sharp pictures, especially with long focus lenses.

Candid Pictures

Unposed pictures of people, often taken without the subject's knowledge. These usually appear more natural and relaxed than posed pictures.

Coated Lens

A lens covered with a very thin layer of transparent material that reduces the amount of light reflected by the surface of the lens. A coated lens is faster (transmits more light) than an uncoated lens.

Colour negative.

Film designed to produce colour image with both tones and colours reversed for subsequent printing to a positive image, usually on paper.

Colour reversal.

Film designed to produce a normal colour positive image on the film exposed in the camera for subsequent viewing by transmitted light or projection on to a screen.

Composition

An arrangement of objects in a confined area or picture frame

Contact Print

A print made by exposing photographic paper while it is held tightly against the negative. Images in the print will be the same size as those in the negative.

Contrast

The range of difference in the light to dark areas of a negative, print, or slide (also called density); the brightness range of a subject or the scene lighting. It may be also explained as tonal difference. More often used to compare original and reproduction. A negative may be said to be contrasty if it shows fewer, more widely spaced tones than in the original.

Or another way to explain, a difference in visual brilliance between one part of the image and another; without contrast, there would be no such thing as a visible image; a line in a photograph is visible only because it is either darker or lighter in tone than the background; every distinguishable part of the image is the result of a contrast in tonal values.

Cropping

Printing only part of the image that is in the negative or slide, usually for a more pleasing composition, in medium format, esp the 6 x 6, some form of cropping is necessary for publishing on A4 magazine format. May also refer to the framing of the scene in the viewfinder.

C 41

Kodak's standard chemical process for developing color negative film, an industrial reference standard.

Darkroom

A light tight area used for processing films and for printing and processing papers; also for loading and unloading film holders and some cameras. For image purist, the cycle of photograph is not complete if the darkroom process is not handled personally.

Dedicated Flash

A fully automatic flash that works only with specific cameras. Dedicated flash units automatically set the proper flash sync speed and lens aperture, and electronic sensors within the camera automatically control exposure by regulating the amount of light from the flash. A simple glance can differentiate by identifying the multiple contacts on the hot shoe (the place where the flash is mounted).

Definition

The clarity of detail in a photograph.

Delayed action.

Mechanism delaying the opening of the shutter for some seconds after the release has been operated. Also known as self-timer.

Density

The blackness of an area in a negative or print that determines the amount of light that will pass through it or reflect from it. Sometimes referred to as contrast.

Depth of Field

The zone of acceptable sharpness in front of and behind the subject on which the lens is focused; extends approx. one-third in front of and two thirds behind the in-focus subject; dependent on three factors: aperture, focal length, and focused distance; the wider the aperture, the longer the focal length, and the closer the focused distance, the less the depth of field, and vice versa; in comparison to a normal lens, wideangle lenses have inherently more depth of field at each f-number and telephoto lenses have less.

Since this element is very important, another simpler way to explain is the amount of distance between the nearest and farthest objects that appear in acceptably sharp focus in a photograph. Depth of field depends on the lens opening, the focal length of the lens, and the distance from the lens to the subject or can explain as in simpler term as the zone of sharpest focus in front of, behind, and around the subject on which the lens is focused; can be previewed in the camera - very handy for critical work.

Relating article in this site: [Depth of field](#).

Depth of Focus

The distance range over which the film could be shifted at the film plane inside the camera and still have the subject appear in sharp focus; often misused to mean depth of field. Also see "depth of field" section.

Developer

A solution used to make visible the image produced by allowing light to fall on the light-sensitive material. The basic constituent is a developing agent which reduces the light-struck silver halide to metallic silver. Colour developers include chemicals which produce coloured dyes coincidentally with reduction of the silver halides.

Developing Tank

A light tight container used for processing film, a darkroom's essential accessory.

Diaphragm

An adjustable device inside the lens which is similar to the iris in the human eye; comprised of six or seven overlapping metal blades; continuously adjustable from "wide open" to "stopped down"; controls the amount of light allowed to pass through the lens and expose the film when a picture is taken; also controls the amount of depth of field the photograph will have; in lenses designed for single-lens reflex cameras, there are basically two types of diaphragms: Lens opening. A perforated plate or adjustable opening mounted behind or between the elements of a lens used to control the amount of light that reaches the film. Openings are usually calibrated in f-numbers. The more blades used will have a more natural and rounded spots.

There are two types of diaphragms:

Automatic: The most popular type; controlled by a single aperture ring; during viewing and focusing, the diaphragm remains wide open, allowing the maximum amount of light to go to the viewfinder for a bright and easy-to-focus image; at the instant of exposure, it stops down automatically to a particular aperture and then reopens to full aperture immediately afterward.

Manual Preset: Used in some specific lenses like, [PC-Nikkor](#) lenses for Nikon for instance; controlled by two separate rings; the preset ring is first set to the desired aperture, then the aperture ring is rotated to stop down the diaphragm manually for metering or prior to taking pictures.

Diffuse Lighting

Lighting that is low or moderate in contrast, such as on an overcast day.

Diffusing

Softening detail in a print with a diffusion disk or other material that scatters light.

Distortion

Even if the other possible aberrations were totally eliminated, images could result that still have a distorted appearance. For an example, an rectangle may appear as a barrel or pin cushion-shaped object. A lens aberration which does not affect the sharpness of the image, but alters the shape of objects; the inability of a lens to render straight lines perfectly straight; does not improve by stopping down the lens; there are **two types** of distortion:

Barrel: Straight lines are bowed in at the edges of the picture frame resembling the sides of a barrel; present in small amounts in some wideangle or wideangle-zoom lenses, but uncorrected in fisheye lenses.

Pincushion: The opposite of barrel distortion; straight lines are bowed in toward the middle to resemble the sides of a pincushion; present in small amounts in some telephoto and telephoto-zoom lenses.

Dodging

Holding back the image-forming light from a part of the image projected on an enlarger easel during part of the basic exposure time to make that area of the print lighter.

Double Exposure

Two pictures taken on one frame of film, or two images printed on one piece of photographic paper. Some cameras can have double exposure level depressed with multiple exposures one even with a motor drive.

E6

Kodak's standard chemical process for developing Ektachrome or compatible slide films from other films makers apart from Kodak.

Easel

A device to hold photographic paper flat during exposure, usually equipped with an adjustable metal mask for framing.

Emulsion

Micro-thin layers of gelatin on film in which light-sensitive ingredients are suspended; triggered by light to create a chemical reaction resulting in a photographic image. Basically, suspension of light-sensitive silver salts in gelatin.

Emulsion Side

The side of the film coated with emulsion. In contact printing and enlarging, the emulsion side of the film-dull side-should face the emulsion side of the photo paper-shiny side.

Enlargement

A print that is larger than the negative or slide; also see "blowup".

Enlarger

A device consisting of a light source, a negative holder, and a lens, and means of adjusting these to project an enlarged image from a negative onto a sheet of photographic paper.

Existing Light

Available light. Strictly speaking, existing light covers all natural lighting from moonlight to sunshine. For photographic purposes, existing light is the light that is already on the scene or project and includes room lamps, fluorescent lamps, spotlights, neon signs, candles, daylight through windows, outdoor scenes at twilight or in moonlight, and scenes artificially illuminated after dark.

Exposure

The quantity of light allowed to act on a photographic material; a product of the intensity (controlled by the lens opening) and the duration (controlled by the shutter speed or enlarging time) of light striking the film or paper. The act of allowing light to reach the light-sensitive emulsion of the photographic material. Also refers to the amount (duration and intensity) of light which reaches the film.

Exposure Latitude

The range of camera exposures from underexposure to overexposure that will produce acceptable pictures from a specific film.

Exposure Meter

An instrument with a light-sensitive cell that measures the light reflected from or falling on a subject, used as an aid for selecting the exposure setting. The same as a light meter.

Extension bellows.

Device used to provide the additional separation between lens and film required for close-up photography. Consists of extendible bellows and mounting plates at front and rear to fit the lens and camera body respectively.

F-number

The numbers on the lens aperture ring and the camera's LCD (where applies) that indicate the relative size of the lens aperture opening. The f-number series is a geometric progression based on changes in the size of the lens aperture, as it is opened and closed. As the scale rises, each number is multiplied by a factor of 1.4. The standard numbers for Calibration are 1.0, 1.4, 2, 2.8, 4, 5.6, 8, 11, 16, 22, 32, etc., and each change results in a doubling or halving of the amount of light transmitted by the lens to the film plane. Basically, calculated from the focal length of the lens divided by the diameter of the bundle of light rays entering the lens and passing through the aperture in the iris diaphragm.

f-stop

Useful for determining the maximum flash to-subject distance for flash photography.

Film

A photographic emulsion coated on a flexible, transparent base that records images or scenes

Film Safe

Describes the fact that film is sealed in the cassette; avoids the danger of exposure to light before shooting and mishandling of negatives after shooting.

Film Speed

Indicated by a number such as ISO 100 or ISO 400 etc. The sensitivity of a given film to light. The higher the number, the more sensitive or faster (and more grainier) the film. Note: ISO stands for International Standards Organization.

Filter

A colored piece of glass or other transparent material used over the lens to emphasize, eliminate, or change the color or density (ND) of the entire scene or certain areas within a scene. Also see "colour temperature", "UV". Technically, it explained as a piece of material which restricts the transmission of radiation. Generally coloured to absorb light of certain colours. Can be used over light sources or over the camera lens. Camera lens filters are usually glass either dyed or sandwiching a piece of gelatin in a screw-in filter holder.

Finder

Also known as viewfinder and projected frame. A viewing device on a camera to show the subject area that will be recorded on the film.

Fisheye lens.

Ultra-wide angle lens giving 180 degree of view. Basically produces a circular image on 35 mm, 5-9 mm lenses showing whole image, 15-17 mm lenses giving a rectangular image fitting just inside the circle, thus representing 180 across the diagonal.

Fixed-Focus

Describes a non-adjustable camera lens, set for a fixed subject distance.

Fixed-Focus Lens

A lens that has been focused in a fixed position by the manufacturer. The user does not have to adjust the focus of this lens, applies on most entry or disposable cameras.

Fixing Bath

Darkroom material. A solution that removes any light-sensitive silver-halide crystals not acted upon by light or developer, leaving a black-and-white negative or print unalterable by further action of light. Also referred to as hypo.

Fixer. Solution, usually based on sodium thiosulphate, in which films or prints are immersed after development to convert the unexposed silver halides in the emulsion to soluble products that can be washed out. This prevents subsequent deterioration of the image.

Flash

The artificial light source in the dark. Electronic flash requires a high voltage, usually obtained from batteries through a voltage-multiplying circuit. It has a brief, intense burst of light, usually used where the lighting on the scene is inadequate for picture-taking. They are generally considered to have the same photographic effect as daylight. Most flash will correct the color temperature back to 5000 kelvin - the daylight color. You can play around with filters mounting on the flash head for some specific effects or alter the color if necessary. Modern flash has multiple TTL flash exposure control functions and even extend to autofocus control. Some specialized flash are high speed repeating flash which can use for stroboscopic effect, UV-flash for ultra violet light photography etc.

Format

The actual size of the photograph, either slide or negative, produced by a camera; in 35mm photography, the picture measures 24mm x 36mm and has a diagonal of 43mm, While the new APS (Advance Photo System), several new formats were included, including panorama . While it can also be explained as shape and size of image provided by camera or presented in final print or transparency. Governed in the camera by the opening at the rear of the body over which the film passes or is placed. The standard 35 mm format is 36 x 24 mm; half-frame, 18 x 24 mm; 126 size, 28 x 28 mm; 110, 17 x 13 mm; standard roll film (120 size), 2x 2 in.

Ghost images

Bright spots of light, often taking the shape of the aperture, which appear in the camera viewfinder or in the final photograph when a lens is pointed at a bright light like the sun; controllable through the use of multilayer coating of the lens elements.

GN (Guide number)

$$\text{flash-to-subject distance} = \frac{\text{guide number}}{\text{f/stop}}$$
$$\text{f/stop} = \frac{\text{guide number}}{\text{flash-to-subject distance}}$$

Used to express the power output of the flash nit. It indicates the power of a flash in relation to ISO film speed. Guide numbers are quoted in either meters or feet. Guide numbers are used to calculate the f/stop for correct exposure as follows: Number calculated by multiplying proper flash exposure aperture by the subject distance.

Grain.

Minute metallic silver deposit, forming in quantity the photographic image. The individual grain is never visible, even in an

enlargement, but the random nature of their distribution in the emulsion causes over-lapping, or clumping, which can lead to graininess in the final image. Also cross check with below for graininess.

Hot Shoe

Usually rest around the pentaprism of the camera (but some were designed around the film rewind knob). It has an electrical contact which mated with a contact in the mounting foot of the flash unit. This allows the camera to fire the flash at the proper time without any other electrical connections between flash and camera. The fitting on a camera that holds a small portable flash. It has an electrical contact that aligns with the contact on the flash unit's "foot" and fires the flash when you press the shutter release. This direct flash-to-camera contact eliminates the need for a PC cord. Some referred it as accessory shoe. Modern flash demand more than just the main electrical contact and often has more dedicated functions such as TTL control, viewfinder ready light etc. and thus, you will find more secondary contacts other than the main.

Handle Mount flash

Also often referred as bracket flash. It comprised of one arm of the L-shaped bracket extends under the camera body and uses the camera's tripod socket to mount the camera on the bracket. The vertical arm of the bracket serves as a handle and mounts a flash unit in an accessory shoe often on top of the handle portion, but there are other methods. Flash mounted in a bracket usually requires a separate electrical cord to make the electrical connection between camera body and flash unit.

Hyperfocal Distance

Distance of the nearest object in a scene that is acceptably sharp when the lens is focused on infinity.

Image.

Two-dimensional reproduction of a subject formed by a lens. When formed on a surface, i.e. a ground-glass screen, it is a real image; if in space, i.e. when the screen is removed, it is an aerial image. The image seen through a telescope optical viewfinder, etc. cannot be focused on a surface without the aid of another optical system and is a virtual image.

Incident light.

Light falling on a surface as opposed to the light reflected by it.

Infinity.

Infinite distance. In practice, a distance so great that any object at that distance will be reproduced sharply if the lens is set at its infinity position, i.e. one focal length from the film.

Interchangeable lens.

Lens designed to be readily attached to and detached from a camera.

Inverted telephoto lens.

Lens constructed so that the back focus (distance from rear of lens to film) is greater than the focal length of the lens. This construction allows room for mirror movement when short focus lenses are fitted to SLR cameras.

Iris.

Strictly, iris diaphragm. Device consisting of thin overlapping metal leaves pivoting outwards to form a circular opening of variable size to control light transmission through a lens.

ISO Speed

The international standard for representing film sensitivity. The emulsion speed (sensitivity) of the film as determined by the standards of the International Standards Organization. In these standards, both arithmetic (ASA) and logarithmic (DIN) speed values are expressed in a single ISO term. For example, a film with a speed of ISO 100/21° would have a speed of ASA 100 or 21 DIN. The higher the number, the greater the sensitivity, and vice versa. A film speed of ISO 200 is twice as sensitive as ISO 100, and half that of ISO 400 film.

Leader (Film Leader).

Part of film attached to camera take-up spool. 35 mm film usually has a leader of the shape originally designed for bottom-loading Leica cameras, although most cameras simply need a short taper.

LED

Light Emitting Diode. Light producing transistors used to display dots, numeric and text in the viewfinder, slowly replacing by LCD display.

Lens

One or more pieces of optical glass or similar material designed to collect and focus rays of light to form a sharp image on the film, paper, or projection screen.

Lens aberration

Optical flaws which are present in small amounts in all photographic lenses; made up of chromatic aberration, spherical aberration, curvature of field, distortion, etc.; a perfect lens would show the image of a point as a point and a straight line as a straight line, but in practice, lenses are never perfect: they reproduce a point as a patch and a straight line as a more or less curved band; most of the trouble is caused by aberrations, inherent in the lens construction; it's the job of the lens designer to control most of the aberrations as much as possible by combining a number of single lenses in such a way that the aberrations of one lens tend to be cancelled out by opposing aberrations in the others.

Lens Shade

A collar or hood at the front of a lens that keeps unwanted light from striking the lens and causing image flare. May be attached or detachable, and should be sized to the particular lens to avoid vignetting.

ens Speed

The largest lens opening (smallest f-number) at which a lens can be set. A fast lens transmits more light and has a larger opening than a slow lens. Determined by the maximum aperture of the lens in relation to its focal length; the "speed" of a lens is relative: a 400 mm lens with a maximum aperture of f/3.5 is considered extremely fast, while a 28mm f/3.5 lens is thought to be relatively slow.

Light meter

(See Exposure meter)

Lighting ratio.

The ratio of the brightness of light falling on the subject from the main (key) light and other (fill) lights. A ratio of about 3:1 is normal for colour photography, greater ratios may be used for effect in black-and-white work.

Macro Lens

A lens that provides continuous focusing from infinity to extreme close-ups, often to a reproduction ratio of 1:2 (half life-size) or 1:1 (life-size). Nikon's version for their "macro" is "micro", eg. 105mm F2.8 Micro-Nikkor.

Micro lens

A lens for close-up photography; designed to focus continuously from infinity down to a reproduction ratio of 1: 2, or with a matched extension ring or teleconverter down to 1: 1; available in normal or telephoto focal lengths to provide a variety of free working distances; with the exception of Nikon, this type of lens is called a "Micro Nikkor" lens. Also see above, Macro or Makro (Usually for German origin lenses)..

Macro photography

The process of taking photographs of small objects with regular photographic lenses at reproduction ratios of 1X or greater; also referred to as "photomacrography. "

Magazine

A lighttight metal container (cartridge) that holds 135 film (cylindrical magazine) or when apply to medium format, magazine back refer to the inter changeable container that holds the films for mounting on the back of the camera for exposures.

Motor Drive

A mechanism for advancing the film to the next frame and recocking the shutter, activated by an electric motor usually powered by batteries. Popular for action-sequence photography and for recording images by remote control.

Multilayer coating

The depositing of multiple coats of anti-reflective materials on a lens surface to reduce ghost images and flare produced by internal reflections and insure faithful color rendition; in the Nikon Integrated Coating system, the number of layers is determined by the type of optical glass and the position of the element in the lens design.

Negative

The developed film that contains a reversed tone image of the original scene.

Normal Lens

A lens that makes the image in a photograph appear in perspective similar to that of the original scene (approximately 45°). A normal lens has a shorter focal length and a wider field of view than a telephoto lens, and a longer focal length and narrower field of view than a wide-angle lens. Normal lenses corresponding to that portion of human vision in which we can discern sharp detail; technically defined as a lens whose focal length is approximately equal to the diagonal of the film frame; in 35mm photography, the diagonal measures 43mm, but in practice, lenses with focal lengths from 50mm to 60mm are considered normal.

Overexposure

A condition in which too much light reaches the film, producing a dense negative or a very bright/light print or slide.

Perspective

The rendition of apparent space in a flat photograph, i.e., how far the foreground and background appear to be separated from each other; determined by only one factor: the camera-to-subject distance; if objects appear in their normal size relations, the perspective is considered "normal"; if the foreground objects are much larger than the ones in the background, the perspective is considered "exaggerated"; when there is little difference in size between foreground and background, we say the perspective looks "compressed."

Plane.

Level surface. Used in photography chiefly in respect to focal plane, an imaginary level surface perpendicular to the lens axis in which the lens is intended to form an image. When the camera is loaded the focal plane is occupied by the film surface.

Print

A positive picture, usually on paper, and usually produced from a negative.

Primary Optical Area

Area in composition that visually demands the most attention, usually found slightly above and to the left of the actual center.

Printing Frame

A device used for contact printing that holds a negative against the photographic paper. The paper is exposed by light from an external light source.

Rangefinder

Instrument for measuring distances from a given point, usually based on slightly separated views of the scene provided by mirrors or prisms. May be built into non-reflex cameras. Single-lens reflexes may have prismatic rangefinders built into their focusing screens. The Leica and the Contax G2 still keep the flag up in this areas.

Resolution

The ability of a lens to discern small detail; in photography, the image resolution in the final photograph depends on the resolving power of the sensitive emulsion and on that of the lens—the two are not related, but the effective resolution is a function of both; for reasonably accurate photographic measurements of lens resolution, the sensitive material must therefore have a much greater resolving power than the lens.

Reticulation

Cracking or distorting of the emulsion during processing, usually caused by wide temperature or chemical-activity differences between the solutions.

Safelight

An enclosed darkroom lamp fitted with a filter to screen out light rays to which film and paper are sensitive. Light source consisting of housing, lamp and screen of a colour that will not affect the photographic material in use. Safelight screens are available in various colours and sizes for specific applications.

Saturation

An attribute of perceived color, or the percentage of hue in a color. Saturated colors are called vivid, strong, or deep. Desaturated colors are called dull, weak, or washed out.

Scale.

Focusing method consisting of set of marks to indicate distances at which a lens is focused. May be engraved around the lens barrel, on the focusing control or on the camera body.

Screen.

In a camera. the surface upon which the lens projects an image for viewfinding and, usually, focusing purposes. In SLR cameras. almost universally a fresnel screen with a fine-ground surface. Often incorporates a microprism or split-image rangefinder.

Sharpness

A term used to describe the ability of a lens to render fine detail clearly; dependent on the contrast and resolution of a lens and varies with the f/stop; in general, a lens is sharpest at the middle apertures. Also technically can be explained as clarity of the photographic image in terms of focus and contrast. Largely subjective but can be measured to some extent by assessing adjacency effects, i.e. the abruptness of the change in density between adjoining areas of different tone value.

Shutter

Blades, a curtain, plate, or some other movable cover in a camera that controls the time during which light reaches the film.

Shutter Priority

An exposure mode on an automatic or autofocus camera that lets you select the desired shutter speed; the camera sets the aperture for proper exposure. If you change the shutter speed, or the light level changes, the camera adjusts the aperture automatically.

Stop Bath

Darkroom material. An acid rinse, usually a weak solution of acetic acid, used as a second step when developing black-and-white film or paper. It stops development and makes the hypo (fixing bath) last longer.

Stopping Down

Changing the lens aperture to a smaller opening; for example, from f/8 to f/11. Some lenses, like PC lens or attachment with a none dedicated bellow on macro photography, stop down exposure metering is required for correct reading.

Telephoto Lens

A lens that makes a subject appear larger on film than does a normal lens at the same camera-to-subject distance. A telephoto lens has a longer focal length and narrower field of view than a normal lens and have a shallower depth of field than wide angle lenses. But it can do isolation of subject and have a longer reach without going near to the subject. Life can be very difficult in sports and wildlife photography. Telephoto lens whose focal length is longer than the diagonal of the film frame; in 35mm photography, lenses longer than 50-55mm; also referred to as a "long" lens.

Tripod

A three-legged supporting stand used to hold the camera steady. Especially useful when using slow shutter speeds and/or telephoto lenses. Another is the monopod, single leg tripod.

Ultra-wide angle lens.

Extra-wide angle lens, usually those with an angle of view greater than 90°. For 35 mm cameras the description usually applies to lenses of shorter focal length than about 24 mm.

Underexposure

A condition in which too little light reaches the film, producing a thin negative, a dark slide, or a muddy-looking print.

Viewfinder.

Device or system indicating the field of view encompassed by the camera lens. The term is sometimes used as a description of the type of camera that does not use reflex or "straight-through" viewing systems and therefore has to have a separate viewfinder.

Vignetting

Underexposure of image corners produced deliberately by shading or unintentionally by inappropriate equipment, such as unsuitable lens hood or badly designed lens. A common fault of wide-angle lenses, owing to reflection cut-off, etc. of some of the very oblique rays. May be caused in some long-focus lenses by the length of the lens barrel.

Wide-Angle Lens

A lens that has a shorter focal length and a wider field of view (includes more subject area) than a normal lens. Also can be explained as a lens whose focal length is shorter than the diagonal of the film frame; in 35mm photography, lenses shorter than 50mm; also referred to as a "short" lens.

Zoom Lens

A lens in which you adjust the focal length over a wide range of focal lengths. Substituting lenses of many focal lengths. Zoom lenses whose focal length is continuously variable over a certain range without a change in focus; its focal length is changed by operating a separate zoom or a combination focusing/zoom ring; difficult type of lens to design and manufacture, very useful for the photographer on a budget or one who likes to travel light.