

#1 Technical History of Photography

Photography, including its derivatives movies and television, has had perhaps the greatest cultural effect of any technical invention. Before the invention of photography, the only visual record of distant places and events was the stylized hand rendering of artists. Suddenly photography offered a realistic representation of objects and events with an objectivity and detail never before possible. Couple this ability to record reality with the communication possibilities of an art medium, and you have a potent tool for altering cultural attitudes and views of the world.

The camera obscura was the first of the discoveries that made photography possible. In its earliest form a camera obscura was simply a darkened room with a small hole in one wall and a white screen on the opposite wall. An upside-down image of objects outside the room was formed on the screen by light coming through the hole. This effect was noted by Arabic scholars as early as the tenth century A.D., and some evidence indicates that Aristotle was familiar with the camera obscura as early as the fourth century B.C.

Lenses were added to the camera obscura in the middle of the sixteenth century, producing a brighter, sharper image but requiring a focusing mechanism. The camera obscura became more compact, with the image projected onto thin paper supported on glass, where it could be traced and was widely used as a sketching aid by artists.

Many users of the camera obscura dreamed of capturing an image without laborious hand tracing, simply by the action of the light itself. The discovery by Johann Heinrich Schulze in 1725 that certain silver salts darkened when exposed to light eventually made this dream a reality. Over the next seventy-five years a number of scientists investigated the light-sensitive property of silver salts, but none of them attempted to make practical use of the discovery in producing permanent images formed by light.

Thomas Wedgwood, son of the famous potter Josiah, was the first to make such an attempt. He and his friend Sir Humphry Davy produced some temporary images on white leather treated with silver nitrate around 1800. Wedgwood's desire was to capture the camera obscura images, but he was unable to do so because of the low sensitivity of silver nitrate. He was, however, successful in producing the outlines of such things as leaves or paintings-on-glass laid on the treated white leather and exposed to the rays of the sun. Unfortunately he discovered no way of making the images permanent and they subsequently darkened when exposed to light for viewing.

1. What was the first discovery that made photography possible?
2. What was the first camera obscura used for?

3. What is one thing you would like to learn in my class this semester?

1. Camera Obscura
2. Projecting an image onto paper, where it could be traced, and was widely used as a sketching aid by artists.

#2 The First Photographs

The first person to permanently record the images of the camera was a Frenchman, Joseph Nicéphore Niépce. He and his brother Claude had been experimenting with various materials for capturing the effect of light, and as early as 1816 he succeeded in producing a paper negative of a camera image. Niépce even realized that by then sandwiching this negative with another piece of sensitized paper he should get a positive image, but he was unsuccessful in his attempts. He had also not discovered a method for making these images permanent.

Niépce turned to a different process, using pewter plates coated with bitumen of Judea, an asphaltic varnish that hardens with exposure to light. Initially he exposed these plates to sunlight through an oiled etching on paper, washing the plates with a solvent such as lavender oil after exposure to remove the unhardened parts of the image. The result was a positive representation of the etching on a metal plate which he called a heliograph, from the Greek words for “sun writing.” This plate could be etched by acid and then inked and printed.

Niépce then proceeded to place his light-sensitive plates in a camera and expose them, producing the first permanent photographs in 1826 or 1827. The exposure in the camera was about 8 hours. The direct positive camera images he produced from nature were too faint to be etched and printed, so Niépce’s photographs were one-of-a-kind. The process did not use a light-sensitive silver salt and could reproduce the tones of light and dark in a subject, but not the colors. Niépce continued over the next few years in attempts to improve his process.

1. The positive representation of the etching on a metal plate is called?
2. How would you feel if it took 8 hours to expose an image?
3. What is the first thing you do when you take your camera out of the camera bag?

1. Heliograph.
2. Personal
3. Take off the lens cap.

#3 The Daguerreotype

Louis Jacques Mandé, another Frenchman - a painter and owner of the Diorama, a popular entertainment employing huge, semi transparent illusionistic paintings and special lighting - was using the camera obscura for a sketching aid and was also experimenting with the use of light-sensitive silver salts to capture the camera image. Through their mutual lens maker, Daguerre learned of Niépce's experiments in 1826 and contacted him with the purpose of sharing their efforts. In spite of Daguerre's reported charm Niépce was initially wary of his intent, but a partnership was eventually formed in 1829 and the two shared their research information until Niépce's death in 1833.

Daguerre did not perfect a practical photographic process until 1837, and it shared little with the heliograph technique, other than that both were done on metal plates. Daguerre's process used a copper sheet plated with silver, which was polished and fumed with iodine vapor, producing light-sensitive silver iodide on the surface of the plate. The plate was then inserted in a camera and exposed to an image. After exposure the plate was treated with the fumes from heated mercury - which produced a stronger, more visible image - and then fixed, rather ineffectively, with salt water. The resulting image was delicate, silvery, monochromatic, and one-of-a-kind. Daguerre eventually named images made by this process daguerreotypes.

The opportunistic and somewhat arrogant side of Daguerre's personality began to manifest itself in his relations with Niépce's son, Isidore, as he looked for ways to profit from this invention, in the process trying to accumulate to himself as much of the benefit as possible. After exploring several potential ways of exploiting the discovery, he found a champion in the distinguished scientist François Arago. Daguerre's invention was announced publicly to the Academie des Sciences on January 7, 1839, and through Arago's urging, the French government was persuaded to provide pensions to Louis Jacques Mandé Daguerre and Isidore Niépce in exchange for the rights to the invention. The details of the process were announced to the public in August of 1839, opening up its use to any interested person in France.

People were definitely interested. The response to the first photographs ranged from comments like "he was in ecstasies over the stove-pipes; he did not cease to count the tiles on the roofs and the bricks of the chimneys; he was astonished to see the cement between each brick; in a word, the poorest picture caused him unutterable joy, inasmuch as the process was

then new and appeared deservedly marvelous” to the remark by French painter Paul Delaroche that “from this time on, painting is dead!”

1. Explain what a daguerreotype is.
2. What would your comment have been if you had never saw a photograph before and Daguerre showed you his process?
3. When taking a picture with the digital SLR, what do you look through?

1. Process used a copper sheet plated with silver, which was polished and fumed with iodine vapor, producing light-sensitive silver iodide on the surface of the plate. The plate was then inserted in a camera and exposed to an image. After exposure the plate was treated with the fumes from heated mercury - which produced a stronger, more visible image - and then fixed, rather ineffectively, with salt water. The resulting image was delicate, silvery, monochromatic, and one-of-a-kind.
2. Personal
3. Viewfinder

#4 The Calotype

News of Daguerre’s initial announcement early in January 1839 quickly traveled across the English Channel and reached the ears of William Henry Fox Talbot in England. A cultured man knowledgeable in both literature and the sciences, Talbot had experimented with photographic processes since 1834. He quickly gathered his materials and presented his invention, which he called “photogenic drawing,” to both the Royal Institution and the Royal Society at the end of January 1839.

Talbot’s process made use of paper sensitized with silver chloride. Early images were made by laying objects on the sensitized paper and exposing them to light, as in what is now called a photogram. Later Talbot exposed the sensitized paper to an image in a camera, producing a negative image that was fixed by being bathed in salt water.

The negative image was converted to a positive image by placing it in contact with a second sheet of sensitized paper and exposing it to light in a negative-positive system of photography commonly used today. The great advantage of this process is its reproducibility, since nearly unlimited positives can be made from the original negative.

Talbot continued to make improvements on his process. In 1840 he introduced the calotype - later after further improvements called the Talbotype - which was made on paper sensitized with silver iodide. After an exposure that produced only a latent image, Talbot discovered that the

negative image could be made visible by chemical development in a second bath of gallo-nitrate of silver and then fixed in a solution of potassium bromide. Development of the latent image resulted in much shorter exposure times. The negative was then contact printed on a sheet of sensitized paper to form a positive. Talbot patented the calotype and zealously prosecuted those he thought were infringing on his patents.

In spite of the improvements and the obvious advantages of a reproducible photograph on a paper base that was easily transported and incorporated into books, the calotype was never as popular as the daguerreotype. At the time the public valued the daguerreotype for its superior detail and for its preciousness. Being a unique image on a silver plate seemed to imbue it with special value. Nevertheless a number of photographers used the calotype process and produced many images of lasting value, including the first book of photographs, *The Pencil of Nature*, published by Talbot in 1844.

1. Explain what a calotype is.
2. Why did people like the daguerreotype better than the calotype?
3. What mode are we currently using when taking photos with our digital SLR's?

1. Use of paper sensitized with silver chloride. Early images were made by laying objects on the sensitized paper and exposing them to light, as in what is now called a photogram. Later Talbot exposed the sensitized paper to an image in a camera, producing a negative image that was fixed by being bathed in salt water.
2. At the time the public valued the daguerreotype for its superior detail and for its preciousness. Being a unique image on a silver plate seemed to imbue it with special value.
3. Manual Mode or Automatic

#5 Credit for the Invention of Photography

Credit for the invention of photography must be attributed to more than one individual. Niépce takes primacy as the inventor of the first working photographic process, though it was never very practical or satisfying. Talbot followed with a practical positive-negative system. But most of the glory went to Daguerre, partly because he was the first to make a public announcement of his process but mostly because of the public's preference for the daguerreotype.

Other inventors devised workable photographic processes. The Frenchman Hippolyte Bayard announced a direct positive process in 1839 and even mounted a public showing of examples of

his photographs before daguerreotypes were publicly exhibited. Unfortunately for Byard he lacked Daguerre's political connections and received little notice or reward for his independent invention.

Any discussion of the early days of photography would be incomplete without mention of the Englishman Sir John Herschel. The quality of Herschel's mind was demonstrated by his ability to reproduce Talbot's process within a few days, even though Talbot had kept the details secret. In addition Herschel discovered a true fixative for the image in sodium thiosulfate, which he had earlier discovered and incorrectly identified as sodium hyposulfite, shortened to hypo. This same fixer is used today and is still called hypo in spite of the incorrect identification.

The use of hypo was quickly adopted by both Talbot and Daguerre to replace their imperfect methods of fixing, and Talbot went so far as to include its use in his patents without credit to Herschel. Herschel was also instrumental in establishing some of the terminology we use today, including the terms photography, negative and positive.

1. Who were the three men who are credited with the invention of photography?
2. What is hypo short for?
3. What does the MF/AF stand for on the camera lens?

1. Niepce, Talbot and Daguerre.
2. Sodium Hyposulfite.
3. Automatic Focus and Manual Focus

#6 The Collodion Wet-Plate Process

The obvious advantages of the negative-positive system encouraged the search for a process that would give the sharpness and detail of the daguerreotype combined with the reproducibility of the negative-positive system. Several methods were explored for coating the silver halide onto glass plates rather than paper.

In 1847 Niépce de Saint Victor, a cousin of Joseph Nicéphore Niépce, introduced one of the first successful glass plate processes, using albumen (egg whites) as a clear substance that would carry the silver salts and adhere to glass. Unfortunately the albumen plates were not nearly as sensitive as either the calotype or the daguerreotype, requiring very long exposures. Because of this albumen glass plates were never widely used, but it was found that the albumen and silver salt mixture could also be applied to paper, producing prints with a smooth finish capable of

showing better detail than the papers treated directly with silver salts. Albumen papers were popular, and billions of eggs were used for photographic papers in the last part of the nineteenth century.

In 1851 an English sculptor, Frederick Scott Archer, discovered the use of collodion as a carrier for silver salts. Collodion is made by dissolving gun cotton (nitrocellulose) in ether and alcohol, giving a clear liquid that will adhere to glass and dries to a tough, transparent skin. For use in photography the collodion was allowed to dry so the developing chemicals could not penetrate, so the process became known as the wet-plate process. The results were excellent. The glass negative could be printed as many times as desired, with sharpness and detail comparable to those of the daguerreotype. The wet-plate process quickly took over the industry. By the end of the 1850s only a few studios were still using the daguerreotype process.

Still, the wet-plate process had some major disadvantages. Since the coating, exposure, and developing had to be done while the plate was damp, wet plate photographer had to carry a complete darkroom with them wherever they went. The glass plates were heavy and fragile. At the time, printing by enlargement was not practical due to the slowness of the photographic papers, so prints were made by contact printing. Print sizes of 11 x 14 inches and larger were common, requiring glass plates of the same size. The photographers who handled these large plates and the bulky cameras that accepted them under the adverse conditions of the day have to be admired for their courage. They were photographing in wartime and in the still-wild American West, hauling the huge amounts of gear needed by mule or wagon.

1. Who introduced one of the first successful glass plate processes?
2. Why did the wet plate process quickly take over the industry?
3. What is the last thing you do before you put your camera away?

1. Niépce de Saint Victor
2. The results were excellent. The glass negative could be printed as many times as desired, with sharpness and detail comparable to those of the daguerreotype.
3. Delete all of the images you took that day.

#7 Gelatin Emulsions

The quality and reproducibility of the wet-plate process made it useful, but investigation into eliminating some of its problems continued. The search for a dry plate with the sensitivity of the wet plate was finally ended with the discovery of gelatin as a carrier for the silver salts.

Richard L. Maddox was the first to make this discovery in 1871, and Richard Kennett and Charles H. Bennett improved it into a practical process by 1879.

The gelatin dry plates were a revolution, since they allowed the manufacture of photographic plates that could be stored, carried to a site and exposed, and then developed at the photographer's leisure - in one early case 8 months after the exposures were made. No longer did a photographer have to carry a darkroom on location. Also, since the gelatin plates could be made in a factory, standardization of materials was introduced to photography.

1. The search for a dry plate with the sensitivity of the wet plate was finally ended with the discovery of what?
2. Why were the gelatin dry plates a revolution?
3. Where do you put the cord for uploading photos from your camera after you are done uploading your photos?

1. Gelatin.
2. Since they allowed the manufacture of photographic plates that could be stored, carried to a site and exposed, and then developed at the photographer's leisure.
3. Back in the camera bag.

#8 Flexible Film Base

The next step was to replace the heavy, fragile glass plates with a lightweight, flexible material. This idea was conceived as early as 1854, but George Eastman was the first to invent a practical way of manufacturing the flexible film base. Eastman introduced a camera, called the Kodak, using roll film on this base in 1888. The first flexible base was not transparent, and the emulsion had to be stripped from the backing and transferred to glass plates before developing and printing. This was a difficult procedure, so Eastman had his customers return the entire camera to him for removal, processing, and printing of the film. Eastman's motto was You Push the Button, We Do the Rest! and popular photography was born.

Hannibal Goodwin invented a usable transparent film base made of nitrocellulose, but before he was finally able to patent it in 1898 Eastman had already begun to manufacture transparent films and Kodak cameras that used them. Eastman Company was later sued and lost a patent infringement case regarding the use of these transparent films.

The introduction of transparent-based films made photography truly convenient, with the ability to take many exposures on one roll of film, change rolls at will, and even develop and print your own film with a minimum of equipment and without elaborate and difficult procedures. The public responded, and the boom in popular photography persists to this day.

1. Who was the first person to invent a practical way of manufacturing a flexible film base?
2. Have you ever used a film camera?
3. Where should you save your photos once you edit them or use them for an assignment?

1. George Eastman.
2. Personal
3. To correct assignment folder

#9 Further Improvements

The twentieth century brought mostly improvements of processes that had been devised in the nineteenth century, with a few revolutionary inventions. Films were improved by increasing speed and broadening color sensitivity. Early photographic emulsions were blue sensitive, but panchromatic emulsions were gradually developed. The flammable and unstable nitrocellulose film bases were replaced with safe, long-lived acetate. More sensitive photographic papers allowed for the use of enlargers, making possible much smaller and new design and grinding techniques. Cameras became more compact and sophisticated. The Ermanox camera was introduced in 1924 with a lens boasting an f/2.0 maximum aperture, fast enough to allow available-light candid photography.

Several color processes were devised in the nineteenth century, but the first commercially available color process was the Autochrome, introduced in 1907 and discontinued in 1932. Autochromes were positive color transparencies on glass plates and gave beautiful results. The first practical and affordable color transparency process was Kodachrome, introduced by Eastman Company in 1935.

Electrically ignited magnesium had been used for artificial illumination, but the first electric flashbulbs came on the market in 1930. The first photoelectric light meters were introduced in 1931. Before this, exposure had been determined by experience or by using crude comparison devices.

Many special techniques had been explored in the nineteenth century, including photography through microscopes and under water. The improving materials allowed even higher quality results in these endeavors. One revolutionary development was announced by

Edwin Land in 1947. His Polaroid process produced a finished monochrome print only 1 minute after exposure. "Instant" photography has progressed to the point that you now see color images develop in room light right before your eyes.

More recent advances in the technical areas of photography include extensive automation of cameras, with metering, aperture and shutter speed setting, and focusing all being performed automatically. In films, continual improvements are made, with finer grain and more sensitive emulsions being offered. Kodak's T-grain emulsions are the latest advance in the battle to reduce grain size while retaining sensitivity and are being used in several black-and-white and color films.

1. What does monochrome mean?
2. Would you prefer to use film or digital media to take pictures?
3. How do you select the inverse in Photoshop?

1. Black and white or in varying tones of only one color.
2. Personal
3. Ctrl > Shift > i

#10 Nonsilver Processes

Although the main technical developments in photography have been in light sensitive materials using silver salts, a number of non silver processes beginning with Niepce's heliographs have been developed over the years. Each photographic process had its own visual characteristics and aesthetic possibilities. Some processes had only a brief popularity after their introduction, but many of these have been revived and are currently used mostly by art photographers, since the laborious handwork makes them expensive from a commercial standpoint.

Herschel experimented with the light sensitivity of iron salts, the basis of the cyanotype or blueprint process. Although sometimes used by photographers as a print material, the cyanotype has been most widely used for reproduction of architectural and industrial drawings.

The carbon process was invented in 1856 and used paper coated with a mixture of gelatin, potassium dichromate, and carbon particles. When exposed to light the dichromate caused a hardening of the gelatin. After exposure unhardened gelatin and dichromate were washed away with hot water, leaving an image of carbon suspended in gelatin. Improvements in 1864 by Sir Joseph Wilson Swan provided for a carbon tissue that was transferred to a sheet of paper after exposure and processing. The carbon print was also an extremely permanent

process. Similar tissues that were commercially available contained pigments rather than carbon in a variety of colors.

The gum process or gum-bichromate print was also dependent upon the hardening effect of light, in this case on gum arabic mixed with potassium dichromate. Watercolor pigments can be added to the gum-dichromate mixture, producing prints of any desired color.

1. What does aesthetic mean?
2. What are cyanotypes widely used for?
3. How do you zoom in and out of your image in Photoshop?

1. Concerned with beauty or the appreciation of beauty.
2. Reproduction of architectural and industrial drawings.
3. Ctrl > + and Ctrl > -

#11 Reproduction of Photographs in Printed Media

Experiments were made from the earliest days in attempts to print photographs with mechanical techniques using ink or pigments. Niepce's original purpose in experimenting with light-sensitive materials was to transfer images to lithographic stones or plates for printing. He had some of his heliographs - those copied from etchings - etched and printed with ink but was unable to do the same with his heliographs from the camera. Some daguerreotypes were directly etched and printed using ink and were the first examples of photomechanical reproduction of photographs.

A number of other processes for printing photographs with inks were invented in the nineteenth century. The photogravure, the collotype and the woodburytype were excellent reproduction processes for photographs. In fact their quality is better than that of the processes widely used today, but they are seldom employed because of their difficulty and the amount of handwork needed for success. In 1895 the photogravure process was adapted to rotary printing presses as the rotogravure and became the printing method of choice for high-circulation, illustrated magazines.

A major problem with all the photomechanical printing processes mentioned so far was that they required techniques that were different from those used for the and thus could not be performed in the same press. The solution was found with the halftone process, in which the photographic image is broken into dots by a finely cross-lined screen. A sensitized metal plate was exposed to a negative of the image with the dot pattern already incorporated. When the plate was etched, the dark areas of the subject were left in relief and could be inked and printed

just like type. Halftones were used in newspapers as early as 1877 and were in widespread use by 1900.

The quality of the early halftones was not good, but improvements were made to the point where even color photographs could be printed in ink. The halftone process has been adapted to modern lithographic methods and is now used in nearly every area of printed reproductions of photographs. Today most printed materials, both type and illustration, are reproduced photomechanically. Desktop publishing is an exception, since the type and images are supplied to computer printers in digital form directly from a computer.

1. What were the three reproductions processes for photographs?
2. Do we still use halftones to print newspapers today?
3. How do you make your Quick Selection tool bigger or smaller?

1. Photogravure, the collotype and the woodburytype.
2. Yes.
3. Bracket keys

#12 Functional History of Photography

Of the visual media, photography is most closely related to painting, drawing, and print media such as lithographs, etchings, and engravings. Before photography was introduced, these two-dimensional media served a number of functions, the major one being representational. People, architecture, scenic views, and events, both historic and current, were all presented to the viewer in relatively realistic representations. The artist was free to alter the realism to make the subject look more attractive, dramatic, or interesting or for reasons of propaganda, but the underlying purpose was still to give the impression of a realistic rendering.

Because of the time and cost for painting, only the well-to-do could afford personal paintings, and these were often portraits. Benefactors of the church commissioned many paintings, both portraits and works of a religious nature. The invention of mechanical printing techniques for illustrations, especially the rotary press, made inexpensive images available to the public, and by the time photography came into general use a large number of illustrated weekly magazines were published. The illustrations were generally from woodblocks that were

hand engraved using drawings or paintings - and sometimes photographs after 1839 - as a guide. Books were also illustrated, sometimes with separately printed pictures done in color.

With the introduction of photography some people felt that the representational uses of painting, drawing, and other print media had been made obsolete and expected photography to take over these functions immediately. In fact it was a more gradual process. Once exposures were shortened enough to make portraits feasible, it became possible for nearly anyone to afford a portrait. The painters who had been doing relatively low cost miniature paintings found their business suffering, and many turned to photography. Painting still had the advantage of color and size over photographs for many years, and the rich continued to commission paintings.

The use of photography in illustrated magazines and newspapers was limited first. The technical problems of photomechanical reproduction were partly responsible, but in addition the public still considered the woodblock engravings to be more artistic than photographs. It was not until the twentieth century that photography finally began to take over most of the functions that engraving had filled in the popular press.

The realistic nature of photography is useful in news and other reportorial areas but can be a disadvantage in illustrations for fiction, many of which are still done today by photomechanical reproductions of drawings, paintings, and other hand-done artworks.

1. Before photography was introduced, what was the major two-dimensional media function? What were they representing?
2. What did the public consider to be more artistic than photographs?
3. How do you set up crop with resolution in Photoshop?

1. Representational. People, architecture, scenic views, and events, both historic and events, both historic and current.
2. Woodblock engravings.
3. Crop tool > unconstrained > size and resolution > 5x7x300 > OK

#13 Portraiture

Portraits of individuals and groups have been made with nearly all of the photographic processes, from the daguerreotype on. Early sitters had to endure the discomfort of holding absolutely still, clamped into neck and head braces for minutes at a time, but as exposures

became shorter the experience became more pleasurable. Styles in portraiture were influenced by the formal poses and props used by painters. Formal photographic portraiture evidences some of that influence even today. These early portraits were of great importance to families, serving as remembrances of those distant or deceased.

Although many people were much taken with these representations of their loved ones or of famous personages, the subjects of the photographs themselves were not always so pleased with the results. One writer in the early days of photography put it this way: "The most terrible enemy which the daguerreotype has to combat is, without contradiction, human vanity."

Techniques of posing, lighting, and retouching have been developed to answer this complaint, but today's portrait subjects are more accustomed to seeing photographs of themselves and thus find naturalistic portraits more acceptable. Photographic portraiture is still a thriving business.

1. What were styles in portraiture influenced by?
2. What techniques have been developed to combat human vanity?
3. How do you deselect a selection in Photoshop?

1. Formal poses and props used by painters.
2. Posing, lighting and retouching.
3. Ctrl > d

#14 Travel and Exploration Photography

One early use of photography was to bring back views of exotic and distant places. Initially reproduction of the images was achieved by painstaking hand engraving using the photograph as a guide. Travel and exploration continues to be a popular photographic application, as witness the long-standing success of the National Geographic.

1. What was one early use of photography?
2. When you travel what do you take the most pictures of? (Family and Friends, scenery, art, etc)

3. What are the steps to make a panoramic (hint look at assignment #4 on Google Classroom)
1. Bring back views of exotic and distant places.
2. Personal
3. Crop images, save images, File > Automate > Photomerge, crop out transparent space, save as a JPEG.

#15 Architectural Photography

A popular early subject for photography was architecture, especially since stationary objects were so suitable for the long exposures needed. The purpose was usually to show especially famous or interesting buildings, a use that continues today. The business world also offers a market for architectural photography, since many corporations use their buildings as an expression of their success and image. Attached are a few of my favorite architectural masterpieces.

1. Do you enjoy looking at architecture?
2. What is your favorite architectural masterpiece?
3. How do you delete all your photos off of your camera? (You can grab a camera if you like to look at the steps)

1. Personal
2. Personal
3. Menu > First Blue Box > Erase Images > All Images on Card > OK

#16 Photojournalism

Photography's ability to record events as they happen is one of its great strengths. The earliest news photographs were taken on daguerreotypes by Hermann Biow and C.F. Stelzner of the results of a disastrous fire in Hamburg in 1842. These views never made it into the illustrated news magazines of the day, but soon other news events recorded by photographers were seen in the newspapers, first as engraved copies and later as photomechanical

reproductions. Wars, disasters, affairs of state, crimes, photo interviews, and even ordinary, everyday events were all subject to the camera.

Today photojournalists cover the world, with modern communications bringing photographs of important events to the public within hours of their occurrence. Some of the best photojournalists have joined into groups such as Magnum and Black Star for marketing their images and have had great influence on the style of photojournalism.

1. Who were the earliest news photographs taken by?
2. Look at the attached image of Napalm Girl. How does this image make you feel? What does this photo tell you?
3. What should you save your file as if you want to come back and edit your image later and keep all the layers?

1. Hermann Biow and C.F. Stelzner
2. Personal
3. PSD file.

#17 Documentary Photography

Any photograph that gives information about the subject photographed could be thought of as a record or document.

Documentary photography is often associated with photographers who are trying to convey a personal perspective about a subject. Jacob A. Riis, in photographing the poor people in the slums of New York City during the 1880's, wished to show "the misery and vice that he had noticed in his ten years of experience...and suggest the direction in which good might be done." Two decades later Lewis Hine used his photographs to show the plight of immigrants and child laborers in an eventually successful struggle to pass laws protecting children from such exploitations.

1. See attached photo Dorothea Lange titled "Migrant Mother." What does this photo tell you?
2. See attached Lewis Hine photographs. What do you think? Do they tell a story? What story are they trying to tell?

3. Name 4 of the selection tools we have used, thus far? (you can use Photoshop to help you).

1. Personal
2. Personal
3. Lasso, Polygonal Lasso, Magnetic Lasso and Quick Selection.

#18 Snapshot Photography

Snapshots, the largest single use of photography since the advent of small, easily used hand-held cameras, are a kind of documentary photography, since they are intended to serve as a personal record of a person, place, or event. Most of these are casually composed, usually with the important subjects centered in the image. Occasionally photographs taken for personal purposes have a more universal appeal, as with those of Jacques Henri Lartigue.

1. See the attached images of Jacques Henri Lartigue photography. What do you like about his photos? What don't you like about his photos?
2. What should our ISO be set at for taking pictures inside?

1. Personal.
2. 800 or 1600

#19 Advertising and Fashion Photography

With a few scattered exceptions little use was made of photographs for advertising purposes until the 1920's, when the problems of quality mass reproduction of photographs began to be solved. During the 1920's and 1930's a number of respected art photographers involved themselves in commercial applications of photography, among them Edward Steichen, Man Ray, Lázló Moholy-Nagy, Sir Cecil Beaton, and others. The effectiveness of photography in advertising has been well proven and is today nearly omnipresent.

Fashion photography also came into its own in the 1920's with the appearance of magazines like Vogue dedicated to the fashion world.

1. See attached images for Edward Steichen, Man Ray, Lázló Moholy-Nagy, and Sir Cecil Beaton. Who's photography did you enjoy the most? Why did you enjoy their photography?
2. What should your White Balance be set at for shooting inside of the school? (Hint it is because of the lights).

1. Personal.
2. Fluorescent light

#20 Industrial Photography

Early photographs of the machinery and structures associated with the industrial age were made because of a fascination with these new applications of technology. Later photographers, especially in the period following World War I, found great strength and beauty in industrial subjects and portrayed them in the positive way most people then viewed industry - as a path to a better way of life. Much industrial photography was commissioned by companies for advertising or annual reports, and photographers like Margaret Bourke-White and Charles Sheeler were among those hired. Others photographed industrial subject matter for aesthetic reason.

1. Take a look at the attached Margaret Bourke-White images. What do you think?
2. Take a look at the attached Charles Sheeler images. Do you find his industrial photographic depictions to be beautiful?
3. How do you change an image from color to black and white?

1. Personal
2. Personal
3. Ctrl > Shift > u

#21 Scientific Photography

Photography has been used from the beginning to record the results of all types of scientific work, from showing the minute appearance of natural objects through microscopes to investigating things in motion. As the necessary length of exposure shortened over the years, the motion-stopping capability of photography began to be recognized.

1. Look at the attached image for Harold Edgerton's Milk Drop Coronet. What do you think of this photo? Is it interesting?
2. From Basic Photoshop Assignment 7 (Color Change) and on, what should you be saving your files as?

1. Personal.
2. Photoshop (PSD) and JPEG

#22 Nature Photography

Photographers have been drawn to the natural environment, photographing landscapes, wildlife, and other details of nature, for both scientific uses and aesthetic pleasure.

1. Name one very famous natural environment photographer. Why is this person famous for their natural environment photography?
2. What does overexposure mean?

1. Personal.
2. Too much light or too bright.

#23 Photography as Art

While some photographers were busy using photography for practical purposes, others were making photographs for pleasure, producing a visual object to give aesthetic enjoyment - in other words, using photography as art. Even in most photographs taken for utilitarian

purposes, attention was paid to the visual design of the image. Nevertheless for many people who were accustomed to thinking of art as entailing handwork, the technical procedures involving optics, mechanics, and chemistry used to produce photographs cast doubt on photography's viability as an art form.

The discussion as to whether photography is a true art form has continued since the beginning. As more and more photographs were made, it became clear that the photographer's personal intelligence and visual style differentiated his or her images from those made by others. With the proliferation of new ways of producing visual objects based on technology, the public has become more comfortable with a definition of art having less to do with actual style differences and concepts. All of the media based on photography - including cinema, video, photocopying, and so on - and those based on computer generation of images seem to satisfy that criterion. Many of the shifts in stylistic direction in photography depended upon reconsideration of the definition of art and of how photography related to that definition.

1. Do you think that photography is a true art form?
2. Would you consider the photographs you have taken art?
3. What does underexposed mean?

1. Personal.
2. Personal.
3. Too little light, or too dark.

#24 Aesthetic History of Photography

The initial fascination with photography was for the wonderful technical miracle it performed, but the similarities with other arts were noticed immediately and it was not long before photography was being explored as an art form. Much of Talbot's early work, including the first book of photographs, *The Pencil of Nature*, could be classified as art photography, since his main purpose appears to have been the production of attractive visual objects.

Early photographers typically followed the visual conventions and styles then current in painting. In fact many photographers were or had been painters. The response of the art establishment to photography was generally inimical. Many painters scored the use of photography as an expressive medium, considering it useful only as a source of studies and for scientific purposes. As interest in photography as an art increased, some theorists began to look for the unique characteristics of photography and to form philosophies for the making of photographs as art.

Two important figures in the battle to establish photography as a serious medium were Oscar G. Rejlander and Henry Peach Robinson. Both were painters-turned-photographers and felt that photographs should, to be considered a true art, be bound by the same conventions governing paintings. They used multiple printing techniques (photomontage) to achieve photographs that they felt satisfied these conditions.

This pictorial approach to art photography was so predominant that in the 1880s Peter Henry Emerson presented a forceful argument for photography as an art form independent from painting. In his book *Naturalistic Photography for Students of the Art* (1889), Emerson presented an aesthetic theory for photography that was based on the way the eye sees and the properties of the photographic image. He was an advocate of differential focus - meaning careful choice of focus and depth of field - in which central, important subject matter was sharp and the remainder of an image was slightly soft. Otherwise the image was to be presented straight as the camera reproduced it, with no cutting and pasting of multiple images or heavy retouching and handwork on the negative or print in an attempt to yield a more "painterly" look. Emerson's photographs lived up to his theories.

Unfortunately many photographers who considered themselves naturalists interpreted Emerson's remarks on sharpness to mean that nothing in a photograph should be sharp, and fuzzy pictures were the order of the day for many years. In 1890, partly motivated by studies by Ferdinand Hurter and Vero Driffield showing the firm scientific basis of photographic reproduction, Emerson recanted on his feeling that photography was a viable art form.

1. Take a look at some of the attached images from William Henry Talbot's, *The Pencil of Nature*. Do you think this is art? What do you like about it what don't you like about it?
2. Take a look at the attached Peter Henry Emerson's *Gathering Water-Lilies*. Do you like that his images are fuzzy? Do you prefer images that are sharp?
3. What does the crop tool do? Where is the crop tool located in Photoshop?

1. Personal.
2. Personal.
3. Cuts out a defined area. Fifth tool down in the toolbar.

#25 Pictorialism

The pictorialists were a loosely structured group of photographers who fought the battle for photography as an art form about 1890 through the first decade or two of the twentieth century.

Pictorialism covered a wide range of styles, but the main principle that gave coherence to the movement was that photography was a valid art form to be considered on an equal footing with painting, drawing, sculpture, and the other fine arts.

In England art photography had been dominated since 1853 by the Photographic Society of London, changed to the Royal Photographic Society of Great Britain in 1894. Tired of what they felt to be a lack of attention to art photography, a group of pictorialists seceded from the Photographic Society. Members in the Linked Ring worked in a wide range of styles, from the heavily manipulated images of Henry Peach Robinson to the straight, unmanipulated, and elegant architectural images, beautifully printed on platinum paper, of Frederick H. Evans.

During the 1880's and 1890's a young American photographer named Alfred Stieglitz had gained international acclaim in exhibits in America and Europe. After studies in Europe he returned to America and became an important force in the movement for photography as art. He was a formidable figure in the avowed intent to further the fight for the establishment of art photography. The new society was named the Photo-Secession, to indicate its separation from the traditional, academic approach to the arts.

The membership of the Photo-Secession, like that of the Linked Ring, covered a wide range of stylistic approaches to photography as art and included Stieglitz, Edward J. Steichen, Clarence H. White, Frank Eugene, Gertrude Käsebier, and others.

Stieglitz also published a new journal of photography, Camera Work. The fifty issues of Camera Work produced from 1903 to 1917 featured beautifully reproduced and presented photographs as well as reproductions of modern art, introducing the works of Rodin, Brancusi, Matisse, and others to the American public for the first time. Stieglitz was instrumental in many exhibits of photography and modern art through established museums and galleries and a series of private galleries that operated, beginning with the 291 gallery.

Steichen, a painter and photographer, worked with Stieglitz, contributing to the design and production of Camera Work and traveling in Europe to find and collect the works for the new artists that Stieglitz exhibited. Steichen also played a strong role in the Photo-Secession group as a photographer and eventually became a great influence in photography as the director of photography at the Museum of Modern Art from 1947 to 1962.

The importance of Stieglitz and his colleagues in the American establishment of modern art and photography as art should not be underestimated.

1. Take a look at the images attached of Alfred Stieglitz's photography.
2. Take a look at the images attached of Frederick H. Evans photography.
3. What artist's work do you like best and why?
4. What kind of artist was Auguste Rodin? (Hint he is not a photographer)
5. How do you make an image bigger or smaller (transform) in Photoshop? What do you hold down to constrain proportions (don't squish or stretch).

1. No answer.
2. No answer.
3. Personal.
4. Sculptor.
5. Ctrl > t or image > free transform. Hold down shift.

#26 Straight Photography

Even though Stieglitz supported the work of many photographers who practiced extreme manipulations of the photographic medium, he himself took a different approach in his work. Stieglitz believed that the photographic images should be printed without manipulation. He also championed the use of smaller hand-held cameras for the spontaneity that could be gained.

In the last issues of Camera Work Stieglitz displayed the photographs of a young man, Paul Strand, who was working in a direct manner, employing a fully detailed, sharp image printed without manipulation.

This approach to photography culminated in a style known as straight photography, which was epitomized by photographers like Edward Weston, Ansel Adams, and Imogene Cunningham. Group f/64 was formed by these and other photographers in 1932 to promote an aesthetic of photography that included a clear and uncompromised purity in the approach to photographic techniques. The name of the group indicated a concern with a sharp depiction of the subject, using the great depth of field achieved with small apertures. Weston was a central figure in this school of photography, and the clarity and directness of his vision has had a major effect on art photography as practiced to this day. For fascinating insight into the mind of a practicing artist, read Weston's Daybooks.

Although the straight approach to photography demands an unmanipulated use of the materials, a wide variety of visual styles can be achieved. The work of the Group f/64 members and other practitioners of the straight approach such as Brett Weston, Wynn Bullock, Paul Caponigro, Aaron Siskind, and Minor White shows distinctly personal approaches to photography as an expressive medium.

Most of the work of these photographers was done in black and white, but Edward Weston did some work in color and a number of contemporary photographers have explored similar working techniques using color.

This group of straight photographers worked almost exclusively with large format view cameras on tripods - a working method still alive and well- but straight photography today covers a wide variety of visual approaches and equipment, including small hand-held cameras.

1. What is Straight Photography?
2. Would f/64 show a lot of blur or no blur at all?
3. How do you change the f-stop on your camera?

1. Working in a direct manner, employing a fully detailed, sharp image printed without manipulation.
2. No blur at all.
3. Hold down the AV +/- button while using the shutter speed dial.

#27 Bauhaus Movement

In the 1920s and 1930s the Bauhaus - a German school of architecture and design - was a center for artists influenced by a number of radical trends in art including dadaism, cubism, constructivism, and surrealism. Experimental work in photography was promoted by members of the Bauhaus like Laszlo Moholy-Nagy and independent photographers such as Man Ray, incorporating cameraless images, called photograms; extreme angles; photomontage; extreme close-ups; and a range of other techniques. Earlier experimenters with some of these techniques were Louis Ducos Du Hauron and Alvin Langdon Coburn.

1. Take a look at the image Alvin Langdon Coburn "Ezra Pound." Do you think this is an interesting image? How do you think they got this effect? They didn't use Photoshop back then.
2. Look up one of these terms and define them: dadaism, cubism, constructivism, or surrealism.
3. What does the light meter on the camera show you?

2. Dadaism: A European artistic and literary movement (1916-1923) that flouted conventional aesthetic and cultural values by producing works marked by nonsense, travesty, and incongruity.

Cubism: An early 20th-century style and movement in art, especially painting, in which perspective with a single viewpoint was abandoned and use was made of simple geometric shapes, interlocking planes, and, later, collage.

Constructivism: a style or movement in which assorted mechanical objects are combined into abstract mobile structural forms. The movement originated in Russia in the 1920s and has influenced many aspects of modern architecture and design.

Surrealism: A 20th-century avant-garde movement in art and literature that sought to release the creative potential of the unconscious mind, for example by the irrational juxtaposition of images.

3. What to set your shutter speed to.

#28 Social Landscape Photography

Since the birth of photography, photographers have been documenting the social landscape - the people, events, and artifacts that present a cultural and social picture for the times. Many of the photographs discussed previously are part of this broad category, and the work done falls under the umbrella of straight photography. Most photographers recording the social landscape were concerned with a kind of truth that they felt the photographic process gave and for that reason did not manipulate the images in printing. War photographers, photojournalists, social documentary photographers - all contributed to this vast body of work. Although some of this work was done with a specific agenda - as were the Farm Securities Administration photographs of Hine's work - it was still performed in a way that attempted to be objective.

In the 1950s Swiss photographer Robert Frank used straight photography techniques in a new way to show the social landscape from a distinctly personal and idiosyncratic viewpoint.

His photographs of America, published in the book *Les Américains* in 1958, raised considerable furor because of the uncomplimentary and, some felt, cynical view of America presented. Although Frank's technique can be classified as straight photography, his results, achieved with a hand-held 35mm camera, share little in visual style with the photographs of Group f/64. Although somewhat formal, his images more often snapshots than the pristine technique and careful regard for visual structure associated with the West Coast group. Frank was a strong visual influence on a generation of photographers.

Other influential photographers of the social landscape in the 1960s and later include Diane Arbus, Lee Friedlander, Garry Winogrand, and Danny Lyon.

1. Take a look at the work of Robert Frank. What do you like about his photographs? What don't you like about his photographs?
2. Take a look at the photographs by Diane Arbus, Lee Friedlander, Garry Winogrand and Danny Lyon. What do you like about their photographs? What don't you like about their photographs?
3. What kind of lighting set up are we using for Station #2?

Davies: Does using an F stop of 1.8 show a lot of blur?

1. Personal.
2. Personal.
3. Front, back, side and top, or a combination of them.

Davies: Yes

#29 Conceptual Photography

Since concept simply means idea, all art is essentially conceptual. The idea may be simply to present a beautiful, aesthetically pleasing object to the viewer. On other levels the beautiful object could have associative properties or content that conveys some message to the viewer. Traditionally, the production of a pleasing physical object has been the goal of an artist, even when deeper levels of idea are intended. Some artists have rebelled against this view of art. When the dadaists in the early part of the twentieth century placed milk-lined coffee cups or

urinals on display in galleries and museums, the intent was not ideas of what art was all about. In other words, the object itself was only incidental to the concept.

Art where the object created is of secondary importance to the idea is called conceptual art. Sometimes the conceptual artist produces an object that is only temporary, or does not produce an object at all but simply orchestrates an event. Photography has often been used to document conceptual art. The resulting photographs are not, strictly speaking, art objects themselves but simply evidence of the concept. In photography some conceptual work has been done that plays on the characteristics of the medium.

1. What does concept mean?
2. What is conceptual art?
3. What shutter speed should you use for stop motion photography?

Davies: What F-stop shows the least amount of blur when using the small 50mm lens?

1. Simply means idea.
2. Art where the object created is of secondary importance to the idea.
3. 1/200

Davies: F-22

#30 Styles and Trends in Applied Photography

Applied photography is the creation of photographs with a specific purpose on commission for clients and includes a number of specialties such as portrait, fashion, wedding, advertising, architecture, and scientific photography. Early applied photography usually involved the production of a simple record or document of some object. As the power of the photograph to convey ideas, moods and feelings became evident, commercial users began to expect more than a simple rendering of the subject matter. Concept and style became more important.

The stylistic trends in applied photography roughly parallel those in photography as art. The early portrait studios photographed in the style of the portrait painters of the days, as did the art photographers. As art photography began to explore the more photographic qualities of

the medium, so did applied photography. Although much of applied photography is a committee effort, involving concepts and styles dictated by the client or the ad agency, the photographer has artistic control often enough that individual style begins to emerge.

The nineteenth century saw the development of an attitude that established a clear division between art performed for commercial purposes and “true art” created out of the soul of the artist for no monetary gain. The “best” art seemed to be associated with the idea of the starving artist laboring in a garret. Before this romantic idea of the process of art, no stigma was attached to art for commerce and nearly all art was produced on commission.

In the past with the exception of the period of time in the 1920s and 1930s mentioned earlier - it was often difficult for an art photographer to establish a reputation if it was known that she or he also did commercial work. A good deal of the attitude that a piece of art is somehow lessened when it is produced for a commercial purpose still exists, but the current trend is toward acceptance of creative and interesting photography, regardless of the basis for its original conception. Photographers increasingly cross over, with those who began as artists commercial photographers shown for sale are personal work intended as art, now even photographs originally produced for commercial purposes are being shown and sold as art.

1. Why was it difficult for an art photographer to establish a reputation?
2. Take a look at the work by Annie Leibowitz. Do you think her commercial photography is art?
3. When taking photographs in low light settings what should you always use with your camera?

1. Only if it was known that she or he also did commercial work.
2. Personal.
3. A tripod.
- 4.

#31 Jobs in Photography

Salaried Positions

In many fields of employment the typical pattern is for a person to get a degree in the chosen field and then, after a job search, settle into a regular salaried position. Although some positions like this exist in photography, most job possibilities are very unlike this nine-to-five pattern. The salaried jobs in photography are usually those of staff photographer for a large business or government institution.

Working as a staff photographer usually requires a wide range of skills, since you may be called on to do anything from executive portraits to handshaking publicity shots - called "grip-and-grin" shots in the business - to product shots for advertising to industrial or scientific work. Staff photographer positions exist with magazines, newspapers, and other publications, but these are few and far between. The trend in the publishing business today is to hire freelance photographers for most assignments.

Freelance Businesses

The counterpart to the staff photographer is the freelance photographer. A freelance photographer is self-employed and must generate business from a variety of clients. Depending on the type of photography, a free-lancer may or may not maintain a studio. Living as a freelance photographer provides little security, since your income depends on your ability to keep the jobs coming in. A knowledge of business skills is extremely important. Far more photography business collapse from lack of business sense than collapse from lack of photographic talent and ability.

Studio and Storefront Businesses

A variation on the free-lancer is a photographer who sets up a studio or storefront offering specific photographic services to the public, such as family and personal portraits. This type of photographer is more like any small business offering goods or services to the public and depends upon walk-in business and business procured through advertising and word of mouth.

Auxiliary Businesses

Photography is a huge industry thanks to the billions of photographs taken by the public every year and offers a wide variety of jobs that do not involve taking photographs. Technical laboratory work, printing, management, retail, and manufacturing of materials and equipment all offer possibilities for employment in the photography industry.

1. Would you like to take photographs for a living?
2. If you took photographs for a living what type of job would you like a salaried position for a corporation, freelance, studio and storefront or auxiliary business? Why?
3. What kind of effect will you get with your F-stop set at 1.8? What kind of effect will you get with your F-stop set at 22?

1. Personal.

2. Personal.

3. Lots of blur in the foreground or background. No blur at all in the foreground or background.

#32 Markets for Photography

One good thing about photography as a vocation is that its possible applications and markets are varied, covering a wide spectrum of working environments and techniques. If one field of photography does not fit your personality, another probably will.

Individual Print Sales

Many photographers make their first sale on an individual print basis. Someone sees their work, likes it, and asks to purchase it. It is possible to build a business on direct sales to individuals, but photography is so ubiquitous that the general public will usually not pay prices that will make a good living possible. High-volume sales can overcome the problem of low prices, but the markets for individual print sales are not fair. This type of print sale is usually thought of as being the province of the fine art photographer, but the trend today is for less separation between art and commerce, and many well known applied photographers command healthy prices for individual print sales.

Direct advertising out of your studio or home may bring print sales, if you can reach the right group of buyers. Increasing numbers of photographers are setting up websites to promote their work. Craft fairs are another possible contact point with buyers. Private galleries offer prints for sale, taking a commission of from 30 percent to 60 percent. Museums do not deal with direct sales, but a show in a museum is excellent exposure for your work and may lead to some private sales. Although it is difficult to make a living on individual print sales, they can provide an established photographer a nice supplement to other sources of income as well as offering a great deal of psychological satisfaction that her or his work is appreciated.

1. Would you like to showcase your photographs at a gallery some day?
2. Do you think it is fair that galleries/museums take a 30-60% cut of your profit?
3. What must you always change after you change your F-stop in order to get a properly exposed photo?

1. Personal.

2. Personal.

3. Shutter speed.

#33 Book and Portfolio Publication

Getting a publisher for a book of photographs is a difficult task. Although photography books seem to be everywhere, the market is not strong and the financial rewards to the photographer are far less than some of the prices might suggest. Production of books is an expensive proposition, and publishers look closely at the possible markets for a book before committing themselves. Original print portfolios are usually marketed through the same channels as individual prints, but a portfolio that has been reproduced by photomechanical means in a large production run may find a market in bookstores or by direct advertising.

If you have a book or portfolio you think is worthwhile, you may wish to publish it yourself. Be careful of the so-called vanity presses, which are companies offering to put your book in print. They offer little more - sometimes actually less service - than you can get by approaching printers, separators, and designers yourself, and the cost of the vanity press will be much higher. If you are going to self-publish a high-quality book of photographs, be prepared for a sizable investment of money - possibly tens of thousands of dollars - and time. Even though many books languish on the shelves or never even reach distribution, careful choice of subject matter and marketing can make a book show a profit and return on your time. Although publisher offers a ready-made distribution network, publishing yourself may pay more in the long run, since you receive all the profits on wholesale distribution rather than just a royalty. The advertising value of a quality book can be very high, providing future sales or jobs.

1. Have you ever made your own photo book through companies like Snapfish, Shutterfly etc.?
2. Would you be interested in making a book of your photographs?
3. Should your shutter speed be fast or slow when taking photos where you want to show motion? Why?

Davies: What tool do you use to take a texture from the internet?

1. Personal.
2. Personal.
3. Slow.

Davies: Snipping Tool.

#34 Photojournalism

The days of huge permanent staffs of photographers at the big magazines are over, but the field of photojournalism - making photographs of newsworthy events - is alive and well. Newspapers and news magazines large and small have staff photographers and use freelance photographs as well. Large news organizations such as the Associated Press also hire photographers and buy direct. Magazines like National Geographic and Life have permanent staff photographers but do a lot of contract work with freelance photographers as well. Black Star and Magnum are two organizations that specialize in photojournalism and market photographs, much as a stock agency would. One good way to break into photojournalism is to approach small-town newspapers. They cannot pay much, but they are nearly always looking for good photographs and they provide a wonderful training ground and a chance to get your photographs to print. Although the work can be exciting and rewarding, photojournalists are not generally the highest paid of photographers.

1. Would you be interested in someday being a photojournalist? Why or why not?
2. If you worked for National Geographic what would you be interested in taking photos of?
3. Why should you always rename your photos once you edit them?

1. Personal.
2. Personal.
3. So you don't save over the original.

#35 Social Photography

Photographing weddings, bar mitzvahs and bat mitzvahs, parties, and other social events can provide a good living and is also an excellent way to pick up extra money on weekends. The equipment investment is smaller than in many fields of photography, and you can work out of your home. You must enjoy working with people for this kind of photography.

Portrait Photography

Although the formal family portrait is not as much of a regular event as it used to be, family personal portraiture is still a good business. Many people want professional portraits to mark stages in their own or their children's life. It is possible to do locations portraiture only, going to your client's home with the necessary equipment, but most portrait photographers work out of a studio, sometimes one in their own home. Equipment investment is moderate, but if a storefront studio is maintained, the overhead can be considerable. Many photographers combine portrait and social photography into one business.

1. Would you be interested in owning your own social/portrait studio someday? Why or why not?
2. Do you have to be a people person to own your own photography studio?
3. How do you make a New Folder? Should you make a new folder for each assignment?

#36 Assignment Photography

Assignment photography simply means performing a specific photographic job at the request of and under the direction of a client. It can cover the complete gamut of applications of photography: photographing an author for a book jacket; doing a product still life for an advertisement; running a glamorous fashion shoot with models, makeup artists, stylists, and numerous assistants; traveling to remote parts of the world to photograph rare species of animal; shooting architecture; making industrial photographs - the list goes on and on. As long as you are under contract to photograph for a particular client for a particular job, you are on assignment. Although a staff photographer does assignments for his or her employer, usually assignment photography is thought of as the province of the freelancer. Many freelance assignment photographers specialize in particular fields or related fields of photography. The financial rewards for assignment shooting are as varied as the types of jobs available. Some jobs are extremely lucrative - usually the ones in advertising pay best - but others may barely pay expenses and a living wage. Assignment photography is a challenging and high-pressure job but seldom boring.

1. Do you think you would enjoy a job as an assignment photographer?
2. What kind of assignment photography job would interest you the most?
3. What does the Move Tool do in Photoshop? Where is it located?

2. Photographing an author for a book jacket; doing a product still life for an advertisement; running a glamorous fashion shoot with models, makeup artists, stylists, and numerous assistants; traveling to remote parts of the world to photograph rare species of animal; shooting architecture; making industrial photographs - the list goes on and on.

#37 Stock Photography

Stock photographs are made by the photographer on speculation and then marketed to potential users, usually through an agency. A stock photography agency holds a large number - sometimes millions - of photographs belonging to many photographers. These photographs can be specific subjects or situations but are usually generic in that they can be used by different clients in a variety of situations. The photographs belong to the photographer, and the stock agency normally sells only limited rights to use an image, taking a percentage of the sales - usually 50 percent - and passing the remainder to the photographer. An individual image may sell many times for different purposes and can make thousands of dollars over its lifetime.

Stock sales play an important role in photography today. In the past clients may have hired a photographer on assignment to make a specific photograph, general description of what they are looking for, from which they select image or images they will use. The cost to the client is much lower for stock than for assignment work.

In past years most professionals thought of stock photography as a market for their outtakes (unaccepted images from assignments) or photographs made in their spare time and expected only a small supplement to their assignment income. Today many photographers make all or most of their living from stock sales, and they approach it as a full-time business, analyzing the markets and investing the capital needed to produce images that they hope will fit those markets. A high percentage of published photographs are stock images and include travel, nature, celebrity, and historical photos - to mention only a few - used in newspapers, magazines, advertisements, articles, and books.

1. Would you be interested in taking photos for stock use? Why or why not?
2. Have you ever used a stock photo? What site did you use? How much did it cost?
3. Did you know there are free stock photography sites? How do you think this affects paid stock photography sites?
4. What does the Crop Tool do in Photoshop? Where is it located
- 5.

6.

#38 Planning Process for Making Salable Photographs

We have just scratched the surface of the great variety of job possibilities in photography, but as you have probably gathered, all of them are heavily competitive and you must like to work hard.

When photographs are being produced for profit, planning a photograph in advance can help to insure a more reliable output. Following a structured planning process is usually more productive.

Defining the Function of the Photograph

Decide why the photograph is being taken. Functions can range from providing self-expression for the photographer's enjoyment to selling a specific product to a specific market. Defining the market can happen on two levels. The first is the sale of the particular photograph being produced. For portrait photographers and art photographers interested in print sales, the market is the purchaser of the photograph. Usually that market is refined even more. A portrait photographer, for example, may seek to attract customers in the higher economic and social classes or alternatively may wish to target the middle-class market. An art photographer may intend to show only in the "best" of uptown galleries or may have in mind promoting the photographs as wall decoration for businesses or individuals.

If the photograph is being produced at the direction of a client for functions that the client defines, then the market for whatever product or service is being promoted by the photograph must be considered. The ad agency or business hiring the photographer is a kind of market as far as the photographer is concerned, but the markets that these clients are trying to reach must also be considered in planning the photograph. Businesses spend considerable time and money in searching out and analyzing markets for their products or services, so they will normally provide specific information to the photographer about the intended market.

1. What is the function of our photography for the assignment you are working on?

#39 Defining the Concept of the Photograph

Concept is a much used word in all fields of photography. It is simply the central idea that guides technical and aesthetic choices when making a photograph. Concepts may be very simple or very complex. The concept behind a portrait may be simply to produce an attractive,

casual rendering of the subject, but usually more is involved. An executive may need an entirely different concept, one involving formality, power, and position. Another executive may wish to show approachability, capability, and so on. All of these words are used to indicate concept.

In advertising, concept is extremely important, since products and services are usually coupled with other ideas to make them more desirable. The concept for an advertisement for toothpaste may be that using the product will make one more attractive to the other sex. An alternative concept might be that use of this toothpaste insures fewer cavities. Concept can involve mood, atmosphere, associations to be made, and style.

1. What is concept?
2. In what area of work is concept extremely important?
3. What F stop gives you lots of blur when you use the 50mm lens?

1. It is simply the central idea that guides technical and aesthetic choices when making a photograph.
2. Advertising
3. F1.8

#40 Designing the Photograph

The function and concept for the photograph dictate the design, and this is where many of the control choices take place. Decisions must be made regarding type and quality of light, choice of subject matter, environment for the subject, models, props, and styling. Sometimes the function of the photograph is so specific that a sketch of the finished work is presented to the photographer in the form of a comprehensive or “comp sheet,” often called a layout.

For example, if the photograph is a product shot of perfume and the concept is one of high romance, a soft, glowing, diffused lighting might be called for. In a photograph of a high-tech piece of equipment where drama and intimations of the cutting edge of technology are to be conveyed, a more specular, hard-edged lighting of higher contrast might be desired.

The concept behind the photograph also affects the use of props and sets in the photograph. The photographic studio provides both a controlled lighting environment and a flexible space where props can be brought in and sets built - much as in the theater - to provide a controlled visual environment as well. The choice and arrangement of props and sets and materials used for their construction is called styling. Styling may be done by the photographer,

but working photographers often call in freelance professional stylists with an eye for design and a knowledge of the sources for the needs sets and props.

Implementing the Plan

Naturally, any pre planning is subject to change, but the better the planning is, the more likely it is that the photographer will walk into the actual shooting session properly equipped to produce a usable result. Inspiration is a valuable part of the creative process, but it is useless without the proper tools and materials to realize it.

1. What is styling?
2. Concept dictates what?
3. What is useless without the proper tools and materials?
4. What F stop gives you no blur at all when using the 50mm lens?

1. The choice and arrangement of props and sets and materials used for their construction.
2. Design.
3. Inspiration.
4. F22

#41 Business Aspects of Photography

Any freelance or self-employed photographer is running a small business. If the business is to succeed, attention must be paid to good business practices. Many sources of information on running a business are available. College courses, information publications from the government, and books at your local library can all help you get started.

Small-Business Management

Funding - The way you set up your business can make a great deal of difference in the chances for success. Failure of many small businesses is due to lack of initial capital, so your first task is to look for funding. The amount of money you need will vary widely depending on the type of photography you are intending to do. Setting up a commercial studio will require a considerably larger investment than setting up a weekend wedding photography business. It is possible to start out part-time while holding another job and build from there, but your business will grow at a much faster rate if you go at it full-time with enough capital to fund proper working space, equipment, and advertising. Remember that you have to eat during these initial months. Many experts say you need enough to keep you going for up to two years besides the money you are putting into the business.

Incorporation - If you are setting up a full time business you will be smart to use the services of an accountant and a good business lawyer who knows incorporation statutes and the effect on taxes and legal liabilities. These will vary from state to state. One reason often given for incorporating is that it may help to isolate the business debts from your personal finances should the business have trouble. In fact, banks loaning to new businesses will require personal guarantees on the loans in any case, so incorporation probably will not be much help there. The amount of taxes may actually be higher for incorporated businesses. An incorporated business is also more difficult to dissolve. For these reasons, most photographers do not incorporate, but check with an expert before deciding.

Licensing and Zoning - Many states, countries, or cities require licenses for running a photography business, so be sure to contact each to ascertain any applicable laws. If you plan to run your business out of your home, look into the zoning laws in your area to be sure no legal problems will arise.

Insurance - Your personal homeowner's policy may not cover you for loss or liability if you are running a business. Check with your insurance agent to be sure. You should have some kind of business liability insurance and professional all-risk coverage on your equipment and property.

Hired Help - If you hire someone to assist you or do secretarial or other work, you may be responsible for withholding income and social security taxes or contributing to a workers' compensation fund. Check to see what your insurance situation is for coverage of damage or injury by an employee, or injuries an employee may sustain while in your employ. Some photographers try to circumvent many of these complications by hiring help as an independent, self-employed contractor for services, but check the laws in your locale.

1. How do you get funding to start your own business?
2. What is one reason for incorporating?
3. Would you be interested in running a photography business out of your home or having a building your rent or own to run your business out of?
4. Why should you have business liability insurance?
5. Where is the Tools Bar located in Photoshop?

1. Bank loan.
2. That it may help to isolate the business debts from your personal finances should the business have trouble.
3. Personal answer.
4. In case someone sues you.
5. On the left hand side of the canvas.

#42 Business Aspects of Photography Continued

Taxes - Taxes for a business can quickly become complicated, so unless you are running a fairly simple, straightforward business, it is a good idea to consult a tax accountant familiar with photography and the other creative arts. Record keeping is of paramount importance to keep you out of tax trouble and to give you the maximum benefits the law allows - and as a side benefit helps you to track the most profitable parts of your business.

Consulting a tax accountant when you set up your accounting system for your business can save you all kinds of headaches later on. You may be able get by with as little as an IRS Schedule C, Profit or Loss form Business (Sole Proprietorship), attached to your personal return, but even if your business is a part-time home-based operation, the importance of running it like a business cannot be stressed enough. Have a separate business checking account. Retain receipts and canceled checks. Keep up the entries in your ledgers. The IRS pays especially close attention to part-time photography businesses, since so many hobbyists try to claim deductions as a business. In addition to federal income tax you may have state, county, and city taxes to pay. If you are selling photographs or other merchandise, you must collect sales tax and report it in some states and cities.

Pricing and Negotiating - One difficult thing for many photographers is pricing their services. If you are working in a field of photography where the services are reasonably standard, as they are in wedding or portrait photography, it is fairly easy to do a survey of area photographers to see what kind of packages are offered and prices charged. You can then price yourself accordingly, depending on where you think you fit into the market. Assignment photographers, on the other hand, are faced with a situation where nearly every job is unique and must be priced individually. It is difficult to find out how much another photographer would charge for a similar job, so you must figure out an appropriate amount yourself.

Many photographers starting out in business underprice their services. This can be for the purpose of underbidding the competition, but it often comes from lack of understanding of what goes into making a photograph. Many think of the editing and the time it actually takes to shoot the photographs, but what about the investment of time and money in equipment, training, testing, transportation, discussion of the job with the client, telephone service, heat, insurance, maintenance, promotion of your business, bank accounts, services from accountants and lawyers - the actual making of the photograph is only the tip of the iceberg. Photographers who do not consider all the true costs of running a photography business in their pricing work at a loss and not only drive themselves out of business but also undercut more realistic professionals.

Sometimes a client will suggest a price for a job. Never accept without calculating what the job will truly cost you. Probably your figure will be higher than the client's, and that is where negotiation comes in. The public perception of photography as a quick, easy undertaking weighs against you, so negotiating takes a good deal of diplomacy, a certain amount of education of the client as to what goes into a shoot, and the willingness to compromise and come to a middle ground acceptable to both of you. Never go into a negotiation session without knowing the bottom line where you begin to lose money, and never start your negotiation at that figure. A curious psychology is involved in pricing. If you price your services too low, you may give the impression that you do not think they are worth much and the prospective client may begin to doubt your abilities as well. It is also difficult to raise prices once you have established a "low price" working basis with a client. Sometimes a higher price carries its own cachet, lending your work a prestige in some eyes.

Setting prices for individual print sales is somewhat different, because this is usually done in advance. Some negotiating may take place at the time of sale, but many galleries charge whatever price the photographer places on a print. The psychology of pricing applies here perhaps even more, since prestige is one of many reasons patrons buy art. The basic expenses listed earlier apply to art photographers just as much as to any other photographers and should be taken into consideration when pricing. In addition the low volume of most individual print sales must also be taken into account. The value of an artwork is often enhanced by its rarity, which is one of photography's problems in the art collection world, since unlimited prints can be made with most photographic processes.

1. Why is record keeping important?
2. Why shouldn't you price your services too low?
3. Where is the History Palette located in Photoshop and what do you use it for?

1. Keep you out of tax trouble and to give you the maximum benefits the law allows and as a side benefit helps you to track the most profitable parts of your business.
2. You may give the impression that you do not think they are worth much and prospective client may begin to doubt your abilities as well. It is also difficult to raise prices once you have established a "low price" working basis with a client.
3. 3. Located on the right hand side of the canvas. It is used to make multiple undo's or go back to the original image.

#43 Legal Matters

Some legal matters are specific to photography and need to be considered by anyone selling photographs. The copyright law; releases for use of images of people, animals, and property; and other contracts are all important in the operation of a photographic business.

Copyright - The holder of the copyright on an original created work, be it in writing, painting, sculpture, or photography, has control over the reproduction and use of that work in all situations. No one may use or reproduce the work without the express written permission of the copyright holder, who may charge any fees deemed appropriate for that use. The copyright law of work without the express written permission of the copyright holder, who may charge any fees deemed appropriate for that use. The copyright law of 1978 clarified some issues about ownership of copyright, and currently the creator of a work automatically owns the copyright from the moment of creation, whether or not the work is registered with the copyright office. For copyright protection, the work must be marked with a proper copyright notice.

Even if a work of art is sold, the artist still owns the copyright unless he or she specifically gives it up in writing. In photography the complete selling of a copyright, which transfers all rights of usage and reproduction of a particular image to the purchaser, is called a buyout. When you purchase a portrait of yourself from a portrait studio, you own only that specific print. The photographer owns the copyright. You cannot reproduce the photograph, and it must be used for personal applications only.

The owner of a copyright can sell limited rights to reproduction for specific uses or lengths of time. A photographer may, for example, sell one-time publishing rights to a photograph for use

in an advertisement in a local paper. If the purchaser of the photograph wishes to later use the same photograph as a poster, a new negotiation for use must be initiated and further fees paid. This is true even if the photograph was shot on assignment for the client. The original assignment contract between client and photographer should clearly state the rights the client is purchasing. The copyright law is what makes the stock photography business work and is the reason that rights to the same photograph can be sold over and over.

Releases - When identifiable people or belongings - including animals - appear in photographs, the subjects or owners of the property have certain rights as to how the images can be used. The general rule is that if the use of a photograph is for advertising purposes, the subject or owner must sign a release giving the photographer the right to use the image in that fashion. News photographs, art photographs, and photographs for editorial usage theoretically do not require releases. In fact, both photographers and publishers have been sued and in some cases have lost, even though the photographs fell into these categories. It is best to have a release for any identifiable person or property regardless of the use, just to be on the safe side.

Releases for persons photographed are called model releases, forms for which can be bought in many photography stores. Property releases are similar in wording but specify the property at issue and are signed by the owner. The American Society of Media Photographers also publishes sample model and property releases. Remember that a person under legal age - 18 years in many states - must have his or her guardian sign. Refer to the contract laws of the state where the business is transacted. Sales of photographs are greatly enhanced if they are completely released, so it is a good habit to have models sign releases at the time of taking a photograph, even if the yare family or best friend.

Other Contracts - Any time an agreement is made between a client and a photographer, it should be recorded in writing in the form of a contract. Written contracts are helpful in clearing up any questionable details about an agreement and provide a legal reference should something go wrong with a job.

1. Do you automatically have ownership of copyright over a piece of art that you made?
2. What must your art be marked with to ensure copyright protection?
3. The complete selling of a copyright is called?
4. What is the general rule for releases?
5. What tool do you use to move an image to another image?

1. Yes.

2. Must be marked with a proper copyright notice.
3. A buyout.
4. That if the use of the photograph is for advertising purposes, the subject or owner must sign a release giving the photographer the right to use the image in that fashion.
5. Move Tool

#44 Marketing

Marketing covers all of the activities a photographer is involved with to sell photographs. If you expect to make any real money with photography, you must develop some marketing skills, whether you are selling individual art photographs or looking for high-dollar advertising accounts. Sales techniques are part of marketing and should be appropriate to the nature of the work being sold and the client being dealt with.

The primary sales tool for a photographer is to show her or his photographs. If photographers sell their work or services directly, their personality, behavior, and appearance will also play a role in the client's decision to buy or to contract services. As much as photographers would like to hope that the work will sell itself, the harsh reality is that people buy by their impressions of the artist as much as by the art. This is especially true in assignment photography, where the client may need to work closely with the photographer on a long and difficult project. If you come across as a person who will be a pleasure to work with and if your photographs show that you can handle the job, you are more likely to get the job than someone with the same, or perhaps even better, photographic skills with an apparently difficult personality.

Knowledge of the Market - It is important that you know the photographic markets - what sells where. With this knowledge you can then make some marketing decisions. You can choose to adapt your work to specific markets. You can choose markets that you think are appropriate for the work you like to do or have been doing on your own. If you cannot see a market for the photography you have been doing, you will either have to create a market for your work, adapt to current markets, or forget selling your work and photograph for your own enjoyment. To find markets look at publications where photographs are reproduced, check out the work of successful photographers in your area, and read professional photography magazines and journals. The lucky photographers are those who are doing the kind of work they enjoy and who have found good markets for that work.

Advertising - As with any business, advertisement is important. The portfolio interview is a principal way for photographers to get their work seen by prospective clients or others who can help sell the work. Remember that interviewing skills as well as the quality and presentation of the photographs are important here.

Some interviews are to apply for specific jobs or assignments. Others may just be to introduce someone to you and your work or keep someone in touch with your latest work. In any case always call for an appointment first. When making the appointment, if possible speak to the person who will be doing the interview and ask some questions about what he or she is looking for. You may even ask how many images the interviewer would like to see and perhaps describe a little of what you are offering or looking for. A brief phone call such as this can save both of you time, since you may discover that you have nothing to offer the other person, or vice versa.

Other general forms of advertising can be used as well. Paid advertisements in publications reaching your markets, mail campaigns with promotional pieces, displays of photographs in places where prospective clients may see them are all tried and effective methods of promoting your work. If your interest is advertising photography, several national and regional trade publications, such as the Black Book, reach ad agencies, art directors, and others in the business. Ads in these publications are usually expensive but can pay off for some photographers.

The importance of making and keeping up contacts cannot be overstressed. The current term for this is networking and it means establishing a network of business acquaintances who know you and your capabilities and will hire or refer you if an appropriate job surfaces.

1. What is the primary sales tool for photographers?
2. Is advertising important to a business?
3. What is networking?
4. What tool/tools would you use to make a selection around an object?

1. To show her or his photographs.
2. Yes.
3. Establishing a network of business acquaintances who know you and your capabilities and will hire or refer you if an appropriate job surfaces.
4. Quick Selection, Magic Wand, Lasso etc.

#45 Ansel Adams (1902-1984)

The “Supreme Master of Landscape Photography,” Ansel Adams’ prints are perfect evidence that what happens after you press the shutter button is extremely important. Adams was an American photographer and environmentalist, which is certainly no surprise since his images depict his pure fascination with nature. His landscape photographs of the American West—especially Yosemite National Park—are his most iconic body of work.

Anytime someone hears the phrase “landscape photography,” Adams is likely the first to come to mind. It’s no surprise because his passion for landscape photography transformed his skills into complete mastery.

Adams used mainly large format cameras, which are also known as view or field cameras. He used these cameras because of their ability to ensure extremely high resolutions and sharpness when rendering images. Large format cameras start at 4×5 inches. To get an idea of the information large format cameras are capable of capturing, you can fit 15 35mm negatives in a 4×5 negative, which is the smallest of large format. Inside an 8×10 (another standard of large format), you can fit 60 35mm negatives.

1. What is Ansel Adams known as?
2. What is Ansel Adams most iconic body of work?
3. Which way would you hold your camera to take a landscape photograph?

1. “Supreme Master of Landscape Photography”
2. Photographs of the American West – especially Yosemite National Park
3. Horizontally.

#46 Henri Cartier-Bresson (1908-2004)

Co-founder of Magnum Photos alongside Robert Capa and David Seymour, Henri Cartier-Bresson is one of the most respected street photographers in the field. Sometimes credited as the father of the street photography movement, he is also broadly known for coining

the term “The Decisive Moment,” which states that if you’re able to see the moment, you likely won’t capture it and, instead, must learn to anticipate social happenings to best capture them. The term invites photographers to develop an ability or intuition to press the shutter button moments before an event happens.

1. What kind of respected photographer is Henri Cartier-Bresson?
2. What term did he coin? What does it mean?
3. Which way do you hold the camera to shoot a portrait?

1. Street

2. “The Decisive Moment,” which states that if you’re able to see the moment, you likely won’t capture it and, instead, must learn to anticipate social happenings to best capture them.
3. Vertically.

#47 Basics of Photography

All photographers, whether amateur or professional, are trying to accomplish the same thing: they want to take good photographs. It is an endless quest. Although most photographers probably take thousands of pictures every year, few of these are good. Most photographers are constantly taking pictures but are never satisfied with the results. Why? The answer is simple: They forget the basics of photography once they have their eye to the viewfinder. They forget to judge the image before they take the picture.

Before laying out the criteria for a good photo, it is important to understand that there are numerous different types of photography. These include photography for postcards, stock photography, photography for magazines, for illustrating books, fine art photography, photography for exhibitions, etc. The list can be even longer if we include photography for landscape magazines, or fashion magazines, or for a catalogue.

It is impossible to list all the different kinds of photography and their variations. Each of them has its own specifications and rules. In addition, it is often impossible to

compare the different types. For example, how can you compare a photo that will go on a postcard to one that will be the cover of a men's fashion magazine?

Each kind of photography has its own rules and its own set of criteria which are used to judge and evaluate photos. One type is not better or more creative than another. It is absurd to say that the postcard photography is less interesting, while fine art photography is more creative and better. Yet, although there are many types of photography, and even more variations, it is possible to judge whether a picture is good or not.

1. What are all photographers whether amateur or professional trying to accomplish?
2. Name 2 types of photography.
3. How do you take the lens off of your camera?

1. They want to take good photographs.
2. Stock, fine art etc.
3. Press the lens release button and turn counter clockwise until you can pull the lens off of the camera.

#48 Five points for judging a photo's technical success

Novice photographers are generally judged purely on technical criteria. To be successful, a photo should be sharp, with high contrast (the state of being strikingly different from something else in juxtaposition or close association), colorful, well exposed and have some creativity. These points allow beginners to judge their pictures quickly and easily. Beginners are mostly concerned with handling their equipment properly, so giving beginners technical criteria will help them learn how to do that.

These five rules are easy to implement at the time the photo is taken, and they do not require great artistic skill. Everything is based on technique. These rules have a disadvantage, however: many photos which are not artistically good are 'good' when judged in this way. The only criterion which has something to do with artistry is the one about creativity. Using these rules, it is difficult to pick out a really good picture from a series of technically 'good' ones.

1. What are the five points for judging a photo's technical success?
2. Do these skills require any artistic skill?
3. How do you put a different lens on your camera, once you have taken your regular lens off?

1. Sharpness, high contrast, colorful, well exposed and have some creativity.
2. No
3. Match up the symbols and turn clockwise until it clicks.

#49 Ten criteria for judging a picture

As a photographer improves and their pictures begin to consistently meet the five criteria, they will feel the need to go further and create truly unique photos. It becomes necessary to add additional criteria. The result is this list of 10 criteria which is used to judge our work. These are the standards which are taught to more experienced photographers.

A good photo is judged on the following criteria:

- Its impact
- The lighting
- The story it tells
- Its technical quality
- Creativity
- Composition (The arrangement of elements in a photograph and their relationship to the background image).
- Points of interest (When you determine which area is important, and compose the picture to emphasize it).
- Use of color

- Style
- Presentation

The last point requires some explanation. Presentation is simply presenting the photo in a frame. Many photographers never think about what a photograph will look like when it is printed and framed. This is the weak point of most photographs.

1. What criteria do you use when taking photographs?
2. If your image is black when you look through the viewfinder what could the problem be?

1. Personal
2. Your lens cap is still on.

#50 Do not copy published pictures

A good photograph must satisfy all 10 criteria that we talked about yesterday. If it is unsatisfactory in one area, it is not a good picture. It takes a lot of experience and practice to be able to implement them successfully, but photography is an art that requires many years of work in any case.

Of course, many of the pictures that are published in magazines, for sale as stock photographs, printed as postcards, or used to illustrate books, are not good. They are used for want of better. It is difficult to estimate the number of good pictures published in these media. But, going by the criteria from yesterdays reading there probably are not very many.

Many photographs are not good because many photographers simply reproduce images that they have seen. They forget one important thing: the pictures that they see on postcards, etc. are not necessarily good. For a photograph to be good, it must be creative.

1. Why should you not copy published pictures?
2. For a photograph to be good, what must it be?
3. How do you zoom in and out when using your camera?

1. Because they are not necessarily good.
2. Creative
3. Turning the large ring on your lens allows you to zoom in and out.

#51 Photographic Techniques

1. Identify a primary point of interest: When you determine which area is important, and compose the picture to emphasize it.

2. Simplicity: Be sure the things you want the viewer to see are clear in the picture. Numerous objects will sometimes clutter the background. If you can't find an angle or framing to isolate your subject, use depth of field to keep background out of focus.

3. Contrast: A light subject will have more impact on a dark background and vice versa. Contrasting colors can also be used for emphasis.

4. Balance: Asymmetric or informal balance is often more pleasing in a photograph than symmetric. In other words, placing the main subject off center and balancing the weight with other objects (smaller or low impact) will be more effective than placing a subject in the center.

5. Framing: A frame in a photograph is something in the foreground that leads you into the picture. A frame does not need to be sharp focus. In fact if it is too sharp, it could be a distraction.

6. Viewpoint: Sometimes changing your angle of view can make a photograph more interesting.

7. Diagonals: Linear elements such as roads, fences, lines, waterways placed diagonal are sometimes more dynamic than horizontals.

8. Rule of Thirds: The eye naturally goes to a point about two thirds up the page, vertically or horizontally. Also by visually dividing the image into thirds, you achieve the informal or asymmetric balance.

1. Do you currently use any of these techniques while taking photos? If you do which ones? If not will you now that you know about them?

2. Do you use a fast or slow shutter speed to show motion in your photos?

1. Personal.

2. Slow.

#52 Philippe Halsman (1906-1979)

Philippe Halsman first contributed to fashion magazines between his departure from Austria and his arrival in France. He eventually stumbled into Vogue and, shortly after, built his reputation as the best portrait photographer in France.

His most notable muse was Salvador Dalí, which is evident thanks to creating out-of-this-world images like the famous *Dali Atomicus*.

1. Where is Philippe Halsman originally from?

2. What kinds of photographs was he known for?

3. What is the thing that you screw onto your camera to connect it to the tripod called?

1. Austria

2. Portrait

3. Key

#53 Brassai (1899-1984)

Born in Transylvania as Gyula Halasz and better known as Brassai, he was a Hungarian-French photographer who worked as a journalist throughout Europe. He was one of the many Hungarian artists who flourished in Paris between WWI and WWII.

Today, he is better known for his breathtaking night photography in France in the 1930s, a time where photographic resources were incredibly limited. His images are filled with subtle shapes only perceptible under the dim and dark night light, which is why his work is considered a great study of shape.

Thanks to the natural contrast enhanced by wet surfaces and limited available light, his compositions were reduced to the basic, most essential elements needed to transmit a concept. He captured the essence of Paris and many other cities in his photographs. One of the first of many collections of his work is a book titled *Paris de Nuit*, which was published in 1933 and was met with widespread success. The book itself is a beautiful work of art and was described by Henry Miller as “the eye of Paris” as Brassai portrayed everything in the city including its high society, its intellectuals, its ballet, and its grand operas.

1. What is Brassai known for today?
2. Why is his work considered a great study of shape?
3. What lighting top, back or side gives you the most dramatic effect? Why?

1. Breathtaking night photography
2. Because his images are filled with subtle shapes only perceptible under the dim and dark night light.
3. Personal. Top because it doesn't show their features and makes them sort of eerie looking.

#54 Man Ray (1890-1976)

Born in the United States as Emmanuel Radnitzky, Man Ray was a visual artist who made significant contributions to both the Dada and Surrealist movements. He was best known for his innovative techniques as well as his stunning fashion and portrait photography. He created iconic photograms named “Rayographs” after himself.

Close friends with Alfred Stieglitz, Marcel Duchamp and Salvador Dali, Ray went to live and work in Paris in July 1921. He settled in the Montparnasse quarter, which was a favorite locale for artists of the era. Shortly after settling in Paris, he met and fell in love with Alice Prin (better known as Kiki de Montparnasse), an artists’ model and celebrated character in Paris’ bohemian circles. She was his companion throughout the 1920s and became the subject of some of his most famous photographs.

One of Ray’s most iconic portraits of Kiki is known as *Noire et Blanche* (1926). In the image, we see a contrast of black and white as well as the inanimate and animate with both elongated faces and closed eyes.

Ray’s other iconic images include *Le Violon d’Ingres* (1924) and *Larmes* (1930), which is also known as *Glass Tears*. In *Le Violon d’Ingres* we see an homage to Ingres and his fascination for playing violin for his guests. The image shows a nude and limbless Kiki depicting a violin with the f-holes as the most notable surrealist element of the portrait. *Larmes* is linked to his romantic rupture with Lee Miller and depicts an unrealistic character of sadness with crystal tears and perfect eyelashes.

1. What were Man Ray’s iconic photographs called?
2. Who was the muse of most of his photographs?
3. If you are typing and cannot see your text what could be the problem?

1. Rayographs
2. Kiki de Montparnasse or Alice Prin
3. Your text color is the same as the background color, you ran out of space in your text box, you aren’t typing on your canvas, your text layer is under another layer...

#55 Weegee (1899-1968)

Born as Usher Fellig in Złoczów (now Zolochiv, Ukraine), he later changed his name to Arthur Fellig when, at 10 years old, he immigrated to the United States with his family. Later known as Weegee, he was a photojournalist best known for his harsh black and white street photography depicting crime scenes and emergencies.

He published photography books and worked in cinema, first making his own independent short films before collaborating with the famous [Stanley Kubrick](#). After working as a darkroom assistant to commercial photographers, he took matters into his own hands and became a freelance news photographer.

Thanks to his strategy of hanging out at different police stations, Weegee was close to emergency calls and law enforcement fighting crime. When any incident came over the scanner, he raced the cops to the scene to capture people at their rawest state. This is why his images became highly valuable to the press.

Weegee became so fast that he prided himself on arriving before the police in any situation, which caused many to assume he used a Ouija board to know where and when things would happen. In fact, the phonetic pronunciation of this artifact became his nickname "Weegee," which he loved.

Throughout his career, he used a 4×5 Speed Graphic camera and a mounted flash. He is not known for his printing ability but for the elements of his social photographs. His work reached beyond the press as he crafted a career on his own terms. He implanted his brutal, humorous and absurd style into his work making him the only Weegee in photography history.

1. What was Weegee best known for?
2. What does it mean to be a freelance photographer?
3. Where is the gradient tool located in Photoshop?

1. His harsh black and white street photography depicting crime scenes and emergencies.
2. You work for yourself and people hire you out per job.
3. On the tool bar usually located underneath of the paint bucket tool.

#56 Mary Ellen Mark (1940-2015)

Mary Ellen Mark was known for her broad scope of photography extending from photojournalism and documentary photography to portraiture and advertising photography. Her images depict a unique sense of closeness and care for the people she photographed throughout her career.

Her images are simple, yet strong in juxtaposition that is as hard to achieve as humor in street photography. Through her unique approach, she achieved narrative statements in a single aspect.

Although that was hard enough, she took things even further with her incredible and solid composition in her framings. But, guess what? She never cropped. She hated the idea of cropping after capturing an image so much that she cropped in the camera. Of course, cropping is necessary to improve a prior shot but, if you can crop perfectly in the viewfinder, then you're definitely raising the bar.

For Mary Ellen, she truly believed that the photographer must be emotionally involved with the images, otherwise, you would never get it right.

1. What was Mary Ellen Mark known for?
 2. Her images are simple, yet strong in what?
 3. How would you crop your image while taking the picture instead of using the crop tool?
-
1. Broad scope of photography extending from photojournalism and documentary photography to portraiture and advertising photography.
 2. Juxtaposition.
 3. But zooming in and positioning the camera to cut all the things out you don't want in your photograph. Think and look before you press the shutter button.

#57 Robert Capa (1913-1954)

Born as Endre Friedmann in Budapest, Austria-Hungary, Robert Capa was a Hungarian war photographer who left a tremendous and important body of work – in anthropological terms – of who we are as a culture.

In 1947, Capa co-founded Magnum Photos in Paris with David “Chim” Seymour, Henri Cartier-Bresson, George Rodger and William Vandivert. The organization was the first cooperative agency for worldwide freelance photographers and is still active today.

Although he originally dreamed of becoming a writer, Capa fell in love with photography in his early years. Prior to working as a photographer in Berlin in 1933, he moved to France during the rise of Nazism when his roots cost him valuable work. He and his beloved Gerda Taro created a persona of this great American photographer we know as Robert Capa.

Capa reached fame in 1936 with his controversial image of the falling soldier at the Spanish Civil War. Although many things have been said about this incredible image, I want to and will believe that the image is legitimate.

By 1944, he was living in New York City due to the Jewish persecution of WWII. He was embedded with the American troops and photographed the war for LIFE magazine. On June 6th, he was part of the D-Day invasion at Omaha Beach, Normandy where he was inside the second wave of troops. It's said that he shot 106 images with his trusty Contax camera 50mm lens.

Capa almost lost his life in the bloody event, but after finally reaching safety, he sent the images to LIFE headquarters in England where an incredibly hated character in the history of photography melted the emulsion and the negatives. Only 10 images survived with Magnum Contact Sheets posting that the negative of the iconic image of a soldier coming up the beach was missing.

After publicly stating he was done photographing war, Capa traveled to Japan for the Magnum Exhibition in the early 1950s. LIFE magazine talked him into going to Southeast Asia on an assignment covering the French fighting in the first Indochina war. On May 25, 1954, he stepped on a landmine while photographing the war. He died on the way to the local hospital.

1. Can being a photographer be dangerous? Why?
2. How did Robert Capa die?
3. What is the Layers Palette for in Photoshop?

1. Yes, because if you are photographing dangerous subject matter you could be captured or die.
2. He stepped on a landmine while photographing the Indochina war.
3. Shows all of your layers in a document. Here you can delete a layer, add a layer, add to a layer etc.

#58 Gerda Taro (1910-1937)

Born as Gerta Pohorylle, Taro was a war photographer and Endre Friedmann's (Robert Capa) beloved companion and professional partner. She is regarded as the first female photojournalist to cover the front lines of war and, unfortunately, is also recognized as the first female to die while doing so.

She moved to Paris with Friedmann in 1935 to begin working as a team. Financially speaking, things weren't as they expected so they came up with a groundbreaking idea – they created the myth around a famous American photographer named Robert Capa. Thanks to the importance of the journalistic task, Friedmann embraced the idea as the two worked as Capa's agent. While some argue that this was a joint effort between the two, I prefer to believe it was all Taro's brilliant idea.

When the Spanish Civil War broke out in 1936, Taro traveled to Barcelona, Spain to cover the events with Capa and David "Chim" Seymour. During this time, she was known by her nickname – La Pequeña Rubia.

With Taro using a Rolleiflex camera, this became the criteria that determined which images were credited to Capa that she actually shot. However, this is not precise criteria since the couple shared their gear. This is especially important for those questioning the legitimacy of The Death of the Soldier.

Eventually gaining more professional independence from Friedmann/Capa, she covered many conflicts alone like the La Batalla de Guadalajara.

During her coverage of the Republican army retreat at the Battle of Brunete on July 25, 1937, she hopped onto the footboard of a car carrying wounded soldiers when a Republican tank crashed into its side. Taro was critically injured and died the following day.

1. Would you want to take photographs for a living if you knew you may die doing your job? Why or why not explain.

2. Whose photographs do you like better Capa's or Taro's why?
3. Why do we use a light box to photograph our products for Station #7?

1. Personal

2. Personal

3. So the background is neutral, making it easier to cut out an image or put verbiage on it. Also so that your subject is better lit.

#59 Dorothea Lange (1895-1965)

Dorothea Lange was an American documentary photographer and photojournalist. In the 1930s, one of the deepest and harshest economic crises occurred in human history and led many people to migrate throughout the United States. This set the perfect stage for Lange to document life in America.

Thanks to an initiative set by President Roosevelt, the Farm Security Administration was established. Roy Stryker, a man with the organization, contacted many photographers to capture the realities that farmers faced at the time. One of those photographers was Lange whose work humanized the consequences of the Great Depression and influenced the development of documentary photography.

Although she gave us a tremendous body of work that is invaluable to human history, her most iconic image is Migrant Mother, Nipomo, California (1938).

Migrant Mother is an icon of the struggles the American people endured during the Great Depression. The woman captured is Florence Owens Thompson, a mother of seven. Lange uncovered her story after spending a few minutes with Thompson and her family.

She took a series of photographs of Thompson and her children with the most famous image capturing Thompson in the center of the frame. While our eyes go directly to her expression, it's only moments later when we notice she's surrounded by three of her kids. The focal point of the image is her hands, which marked Lange's fascination with hands and their embodiment of hard, rural work.

1. What was Lange most fascinated with?

2. What do you think of historical photography? Do you think that it is important, why or why not?

3. How do you warp text in Photoshop?

1. Hands and their embodiment of hard, rural work.

2. Personal

3. Highlight your text and choose the text warp on the top tool bar the T on the hill symbol and choose your warp.

#60 Sally Mann (1951-)

A talented American photographer, Sally Mann is largely known for her large format black and white photographs. She has covered the intimacy of her family and, although the work is amazing, it's unfortunately created some controversies in the past especially with the piece titled Immediate Family.

Immediate Family is one of many of Mann's books and depicts 65 images of her three children – Emmett, Jessie, and Virginia. The topics cover the broad scope of childhood themes from joyful to gloomy. She covered everything from skinny dipping and reading the funnies to dressing up, vamping, napping and playing board games. She also depicted insecurities, loneliness, injury, sexuality, and death.

1. What is Sally Mann largely known for?

2. What do you think of her work? Why?

3. If your image is turning out too bright when you take a photograph, what should you do to fix this and get a proper exposure?

1. Large format black and white photographs.

2. Personal.

3. Shutter speed it is overexposed.

#61 Robert Frank (1924-)

Born in Zurich, Switzerland, Robert Frank is among the greatest American photographers. His most notable and respected book of work is *The Americans* (1958), with an introduction written by one of my favorite writers, Jack Kerouac. The book contains 84 images of 28,000 shots taken for the project. It is considered one of the few agents of change in photography history. The cover of the book is *Trolley-New Orleans* (1955) and depicts an everyday scene, which is also a subtle, social critique of the time.

Frank's images are about capturing the unseen in everyday life that seemed to be obscured by other topics rising in popularity thanks to the after-war phenomena of the 1950s. Nowadays, it is common to see great street photography and documentary photography focusing on everyday life. However, Frank did this when the masses demanded something else, which is why he's beloved by photographers today.

1. What are Frank's images about?
2. If your image is turning out too dark when you are taking a picture, what should you adjust?

1. Capturing the unseen in everyday life that seemed to be obscured by other topics rising in popularity.
2. The shutter speed it is under exposed.

#62 William Eggleston (1939-)

William Eggleston is an American photographer who is best known for his successful efforts to increase the recognition of color photography as an artistic medium, which has been widely known for its monochromatic images.

Eggleston's images were presented in the Museum of Modern Art of New York in 1976 and marked the groundbreaking scene of the Art of Photography. In 1967, he presented his Kodachrome prints to John Szarkowski who curated nearly 400 images into a selection of 75 photographs. These images portrayed the everyday scene. His work was critiqued by Hilton Kramer who defined them as "elegant snapshots." Today, they're known as a definitive corpus of color photography in the art world.

One of his most iconic images of the human-less tricycle is a great representation of solitude and speaks volumes about humanity. The tricycle is simple but its notoriously large presence

speaks in a suggestive way and invites viewers to think. Personally, I think this image summarizes life from the great and simple joys of childhood to the less enjoyable stages of adulthood and beyond.

1. What is William Eggleston best known for?

2. How do you access Live View mode on your camera?

1. His successful efforts to increase the recognition of color photography as an artistic medium, which has been widely known for its monochromatic images.

2. By pressing the button with the camera on it.

#63 Irving Penn (1917-2009)

Irving Penn was an American photographer best known for his fashion photography, portraits and still-life's. Some of his most notorious works were published in Vogue magazine but he also worked with independent clients. His work has been exhibited around the globe and continues to inform the art of photography.

He studied drawing, painting, graphics and industrial arts under Alexey Brodovitch from 1934 to 1938. As a student, he worked under Brodovitch's supervision at Harper's Bazaar. He eventually worked for Vogue magazine when Alexander Liberman offered him a position as an associate with the Art Department. After explaining his ideas for photographers, Liberman asked Penn why he didn't take the images himself, which triggered a non stop evolution that created the photographer we all know and love today.

Penn was a pioneer and was among the first photographers to pose subjects against simple grey or white backdrop with great effect. He went even further and started working with a corner to squeeze celebs into a pose.

1. What magazine did Irving Penn work for?

2. He was amongst one of the first photographers to do what?

3. What would be considered available light when taking photos in the hallways at school?

1. Vogue
2. To pose subjects against simple grey or white backdrop with great effect.
3. The hall lights.

#64 Vivian Maier (1926-2009)

There's been a lot of complexity surrounding Vivian Maier since her work was discovered by John Maloof. Her work was incredibly intimate – she was a collector who collected moments with her camera. She worked as a nanny for much of her life and never approached the artistic industry by any means.

There's also a splendid documentary titled Finding Vivian Maier that was nominated for a 2014 Academy Award for Best Documentary Feature that better outlines her world vision and incredible talent.

Her photographs are an entirely new level of amazing. Maloof has published so many images that it's hard to imagine that one person is behind such a large body of magnificent images but, she deserves all the credit. For me, she is truly one of the masters.

1. If you were to find a trunk full of old photographs what would you do with them? What if the person who took them is no longer alive?
2. What would be considered available light when taking pictures outside during the day?

1. Personal
2. The sun.

#65 Josef Koudelka (1938-)

Josef Koudelka was born in Boskovice, Czechoslovakia. He started photographing his family and hometown before he earned his first commissions from theatre magazines, which is a slightly different niche from what he is best known for today.

First working as an aeronautical engineer in 1961 while documenting the gypsy culture in Czechoslovakia, he became a full-time photographer in 1961 and has been a member of

Magnum Photos since 1970. His most iconic photo which poetically portrays the drama surrounding the invasion of military forces of the Warsaw Pact as they seized Prague.

Due to widespread anti-Semitism, he signed his images with the initials P.P. (Prague Photographer).

1. What do you think of Josef Koudelka's work?
2. How do you know your camera is about to die and you need a new battery?

1. Personal
2. The battery icon on the camera's screen is flashing and is red.

#66 Elliott Erwitt (1928-)

Humor is perhaps the hardest thing to achieve in any discipline but Elliott Erwitt makes it seem easy as a photographer known for his candid, humorous photographs of ironic and absurd situations in everyday life.

He also served in the United States Army during the 1950s and documented military situations with his own unique and peculiar style.

He joined Magnum Photos in 1953 and worked as a freelance photographer for numerous magazines. He also frequently works with a special subject – his dogs – and has published four books that all center on his elegantly unique Erwittian humor.

1. What are Elliott Erwitt's photographs known for?
2. How do you change the ISO on your camera?

1. Known for his candid, humorous photographs of ironic and absurd situations in everyday life.
2. By pressing the ISO button.

#67 W. Eugene Smith (1918-1978)

W. Eugene Smith captured his first photographs in 1933 and later sold them to magazines. In 1936, he received a scholarship to study photography at the University of Notre Dame in Indiana. He then moved to New York where he studied under Helene Sandors at the Institute of Photography. From 1937 to 1938, he was a reporter for Newsweek and later worked as an independent photographer for the Black Star agency. His most iconic works are "The Jazz Loft Project" and "Country Doctor".

He worked under contract for LIFE magazine from 1939 to 1942. During World War II, he was a war correspondent in the South Pacific where, despite a serious injury, he captured some of the most impressive images of his career.

1. What do you think of W. Eugene Smith's photography? Why do you like it, why don't you like it?
2. What should your ISO be set at for photographing indoors?

1. Personal
2. 400 or 800.

#68 Garry Winogrand (1928-1984)

Garry Winogrand was an amazing photographer who is often praised as "the central photographer of his generation." He is, without a doubt, a master of contemporary photography.

Winogrand was extremely prolific with the camera. By the time of his death in 1984, he had 2,500 rolls of undeveloped film and upwards of 300,000 unedited images. While the previous generation of documentary photographers captured images to document social causes, Winogrand and his peers believed that everyday life had as much value as its subjects, which is why he is such an incredible photographer to study.

1. Why is Garry Winogrand often praised as "the central photographer of his generation?"
2. What kind of background do you shoot high key photos on?

1. Because he took pictures of everyday life and felt that it had just as much value as social causes.

2. White

#69 Andre Kertesz

Andre Kertesz was only a teenager when he found a photography manual and decided to become a photographer. With his father's sudden death, his plans were interrupted as he entered trade school and worked for the Budapest Stock Exchange. In 1913, he purchased his first camera and served in the Austro-Hungarian Army the following year. After leaving the army, he devoted his full attention to his passion for photography.

In 1927, he made his first exhibition where he met and befriended Brassai. He loved the medium's versatility and realized that there was no need to alter reality since it already offered a visible richness. That's why his photographs are known to be surprising, playful and visually intricate.

1. Why did Andre Kertesz feel there was no need to alter reality?

2. How can you tell if a picture was taken using split lighting?

1. Since reality already offered a visible richness.

2. One half of the face should be completely blacked out.

#70 Fine Art Photography

The definition of Fine Art Photography goes beyond technique because it centers on the means of self-expression rather than technical skills. Photography as an art form is recognized when the purpose of it touches the ground of plasticity, and it can be justified with a proper and solid statement by the photographer.

Following the fact that Fine Art Photography answers a creative and self-expressive mean, it also has to do with the cultural value the pieces have. The Art World works similar to the stock

market, but with free market figure, therefore there are no regulations attached to its way of behaving.

Whether you like or not, Fine Art is about business because it produces revenue, and is obviously seen as an investment by its collectors. One of the main reasons people pursue photography as a professional career that will lead to sustainable way of doing something they love is because it can produce revenues if things are done right. These are three major branches of photography that people pursuing a professional career will eventually look at:

Stock Photography: This is oriented to a licensing business model instead of just one client oriented productions.

Commercial Photography: Here the product or service is done around the needs of the client, of course, the costs of producing it, and the revenue as a producer of it.

Fine Art Photography: In this model, the value is usually defined after the product has been made. The needs of the work usually answer an artist statement and not a client.

Hard enough, it is also important to know about the criteria curators' base their choices on when talking about Fine Art Photography.

Fine Art Photography has endured a rocky road in the world of Art because it started to be seen as a chemical procedure more than a way of self-expression.

1. Fine Art Photography centers on what?

2. What type of studio lighting shows a shadow under the nose?

1. self-expression

2. Butterfly lighting

#71 Trials and Errors of Photography

Photography started with trials and errors, and history has acknowledged that the image was taken by Joseph Nicephore Niepce in 1826 to be the First Photograph ever to maintain stability against the elements. Decades had to come to finally hear from the critics of the art world and even the general public, an official recognition of photography as an art form.

In a bold effort to have Photography recognized as a form of high art, some enthusiasts came up with the idea of founding a well-respected by now institution called the Royal Photographic Society in 1853. Around the globe, several societies started to bloom, and they all pursued the same cause.

In the twentieth century, the photographer and gallerist Alfred Stieglitz did a lot to promote Photography as a form of fine art. He was the founder of a group called the Photo-Secession, and in even bolder movement, he founded a gallery that specializes in fine art photography.

Even though today Photography is well respected by many people around the arts, there is still a great mass that argues differently. Another person that made a great effort of pursuing that state of the art that photography nowadays has, is John Szarkowski. Modern and Contemporary Photography wouldn't be what it is today in terms of art if it wasn't for the devoted, passionate and intense work of John Szarkowski. He was an important curator at MoMa, and he centered his vision on photography, making it more respected in the art world as it is.

1. Who took the first photograph ever to maintain stability against the elements and in what year?

2. How do you delete the green screen from your background in Photoshop?

1. Joseph Nicephore Niepce in 1826

2. Select > color range and hold down shift until all the green is selected and you are a silhouette. Unlock the background layer, press backspace.

#72 Big and Serious Money

So here is where the Fine Art Photography world becomes really edgy, and is perhaps the reason why it is so hard to define. Let's face it, if this world wasn't so complex, it would be easily

understood. Controversial and arguable, some pictures have been hoisted tremendous amounts of serious money in our days, attached are the top five images of this exclusive group.

1. Rhein II – Andreas Gursky - \$4,338,500.00
2. Spiritual America – Richard Prince - \$3,890,500.00
3. Untitled #96 – Cindy Sherman - \$3,890,500.00
4. To Her Majesty – Gilbert & George - \$3,765,276.00
5. Dead Troops Talk – Jeff Wall - \$3,666,500.00

In December 2014, Peter Lik sold a photograph in December 2014 called Phantom to an anonymous bidder for \$6.5 million, which makes it the highest price paid for a photograph ever.

1. Take a look at the pictures attached, these are some of the most expensive photographs in the world. Do you like them? Why or why not? Would you purchase any of these for the price that they were sold for, why or why not?

2. What is a reflector used for?

1. Personal

2. To reflect more light onto other areas of your subject matter.

#73 Photography Genres and Styles

Just as common and regular Photography, Fine Art Photography can be broken down to genres and styles. Common topics on Fine Art Photography are Landscape, Portrait, Nature and Editorial. Artists here use the photographic tools they find best suited for their style. This includes lenses and cameras, lighting schemes and digital or darkroom manipulation. Postprocessing gives photographers the final touches for their desired work, and it must not be seen as a foreign step in the workflow of creating pieces of art.

The earliest examples of Fine Art Photography were closely attached to painting, attached are some examples.

The Two Ways of Life – Oscar Gustave Rejlander – 1897

Light and Love – Julia Margaret Cameron – 1865

The Steerage – Alfred Stieglitz – 1907

Violon d'Ingres – Man Ray – 1924

Pere Ubu – Dora Maar – 1936

Below is a list of other photographers that are considered as important figures of the Fine Art World:

Aaron Siskind

Alexander Gardner

Andreas Gursky

Ansel Adams

August Sander

Carrie Mae Weems

Cindy Sherman

Diane Arbus

Dorothea Lange

Edward Weston

Ernst Haas

Eugene Atget

Frances Benjamin Johnston

Gilles Peress

Jacob August Riis

Jeff Wall

Matthew B. Brady

Nadar (Gaspard-Felix Tournachon)

Philip-Lorca diCorcia

Philippe Halsman

Richard Avedon

Robert Mapplethorpe

Ruth Bernhard

Thomas Demand

Walid Raad

Walker Evans

Get to know them, since studying other photographers work will give your mind a bigger picture about the Fine Art scene.

1. What are common topics for Fine Art Photography?
2. Where do you place the light in order to get a butterfly effect when taking a portrait?

1. Landscape, portrait, nature and editorial.
2. In front of your subject and above.

#74 Galleries

Another way of getting a broader picture of the Fine Art scene in Photography is to see the work some well-respected galleries have. I'm not stating that these are the best galleries to look at, but the ones I like to browse from time to time to get some inspiration as well as to watch art. The following list includes galleries that work only with a High-End artist, as well as independent artists that are making their way into collectors market.

Howard Greenberg Gallery – New York

Artsy – South Florida

Google Cultural Institute - <https://artsandculture.google.com/>

Saatchiart – Los Angeles

MoMA – New York

The Helsinki School - Finland

Understanding the murky waters of the Fine Art world is pretty hard, if not, everybody would be doing it without trouble. The basic things you need to keep in mind are basically these:

It is a mean of creative self-expression.

It has a strong link with business, big business.

Having a solid statement is fundamental to justify the work, and to be taken serious by the industry as well.

1. Have you ever been to an art gallery before? If so which one and where. If not would you like to go to one someday?

2. Where should the person you are taking a picture of be facing to take a broad lighting portrait and on what type of background?

1. Personal

2. Facing towards the light and on a black background.

#75 Abstract Photography

Architecture and landscapes are great for traveling photographers because, as travelers, we are mesmerized by the places that locals often forget to admire. To take your architecture and landscape photography to the next level, you can use a creative and artistic technique known as abstraction.

Abstractions are conceptual portions or processes that speak about a larger, specific object or topic. They are present in many fields and disciplines and, of course, creative expressions have adopted them as the main road for crafting concepts. This creative method of abstractions was born in painting.

The Museum of Modern Art defines “abstract” as “a term generally used to describe art that is not representational or based on external reality or nature.”

Abstract themes have been generously diverse, but when it comes to photography, the most well-known abstract photographers focus their visions on landscapes and architecture.

Although abstract and surreal are two different worlds and styles, many people still tend to confuse them. Abstract is more aligned with the deconstruction or the personal perspective of a concept; whereas, surrealism typically depicts the irrational, unconscious mind beyond the constraints of the rational world.

Surrealism the visual representation of the vastly unseen, obvious nature of elements aided by the juxtaposition of other elements. For me, the best way to illustrate surrealism is using the attached image which, as you can see, has nothing to do with abstract concepts since they are obvious and sincere.

1. What are abstractions?

2. What is your favorite holiday movie and why?

1. Abstractions are conceptual portions or processes that speak about a larger, specific object or topic.

2. Personal.

#76 Abstract Photographer Ola Kolehmainen

Ola Kolehmainen is a Finnish photographer whose exceptional work could easily fit into the abstract genre as we previously defined. He uses architecture as both a starting point and as his main source of inspiration. Instead of portraying architecture in a direct form, he reveals it as an examination of space, light and color, all of which reflect and question our typical, human way of looking at things.

It is intriguing to follow how Ola’s representation of buildings evolved from a direct approach into an artistic vision thanks to his closer examination of structures. Because of his unique perspective, Ola developed a more abstract and independent language that allowed him to distance himself from architecture as it is.

#77 Abstract Photographer Andrew S. Gray

From intricate and nearly impossible points of view to elegant camera shakes, abstract can be done in a variety of ways from simple to complex, all of which produce elegant results. Inspired by the paintings of the old English masters of pictorialism, Andrew S. Gray creates beautiful abstract landscapes with a unique style using intentional camera movement as well as well-planned color palettes.

He personally prints his work, which speaks volumes about his workflow mastery. In fact, Gray is so generous that he even helps people around the globe with one-on-one sessions and video tutorials in addition to offering online help for anyone trying to create landscapes (or other imagery) with a similar style of abstraction.

#78 Abstract Photographer Harry Callahan

Harry Callahan was an American photographer who experimented in many fields from abstractions to nudes and even botanical studies. He taught photography at the Chicago Institute of Design in 1946 and, in 1949, took over as head of the college's Department of Photography.

In abstract terms, he created simple landscapes from regular points of view, all while including human elements. He also did what I personally call "micro landscape photography" with his weed studies. In these, he depicted small weed bushes growing in the snow as isolated forests captured by Michael Kenna.

#79 Abstract Photographer Angie McMonigal

Angie McMonigal's architectural photography is truly a visual indulgence as she gives a warm and organic nature to the inanimate buildings she meets while wandering the streets.

McMonigal is challenged by every building she deems worthy of her vision because you can see a diverse array of styles in her abstractions. Every building is different from the other, yet her style is still tangible in each of them. Whether she goes for color or monochrome, a reduced portion of a building or the entire structure, she manages to capture a rare and unseen beauty that will make you stop and stare.

#80 Abstract Photographer Jackie Ranken

Jackie Ranken learned her craft by working as a darkroom technician, a freelance and sports photographer, a wedding photographer, a commercial photographer, and a photojournalist. Thanks to this vast mixture of photography disciplines and styles, she has become a prolific photographer who has stayed exceptionally busy with several photography projects in the world of the arts.

Focusing on two of my favorite projects, the first is called “Aerial Abstracts.” In this project, Ranken has taken aerial landscapes of Australia with a single piece of gear – a medium format camera generously loaded with plenty of 120 black and white film. The other project is a beautiful narrative crafted with conceptual and abstract works done only in Antarctica. Here, she used handpicked portions of the arctic landscape.

Truly a great and remarkable piece of eye candy that hints at the abstract and lands on surrealism is Ranken’s “Other Realities” project, which has notorious elements of landscape photography.

#81 Abstract Photographer Frances Seward

Frances Seward has peculiar way of creating her unique landscapes and seascapes. With great passion, she has photographed the inner and amorphous world of solid glass by maneuvering it so that it performs like landscapes.

Thanks to the odd behavior of glass with its random nature of liquid and the static qualities of any other solid, Seward creates a myriad of textures just like any painter; however, instead of a paintbrush and palette, she uses her camera to capture the wonder of glass and natural light.

#82 Abstract Photographer Matthieu Venot

Architecture is a huge part of the beauty inside cityscapes and urbanscapes, which Matthieu Venot knows firsthand thanks to his minimalist and abstract approach in showcasing the ordinary architecture of large urban bodies.

Venot’s work is absolutely breathtaking with remarkable color palettes and abstract compositions loaded with polygonal nature. To get a better feel for his work and talent, take a look at The Abstract Architecture Photography of Matthieu Venot.

The great thing about Venot's work is that it is universal and could be done in almost any city. While we tend to see greener grass on the other side of the fence, Venot proves that this prejudice can easily be broken thanks to his ability to capture beauty in any city he visits.

#83 Abstract Photographer Alexander Jacques

Patterns are a recurrent theme in photography and Alexander Jacques knows that firsthand. A master of patterns himself, he is also a master of abstract architecture photography with his ongoing exploration centering in the façade patterns of many buildings around the globe.

He states that his method of showing isolated patterns on buildings is not to offer just a mere abstraction, but to present a new perspective on seeing architecture especially for those accustomed to seeing the same buildings on a regular, almost daily basis.

#84 Abstract Photographer Maija Savolainen

A truly complex artist, Maija Savolainen is a recognized photographer from the Helsinki School. For this specific topic, we will focus on her project called paperworks in which she created abstract and minimalist representations of landscapes using a colorful palette. Much like watching a pastel ode to Hiroshi Sugimoto, Savolainen demonstrates through her work that the simplest resources can lead to the most beautiful simplifications and abstractions.

Going for the abstract is not for everyone; however, pushing yourselves forward to see one particular venue or construction in different ways do wonders to boost your vision into unthinkable levels of creativity.

Remember to plan the expected results with a certain degree of flexibility in order to create solid and consistent abstractions, instead of simply taking random shots of a particular thing.

Many photographers have crafted consistent styles of abstractions, while others have done several studies and experiments to produce pleasant results. And, due to their mature careers, they know the value of only publishing their masterpieces, rather than all the randomness they created behind the lens.

#85 Creative Photography Ideas to Ignite your Inspiration

Have you ever wished that you could control your inspiration the same way you control the coffee maker?

Imagine this: Every morning you wake up, turn on the coffee maker and, at the same time, switch on your inspiration. For the rest of the day, creative photography ideas flow freely without any hindrance or delay.

Sadly, this is not how the life of any creative photographer works. It is a constant struggle and a constant search to find a way to stimulate your creativity and be inspired.

Every photographer develops his or her own unique tricks and habits over time to help stimulate their creativity every single day, instead of passively waiting for it to appear out of seemingly thin air.

But, there is one global approach that can benefit any creative person – learning and finding inspiration in the work of other artists.

“Good artists copy, great artists steal.” – Pablo Picasso

Do not get me wrong, I do not encourage you to steal another photographer’s ideas. Instead, my hope is to demonstrate that even great artists need to help of others to crystallize new ideas.

Landscape photography is, without a doubt, one of the most (if not the most) famous members of the disciplined family of Straight Photography.

Known as the Supreme Master of Landscape Photography, Ansel Adams is by far the most important name among famous landscape photographers. He was an American photographer and environmentalist whose prints are the perfect evidence that the work that happens after pressing the shutter button is extremely important.

#86 Creative Photography Ideas to Ignite your Inspiration

Get inspired by Famous Street Photographers. So what exactly is Street Photography and how is it defined?

The definition of Street Photography is actually extremely vague. The most accepted “term” states that it is a conducted art that features unmediated and randomness in public places. Something like “serendipity,” so to speak.

Find inspiration in the work of famous portrait photographers.

A portrait is an artistic representation of a person in which the face and its expression is predominant. But, it also goes beyond that. The deeper purpose of a portrait is to display the likeness, personality and even the mood of the person.

“A true portrait should, today and a hundred years from today, be the testimony of how this person looked and what kind of human being he was.” – Philippe Halsman

Dive deep into the world of modern photography.

“To me, photography is an art of observation. It’s about finding something interesting in an ordinary place...I’ve found it has little to do with the things you see and everything to do with the way you see them.” – Elliott Erwitt

