

City of Angels School

Independent Study

Los Angeles Unified School District PHOTO B: Course: #200504

STUDENT'S Instructional Guide

Week 1 - Photo Composition (Part 1) written assignments

NAME:

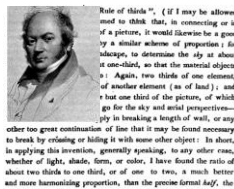
DATE:



PHOTOGRAPHIC COMPOSITION

Good Composition is the key to taking better photos straight away.
All photographers know the RULE OF THIRDS and use it to compose their images.

A Quick History Lesson



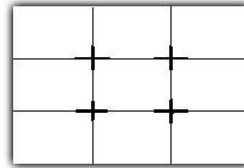
Rule of thirds "... (if I may be allowed
not to think that, in connecting or in
of a picture, it would likewise be a good
by a similar scheme of proportion) for
the purpose, to determine the sky at about
to one-third, so that the material objects
is : Again, two thirds of one element,
of another element (as of land) : and
a but one third of the picture, of which
go for the sky and aerial perspective—
ply in breaking a length of wall, or any
other too great continuation of line that it may be found necessary
to break by creating or hiding it with some other object : In short,
in applying this invention, generally speaking, to any other case,
whether of light, shade, form, or color, I have found the ratio of
about two thirds to one third, or of one to two, a much better
and more harmonizing proportion, than the precise formal half, the

Above: J.T. Smith by William Skelton and an excerpt from *'Remarks on Rural Scenery'*

The Rule of Thirds was first coined by an engraver named John Thomas Smith (also known as Antiquity Smith) in his 1797 book *'Remarks on Rural Scenery'*. Smith quotes a 1783 work by artist Sir Joshua Reynolds who discusses the balance of light and dark in a painting. He then elaborates and states, "Analogous to this 'Rule of Thirds' (if I may be allowed to so call it) I have presumed to think that, in connecting or in breaking the various lines of a picture, it would likewise be a good rule to do it, in general, by a similar scheme of proportion; for example, in a design of landscape, to determine the sky at about two-thirds; or else at about one-third, so that material objects might occupy the other two..."

How it Works

You may have noticed your camera has an option to show a grid. When shown on your display, it breaks the horizontal screen into 9 even squares. This makes three horizontal and three vertical spaces. The idea is to place your subject in either the top, bottom, left or the right third of the screen.



Why it Works

The Rule of Thirds is closest to our eye's natural way of viewing images. By using this technique, we create natural, balanced images that are pleasing to look at.

What are some new words you learnt?
List them below.

-
-
-
-
-
-
-



Image Copyright YasminLorrainePhotography.com 2019



©Ms SmArty Pants 2019

List 3 things you learned after reading this sheet

Photography Composition

The 'Rules' of Composition

By Chris Monaghan

Suitable for photography & other visual arts subjects

Composition

The word composition means **combining** or **putting together** parts to form a whole.

Composition can apply to many works of human endeavor including music and writing – in fact anything that is arranged or 'put together' using conscious thought.

We are going to look at some of the most important 'rules' or conventions of composition:

Rule of Thirds

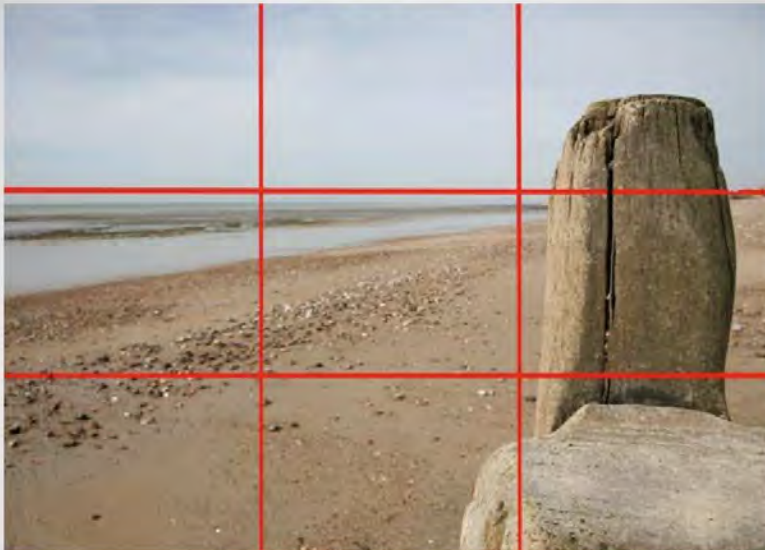
Rule of Even & Odd

Triangles

Learning 'rules' about art can seem stifling or constricting – if all artists just follow a set of rules then their art would look very similar and become very boring.

Many original artists manage to break or 'bend' these rules or conventions, but to do so successfully **they first had to fully understand the rules and conventions.**

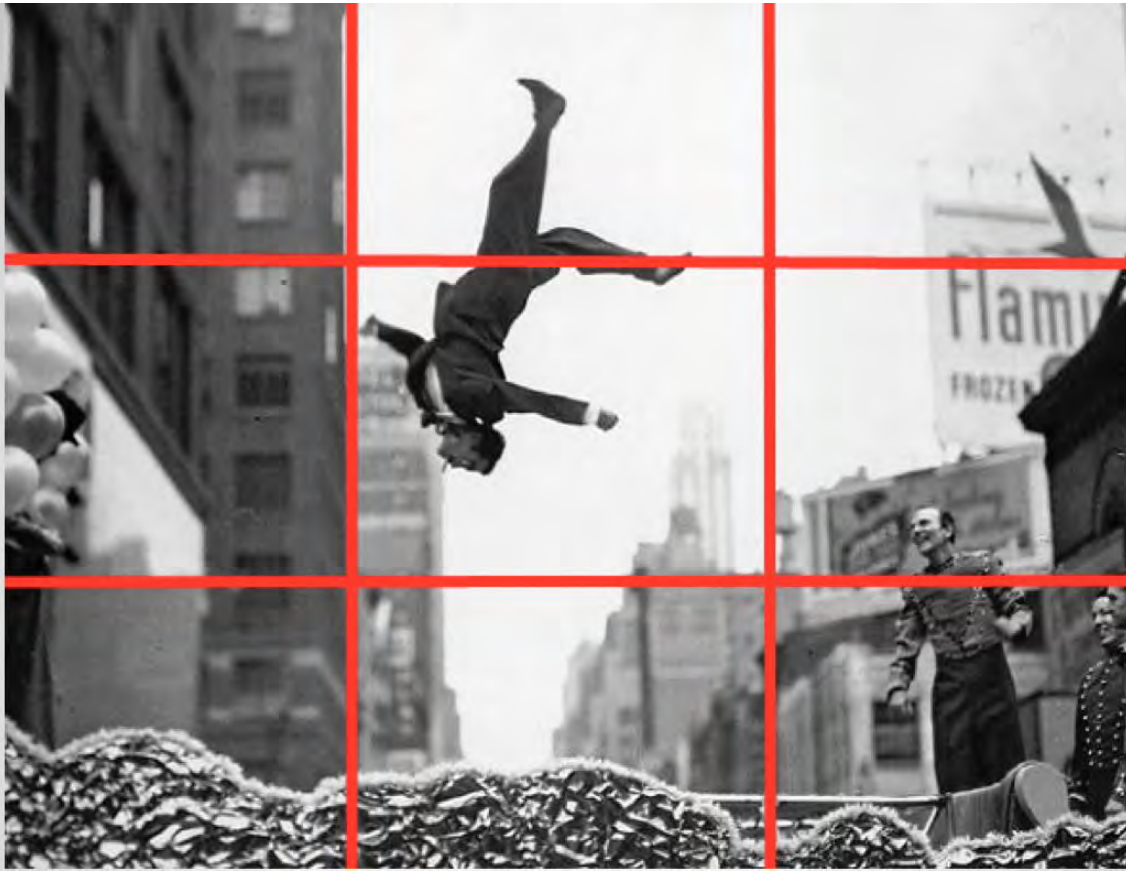
Rule of Thirds



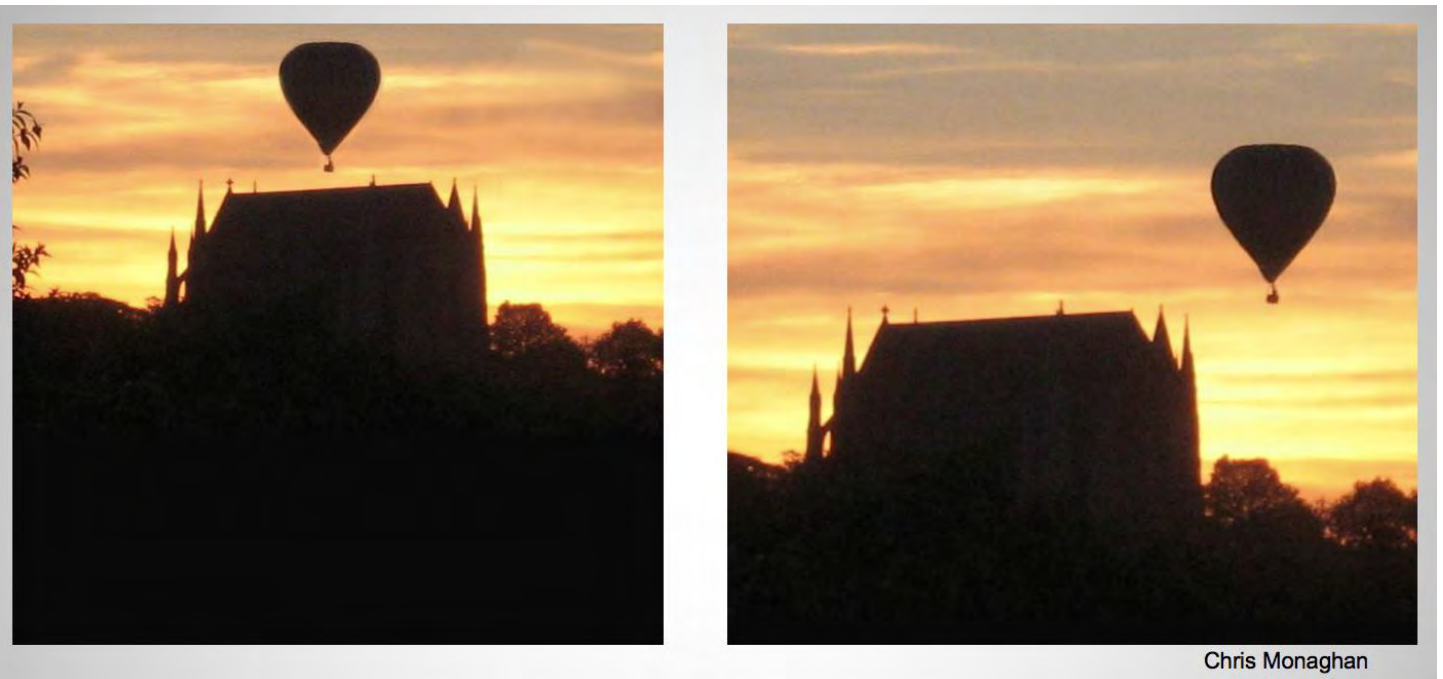
Chris Monaghan

Divide the image into thirds as shown – If the main visual components (things in the image) lie on or near the lines then the image often tends to look 'right'. In this image the horizon line is on one of the bisectors.

[Remember, rules are there to be broken - once you understand and can follow them!]



Sometimes an image does not follow the rule of thirds exactly, but the main visual components ('things') in the image are close to the $\frac{1}{3}$ rd bisectors.



Look at the two pictures above. Which image more closely follows the rule of thirds?

Image 1



Image 2



*Which image do you prefer?

*Which image more closely follows the rule of thirds?

How does the rule of odds work?

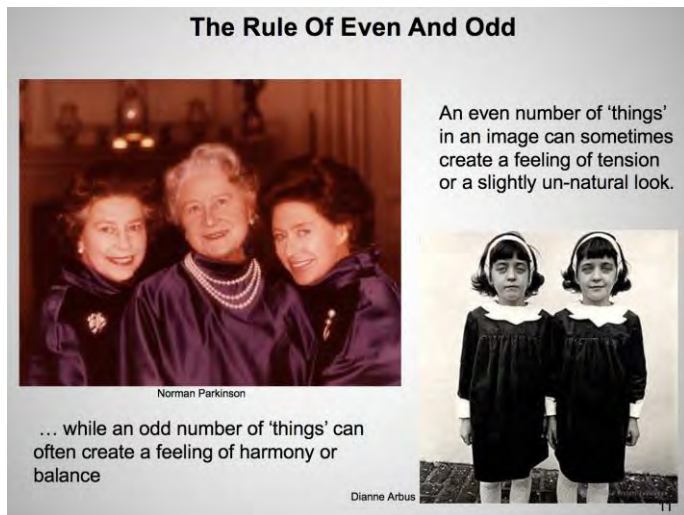
The basis of the rule of odds is that our brains are wired to try to compare even numbers, to sort sort them into competing groups.

This becomes distracting if the elements are evenly matched as the viewer is pulled between the two, or four, competing elements.

If the elements of an image are arranged according to the rule of odds, the viewer's eye is allowed to flow around the image more easily. This leads to a greater feeling of harmony in the image.

That said, you don't have to go counting how many people are in a crowd, or how many flowers are in a bunch. Anything over seven and the numbers are too large for us to. Our brains switch off.

The rule of odds is most effective with three and five elements in an image.



The rule of odds is most effective with how many elements in an image? (select two answers)

- a. 2
- b. 3
- c. 4
- d. 5

Triangles are present, in one way or another, in almost everything we see – it's just a case of distinguishing them and knowing what to do with them. They make great compositional tools as they're easy to make and manipulate and are remarkably common.

Triangles are a great way of combining different compositional techniques, such as lines and paths, using them to create a more interesting aspect of a photograph.

The best thing about using triangles is their ability to make a photo feel stable... or unstable.

Why use Triangles

It's not really a case of *why* you should be using triangles in your composition; you'll come to realise that the inclusion of triangles is inevitable. It's more about why you should be using them *properly*.

Triangles are a great way of grouping together three points of a photograph and organizing them to portray a certain feeling such as stability, aggression, instability, etc.

When you understand this, you can use them as invisible features of a photo to evoke strong feelings in the viewer.

How to Create a Triangle


So long as you have three vague points of interest in a photo that don't exist on the same line, you can easily create a triangle. It's not about having three clear lines joining up in the photo – that would be too obvious – but about grouping points of interest.

The photo below, for example, only has one physical line but the shape of the roof and the angle of the building's sides and stairs make us see a full triangle.



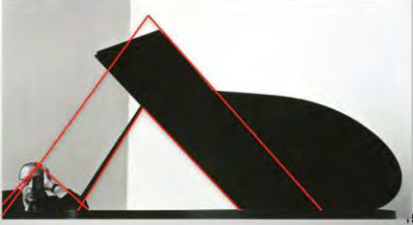
Have a look at the photo below as a slightly less stable triangle – notice how I used the submerged breakwater as one of the edges of the triangle.





Rule of Triangles

Triangles have 3 sides and tend to form **stable, solid looking** compositions.





Victorian Family Portraits

Can you spot any triangles?
Why were triangular compositions often used for family portraits?



Why are triangular compositions often used in family portraits?

- a. The triangle symbolizes stability and solidarity.**
- b. The triangle is pretty.**
- c. The triangle is a rule that was made up and has to be followed.**

Week 1 – Photo Activity

Choose 10 ideas from the list below. You will have to take a lot of photos to find the ones you like best. Try to compose your photos in an interesting way. You can submit each photo to this assignment, or compile them onto a sheet like a Google Doc. No explanation needed for the photos

1. **Good Morning:** Just give us a view of your morning. Is it hectic or relaxed, involve work, commutes, playtime, breakfast? What's going on for you in the morning?
2. **Headshot:** Just from the neck up for this one. Try for a living human subject, whether yourself or someone else. If you can find a model willing to pose for you, great.
3. **Landscapes/Nature/Trees:** You may not live in a rural area, so you can try a park if you're a city dweller. Black and white or color will be accepted. A tree **MUST** be included in your picture.
4. **Hands:** Yup, that's it.
5. **From a High Angle:** Take your shot from above!
6. **From a Low angle:** Take your shot from below!
7. **A Bad Habit:** We all have them, so get us a great one!
8. **A Childhood Memory:** Dig deep for this one. It should be something that is vivid in your mind, whether good, bad or ugly!
9. **Someone You Love:** You can be in or out of the shot.
10. **Eyes:** However you see it.
11. **Shoes:** Some of us are obsessed with these.
12. **Broken:** This can be an item, a feeling, or an event.
13. **Technology:** Must be something nifty!
14. **Silhouette:** Play with the shadows.
15. **Faceless Self-Portrait:** Keep it clean people!
16. **Food:** All things yummy!
17. **Tranquility:** This could be a scene, a person, animal or any other way you envision the theme.
18. **Fierce:** Attitude is a state of mind.
19. **Sunflare:** This one could be tricky. No artificial light allowed!
20. **Yourself With 13 Things:** However you want!
21. **Elderly:** This one explains itself.
22. **Speed:** Catch it if you can.
23. **Close-Up:** Practice your Macro Photography!
24. **Construction:** You can stage it if you have to, but an actual scene is better.

Week 2 - Photo Composition (Part 2) written assignments

Week 2 written assignment

Click the link to watch the video. Answer the following questions.

<https://www.youtube.com/watch?v=7ZVyNjKSr0M&t=1s>

1. What is Rule of Thirds in Photography?
 - a. placing 3 things in the picture far apart from each other
 - b. placing 3 objects or people next to each other
 - c. placing the important things on the intersection or the lines of thirds
2. What are leading lines in Photography?
 - a. Lines that added to the photo when editing
 - b. Lines that visually lead your eye into the picture.
 - c. Lines of thirds that divide out the photo
3. What do Diagonal lines do in a photograph?
 - a. They create visual movement in the photograph.
 - b. They divide up the picture into smaller parts
 - c. They make the picture more calming
4. What does Framing do IN a photograph?
 - a. It helps the picture hang better on the wall and look more professional
 - b. It detracts from the main image of the photo
 - c. It helps highlight the most important part of the picture.
5. What does figure to ground mean in a photograph?
 - a. It shows high contrast between the subject & the background
 - b. It means you always should take pictures of people when you are using figure to ground.
 - c. It means that figures should be the most important thing in the photos
6. What does "fill the frame" mean in photography?
 - a. Always include only one person when taking a portrait.
 - b. Get close up on your subjects to fill all the space.
 - c. It means put as many things as you can inside of the frame when taking a picture to make it interesting.

7. What does "center eye" mean in photography?

- a. Always stare at the subject to be sure they are looking at you when you take the picture.
- b. It means put the middle of the picture right between the subjects eyes to be sure it's balanced.
- c. It means place the subject's dominant eye in the center of the frame while taking the picture.

8. Why should you put patterns in photographs?

- a. Patterns create unity & are pleasing to look at, but best when interrupted.
- b. Patterns make repetition so that people know exactly what the photo is all about.
- c. When you are taking pictures of building and objects.

9. What is symmetry in photography?

- a. Symmetry is when there is only one main object in the photo.
- b. Symmetry is when you use geometric shapes and shapes like hearts & butterflies.
- c. Symmetry is pleasing to the eye and create visual balance in photograph.

10. You have to use one of these rules in your photographs for them to be considered "good?"

- a. True
- b. False

Week 2 - Amazing Photography Project

Assignment: Find 5 examples of AMAZING PHOTOGRAPHY. Next, create 5 examples of AMAZING PHOTOGRAPHY (you take the photos!). I suggest you check out Pulitzer Prize winning photos, New York Times photos and AP photos.

The rubric:

1. (25 points) Put the photos (5 found and 5 of your own) in a Presentation like PowerPoint or Google Slides. (10 slides total)
2. (20 points) Explain each photo's composition by using the terminology listed in the video.
3. (5 points) List who took it and when it was taken.
4. (5 points) Tell why you like the photo.
5. (5 points) Use complete sentences

Week 3 - Black and White Photography

Week 3 written assignments

Read the page. Answer the question in the caption at the bottom.

Why Black and White?

Black and white continues to be a viable option in photography because it does certain things better than color. It's better suited for strong graphic design, for rendering textures, and for handling high-contrast lighting conditions. Color can sometimes look too casual and can distract the viewer from the content of the photograph, while black and white looks more formal, less like a snapshot, and sometimes even gritty. Black-and-white prints are better suited for hand processing because they

are not as temperature sensitive and can be processed using safelights.

Because color images are so common now, black-and-white photography stands out as something unusual and exotic. Its unique look will continue to engage viewers and intrigue photographers for a long time to come. Black-and-white images also provide a bridge back to the beginnings of this art form, linking today's photographers to the earliest pioneers.



Fig. 3-2. The "S" curve of the curb leads the eye through an image filled with strong textures, bold light, and dark tones. How does the image's gritty quality affect its mood?
Brassai, *Open Gutters*, from *"Paris by Night,"* 1933.

2. Respond to the quote below. What do you think it means? Do you agree?

"To see in color is a delight for the eye but to see in black and white is a delight for the soul."

-Andri Cauldwell

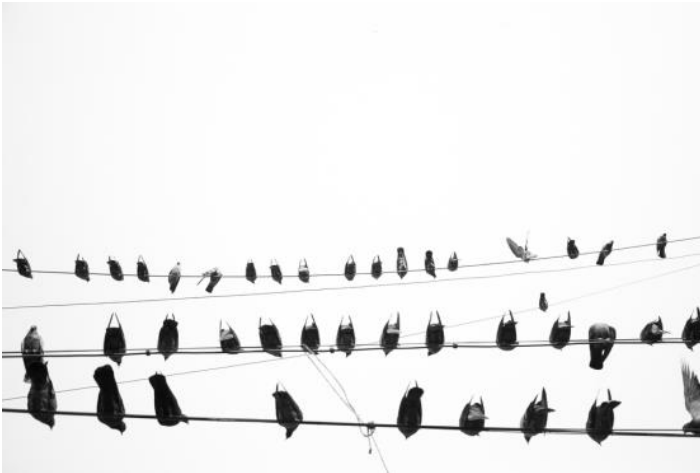
3. Look up the following vocabulary words and match them to the best definition.

- | | |
|-------------------|--|
| 1. Monochrome | A. a dark area or shape produced by a body coming between rays of light and a surface. |
| 2. Contrast | B. the area around and between a subject. |
| 3. negative space | C. the state of being strikingly different from something else |
| 4. pattern | D. a photograph or picture developed or executed in black and white or in varying tones of only one color. |
| 5. shadow | E. a repeated design. |

Think about how can you decide if a photo would be better in monochrome?

When finding a subject look for:

Line, Negative Space, Pattern, Contrast, and Shadows



Once you find your subject...how do you decide if you want to make it monochrome?

Think... What role does color play in your photo? What mood do you want to communicate?

Examine the following examples:



Click the link to watch the video and answer the following questions.

<https://www.youtube.com/watch?v=FeCcHtfx9QI>

4. Why is shooting in black and white sometimes better than shooting in color?

- a. Not enough information in color
- b. Too much information in color.

5. Another reason to shoot in black and white is because color...

- a. makes us squint our eyes too much.
- b. can be too plain.
- c. can be distracting.
- d. is boring.

6. Black and white photography is photography stripped down to only brightness, dark and light. In those dark and lights you will need to use already learned skills to capture shape, form, pattern, and texture to make your photography interesting.

- a. True
- b. False

7. Real life looks different than a photo because in real life you use your other senses when looking at something, and the experience is different when you include: touch, smell, feeling, sound.

- a. True
- b. False

8. Why does the speaker suggest Black & White photography for beginners?

- a. B&W photography comes naturally since that is how we see the world.
- b. B&W is not a good choice at all.
- c. Color is ugly and distorts reality.
- d. Color can be distracting to an artist since it can carry meaning of its own.

Click the link to watch the video and answer the following questions.

https://www.youtube.com/watch?v=Xw5_qb71bXs

9. Looking at his work, you quickly realize that Ansel Adams is a big fan of:

- a. The mountains
- b. Rivers
- c. Portraits

10. True or False: Adams often shot during or after a storm to get dramatic conditions in his photos.

- a. True
- b. False

11. One of the ways Adams showed the large scale of his subjects is by:

- a. Making sure the foreground was smaller than the background
- b. including an uneven horizon line
- c. Placing the horizon line really high in the photo

12. Adams invented a system for exposing and developing film called:

- a. The Zone System
- b. The black and white scale
- c. The exposure scale

13. Visualization is basically

- a. The process of editing in photoshop to get your photo to look good
- b. Seeing what you want the finished photo to look like before you ever take the photo
- c. Visualizing the settings you will need on your camera to get the proper exposure

14. True or False: Adams' work helped people to realize that photography was not just about documenting things, but that it could be an art form.

- a. True
- b. False

15. Ansel Adams is widely considered to be one of the greatest _____ photographers of all time.

- a. Portrait
- b. Landscape
- c. Journalism

Week 3 Photo project

Take pictures using the following guidelines. Select your 5 best pictures to submit. The pictures must be in black and white. Submit them to this assignment individually or compile them onto a document.

- a picture of some sort of pattern
- a picture of some sort of interesting texture
- a picture of a subject in negative space
- a picture of someone's face (please get their permission)
- a building
- a picture taken somewhere indoors
- a picture of something with interesting lines
- a picture where you fill the frame
- a picture of whatever you think would look great in black and white

You will be scored based on the following Rubric:

	Excellent	Average	Below Average
Assignment	Turned in the required number of photographs All images clearly represent assignment focus	Turned in less than the required number of photographs Images mostly represent assignment focus	Turned in no photographs Did not photograph anything
Principles and Elements of Design and Composition: Black and White Photography	Strong evidence of consideration of principles and elements. Displayed a clear effort in regards to decision making a photograph black and white.	Some evidence of principles and elements Displayed a decent effort in regards to decision making a photograph black and white.	Showed no principles or elements Displayed no effort to make appropriate decisions while shooting a photograph in order to make it black and white.
Quality	Perfectly in focus- no shakiness or blur	Mostly in-focus, some shakiness or blur	Extremely blurred or not in-focus
Effort and Participation	Participated in all group discussions and critiques Worked efficiently during all classes Displayed a clear effort to experiment and express oneself in their images	Participated in most group discussions and critiques Worked with some distraction or disruption	No class participation Did no work during class time or was constantly <u>disruptive</u> Expressed no effort inside or outside of class

Week 4 – Portraits

Week 4 lesson

Read the following page. Select the **four** types of portraiture.

5 Portraits

Humanity must always be the principle subject of art.

— Robert Stone, writer

There is nothing more distinctively human than our faces. They show the world who we are. As infants, we recognize and respond to the faces of our parents. We learn to smile at other people when we see their faces, so they will smile back at us.

People are, by far, the most popular subject for photography. Most of the photographs taken every day all over the world are of people. We record the milestones and events of our lives—births, school, birthdays, holidays, weddings, anniversaries, and vacations—to tell the story of our lives.

We are revealed through portraits and self-portraits. Portraits demonstrate the similarities and differences between the subject and us, the viewer. We can even see ourselves in the face of another person. Self-portraits can be a way to explore who we are to ourselves and to other people, and who we want to be. In photographs, we can reveal the truth about ourselves or other people, or we can tell a fictional story—a photo fiction.

Formal portraits emphasize only the person who is the subject of the photograph. Candid portraits capture a person going about everyday activities. Environmental portraits place the person in a setting that says something about him or her. Self-portraits feature you, the photographer, as your own subject.

In this chapter, you will learn:

- a variety of portrait styles.
- which lenses are appropriate for each portrait style.
- what types of accessories make creating portraits easier.
- how to retouch portraits digitally.



1. Select the **four** types of portraiture.

- | | |
|------------------|-------------|
| a. Formal | d. candid |
| b. Environmental | e. self |
| c. Action | f. portrait |

2. Read the page and answer the question in the caption.

Early Portrait Photography

Shortly after photography was invented, people became popular subjects for photographs. For most people, photography would replace painting as the primary medium of portraits. A painted portrait was expensive and time consuming, something only the wealthy could afford. As photography became commonplace, first as daguerreotypes and later as tintypes, nearly everyone could afford a portrait.

Gaspard-Félix Tournachon (1820–1910), the first great portrait photographer, started photographing in France in 1853, using the pseudonym “Nadar.” With soft lighting and plain, dark backgrounds, he produced formal, eloquent portraits of the artists, writers, and actors of the time. By creating a rapport with his subjects, a comfortable working relationship, Nadar produced what he called a “speaking likeness”—portraits that revealed his subjects’ personalities.



Fig. 5-2. The soft side-lighting accentuates the folds in the cloth and the shape of the subject's face. What emotional effect is created when the subject looks slightly away from the camera?

Nadar, *Sarah Bernhardt*, 1859.

3. Read the page and answer the question in the caption.

August Sander (Germany, 1876–1964) created some of the first environmental portraits, showing the settings of his subjects' lives and work. From 1892 to 1954, Sander produced a great photographic documentary of the German people, photographing them from every walk of life in an effort to create one huge portrait of his entire nation.



Fig. 5-3. This straightforward portrait of a cook at work reveals much about the man's personality. How does the composition and use of value reinforce the cook's pose and expression?
August Sander, *Pastry cook*, 1928.

4. Read the page and answer the question in the caption for either figure 5-4 or 5-5.

Creating Portrait Photos

Thinking Artistically

Value is an important design element to consider when creating a portrait. It refers to the range of light and dark areas in a photograph. The lightest and darkest areas of an image attract our attention and help to move our eyes through an image.

As a portrait photographer, keep in mind the location of the light source in an image so you can take advantage of the light values, the highlights and the shadows of your subject. Textures and shapes become more or less visible as the values change. Since our eyes perceive three-dimensional forms by seeing highlights and shadows, subtle changes in value can provide a sense of depth in an image, creating the illusion that the subject comes forward or recedes into the background.

Values can also bring emotional content to a photograph. Lots of shadowed areas suggest a darker, more melancholy mood, while brightly lit scenes convey an upbeat, positive feeling. You can also use light and dark values to emphasize certain aspects of your subject, such as the hands.



Fig. 5-4. The woman's eyes are placed in the intersection of the Rule of Thirds grid. How is the balance of the photograph affected by this approach?

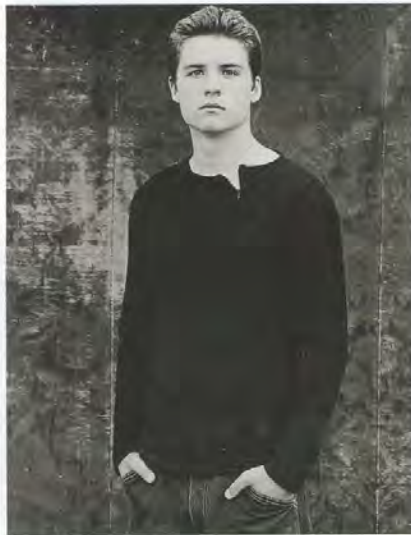


Fig. 5-5. This high school senior portrait captured a young man at an important time in his life. How did the photographer use light values to emphasize his subject?

Rick Singer, *Portrait of a Young Man*.

Try It Create some head-and-shoulders portraits that use different types of balance. Locate your subject at the intersection of the horizontal and vertical gridlines (see Fig. 5-4), using asymmetrical balance, and then try a shot with the subject in the center of the photo. Which type of balance do you think was more effective?

Note It Balance and the Rule of Thirds, a principle of design you learned about in Chapter 2, is an important consideration in portrait photography. Balance provides equal visual weight within a composition. With portraits, you can choose symmetrical balance, with the subject located in the center of the image. Asymmetrical balance places the subject on one side of the frame, looking toward the center. Radial balance, as in a group portrait, positions the subjects around a central point in the composition. The Rule of Thirds can help maintain the balance in an image while, at the same time, creating a dynamic aspect.

5. Read the page and answer the question in the caption.

Elements of Art

Shape and Form

When a line meets itself, a shape is created. Shapes can be organic, with flowing curves and irregular outlines, or they can be geometric, such as circles, ovals, squares, triangles, and rectangles. Think of a shape as a flat, two-dimensional outline of an object. When a shape becomes three-dimensional, it becomes a form. In any composition, our eyes are immediately drawn to shapes and our minds quickly try to make sense of them. Think of how we can look at clouds and see horses and dragons in them. Shape is very important.

In portraits, shape is critical when composing an image. By presenting your subject as the dominant shape, you can emphasize him or her. Placing the person in the center of the frame and minimizing the background, so there are no other competing

shapes around the subject, create an immediate sense of importance for the subject. Formal portraits are composed and created this way.

When you photograph groups of people, try to arrange them in a geometric shape, like a triangle. The triangle is one of the most naturally stable shapes, and an image composed of a group of people in a triangle feels balanced and solid.

Fig. 5-6. These three women form a rounded triangle, with the two outer figures leaning toward the middle one. What effect does the tilted framing have on the photograph?

Fritz Liedtke, *Daisy Chain*.



6. Read the page and answer the question in the caption.

Working with People

A portrait is usually a collaborative project between the subject and the photographer, who has to gain the subject's trust and cooperation. They must work together to create an image that says what both people want it to say about the person in the photograph.

Photographing someone is easy when you know the person, but what happens when you don't know your subject? A successful portrait photographer learns to become comfortable in front of people and interact with them. Talk to your subjects and make them feel at home and at ease. Ask them questions about themselves and show a sincere interest in what is important to them by maintaining eye contact when speaking with them. A good portrait depends on building a relationship with your subject, even if it's only temporary.



Fig. 5-7. Successful portraits depend on good communication between the subject and the photographer. How does this relationship affect the photographs?

Camera Formats

There are a few things to keep in mind when making a portrait. Working with people as photographic subjects requires you to consider certain choices. The camera format is important. With portraits, you want a balance between having enough detail and being able to respond quickly to your subject. Large format cameras, such as 4 x 5 view cameras or even larger, have the most detail, but they're slow to operate, and you can't see through them when you are photographing. For candid and environmental portraits, 35mm cameras are perfect because they are fast to operate and respond quickly to the subject's changing expressions and actions. However, their small negatives won't capture as much detail as you may need for formal portraits. Remember, the bigger the negative, the more detail you'll capture. Many professional portrait photographers go with medium format cameras, because of their bigger negatives and their ease and speed of operation.

Discuss It Good portraits record more than a person's appearance; they reveal that person's personality and character. How do you capture a person's personality in a photograph?

The portrait's location and the subject's belongings can say a lot about him or her. Harsh or soft lighting can affect the emotion of the portrait, each bringing its own specific mood to the photograph.

What kind of person do you think your subject is? Funny? Kind? Tough? Smart? Ask the subject to describe himself or herself. This can tell you a lot about who your subject is or wants to be. Then think about how to compose your shot to reveal those characteristics. Don't be afraid to ask the subject for suggestions. By becoming partners, you and your subject will create a better portrait.

7. Read the page and fill-in each vocabulary word with its definition.

Camera Accessories

These three items will make shooting portrait photographs easier and more successful.

A **tripod** is a three-legged metal stand on which you can mount your camera. It will steady the camera and help to sharpen up your shots, especially when your shutter speeds are slow. It will also allow you to take the time necessary to compose your shots. Once your camera is mounted on the tripod, you can concentrate on the best positioning of your subject and your light source. It also enables you to maintain eye contact with your subject, since you don't have to constantly look through the viewfinder once you've positioned the camera. It's best for photographing stationary

subjects, rather than for fast-moving situations like sports.

A **cable release** is a flexible wire, one end of which attaches to the camera's shutter release. The other end has a plunger that, when pressed, lets you trip the shutter without touching and jarring the camera. With a tripod, a cable release will guarantee super-sharp results, as long as your subject isn't moving.

A **reflector** is anything that will reflect light into shadows to lighten them for a flattering and three-dimensional portrait. A standard, full sheet of white mat board or foam-core board, about 32 × 40 inches, would be perfect for this purpose. You'll need to have a friend assist you by holding the reflector.



Fig. 5-9. There are a few accessories that are useful for portraits, whether in the studio or outside: a tripod, a cable release, and a light reflector. Another person to act as an assistant is also helpful.

_____ : a flexible wire that allows you to take a picture without touching the camera.

NOTE: there are wireless options available for smartphone cameras.

_____ : a three-legged metal stand on which you can mount your camera

_____ : anything that will reflect light into shadows to lighten them for a flattering three-dimensional portrait.

8. Read the page and answer the question in the caption in either fig 5-10 or 5-11

The Formal Portrait

The **formal portrait** is the simplest portrait style and should emphasize the person and nothing else. To do this, place the person in front of a neutral background. In a studio, this would be a background cloth, seamless paper, or a plain wall. Outdoors, you can put the person in front of a hedge or leafed-out tree. You can photograph them and use the sky, a lake, or the ocean as the background. Just be careful not to have the sun in the picture behind the per-

son, because this will throw off the camera's meter and turn the person into a dark silhouette.

You should decide how much of the subject you want to show. Formal portraits can be anything from a close-up of the face to a full-length view of a person. Be sure to smile and talk to your subjects to put them at ease. If they are relaxed, they will look better in the final photographs.

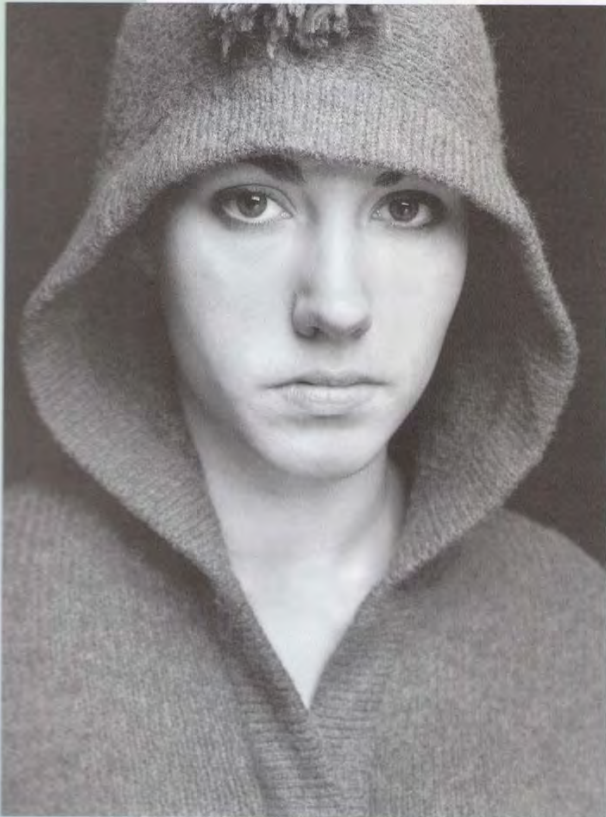


Fig. 5-10. The subject's face is the biggest part of this portrait and the lightest part of the image. What other means could the photographer use to draw your attention to her face and eyes?

Student work, Chris Van Wick, *Untitled*.



Fig. 5-11. The beach and sky provide a fairly neutral background without distracting details. What other kinds of backgrounds help to keep a viewer's attention on the subject?

Joel Meyerowitz, *Pamela*, 1981.

9. Read the page and answer the question in the caption.

Art History

Julia Margaret Cameron (England, 1815–1879)

Victorian photographer Julia Margaret Cameron started taking pictures in 1863 when she was 48 years old.

Cameron's oldest daughter bought her a camera as a gift because she thought her mother needed a hobby. All of her children had grown up and left home, and her husband was frequently away on business, leaving Cameron alone with nothing to do.

The camera was a welcomed gift and Cameron soon became obsessed with this new art form (photography had only been invented 23 years earlier). She began to photograph neighbors and friends, sometimes making straight portraits of them, other times dressing them up in costumes to act out scenes from literature and classical mythology. Most of her images were meant to resemble the dreamlike and softly romantic paintings of the artists of her time.

Cameron was completely self-taught, but at the same time she was incredibly fearless and absolutely self-confident. She never let her lack of formal schooling in photography get in the way of making photographs. Sometimes her photographs were out of focus and her prints were frequently filled with dust spots, but despite the technical challenges, no one could match her artistic vision and her insights into people. She was one of the first people to approach photography as an art, and not just as a way to document the world around her.

Cameron's photographs had a lasting effect on the history of photography. Her work inspired and influenced Alfred Stieglitz and the Pictorialist photographers of the late nineteenth and



early twentieth centuries, who wanted to elevate photography to an art form, rather than simply use it as a means of documenting reality. Even today, her photographs continue to influence artists like Cindy Sherman, as seen in Sherman's use of costumes, assumed characters, and fictional situations (see Fig. 5-32).

Fig. 5-12. The costume certainly helps this portrait to be convincing, but the pose and lighting do even more. What kind of mood did Cameron create in this portrait?
Julia Margaret Cameron, *The Passing of Arthur*, 1874.



10. Read the page and answer the question in the caption of either fig. 5-13, 5-14, or 5-15.

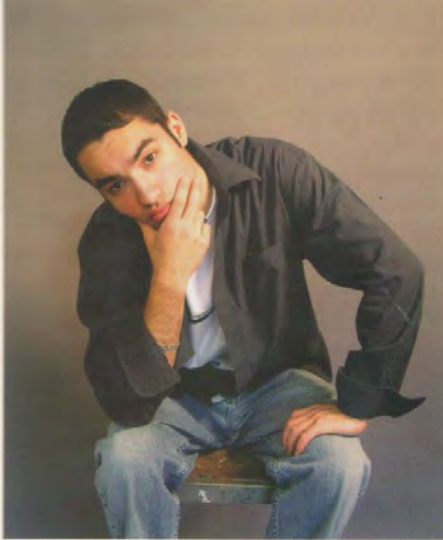


Fig. 5-13. Notice how much darker the shadows are on the subject's face without a reflector. How does this affect the mood of the photograph?



Fig. 5-15. The previous color portrait was converted to black and white on the computer. How does the mood change as a result?



Fig. 5-14. The lighter shadows on the subject's face create a softer look and mood when using a reflector. Which style of lighting would be better for different kinds of subjects and moods?

Student work, Samantha Rain, *Marius*.

11. Read the page and answer the question in the caption. Also answer the following: If you are using a smartphone, how could you create this look?

Camera Settings

When you are photographing a formal portrait, it is a good idea to shoot with a wide-open aperture to make the background out of focus. This makes busy-looking backgrounds less distracting. For normal lenses on 35mm cameras, like a 50mm lens, use $f/2$ or $f/2.8$. For zoom lenses, try $f/3.5$ or $f/4.5$. These f -stops will keep the subject in focus and the background out of focus, and put the emphasis where it belongs—on the subject. For this kind of portrait with a 35mm camera, the lens should be somewhere in the 50mm to 100mm range.

Using a wide-open aperture has other benefits besides the shallow depth of field that emphasizes the subject. It increases the shutter speed on your camera. If possible,

the shutter speed should be no slower than $1/60$ of a second, which is faster than your subject's eyes can blink. It won't guarantee that your subject won't blink, but the eyes won't be blurred if he or she does. It is also the slowest shutter speed you can use to get a sharp photo if you are not using a tripod.

Try It Create a formal, or posed, realistic photograph of a person. The subject should be the dominant shape in the picture and be in focus. Choose a comfortable spot where the background is de-emphasized or neutral. Will you or the subject decide on the pose? How can you influence your subject's expression?



Fig. 5-16. Our eyes are naturally drawn to the sharpest area of an image. If everything in the shot were in focus and sharp, what would the effect be?
Student work, Anneka Olson, *Untitled*.

12. Read the page and answer the question in the caption for fig 5-17 or 5-18

Lighting for Formal Portraits

Indoors

For a single-source, indoor lighting set-up, place one light at approximately a 45-degree angle on one side or the other of your subject. Use a reflector (such as white cardboard) on the opposite side of the subject from the light, as shown on page 114. This is the simplest lighting set-up for portraits. The position of the reflector is critical. Watch the subject carefully and have the person holding the reflector move it around until the light is just right, and the shadows are lightened.

Outdoors

For working outdoors, direct sunlight isn't the best lighting for portraits. It can be too harsh, and can cause your subject to squint and look uncomfortable. Try shooting in open shade, such as the shadow of a building or a tree, but avoid deep shade. You want to include the cloudless blue sky, but not the direct sunlight. Have a friend hold a reflector to light up any shadows. He or she will need to be close to the subject without being in the picture, anywhere from 3 to 6 feet away from the subject.

Cloudy days are great for photographing. The even lighting they provide is very flattering for portraits. And once again, pay attention to everything in the frame. Avoid busy and distracting backgrounds, and watch for things like poles or branches sticking up out of the person's head.



Fig. 5-17. A side-lighting set-up with one light source emphasizes textures and shapes. What kind of mood (energetic or calm) does it create in this portrait?

Hermon Joyner, *Clair*.



Fig. 5-18. When photographing groups of people, especially families, it's important to have people stand close to each other. What does this pose say about this family?

Keith Lanpher

13. Read the page and answer the question in the caption for fig 5-19 or 5-20

The Candid Portrait

Candid portraits capture a person going about everyday life and activities, whether it's playing basketball, singing in a choir, watching TV, or talking with friends.

Don't try to pose your subject. It's more effective if the person is completely natural. Try to take your photographs without the



Fig. 5-19. The subject's eyes are not looking toward the camera. How would this portrait be different if the subject were looking at the camera and, therefore, the viewer?
Student work, John Anderson, *Karla*.



subject noticing you. If you fade into the background, your subject will be relaxed and spontaneous.

Be sure to include your subject's surroundings in candid portraits. The background gives context and meaning, and can explain what your subject is doing. Be sensitive to your subject's facial expressions. Try to capture different moods—excitement, concentration, shyness, or anger. Sometimes these expressions don't last long, so be prepared to act quickly and get that shot.

When shooting candid portraits, you'll take more pictures than you would for other assignments. Take more time and more shots to try high and low perspectives, and close-in and distance shots, and to catch rapid changes in expression and movement.

Candid portraits are similar to family snapshots. Look through your family photo albums for inspiration, or check in your daily newspaper for interesting examples by professionals.

Camera Settings

For candid subjects, you might take action shots, so choose a faster shutter speed like 1/250 and higher that will freeze the action. If your camera has a built-in flash or takes an accessory flash, you can use it for candid portraits. It freezes the action and captures fleeting facial expressions. Just remember that built-in flashes only have a range of about 10 feet, and add-on flashes have a maximum range of about 25 feet. So if you use a flash, get close.

Fig. 5-20. While riding on the subway in New York City, Walker Evans concealed his camera and took people's portraits without their knowledge. What are the ethics of this kind of photography?

Walker Evans, *Subway Passengers*, New York City: *Two Women in Conversation*.

14. Read the page and answer the question in the caption for fig. 5-21, fig 5-22, or fig 5-23.

Try It Capture a spontaneous, slice-of-life photograph of someone engaged in everyday activity, showing the subject in his or her natural setting. The subject should be in focus and should not be posed.



Fig. 5-21. Although the background in this image is limited because of the narrow vertical framing, how strong are the elements in the background? What shapes do they suggest? Student work, David Grunwald, *Hearts*.



Fig. 5-22. This is a deceptively complex composition. How does the photographer focus our attention on the figure in the middle? Nicholas Nixon, *Elm Street, Cambridge*, 1981.



Fig. 5-23. Combining different elements from different photographs in a collage allows you to create images with new meanings and ideas. How would the image's meaning change as the various combinations of elements change? Student work, Emanuel Furrow, *Collage*.

15. Read the page and answer the question in the caption for fig 5-24 or fig. 5-25.

The Environmental Portrait

The **environmental portrait** uses a subject's surroundings to help tell that person's story. This type of portrait is a combination of a formal portrait and photojournalism. It not only shows the face of the subject, but the subject's life, as well. It may be posed, but here the subject can be a smaller part of the image. While the subject is still the most important element in the image, the background helps to provide additional details to the story the image tells about the subject. Environmental portraits can show a complete picture of a person and what makes them tick, or they can simply provide hints about the person's life and interests. The room and the subject's possessions and surroundings can be pieces of a puzzle the viewer will want to solve.

Once you determine the details of the background you will use, you'll have a good idea of how big the subject needs to be in the picture. If the background gives the biggest clues about the subject, then the background should be more prominent. If the background provides only a context or

a setting for the subject, then the subject should be the largest element in the composition. It can be a challenge to balance the person and the background, or figure and field, to the best effect. You'll need to try a few different angles and set-ups to get the best image.

Note It For interior shots, if you don't have access to floodlights, use a tripod to hold the camera steady to avoid camera movement during longer exposures.

Try It Newspaper feature stories and magazines like *National Geographic* are good sources for examples of environmental portraits. In your journal, make simple sketches of the images' major elements to understand their composition. Also, note the photographers' viewpoints and how they affect the photographs.



Fig. 5-24. The photographer chose black-and-white film for this portrait. How would color have affected the setting as far as making it more or less distracting?
Rick Singer, *Leo's Drug Store*.



Fig. 5-25. Getting close to your subject is important for many portraits. How effective would this portrait be if it were taken from farther away?
Student work, Tanya Domashchuk, *Pottery*.

16. Read the page and answer the question in the caption.



Fig. 5-30. A simple way to take a self-portrait is to use a reflective surface to photograph yourself. It adds context and a background. What other reflective surfaces could you use for a self-portrait?
Max Yavno, *Self-portrait*, 1977.

The Self-Portrait

In the **self-portrait**, you become your own subject. If you are like many other people, you might not enjoy being in front of the camera. This is a common feeling. But self-portraits don't have to be totally revealing.

With the traditional self-portrait, you simply take a picture of yourself. You show who you are and something about your life. This is the self-portrait as an autobiography—where you get the chance to tell your own story. Some people choose simply to confront the camera with little or nothing else in the picture. You can reveal as much or as little as you want of your life. You get to pick the setting. It might be your bedroom or your favorite place to hang out or your car. You might choose to include

your pet. It might be just you and nothing else. You are in control.

You can also show yourself doing things like writing, painting, playing music, or enjoying your favorite activity. The photograph should tell the viewer something about you. This is your chance to be the star.

Cindy Sherman, a New York artist and photographer, has made a career out of taking her own picture. Usually, though, you can't tell that it's a self-portrait. She wears wigs, costumes, and make-up to become other people in her photographs. She treats herself like an actor in a movie. This is one creative approach to self-portraits.

17. Read the page and answer the question in the caption for fig. 5-31 or fig. 5-32.

Try It Create a photograph of yourself that tells a story or relays information about the way you look, what you think, or who you are. The subject, you, will be the dominant element in the picture.

Fig. 5-31. Using reflective surfaces like the chrome back of this car mirror can add distortions to your image. How could you use this and what effect does it have?

Student work, John Denton, *Mirror Reflection*.

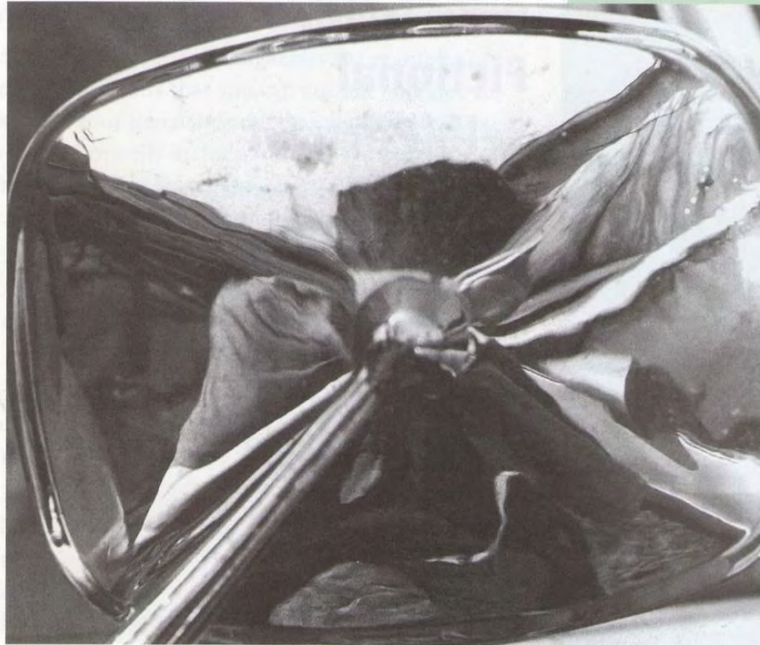


Fig. 5-32. This is an example of Cindy Sherman's self portraits, which pretend to be still photographs from nonexistent movies. How do the color scheme, lighting, and pose affect the mood of this image?

Cindy Sherman, *Untitled #96*, 1981.

18. Read the page and answer the question in the caption.

Career Profile Rick Singer



Although Rick Singer is a modern portrait photographer, he chose to photograph himself with a large, antique camera. Why is the camera important to him and what does it say about him?

Rick Singer lives and works in Spokane, Washington. He's operated his portrait and wedding photography business for nearly 25 years. What sets him apart from most photographers is his love for, and dedication to, natural light and black-and-white photography. His downtown, second-floor studio has one entire wall of north-facing windows that helps him produce his trademark luminous portraits.

How did you get started in photography?

Rick: My brother Allen gave me an Argus C3 when I was in the third grade. (*The Argus C3 is a very simple and inexpensive American-made, mass-produced 35mm camera made from the 1940s through the 1960s. It was affectionately known as the "Brick" because of its rectangular shape. —Author's note.*) That was my first camera. The next year, a friend of mine, Mark, and I set up a little darkroom in his basement. In high school, I was the yearbook photographer for three and a half years. After high school, I went to the Brooks Institute of Photography in Santa Barbara, California and double majored in Commercial Photography and Color Technology.

What's important to know about taking portraits?

Rick: You can learn the techniques of photography, but it's hard to learn how to make someone you don't know feel comfortable in three minutes. You need the ability to talk to people, make them feel at ease, and be able to draw the best pose and expression out of them. I try to make the person's face the subject of the picture and have everything else compliment it: the clothing, the pose, the lighting, and the background.

What do students need to learn?

Rick: Learn a lot about everything. There's a lot that you can learn from other art forms. It all enhances your creative abilities. And really look at the work of famous photographers. At Brooks, they taught us that to be a photographer, there are three things you need to be: a technician, an artist, and a business person.



Fig. 5-36. Black-and-white images emphasize textures, shapes, and forms, and reduce the distractions of bright colors and patterns. How does this image emphasize shape and form, and affect our interpretation of the image?

Rick Singer, *Woman in Black Hood*.

Watch the video and match each question to the best answer. <https://youtu.be/FcRLmDCjXdY>

Step #1 for shooting portraits is _____.

This video's next suggestion for taking portraits, try finding a _____.


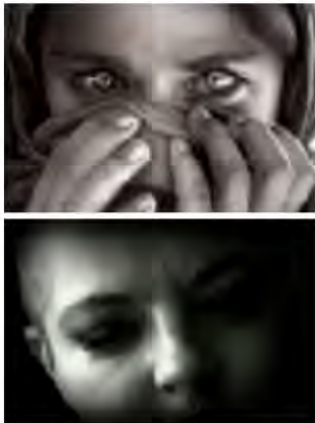


To get your model to a good, natural looking, pose you should _____.

- a. frame to put your subject in.
- b. to pick your background
- c. give a lot of directions, get the model where you want them, and keep giving directions for how they should move or angle themselves to help them look more relaxed and natural.

Week 4 – Portraits Assignment

13 PORTRAITS

- ❖ You must take 2 photos for each portrait category, with the exception of “Color” category.
- ❖ 1 Color, 1 Black & White.
- ❖ You will be taking 13 portraits in total (only 1 photo is needed for the Color category)
- ❖ Photos must be different. You “*can*” use the same people, but never duplicate the image.
- ❖ MAKE SURE THE FOCUS IS ON THE EYES. EYES MUST BE SHARP IN THE PHOTO.
- ❖ DO NOT PUT YOUR FOCUS ON THE NOSE. (Exception is (Un)Focus category)
- ❖ Use the Image Adjustments in Photoshop to make your images POP!

SHADOWS	GET CLOSE	(UN)FOCUS	MOVEMENT
Make the shadow an important part of the image. Sometimes the shadow can even be more prominent than the actual subject casting the shadow. Use a variety of angles with the camera and lights.	There’s no rule against cropping out most of the subject’s face. This draws more attention to the parts that are left in the frame.	Out-of-focus subjects can be more interesting than the in-focus subjects. It kind of adds some mystery to the image because you can’t quite make out who that person is.	Use movement to show action, even if it blurs out the subject entirely. In cases like this, think of the person as a means of creating the subject rather than being the actual subject.
<input type="checkbox"/> 1 Black & White	<input type="checkbox"/> 1 Black & White	<input type="checkbox"/> 1 Black & White	<input type="checkbox"/> 1 Black & White
<input type="checkbox"/> 1 Color	<input type="checkbox"/> 1 Color	<input type="checkbox"/> 1 Color	<input type="checkbox"/> 1 Color
			



CAPTURE THE MOMENT

Catch somebody doing something they love, even if it's not staged. Street photography is one of my favorite genres because it captures life as it happens — unstaged and unposed.

☐ 1 Black & White

☐ 1 Color



GET SERIOUS

Not all portraits need to have a smile, capture the serious emotions too. Some of my favorite portraits have no hint of a smile in them, and they're highly emotional.

☐ 1 Black & White

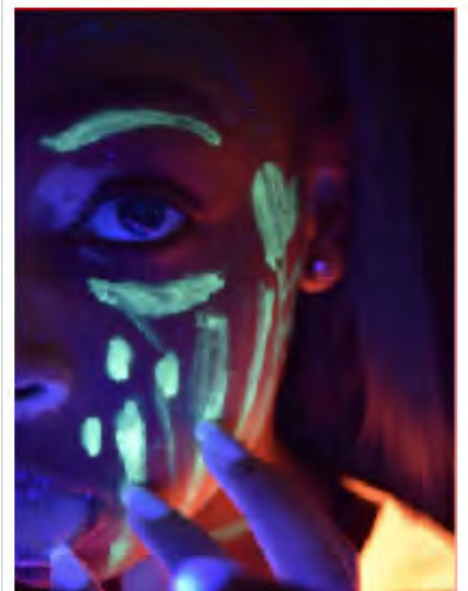
☐ 1 Color



COLOR

Use vibrant and contrasting colors to draw attention to parts of your subject. This could be makeup, clothing, accessories, or whatever else you can get your hands on.

☐ 1 Color



Week 5 – Photography Art

Photography Letters Assignment

Have you ever looked at something and noticed that it looked like something else?

Spend the week looking for objects and shapes that resemble letters.

The parameters of the project are simple:

- Look for objects and shapes that resemble letters. Do not take photos of actual letters.
- Try not to stage your photos or retouch your findings. Capture the “letters” as-is.
- The letters do not have to be captured in order. However, you should keep track of which letters you've captured as you go along.
- When finished, create a sentence (one example: the quick brown fox jumps over lazy dog) or series of phrases that use all of the letters in a single composition.

See the following example:



Week 5 - Mixed Media assignment

Find an already printed portrait, for example a wedding portrait or a picture of your dog. Place the portrait (out of the frame) on top of a table, place objects (like: sprinkle flower petals, or dog biscuits) around the subjects face to create an artistic frame. Now photograph your creation. Just fill the frame of your camera; don't go outside of the frame that you've created.

Week 6 - Smartphone Tips and Tricks

Week 6 Lesson

Watch the video to answer the following questions. https://youtu.be/fTz4Nhgm_SQ

1. How many models were used for the panodash shot?

- a. 1
- b. 2
- c. 3

2. How does a reflector enhance your photos?

Note: White paper or tin foil can be used as a reflector also

- a. It keeps the sun out
- b. It adds dramatic light to your photos

3. How could you take an underwater picture inexpensively?

Note: There are risks of damage to your phone/camera when using it in or near water. Please be careful and do not feel like it is mandatory to try the tricks that use water. In addition, you can use a ziploc type plastic bag to protect your phone more around water or sand.

- a. Put your smartphone in a glass and dip it underwater.
- b. Buy a \$200 camera mount.

Watch the video to answer the following question. <https://youtu.be/M68INfgmTNk>

4. Which of these techniques did you like best? Select one that you would like to explore more fully and create a plan to take a photograph using that technique.

Week 6 Assignment

You've already watched this video in the written assignments. Rewatch it for review.

https://youtu.be/fTz4Nhgm_SQ

Watch this video to learn about another trick called Light painting. <https://youtu.be/WBXYbjByKPM>

Create **three** photos using different tips and tricks shown in the videos. Submit the photos to this assignment either individually or compiled on a document.

Week 7 – Advertisements

Week 7 – Advertisements lesson

Watch the video and match each question to its correct answer. <https://youtu.be/ZcrnaqJO1Go>

1. _____ What is the most important thing in a product shoot?
2. _____ How can a commercial photographer compete with all of the other screens around?
 - a. to express the best side of the object
 - b. make their images creative, sharp, and captivating
3. What are some tricks mentioned in the video? **Select 2 answers**
 - a. create motion
 - b. shoot the shadow
 - c. break the product
4. Watch the following video to answer the following question. <https://youtu.be/a9rJB3VKA74>

NOTE: You are not required to buy anything in the video. It is simply helping you to photograph a product. Just use what you already have available to you.

Select **three** things the video mentions are important to photographing a product

- a. a stand or table
 - b. an interesting background
 - c. slate rocks
 - d. good lighting
5. Find two photos of advertisements that you think are good (it could be advertising an object to buy or a place to visit). Analyze the advertisement, and explain why it's good.
6. Find a photo of an advertisement that could have been done better. Analyze the advertisement, explain why the advertisement is not successful and include ways they could have made it better.

Week 7 Advertisements Assignment

Get to the google applied digital skills lesson to create an advertisement: [Make a Promotional Flyer](https://applieddigitalskills.withgoogle.com/c/middle-and-high-school/en/make-a-promotional-flyer/overview.html).

<https://applieddigitalskills.withgoogle.com/c/middle-and-high-school/en/make-a-promotional-flyer/overview.html>

You may choose any everyday object as your product. Your advertisement must include a creative photo of the object and promotional writing.

Attach your promotional flyer to this assignment.

Week 8 Final Portfolio

For the Photography B final, you will build a portfolio that demonstrates what you've learned. Each week, you saved your photos from each lesson. For the portfolio, you'll be reviewing these photos, selecting examples, and writing reflections about what you've learned. The portfolio also provides you the opportunity to retake images as needed.

Below, you'll find a checklist of the lesson concepts from each week. For each concept, follow the same basic steps:

1. List and define the concept.
2. Select photos that show the concepts you've learned.
3. Write a short reflection draft describing how each photo demonstrates your learning.
4. Check off the concept.

You'll find some ideas for portfolio layouts on the next section. For now, just select your photos and draft your reflections.

CONCEPT CHECKLIST

- ☐ Week 1 - Photo Composition Part 1
- ☐ Week 2 - Photo Composition Part 2
- ☐ Week 3 - Black and White
- ☐ Week 4 - Portraits

- ☐ Week 5 - Photography Art
- ☐ Week 6 - Photography fun
- ☐ Week 7 - Advertisements

Now, it's time to build your Photography B portfolio. Create a page in the portfolio for each of the topics (weeks) from this course. For each concept, be sure to include the concept title, a description of the topic and why it's important, your photos that show not applying/applying the concept, and your reflections on how the photos demonstrate what you've learned.

One way to create the portfolio is to print your photos, attach them to paper or poster board with glue or double-sided tape, and write your reflections next to the photos. You can also create this same look digitally with a word processor like Google Slides or Docs word processing or Microsoft Word. This example uses Creative Commons licensed photos. For your portfolio, you must use your own photos!



[Figure 1]

Another way to create the portfolio digitally is using presentation software like google slides or PowerPoint. Again, this example uses Creative Commons licensed photos. For your portfolio, you must use your own photos!



[Figure 2]