

Digital Photography

How to Take and Display
Great Photographs
Lesson 3

Lesson 3

Photographing People

- Critique the homework
- How images are made (film & digital)
- Family photography
- Brief history of photography
- The group
- Travel photography

“Onion Peeling” Development

- Did we not do people & history last week?
- Information overload.
- Student’s have differing experience.
- Sesame street (propaganda) effect.
- Reinforce the book.
- Learn, exercise, & revisit.

Lesson 3 Objectives

- Handle any and all homework issues.
- Explain how an image is recorded.
- I can take a portrait.
- Present the rationale for all this history.
- Demonstrate handling of a group.
- Expound on challenges of travel photography.

Last Week's Assignment

You **might** consider

- Read Wignall 30 – 67. If it gets too technical just skip around.
- Nature: Read Wignall 180 – 229.
- Take paired shots of people outdoors.
- Take paired flash shots of people.
- If you have it experiment with zoom. Reproduce the effect on page 59.
- Over-fill and under-fill the frame.

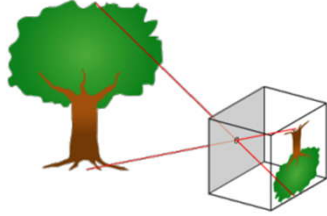
Review Student's Images



Pinhole Camera

The most basic of all cameras

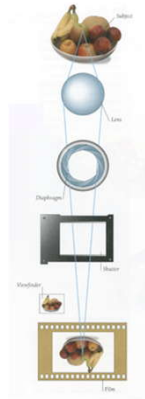
- Add film to the camera obscura.
- It is still being done.
- You are the shutter.
- William Leigh.
- But this is not why you came to class.



William Leigh: Harvard Bridge © 2006

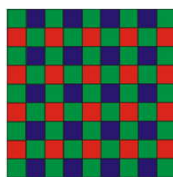
How Does a Modern Camera Work

- Add more items.
 - Lens
 - Diaphragm
 - Shutter
- Lens sharpens.
- Light control.
- Computer.
- Ease of use.



Digital vs. Film

- Pixels.
- Bayer pattern.
- Light not color.
- Color filters.
- Need more green.
- Compression.
- Memory cards.



Art & Technology

Depth of Field

- Introduced technology as a path to art.
- We will discuss focus as an example.
- Segue to family photography.



How To Reduce Depth of Field

- Focus close with background in distance.
- Telephoto.
- Aperture priority.
- Low f-stop (small number).



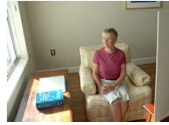
I Can Take a Portrait!

- Homework revisit.
- Start with family.
- Indoors / light.
 - Window
 - Chair
 - No flash
- Subject action.
- Camera position.
- Avoid wide angle.



Fake Studio

- Use sunlight.
- Reflector or table lamp.
- Small telephoto.
- Leaning forward.
- Look to sunlight and adjust for shadows.
- Plug PS course!



Helpful Hints for Portraits

- Pose to make the subject look good.
 - Eyes up makes subject look angelic.
 - Long nose, face the camera.
 - Bald head, shoot low with side lighting.
 - Double chin, shoot high with subject head up.
- Have extra lights to avoid shadows.
- Try not to use flash.
- I **never** use wide angle.
- I try to avoid face forward, but the above conditions may not make this work.

You Don't Need a Studio

- “Environmental” shot vs. formal portrait.
- Wignall – people at work.
- Light reading on man.
- Pose as landscape.
- He was talking.
- Took many shots.
- Erased the bad ones.



Stopping the Action

- Fast shutter speed and plenty of light. Use shutter priority if you have it.
- Anticipate where subject will be.
- Shoot a sequence if your camera will allow it.



Time for a Little History

- We covered a lot.
- Kick back now.
- Remember lesson 1.
- Daguerre & Talbot.
- Art vs. science.
- Portraiture.
- Recording the dead.
- Documentary.



Portrait by: Sabatier-Blot, 1844

Talbot and the Negative

- Calotype negative.
- Breakthrough!
- Paper negative.
- Was faster (3 min.)
- Left paper artifacts.
- He was greedy.
- Mostly forgotten.



Talbot: West Front of Lacock Abbey, seen from the Northwest, 1840

Photographic Themes

From the web site Luminous-Lint

- Abstract
- Fashion
- Landscape
- Nature
- Nude
- Photojournalism
- Photomontage
- Pictorialism
- Portrait
- Scientific
- Still life
- Street
- War

Pictorialism

- 19th century painting.
- You could do this.
- Henry P. Robinson
- What painter is he emulating?



Henry Peach Robinson: *When the Day's Work is Done*. 1877

Portrait

- Mathew Brady 1860s
- Julia Margaret Cameron 1913
- Beyond painting.
- Dorothea Lange depression era.



Mathew Brady



Julia Margaret Cameron: *Ellen Terry at age 16* [Camera Work 41]. 1913



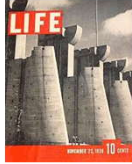
Dorothea Lange

Photojournalism

- Civil War.
- Early 20th century.
- Cameras portable.
- Newspapers and magazines.
- Not all photos are shot by journalists.



Alexander Gardner: Gettysburg dead, 1863



Anon: Life Magazine - First Issue, Nov 23, 1938



NASA: Earthrise

Fashion

- Sears catalog created fashion.
- Even in the 1930s. Escapism, like the movies.
- Much is outrageous.
- What do you think?



George Hoyningen-Huene: Tota Koopman, 1934



Irving Penn: Book cover for "Gianni Versace"

Landscape

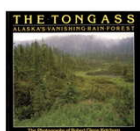
- Discussed Adams.
- Landscape fits where?
- Timothy H O'Sullivan.
- Replaced sketch pad.
- Eliot Porter.
- Robert Ketchum.



Timothy H O'Sullivan: Ancient Ruins in the Cañon de Chelly, 1873



Eliot Porter: In Wilderness, 1961



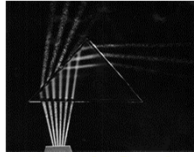
Robert Glenn Ketchum: The Tongass, 1994

Abstract

- Can be real or constructed.
- Abstraction seems to defy what photography is about.
- Prism in black & white???
- Extremely close or far away.
- Unusual cropping.
- Post processing.



Paul Strand: Abstraction, Twin Lakes, Connecticut, 1916



Berenice Abbott: Light Rays Through Prism, 1958



NASA: Solar Storm

Group Photography

- A whole new dynamic comes into play.
- As you get into this thing your friends will insist that you take the pictures.
- Casual shot vs. posed formal picture.
- If you can shoot wide angle.
- Open shade and fill flash.



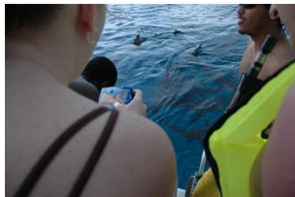
The Formal Shot

- Sometimes you have no choice.
- No control over the setting.
- Avoid flash.
- Keep the group loose.
- What makes this shot interesting?



Telling the Story

- They are the topic.
- No need for faces.
- What are they doing?
- Sharks!
- Dear Mom, I went swimming with the sharks.



Travel Photography

- Second most popular.
- Why I got the “bug.”
- Never camera-less.
- Moon or the beach.
- Always tell a story.
- Drama vs. trivial.



With Whom Do You Travel?

- Forget photography, how do you travel?
- One week, one city.
- Pat as foreground.
- Grand vista failure.
- We both take shots.
- Composition next.



Landmark

- In city X shoot Y.
- San Francisco.
- Point of view.
- Wait for the shot.
- Consider your colors.
- Foreground counts.
- Don't take just one.



Structures

- Tall things are tricky.
- What is parallax?
- Not too close.
- Travel weather.
- Take a hike.
- Cheated, polascreen.



Hunting Color & Interest

- Color is everywhere.
- Mundane setting.
- Not just grand vistas.
- It is seeing, again.
- Flowers, food, and even parking lots.
- Boston Hay Market.



Minimalist Photography

- Dump the extraneous.
- Sometimes it is not forest but trees.
- What makes your trip memorable?
- Bahamas.



For Next Week

- Read Wignall 102 – 133.
- Test your portrait skills in a variety of settings. Start with a single subject.
- Take group pictures at work and play.
- Take a “trip” down town. Pretend it is your vacation.

Did We Meet the Objectives?

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