

PHOTOGRAPHY

# DAY 1

## Photo Introduction

**Class Objectives:** Students will learn how to recognize, describe and analyze art composition in the images they see and create. Students will create photography with these composition tools. We will begin learning technical information about cameras and computer software.

**BELLWORK: Add Yourself to the Group Me (app) RP Photo 1  
-OR- Turn Blue tooth on and Ms. Pugh will add you**

**Vocab on Page 3:**

**Photography: “light writing” (in Greek), the art of capturing the beauty of life, the act of appreciating “the moment”**

- 1. Create Folders**
- 2. Go over Syllabus**
- 3. Talk about Materials needed for class**
- 4. Assign student #'s**
- 5. Start Discussion about Photography Basics pg 3**

# DAY 2

## Photo Introduction

**Class Objectives:** Students will learn how to recognize, describe and analyze art composition in the images they see and create.

### **BELLWORK: Vocabulary pg 3**

**Shutter Release:** Push this halfway to focus and fully to capture the image.

**View Finder:** Not all have this, area to compose your image

**Lens:** The eye of the camera, quality is important!

**Self Timer Lamp:** Allows a countdown before shutter is released

1. Photo Basics page 3
2. Get out cameras and talk about functions
3. Power Point over Cameras
4. Sign up for lap tops/create shared drive pg 12

# TYPES OF DIGITAL CAMERAS

## 3 MAIN CLASSIFICATIONS

- POINT AND SHOOT

- PROSUMER\*

- DIGITAL SLR



# POINT AND SHOOT DIGITAL CAMERAS (P&S)

- COMMONLY REFERRED TO AS “CONSUMER” DIGITAL CAMERAS.
- REPRESENT PROBABLY 90% OF ALL DIGITAL CAMERAS ON THE MARKET
  - TYPICALLY SMALL, COMPACT AND LIGHTWEIGHT
    - TARGETED AT BROAD MAJORITY
    - TYPICALLY VERY USER-FRIENDLY
    - IMAGE QUALITY HAS IMPROVED DRASTICALLY



# PROSUMER DIGITAL CAMERAS

- NOT TECHNICALLY ITS OWN SPECIFICATION
- COMMON TERM USED TO DESCRIBE ADVANCED MODELS OF P&S (NOW ALSO USED TO DESCRIBE MANY ENTRY LEVEL DSLR's)
  - SIMILAR IN SHAPE AND APPEARANCE TO DIGITAL SLR's
- TYPICALLY HAVE EXTENDED ZOOM RANGE (8-12X OPTICAL EQUIV)
- TYPICALLY COMBINE USER FRIENDLY P&S FEATURES WITH MORE ADVANCED MANUAL FEATURES.



# DIGITAL SLR (DSLR)

SLR STANDS FOR SINGLE LENS REFLEX

- HAVE LARGER SENSORS, RESULTING IN GREATER IMAGE QUALITY
- TEND TO FAVOR MANUAL CONTROL, LACKING MANY AUTOMATIC SETTINGS FOUND ON
- MUCH LARGER AND
- ABILITY TO INTERCHANGE S



SO WHAT IS THE REAL DIFFERENCE BETWEEN A DIGITAL SLR AND A POINT AND SHOOT CAMERA?





So What is the REAL difference  
between a digital SLR and a point  
and shoot camera?

**THE SHORT ANSWER IS.....IMAGE QUALITY**

**BUT WHY?**

**HOW CAN A 6 MEGAPIXEL DSLR TAKE A BETTER PICTURE  
THAN A 10 MEGAPIXEL POINT AND SHOOT?**

**IMAGE SIZE MATTERS!**

# HOW THE DIGITAL SENSOR WORKS

- EACH DIGITAL IMAGE IS MADE FROM MILLIONS OF TINY SQUARES, KNOWN AS PIXELS.



ESSENTIALLY, AN IMAGE IS RECORDED BY TINY MICROLENSSES (PIXELS) WHICH MAKE UP THE CAMERAS SENSOR

# DIGITAL CAMERA FEATURES AND TECHNOLOGIES

MEGAPIXELS – DETERMINE THE TOTAL SIZE (DIMENSIONS) OF THE IMAGE RECORDED BY CAMERA

- MORE MP DOES NOT ALWAYS MEAN A BETTER PICTURE
- DIGITAL IMAGE DIMENSIONS DO NOT EQUAL PRINT DIMENSIONS
- FOR EXAMPLE A FULL QUALITY IMAGE FROM AN 8 MEGAPIXEL CAMERA

WILL PRODUCE A DIGITAL IMAGE MEASURING APPROXIMATELY 9X14 INCHES BUT PRINTING STANDARDS SAY THAT YOU SHOULD NOT PRINT TO “PHOTO QUALITY” ANY LARGER THAN 8X10

# MOVEMENT COMPENSATION

REFERS TO THE CAMERAS ABILITY TO CORRECT SMALL MOVEMENTS BY THE USER WHILE TAKING A PICTURE, IN ORDER TO REDUCE THE BLUR CAUSED BY CAMERA SHAKE.

VERY USEFUL IN LOW-LIGHT OR TELEPHOTO SITUATIONS

NIKON – VR – VIBRATION REDUCTION

CANON – IS – IMAGE STABILIZATION

PENTAX – SR – SHAKE REDUCTION

SONY – SSS – SUPER STEADY-SHOT

# LIVE VIEW

- REFERS TO THE ABILITY TO USE THE LCD SCREEN ON THE CAMERA THE SAME WAY YOU WOULD USE THE VIEWFINDER
- SHOTS CAN BE COMPOSED EVEN WHILE HOLDING THE CAMERA AWAY FROM YOUR FACE
- ORIGINALLY ONLY A FEATURE IN P&S, DSLR'S NOW USE LIVE VIEW ALSO
- FACIAL DETECTION-CHANGES LIGHTING, CONTRAST ETC.

# EXPOSURE

A “CORRECT” OR “GOOD” EXPOSURE OCCURS WHEN YOU MAINTAIN AS MUCH DETAIL AS POSSIBLE IN BOTH THE VERY BRIGHT PARTS (HIGHLIGHTS) AS WELL AS THE VERY DARK PARTS (SHADOWS) OF AN IMAGE. HOW MUCH OF A RANGE IN WHICH YOU CAN CAPTURE DETAIL FROM LIGHT TO DARK IS REFERRED TO AS THE DYNAMIC RANGE. AS YOU ARE ABOUT TO SEE, THERE CAN BE MANY “CORRECT” OR “GOOD” EXPOSURES

THERE ARE THREE FACTORS WHICH INFLUENCE THE EXPOSURE OF YOUR IMAGE:

-SHUTTER SPEED

-APERTURE

-ISO

# SHUTTER SPEED

SLOW SHUTTER SPEEDS (1/60 OR SLOWER) CAN BE USED TO PORTRAY MOVEMENT OR SPEED



# SHUTTER SPEED



VERY SLOW SHUTTER SPEEDS (5 SEC. OR SLOWER) CAN BE USED IN VERY LOW LIGHT SITUATIONS TO OBTAIN CORRECT EXPOSURE, OR ACHIEVE DRAMATIC EFFECTS.

BEWARE!

AS YOUR SHUTTER SPEED DECREASES, YOUR CHANCES OF GETTING A BLURRY IMAGE INCREASE BECAUSE YOU MUST HOLD THE CAMERA STEADY FOR A LONGER PERIOD.



# APERTURE

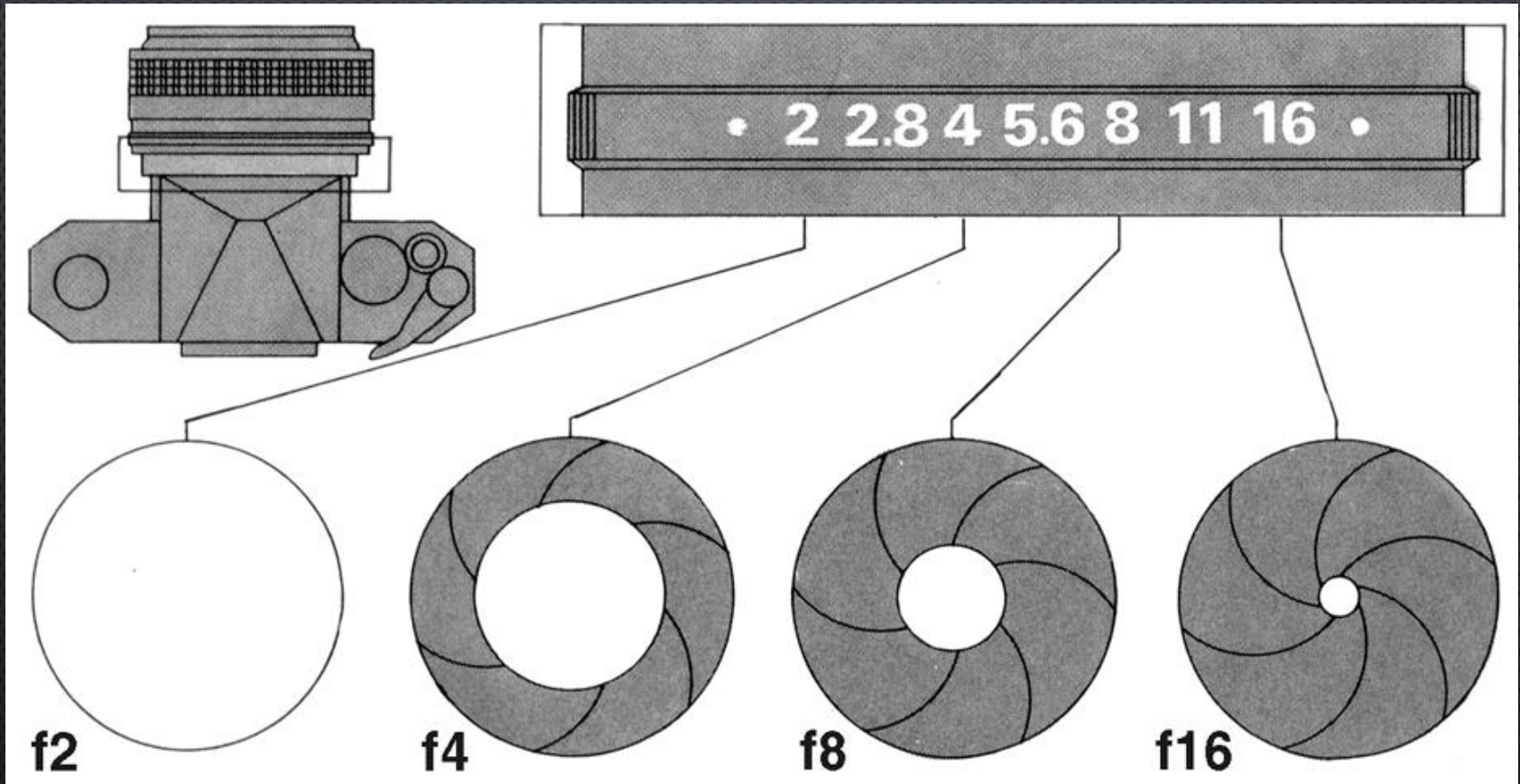


OFTEN REFERRED TO AS AN F-STOP, APERTURE IS USUALLY REPRESENTED BY:  $f/1.8$ , OR  $f/5.6$

A SMALLER # MEANS A WIDER OPENING AND IS REFERRED TO AS A LARGER VALUE (EG. A LARGE APERTURE OF 2.0, A SMALL APERTURE OF 22)

THE WIDER THE LENS IS OPEN(LARGER APERTURE VALUE), THE MORE LIGHT GETS IN (YOU CAN USE FASTER SHUTTER SPEEDS)

# APERTURE



# DEPTH OF FIELD

APERTURE ALSO CONTROLS DEPTH OF FIELD (DOF), WHICH REFERS TO HOW MUCH OF YOUR IMAGE IS IN FOCUS.

A WIDE APERTURE (SMALL #) WILL GIVE A SHALLOW DOF AND CAN BE USED TO ISOLATE A SUBJECT.



Shallow Depth of Field (F2.8)



Wide Depth of Field (F32)

# BASIC IN-CAMERA SETTINGS



## EXPOSURE MODES

THERE ARE SEVERAL MODES AVAILABLE WHICH OFFER A COMBINATION OF AUTOMATIC AND MANUAL CONTROL OVER THE THREE ELEMENTS OF EXPOSURE.

AUTO, SOMETIMES REPRESENTED BY AN A, OR SIMPLY A GREEN SQUARE, IS FULLY AUTOMATIC FUNCTIONING. TRUE "POINT AND SHOOT" WHERE THE CAMERA DECIDES ALL THE SETTINGS FOR YOU

# BASIC IN-CAMERA SETTINGS

AV OR APERTURE PRIORITY ALLOWS YOU TO CHOOSE THE APERTURE VALUE WHILE THE CAMERA CHOOSES THE SHUTTER SPEED REQUIRED TO OBTAIN A CORRECT EXPOSURE

TV OR SHUTTER PRIORITY ALLOWS YOU TO CHOOSE THE SHUTTER SPEED WHILE THE CAMERA CHOOSES THE APERTURE WHICH WOULD PRODUCE THE CORRECT EXPOSURE

M OR MANUAL GIVES YOU COMPLETE MANUAL CONTROL. YOU CHOOSE BOTH SHUTTER SPEED AND APERTURE

# BASIC IN-CAMERA SETTINGS

## SCENE MODES

SCENE MODES ARE BASICALLY FULLY AUTOMATIC MODES DESIGNED SPECIFICALLY FOR A CERTAIN SITUATION. THEY TYPICALLY PLACE EMPHASIS ON ONE OR MORE SETTINGS BASED ON THE TYPICAL CIRCUMSTANCES OF THE SITUATION CHOSEN.

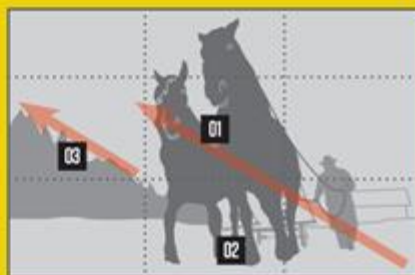
MOST DIGITAL CAMERAS HAVE VERY SIMILAR SCENE MODES AVAILABLE



## PICTURE POINTERS

*Diagonal lines give a strong sense of movement and force*

- 01** The perspective given by a wide-angle lens creates diagonal lines automatically.
- 02** Low viewpoints make you tilt the camera upwards, which strengthens diagonals.
- 03** Here, the photographer has left space on the right of the shot for the horses to move into.



## DAY 3

### Photo Introduction

**Class Objectives:** Students will learn how to recognize, describe and analyze art composition in the images they see and create. Students will create photography with these composition tools. We will begin learning technical information about cameras and computer software.

### **BELLWORK: Vocab pg 3**

**Flash:** Produces a burst of artificial light-make sure flash mode is in off position for this class

**Mode Switch:** Allows you to select what type of photo you are taking.

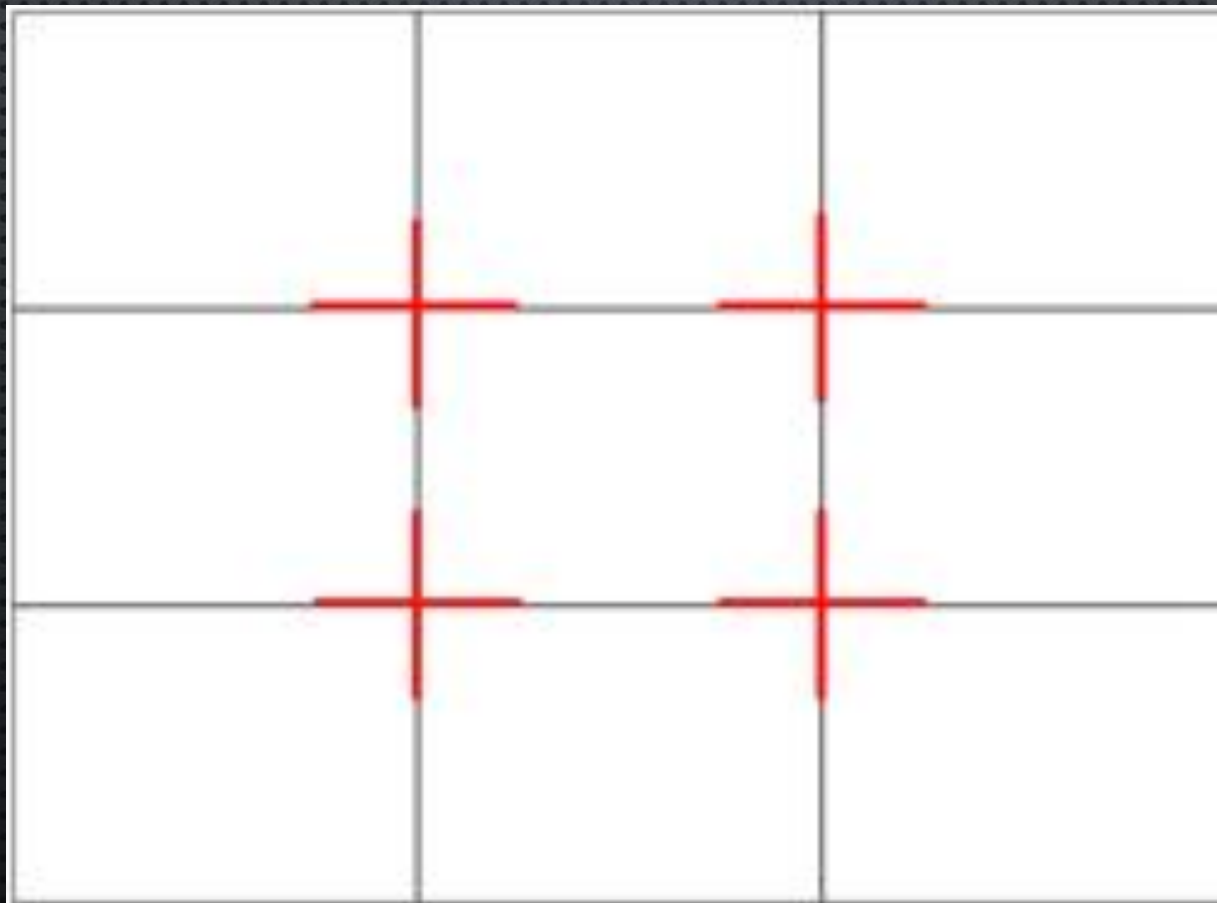
1. Discuss pages 4-6
2. Rule of Thirds assignment: 2 photos-same subject
3. Review use of the shared drive
4. Video: <http://youtu.be/7ZVyNjKSr0M>
5. Begin shooting rule of thirds photos



# COMPOSITION: THE RULE OF THIRDS

- IMAGINE THE FRAME DIVIDED INTO THREE EQUAL SECTIONS BOTH HORIZONTALLY AND VERTICALLY
- DIVIDED INTO “THIRDS”
- THE CONCEPT IS: PLACING YOUR SUBJECT OR ELEMENTS ALONG ANY OF THESE LINES, AND ESPECIALLY ON OR NEAR THE INTERSECTING POINTS, MAKES A PHOTO MORE NATURALLY ATTRACTIVE TO THE VIEWER.

# THE RULE OF THIRDS



# RULE OF THIRDS ILLUSTRATED



# RULE OF THIRDS

- THE CONCEPT IS SIMPLE: PLACE SUBJECTS ALONG THE LINES, OR NEAR INTERSECTING POINTS
- FOR PORTRAITS, THE EYES ARE OFTEN POSITIONED ALONG ONE OF THE HORIZONTAL LINES PREFERABLY NEAR ONE OF THE POWER POINTS TO MAKE THE PHOTOGRAPH MORE PLEASING TO LOOK AT, AND NATURALLY DRAW ATTENTION TO THE EYES.
- FOR LANDSCAPES THE HORIZON IS ALIGNED TO ANY OF THE HORIZONTAL LINES DEPENDING ON HOW MUCH LAND/WATER/SKY YOU WANT TO SHOW.



Does NOT use ROT



Does use ROT



Does NOT use ROT



Does use ROT

# DAY 4

## Photo Introduction

**Class Objectives:** Students will learn how to recognize, describe and analyze art composition in the images they see and create. Students will create photography with these composition tools. We will begin learning technical information about cameras and computer software. We'll also learn and practice file management procedures.

### **BELLWORK: Vocabulary pg 3**

**Pixel:** The millions of tiny squares that make up a digital image

**3 Camera types:** Point and Shoot, Prosumer, and DSLR

**Rule Of Thirds:** Using a 3x3 grid to create interesting compositions with the “hot spots” where corners connect.

1. Review sign in/out sheets/handing in work and passes
2. Complete 2 final photos for ROT
3. Take photos/put them on the shared drive
4. ROT Due in a week, new project next time

When you're just starting out, it's tempting to put whatever you're shooting right in the center of the frame. However, this produces rather static, boring pictures. One of the ways to counteract this is to use the Rule of Thirds, where you split the image up into thirds, both horizontally and vertically, and try to place your subject on one of these imaginary lines or intersections. This is an overrated approach, though.

Instead, move your subject away from the center and get a feel for how it can be balanced with everything else in the scene, including any areas of contrasting color or light. There are no hard and fast rules about achieving this kind of visual balance, but you'll quickly learn to rely on your instincts – trust that you'll know when something just looks right.



# DAY 5

## Photo Introduction

**Class Objectives:** Students will learn how to recognize, describe and analyze art composition in the images they see and create. Students will create photography with these composition tools. We will begin learning technical information about cameras and computer software. We'll also learn and practice file management procedures.

**BELLWORK: Review sign out/check out**  
**What is going good/bad?**

**Video:** <http://youtu.be/7ZVyNjKSr0M>

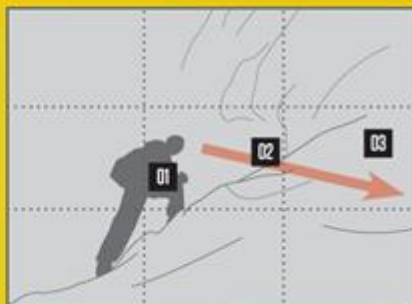
1. No Cropping or Editing Photos
2. Review sign in/out sheets/handing in work and passes
3. Complete 2 final photos for ROT
4. Take photos/put them on the shared drive
5. ROT Due in a week, new project next time



## PICTURE POINTERS

*Make your shots more interesting by shifting the balance*

- 01** Don't be a slave to the 'Rule of Thirds' – just get your subject off-centre.
- 02** Look out for any 'balancing' elements in the scene, such as this bright cave entrance.
- 03** In this image, you can see how the space on the right (for the climber to look into) has simplified the picture.



# DAY 5

## Photo Introduction/Egg Photo

**Class Objectives:** Students will learn how to recognize, describe and analyze art composition in the images they see and create. Students will create photography with these composition tools. We will begin learning technical information about cameras and computer software. We'll also learn and practice file management procedures.

**BELLWORK:** Be ready for your first assignment, have your art folder out and turn to page 8

1. Talk about taking tons of pictures vs. just a couple
2. Discuss the egg assignment
3. Start taking photos
4. Turn in Rule of Thirds Project

# CLASSROOM STUFF

GO OVER COMPOSITION NOTES

DISTRACTING OBJECTS

CAMERA CHECK OUT, HOW TO RETURN CAMERA (SHOW SD CARD TO PUGH)

HOW TO ASK FOR FEEDBACK, WHAT TO EXPECT

REVIEW FIELD SHOOT GUIDELINES

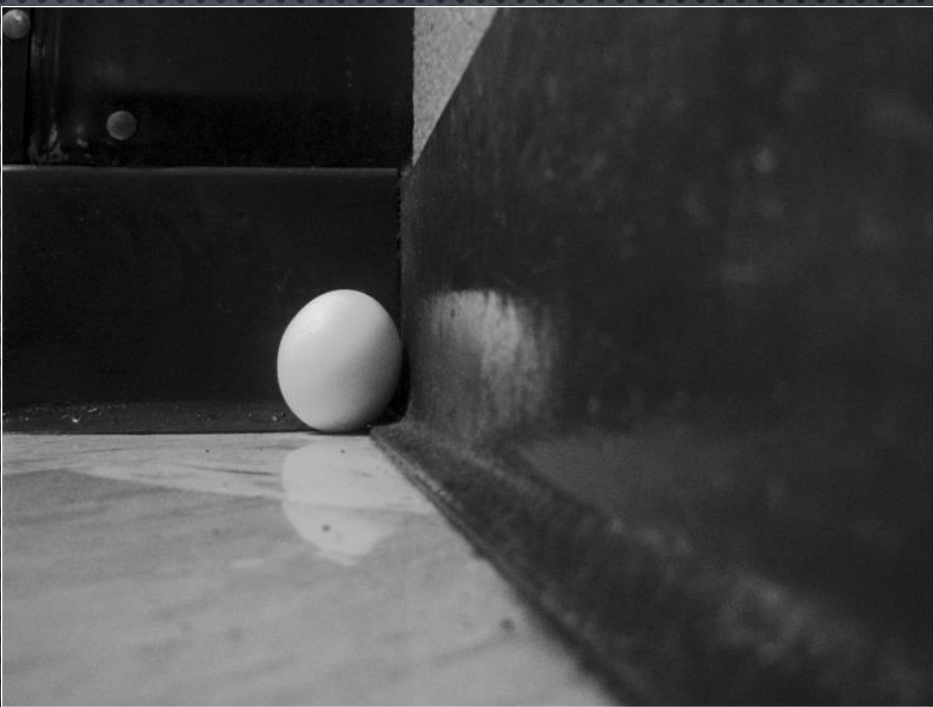
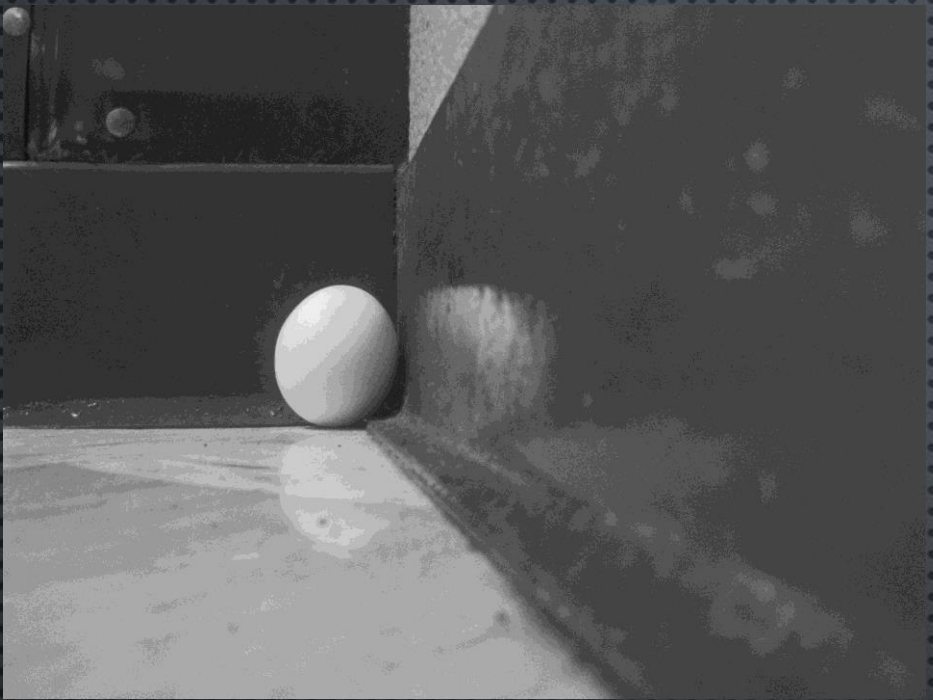
RETURN TO CLASSROOM 5 MINUTES BEFORE CLASS ENDS



**Which photo has better composition?  
Why?**



Cropping: The good, the bad and the ugly.



**Contrast can be achieved in photo shop.  
Less quality cameras don't have the  
shutter/aperture abilities so you will have to  
mimic that in photo shop.**

Be careful not to “over saturate” when messing with the curves tool in photo shop. Oversaturation looks silver-ish and when done intentionally can look very cool but also shows the photo was doctored up in photo shop.





**Balance out your photo.....use contrast  
in colors/textures/shapes**



**Keep it Simple.....but keep it  
original and thought out**



**Let your assignments be what you want them to be,  
don't let them constrain you.**



**Let your assignments be what you want them to be,  
don't let them constrain you.**













## DAY 6

### Photo Introduction/Egg Photos

**Class Objectives:** Students will learn how to recognize, describe and analyze art composition in the images they see and create. Students will create photography with these composition tools. We will begin learning technical information about cameras and computer software. We'll also learn and practice file management procedures.

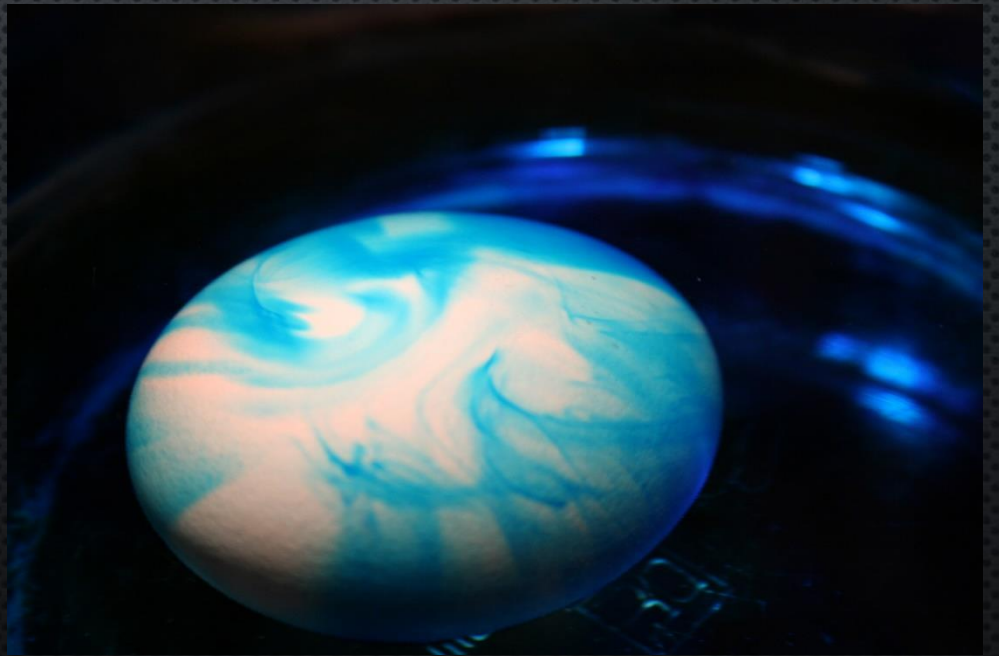
#### **BELLWORK: Vocabulary pg 3**

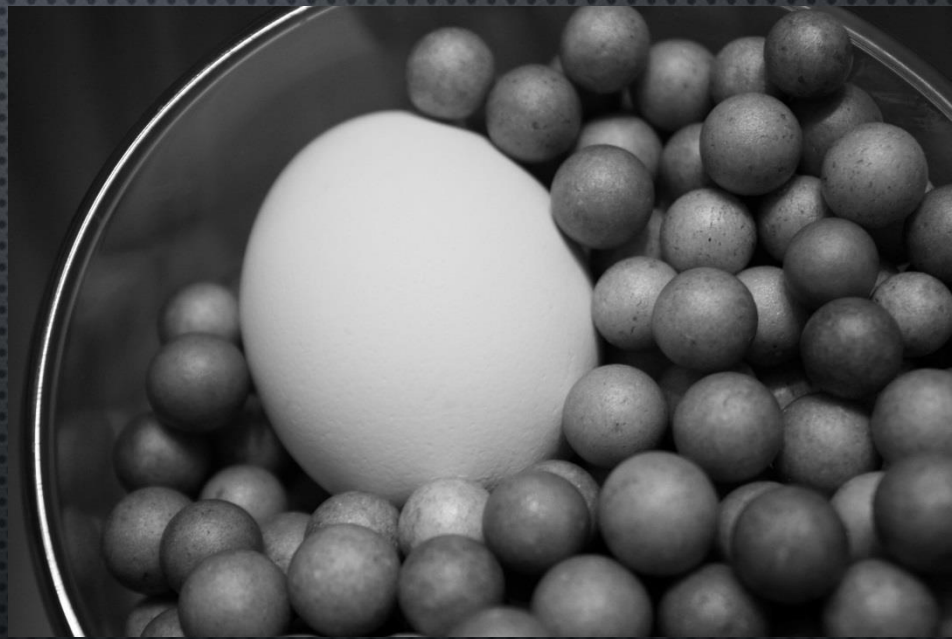
**Composition:** The arrangement of the elements and/or objects in art. "Where you put things"

**Contrast:** The difference in things. High Contrast is very different like Black and White.

1. Review Scoring Guide on page 11
2. Egg Photo Shoot
3. Discuss Due Date of Rule of Thirds photos.











# DAY 7

## Photo Introduction/Egg Photos

**Class Objectives:** Students will learn how to recognize, describe and analyze art composition in the images they see and create. Students will create photography with these composition tools. We will begin learning technical information about cameras and computer software. We'll also learn and practice file management procedures.

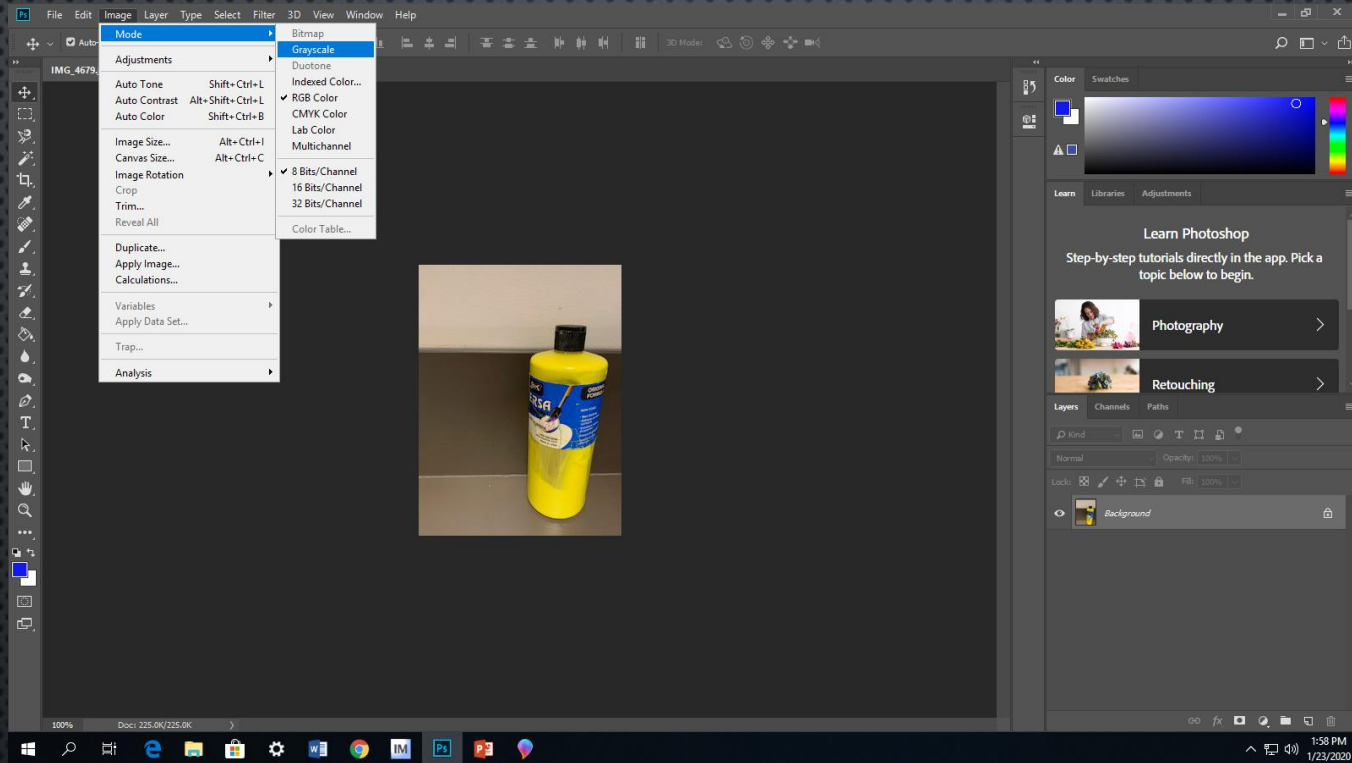
### **BELLWORK: Vocabulary pg 3**

**Focal Point:** Area of artwork that attracts attention first

**Balance:** Having equal visual weight

1. Demo: Turning your photo to BW
2. Reminder: How to label your photos
3. Continue Egg Photos
4. Create a folder for Egg photos, start adding photos
5. Discuss Due Date for Egg Photos

# DEMO: Turning Photos to Black and White

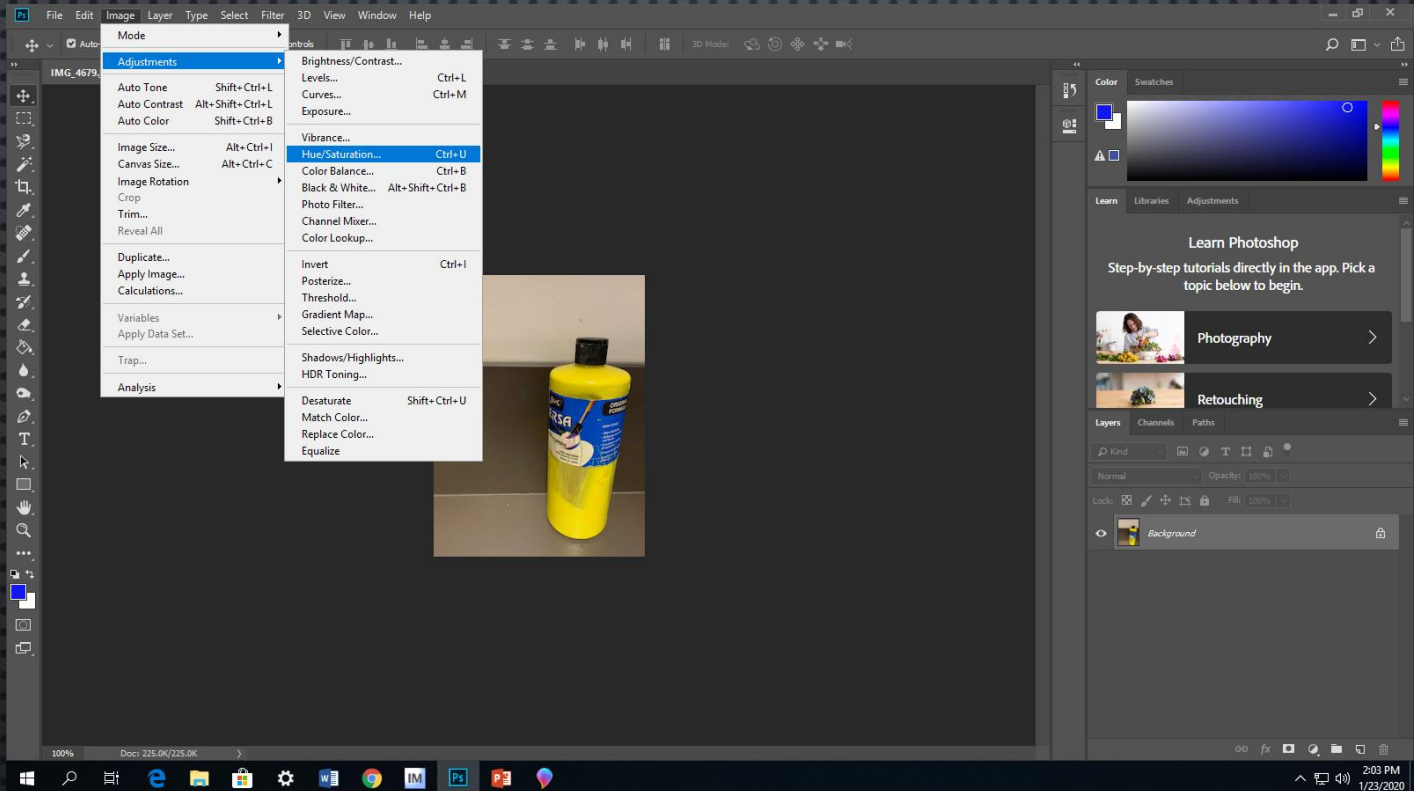


## 1. Greyscale Method:

- Image>Mode>Greyscale
- Discard Color information

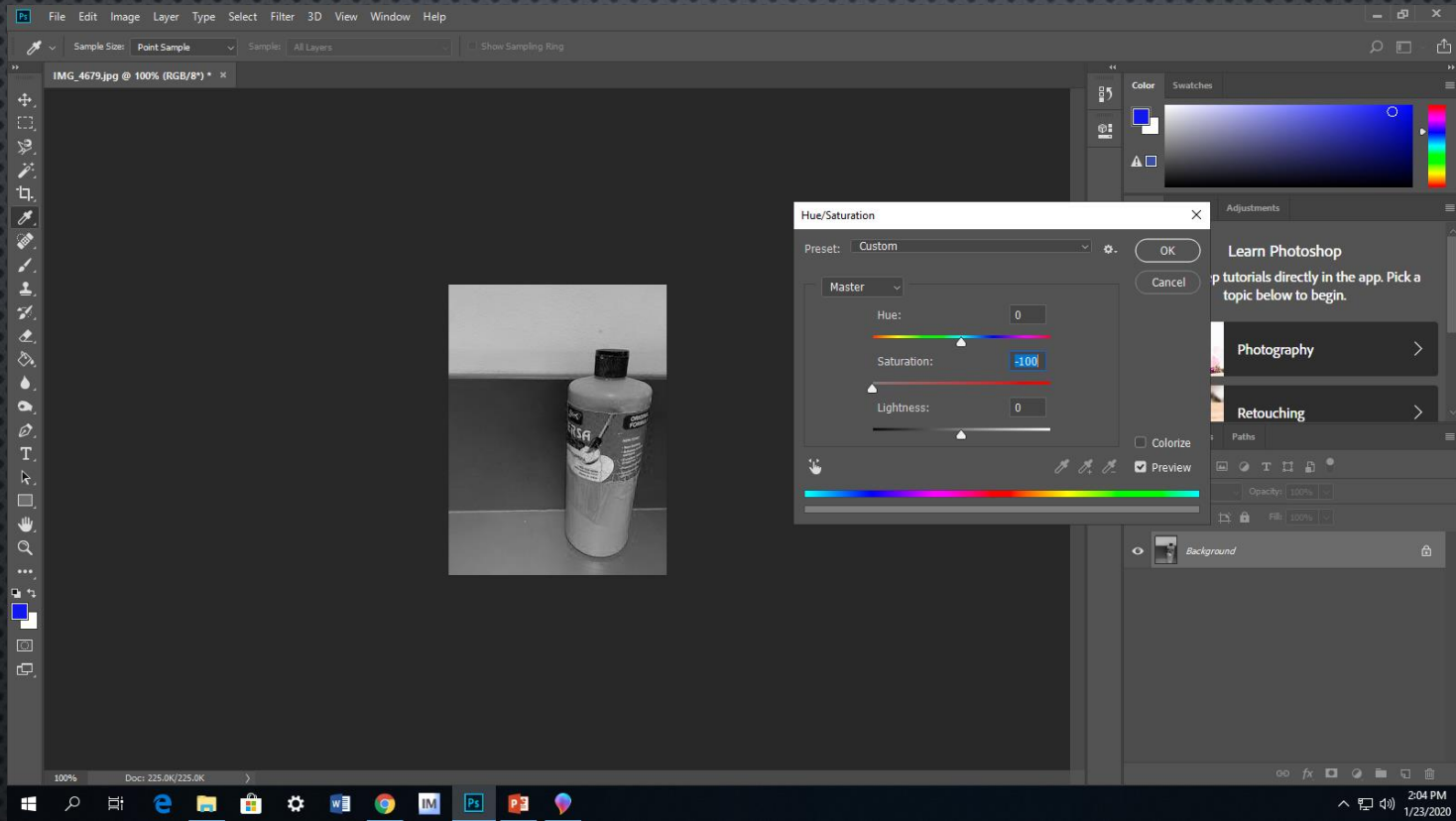


# DEMO: Turning Photos to Black and White



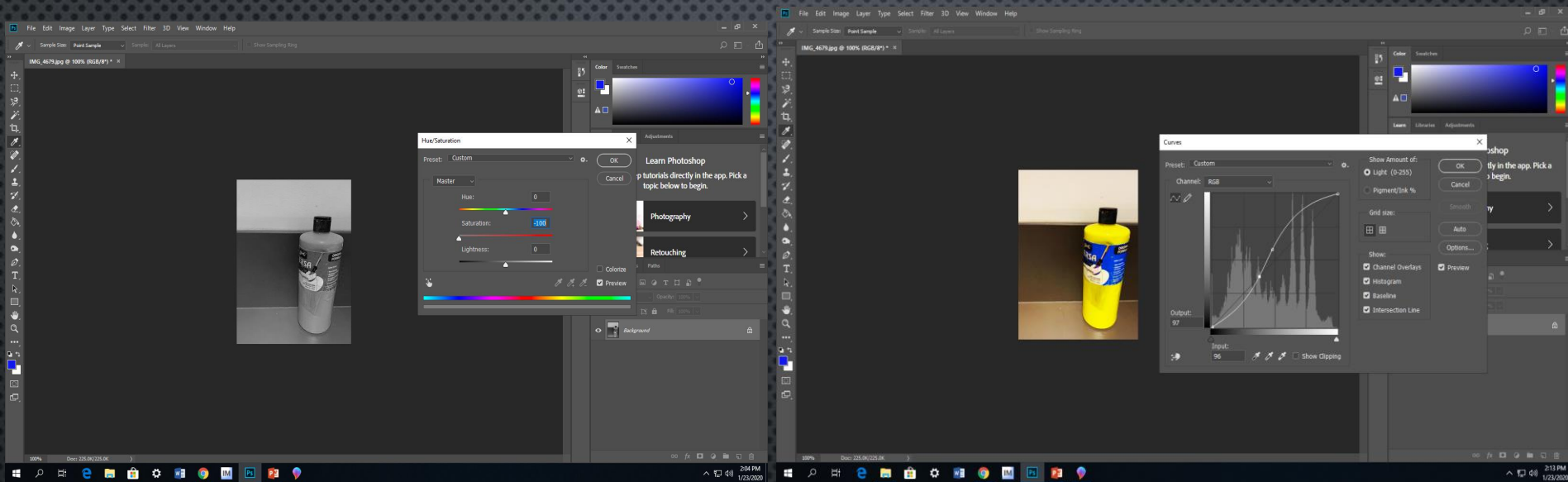
1. Saturation Method: Step #1
  - Image>Adjustments>Hue/Saturation

# DEMO: Turning Photos to Black and White



1. Saturation Method: Step #2
  - Slide Saturation all the way to the left

# DEMO: Turning Photos to Black and White



## 1. Using Curves

- Image>adjustments>curves
- Plot points and slightly adjust-do not over saturate!

# DAY 8

## Egg Photos/ABC Photo Project

**Class Objectives:** Students will expand on their knowledge of composition and photo skills by starting their first large project of taking pictures of letters that naturally exist in their environment.

**BELLWORK: Vocabulary pg 3**

**Subject:** What your photo is about

**Focus:** Making things look sharp, not blurry

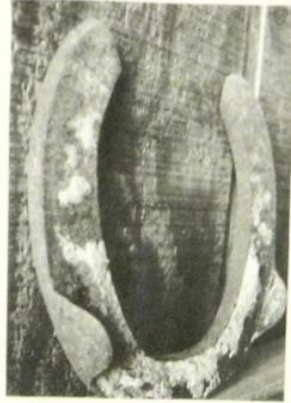
**1. Introduction of the  
ABC Project**

**2. Look at ABC books  
for inspiration**

**3. Egg Photos/ABC Photos**

"With a camera, you're looking at the world differently...you can pay attention to the details in a city, rather than just walking through it."

Visual Design Photography  
Inspired by Ms. Stephanie Pugh



## DAY 9

### Egg Photos/ABC Photo Project

**Class Objectives:** Students will expand on their knowledge of composition and photo skills by starting their first large project of taking pictures of letters that naturally exist in their environment.

#### **BELLWORK: Vocab Page 3**

**Leading Lines:** lines within an image that leads the eye to another point in the image, or occasionally, out of the image.

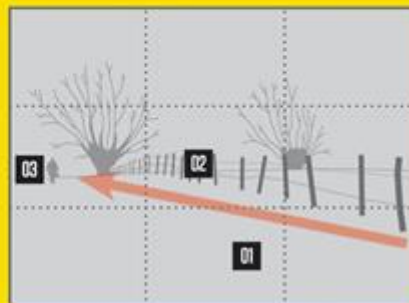
1. Go over leading lines in photos
2. Discuss Due Date for Egg Photos
3. If you are finished, work on the ABC assignment photos

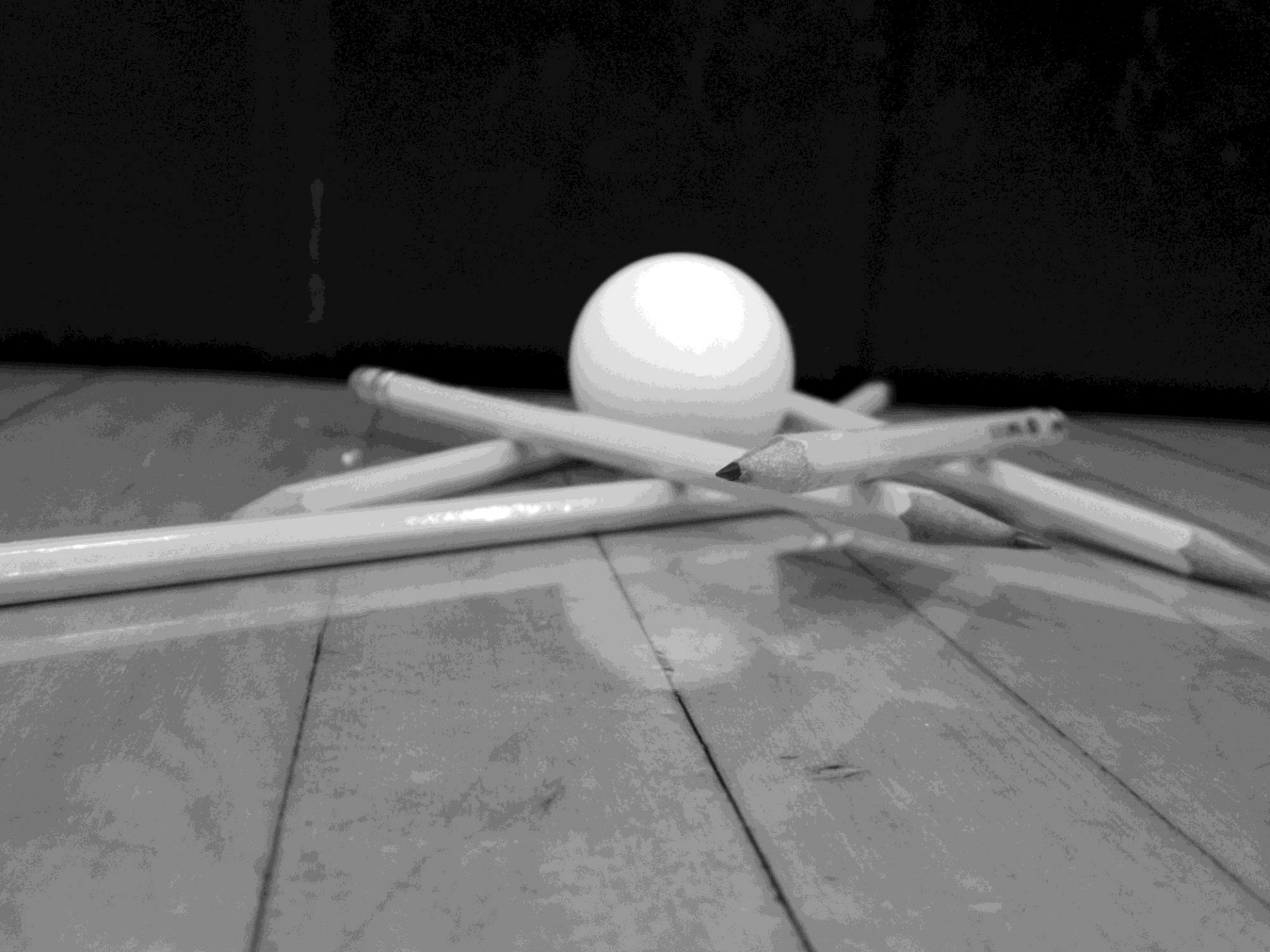


## PICTURE POINTERS

*Lines can be important compositional devices*

- 01** When pictures like this one contain a strong line, it's almost impossible for your eyes not to follow it.
- 02** As the posts in this shot get further away, they create a converging effect that pulls you in.
- 03** The fence leads you straight to the focal point – the small figure in the distance.









# DAY 10 (block)

## Egg Photos/ABC Photo Project

Class Objectives: Students will expand on their knowledge of composition and photo skills by starting their first large project of taking pictures of letters that naturally exist in their environment.

### **BELLWORK: Review Rubric**

### **Classwork due today for Egg Photos**

1. Turn in classwork for the Egg Project
2. Discuss Due Date for Egg Photos
3. If you are finished, work on the ABC assignment photos

# DAY 11

## Egg Photos/ABC Photo Project

**Class Objectives:** Students will expand on their knowledge of composition and photo skills by starting their first large project of taking pictures of letters that naturally exist in their environment.

### **ABC Folder: Label ABC**

**Files: Label the letter only (a.jpg, b.jpg)**

1. Discuss Due Date for Egg Photos
3. If you are finished, work on the ABC assignment photos

# DAY 1

## Angles and Depth of Field

Class Objectives: Students will be taking photos thinking about interesting and engaging angles.

### **BELLWORK: Vocabulary pg 3**

**Depth of Field** The amount of distance between the nearest and farthest objects that appear in acceptably sharp focus in a photograph.

1. Interesting Angles Introduction and Power Point and scoring guide on page 12
2. Begin Shooting interesting angles
3. Discuss egg photo and IA/DOF due dates

# ANGLES AND DEPTH PERCEPTION

- ONE OF THE MOST EFFECTIVE WAYS TO MAKE YOUR DIGITAL IMAGES MORE INTERESTING TO THE EYE IS TO CHANGE THE ANGLE THAT YOU'RE SHOOTING FROM.
- WHEN YOU THINK YOU ARE DONE TAKING PICTURES, THINK AGAIN. SEE WHAT HAPPENS WHEN YOU CHANGE YOUR ANGLE, LENS, OR DISTANCE. SURPRISINGLY, IN NO TIME YOU WILL HAVE WHOLE NEW PERSPECTIVE.

# GET CREATIVE WITH YOUR ANGLES!

- MOST OF US TEND TO SPOT AND SNAP POTENTIAL SUBJECTS FROM AN EYE-LEVEL, STRAIGHT-AHEAD POINT OF VIEW. WE LOOK DOWN AT TULIPS, OUT AT THE SEA, AND UP AT SKYSCRAPERS. BY EXPLORING YOUR SUBJECTS BEYOND PREDICTABLE FIRST IMPRESSIONS, YOU CAN CREATE NEW AND STARTLING COMPOSITIONS.

# GET CREATIVE WITH YOUR ANGLES!

- THIS REQUIRES A BIT OF VISUAL DETECTIVE WORK: YOU HAVE TO WALK (OR CRAWL OR CLIMB) AROUND, OVER, AND UNDER YOUR SUBJECT UNTIL ITS TRUE PERSONALITY SURFACES. YOU MAY FEEL SILLY IN GETTING TO SUCH VANTAGE POINTS, BUT YOUR PICTURES WILL VINDICATE YOU.
- HIGH VANTAGE POINTS, FOR EXAMPLE, HELP ORGANIZE COMPLEX SCENES. AT STREET LEVEL, FACES AND SIGNS IN A CROWDED MARKETPLACE DOMINATE, MAKING THE SCENE CHAOTIC.
- LOW ANGLES CAN EXAGGERATE THE HEIGHT OF TALL SUBJECTS

The first is closer and fills the frame but for the purposes of this composition, the angles make all the difference.

The second shot is taken by standing some distance from the pineapple. In the first shot, the photographer got much closer and crouched down to accentuate their smallness and the pineapple's bigness. They could have gone a step further and laid down on the ground to shoot it for even greater impact.

Not only does changing the angle that you shoot from impact the feeling of size of your subject but it can have a real effect upon the light and shade and patterns on it.





# PHOTOGRAPHY YOGA



Spotting the difference between a good photographer and a bad photographer is easy. It's nothing to do with how much equipment they have. It's nothing to do with how much they know. In fact, you can tell the difference without even looking at their pictures.

## Good photographers are contortionists.

They're the ones hunching, squatting and bending over backwards. They're the ones constantly down on the ground and climbing on benches. Good photographers perform all manner of photography yoga to get *the shot*.

Here Elliott Erwit has adopted a dog's-eye view of the world. By getting right down on the ground he's found the perfect angle from which to tell his joke: first we smile in empathy for the small dog in the hat. Then we double take on realizing that those aren't human legs on the left, but the legs of the world's largest dog!

Head height is boring. It's an all too familiar point of view of the world, with a punch pulling neutrality. Always be looking for those unfamiliar and surprising viewpoints, even if it means getting your knees dirty.

To Mr Erwit I say 'thank you'. I'll happily pay for your dry cleaning.

DEPTH OF FIELD  
DEPTH OF FIELD  
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DEPTH OF FIELD

Depth of field refers to the range of distance that appears acceptably sharp. It varies depending on camera type, aperture and focusing distance, although print size and viewing distance can also influence our perception of depth of field.

The depth of field does not abruptly change from sharp to unsharp, but instead occurs as a gradual transition. In fact, everything immediately in front of or in back of the focusing distance begins to lose sharpness — even if this is not perceived by our eyes or by the resolution of the camera.

**To achieve a shallow depth of field select 'Aperture Priority' and a wide open aperture (low f-number).**

By throwing an area of your image out of focus you're effectively getting rid of detail. This causes your subject to really stand out. As seen here, a shallow depth of field makes portraits particularly striking.

If you have a camera with an optical viewfinder (a DSLR for example), you won't see this effect when you're composing your picture. You'll only see it once you've taken the shot. If, however, you have a camera with an electronic viewfinder (most bridge and compact system cameras), you will see this effect through the viewfinder.







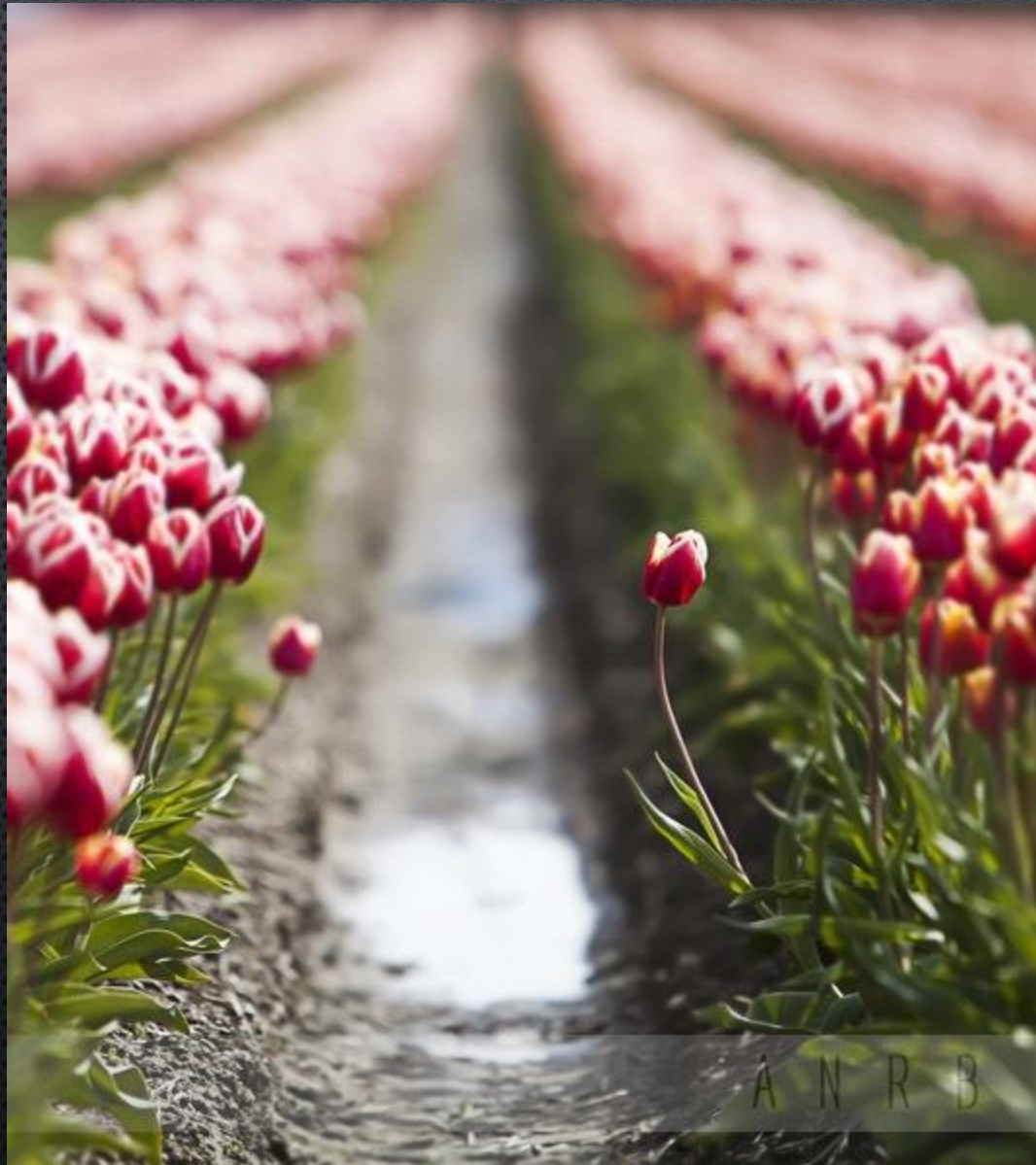












A N R B













## DAY 2

### Angles and Depth of Field

Class Objectives: Students will be taking photos thinking about interesting and engaging angles.

#### **BELLWORK: Vocabulary pg 3**

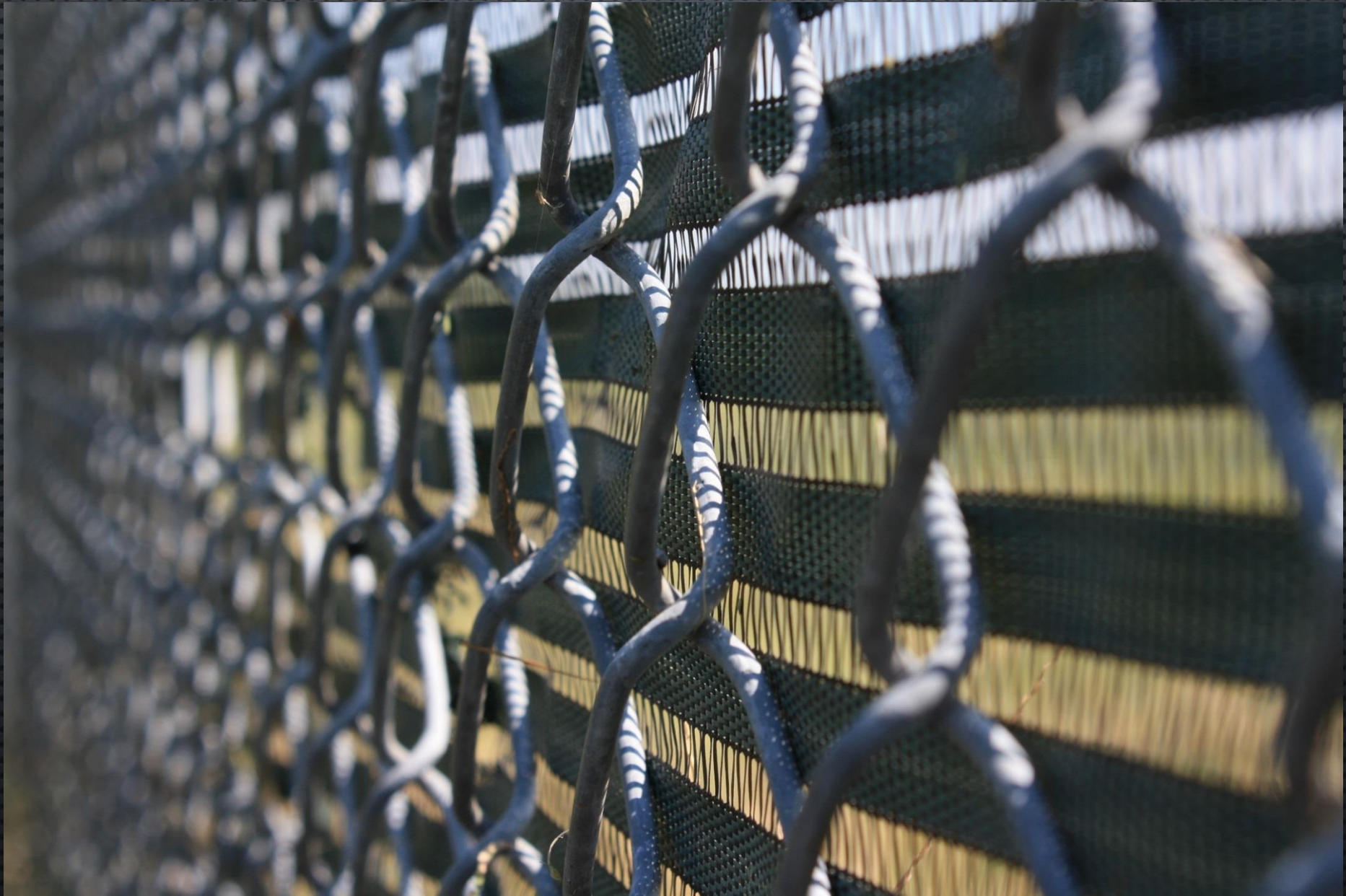
**Selective Focus** Choosing a lens angle that produces a shallow depth of field. Usually this is used to isolate a subject by blurring other elements in the scene

1. Look at pages 13 and 14 in your art folder along with selective focus examples
2. Continue Shooting interesting angles
3. ABC photos if done with other stuff
4. Hand in Egg photos!









## DAY 3

### Angles and Depth of Field

Class Objectives: Students will be taking photos thinking about interesting and engaging angles.

**BELLWORK: Vocabulary pg 3**

Check with your neighbor to get any vocab you have missed/Prepare for short lecture over shooting

1. Talk about what is due (Eggs, DOF/IA CW)
2. IA/DOF Classwork requirements
3. Go over quotes
4. ABC photos if done with other stuff

**“ Your first 10,000 photographs are your worst. – *Henri Cartier-Bresson***

**“ Which of my photographs  
is my favorite? The one I’m  
going to take tomorrow. –  
*Imogen Cunningham***

## DAY 4

### Angles and Depth of Field

Class Objectives: Students will be taking photos thinking about interesting and engaging angles.

**BELLWORK:** Please double check your due dates and make sure your assignments are turned in when needed!

**IA/DOF Classwork due next time!**

1. Classwork due date discussion: IA/DOF.
2. 4 Interesting Angle photo and 4 Depth of field photos
3. ABC photos if done with other stuff

## DAY 5

### Angles and Depth of Field

Class Objectives: Students will be taking photos thinking about interesting and engaging angles.

**BELLWORK:** Please double check your due dates and make sure your assignments are turned in when needed!

**IA/DOF Classwork due**

1. Turn in Classwork : IA/DOF.
2. 4 Interesting Angle photo and 4 Depth of field photos continue to shoot
3. ABC photos if done with other stuff



# DAY 1

## Architecture

Class Objectives: Students will be taking photos thinking about interesting and engaging angles.

Some will move on to begin shooting architecture from an artistic standpoint.

**Please get ready for a new assignment introduction (it's starting to get hard!)**

1. Introduction to Architecture Assignment
2. Continue Shooting interesting angles/DOF
- 3.4 IA/ 4 DOF is due soon.

**“ Beauty can be seen in all things, seeing and composing the beauty is what separates the snapshot from the photograph”. – *Matt Hardy***

You often don't or can't see beauty in the world until someone shows it to you. Take a look around you just now – even without moving from the computer. Can you see something in a new way, a different way of presenting something common? Just take a look again...

# Inner Structures



# Inner Structures



# Inner Structures



# INTERIORS



# INTERIORS



# ANGLES





# Patterns/Designs/Colors



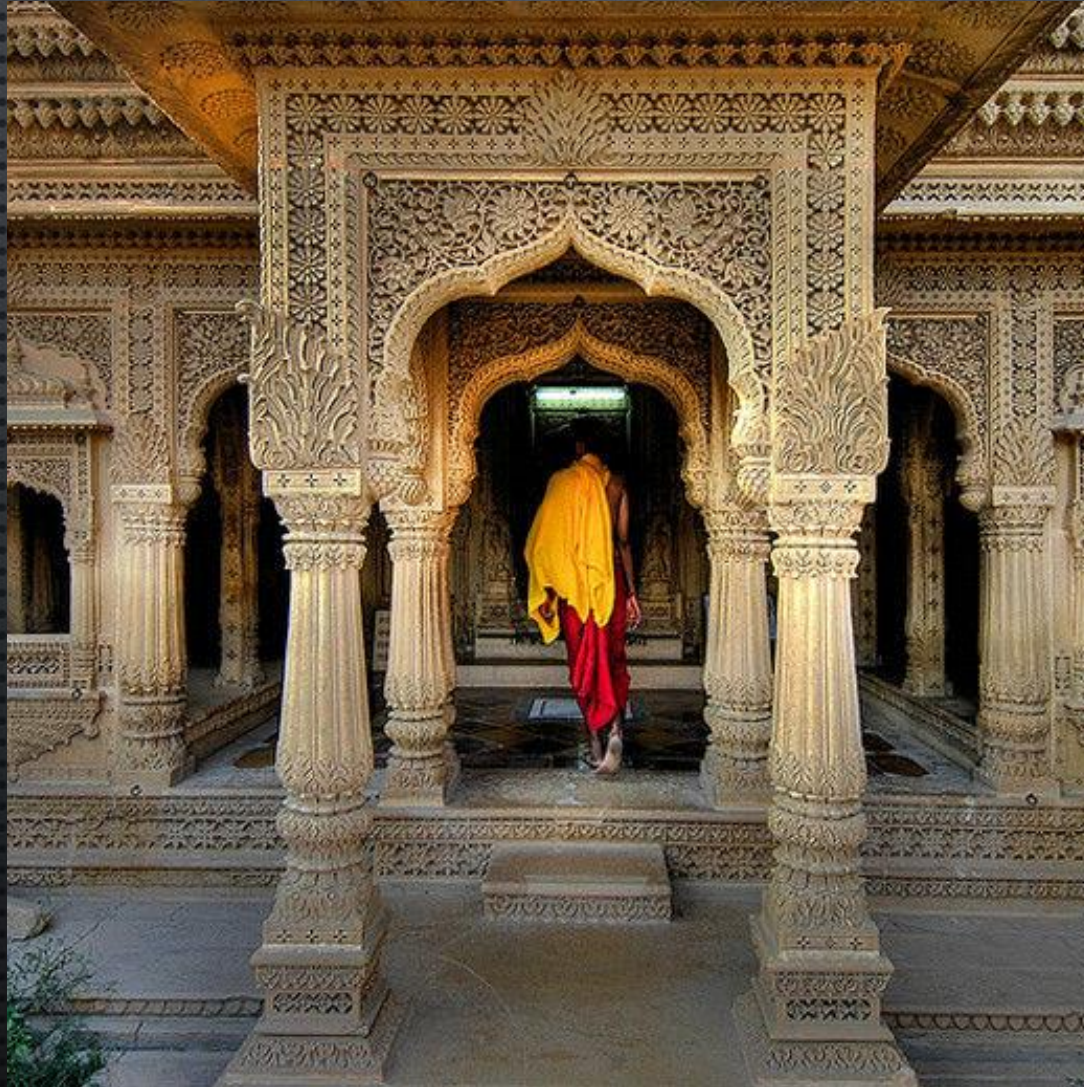
# Patterns/Designs/Colors



# Orientation: Landscape or Portrait?



# Patterns/Designs/Colors



# Patterns/Designs/Colors



# Older Structures



# Colors



# Older Structures





# Older Structures



# Older Structures



# Older Structures



# Structure Details



# Older Structures



## **Tips:**

- 1. Think about the type of architecture you find interesting and why, how will you convey that to your viewer?**
- 2. Lighting: Where is the sun, where are your shadows? Is it too dark, too bright? Are the clouds/sky interesting?**
- 3. Pick out interesting details.**
- 4. Think about your angles. Position yourself near the structure and take perspective photos.**
- 5. Look for interesting Patterns.**
- 6. Remember: it is NOT just about buildings!**
- 7. Look at interiors.**

## DAY 2

### Architecture

Class Objectives: Students will be taking photos thinking about interesting and engaging angles.

Some will move on to begin shooting architecture from an artistic standpoint.

**Turn to Page 17 and read through the timeline. We will discuss it next time.**

1. Choice Interesting Angle /DOF Photos due date discuss
2. Architecture/Structure Photos scoring guide on page 15
3. ABC photos

## DAY 3

### Architecture

**Class Objectives:** Students will be taking photos thinking about interesting and engaging angles.

Some will move on to begin shooting architecture from an artistic standpoint.

**Turn to page 18, Read over the Camera Obscura and first photographs and cameras. Use a highlighter or marker to indicate the 3 most important sentences in the article.**

1. <https://youtu.be/JoxGEymA8ro>
2. Photography History Ppt
3. Discuss Due Dates
4. ABC photos
5. Mess around with photo shop





DIGITAL  
CAMERAS

# History Of Photography

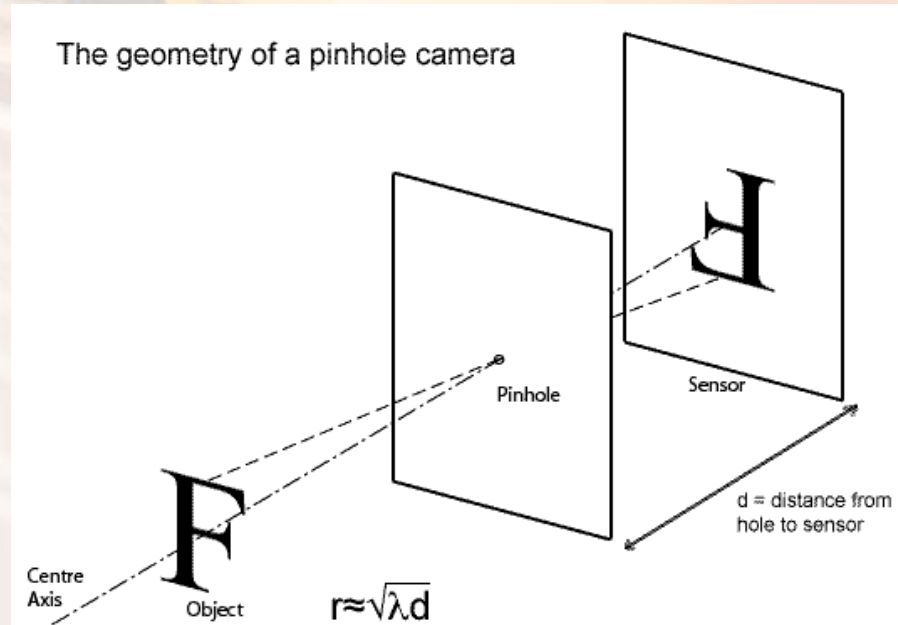
Pinhole Camera to Digital Photography

# Photography Morphology

- • Comes from 2 ancient Greek words:
- – Photo = “light”
- – Graph = “draw or write”
- • Photography = light writing

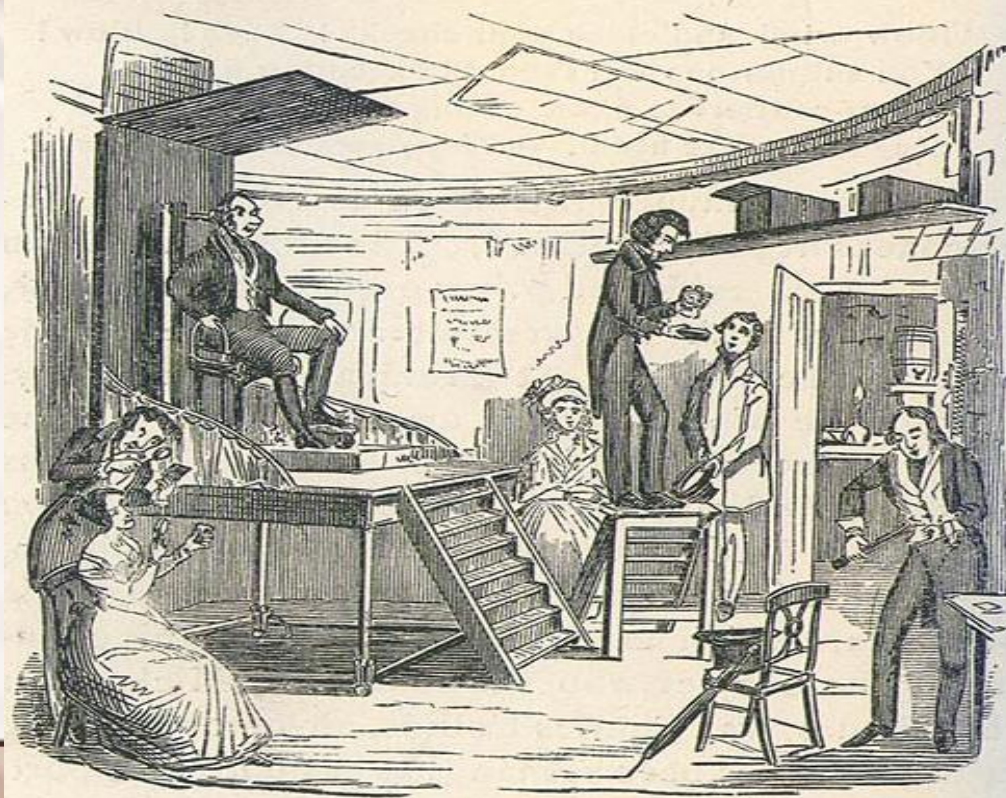
# Scientific Principles

- Camera obscura = “darkroom”
  - Leonardo da Vinci drawing; 1519
  - Not permanent
- Chemicals
  - Silver chloride turns -dark under exposure



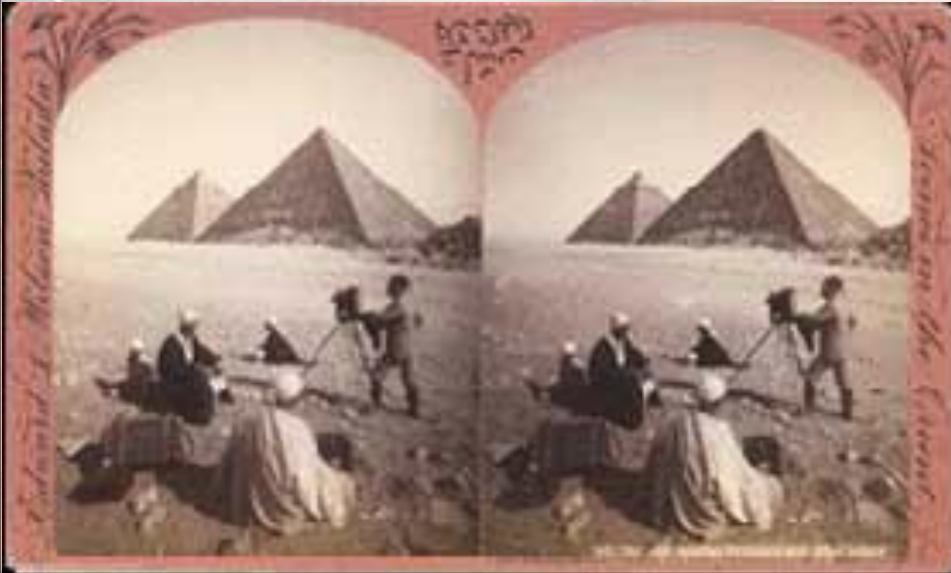
# Daguerreotype

- Daguerre
  - – Partners with Niepce
  - – photographic plates
  - • Processing
    - 30 minutes
    - One photograph



# Stereoscopic Photography

- • 3D image
- • Special camera with two lenses
- • 2 simultaneous photographs
- • 2 different views

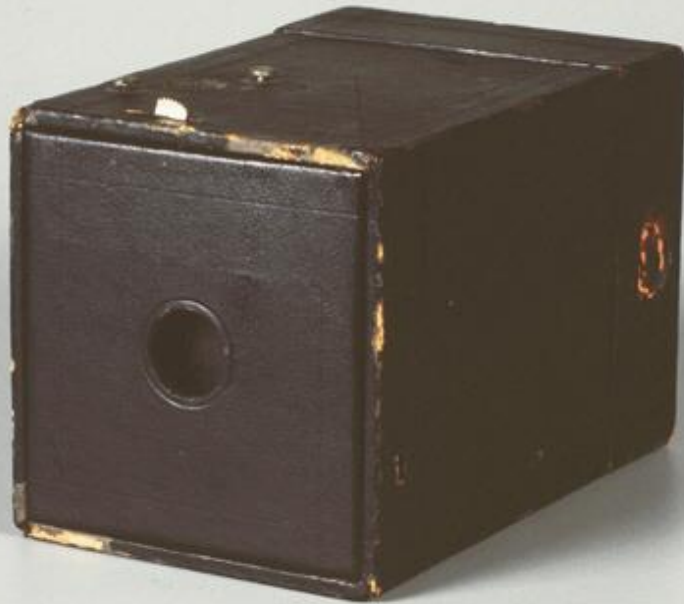


# Film Cameras

- Box Cameras
- Folding Cameras
- Large Format View Cameras
- Twin Lens Reflex (TLR)
- Rangefinder
- Single Lens Reflex (SLR)



Mr. George Eastman started the Kodak Camera Company. He worked hard to develop a camera that everybody could afford to buy. He did it in 1900. It was the Kodak Brownie box roll-film camera. It cost \$1.00. Now everyone could take photographs, not just professional photographers.



II. THE YOUTH'S C

# EASTMAN KODAK CO.'S BROWNIE CAMERAS

**\$1.00**

Make pictures 2 1/4 x 2 1/4 inches. Loads in Daylight with our six exposure film cartridges and are so simple they can be easily

Operated by  
any  
School  
Boy or  
Girl.



Fitted with two Minoxious lenses and our improved rotary shutter for snap shots or time exposures. Strongly made, covered with imitation leather, have nickel-plated fittings and produce the best results. Forty-four large looking gray full directions for operating the camera, together with chapters on "Snap Shots," "Time Exposures," "Flash Light," "Developing" and "Printing," free with every instrument.

Send a dollar to your local Kodak dealer for a Brownie Camera. If there is no Kodak dealer in your town, send us a dollar and we will ship the camera promptly.	Brownie Camera for 2 1/4 x 2 1/4 pictures, \$1.00
	Transparent-Film Cartridge, 6 exposures, 2 1/4 x 2 1/4, .15
	Paper-Film Cartridge, 6 exposures, 2 1/4 x 2 1/4, .10
	Brownie Developing and Printing Outfit, .75
	Brownie Finder, .25

**EASTMAN KODAK CO.**  
Rochester, N. Y.

# Folding Cameras

- The early folding cameras were compact amateur view cameras, At the end of the 19th century the first renowned strut folding cameras were designed, for No. 3A Autographic Kodak Junior.
- Its lens assembly needs to be pulled out along the rails on its opened hinged front door.
- The leaf shutter has a small lever for firing and maybe another for cocking
- Film is advanced with a key or knob; one stops winding when the new number appears in a red window on the back.
- viewfinder is a swivelling brilliant finder attached to the front of the lens.





# 35 mm Single Lens Reflex

- **Single-lens reflex (SLR) camera** is a camera that typically uses a semi-automatic moving mirror system
- Photographer see exactly what will be captured by the film
- As opposed to pre-SLR cameras where the view through the viewfinder could be significantly different from what was captured on film.



# Digital Cameras: Early Samples

- Since the mid-1970s, Kodak has invented several solid-state image sensors
- In 1986, Kodak scientists invented the world's first megapixel sensor, capable of recording 1.4 million pixels that could produce a 5x7-inch digital photo-quality print.
- Mavica was a brand of Sony cameras which used removable disks as the main recording media. In August, 1981, Sony released the Sony Mavica (**M**agnetic **V**ideo **C**amera) electronic still camera, the first commercial electronic camera.



# Digital Cameras

- Digital technology – the wave of the future.
- Most people these days have a digital cell phones.
- Many people have digital cameras.
- The new cell phones that take digital pictures.
- Digital Computer technology



## DAY 4

### Architecture

Class Objectives: Students will be taking photos thinking about interesting and engaging angles.

Some will move on to begin shooting architecture from an artistic standpoint.

### Page 17: Timeline

Find the Kodak Brownie and draw a circle around it. Make sure you go pick up and check out the real one I have out.

1. Highlight main ideas/interesting facts in reading
2. Architecture CW Due next time
3. ABC photos

## DAY 5

### Architecture

Class Objectives: Students will be taking photos thinking about interesting and engaging angles.

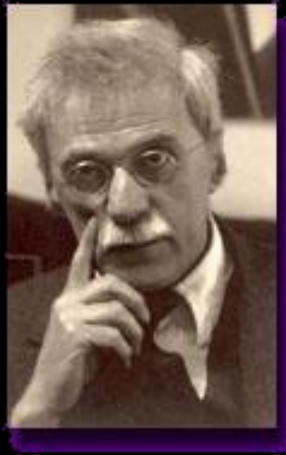
Some will move on to begin shooting architecture from an artistic standpoint.

### Page 19: Stieglitz Reading

Underline the two most important sentences in this reading.

1. **ARCH CW DUE TODAY**
2. ABC photos
3. Mess around with photo shop

*Alfred Stieglitz*  
*(1864-1946)*



Master Photographer

Urban Images



The Terminal



A Venetian Canal





Icy Night



Two Towers-New York



Flatiron Building



From my Window



From the Back Window 291



Snapshot, Paris



From the Shelton West



View of the Flatiron





Hands-Georgia O'Keefe



Alfred Stieglitz, *Equivalent*, 1930. Gelatin silver print, 4 1/2 x 3 9/16 inches. The Metropolitan Museum of Art, New York; Alfred Stieglitz Collection, 1949 (49.55.27)





# *Your Opinion*

- Do you like his images?
- Why do you think he is famous?
- What do you find interesting about his images?
- Why are his photos different than others?
- Which photo do you remember?

# *What makes them good?*

- Interesting composition
- New and different views
- Capturing a moment in time
- Contrast and gray shades
- Exploring new ways of looking at everyday sights
- Perspectives
- Studies in light
- Abstract patterns of light and shadow

# *Why is he famous?*

- Initiated photography being seen as a form of art
- Had gallery shows and published photo magazines
- Helped awaken the American public and critics to modern European movements in the visual arts
- At the time, his motifs were considered inappropriate for artistic treatment in photography even though Realist and Impressionist painters in Europe had been dealing with similar material for over 40 years
- He claimed that in visual art, form, and not specific subject matter, conveys emotional and psychological meaning-new way of looking at art and a predecessor to modernism

## DAY 6

### Architecture

Class Objectives: Students will be taking photos thinking about interesting and engaging angles.

Some will move on to begin shooting architecture from an artistic standpoint.

**Print off your favorite photo full page by the end of class. Name on the back in pencil and turn in to Ms. Pugh**

1. Discuss Due Dates
2. ABC photos
3. Print Photos to printer 718



## DAY 7

### Architecture

Class Objectives: Students will be taking photos thinking about interesting and engaging angles.

Some will move on to begin shooting architecture from an artistic standpoint.

**Turn to page 20 and be prepared to critique today.**

1. You will be getting a photo by another student
2. You are going to critique that photograph
3. Turn in your folder (you don't have to flag it)
4. Review Project Due Dates



## DAY 8

### Architecture

Class Objectives: Students will be taking photos thinking about interesting and engaging angles.

Some will move on to begin shooting architecture from an artistic standpoint.

**Watch this Video:**

<https://www.youtube.com/watch?v=7ZVyNjKSr0M>

**It is on my website**

**1. Discuss Due Dates**

**2. Make Sure your art Crit Sheets are done**

**3. Put any of your favorite photos on the shared drive**

**4. ABC photos need worked on**

## DAY 9

### Architecture

Class Objectives: Students will be taking photos thinking about interesting and engaging angles.

Some will move on to begin shooting architecture from an artistic standpoint.

**New assignment next class! Get all your other stuff on the shared drive.**

1. Finish up Architecture
2. Make Sure your art Crit Sheets have been turned in
3. Put any of your favorite photos on the shared drive
4. Let Ms. Pugh know if you want any prints made

# DAY 1

## Portraits

**Class Objectives:** Students will work on three self portrait assignments focusing on how to convey personality of a subject through one photo. Each photo will capture the subjects emotions and character

### Vocabulary pg 3:

**Ambient Light:** Available light in an environment  
**Artificial Light:** any lighting that is not from the sun

1. Talk about Ambient light vs Artificial
2. Introduce the portrait assignment and photographers
3. Discuss all assignment due dates

# Richard Avedon



# Richard Avedon

Born	May 15, 1923(1923-05-15) New York, New York
Died	October 1, 2004(2004-10-01) (aged 81) San Antonio, Texas

# Richard Avedon

Started out as a fashion  
photographer.





# Richard Avedon

*In the American West*

*1980-1987*

# Avedon



Allen Silvy, drifter  
Route 93, Chloride,  
Nevada  
12/14/80

# Avedon



Patricia Wilde,  
housekeeper  
Kalispell, Montana  
6/12/81

# Avedon



Richard Wheatcroft,  
rancher

Jordan, Montana

6/19/81

# Avedon

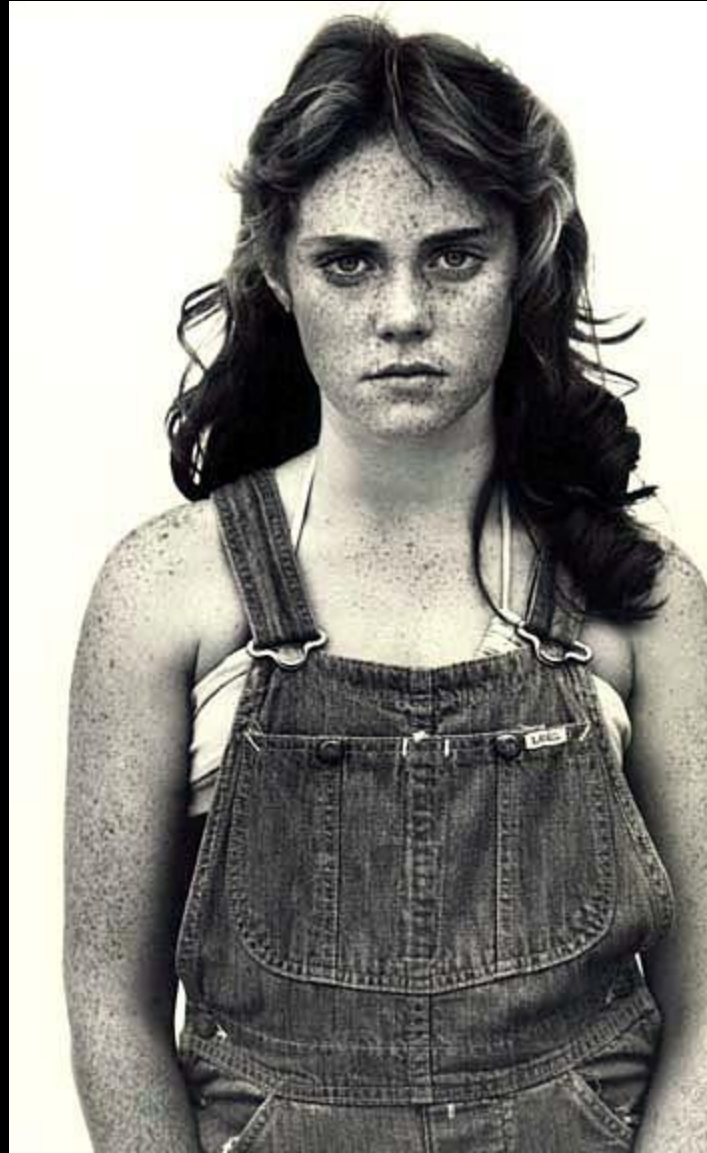


Carol Crittendon,  
bartender

Butte, Montana

7/1/81

# Avedon

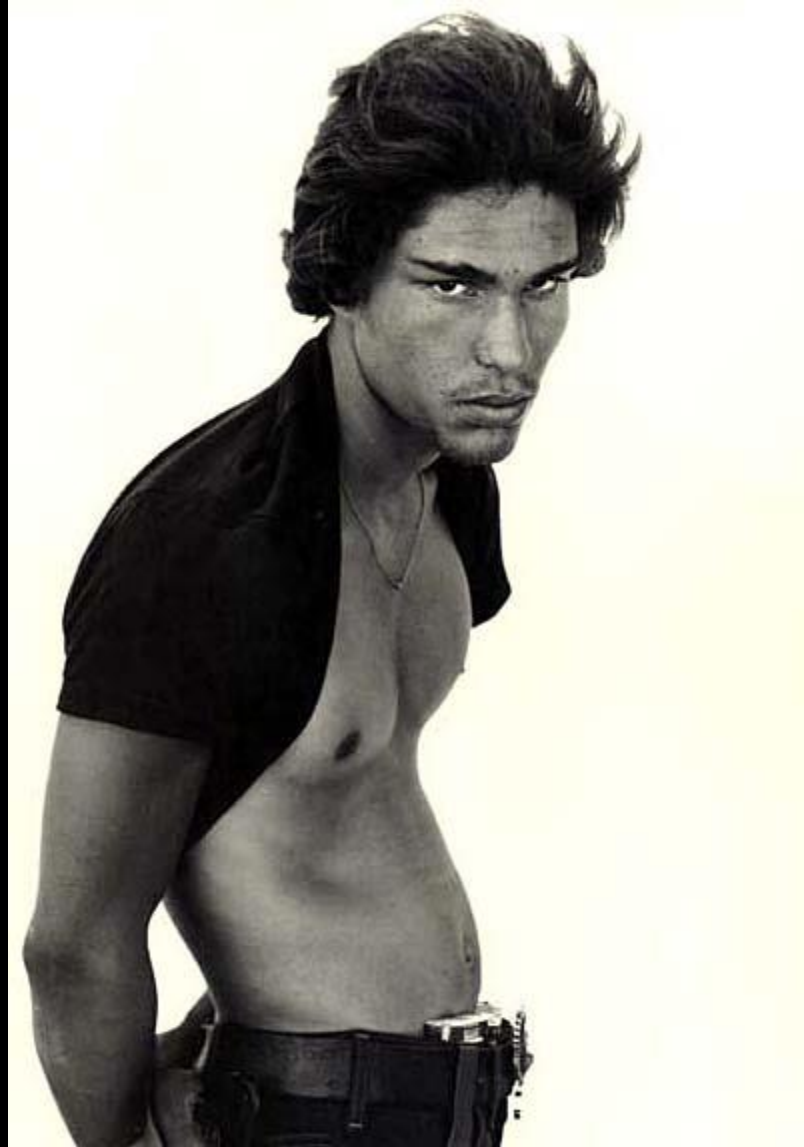


Sandra Bennett,  
twelve year old

Rocky Ford,  
Colorado

8/23/80

# Avedon

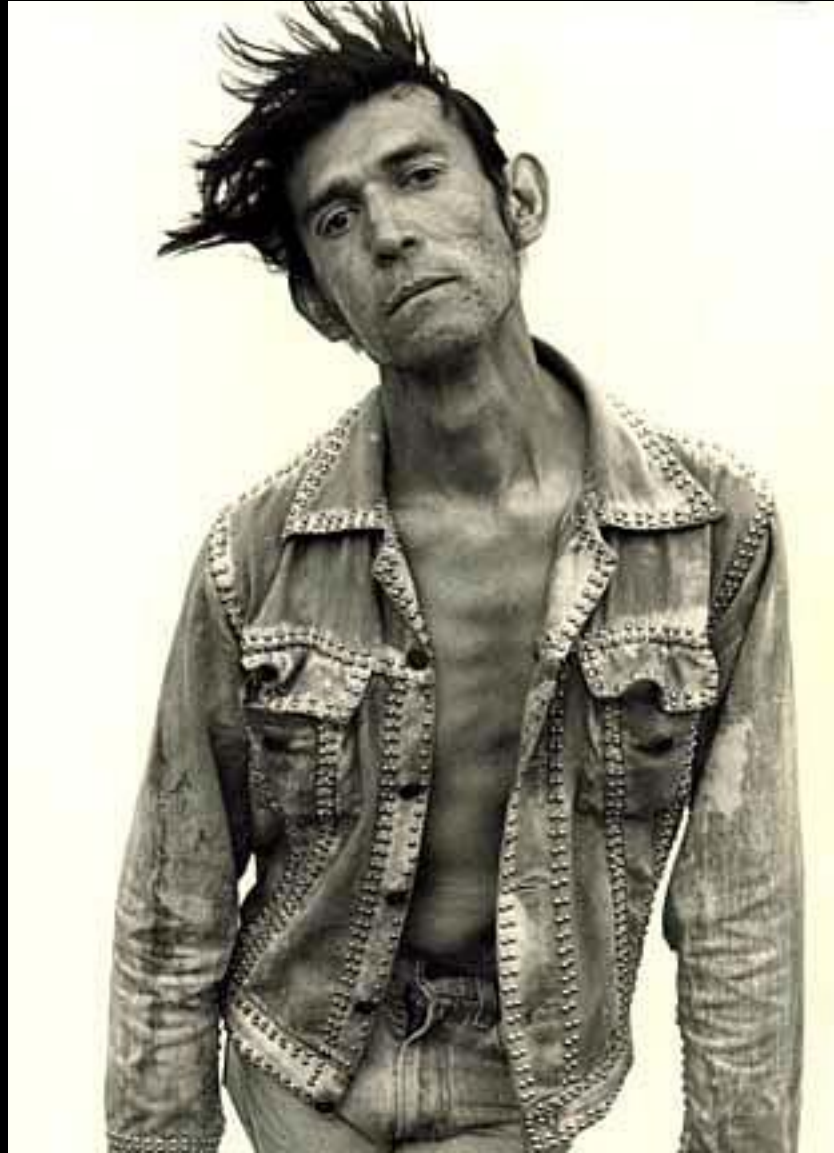


Juan Patricio Lobato,  
carney

Rocky Ford, Colorado

8/23/80

# Avedon



David Beason,  
shipping clerk  
Denver, Colorado  
7/25/81



# Avedon



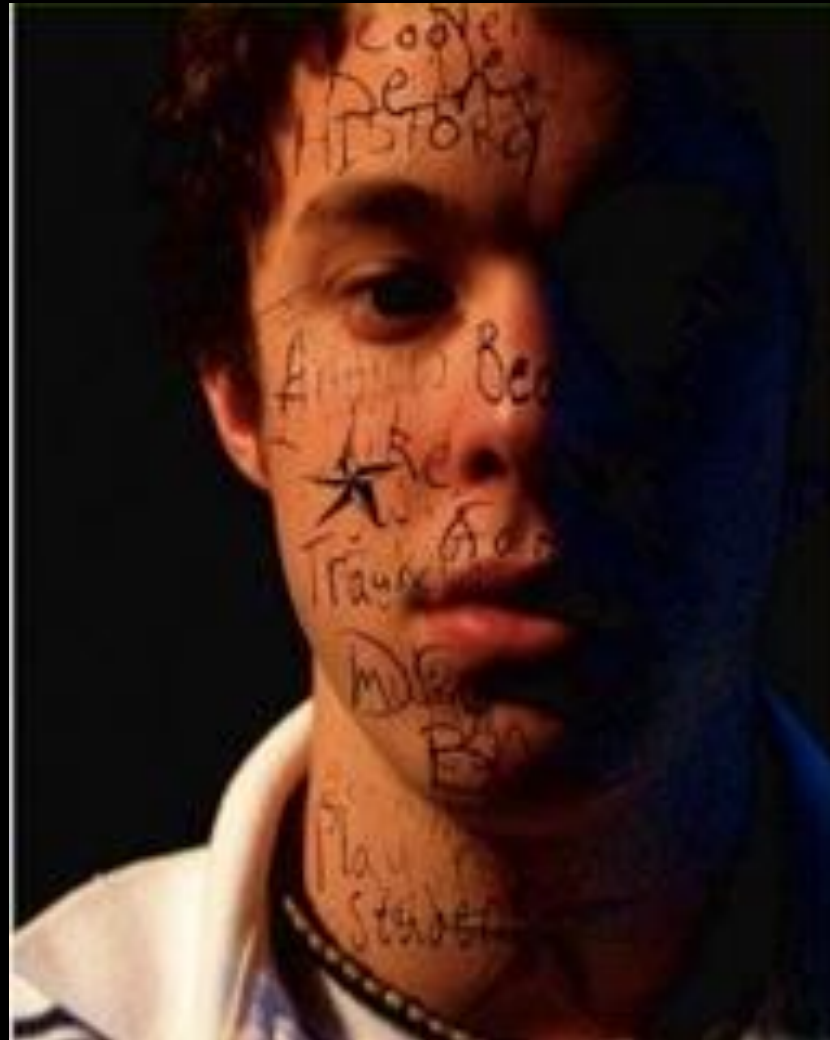
Ronald Fisher,  
beeper  
Davis, California  
5/9/81

# Avedon

Vivian Richardson  
and her  
granddaughter,  
Heidi Zacher  
Deadwood,  
South Dakota  
8/6/82



# HANDWRITTEN PHOTO



**“ You’ve got to push yourself harder. You’ve got to start looking for pictures nobody else could take. You’ve got to take the tools you have and probe deeper. – *William Albert Allard***

## DAY 2

### Portraits

**Class Objectives:** Students will work on three self portrait assignments focusing on how to convey personality of a subject through one photo. Each photo will capture the subjects emotions and character

**Aesthetics Worksheet pg 30**  
**Answer the scenario questions!**

1. <https://fstoppers.com/product/peter-hurley-perfecting-headshot>
2. Look at Student Examples
3. Think about when you are going to shoot!
4. Have your subject fill out the interview sheet  
in pen only

# STUDENT WORK



# STUDENT WORK



# STUDENT WORK





# STUDENT WORK



# STUDENT WORK



# STUDENT WORK



# STUDENT WORK



## DAY 3

### Portraits

**Class Objectives:** Students will work on three self portrait assignments focusing on how to convey personality of a subject through one photo. Each photo will capture the subjects emotions and character

### **Annie Leibovitz: Page 35**

**Read and underline the three important sentences**

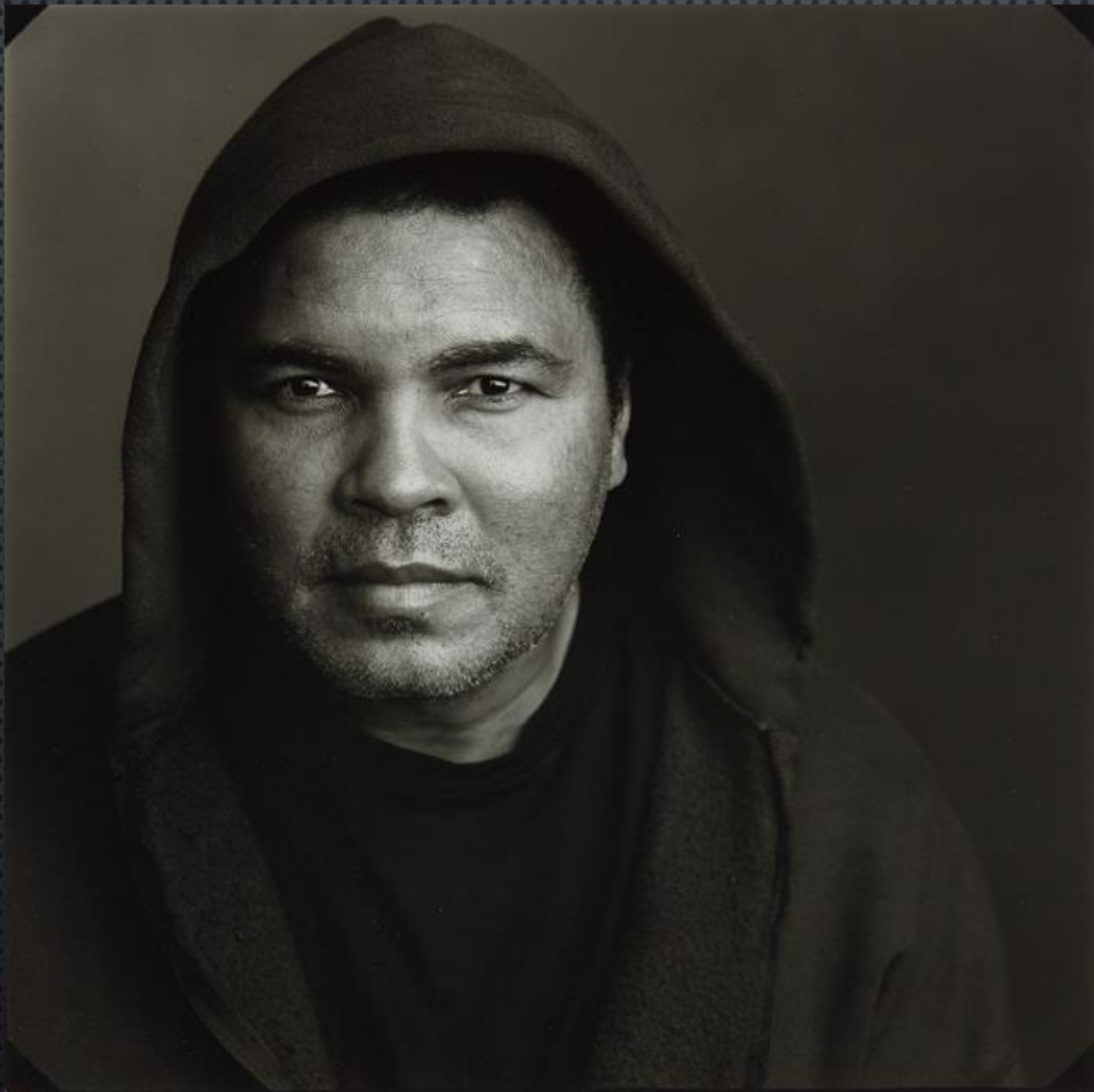
- 1. How to direct your subject: Pg 29**
- 2. Use the polaroid camera for a fun shot**
- 3. Fill Out Portrait Plan Sheet**
- 4. Experimenting with the lights, photo shop or your camera!**



Annie Leibovitz



Annie Leibovitz



Annie Leibovitz





Annie Leibovitz



Annie Leibovitz



Annie Leibovitz

## DAY 4

### Portraits

**Class Objectives:** Students will work on three portrait assignments focusing on how to convey personality of a subject through one photo. Each photo will capture the subjects emotions and character



**Who is Dean Chalkley? Open to page 35 and be ready to take notes**

**1. Shoot Photos! No Excuses**

**2. If you have nothing to work on, then you should be experimenting with the lights, photo shop or your camera!**

Dean Chalkley



**“ Twelve significant photographs in any one year is a good crop. – Ansel Adams**

Even one of the masters in photography, Ansel Adams, didn't expect to get more than 12 great photographs each year.

How can anyone expect more?

Take a look at your last year in photos – do you really see 12 photos that stand out from the rest?

Dean Chalkley: Born April 2, 1968

Dean Chalkley's work acts as a cultural barometer. He was brought up in Southend on Sea, a seaside town on the mouth of the Thames estuary in Essex, England. Southend has a long tradition of youth culture, from the Teddy Boys in the 50's through the Mods, Skinheads, Punks etc all have been highly visible and a great simulation to the town's alternative youth. With this has come a strong musical legacy too...this is where Deans passion first grew.



Today Dean is one of the most high profile contemporary British music photographers, shooting anybody from Peter Doherty to The Strokes from The White Stripes to Green Day. It doesn't stop there either: Oasis, Ian Brown and Primal Scream have all passed in front of Dean's lens, standing testament to the fact that Deans work is a sign of these times and all that are relevant in them

# Dean Chalkley: The simple background makes environmental transitions





# Dean Chalkley: The simple background makes environmental transitions



Dean Chalkley



Dean Chalkley



Dean Chalkley:  
Brandon Flowers



Dean Chalkley:  
Anthony Hegarty



Dean Chalkley:  
Oasis



Dean Chalkley : Carl Barat



Dean Chalkley : Chris Martin





Dean Chalkley : Paul Smith



Dean Chalkley



## DAY 5

### Portraits

**Class Objectives:** Students will work on three portrait assignments focusing on how to convey personality of a subject through one photo. Each photo will capture the subjects emotions and character



**Read the article over Richard Avedon on page 32-33 and circle 5 words you need defined, underline 2 sentences you want clarification on and star 3 interesting things you have learned.**

- 1. Shoot Photos! No Excuses**
- 2. If you have nothing to work on, then you should be experimenting with the lights, photo shop or your camera!**

## DAY 5

### Portraits

**Class Objectives:** Students will work on three portrait assignments focusing on how to convey personality of a subject through one photo. Each photo will capture the subjects emotions and character

**Complete BOTH webbings about your subjects**  
**Take a photo of your interview questions with your phone or borrow a camera.**

- 1. Photoshop Demo: Doping/Burning/Clone Stamp**
- 2. Finish ALL classwork as it will be due next class**
- 3. Complete ALL classwork-due next time**
- 4. Plan out your photo shoots/experiment**

## DAY 6

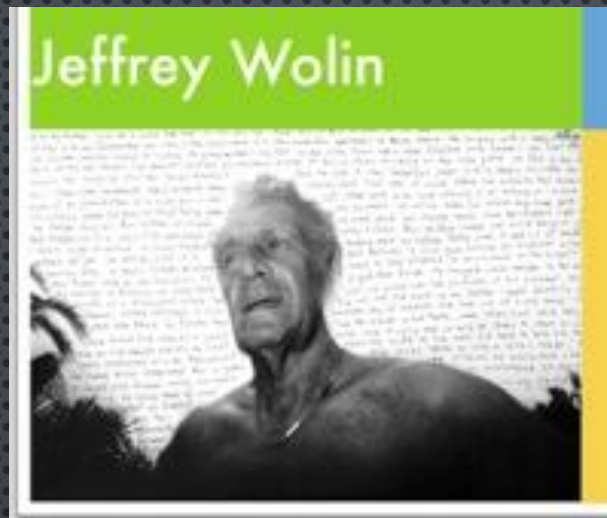
### Portraits

Class Objectives: Students will work on three portrait assignments focusing on how to convey personality of a subject through one photo. Each photo will capture the subjects emotions and character

**Please get ready for the Handwritten photo demonstration: Take Notes on page 28**

**CW Due today!**

1. Handwritten Photo Experimentation
2. Turn in CW to Ms. Pugh
3. Shoot ABC pictures



## **Artist Statement**

My interest in the Holocaust dates back to my childhood in the 1950s in a Jewish neighborhood in suburban New York. The war was still fresh in my parents' minds. My grandparents, immigrants from Eastern Europe, would go ballistic whenever talk would turn to Hitler and the Germans. My grandfather was unable to find out exactly what happened to his family, but they did not survive the war. I have spent the past two years engaged in my project with Holocaust survivors. Following an interview, I photograph them. I try to find elements in their stories that can be expressed visually in the portrait. I am fully aware that no one who did not directly experience the Holocaust can truly understand the depths of horror that Jews in Europe experienced at the hands of the Nazis. Nevertheless, it is my hope that by providing a face with an accompanying story of great power, an audience can empathize with the survivors.

"I was 18 and then they closed up the ghetto, no more can't get out. Soon after I had a baby, little baby boy and he was lost. Would you like to see his picture? We stayed in Warsaw for a while but we knew in Warsaw very few are going to survive. My husband came from a small town, Radomska, near Czestochowa - that's where they seen the Virgin Mary - so we went to his place for a while with the baby and we kept running; whenever they decided they were closing the ghetto I took the baby and ran from one ghetto to another. His sister lived in another town, Staszow and her husband was a policeman, so being a policeman he had a right to live, a Jewish policeman. My husband had papers that he's a useful Jew because every morning they took him at 6 in the morning to do all kind of digging... I was not a useful Jew because I had no job except taking care of the baby... A lot of girls had kids at that time because nobody knew if they were pregnant because when the bombs are falling we got so scared we didn't get our monthly periods for years... I had the baby and I had it until he was about a year and a half old and he was the cutest little boy. His name was Jurck Trajman... I took my baby and I ran away to Staszow, that's where my sister-in-law was and her husband the policeman. 'You leave the baby here with me,' she said, 'and you have to get out of here because they come already taking away everybody here. I'll say it's my baby.' So I said, 'Okay. The minute it's clear I'll come back and pick up the baby.' I looked out the window and I saw all those cows. It was a pasture and people



are leading a normal life, Polish people, and I say, 'Oh my God, why couldn't I be a cow? I wouldn't have to run away now and leave my baby. Nobody would be after us. Why didn't God make me a cow?... I at that time went to Warsaw to get a job as a maid and I had a paper that I am not Jewish. I went back to get the baby after two days. Nothing. No baby, no town, no Jews. It was just hopeless. They said that they took the baby on a wagon with hundreds of people to Sandomierz to the train station and they took him to Treblinka. That's what they said. I don't believe it because in my heart I know that he's around somewhere. And I still keep looking. If I see somebody that he'd probably be in his 40's, maybe more - and he has the most beautiful navy blue eyes and I say, 'maybe this is my baby, maybe this is my son.' And I said, 'I wish I would have seen him being taken away; I would not look for him anymore. Then I know this is it, that's the end.' But this way you go with a burden all through your life thinking what happened to him. Maybe he's grown. Maybe he lives next door."



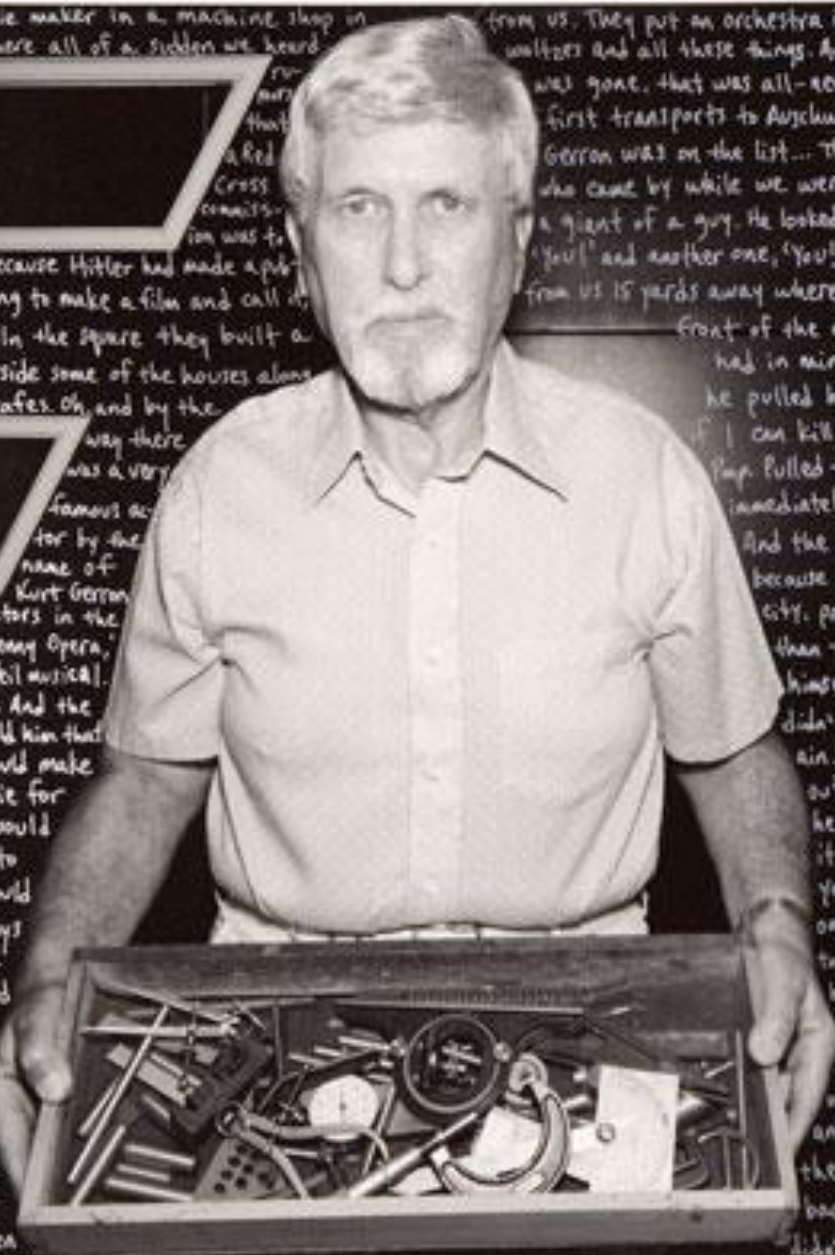


I was working as a tool and die maker in a machine shop in Theresienstadt. While I was there all of a sudden we heard

come and inspect the camp because Hitler had made a public statement that he was going to make a film and call it 'Hitler Gives the Jews a Town.' In the square they built a gazebo—a music pavilion. Outside some of the houses along the square they built outdoor cafes. Oh and by the way there

was a very famous actor by the name of Kurt Gerson who was one of the original actors in the Berlin production of 'The Threepenny Opera,' the Bertold Brecht and Kurt Weill musical. He had become a movie director. And the Germans approached him and told him that if he would make

that movie for them he would never have to worry—he would never be deported—he could always stay in Theresienstadt. And he agreed to do it. We were marched to these newly built outdoor cafes where we were set down and were given some brown liquid—certainly not coffee—just brown colored water and we had to sit there and sip it while the movie was being taken



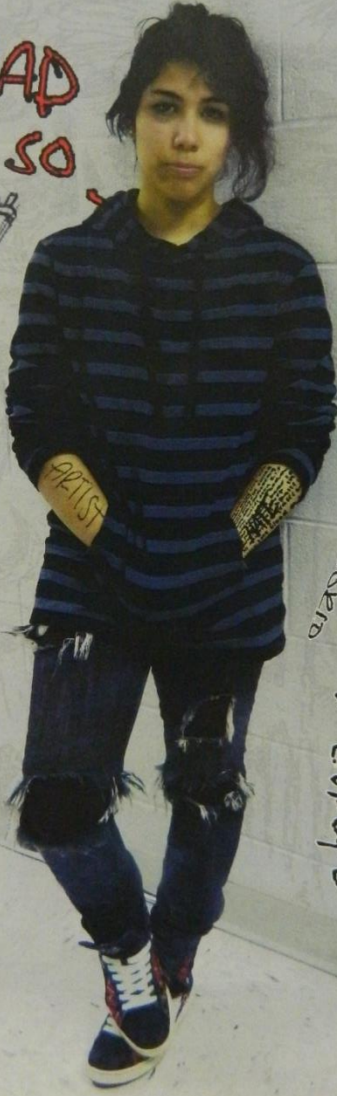
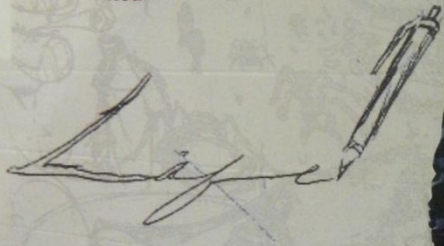
from us. They put an orchestra in the gazebo playing music—Viennese waltzes and all these things. And of course once the commission was gone, that was all—never to be used again. And when the first transports to Auschwitz started again in 1944, Kurt Gerson was on the list... There was a guard at Birkenau who came by while we were standing at attention. He was a giant of a guy. He looked us over and pointed to one, 'You!' and another one, 'You!' They were told to stand across from us 15 yards away where the next barracks was. One in front of the other. We had no idea what he

had in mind. The moment they stood there he pulled his revolver and says, 'Let's see I can kill the two of you with one shot.' He pulled the trigger. And the first one died immediately. He probably hit the heart. And the next one was only wounded because the bullet had lost a lot of velocity, probably didn't penetrate further than the ribs. Standing but holding himself. The SS guard said, 'Oh, I didn't kill you, huh? Let's try it again.' And he pulled someone else out. By this time we knew what he wanted—when you think back it's like a dream almost. Sometimes you wonder, is it reality? That's one of the reasons I went back to Germany. At Oehringen we had a beautiful house. It looked almost like a chalet—that's the way I remembered it. So we went back—I took my wife and sure enough it was still there. I was glad that I did go back and I did realize that I didn't just dream these things.

Maria Andreea SAMPLE

LOVE EVERYONE  
TRUST FEW

NOTHING IS GOOD OR BAD  
ONLY THINKING MAKES IT SO



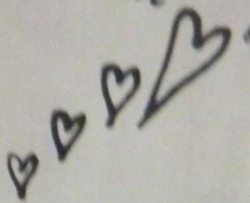
BEFORE I DID I WANT TO  
BACKPACK AROUND EUROPE AND  
SEE BEAUTY IN THE WORLD

I AM VERY PASSIONATE  
ABOUT LIFE AND PEOPLE, I LOVE  
THE BEAUTY OF WORLD, WHEREAS MOST PEOPLE  
DON'T LOOK AT IT.

make a mistake  
learn  
repeat.

"where did you get those clothes?  
at the toilet seat?"

elaine lamprey  
caitlin



"if you're a bird,  
im a bird..."





Mallory Christine Huggins Kind  
♥ faith  SISTER dancer  
TANNING  
prowlers HARDWORKING  
Caring Maggie SUN lake TM  
summer fall mov  
AKE brave HONEST trustee  
Sassy happy Helpful FUN  
Beiber Royals  
fun Outgoing  
strong  
Respectful silly  
intelligent ♥ faithful  
loving YOU KNOW  
DOWNING part  
adventurous COL



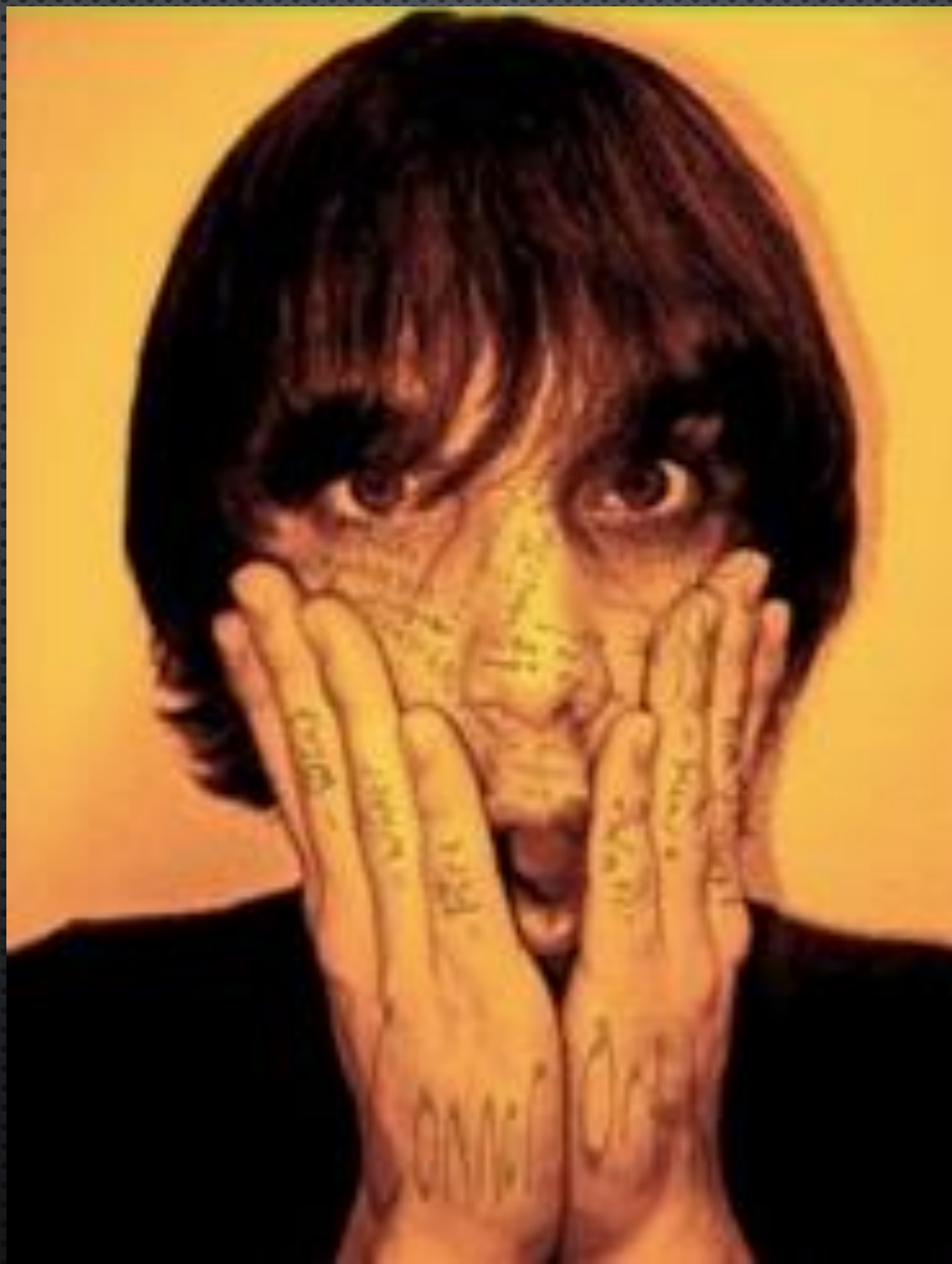


The day I had to go to  
brothers a new school. Red hair

Alvin Karpis Case  
Sweet Pea  
High school  
Slovakia

September 1, 1996  
Before I die  
I want  
to have  
family  
want to  
be treated  
Hanging out with friends

that's what he was  
want to be treated





Make sure you are using the Opacity Tool to blend text. Text and image should work together as a team, not distract from one another.



## **DAY 7**

### **Portraits**

**Class Objectives:** Students will work on three portrait assignments focusing on how to convey personality of a subject through one photo. Each photo will capture the subjects emotions and character

**You must work on Photography all hour! No excuses.**

- 1. Handwritten Photo Experimentation**
- 2. Shoot Photos!**
- 3. Photograph Handwritten interview**
- 4. Shoot ABC pictures/Erase photos off of your drives**
- 5. Use the reflector!**

## DAY 8

### Portraits

**Class Objectives:** Students will work on three portrait assignments focusing on how to convey personality of a subject through one photo. Each photo will capture the subjects emotions and character

**Pace yourself. Take a lot of pictures but stay on track. Lots of out of class shoot time will be required.**

- 1. Handwritten Photo Experimentation**
- 2. Shoot Photos! No Excuses**
- 3. Take a picture of Handwritten interview**
- 4. Shoot ABC pictures**

## DAY 9

### Portraits

**Class Objectives:** Students will work on three portrait assignments focusing on how to convey personality of a subject through one photo. Each photo will capture the subjects emotions and character

**You should have one portrait complete.  
Review your artist info on Avedon,  
Chalkley, Leibovitz and Wolin.**

- 1. Handwritten Photo Experimentation**
- 2. Shoot Photos! No Excuses**
- 3. Take a picture of Handwritten interview**
- 4. Shoot ABC pictures**

## DAY 10

### Portraits

**Class Objectives:** Students will work on three portrait assignments focusing on how to convey personality of a subject through one photo. Each photo will capture the subjects emotions and character

**Use your class time! ABC photos still need completed**

1. Handwritten Photo Experimentation
2. Shoot Photos! No Excuses
3. Take a picture of Handwritten interview
4. Shoot ABC pictures

## DAY 11

### Portraits

**Class Objectives:** Students will work on three portrait assignments focusing on how to convey personality of a subject through one photo. Each photo will capture the subjects emotions and character

**Experiment with photo shop, google tutorials if you want to make something happen!**

- 1. Reminder: Use the curves tool**
- 2. Mess with Contrast**
- 3. Take a picture of Handwritten interview**
- 4. SHOOT ABC PHOTOS**

## DAY 12

### Portraits

**Class Objectives:** Students will work on three portrait assignments focusing on how to convey personality of a subject through one photo. Each photo will capture the subjects emotions and character

**Discuss Project Due Date**

- 1. Mess with Contrast**
- 2. Take a picture of Handwritten interview**
- 3. SHOOT ABC PHOTOS**

## DAY 12

### Portraits

**Class Objectives:** Students will work on three portrait assignments focusing on how to convey personality of a subject through one photo. Each photo will capture the subjects emotions and character

**Bringing your project to a close: Review Scoring Guides EXTRA DAY**

1. Dodging and Burning
2. Mess with Contrast
3. Take a picture of Handwritten interview
4. SHOOT ABC PHOTOS

# DAY 1

## Photo Montage

**Class Objectives:** Students will look at David Hockney's work and create a photo montage of an interesting composition.

Compositions should hold the value of the subject matter while creating interesting complexity with slight transitions.

### **Vocabulary: Pg 3**

Photomontage: process and result of making a composite photograph by cutting and joining a number of other photographs, used by artist David Hockney

- 1. Page 38: View Hockney's work, he will be on the final**
- 2. Brainstorm ideas**
- 3. Practice shoot**
- 4. Glue together photos**



# David Hockney



# David Hockney



David Hockney, *Merced River, Yosemite Valley*, 1982, photographic collage, edition of 20.



*Photomontage is the process and result of making a composite photograph by cutting and joining a number of other photographs.*



THE LUDWIG VON MISES INSTITUTE • MISES.ORG

*Photomontage is the process and result of making a composite photograph by cutting and joining a number of other photographs.*



*Photomontage* is the process and result of making a composite photograph by cutting and joining a number of other photographs.



*Photomontage* is the process and result of making a composite photograph by cutting and joining a number of other photographs.



*Photomontage* is the process and result of making a composite photograph by cutting and joining a number of other photographs.





*Photomontage* is the process and result of making a composite photograph by cutting and joining a number of other photographs.



*Photomontage* is the process and result of making a composite photograph by cutting and joining a number of other photographs.



## DAY 2

### Photo Montage

**Class Objectives:** Students will look at David Hockney's work and create a photo montage of an interesting composition.

Compositions should hold the value of the subject matter while creating interesting complexity with slight transitions.

### **Vocabulary: Pg 3**

**Photo manipulation:** Alterations made to a previously unchanged image

1. Practice shoot
2. Print photos wallet by end of class
3. Lay them out on the desk first
4. Glue together photos
5. SHOOT another practice

## DAY 3

### Photo Montage

Class Objectives: Students will look at David Hockney's work and create a photo montage of an interesting composition. Compositions should hold the value of the subject matter while creating interesting complexity with slight transitions.

**We will be critiquing your practice after the first 30 minutes of class-be ready!**

1. Complete Practice
2. Post your project for critique
3. SHOOT another practice

## DAY 4

### Photo Montage

Class Objectives: Students will look at David Hockney's work and create a photo montage of an interesting composition. Compositions should hold the value of the subject matter while creating interesting complexity with slight transitions.

**Turn in Classwork if you weren't already graded**

1. Contact Sheet of outside of school enviro
2. Lay them out on the desk first
3. Print 3.5X5 or Reshoot
4. Glue together photos

## DAY 5

### Photo Montage

Class Objectives: Students will look at David Hockney's work and create a photo montage of an interesting composition. Compositions should hold the value of the subject matter while creating interesting complexity with slight transitions.

**Print 3.5X5**

1. Talk about final Presentation
2. Show me any "practices" you have done if you want points
3. 20-30 photo composition
4. Think about your options and craftsmanship

## **DAY 6**

### **Photo Montage**

**Class Objectives:** Students will look at David Hockney's work and create a photo montage of an interesting composition. Compositions should hold the value of the subject matter while creating interesting complexity with slight transitions.

**Craftsmanship counts! How will you make your project look clean?**

- 1. Talk about final Presentation**
- 2. Real project should be printed by end of class**
- 3. 20-30 photo composition**
- 4. Think about your options and craftsmanship**
- 5. Final size: 3.5X5**

## DAY 7

### Photo Montage

**Class Objectives:** Students will look at David Hockney's work and create a photo montage of an interesting composition. Compositions should hold the value of the subject matter while creating interesting complexity with slight transitions.

**Analyze your final project, does it need more photos or better craftsmanship?**

- 1. You must be working on your final project**
- 2. 20-30 photo composition**
- 3. Think about your options and craftsmanship**
- 4. Shoot ABC photos**



## DAY 8

### Photo Montage

**Class Objectives:** Students will look at David Hockney's work and create a photo montage of an interesting composition.

Compositions should hold the value of the subject matter while creating interesting complexity with slight transitions.

**How can you improve your craftsmanship? Cut straight lines? Fix glue issues?**

- 1. You must be working on your final project**
- 2. 20-30 photo composition**
- 3. Think about your options and craftsmanship**
- 4. Shoot ABC photos**

## DAY 9

### Photo Montage

Class Objectives: Students will look at David Hockney's work and create a photo montage of an interesting composition. Compositions should hold the value of the subject matter while creating interesting complexity with slight transitions.

Have a plan for bringing your project to a close

1. You must be working on your final project
2. 20-30 photo composition
3. Think about your options and craftsmanship
4. Shoot ABC photos

# DAY 10

## Photo Montage

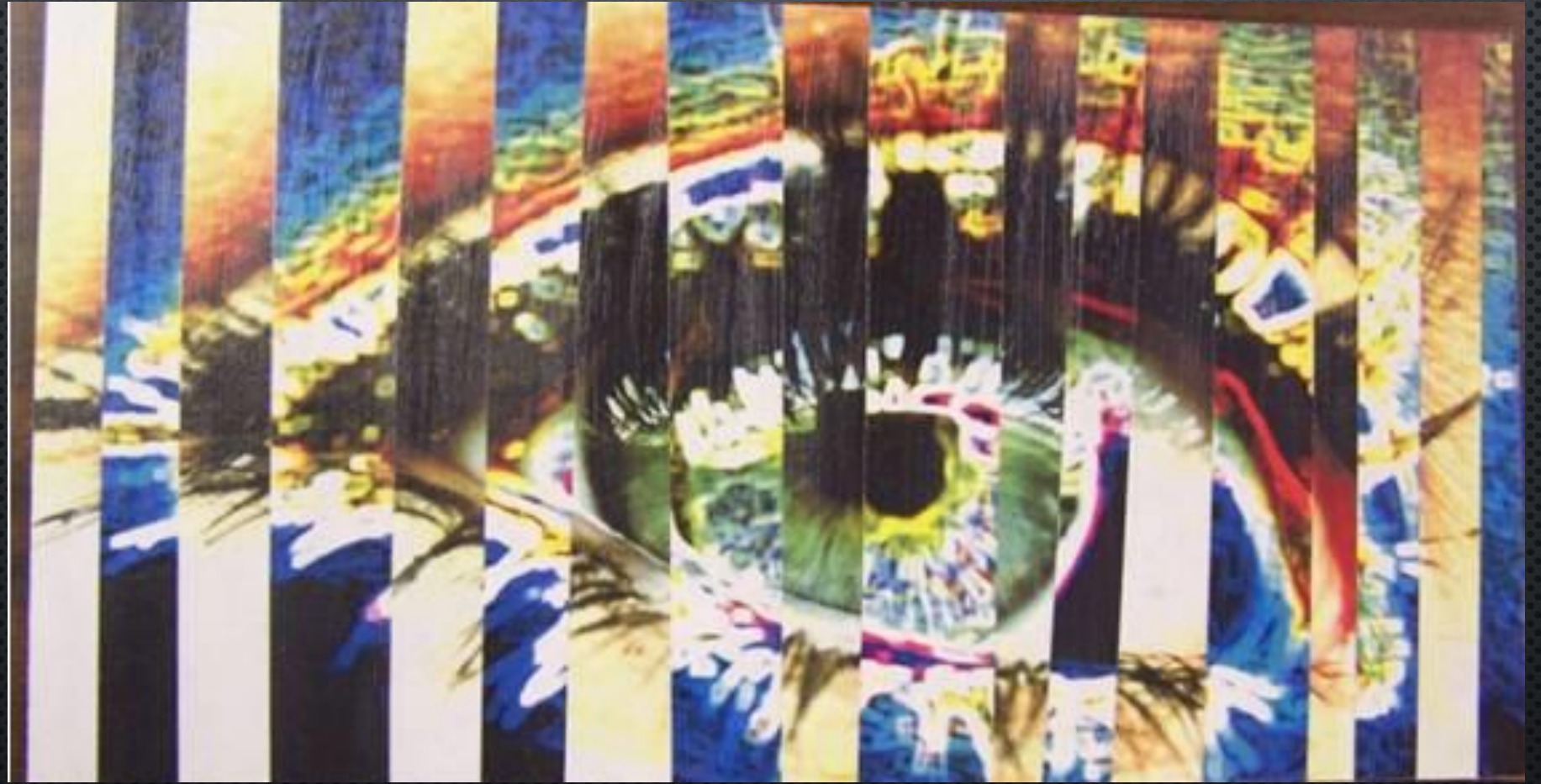
**Class Objectives:** Students will look at David Hockney's work and create a photo montage of an interesting composition. Compositions should hold the value of the subject matter while creating interesting complexity with slight transitions.

### **Vocabulary: Page 3 at the bottom**

**Elongate:** Make (something) longer, esp. unusually so in relation to its width.

1. Elongation Montage Demo, page 44
2. Photo Shop Filters Explanation
3. Review what makes a good photo
4. Think about your options and craftsmanship
5. Shoot ABC photos







1. Choose a photo that you think will be a good composition for an elongation. Often times nature is a good choice.
2. In Photoshop, **go to Edit>preference>plug ins and find the box to check to “show all filter galleries”**
3. For your practice, print your first photo smaller than 4X6 and your final full page. Go back to your Photoshop and go “back” to get rid of your edits.
4. Use a filter in Photoshop to alter the image in a way you think is interesting and compliments the original.
5. When you hit print, it should be the same size you printed previously.
6. Take both photos and cut them into strips, laying them in order on the table.
7. Use a piece of construction paper for the practice (chipboard or posterboard for the final).
8. Get matte medium or modge podge to use as your glue.
9. Paint the medium on first, lay your first strip down and paint the medium on top to seal it. Make sure to use your brush to get out all the air bubbles.
10. Take a strip from the other photo (should be a very similar strip) and glue it next to the first one.
11. Continue on until complete. You may choose to leave a few strips out....its up to you.
12. If the final on mat board warps, paint the back with gesso to even it out.
13. Wash all brushes with soap, put glues and scissors away.

## DAY 11

### Photo Montage

**Class Objectives:** Students will look at David Hockney's work and create a photo montage of an interesting composition. Compositions should hold the value of the subject matter while creating interesting complexity with slight transitions.

Photo Montage and Photo Elongation are turned in with separate scoring guides.

1. Continue work on montages
2. Think about your options and craftsmanship
3. Shoot ABC photos



## DAY 12

### Photo Montage

**Class Objectives:** Students will look at David Hockney's work and create a photo montage of an interesting composition. Compositions should hold the value of the subject matter while creating interesting complexity with slight transitions.

Photo Montage and Photo Elongation are turned in with separate scoring guides.

1. Continue work on montages
2. Double check you have all vocabulary
3. Think about your options and craftsmanship
4. Shoot ABC photos

## DAY 13

### Photo Montage

Class Objectives: Students will look at David Hockney's work and create a photo montage of an interesting composition. Compositions should hold the value of the subject matter while creating interesting complexity with slight transitions.

Check your Elongation **CW and turn in today!**

1. Turn in Elongation Classwork
2. Continue work on montages
3. Think about your options and craftsmanship
4. Shoot ABC photos

## DAY 14 (extra)

### Photo Montage

Class Objectives: Students will look at David Hockney's work and create a photo montage of an interesting composition. Compositions should hold the value of the subject matter while creating interesting complexity with slight transitions.

Last Day to work on Elongations/Montages

**PUT YOUR GLUES/SCISSORS AWAY!!!!**

**Grrrrrrrr**

1. Turn in Elongation Classwork
2. Continue work on montages
3. Think about your options and craftsmanship
4. Shoot ABC photos

## DAY 1

### Applying the Elements and Principles

**Class Objectives:** Shoot several subjects keeping in mind the elements of art and principles of design. Create a word document outlining which photos are the best examples.

Get your folder out, turn to page 42 and prepare for assignment introduction

1. Introduce new assignment
2. Review the exercise pages
3. Talk about presentation requirements
4. Shoot photos/work on presentation
5. Finish up abc photos



# Balance

- Having equal visual weight.



This has Balance because of all the wires, they equal out each other

# Contrast

- Difference in the things, high contrast is very different like black and white.



This has  
Contrast  
because of the  
black and  
white in it

# Color

- The element of art is made up of three properties hue, value, and intensity.



The red in the stop sign makes the Color pop in this photo.



# Balance



Balance is shown in this photograph by having equal weight on each side of the frame. The deer's head is exactly the same on both sides, showing symmetrical balance. This is a good photo because it shows the texture of the deer's fur and makes it look alive because of the shiny eye.

# Space



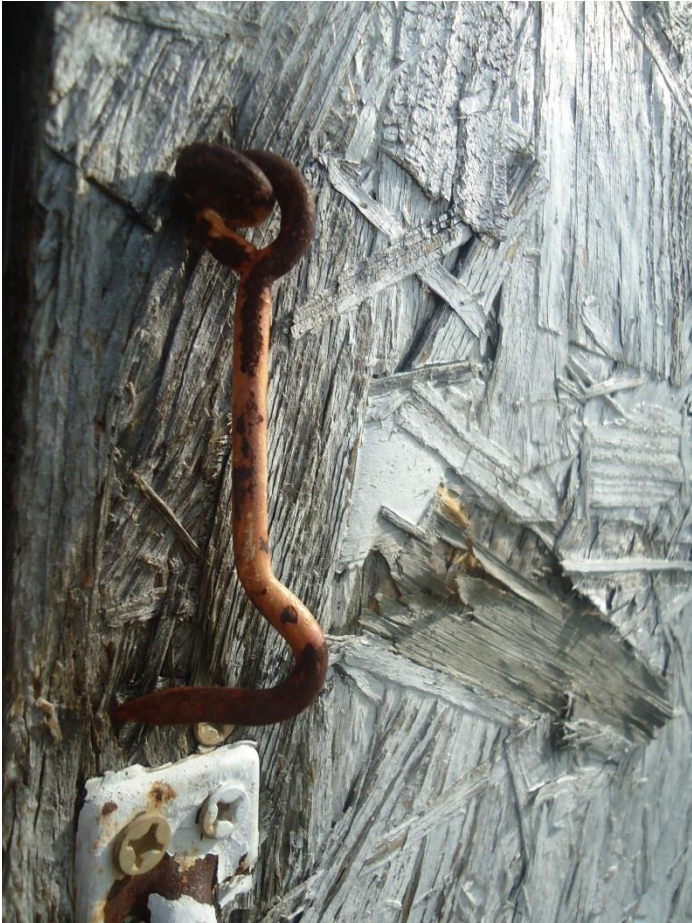
Space is depicted in this photograph by the use of the rim of the wagon acting as a line to take the viewer's eye around the picture. This is a good photograph because of its use of the lines and depth of field to create the environment for the wagon.

# Texture



This photo shows texture well because you can see the roughness of the center contrasted with the smooth edges of the pine needles. The center appears to be spiky and rough compared to the smooth and waxy look of the pine needles. This is a good picture because it shows depth and has a focal point which draws the viewer's eye to it.

# Texture



This picture is strong because it has good Rule of Thirds. It is also a good photo because you can see the texture of the wood and the rust on the metal hook, which the hook stocks out and catches your eye.

# Line



This picture has a leading line and goes to the back of the picture. The viewers eye moves from one point to another letting them view the piece of wood.

# NOT SO GREAT: Emphasis



This picture emphasizes the person he is the main subject.

# UNCLEAR: Color



The red compliments the blue and there are dark and light greens. The red and green are compliments.

## DAY 2

### Applying the Elements and Principles

Class Objectives: Shoot several subjects keeping in mind the elements of art and principles of design. Create a word document outlining which photos are the best examples.

Complete your project plan and begin your presentation slides. Don't forget about ABC photos!

1. Continue work on your 16 photos/presentation
2. Review the exercise pages
3. Create folders on drive
4. Shoot photos/work on presentation
5. Finish ABC photos



## DAY 3

### Applying the Elements and Principles

Class Objectives: Shoot several subjects keeping in mind the elements of art and principles of design. Create a word document outlining which photos are the best examples.

**Complete your Project Plan, folders, and layout of your slides. Shoot practices and ABC**

1. Plan out your 16 photos/presentation
2. Review the exercise pages
3. Put images on your shared drive/create folders
4. Shoot photos/work on presentation
5. Finish ABC photos

## DAY 4

### Applying the Elements and Principles

Class Objectives: Shoot several subjects keeping in mind the elements of art and principles of design. Create a word document outlining which photos are the best examples.

Plan your timing for photo shoots, practice shoot (use for classwork), ABC photos, presentations

1. Continue work on 16 photos/presentation
2. Put images on your shared drive
3. Shoot photos/work on presentation
4. Finish ABC photos
5. Finish Project Plan

## DAY 5

### Applying the Elements and Principles

**Class Objectives:** Shoot several subjects keeping in mind the elements of art and principles of design. Create a word document outlining which photos are the best examples.

Presentation needs started. Be prepared to show that you have done so next class period. Have at least 5 pictures taken for the slide show.

Prepare for Peer Editing Soon!

1. Continue work on 16 photos/presentation
2. Put images on your shared drive
3. Shoot photos/work on presentation
4. Finish ABC photos

## DAY 6

### Applying the Elements and Principles

Class Objectives: Shoot several subjects keeping in mind the elements of art and principles of design. Create a word document outlining which photos are the best examples.

When will you shoot your Up Close photos? What will it be of? Pull up your presentation and have it out so I can check the progress.

1. Continue work on 16 photos/presentation
2. Put images on your shared drive
3. Shoot photos/work on presentation
4. Finish ABC photos

## DAY 7

### Applying the Elements and Principles

**Class Objectives:** Shoot several subjects keeping in mind the elements of art and principles of design. Create a word document outlining which photos are the best examples.

When will you shoot your Shiny shots? Look around your environment for shiny items and remember you will have to control your lighting. Mirrors, glass, water.....what is shiny?

- 1. Continue work on 16 photos/presentation**
- 2. Put images on your shared drive**
- 3. Shoot photos**
- 4. Have ABC photos on flash for a progress check**

## DAY 8

### Applying the Elements and Principles

**Class Objectives:** Shoot several subjects keeping in mind the elements of art and principles of design. Create a word document outlining which photos are the best examples.

When will you shoot old things? What old things interest you? Are they small, big or part of an environment? Natural or man made? How can you make the viewer interested in looking?

- 1. Continue work on 16 photos/presentation**
- 2. Put images on your shared drive**
- 3. Shoot photos**
- 4. Complete ABC photos**

## DAY 9

### Applying the Elements and Principles

**Class Objectives:** Shoot several subjects keeping in mind the elements of art and principles of design. Create a word document outlining which photos are the best examples.

When will you shoot inner details? Is natural light involved? What will you be inside of and where will you position yourself for the shot?

1. Continue work on 16 photos/presentation
2. Put images on your shared drive
3. Shoot photos
4. Complete ABC photos

## DAY 10

### Applying the Elements and Principles

**Class Objectives:** Shoot several subjects keeping in mind the elements of art and principles of design. Create a word document outlining which photos are the best examples.

### Peer Editing

**You must have 5 slides prepared for peer editing next time, you color photos and your balance photo must be included.**

- 1. Continue work on 16 photos/presentation**
- 2. Put images on your shared drive**
- 3. Shoot photos**
- 4. Complete ABC photos**



## DAY 11

### Applying the Elements and Principles

Class Objectives: Shoot several subjects keeping in mind the elements of art and principles of design. Create a word document outlining which photos are the best examples.

**Pg 49-Peer Reflection Worksheet!** Find a partner or group of 3 people that you can share your presentation with and get feedback.

1. Continue work on 16 photos/presentation
2. Classwork Due TODAY
3. Put images on your shared drive/Shoot photos
4. Complete ABC photos

## DAY 11

### Applying the Elements and Principles

Class Objectives: Shoot several subjects keeping in mind the elements of art and principles of design. Create a word document outlining which photos are the best examples.

**Open up to the scoring guide and fill out as many blanks as you can.** Put final touches on your presentations. Pay attention to Due Date, all items must be uploaded by due date.

1. Continue work on 16 photos/presentation
2. Put images on your shared drive
3. Shoot photos
4. Complete ABC photos

## DAY 12 (extra)

### Applying the Elements and Principles

Class Objectives: Shoot several subjects keeping in mind the elements of art and principles of design. Create a word document outlining which photos are the best examples.

Open up to the scoring guide and fill out as many blanks as you can for your presentation.  
Discuss due date!

1. Continue work on 16 photos/presentation
2. Put images on your shared drive
3. Shoot photos
4. Complete ABC photos

## DAY 1

### Color Emphasis

Class Objectives: Students choose an interesting photo and remove the color from all but one area of the photo creating emphasis on that object.

### **Vocabulary: Page 3**

Emphasis: Making something stand out to a viewer

1. Intro to new assignment/Demo pg 50
2. Continue work on 16 photos/presentation
3. Put images on your shared drive
4. Shoot photos
5. Complete ABC photos















<http://photography.about.com/od/developingandprinting/ss/DigitalSpotColor.htm>

## DAY 2

### Color Emphasis

**Class Objectives:** Students choose an interesting photo and remove the color from all but one area of the photo creating emphasis on that object.

What photo did you choose for the selective color process? Why do you think altering the color will make it more interesting to the viewer?

1. Selective Color Project
2. Continue work on 16 photos/presentation
3. Put images on your shared drive
4. Shoot photos
5. Complete ABC photos

## DAY 3

### Color Emphasis

Class Objectives: Students choose an interesting photo and remove the color from all but one area of the photo creating emphasis on that object.

You can also experiment around with filters using the same process! Are you ready to present?

1. Selective Color Project
2. Continue work on 16 photos/presentation
3. Put images on your shared drive
4. Shoot photos
5. Complete ABC photos

## DAY 4

### Color Emphasis

Class Objectives: Students choose an interesting photo and remove the color from all but one area of the photo creating emphasis on that object.

Please Print out your selective color photos half page and save it to the shared drive as well.

1. Selective Color Project
2. CW DUE TODAY
3. Put images on your shared drive
4. Shoot photos
5. Complete ABC photos

## DAY 4

### Color Emphasis

Class Objectives: Students choose an interesting photo and remove the color from all but one area of the photo creating emphasis on that object.

Put your color emphasis photos on the drive and flag it. New project intro tomorrow.

1. Selective Color Project
2. Continue work on 16 photos/presentation
3. Put images on your shared drive
4. Shoot photos
5. Complete ABC photos

# DAY 1

## Narrated Photos

**Class Objectives:** Using an interesting photograph, add text to heighten an idea you would like to convey to the viewer.

New Project Introduction pg 50

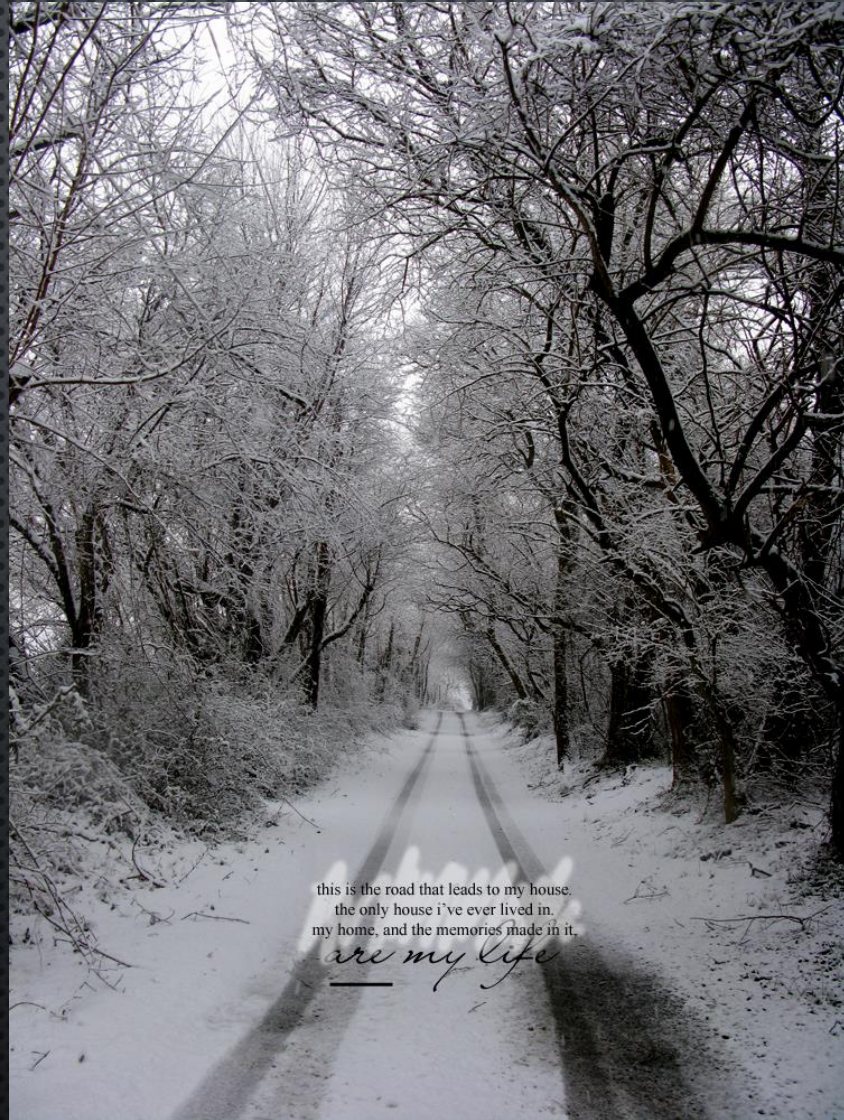
1. Narrated Photos
2. Put images on your shared drive
3. Complete ABC photos

nature is my life and yours.

take a step outside, feel the wind on your skin, the wind that has blown for a million years.  
and feel connected with everything that has ever existed.







this is the road that leads to my house.  
the only house i've ever lived in.  
my home, and the memories made in it.

*are my life*

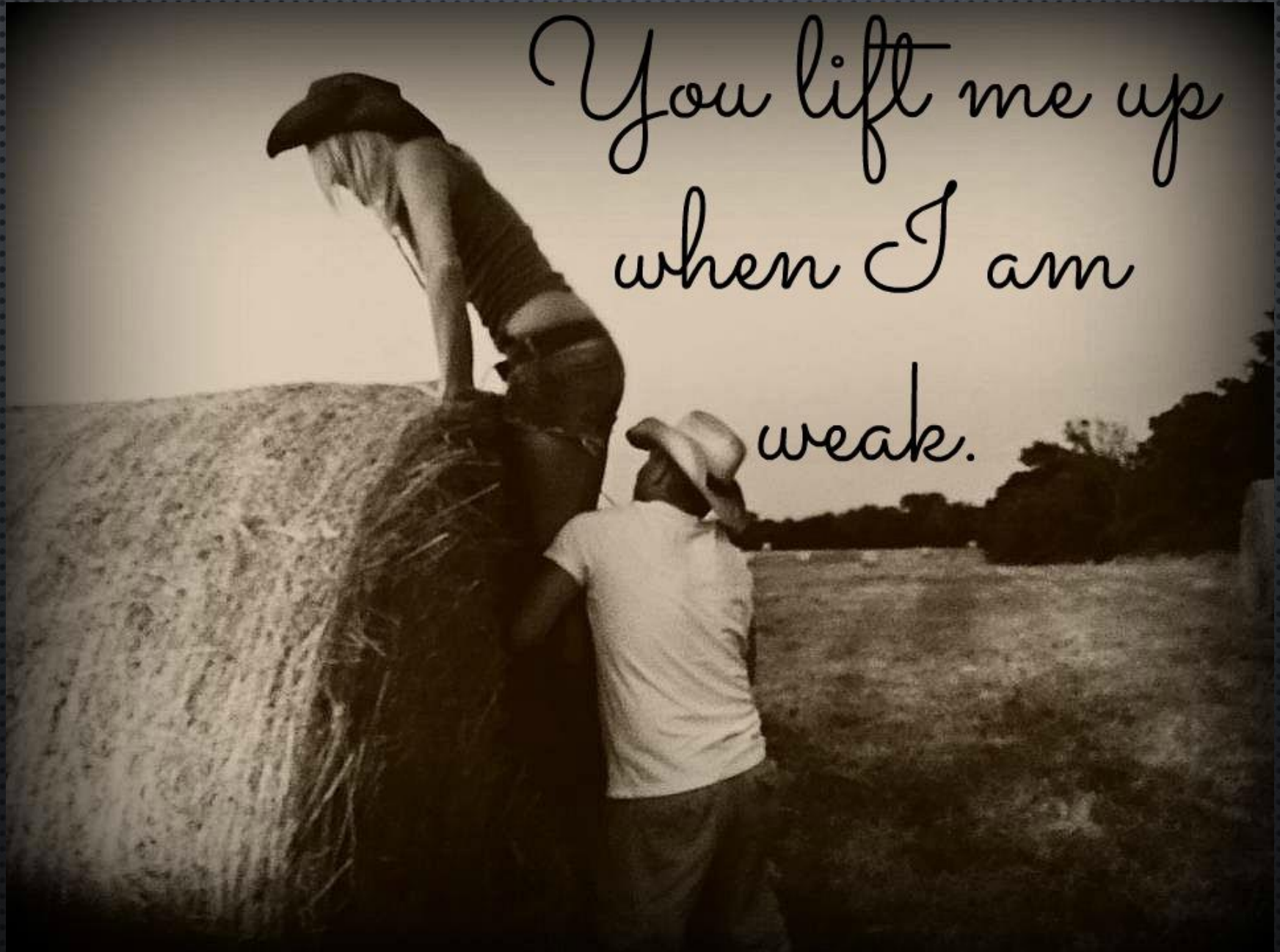
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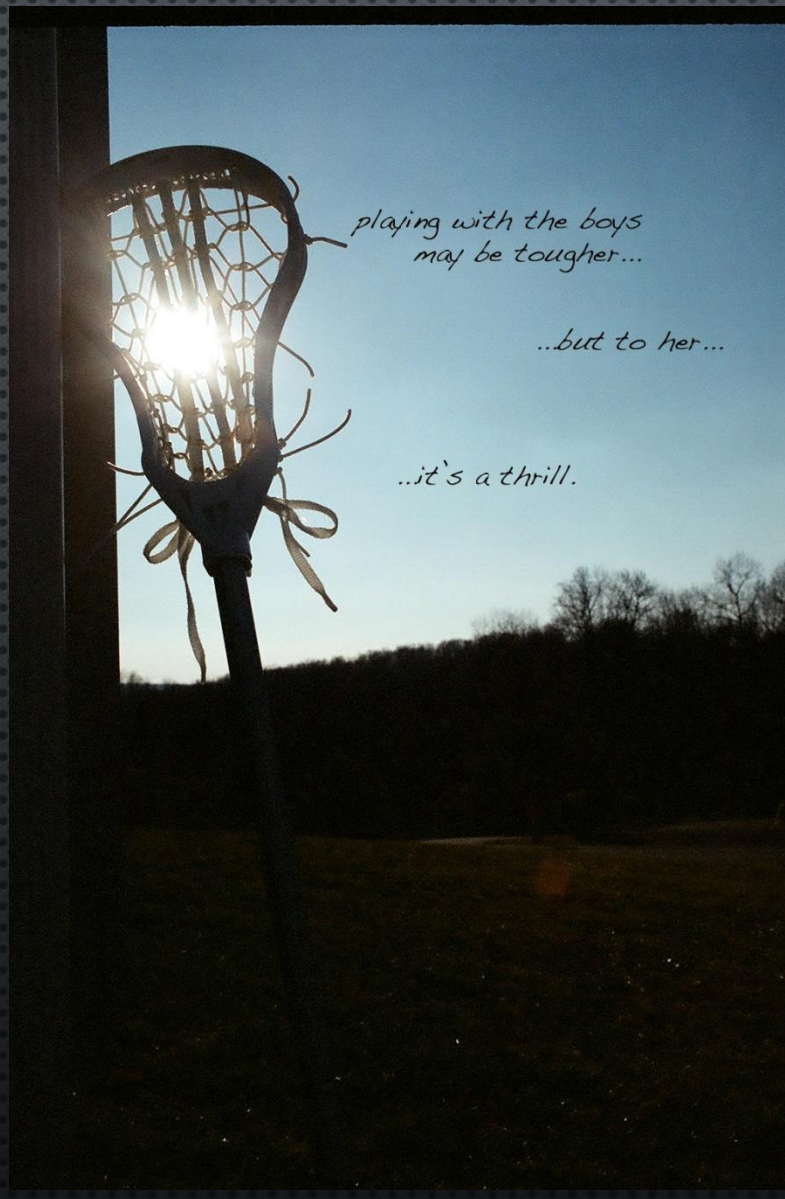
I'D RATHER HAVE A FAKE SMILE



THAN A NASTY STARE

You lift me up  
when I am  
weak.

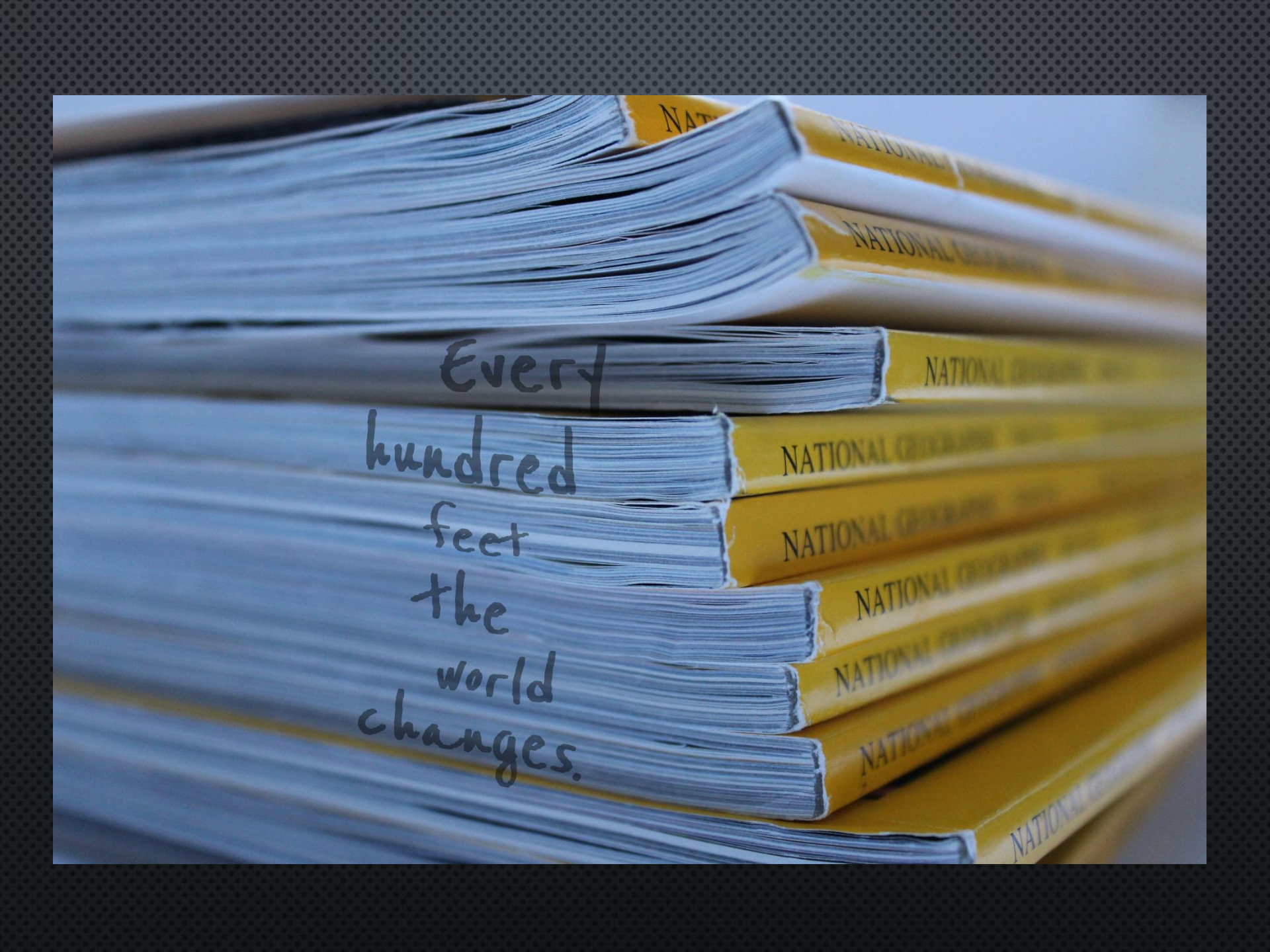




*playing with the boys  
may be tougher...*

*..but to her...*

*..it's a thrill.*

A stack of several yellow National Geographic books is shown from a low angle, focusing on the spines and the edges of the pages. The books are slightly out of focus, creating a sense of depth. Overlaid on the left side of the stack is a handwritten quote in black ink.

Every  
hundred  
feet  
the  
world  
changes.

NAT

NATIONAL

NATIONAL

NATIONAL

NATIONAL

NATIONAL

NATIONAL

NATIONAL

NATIONAL

NATIONAL

## Presentation Day

Class Objectives: Present your Elements and Principles project

NO LAPTOPS. Be prepared to listen to presentations. No phones can be out.

**I don't need to know excuses, presentations are today. IF yours is not done, you may hand in what you have and present what you have. If you can't present, it is a 30% deduction to present next time.**

# PRESENTATIONS TODAY!

- **CELL PHONES SHOULD BE COMPLETELY PUT AWAY**
- **NO LAPTOPS OR DEVICES OUT**
- **YOUR 16 PHOTOS PLUS PRESENTATION ARE DUE TODAY**
- **WHEN IT IS YOUR TURN, YOU WILL HAND ME YOUR FOLDER OPENED UP TO THE SCORING GUIDE AND PRESENT. I WILL THEN GRADE YOUR 16 PHOTOS AS SOON AS POSSIBLE.**
- **I AM REALLY SORRY IF YOU DID NOT FINISH BUT IT IS DUE TODAY FOR EVERYONE SO PLEASE DON'T EXPLAIN TO ME WHY YOU ARE NOT READY. PRESENT WHAT YOU HAVE.**
- **YOU MAY CHOOSE TO PRESENT NEXT TIME WITH A 30% LATE DEDUCTION**

## DAY 3

### Narrated Photos

**Class Objectives:** Using an interesting photograph, add text to heighten an idea you would like to convey to the viewer.

#### Linoit Criticism Exercise

**Create an account on Linoit.com and write your user name on the list.**

- 1. Narrated Photos (print your two favorites half a page)**
- 2. Hand in 2 Color Emphasis Photos (one eraser tool and one lasso-two different photos)**
- 3. Put images on your shared drive**



## DAY 3

### Narrated Photos

**Class Objectives:** Using an interesting photograph, add text to heighten an idea you would like to convey to the viewer.

Print out 2 color emphasis and 2 narrative, put in folder where scoring guide is (don't forget to answer the questions)

- 1. Narrated Photos (print your two favorites half a page)**
- 2. Hand in 2 Color Emphasis Photos (one eraser tool and one lasso-two different photos)**
- 3. Put images on your shared drive**

## DAY 1

### Final Project: Alphabet Display

Class Objectives: Using existing alphabet letters shot during the year, create a word using the letter photos. Mount the letters using a ruler and spray glue.

Prepare for your final assignment demonstration! This project plus your written test will result in 10% of your grade.

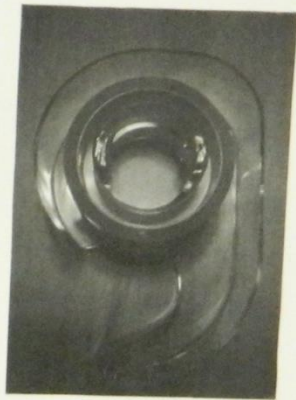
1. Introduce new assignment

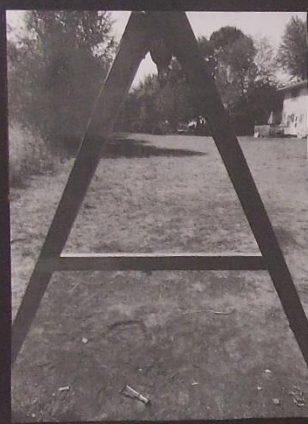
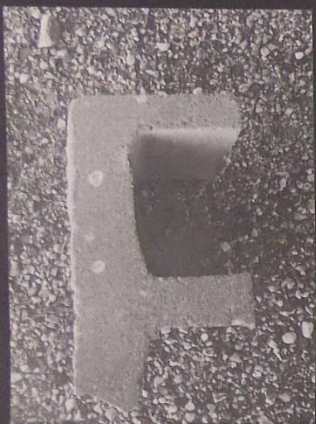
2. Demo

3. Print out images in Black and White in the same size, use a ruler and scissors/paper cutter

4. Spray Mount photos

*Art through Photography*  
Instigated by Ms. Stephanie Pugh





## DAY 2

### Final Project: Alphabet Display

Class Objectives: Using existing alphabet letters shot during the year, create a word using the letter photos. Mount the letters using a ruler and spray glue.

DUE DATES!!! Check the board

1. Print out images in Black and White in the same size, use a ruler and scissors/paper cutter
2. You may use glue and paper of your choice